James Young

Who Directed "The Devil"
Save Time and Dollars and Be Sure

CAMERA! COST
$5.20 per Year on News-stands
$2.00 per Year Mailed to You.

$3.20 You Save.

Other Than Los Angeles, $2.50 Per Year

Cameral Circulation Department,
4513 Sunset Blvd.

Enclosed find $...............................for
publication.
Name...........................................
Address......................................
Professional..............................
Non-Professional........................

If non-professional state part of Camera! that is of most
interest to you.

MARENGO PEKINESE KENNELS

FOR SALE:
Breeding Stock-Show Dogs
Puppies-5 Imported
Dogs at Stud
Finest Kennels on the
Pacific Coast
Mrs. W. G. Sidney Harris
Appointment by Telephone
Fair Oaks 2705—Altadena, Calif.

FRED TURNER
Playing Lew Ellinger in
"THE WITCHING HOUR"
The Old Inkeeper in
"THE FAITH HEALER"
Just returned from Porto Rico

Now
Open

BLUE BIRD
CHOP SUEY

6365 Sunset Boulevard
(Second Floor)
Phone Holly 837

THEATRE PARTIES
PRIVATE PARTIES
PRIVATE DINING ROOMS

The Blue Bird Chop Suey Parlors
announce the engagement of a
Chinese chef who has prepared
real Oriental dishes for the best
cafes of New York and San Fran-
cisco for the past twenty-five years

Open from 11 A. M. Until Midnight

The Blue Bird Chop Suey Parlors
Across from Muller Bros., near Cahuenga
Pictures and the Girl Question

A recent sunny afternoon brought with it to our office a singular couple, unmistakably husband and wife. That theirs was an at-least-to-them important mission, was evident, and it was also immediately made plain that they had come both for information and to speak their minds. Some people combine these qualities remarkably.

Ten minutes after their arrival we were this much wiser: Our visitors were a respectable, Christian pair from Spokane. They were blessed financially and in various other ways not so vital; but nevertheless, they carried an appalling burden. It was their religious responsibility for a young unknown orphan niece whom they had reason to believe had, in our fair city, “gone to the bad,” or who had, at least, “joined the movies,” which was in their minds unquestionably one and the same procedure. In any event it was certain that her character had been exposed to the influence of an evil which it could not surmount, since she had suddenly disappeared from the Bible Institute where other loving relatives had established her that her enjoyment (?) of the world might include no danger. Having made sure of the absolute moral protection that this haven would supply, the conscientious connections had taken themselves off with never a thought but that they had attended to all that was necessary. In fact everybody who played a principal part in the transaction was all pleased and self-satisfied save the romantic little nineteen-year-old who ran away when she found life more attractive than her lonely but ever so secure a shelter.

Her present moral pursuers early made it known that they expected us to delve into the pit of the devilish business upon the edge of which we totter and deliver her unto them that she might be contaminated no longer. They further elucidated that although taking such a one into their clean and godly house would now be a load almost too great to stand, still duty had called and they were ever faithful.

As you have already suspected, she whom they sought was not to be found upon any of our casting registers. Clearly if she had joined the rank and file of that great army of ambitious extra girls who fight their battle for screen recognition so bravely week by week, she had done so in a manner that left no tell-tale tracks for interfering benefactors. We knew nothing of her, but partly because we resented the scarcely-veiled, unjust insinuations of these strangers, we pitted her. To most red-blooded modern girls life with them would be insufferable. On the other hand, there existed not a chance in ten that her cinema dreams, if such were what her youthful imagination had revealed, could be realized. Would she have outlook enough to shrewdly bridge the almost unending hours of waiting, when, out of work and without resources, she faced hunger? Such is the experience met by nearly all who finally taste success in this most fascinating and consequently most overcrowded of professions.

Whose problem after all is the salvation of these thousands of enchanted girls, who possessing more perseverance than talent, continually arrive at the film capital to commence startling careers?

Being a woman and therefore a bit illogical (ask any of the males who surround us) we were still meditating upon this seemingly inevitable condition a day or so after the occurrence of the above-mentioned incident when, looking up from our restaurant dinner table, we encountered a familiar picture. It was our favorite waitress, who, despite her competence as a trade juggler, indulges herself in two rows of ridiculous peroxided little curls and a superficiality of messy mascara. Both the waitress and an idea were coming our way. They arrived simultaneously.

“Pansy,” we asked, “how long have you resided in Los Angeles?” If our unpunctual query surprised her, she gave no sign.

“Ah, about a year, I guess.” Then informatively, “Came from Wichita.”

In answer to our next question the usual reply was forthcoming, “Yes, I thought I’d get into the pictures, but, say, even a pretty blonde ain’t got a show. She’s lucky if she even gets on extra, and you hafta eat.”

What thousands of crushed hopes might have been contained in that brief explanation, or had it merely meant a sporting chance taken, an adventure over? Pansy’s heavily laden lashes protected that which we strove to discern. “A T-bone rare?” she interrogated gently.

It is true! The girls who wait on us over counters, wires, and tables are those who having learned much about the law of average are making the best of it. If there are others who have been less sensible or weaker the motion picture industry must not be held responsible. It is only justified in satisfying the demand of the public. Its press agents cannot cease activities because their stories of life in the film colony bring impressionable souls to disillusionment. But they’re worth a little thought—these children—for vision has been theirs,—and they are all about us.

Let us be known at least to them as the hard-working people whom we are, striving in common with the rest of the world for that which we obtain, rather than the lotuseating, much-to-be-envied sons and daughters of luxury and folly. Such a knowledge on their parts would prove a wonderful equalizer. Is it to be desired? F. R.
Louis B. Mayer to Film "The Wandering Jew"

Closely following the announcement of his plans for the production of "King Lear," Louis B. Mayer has made known his intention of filming "The Wandering Jew." The story is now being prepared, and the producer expects to start actual work on the picture within a very short time. The name of the director has not yet been given out.

In addition to the Anita Stewart company, Mayer now has John Stahl making a series of all-star attractions for First National release, and he has further made provisions for the production of a number of specialts. "King Lear" and "The Wandering Jew" are only the first of these latter, and will be produced with all star casts.

DE HAVENS START NEW PRODUCTION

Mr. and Mrs. Carter De Haven have begun the picturization of "My Lady Friends" at the Louis B. Mayer studio. It is their third for release for Associated First National.

The direction will be in the hands of Lloyd Ingraham, who will be assisted by George Crone. Barney McGill is the cinematographer and Leon P. Eycke assists him. Ben H. Cohen is the production manager.

The story was written by Frank Mandel and Emile Mairy.

Mr. De Haven is personally choosing the cast.

NEW TALMADGE PICTURE CHOSEN

"The Wonderful Thing," which Joseph M. Schenck recently purchased upon the completion of its Broadway run, will be Norma Talmadge's new vehicle to be produced in New York.

Herbert Brenon will direct the George Broadhurst story.

TITLING LAST PICKFORD PRODUCTION

The work of titling "Through the Back Door," Mary Pickford's forthcoming United Artists release, is being carried on at the Fairbanks home in Beverly Hills, Calif., under the direct supervision of Miss Pickford. Gerald Duffy has been chosen to title this vehicle.

Jack Pickford and Alfred E. Green, co-directors of "Through the Back Door," are doing most of the cutting and editing, while E. M. McDermott, head of the cutting department, is putting the picture together. It is expected that this production will be ready for public exhibition about the middle of May.

WORK TO START ON FAIRBANKS PICTURE

With the cast complete, work is scheduled to start on "The Three Musketeers," with Douglas Fairbanks in the principal role, as soon as the costumes are finished.

The designing and supervising of all sets is in the hands of Edward M. Langley, art director for the Fairbanks company.

STAHIL CUTTING INITIAL PRODUCTION

John M. Stahl is now engaged in cutting his initial independent unit production, "The Child Thou Gavest Me," which he recently completed for Louis B. Mayer, and which will be presented by Mr. Mayer through Associated First National channels.

Jerome Storm Finishing Mac Donald Picture

Jerome Storm is cutting and editing the Katherine MacDonald production to direct which he was especially engaged by Ben Schulberg. No title as yet has been given out.

AT THE ROACH STUDIO

Ruth Roland has signed a long term contract with Hal E. Roach, who will produce her next serials which will be released to Pathé.

Shooting will commence about April 18th at the Culver City lot. W. S. Van Dyke will direct, assisted by Charlie Stevenson. Arthur Todd will be first cameraman.

"The Golden Canyon" is the working title of the script by Val Cleaveland and is in fifteen episodes.

Orland Lloyd will finish the third of the Gaylord Lloyd Comedies next week.

Bob Eddy will alternate with Nick Barrows in the direction of Eddie Roland in his comedies.

Harold Lloyd's last picture, "Among Those Present," will be released in about two weeks. Lloyd is planning an immediate trip to New York.

AT REALART

Elmer Harris, Supervising Director, is piling up a list of original screen stories to be used by Wanda Hawley and Bebe Daniels. "The Clinging Vine" will shortly go into production featuring Wanda Hawley. Around April 12th work will start on a new feature for Wanda Hawley adapted to the screen by Elmer Harris from an original story by himself.

The English comedy, "Anne onwington," by Lachmere Warrall, will be the next starring vehicle for Mary Miles Minter. Douglas Doty has written the scenario and Joseph Henabery will direct. The temporary screen title will be "Her Winning Way."

Hector Turnbull's second personally supervised story is now under production. The title is "Everything for Sale," and it is being directed by Frank O'Connor.

Mary Miles Minter has completed "Moonlight and Honeysuckle," directed by Joseph Henabery.

AT GOLDYN

Reginald Barker's next production, "Who Shall Judge?" will soon go into production. The story was assigned to Barker by Ruth Wightman from an original story by Gouverneur Morris.

"The Glorious Pool," Mary Roberts Rinehart's original story, adapted for the screen by J. G. Hawks, went into production last week under the direction of E. Mason Howe.

Will Rogers and his company are on location in Arizona making scenes for "Doubling for Romeo." Clarence Badger is directing.

Frank Lloyd, Phoebe Hunt, Jack Holt and other members of the company making "The Grim Comedian," Rits Weiman's first original screen story, will leave this week for Big Bear, where they will spend a week making exteriors.

Wallace Wearle, who is directing "Ace of Hearts," Gouverneur Morris' original story, will take his company to Pine Crest, Calif., this week for exteriors. Lon Chaney, Leatrice Joy and John Bowers will be the only members of the cast to make the trip.

AT UNIVERSAL

Director Stuart Paton will begin work promptly on Priscilla Dean's next production, "Conflict," which is from the popular story of that name now running in the Red Book Magazine.

The titles of two recent productions have been changed. The Frank Mayo picture produced under the direction of Robert Thornby and originally called "The Truant," (Continued on Page 8)

Film Capital Production Notes

Irvin V. Willat
Producer of "Face of the World"

Casts of the Week

Pathé
"The Golden Canyon"
Directed by William Van Dyke
Ruth Roland
Earl Metcalfe
Virginia Almsworth
Alice House
Harry Girard
"Ted" Osborne
Frank Laskentine
Robert Rose

Ward Lascelle Productions
"Rip Van Winkle"
Directed by Ward Lascelle
Thomas Jefferson
Daisy Robinson
Milba Daventeon
Pietro Sosso
Francis Carpenter
Gertrude Messenger

Universal
"The Scarlet Shawl"
Directed by Jack Conway
Carmel Myers
Jean Acker
George Periolat
William E. Lawrence
P. J. Lockney
J. L. Lance
Harvey Clarke
Ed. Brady

"Fanny, Herself"
Directed by Tod Browning
Mabel Julienne Scott
E. A. Warren
Grace Marvin
Max Davidson
Richard Cummings
Danny Hoy
Snitz Edwards

Goldwyn
"Beating the Game"
Directed by Victor Schertzinger
Tom Moore
Dick Rosson
DeWitt C. Jennings
Tom Ricketts
Nick Cogley
Hazel Daley
Lydia Knott
Continued on Page 3

"The Digest of the Motion Picture Industry"
Current Reviews

**THE LAST OF THE MOHICANS**

Symphony

Without doubt the most spectacular Indian story ever filmed is Maurice Tourneur's celluloid version of James Fenimore Cooper's famous Leather Stocking tale, "The Last of the Mohicans." The scenario remains fairly true to the story, which deals with the French and English conquests of the new world in the Eighteenth Century. It contains real history and thrills aplenty, consequently it will hold any audience.

Too much footage, however, is devoted to the funeral of Cora. Particularly the several glimpses of the corpse result in an unnecessary morbid conclusion.

The red men are for the most part well chosen and consistently decorated. In view of the fact that the much-blanketed and befeathered Indian has been the only type of savage to receive a screen showing heretofore, the historically correct makeups of the Hurons and Delawares in this picture is a great relief.

The photography and the composition of the "shots" compel particular mention. Indeed, the scenery itself could not have been surpassed.

Barbara Bedford characterizes the heroic and stoical Cora Munro of the original, with impressive restraint. Interest in her artistically rendered role never slack. She plays the type of woman who made pioneering possible.

Alfred Roscoe is more than convincing as Uncas, the last of the Mohican tribe. His love for the English girl is made very beautiful by the effect of repression which he also creates.

Wallace Beery proves that no heavy of any race is beyond him with his interpretation of Magus, the treacherous spy.

Lillian Hall and Henry Woodward are well cast as Alice Munro, Cora's weaker little sister and Major Hayward, her gallant lover.

James Gordon is good as Col. Munro, father of the girls.

Theodore Lorch makes probably the best Indian of the lot as Chingachgook, Uncas' father. He hasn't many scenes, but their realism makes them invaluable to the atmosphere.

George Hackathorne utilizes his footage as Capt. Randolph, the coward, to advantage.

Nelson McDowell adds the one and very much needed comedy touch to the piece in the role of David Gamut, psalm singer.

Harry Lorraine, Jack McDonald and Sydney Dean, all play minor roles well.

Clarence Brown co-directed this Associated Producers' production with Tourneur.

**THE SPENDERS**

California

B. B. Hampton presents his screen version of Harry Leon Wilson's "The Spenders," locally this week. Any way one looks at it, this picture is a marvelous improvement over "The Killer," which we reluctantly reviewed in the last issue.

The story of this current release runs in a considerably lighter vein than Hampton's productions usually do, but it is heavy enough to result in a satisfactory drama. 

Edna unreal's scenario, although it loses much of the novel's philosophy, is generally consistent.

The cast is mostly good and the photography is standard.

Niles Welch heads the list of players as P. Percival Bines, a member of the third generation of wealth, or the inevitable spender. His interpretation of the juvenile who for all his folly always holds the sympathy is really delightful. He has rarely been more pleasing.

Joseph J. Dowling, as his grandfather, Peter Bines, the shrewd, wealthy pioneer, who "started in shirt-sleeves" is ideal. The relation of these two roles is the story's keynote.

**GEORGE WEBB**

Playing Blackie Daw in George Randolph Chester's Special Production, "The Son of Wallingford"

Claire Adams plays opposite Welch in the role of Avice Milbre, a not-very-diverting victim of society.

Robt McKim offers one of his always satisfying performances as Rulon Shepler, a typical "Wall street wrecker."

Betty Bries and Harry Holland as Psyche Bines and Lord Mauburn provide some timely comedy.

Adele Farrington, Virginia Harris, Tom Ricketts and Otto Lederer all do "small parts effectively."

Jack Conway directed the picture.

**THE UNKNOWN WIFE**

Superba

Edith Roberts plays in Universal's "The Unknown Wife," a rather inappropriately titled story which is more simple than it is vigorous. However, it passes a fairly interesting hour and has no big mistakes to "pick on."

The lighting and camera work might be improved to everyone's increased satisfaction.

Miss Roberts this time does Helen Burboucon, an unsuspecting little country girl who marries a reformed convict. Her role is not particularly complicated.

Casson Ferguson's rendition of Donald Grant, the male lead, is excellent. He takes all possible advantage of his opportunities.

Spottiswood Aitken plays Helen's father commendably.

William Quinn, Joe Neary, Augustus Phillips, Bert Frank, Mathilde Brandage, Jessie Pratt, Edith Stayart and Hal Wilson are also included in the rather long list of players.

William Worthington directed.

**THE DEVIL**

Tally's

George Arliss is seen here in an Associated Exhibitors adaptation of his renowned stage drama, "The Devil," by Frank Artner. It is altogether probable that photographed, this play is more impressive than was the stage presentation even when the long process of filming is considered. This, of course, is partly due to the advantage of the close-up and then to the introduction of some novel technical effects which lend much to the supernatural elements treated.

That the camera work and lighting of this particular picture are far below par is unfortunate. A peculiar story of this sort should, by all means, have been well photographed.

Mr. Arliss presents the public with one of the master performances of the year when he gives us Dr. Muller, or the Devil. So subtle, so fascinating does he make his character that (whether one looks upon it as a literal or allegorical) the apparent desirability and attraction of its sin is easily understood. Dr. Muller will long stand in the minds of his audiences as evil, filmed. He will be symbolic of the devil, and we doubt that his role will ever be surpassed in this line. The entire story is but an excuse for it.

Sylvia Breamer plays Mimi, the little French model, whose life is viciously nearly ruined. Her part is accomplished with regard for type and is quite consistent.

Although Lucy Cotton makes no great impression as Marie, the Parisian society girl who finds Muller's suggestions irresistible, she is satisfactory.

Edmund Lowe does some highly interesting work in the role of Paul de Vaux, a young artist, whose temperament needs very little assistance from the always present doctor. Lowe is a very different type of fighting man.

Roland Bottomley also offers a good piece of acting in Georges Robes. Sections are entirely by means of mention. He handles his heavy business remarkably.

Mrs. Arliss is seen in the small part of Marie's aunt and chaperon.

James Young directed the production, which is released by Pathé.

"STRAIGHT IS THE WAY"

Grauman's "Straight is the Way," a Cosmopolitan comedy of crooks and spooks, is this week's attraction at Grauman's. Despite the facts that its story (in common with all regulation fairy tales and screen farces) couldn't possibly happen, and that it even drags a bit in places, this picture contains much material that forms excellent entertainment. The subtleties in themselves are good for a merry evening.

The photography is better than average and the direction does all that is possible with the scenario.

Matt Moore's part or Bob Carter, a near crook with good intentions and a rather pathetic alibi, is his. It is the role of the long suffering actor is to be credited with accomplishing a great portion of the amusements of the whole. We know of few characters whom we would rather see perform.

After a long absence from the screen, at least in this section, Gladys Leslie returns to do charmingly the ingenue in this production. She plays Dorcas, the last of a financially decadent line of New England aristocracy. That Dorcas is no guileless
ASSISTANT DIRECTORS' ASSOCIATION

Alvin Wyckoff, director of photography at The Famous Players-Lasky Studios and a member of the board of Governors of The American Society of Cinematographers, will speak before the Association at their next meeting, Friday, April 15th.

The A. D. A. has renewed the lease for the third year on its club rooms in the Haldeman Building, on Hollywood Boulevard, and have added a reading room and office, due to the increase in membership.

Gordon Hollingshead will assist Director Howard Hawks at the Fox Studios East on making of Shirley Mason productions. Mr. Hollingshead until recently was with L. J. Gansler at the Robertson-Cole plant.

Larry Semon and his co-director Norman Taurog are making a Western comedy on the Vitagraph lot.

Martin Murphy of Universal City has gone to Oregon location hunting for Director Stuart Paton.

F. O. Robinson is assisting Frank O'Connor in the direction of May McAvoy at Lasky Studio.

Rilly Bletcher is supporting Lee Moran at Universal.

Mazza Lane is doing leads opposite Jack Perrin at Universal.

Marcella Pershing is playing opposite Hoot Gibson at Universal.

Louise Lorraine is appearing opposite Elmo Lincoln in his new Universal serial.

Jack O'Brien is playing opposite Edith Roberts in her new Universal production.

Marguerite Hoularton has been engaged by Hal E. Roach to write for his various stars.

Noah Beery has been engaged by Marion Fairfax and will begin work in her first production shortly.

Harry Duffield, the veteran character actor of the Oliver Stock company, has been engaged to portray the character role in "The Face of the World," under the personal direction of Irving V. Willat.

"Sunshine Sammy," or Frederick Ernest Morrison, the colored boy actor of eight years, has just signed a new two-years' contract with Hal Roach to appear in the Roach Productions.

Mickey Caldwell, technical director for the National Film Corporation, has broken into pictures and will be seen in the forthcoming George Bunnin comedy, "Blue Friday," under the direction of Mark Goldin.

George W. Strohmberg, Claire McDowell, Charles Mailes and Robert Brower are among well known character players who have been signed by Marion Fairfax to appear in her first production.

J. C. Cohn, who formerly occupied the position of business manager for the Goldwyn Studio, has been appointed production manager by Vice-President Abraham Lehr. Mr. Cohn has been with the Goldwyn organization for four years.

David H. Thompson has been named as production manager for Bayard Veiller's producing unit at the Metro studio. Mr. Thompson formerly was production manager there. He will take up his new duties immediately.

Victor Fleming recently signed a contract with Jos. M. Schenck to direct four more Emerson-Los Angeles productions for Constance Talmadge.

George Webb will appear at Tally's Broadway in the forthcoming production of "Black Beauty." Vitagraph's biggest picture of the season is the handsome scamp who causes all the trouble.

WADE BOTELER

Who has been appearing with the Egan Players at the Ambassador

Who's Where on Los Angeles Screens

GRAUMAN'S

Jesse L. Lasky presents "THE WITCHING HOUR"

From the play by Augustus Thomas Scenario by Julie Crawford Ivers Directed by Wm. D. Taylor

CAST

Jack Brookfield—Elliott Dexter
Judge Prentice—Winter Hall
Viola Campbell—Ruth Renick
Clay Whipple—Edward Sutherland
Helen Whipple—Mary Alden
Frank Hardmuth—Robert Cain
Lew Ellinger—Fred Turner
Tom Lanning—Charles West
Mrs. Campbell—Genevieve Binn

CALIFORNIA

Eminent Authors present "DON'T NEGLECT YOUR WIFE"

By Gertrude Atherton

Directed and Supplied by Wallace Worsley

CAST

Madeleine—Mabel Julianne Scott
Langdon Masters—Lewis S. Stone
Dr. Howard Talbot—Charles Clary
Mrs. Hunt McLean—Kate Laster
Mr. Hunt McLean—R. D. MacLean
Ben Travers—Arthur Hoyt
Mrs. Abbott—Josephine Crowell
Holt—Darrell Foss
Sybil Geary—Norma Gordon
George Geary—Richard Tucker

(Continued on Page 14)

FELIX FEIST ASSOCIATED WITH JOSEPH M. SCHENCK

Felix Feist, recently resigned Vice-President, of the Goldwyn-Metro Company, has joined Jos. M. Schenck's staff, to supervise the distribution and sales, not only of Norman Talmadge Pictures and Constance Talmadge Pictures, but also of all the other Schenck productions, including Buster Keaton Comedies, Mutt & Jeff Pictures, Allen Holubar Pictures, Sidney Franklin Productions, and the John Emerson-Anita Loos special productions.

Mr. Feist will take up his new duties at once, and will make a trip throughout the United States, representing Mr. Schenck.

He will visit the exhibitors and promote new ideas of collaboration. He will also attend the convention of the New York State Exhibitors, to be held in Rochester this week, and will then start out on a two weeks' trip to Buffalo, Cleveland, Detroit, Toledo and other neighboring cities. In the fall, he will make a ninety day Western trip before visiting the South.

Charles Force is doing a heavy with the Hobart Bosworth Company, which is on location in San Francisco.

Tully Marshall, husband of Marion Fairfax, will appear under his wife's direction in her first picture, "The Lying Truth."

Marjorie Daw and Pat O'Malley will play the leads in "The Lying Truth," the initial offering of the Marion Fairfax Productions.

Jack Gilbert has been cast in Reginald Barker's next production, "Who Shall Judge?"

Eddie Barry and Helen Darling have been added to the cast of "Nothing Like It," Al Christie's next all-star comedy.

Raymond Lee is playing in the Universal production, "Fanny, Herself," under the direction of Tod Browning.

Betty Schade has been added to the cast of Tourneur's newest screen offering, "The Foolish Matrons."

James Kirkwood has returned from New York and will commence work presently on "The Great Impersonation," under the direction of George Melford.

Miss Bobbie Hunter has been appointed head of the scenario department of the Kinema Bureau. All scripts are to be handled by her.

Hazel Daly has been selected to play opposite Tom Moore in his current Goldwyn starring vehicle, "Beating the Game," an original story by Charles Kenyon.

Frankie Lee, who was the little cripple boy in "The Miracle Man," will be seen in the same sort of characterization in Maurice Tourneur's forthcoming production, "The Foolish Matrons."

Hobart Bosworth, who is a featured player in the new Tourneur production "Foolish Matrons," will soon start work with his own independent producing company, which will be known as Hobart Bosworth, Inc.

Mr. George F. Law has been appointed manager of the Winnipeg branch of the Canadian Universal Film Co, it is announced by Mr. Herman Stern, Universal's Division Sales Manager for Canada.
Pickups By the Staff

ROSE CONSULTS WITH MOROSO IN NEW YORK

Edward E. Rose, of the Morocco dramatizing force, has returned to New York to confer with his chief regarding future productions here. Before his departure he prepared a series of England and revisions of "Slippery McGee" and "The Rose of the Ghetto," which were dramatized by him from the books. While "Slippery McGee" has been produced on the stage here, "The Rose of the Ghetto" is one of the five plays awaiting production here by Morose. The others are "Whistler," "Mama," "Sweethearts for Three" and "Rainbow Bridge." Although Morose now has thirty-three plays for picturizing, he is steadily acquiring more. His picture schedule calls for steady production for more than three years. "The Half Breed," his first feature for First National release, is more than half completed and will start immediately after the stages have been cleared.

WELL KNOWN NATURALIST VISITS UNIVERSAL

Edmund Heller, big game hunter and naturalist on the staff of the Smithsonian Institute, recently was the guest of Pliny Hone, the Universal camera-explorer. Prof. Heller accompanied him on his last African trip and the two held a happy reunion.

FILM STAR WRITES PICTURE EXPERIENCES

A series of articles dealing with her own experiences in pictures is in preparation by Mildred Davis for an eastern magazine. It is to be published in book form on its completion.

BEBE AWAITS SUPERIOR COURT DECISION

The Bebe Daniels' jail sentence affair is still undecided. At present writing, no date has been set and Miss Daniels is completing her work on "The March Hare." The question as to whether or not Miss Daniels will serve the ten days in the Santa Ana jail to which she was sentenced by Justice John Cox rests upon the decision of the Superior Court of Orange County on the existing appeal from the verdict of the lower court.

ANZIA YEZIERSKA LEAVES FOR NEW YORK

Anzia Yezierska left last week for New York after spending eight weeks at the Goldwyn Culver City studio developing "Hungry Hearts" for the screen. Julian Josephson collaborated with the author on the screen version of her story.

Carl Laemmle, president, and R. H. Cochran, vice-president of Universal, have left for New York.

Charlie and Sid Chaplin have brought their mother from England and will establish a home for her in Los Angeles. It is rumored that Betty Blythe will appear in two pictures to be made abroad in the near future under the direction of J. Gordon Edwards.

Cullen Landis, who has just finished playing an important part in "The Old Nest," is spending his leisure time with a fishing rod at Long Beach.

FORMER FILM MAN ADMITTED TO THE BAR

Harry A. Finkenstein, former film man, has been admitted to practice law and will be associated with the law firm of Ingle Carpenter and M. J. Finkenstein.

He is a graduate of the University of Southern California, and belongs to the American Legion.

DIRECTOR JAMES YOUNG CELEBRATES SECOND WEDDING ANNIVERSARY

Mr. and Mrs. James Young celebrated the second anniversary of their marriage by entertaining a large group of film celebrities at their home in Hollywood on Saturday night.

Among the guests were Mr. and Mrs. Robert Brunton and Master Jack Brunton, Mr. and Mrs. Earle Williams, Mr. and Mrs. Paul Washburn, Mr. and Mrs. Seasie Hayakawa, Mildred Harris Chaplin, Marie Prevost, Ora Carewe, Virginia Nordon, Lawson Butt, George Ingleton, Mrs. Hampton Dalrymple, Miss F. B. Ferguson, Capt. R. B. Kidd and, and Randolph C. Lewis.

Studio electricians who are working with Mr. Young provided special illumination for the ball room.

FIRST ANNUAL PICNIC AND BARBECUE OF UNIVERSAL ORGANIZATION HELD

The first annual picnic and barbecue of the "Big C" organization was held recently at the Universal Santa Susana Ranch. Carl Laemmle was the host and with him in the receiving line to welcome their co-workers were R. H. Cochrane, vice-president, Abraham Stern, treasurer, and Irving G. Thalberg, general manager.

The ninth "Hall Room Boys" comedy is in production.

Marie Mosquini will start building a home next month in the Wilshire district.

Gareth Hughes is to serve as head of Viola Dana's support company for her three forthcoming special productions.

Vivian Rich has purchased four and one-half acres in Laurel Canyon and will begin the building of her home as soon as convenient.

Phil de Esco and Jack Douglass, technical experts with the George H. Kern productions, have gone to Catalina to arrange the biblical Kern's "Unfoldment."

David Robbins, who has been the chief of Universal's New York office projection department for the past five years, has resigned to enter the exhibiting field. With a partner, Mr. Samuel Krauss, he has formed the Erie Basin Amusement Company.

While awaiting the return from New York of his producer, Cyrus J. Williams, Tom Santschi has been on an extended vacation in the mountains. While away he has written a number of original outdoor stories which he will produce for Pathé.

The Star Ranch Westerns have been sold by the C. B. C. Film Sales Company to filming Photographic Corporation of Boston, for distribution throughout the New England States.

A new magazine, "The Photodramatist," will appear in May under the guidance of Allen Pumam. The magazine is a new educational enterprise of the Palmer Photo-play organization.

Harry "Snub" Pollard is entertaining his mother, Mrs. Isabel Pollard of Melbourne, Australia, at his Los Angeles home. Mother and son have been separated for over fifteen years. Mrs. Pollard expects to return to Australia the last of May.

MARK GOLDAN

The Most Unphotographed Director of George Bunny Comedies

UNIVERSAL BRANCHES IN AUSTRALIA

According to a recent statement by Mr. George E. Kann, export manager for Universal, there are now four Universal branches in Australia and three in New Zealand, situated in the following cities: Melbourne, Adelaide, Brisbane, Wellington, Auckland, N. Z., Christchurch, N. Z.

Wanda Hawley is now enjoying a vacation.

Director Jack Ford is the proud father of a ten-pound boy.

Charlie Chaplin has entitled his sixth production for First National "Vanity Fair."

Rudolph Valentino has completed his role in "Camille," and will spend a brief vacation at Palm Springs, his first in more than a year.

June Mathis has started work on the scenario for Rex Ingram's new Metro feature, a Balzac story, the title of which has not yet been announced.

Doris May and Kathleen Kirkham are going to New York with other members of the cast of "Foolish Matrons," Maurice Tourner's picture, to make scenes for the picture under the direction of Clarence L. Brown.

Buster Keaton and his manager, Lou Anger, have gone to New York on an extended trip and while there Keaton will marry Natalie Talmadge. He expects to return to Hollywood in the near future and continue the making of his two-reel comedies.

THE DIGEST OF THE MOTION PICTURE INDUSTRY
will reach the screen under the title of "The Valley of Rogues," and "The Evil Half," Norman Dawn's story in which Eva Novak is starred, has been changed to "Wolves of the North."

George Larkin and Josephine Hill are being featured in a series of two-reel action dramas which Edward Kull is directing. "The Terror Trail," a serial, is temporarily sidetracked until Eileen Sedwick, who has ill, can recover sufficiently to resume work.

Hoot Gibson has begun production on a two-reel action drama under the direction of Lee Kohmair. It is called "Two Tired Jones."

Jack Perrin has started work on "The Claim Jumper's," a two-reel western which Edward Laemmle is directing.

Harry Carey is in Trukey for the concluding scenes of his latest photodrama, "Christmas Eve at Pilot Butte." Lee Moran is putting his usual comedy kick into "Whose Wife Is Kate?" a two-reel mirthmaker, written by Harry Thew and Cleveland Moffett.

Art Acor is now making interiors for "The White Haslam," his forthcoming Universal serial, being produced under the direction of Albert Russell.

Harry Burns, the animal director, will soon begin work on a new series of monkey comedies in which Joe Martin will be featured. A. C. Stecker, chief of the arena, will assist Mr. Burns.

Elmo Lincoln has started on a new serial based on the exploits of Tarzan of the Apes. C. F. Bender, assistant to Lucien Hubbard, who is also editing for the film, has addressed a communication to the leading universities of America, offering $500.00 to any student who will fill in a book or magazine story available for picture purposes. Bender believes that many stories appear in local or obscure magazines and newspapers that might furnish excellent material for the screen.

Edith Roberts has returned from Catalina Island, where the opening sequences of "My Lady of the Island," her latest photodrama, were filmed under the direction of Norman Dawn. The story is from the pen of Beatrice Grimshaw.

AT THE WARNER STUDIO

"Money Flies" is the title given the first of a series of twenty-four two-reel comedies featuring Louise Fazenda which is being produced by Warner Brothers for educational release. Charlotte Merriam and Neely Edwards are working in a series of one-reels for this company. Their pictures will be released through Hal Roach. Reggie Morris is directing the series which includes twenty-four comedies. Jean Havez has provided the present script.

With the script of his first two-reel comedy practically complete Jack Gardner is ready to begin work on the production of a series of twelve pictures starring his wife, Louise Dresser, and Willard Lloyd.

This issue marks Camera's third birthday and sends it out upon its fourth year with the profession which it has so long represented. In the months that are to come a little publication will continue to hold to the policy of just loyalty to its people which it has maintained since its inception. The management desires to thank its many friends for their loyalty and to again invite the suggestions of each and every member of the motion picture industry for its improvement. Growth is experienced only through cooperation and the way is clear for big things ahead.

AT METRO

The unit system was inaugurated at Metro's Hollywood studios with the start of "A Trip to Paradise," Maxwell Karger's new production in which Bert Lytell is starred. The unit plan will be extended to all the other productions made by Metro. Rex Ingram and Bayard Veiller already have been assigned to head these units. Other directors will be named in the near future.

Vida Dana and the members of her company who have been at Catalina Island for several days, filming exteriors for 'Life's Darn Funny,' have returned to the studios.

GORE BROS.-RAMISH AND SOL LESSER
BUY TWO NEW THEATRES

A deal has been consummated between W. J. Johnson and J. E. Wrightsman of Long Beach, Calif., and Gore Bros.-Ramish and Gold Lesser which approximates an investment of $250,000 and brings into the rapidly expanding chain of West Coast Theatres, Inc., which includes first-run motion picture theatres, the Palace, at 127 E. Ocean, and the Liberty at 60 Pine St., in Long Beach.

Robertson-Cole has just released "What's a Wife Worth," the second Christie-Cabanee production.

CASTS OF THE WEEK

(Continued from Page 4)

Goldwyn
"THE GLORIOUS FOOL"
Directed by E. Mason Hopper
Richard Dix Helen Chadwick
Clarissa Selwyn Kate Lester
Alton Hoffman John Linke

Joseph M. Schenck Productions
"WOMAN'S PLACE"
Directed by Victor Fleming
Constance Talmadge Kenneth Hunt
Harold Short Florence Short
Margaret Linden Ina Rorke

Douglas Fairbanks' Productions
"THE THREE MUSKETEERS"
Directed by Fred Niblo
Douglas Fairbanks Adolphe Menjou
George Siegmann Leon Barre
Boyd Irwin Eugene Palatiye
Sydney Franklin Thomas Holding
Nigel de Brulier Charlie Stevens
Lon Poff Willis Robards
Marguerite De La Motte Mary MacLaren
Barbara La Marr

Metropolitan
"EVERYTHING FOR SALE"
Directed by Frank O'Connor
May McAvoy Kathryn Williams
Edward Sutherland Edwin Stevens
Richard Tucker Dana Todd
Jane Keckley Betty Schade

Warner Bros. Production
"MONEY FLIES"
Directed by CAST
Chester Conklin Charlotte Merriam
Jack Duffy Neely Edwards
Teddy, the dog John Henry, Jr.

"A TRIP TO PARADISE"
Directed by Maxwell Karger
Bert Lytell Virginia Valli
Brinsley Shaw Urice Vin Moore
Victory Bateman Leigh Wyatt

At Lasky's

George Melford has begun work on his production of E. Phillip Oppenheim's novel, "The Great Impersonation," with Ernest Trubee as Assistant Director.

Cecil de Mille is shooting the opening scenes of his new production, which was suggested by Leonard Merrick's story, "The Lady and the Laurel."

William de Mille is in consultation with Elia Weiman concerning the story which she is writing for his next production. The title and other details are as yet unannounced, and work will not begin until sometime in May.

Sam Wood is making the concluding scenes of Gloria Swanson's first starring picture, "The Great Moment."

Frank Urson has been making interior scenes for the opening of "The Hell Diggers," Byron Morgan's story, which he also dramatized. Wallace Reid is in the star and Azra Ayres will play opposite him. The company will go North shortly to shoot scenes of the mining districts of California which will be used in the picture.

MAX LINDE ENTERTAINS OPERATIC STARS

While the Chicago Grand Opera Company was in Los Angeles, Max Linder, the French comedy star, was host to a party of the songbirds. He entertained Lina Cavalieri, Lucien Muratore and Du Franne, taking them around his studio at Universal City.
Five-reel comedy-dramas for juvenile leading man. Not merely are ideas desired, but stories must be worked out in detail with as much business as possible without padding.

Two-reel rube comedies for male lead. Something along the line of the "Snakeville" comedies which were formerly produced with Vic Povel.

Big six or seven-reel story with universal appeal.

Five-reel character stories for ingenue lead and with backgrounds such as Eastside, New York, Greenwich Village, or Spanish stuff. These stories are for a star of a peculiar type.

Of course the picture companies are nearly all in the market for stories of one kind or another, but the above list will describe some live calls which have just gone out. I will try to apprise my readers each week of other up-to-the-minute openings that exist at the studios and for new companies who call upon me.

WHO WILL TAKE BILL HART'S PLACE?

Many of us who have typical Bill Hart stories are wondering just who will fill the gap that will be left when he leaves the screen. It is understood that Hobart Bosworth is to be confined to sea-faring stories for a time. As far as I can learn Dustin Farnum is not very active just now and neither is Tom Santschi. There was some rumor that Joe Ryan at Vitagraph would shortly be featured in five-reel westerns, but nothing definite has been announced. I know of several wonderful stories for such a star, and as I say, many of us are wondering to whom we will offer them.

William Pigott is doing the continuity for a spectacular feature to be produced in the near future by a new company. Mr. Pigott was formerly production manager for westerns and serials at the U. C.

Cecil B. De Mille is quoted as having said in an interview the other day that "Most of the people who feel that they can write for the screen haven't the remotest idea of what is required of the scenario writer. And very, very, few of them will take the time or trouble necessary to master this most difficult art."

I thoroughly agree with Mr. De Mille. The average amateur does not know the difference between a mere narrative and a dramatic plot. Many of them submit narratives which when reduced to action would not "pan out" a respectable split reel, and then they are inclined to become very much offended when their stories are rejected by the producer.

Another very common or frequent reason for the failure of the beginner to "put over" his or her story, is that although it may contain a very good idea, he or she will not take the time to carefully work it out so that all of the loose ends may be eliminated and a rounded-out plot be the result.

There was a time when picture companies paid for mere "ideas," although they did not pay very much. Now, they want the stories submitted to them in a more perfected form. In other words, they want the idea and the vehicle to carry it. Of course, this is regarded as one of the reasons why they are paying more money for them. The other reason is that good stories are very, very hard to get.

H. Tipton Stock is writing continuities for Pauline Frederick.

Philip, or "Captain," Hubbard is reported to be with Robertson-Cole now.

I am told that L. V. Jefferson has been engaged by a new concern in the Union League building to write continuities for the stories of Gene Stratton Porter, which they will shortly produce.
Pulse of the Studios

**APACHE TRAIL PRODS.** Globe, Ariz. W. A. Tobias, 212 Superba Bldg., L. A. Bldwy. 6271

A. J. Scott

Butch Cooper

Tri Star

Country

J. H. Ackland

Lew Mecham

Sheila

2nd Western

Staff

ASTRA STUDIOS. Verdugo Road, Al Dobson, Mgr. Ham-Wilte, Casting. 

Glen 902

"Chuck" Kelemen

Jimmy Adams

Rex Adams

J. N. Dwyer

Staff

2nd Comedy

Schedule

ATLAS FILM CO. H. C. Anderson, Casting. 705 W. 8th St.

Phone 12625

Rob Horner

H. A. Kremp

Clarice Ditk

All Star

Jim Thompson

Charlie Cuklin

Staff

King Gray

Win. Leibe

Rex Rice

Travis

Wm. Dyer

Roy Eldred

Staff

Western Drama

Walter

BERRYWILLA STUDIOS. Santa Monica Blvd. Ben Wilson, Gen. Mgr. and Casting. 

Holly 157

Dell Henderson

Ben Wilson

Al Egan

All Star

Jack House

Ann Little

Patricia

King Gray

Win. Leibe

Rex Rice

Joby

Roy Eldred

Schedule

SERIES

TILES

FINISHING

3rd Week

FORD MURPHY PRODS. 3248 Sunset Blvd, 2nd Floor, Casting. 

7th CAMERAMAN

2nd Comedy

BORDER FILM FEATURE CORP. Rex Thorpe, General Manager, Bisbee, Arizona. 

Thom. Merrill

Trant Merrill

Elmer Vine

Staff

2nd Western

Schedule

BREWSTER-KEMBLE PRODS. 7100 Santa Monica Blvd. John Kemble, Director-General. 579902

Thos. R. Mills

All Star

Ben Guisenart

Flo. R. Drai

Istast

Comedy

Staff

BRUCE CARTER PRODS. Montague Studios. Arnold Aldrich, Casting. San Francisco. 

Bruce Carter

All Star

Harry Behrman

Arnold Aldrich

Staff

Comedy Newsletter

Schedule


Holly 480

Hewson-Fields

Edward Silman

Mary Young

R. A. Walsh

All Star

All Star

All Star

All Star

Staff

Dubray-Stipul

Tony Havide

Todt-Kasimian

Geo. Peters

D animation

Hedrick

Chickie Howard

White-Whipple

T. T. O'Donohoe

W 

Wash

Clifford Frank C. Clark

Randolph Lewis

Wash

The Midnight Rider

"Ten-Dollar Hair"

Without Benefit of

Cunamed

Schedule


Lincoln 2120

Lloyd Ingraham

The De Havens

Barney McCull

Geo. Croce

Rex Taylor

"Marry the Poor Girl"

3rd Week

CENTURY FILM CORP. 6100 Sunset Blvd. Bert Sternback, Casting. 

Julius Stern Gen. Mgr. 

Holly 96

V. Watson

T. Buckingham

Harry Swett

Corby

Jerry Ash

Walt Stephens

Joe Watson

T. Buckingham

2nd Comedy

Staff

Schedule

CHAPLIN, CHARLIE, STUDIOS. Allan Garcia, Casting. 1416 La Brea Ave. 

Holly 4170

Charlie Chaplin

Charlie Chaplin

Toothstone-Wilson

All Garcia

Charlie Chaplin

Unamed

Schedule


Holly 3100

Al Christie

H. Fawcett

Anton Nagy

E. Lavelle

Conklin

12-1st Comedy

2nd Week

GRUNDY PRODUCTIONS. 6070 Sunset Blvd. C. Rittenhouse, Casting. 

578395

Bernard Ray

Frank McQueen

Savas & King

Savas & King

Chas. Sellby

Chas. Selby

J. G. Brink

J. G. Brink

Staff

Comedy

Bi-monthly


Holly 2814

St Clair-Kinkle

Huston Kinkle

E. C. Lessey

I None

Mitchell-Haver

1st Comedy

Schedule

DAVID BUTLER PRODS. Fred J. Butler, Casting. Brunton Studios; G. W. Stout, B. M. 

Holly 4080

Fred J. Butler

Thad Butler

I. Thad Newhard

I. Joe

Comedy

Lewoma

Cutting


Holly 4080

T. Harris Hunter

All Star

Miss Schott

Miss Schott

All Star

Wm. Leighton

1st Comedy

Cutting

DONALD MACK PRODS. 1107 Bronson Ave. 

Holly 890

Jones-Mack

Ethel Hamburger

Geo. Richler

Ray McNam

Billy Jones

"In the Water"

2nd Week

RUSSELL, GRIEVER, RUSSELL STUDIOS. 6070 Sunset Blvd. Chas. Mack, Casting. 

578395

Robert Kelly

I. Lester Cumeo

J. Bertman

I. Bertman

Joe Misty

Jim Murray

Jim Murray

Jim Murray

Joe Misty

Little Beaches

2nd Westerns

Finishing Schedule


Holly 885

Wm. Moore

I. E. Moore

Frederick Hall

I. John

Edward D. Hartman

Letter

Finishing Schedule

FAIRBANKS, DOUGLAS, PRODS. Al McQuarrie, Casting. John Fairbanks, Gen. Mgr. 

Holly 4356

Fred Nihlo

D. Fairbanks

McGann-Thorp

John Burns

Edward Knighton

The Three Musketeers

2nd Week

FIRESIDES PRODS. Montague Studios. C. L. Fallon, Casting. San Francisco. 

Holly 3000

"A Fisherman's Tale"

FRY'S MONTAGE MONTAGE PRODUCTIONS. All Star

Frank Casper

All Star

Staff


Holly 3000

"The Mediator"

"The Old Town Round Up"

"Love Time"

"Children of the Night"


Holly 3000

Paul Ford

Harry Morgan

All Star

All Star

R. H. Whitman

Otis Hermann

R. F. Moreno

H. Watson

Whitman

William

Herman Hartman

Witt

1st Comedy

Cutting

1st Comedy

Cutting

1st Comedy

Cutting

1st Comedy

Cutting

Bloom's Film Laboratories

7530 SUNSET BLVD.

HOLLY 4015
<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>CAMERAMAN</th>
<th>ASST. DIRECT</th>
<th>SCENARIST</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>GARSON STUDIOS</td>
<td>1845 Allesandro St.</td>
<td>Jack Boland, Buyer.</td>
<td>Rose McQuoid, Casting.</td>
<td>Wil. 81</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harry Ganson</td>
<td>Clara K. Young</td>
<td>W. W. Butcher</td>
<td>Sada Cowan</td>
<td>&quot;Charge It&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GAYL FAVIN, JOHN FAVIN, PROD.</td>
<td>611 Union League Bldg.</td>
<td>John Favin, Casting.</td>
<td>63963</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>H. E. Hopper</td>
<td>Reginald Barker</td>
<td>George Hodge</td>
<td>Frank Lloyd</td>
<td>John Wayne</td>
<td>&quot;The Whiter the Wool&quot;</td>
<td></td>
</tr>
<tr>
<td>Walter Wray</td>
<td>All Star</td>
<td>All Star</td>
<td>All Star</td>
<td>All Star</td>
<td>&quot;The Whiter the Wool&quot;</td>
<td></td>
</tr>
<tr>
<td>Barnet</td>
<td>All Star</td>
<td>All Star</td>
<td>All Star</td>
<td>All Star</td>
<td>&quot;The Whiter the Wool&quot;</td>
<td></td>
</tr>
<tr>
<td>Babbie</td>
<td>All Star</td>
<td>All Star</td>
<td>All Star</td>
<td>All Star</td>
<td>&quot;The Whiter the Wool&quot;</td>
<td></td>
</tr>
<tr>
<td>Marion</td>
<td>Hillburn</td>
<td>Hillburn</td>
<td>Hillburn</td>
<td>Hillburn</td>
<td>&quot;The Whiter the Wool&quot;</td>
<td></td>
</tr>
<tr>
<td>Perry</td>
<td>Hillburn</td>
<td>Hillburn</td>
<td>Hillburn</td>
<td>Hillburn</td>
<td>&quot;The Whiter the Wool&quot;</td>
<td></td>
</tr>
<tr>
<td>Shruby</td>
<td>Hillburn</td>
<td>Hillburn</td>
<td>Hillburn</td>
<td>Hillburn</td>
<td>&quot;The Whiter the Wool&quot;</td>
<td></td>
</tr>
<tr>
<td>Miller</td>
<td>Hillburn</td>
<td>Hillburn</td>
<td>Hillburn</td>
<td>Hillburn</td>
<td>&quot;The Whiter the Wool&quot;</td>
<td></td>
</tr>
<tr>
<td>Babbie</td>
<td>Hillburn</td>
<td>Hillburn</td>
<td>Hillburn</td>
<td>Hillburn</td>
<td>&quot;The Whiter the Wool&quot;</td>
<td></td>
</tr>
<tr>
<td>Marion</td>
<td>Hillburn</td>
<td>Hillburn</td>
<td>Hillburn</td>
<td>Hillburn</td>
<td>&quot;The Whiter the Wool&quot;</td>
<td></td>
</tr>
<tr>
<td>Perry</td>
<td>Hillburn</td>
<td>Hillburn</td>
<td>Hillburn</td>
<td>Hillburn</td>
<td>&quot;The Whiter the Wool&quot;</td>
<td></td>
</tr>
<tr>
<td>Shruby</td>
<td>Hillburn</td>
<td>Hillburn</td>
<td>Hillburn</td>
<td>Hillburn</td>
<td>&quot;The Whiter the Wool&quot;</td>
<td></td>
</tr>
<tr>
<td>Miller</td>
<td>Hillburn</td>
<td>Hillburn</td>
<td>Hillburn</td>
<td>Hillburn</td>
<td>&quot;The Whiter the Wool&quot;</td>
<td></td>
</tr>
<tr>
<td>&quot;The Glorious Fool&quot;</td>
<td>&quot;The Old Nest&quot;</td>
<td>&quot;Looking for Romeo&quot;</td>
<td>&quot;The Grim Comedian&quot;</td>
<td>&quot;The Arc de Triomphe&quot;</td>
<td>&quot;Beating the Game&quot;</td>
<td></td>
</tr>
<tr>
<td>Hawks</td>
<td>Hughes</td>
<td>Meredith</td>
<td>Isherman</td>
<td>Keyson</td>
<td>Unnamed</td>
<td></td>
</tr>
<tr>
<td>Hawks</td>
<td>Hughes</td>
<td>Meredith</td>
<td>Isherman</td>
<td>Keyson</td>
<td>Unnamed</td>
<td></td>
</tr>
<tr>
<td>Hawks</td>
<td>Hughes</td>
<td>Meredith</td>
<td>Isherman</td>
<td>Keyson</td>
<td>Unnamed</td>
<td></td>
</tr>
<tr>
<td>Hawks</td>
<td>Hughes</td>
<td>Meredith</td>
<td>Isherman</td>
<td>Keyson</td>
<td>Unnamed</td>
<td></td>
</tr>
<tr>
<td>Hawks</td>
<td>Hughes</td>
<td>Meredith</td>
<td>Isherman</td>
<td>Keyson</td>
<td>Unnamed</td>
<td></td>
</tr>
<tr>
<td>&quot;The Life's Dearly Beloved&quot;</td>
<td>&quot;The Lost Romance&quot;</td>
<td>&quot;The Great Moment&quot;</td>
<td>&quot;At the End of the World&quot;</td>
<td>&quot;The Hell Dicthane&quot;</td>
<td>&quot;The Lady and the Laurel&quot;</td>
<td></td>
</tr>
<tr>
<td>&quot;The Life's Dearly Beloved&quot;</td>
<td>&quot;The Lost Romance&quot;</td>
<td>&quot;The Great Moment&quot;</td>
<td>&quot;At the End of the World&quot;</td>
<td>&quot;The Hell Dicthane&quot;</td>
<td>&quot;The Lady and the Laurel&quot;</td>
<td></td>
</tr>
<tr>
<td>&quot;The Life's Dearly Beloved&quot;</td>
<td>&quot;The Lost Romance&quot;</td>
<td>&quot;The Great Moment&quot;</td>
<td>&quot;At the End of the World&quot;</td>
<td>&quot;The Hell Dicthane&quot;</td>
<td>&quot;The Lady and the Laurel&quot;</td>
<td></td>
</tr>
<tr>
<td>&quot;The Life's Dearly Beloved&quot;</td>
<td>&quot;The Lost Romance&quot;</td>
<td>&quot;The Great Moment&quot;</td>
<td>&quot;At the End of the World&quot;</td>
<td>&quot;The Hell Dicthane&quot;</td>
<td>&quot;The Lady and the Laurel&quot;</td>
<td></td>
</tr>
<tr>
<td>&quot;The Life's Dearly Beloved&quot;</td>
<td>&quot;The Lost Romance&quot;</td>
<td>&quot;The Great Moment&quot;</td>
<td>&quot;At the End of the World&quot;</td>
<td>&quot;The Hell Dicthane&quot;</td>
<td>&quot;The Lady and the Laurel&quot;</td>
<td></td>
</tr>
<tr>
<td>&quot;The Life's Dearly Beloved&quot;</td>
<td>&quot;The Lost Romance&quot;</td>
<td>&quot;The Great Moment&quot;</td>
<td>&quot;At the End of the World&quot;</td>
<td>&quot;The Hell Dicthane&quot;</td>
<td>&quot;The Lady and the Laurel&quot;</td>
<td></td>
</tr>
</tbody>
</table>

GOODWYN PRODUCTIONS | Arthur H. | 4534 Sunset Blvd. | Holly 2948 |
| HOLLANDY STUDIOS | John T. Prince, Casting. | 6642 Santa Monica Blvd. | Holly 1431 |
| INCE, THOS. H., STUDIOS | Clark Thomas, Gen. Mgr. Horace Williams, Casting. | West 62 |
| John Way | All Star | All Star | All Star | All Star | "The Whiter the Wool" |
| INAME, MAX, PROD. | Harry P. Caulfield, Mgr. | Max Linder, Casting. | Universal Studios. Holly 2500 |
| ITALIAN-AMERICAN FILM CORP | Alexander Bodo, Casting. | 403 Douglas Blvd. | 62580 |
| LASKY STUDIOS | L. M. Goodstadt, Casting. | 1520 Vine St. | Fred Klay, Gen. Mgr. Holly 2400 |
| LONE STAR FILM PROD'N CO | Thos. Lyman, Casting. | 1745 Allesandro. | Wm. L. Biber, Financial and Business Mgr. 54109 |
| HARRY WILHELM | "Hanging Hill" | Miller | W. J. Miller | "The Whiter the Wool" |
| MAYOR LOUIS B. STUDIOS | 3800 Mission Rd. | Individual Casting. | Lincoln 2120 |
| EDWIN CAREWE | Anita Stewart | Robert Kurrus | Palmer | "The Price of Happiness" |
| NATIONAL STUDIO | 1116 Lodi St. | | Holly 4470 |
| PACIFIC FILM CO | Individual Casting. | Old Essayan Studios, Culver City. | |
| PHONOGRAPH COMEDY CO | 511 Union League Bldg. | | |
| REAL ART STUDIO | Miss Hallett, Casting. | 911 N. Occidental. | Frank E. Garbutt, Mgr. | Wilshire 255 |

**JOE ALLER**

Office Phone Holly 2804
Laboratory, Holly 167

Phone Office Regarding Laboratory Work

4500 Sunset Boulevard
### Page Twelve

**"The Digest of the Motion Picture Industry"**

**CAMERAMAN**

<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>CAMERAMAN</th>
<th>ASST DIRECT.</th>
<th>SCENARIOT</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>ROMAYNE STUDIOS</td>
<td>Chas. Avery</td>
<td>Casting</td>
<td>H. Y. Romayne, Gen. Mgr</td>
<td>West 6800</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HAL E. ROACH STUDIO</td>
<td>Chas. Avery</td>
<td>Casting</td>
<td>Fred Parloe</td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SCHLANK, MORRIS R., STUDIO</td>
<td>1439 Beechwood Dr</td>
<td>Frank Cavender, Casting</td>
<td>Bruce Mitchell</td>
<td>All-Star</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SELIG STUDIOS</td>
<td>E. A. Martin</td>
<td>Casting</td>
<td>J. L. McGee</td>
<td>Lincoln 33</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SPENCER PROD'NS INC</td>
<td>24th and Wilshire, Santa Monica, Cal.</td>
<td>21923</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WARNER &amp; COLLIER, TRUSTEES</td>
<td>7100 Santa Monica Blvd.</td>
<td>579902</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TOURNEUR, MAURICE, PROD.</td>
<td>Ince Studios, Culver City</td>
<td>R. B. McIntyre, Gen. Mgr</td>
<td>West 62</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>UNION FILM CO</td>
<td>A. Alt</td>
<td>Casting</td>
<td>J. T. Whitlaw, Gen. Mgr</td>
<td>Sherman</td>
<td>Holly 3412</td>
<td></td>
</tr>
<tr>
<td>UNIVERSAL STUDIO</td>
<td>Fred Datig, Casting</td>
<td>Universal City</td>
<td>Holly 2500</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VIDOR, KING, PROD.</td>
<td>7200 Santa Monica Blvd</td>
<td>Myrtle Reauveau, Casting</td>
<td>C. S. Vidor</td>
<td>578666</td>
<td></td>
<td></td>
</tr>
<tr>
<td>VITAGRAPH STUDIO</td>
<td>Douglas Dawson, Casting</td>
<td>1708 Talmadge</td>
<td>W. S. Smith, Gen. Mgr</td>
<td>Holly 2131</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WARD LASCHELLE PRODUCTIONS</td>
<td>Lascelle, Casting</td>
<td>Universal City</td>
<td>Holly 2500</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**Colon's Commercial Film Laboratories, Highest Quality & Service**

*For Rent*

5356 Melrose Ave
Hollywood, 2700

---

**Clune's Commercial Film Laboratories, Highest Quality & Service**

Studio Lighting Equipment *For Rent*

5356 Melrose Ave
Hollywood, 2700

---

**Josephine**

**GOWNS**

At New Address
Broadway 7621
721 South Olive St.

---

**The Italian American Film Company** is willing to consider scenarios for one-reel and two-reel comedies. Also Westerns.

---

**Clune's Commercial Film Laboratories, Highest Quality & Service**

Studio Lighting Equipment *For Rent*

5356 Melrose Ave
Hollywood, 2700

---

**Crandall and Stevens' FILM LABORATORY**

1751 Alessandro, Bronx Studio, Edendale, Phone Wil. 4275

---

**Money to Loan on Diamonds, Watches, Jewelry, Lowest Rates**

Private, Responsible, Est. 52 Years

A. B. COHN & BRO.
Room 305 New Pantages Bldg.

Bank References Phone 62620
Send $1.00 for six months Subscription
Million Dollar Theatre
(3d and Broadway)
Wm. D. Taylor Production
“THE WITCHING HOUR”
RIALTO (Broadway, near 8th)
A George Melford Production
“THE FAITH HEALER”
All-Star Cast

California Theater
WEEK STARTING
SUNDAY, APRIL 17
Main at Eighth

Eminent Authors Presents
DON'T CHANGE YOUR WIFE
Gertrude Atherton's First Original Story for the Screen
Milton Charles at the Organ.

CALIFORNIA CONCERT ORCHESTRA: CARLI D. ELINOR, Conducting.

ARTISTS and STUDIOS
E. D. Horkheimer has taken charge of the Classic Agency
Stars, Directors, Leads, Heavies, Juveniles, Characters, Ingenues,
Children, Acts, Stunts, Animals, Cameramen
Register Now
Personal Service Both for Artist and Studio
Suite 310 Grosse Bldg., Phone 67931

TITLE SERVICE THAT SERVICES..... DO YOU KNOW
THAT the pictures that sell .... are the ones with good TITLES?
THAT the public demands the best TITLES?
THAT at 218 Lissner Building, you can get the best TITLES in the country?
THAT while you try to save a few dollars, by SHOOTING your own TITLES, you are
really losing money because you are not properly fixed to do the work?
THAT we are thoroughly equipped to give you the best of everything in the TITLE
line. Borders, Art Backgrounds, Double-exposures, Dissolves, Irisings, in fact every-
thing you may desire.
THAT if you will send us your list of TITLES for your next production, you will have
no more worry. We return you the finished product, all you have to do is cut them
in your picture. And the COST will be less than you can do it yourself.

B. L. JAMES—EXPERT TITLES
Phone Pico 2236

MARION WARDE—Acting for Stage and
MOTION PICTURES
— Stage and
Music—Make-Up—Dancing
FORMERLY OF BLANCHARD HALL
A Legitimate, Practical School of Results—My Stu-
dents now Working in Pictures Are Making Good.

729 S. Bonnie Brae—Any West 7th Car
Phone 54498

Who’s Where
(Continued from Page 6)

GRAUMAN'S RIALTO
Jesse L. Lasky Presents
“THE FAITH HEALER”
By Wm. Vaughn Moody
Directed by George Melford
CAST
Michaelis—Milton Sills
Rhoda Williams—Ann Forrest
Mary Beeler—Fontaine La Rue
Matthew Beeler—Frederick Vroom
Martha Beeler—Loyola O'Connor
Little Annie—May Girardi.
Uncle Abe—John Curry
Dr. Littlefield—Adolph Menjou
Dr. Sancha—Vroom
Dr. Martin—Robert Bordier
A Mother—Winifred Greenwood

CLUNE'S BROADWAY
Realart Picture presents
Bebe Daniels in
“DUCKS AND DRAKES”
By Elmer Harris
Directed by Maurice Campbell
CAST
Teddy Simpson—Bebe Daniels
Rob Winslow—Jack Holt
Aunty Weeks—May Kelso
Dick Chitlern—Edward Marrinell
Tom Hazzard—W. E. Lawence
Colonel Tweed—Wade Boteler
Clasy—Maurie Newell
Mina—Elkie Andrean

SYMPHONY
Maurice Tourneur Presents
“The Last of the Mohicans”
By James Fenimore Cooper
Directed by Maurice Tourneur and
Clarence Brown
CAST
Maugu—Wallace Beery
Cora Munro—Barbara Bedford
Uncas—Albert Roscoe
Alice Munro—Lillian Hall
Major Heyward—Henry Woodward
Col. Munro—James Gordon
Capt. Randolph—George Hackathorne
David Gamut—Nelson McDowell
Hawkeye—Harry Lorraine
Chingachgook—Theodore Larch
Tamenund—Jack McDonald
Gen. Webb—Sydney Deane

TALLY'S
Associated Producers, Inc., Presents
George Arliss in
“THE DEVIL”
From the play by Franz Mainur
Directed by James Young
CAST
Dr. Muller—George Arliss
Mimi—Sylvia Bresler
Marcie Martin—Lucy Cottam
Her Aunt—Mrs. Arliss
Paul de Veaux—Edmund Lowe
George Roven—Roland Bottomley

HIPPODROME
Wednesday
Albert E. Smith presents
Earle Williams in
“DIAMONDS ADrift”
By Frederick J. Jackson
Directed by Chester Bennett
CAST
Bob Bellamy—Eaile Williams
Consuela Velasco—Beatrizer Burnham
“Brick” McClain—Otis Harlan
Don Manuel Morale—George Fields
“Home Brew” Hanson—Jack Carlisle
Senior Rafael Velez—Hector Sarno
James Bellamy—Melbourne McDowell
Omar, the Cat—Omar

HOLLYWOOD TAXI SERVICE
“Souter Will Suit You”
By the Mile, Hour, Day, or Week
Reasonable Rates
Who's Where

Sunday
Albert E. Smith presents
Alice Calhoun in
"THE CHARMING DECEIVER"
By Mrs. Owen Bronson
Scenario by Fred Schaefer
Directed by H. L. Sargent
CAST
Edith Denison Marsden—Alice Calhoun
Frank Denison—Jack MeLean
John Adams Stanford—Charles Kent
Don Marsden—Eugene Acker
Richard Walling—Rollin Bottomly
Duncan—Robert Gaillard

NEW PANTAGES
Jesse D. Hampton presents
H. P. Ostrander
"IN TIME WE WERE TWENTY-ONE"
By H. V. Esmond
Directed by Henry King
CAST
Richard Carewe—H. B. Warner
Phyllis—Claire Anderson
Richard Anderson—Ace M. Morrison
Kara Glynn—Christine Mayo
Dave Hirsch—Claude Payton
Mrs. Ericson—Minnie Gray

BROADWAY PANTAGES
Graphic Film Corporation presents
"SOMEONE MUST PAY"
By Ivan Abramson
CAST
Regina Taylor—Gail Kane
Charles Bryant—Edmund Breese
Sylvia Adams—Jackie Saunders
Henry Taylor—Hugh Thompson
Marshall Taylor—Jere Austin
Vivian Taylor—Dorothy Arnold

SUPERBA
Carl Laemmle offers
Harry Carey in
"THE FREEZE OUT"
Story and Scenario by George Hull
Directed by Jack Ford
CAST
Ohio (the Stranger)—Harry Carey
Zoe Whipple—Helen Ferguson
Headlight Whipple—Joe Harris
Denver Red—Charles LeMoyne
Bobtail McGuire—J. Farrell McDonald
Mrs. McGuire—Lydia Yeomans Titus

KINEMA
Marguerite Clark Productions, Inc., presents
Marguerite Clark in
"SCRABBLED WIVES"
By Adelaide Mathews and Martha M.
Stanley
Directed by Edw. H. Griffith
CAST
Mary Lucile Smith—Marguerite Clark
Larry McLeod—Leon P. Ground
John Chiverick—Ralph Bunker
Bessie—Florence Martin
Beatrice Harlow—Virginia Lee
Connie Chiverick—Alice Menn
Dickie Van Arsdale—Frank Badders
Mrs. Halsey—America Cheddler
Mr. Halsey—John Mayer
Mr. Smith—John Washburn
Martin (The Butler)—T. A. Braidon
Justice of the Peace—Harry Fisher
Colored Minister—Wasley Jenkins
Mrs. Spencer—Ada Neville
"Dot"—Emma Wilcox

AMBASSADOR
Jos. M. Schneck presents
Constance Talmadge in
"LESSONS IN LOVE"
MISSION
Metro Presents
"THE FOUR HORSEMEN OF THE APOCALYPSE"
By Vicente Ibanez
Directed by Rex Ingram

Production Notes

(Continued from page 8)

AT VITAGRAPH

Albert E. Smith has returned to the studio from his ranch at Escondido.

Mr. and Mrs. George Randolph Chester have been in Whittier this week making scenes for "The Son of Wallingford," which the Chester Men are directing as a Vitagraph special.

Antonio Moreno has returned from a motor trip through California and Arizona and will soon start a new feature which Chester Bennett will direct.

Earle Williams has departed for a motor trip of the Yosemite valley before starting his next Vitagraph production.

Director David Smith is preparing to start a James Oliver Curwood story, likely "Powder of the North," as a special production.

TOM SANTSCHI RENEWS CONTRACT

Cyrus J. Williams has signed Tom Santschi for another series of eight western pictures which are to be released by the Pathé organization.

PATHE PRODUCER RETURNS

Cyrus J. Williams has returned to Los Angeles after a brief business trip to New York where he held conferences with Arthur S. Kane of Associated Exhibitors and President Paul Brunet of Pathé, for whom he is producing a series of two series of pictures, the Tom Santschi westerns and "Adventures of Bill and Bob."

Charles Stallings is the owner of a sixty-acre vineyard of raisin grapes at Fresno.

REGISTER WITH KINEMA BUREAU

DIRECTORS AND PRODUCERS

are casting pictures from our Action-Tests
Every Mail Brings Additional Endorsements.

FRED NIBLO. Ince. Fairbanks, &c.
"I most heartily endorse Kinema Bureau's plan for a Library of Screen-Tests and shall be glad to avail myself of its service which casting my pictures. I believe this to be a splendid idea."

"You may rest assured that in future casting of productions, I will first consult your files, and feel sure that I will not have to look further. I believe you have found the most helpful solution that has yet come to our notice."

JOHN F. GAVIN. GAVIN PROD. CO.
"I feel that this system answers a long-felt need and shall be delighted to make exclusive use of your service in the casting of all my pictures."

MISS BOB HUNTER
has full charge of our Scenario Department. Submit your scripts to her.

EXPERT CONTINUITY WRITERS

UN SOLD PICTURES MADE MARKETABLE.

Casting "Michael O'Halloran" by Gene Stratton Porter

GET YOUR TESTS MADE "NOW"
6111 Santa Monica Blvd.
(Member of Chamber of Commerce)

THE CINEMA COMPOSERS CLUB AT COLUMBIA UNIVERSITY CO-OP.
ERATES WITH CHESTER PRODUCTIONS, INC.

The C. L. Chester Comedy Company is co-operating with the Script Committee of the Cinema Composers at Columbia University. The Chester Company desires lively and entertaining comedies, and in the selection of material will give every consideration to any script bearing the stamp of approval of the Committee on Scripts.

The Committee on Scripts has been organized by the Cinema Composers as a clearing house for the original compositions of its members. Each script received is read carefully, and if approved by the Committee is sent to the producing company to whose needs it is best suited. In order to receive the stamp of the Committee, a script must measure up to the standards set by the University.

THE PICTURE MAN'S LATEST HAUNT

The picture colony has discovered a new haunt which it appears to be rushing loyally, it is the Oriental Coffee House, located on Fourth street, and owned by Mr. Manos. We readily understand the attraction which this exotically canopied, incensed and rose-lighted playground holds forth to our friends and comrades, since we find ourselves dropping around now and again to revel in the informal music and always hospitable atmosphere which marks Mr. Manos' enterprise. There we observed in person and in the jolly little guest book the faces and names of filmdom's greatest and best loved. One glance at the congenial rooms tells the tale. Truly, sincere cordiality, a characteristic of this lovely bit of the eastern world, is an art in itself. It is obvious that screenland appreciates it.
April 4, 1921.

To Ye Editor of the Camera!

Greetings!

It is not often that we feel inclined to write a letter of acknowledgement for service that we have paid for in hard cash to any advertising medium, feeling that the exchange of our money entitles us to the normal average service offered by the normal average publication, but as we go over our mail each morning and see the check-up of the number of personal interviews each evening that have all been derived from our few short advertisements in your columns, we feel inspired to step out of our way, drop the cobwebbed standard of dollars and cents and thank you for that excess of service over the purely normal average which you seem to be able to give us. We can only say that the returns so far from the ads in your recent issues have been phenomenal; and, better than that, we notice that they are increasing in proportion each week, proving beyond a doubt that your magazine is not only read widely by the profession and all who are interested in it, but that your readers evidently have confidence in you and in your publication. More power to you. Would that there were more legitimate vehicles like yours. You have certainly set a standard and we take pleasure in announcing this fact to whomsoever might be in search of a vehicle that will bring them results for the money spent.

However, we can forego the right to express a hope that you will not take advantage of our enthusiasm and increase your rate for advertising to a point where you would sink to the "average normal," but sincerely trust that you will want to continue on your way giving the best service possible for the least cost to the advertiser. As long as you continue to do this you may be assured of our patronage and we believe also the patronage of every discriminating advertiser.

Sincerely yours,

KINEMA BUREAU,
(Signed) Seymour Hastings.

BEFORE THEY WENT INTO PICTURES

Wallace Fox spent three years in U. S. Diplomatic Service with Ambassador Henry Morgenthau at Constantinople.

Charles Huber owned and operated three motion picture theatres in Saint Louis from 1810 to 1912.

Herbert Sutch was for fifteen years an actor in stock, repertoire and road shows.

Joe McDonough was advance agent for musical shows.

William Ginley was a stock and road show actor.

James Whipple has been an acrobat juggler, as well as a cowboy in the Argentine, and was interested in a banana plantation in Jamaica, also sugar plantations in Central America and Cuba.

Irving Luddy managed the Flatbush Theater.

Elliott Howe started as a mining engineer and later joined the 101 Ranch.

Roy H. Marshmal managed the Pacific Coast Hotels System.

George Webster acted as purchasing agent for a system of chain stores at Melbourne, Australia, and has also sailed the Seven Seas.

Bryant Washburn is soon to tour the principal cities and appear personally at theatres showing his new production, "The Road to London."

---

Pick-ups

NEW LABORATORIES FOR ROACH PRODUCTIONS

A permanent organization was effected at a recent meeting of the stockholders of the proposed $50,000 Laboratories of the Hal E. Roach Studios, when the following officers were elected: T. J. Crizer, Manager; Walter Lundin, Assistant Manager; and Charles Parrott, Treasurer. The organization, which will be known as the Studio Film Laboratories, has for its object the developing, printing and handling of all films of the Hal E. Roach Productions.

Incorporation papers will be sent to Sacramento presently.

Alberta Lee is with Fox.

Melbourne McDowell has just finished an important part with Realtar.

Milla Davenport is playing Gretchen in "Tip Van Winkle."

Max Asher is playing the innkeeper in "Tip Van Winkle."

Robert Stephoff, after four months' illness, is back in pictures.

Joe Butterworth is working with Bert Lytell at Metro.

Hal E. Roach has returned from San Francisco where he has been on important business.

Mary Forbes, one of England's stage stars, has a prominent role in John M. Stahl's "The Child Thou Gavest Me."

E. D. Horkheimer, late general manager of the Balboa Studios, has taken charge of the casting for the Classic Agency.

"Making the Grade" has been selected as the title for David Butler's first starring vehicle under his new Lassers contract.

"Lavender and Old Lace," the Renko production which was directed by Lloyd Ingham, is about to be released.

Tom Gibson, who directs Morante Comedies, has moved down to his cottage at Hermosa Beach for the summer.

Henry King is preparing to make a three-weeks' trip to New York on a combined business and pleasure mission.

Alexander V. Bodo, director for the Italian-American Film Co., has gone south to find Spanish locations for his next production.

Artie Glass of the Classic Agency has installed a special department to handle theatrical and vaudeville acts. Gladys Lamphere and Hawkheimer will take charge.

The John Emerson-Anita Loos story, "Beauty or Brains," which Constance Talmadge is now at work on, has been definitely retitled "Woman's Place."

Director Erle Kenton, who was especially engrossed to direct "Money Flies," the Warner Brothers' initial production for Educational, severed his connection with these producers at the completion of the picture.

F. W. Eldridge, Managing Editor of the Los Angeles Examiner, was the guest and principal speaker at the last bi-monthly meeting and banquet of the Western Motion Picture Advertisers, where he gave a talk on "Publicity: What It Means To a Newspaper."
Can You Answer This Call For New Photoplay Writers?

This Test Will Tell You

The new career of screen-authorship is open to men and women of creative imagination and dramatic insight. A search for new writers of photoplays—novices of genuine ability who can learn the art—is being made by the Palmer Photoplay Corporation and is being sponsored by Cecil B. De Mille, Mrs. H. Ince and other prominent producers who realize the danger of a serious shortage of acceptable screen stories unless more men and women of genuine ability are trained for this lucrative work.

The producers further believe that many apé men and women could be induced to take up the study of photoplay writing if they could be given some advance assurance that they really possess natural qualifications for eventual success.

Therefore, a novel test of the two essentials—creative imagination and dramatic insight—has been devised in the form of a questionnaire similar to the vocational tests employed by the U. S. Government during the late war.

This questionnaire was prepared especially for this purpose by Professor Malcolm Shaw MacLean, former instructor in short story writing at Northwestern University, and Mr. H. H. Van Loan, one of America’s leading photoplaywrights. The test is designed to bring out indications of natural ability, if the applicant possesses it, thus enabling the Palmer Photoplay Corporation to select for training, only those whose possibilities of success are promising.

The Palmer Photoplay Corporation is a national educational institution established in Los Angeles, which teaches the technical construction of photoplays by scientific home-study methods, thus making a lucrative vocational position available to talented persons wherever they may live.

The adoption of the vocational selection plan by the Palmer Photoplay Corporation is one of the most forward steps ever taken by an educational instilation, the Palmer institution being the first correspondence school, so far as is known, to restrict enrollment only to those who first evidence their fitness for the work.

The questionnaire will be sent to all who will apply to the

Director of Education
Palmer Photoplay Corporation
5102 I. W. Helmman Building
Los Angeles, California

Current Reviews
(Continued from page 8)

and altogether innocent to live in this century, merely increases the fanciful note which runs through the entire story.

Mabel Dunlavy is unusually well cast as Ann Mehan-Mah, a gentle but firm believer in the glory of her long departed relatives and the ouija board. She makes the role very delightful.

George Parsons also adds enjoyment to the yarn as "Loot" Follett, a thief who struck us as being admirably harmless.

Henry Segrave enacts Jonathan Squibb, the really "dirty villain." It goes without saying that he it who holds the mortgage.

Van Dyke Brooks and Emily Fitzroy do minor parts.

Robert Vignola handled the direction.

"THE FAITH HEALER"

Grauman’s Rialto

"The Faith Healer," which as its title indicates, is another film treatment of the spiritual cure of physical ills, has opened here for an indefinite run. While this George Melford production cannot be said to compare with "The Miracle Man" from any point of view, it forms very good entertainment and one of the present popularity of its subject, will without question draw well. It is an adaptation of the William Vaughn Moody original.

The photography is average.

Milton Sills is seen in the title role which he makes more pleasing than usual. Certainly, tramping along the open road, carrying joy and health in his soul and Bible, he is picturesque.

Ann Forrest plays Rhoda Williams, another "fallen sinner," whom the humble preacher saves. She is particularly good in this sort of a role.

Adolph Menjou’s opposition as Dr. Littlefield, the rose heavy, is very clever. We will be interested to see more of his work. He is comparatively new in these parts, we believe.

Fontaine La Rue is well cast and plays to everyone’s satisfaction, the part of Mary Beeler, the Faith Healer’s big demonstration.

Frederick Vroom, Loyola O’Connor and little Mary Giraci all provide an interesting family background for the invalid as her husband, sister-in-law and daughter.

Edward Vroom, Robert Brower and Winifred Greenwood complete the cast of this Paramount picture.

"STRAIGHT FROM PARIS"

Miller’s

A drama which is not too heavy to be calmly entertaining and still not light enough to allow the attention to wander, is the current Harry Garson release starring Clara Kimball Young which is entitled "Straight from Paris." Indeed, Sada Cowen’s story of Lucette de la Milan’s life is exactly what we would label a charming afternoon’s diversion.

Technically the production is good. The cast is excellent.

Miss Young is rather well placed as Lucette, whose smart hat shop supports herself and her aristocratic French grandfather. The star’s followers will be sure to enjoy this, her latest work.

We know of no one who could play Robert Van Auster, the very naughty but if not almost lovely, still quite understandable young heavy, more beautifully than does Bertram Grassby. Robert is Lucette’s fiancé, for a space. It has been some time since Grassby has been seen in a juvenile but as usual he delivers the goods.

Thomas Jefferson gets both a tear and a

(Continued on Page 18)
Join the Photoplaywrights League of America
If you have a scenario which you want sold and protected.
Executive Offices:
621-3 Union League Building
Los Angeles, Cal.
Phone 12888
Write for particulars
Willis A. Hill, President

FOR RENT—BELL-HOWELL
170 Degree Shutter—Fully Equipped
Attractive Proposition to Responsible—Parties on Terms of Lease
Blaine Walker Evening Express

CAMERAMAN
Would like position on second camera
Long Photographic Experience
Recently Arrived from New York
E. T. E. Phone Holly 2118

ALBERTA LEE
Old-Fashioned Mother Parts
At Present with Fox
Phone Holly 4902

MILLA DAVENPORT
Wilshire 2921

“The Cinema Giant”
Frederic Peters
Selig's

GILBERT P. HAMILTON
Director
M. P. D. A.
At Liberty
Gates Hotel

Kate Price

WILLIAM MERRILL MCCORMICK
A HEAVY WORTH WATCHING
Adrian Apts., 2719 Sunset Blvd.
Wilshire 1265

Current Reviews
(Continued from page 17)
Laugh with his characterization of Henri
Trevil, Lucette's affectionate old grand-
father, whose sincere grief over the death
of his wife he attempts regularly to drown
in alcohol.
William P. Carleton as Robert's uncle.
John Van Austen, entirely satisfies both
the audience and Lucette when he steps
into the younger man's romantic place
and "marries her instead."
Betty Francis, in her role as Doris,
Robert's original love, is excellent; she
forms a striking contrast to the star.
Happily her clearcut personality photo-
graphs.
Clarissa Selwynne handles Ada Van Aus-
ten, Robert's impossibly automatic mother,
capably.
Gerald Alexander as Mr. Stevenson, an
other society snob, completes the cast.
Harry Garson directed "Straight from
Paris" personally.

"NOT GUILTY"
Ambassador
First National releases the Sidney A.
Franklin screen production of Harold Mac-
Gregor's "Thirty Nineteen," this week under
the title, "Not Guilty." Although the picture's
introductory subtitle states that it features
Sylvia Breamer, the story deals primarily
with a man and his brother. The feminine
lead merely supports. The plot centers
around the voluntary mixed identity of the
brothers that one may assume the crimes
of the other. It is a well-handled produc-
tion with considerable story value.
It is marked by exquisite scenery and
some beautifully cut-in stock scenes of the
Ganges River.
The photography varies. Some of the soft
focus utilized in the close-up scenes misses.
Richard D. x does some exceptionally
clever performing in the roles of Paul and
Arthur Ellison. One is sympathetic and the
other heavy. The picture belongs almost
bodily to this stage recruit.
Miss Breamer also does good work as
Elsa Chetwood, a daughter of wealth, who
through a mistake, becomes engaged to the
wrong Ellison. Her intense eagerness does
much to make her parts always attractive.
Molly Malone quite fills the bill as Marry
Ellison, the fluffy little ingenue.
Herbert Prior and Lloyd Whitlock com-
bine forces to form the opposition, which
immediately leads up to the climax. They
do Newell Craig and Frank Mallows, gam-
blers.
Elinor Hancock and Alberta Lee complete
the cast as Mrs. Ellison and the chaperon.
Franklin personally directed the produc-
tion.
George Beban is still traveling in connec-
tion with his picture, "One Man in a
Million," and has just recently visited Win-
nipeg.
Charles Huber, when doubling for Miss
Gerrard of the J. D. Hampton Company in
Yosemite (narrowly escaped going over
Vernal Falls in a canoe).
Having completed some special work at
the Louis B. Mayer studio, Nat C. Deverich
has journeyed northward to Harry Leon
Wilson's estate near Del Monte where he
will be the guest of the author for several
weeks.
George Randolph Chester, author-director
of the "Get Rich Quick Wallingford" story,
now in production at Vitagraph Studio,
selected George Webb to portray the inter-
nationally known charater of "Blackie
Daw." There were forty-one actors con-
sidered for the part.

FOR SALE
De Brie Camera
Completely equipped for studio work.
Oufit consists of Camera No. 1064,
four lenses—40 50 75 MM and 71/2
in. in a $150.00 mount. Dissolving
shutter (hand dissolve). Roller barred
pressure plate, Veeeder counter, Brand
New L. A. Iris and Matt Box. New L.
A. Tripod and tilt. Eight Magazines
and carrying cases. Tripod Jacks. Spe-
cial heavier balance wheel in camera.
High power magnifying glass for mi-
croscope focus. Oufit cost over
$2,150, will let go at a sacrifice. Sub-
ject to a test.

VERNON WALKER
127 So. El Centro, Los Angeles, Calif.

MISS BOB HUNTER
Scenario Dept.
6111 Santa Monica Blvd.
Kinema Bureau
Holly 4740

THE PIT
CLASSIFIED WANT ADDS
Your advertisement will be run in
this column at the rate of 15¢ per
line, Phone, Mail or Bring in your
"Wants."

Send
$1.00
—for
Six
Months
Subscription
DO YOU REALIZE—

how many dollars you can save by utilizing the

Neograph Process

for your fan pictures? How much more artistic your photographs will be made when given this two-tone treatment?

Phone or Call to Learn Our Proposition

Neograph Process Co.

Phone 65531 232 Court Street
Stories for Sale—

Written and Prepared for Production by

FRANCIS POWERS

Author of "The First Born" and many other
Stage and Screen Successes

Now available, "The Pantheon Way," a labor and capital drama for an all-star cast; "The Raider," a five-reel western drama for a male star; "Annie Laurie," a drama of Scotland for a female star; "The Rubaiyat of Omar Reed," a five-reel comedy drama of filmland for a male star; "Don Hombre," a tale of the Mexican border for a female star (Viola Dana type); "Birds," a five-reel western for woman star; "Truth and the Crowd," a sociological story for an all-star cast; "School Days," a romance of youth for co-stars; "Miguel," a melodrama on the Bill Hart order; "The Healer," a comedy of the medicine man for a male star.

Any of the above scripts will be submitted at your request.

Fanchon Royer, editor of Camera! says: "I have read a number of these stories and they are sure fire."

Address Box 26, Camera!
BERTRAM BRACKEN
Director of "Kazan"
Florence Egan's
JAZZ ORCHESTRA

All Girls

Four Month's Engagement at Hotel Del Coronado
Just Completed
REEL MUSIC FOR ALL KINDS OF SETS
Releases: "Peaceful Valley," "19 and Phyllis," "Trumpet Island"
High Class Music for Parties and Entertainments
Phone 579038

SAM LITTLE AND LEE GARMES
Announce the Opening of Fully Equipped Laboratories
at 5874 HOLLYWOOD BOULEVARD

COMMERCIAL PHOTOGRAPHY

Specializing in developing and printing still pictures
for the motion picture studios. Also copying, enlarging
and title photography.

Orders for prints, regardless of quantity, given
instant attention.

We have our own CAMERAS and will take STILL
and MOTION PICTURES any time and any place.

We Call For and Deliver Orders

Quality plus Service
OUR WATCHWORD

Phone 597-602
Cor. N. Bronson Ave. and Hollywood Blvd.
(5874 Hollywood Blvd.)

MARENGO PEKINESE KENNELS

FOR SALE:
Breeding Stock—
Show Dogs—Puppies
Imported Dogs at Stud
Finest Kennels on the
Pacific Coast
Mrs. W. G. Sidney Harris
Appointment by Telephone
Fair Oaks 2705—Altadena, Calif.

Now Open

BLUE BIRD

CHOP SUEY

6365 Sunset
Boulevard
(Second Floor)
Phone Holly 837

THEATRE PARTIES
PRIVATE PARTIES
PRIVATE DINING ROOMS

The Blue Bird Chop Suey Parlors
announce the engagement of a
Chinese chef who has prepared
real Oriental dishes for the best
cafes of New York and San Fran-
cisco for the past twenty-five years

Open from 11 A. M. Until Midnight

The Blue Bird Chop Suey Parlors
Across from Muller Bros., near Cahuenga
Detrimental Publicity

One of the most spectacular publicity feats of the month is being accomplished in conjunction with the ten-day jailling of Bebe Daniels at Santa Ana as the penalty for driving her motor car fifty miles an hour in Orange County. It was to be expected that the imprisonment of a motion picture star in a little town such as this would prove a sensation locally, but scarcely could one have looked for an affair of the sort to be given the prominence which it has received not only in the Los Angeles dailies but nationally as well.

All of this is obviously due to a live wire publicist to whom, although we question the suitability of his present subject, we have necessarily "to take off our hats." He has certainly obtained a miraculous amount of attention from the press! Miss Daniels' elaborate farewell party, her ceremonious departure for and arrival at the jail, her luxuriously appointed cell, her delicious hotel meals and in fact even the Santa Anas' various objections to and endorsements of the remarkable treatment enjoyed by the fair prisoner, have filled many printed columns and been the subjects of dozens of published photographs.

Nor has the actress alone been advertised as a result. The already much-publicized Judge Cox, who passed sentence, and many talkative citizens of the enterprising community in which he holds judicial sway, not to mention a Broadway (Los Angeles) theatre running a Daniels-Real-art production, have done their share of "cash in." Yes it certainly would seem to be another case of many benefiting by the energy of one!

However, although we have conversed with several press agents who are greatly envious the possession by another of such an opportunity to disport publicity talents, we cannot help reflecting upon the inadvisability of it all. Admittedly the whole procedure makes an acceptable story or series of stories for nearly any publication; but what will be its final effect upon the public?

Of course most of us realize that breaking a motor regulation is a comparatively common, far-from-criminal act. The fact that one judge has created for himself a famous reputation for jailing those members of society who are brought before him for thus offending the law in his territory does not make the misdemeanor any greater. There are, nevertheless, all about us souls to whom the idea of imprisonment is at all times, under all conditions, disgraceful. These more conventional people unquestionably compose a great section of the picture going population. Ultimately, the popularity of Miss Daniels or of any other favorite is liable to suffer materially from the broadcast advertising of this distasteful form of punishment.

There is more required of the Perfect P. A. than that he "get his stuff over." He might remember to the great advantage of his client and resultantly his own benefit that a careful selection of topics is particularly imperative in his line.—F. R.

Players' Telephone Exchange

A service which occurs to us as having been much needed by the profession is now available through the establishment of The Players' Telephone Exchange which has recently opened offices in Hollywood.

The function of this exchange is to maintain a phone call "clearing house" between the studios and their various employees in both the artistic and technical departments. For instance, players, cameramen, directors, etc., who may be expecting calls at any hour can, by leaving with the exchange instructions as to their whereabouts, be reached at any time.

On the other hand, information concerning the availability of any one identified with the service may always be had by the studios.

Ruby Hill, long identified with the local picture colony, has accepted the management of the new enterprise, which promises to prove a valuable innovation.

Will Assist Producers

We publish the following letter because we believe that it will assist those producers who desire reliable advice upon prison stories. Mr. Eytinge has repeatedly favored the profession whenever he has come in contact with it. We all appreciate this generous offer:

"A Bright Mornin' to Ye,
Fanchon Royer:

"Rollin Sturgeon made a flying visit here last week— he's finishing Hal Reid's ancient ten-twenty-thirty "Human Hearts" and he wanted to chin-chin with an expert on prison atmosphere, etc.

"His visit of an hour or two may have been entirely profitable—at least he said so—and that brings to mind the possibility that I can help out other directors who would like to have candid, sincere and expert criticism of prison sequences, of the logic of prison scene continuity, of general criminalistic actions and the like.

"Naturally, because of the many courtesies shown my fellow-inmates and myself by picture producers, there would be no charge for this service, or any that I can render. I'm not entirely ignorant on the picture side, having managed our screen program for years, as well as acted as a liaison link between management and directors when producers were visiting here taking shots and action.

"So then, if you want to tell your director friends that a chap with twenty years of "inside" experience in three prisons, plus extensive study into the scientific aspects of both criminalistics and penology, is ever willing to assist 'em, why go ahead. They're welcome to call on.

"Yours co-operatingly,
EYTINGE."
VICTOR POTEL TO INTERPRET BUTLER CHARACTER

Ellis Parker Butler's Philo Gubb stories, through a deal just negotiated by Garwood and Hungate, agents for the author, will appear on the screen. Victor Potel will create Philo Gubb. Webster Cullison will handle the direction, and co-directing with him will be Melville Brown.

The new company, which has acquired the rights to thirty-five of Mr. Butler's Gubb stories, has leased production quarters at the Francis Ford studios.

NEW GERSON PRODUCTION STARTED

The screeninings of "Trouble Brewing," the first of the Wm. A. Howell Comedies, has been completed and the cutting and titling will be finished this week. The Gerson Company is releasing a comedy a month for the National Exchanges, Inc.

Director Tenny Wright has started work on "Prok'n Idle," the second of the William A. Howell Comedies.

KATHERINE MACDONALD TO PRODUCE TWELVE FEATURES

Katherine MacDonald, who has again signed with the Attractions Distributing Corporation, has begun shooting her eleventh Associated First National release, which is to be the first of the twelve features under her new agreement. By the terms of the contract Miss MacDonald is to make twelve pictures in the ensuing two years and is to receive approximately $50,000 per picture for her work.

PRODUCING RIX STORY

Helen Holmes, Jack Connolley and Leonard Clapham are among the players in the cast of "The Ghost City," now filming at the Spencer Productions studio, Los Angeles.

The picture is a five-reeler, and was taken from the story by George Rix, author of "The Twonky," and is being directed by William Bertram. The production will be sold through C. O'D. Blanchfield, Superba Theatre Bldg.

AT GOLDWYN

Will Rogers' next picture, "The Poor Relation," a stage play by Edward Kidder, will soon go into production under the direction of Clarence Badger.

Director Frank Lloyd and company will return this week from Big Bear, Calif., where they have been filming exteriors for "The Grim Comedian."

Wallace Worsley and the cast of "Ace of Hearts" have returned to the studio after locationing at Pine Crest, Calif.

Several stories are being prepared by the scenario department for future production. Charles Kenyon, the playwright, is making the screen adaptation of Hall Caine's "The Christian." Arthur P. Statter has just finished the continuity for an original screen story by Leroy Crisler, tentatively called "The Moxer." Rupert Hughes is writing the continuity for his own story, "From the Crooked Willow," which will be a starring vehicle for Tom Moore. Governor Morris is writing another original Chinese fantasy, as yet untitled, and Lambert Hillyer, former director for William S. Hart, has about finished the continuity for "The Man from Lost River," an original story by Katherine Newlin Burt.

Jack H. Richardson has returned to Mack Sennett to play character heavies.

OLD CLASSIC UNDER PRODUCTION

The production of "Rip Van Winkle" is well under way under the direction of Ward Lascelle with Thomas Jefferson in the title role. The camera work is in the hands of David Abel and George Larsen, and Edward Luddy is handling the technical end and co-directing with Mr. Lascelle.

FRANK BRAIDWOOD

Who plays this week with Eva Novak in "The Smart Sex," and who is appearing in person in "The Pool Room" at the Ambassador.

Casts of the Week

Marion Fairfax Productions
"THE LYING TRUTH"
Directed by Marion Fairfax
Marjorie Daw Pat O'Malley
Dally Marshall Noah Beery
George Dromgold Claire McDowell
Charles Malles Robert Brower

"PHILO GUBB, THE CORRESPONDENCE SCHOOL DETACTIVÊE"
Directed by Webster Cullison and Melville Brown
Victor Potel Ota Harlan
Dorothy Wolbert Ernest Shields
Harry Todd Mark Hamilton
Ruth Hanforth May Foster
Howard Crampton

"HAIL THE WOMAN"
Directed by John Griffith Wray
Florence Vidor Lloyd Hughes
Theodore Roberts Madge Bellamy
Tully Marshall Edward Martindel
Vernon Dent

R. A. Walsh Productions
"SERENADE"
Directed by R. A. Walsh
George Walsh Miriam Cooper
Joseph Dowling Bertram Grassby
James A. Marcus Noble Johnson
Madame Marstini Ardita Milano

A METRO

Organization of the new Bayard Veiller producing unit is being rushed. As soon as the necessary pictures are completed, the title of Mr. Veiller's first picture under the new programme will be announced. It is probable that one of his stage productions will be prepared for the screen.

"The Last Card" is the title selected by Metro for May Allison's latest starring picture which is a screen version of Maxwell Smith's Saturday Evening Post story. "Dated."

Dallas Fitzgerald will head the new producing unit that will film Viola Dana's forthcoming features. He will begin preparations for the first of her new pictures immediately.

June Mathis has undertaken the task of supplying two complete producing units with screen stories for special productions. She will serve as scenarist for the Maxwell Karger productions as well as those of Rex Ingram.

Madame Nazimova has completed her work in the production of "Camille." The Russian star will take a short vacation and then will personally supervise the cutting of the picture.

AT THE INCE STUDIO

Bradley King, of the scenario staff, who wrote the continuity for "Lying Lips," started working this week upon the continuity for another special, the filming of which will probably be undertaken within the next month.

Edward Martindel and Vernon Dent have been added to the cast of Thomas H. Ince's latest special for the Associated Producers, tentatively titled "Hail the Woman," which entered production this week under the direction of John Griffith Wray. Both the original story and continuity are by C. Gardner Sullivan.

"Bellboy 13," which Douglas MacLean recently completed under the personal supervision of Thomas H. Ince, is scheduled for an early release.

"Mother o' Mine," which was filmed and previously announced under the title of "Mother," has been selected as the release title of the special production recently made. The forthcoming drama is from the pen of C. Gardner Sullivan and will be presented by an all star cast.

AT UNIVERSAL

Eddie Polo will begin work immediately on a series of two reel western photodramas in which he will revive his characterization of "Cyclone Smith." Jacques Jacard will direct.

Norman Dawn is working on the concluding scenes for "My Lady of the Island," Edith Roberts' next starring vehicle.

Ward Hayes is filming "Taxi Turtles," a one-reel comedy, featuring Billy Bletcher.

Hoot Gibson is making another fast two-reeler. It is called "Too Tired Jones." Lee Komaroff is directing.

Edward Laemmle and his company, producing "Rim of the Desert," a dramatic short reel western, are on location on the California desert.

Art Acord is working on the middle episodes for "The White Horseman," the serial which Albert Ruddy is directing.

Fred LeRoy Granville is preparing to begin work on "The Shark Master," an original story in which Jack Mayo will play the starring role. The scenario was written by Granville from his own experiences in the South Seas.

Continued on Page 8
"LESSONS IN LOVE"

Ambassador

Joseph Schenck presents Constance Talmadge in her newest fare entitled "Lessons in Love" this week. It is a typically breezy vehicle for the "younger Talmadge," and compares favorably with her recent attempts, in every respect. It is embellished with the luxurious sets, faddy clothes and clever subtitles that are sure to find in this star's pictures, elements which, by the way, greatly increase their attraction.

Photographically the production more than satisfies.

Constance herself is customarily delightful as Lelia Chalmorpe, a short skirted, somewhat flirtatious flapper who, being properly poor, must either "marry or get a job." In some respects she accomplishes both, since she certainly finds herself occupied with the intrigue which she throws about herself and perspective life partner, and the rest follows jauntily as her stars are wont to do.

Kenneth Harlan grows and more enjoyable in this type of work. Certainly he is fascinating as the reluctant bridegroom from Santa Ana, and the confused mental condition of his role renders it at the same time highly amusing.

Fiona Fitch gives us a few of her incomparable comedy scenes as Aunt Agatha, a "bachelor girl with a secret romance." Her reappearance will undoubtedly provide the provider fans with a huge kick.

Jimmie Harrison as Liela's college cousin complicates things with a truly clever farce performance. His work with Harlan is particularly worthy of mention.

A Constance Talmadge or Dorothy Gish picture is never quite complete without George Faccini, whose expressive face and figure are seen herein as the Chalmorpe family attorney. His personality is excelled. He provides a story pace.

Chet Withey directed the picture for First National.

"Ducks and Drakes"

Clune's Broadway

One of the most delightful Realart farces that we have witnessed is "Ducks and Drakes," in which current release. Surely it is the most enjoyable little story in which this star has appeared. Goodness knows, it is rife enough, but at no time does it offend, and its spicier touches are delicately handled and ideally placed.

The picture's camera work is standard.

Miss Daniels has probably never been better placed than she is as Teddy Simpson, the precocious little fledgling who does those things "because she shouldn't." The heedless manner in which she rushes into ridiculous situations and the way she "manages" her fussy aunt, are screamingly funny. Through all her modern sophistication and indiscreet flirtation, the star manages to make some nice adventuring youth in its blissful inexperience.

Jack Holt as Teddy's broad-minded fiancé could not be improved upon. He controls several of the sequences through the delicate shading of his work.

Mayme Kelso is also exceptionally well cast in the role of Gertie Weeks, the conventional, continually shocked,kinswoman of the upsetting Teddy.

Edward Marrinell as the "pay old Gander," H. E. Lawrence as the "literary" anarchist, and Wade Boteler as the sea-faring ex-convict, could scarcely have been better chosen. They are all capital falls for the fair Miss Simpson who employs, to become acquainted with each, methods that are more unique than usual.

Maurian Newell and Elsie Andraean each have a few scenes with the star as the chorus of her character.

Maurice Campbell directed the picture from the Elmer Harris original. It is a Paramount picture.

"DON'T NEGLECT YOUR WIFE"

California

The Eminent Authors' production of Gertrude Atherton's "Don't Neglect Your Wife" is novel in that although it treats a modern matrimonial problem, it sets that problem in the period immediately before the Civil War, and saturates it with all the narrow prejudices of that day. In places the story afflicts us as being a little far fetched, but this may be that we lack the necessary temperment to appreciate a woman's becoming a drunkard that she may share the experience of her distant lover. Taken altogether the picture is probably more interesting than entertaining. Surely it is overly heavy.

Technically "Don't Neglect Your Wife" is perfectly satisfactory.

Mabel Julienne Scott appears in the leading feminine role, Madeline Talbot. She is very well cast as the neglected wife who turns, in spite of herself and her spiritually conventional surroundings, to the man whom she loves. She makes the role as understandable as it could be, considering some of its action.

Lewis S. Stone plays Langdon Masters, the brilliant San Francisco editor who finds Madeline more fascinating than does her husband. We have seen Mr. Stone in various types of plays and in many roles, and have usually approved in his work. In this picture, however, several of his sequences seem insincere. Others are accomplished according to his customary form. Charles Clary does the rather small but important part of Dr. Howard Talbot, Made-line's husband, a man typical of the day. As the Homemaker, who is the questioned head of his household, he is more than convincing.

Kate Lester and R. D. Maclean are good types to do Mr. and Mrs. Hunt McLane, while Josephine Crowell as Mrs. Abbott, the society gossip and snob, and Arthur Hoyt, as her husband, an equally delectable matchmaker, are excellent.

Darrell Foss has a few satisfactory scenes as Holt, Master's friend and brother journalist.

Norma Gordon and Richard Tucker complete the cast.

The picture was directed and supervised by Wallace Worsley for Goldwyn.

"THE FREEZE OUT"

Superba

The Universal-Harry Carey feature which may be seen here this week is much more entertaining than this star's last two or three offerings have been. It is an original (another Western) by George Hull, and while the regular old "hokum," blood, thunder and buffalo of the much storied cowboy land are all contained in the scenario, they are rather thrillingly presented and Carey's followers will appreciate the picture. Several inconsistencies, such as a seemingly teacherless schoolhouse, and the distasteful horsewhipping of a man by a presumably refined young lady as punishment for a wrong (a slight wrong, by the way), for which the audience knows he has not been responsible, are overcome mostly by the star's conception and interpretation.

In the role of Ohio, the equal-to-anything hero, Carey is typically cast. His work is always alive and very human.

Helen Ferguson unfortunately plays a part which fails to gain for her any of the picture's sympathy. We know of very few actresses who could have done anything whatsoever with Zoe Whipple, the disagreeable, almost irreligious, but very "lovable" little store-keeper and self-appointed missionary to the world in general.

Charles Le Moyne accomplishes convincingly Denver Red, another of his bold saloon owners, and J. Farrell MacDonald does some excellent drunk sequences as Dobtail McGuire.

Joe Harris and Lydia Yeamans Titus complete the cast.

Jack Ford directed this picture.

"THE WITCHING HOUR"

Grauman's

Lasky's screen visualization of Augustus Thomas' stage play, "The Witching Hour," sceneared by Jull Crawford Ivers, is released locally this week. As will be remembered of the original, the theme has to do with mental suggestion and its power over the human soul. It makes a good picture vehicle despite the fact that it ropes in an unusual number of plot complications and has to its credit three or four climaxes which detract from the interest value of each other.

The direction and photography leave little to be desired.

Elliott Dexter handles Jack Brookfield, a gambler who is rescued from his profession by an accident and its following higher thought, quite interestingly. His former fans will probably be pleased with his performance.

John Hall offers another of his beautifully human pieces of work in the role of Judge Prentice of the Supreme Court. He provides his character with a well balanced combination of unswerving honor and...
MACK SWAIN SIGNS WITH CHARLIE CHAPLIN

Charlie Chaplin has just made an important addition to his company by securing the services for a long period of Mack Swain. A contract has been signed between the comedian and Swain whereby the latter becomes permanently identified with Chaplin and in the future will be an important foil for Charlie. Swain will make his initial appearance on the screen as a member of the Chaplin company in the production of "Vanity Fair," which is now being filmed.

YOST GIVEN SPECIAL FOR EXPLOITATION

Robert M. Yost, chief of publicity of the Fox West Coast Studios, who recently returned from the East where he directed the eastern premiere of "A Connecticut Yankee" at the Selwyn Theater, New York City, has been transferred to the management and exploitation of "Over the Hill" and "The Queen of Sheba" for the western states. Mr. Yost will supervise and control all showings and road tours of the two Fox specials in the coast territory. He will be succeeded at the studios by John D. Hill, who was for many years identified with eastern circuses in a publicity capacity.

EQUITY HEAD HERE

Fred Gilmore, President of the Actors' Equity of New York, is in Los Angeles and will address the profession Saturday evening at the Ambassador Hotel upon the meaning of Equity, after which a reception will be held for the organization's chief.

Geraldine Karma is with the Gerson Productions of San Francisco.

Mary Forbes plays an important part in John Stahl's "The Child Thou Gavest Me."

Frank Norcross last week played a part for Cecil de Mille at Lasky's.

William A. Howell, who is starring in the "Howell Comedies," has started work on "Brok'n Idle," the second of these comedies.

Arthur H. Stuart is at present with Nate Gatzer in his initial comedy-drama production at the Arthur H. Gooden studios.

A. E. Davis has been engaged by Webster Collison to serve as studio manager for Clever Comedies, whose production quarters are at the Francis Ford studios.

Alice Terry, who enacted the leading feminine role in Metro's "The Four Horsemen of the Apocalypse," will also appear in the next production to be screened under the direction of Rex Ingram.

Irvin Martin, formerly in charge of the art and title department at the Ince studios, will act as technical, title and art director for a series of two-reel comedies being made by Clever Comedies.

Isabel Wilford, who recently played several leads for the Apache Trail Productions, recently returned to the stage for a week in the Vagabond Players' production of "Mrs. Dane's Defense" at Egan's Theater.

Writing screen continuity for Ellis Parker Butler's series of thirty-two magazine stories is the task that has been assigned to Everett C. Maxwell, who was recently signed by Webster Collison, general manager of Clever Comedies.

AUTHORESS JOINS FILM COLONY

Alice Inge Miller has joined the group of authors now at the Goldwyn Studios, among whom are Gertrude Atherton, Rupert Hughes, Leroy Scott, Gouverneur Morris, Rita Weinman and Anzia Yezierska. Her first filmplay will be an adaptation of her story, "The Woman Who Hated Politics."
ASSISTANT DIRECTORS' NOTES

The Assistant Directors' Association, owing to persistent rumors, wishes to announce that it has not, and has no intention of amalgamating with any other organization whatever.

J. P. McGowan and his assistant, Joe McDonough, will finish the production of "No Man's Nerve," a five reel railroad story, for Herald Productions on the 21st.

Harry Burns' first Joe Martin picture will be released in New York this week. "The Monkey Hero" is the first of any of Joe's pictures to be released on the Jewel Program.

Pete Gerald has been given the deed to a 100x165 lot at Elsinore, where he will build a summer home after "The Unfoldment" is finished.

Director Elliott Howe is on the fourth week of Zane Grey's story, "The Mysterious Rider."

Henry Tenbrooke started with Director Reggie Morris on April 4th, making two reel comedies at the Warner Brothers' studio.

William Fox has returned to the Mark Sennett Studio.

James Whipple reports that Director Young will complete "Without Benefit of Clergy," a Brutton production, on the 20th.

Director Howard Mitchell and Assistant Hollingshead have just returned from Craig's Country Club, Calabasas, where they have been shooting some of the scenes in "The Pearl of Savoy."

FIRST NATIONAL ACQUIRES "CAMERON OF THE ROYAL MOUNTED"

Associated First National announces that the distribution rights for Ralph Connor's "Cameron of the Royal Mounted" have been purchased from Ernest Shipman. This production was directed by Henry McRae and was produced by the Winnipeg Productions, Inc., on the actual locale of the story, in the Canadian Rockies.

McRae was not only assisted by the author in filming the Northwest story, but had the co-operation of the Royal North-west Mounted Police in securing accurate detail. A number of the R. N. W. M. P. appeared in the production. The title role was played by Gaston Glass.

"Cameron of the Royal Mounted" will follow the previous Ralph Connor story, "The Foreigner," on the releasing schedule.

NEW WILLAT STUDIO READY FOR OCCUPANCY

The new Willat studio at Culver City, which was designed and constructed by Harold G. Oliver, has been completed and will be ready for occupancy in a few days. The administration building proper is fronted with a lake and falls on Washington Blvd. Work is expected to start within the next week on the construction of the first glass unit and stages.

HARMONY PRODUCTION PREVIEWED

The Harmony Film Company recently had the premiere showing of "A Night to Remember," at the California Theatre, Venice. A large crowd of film notables turned out to give the picture a send off. Jack Livingston plays the feature role, and Pauline Curley the leading feminine role in the picture. General consensus of opinion is that the picture will meet with success in New York, where it is being taken by Mr. P. F. Magenheimer and George E. Hall. Immediately upon the return of these two producers work will be at once on a series of contract pictures.

ROUMANIAN QUEEN TO PRODUCE PICTURES AT WEBER STUDIO

The Lois Weber Studios announce that Queen Marie of Roumania is coming to Los Angeles next fall, and that negotiations are in progress regarding the filming of the Queen's books and plays.

The Queen will probably take part in the production which Lois Weber is writing for the first picture she will produce.

FRED TURNER
Who Has Just Returned from Porto Rico Where He Filled an Engagement With an Island Company

DON HIX STARTS NEW PUBLICITY SERVICE

Don Hix, who for the past year has been personal publicity director for the Willat Productions, Inc., has organized a personal publicity service with offices in the Baker-Detwiler Bldg. Associated with him in this venture is Miss Veda Dunn, who was formerly connected with the West Coast office of the Exhibitors Trade Review. Mr. Hix is at present director of publicity campaigns for the Willat Productions, Inc.; Ward Lascelle Productions, and the George Bunny comedies. "Press Cop," his weekly news bulletin, is in its seventh issue, and a department for the planning and illustrating of press books for independent producing organizations has been provided.

LAWLOR BUSY ON TITLES

Hoey Lawlor has just completed an illustrated set of titles for "Vic" Fleming's "Red Hot Romance," originally called "Vive Imitation," an Emerson-Lee production, and has also made the double-animated main title, showing a bust of Von Stroheim, for Stroheim's "Pillow Talk." He is now engaged in writing a four-series article on technical motion picture directing for the Moving Picture World.

Mary MacLaren has recently returned from New York, where she has been working in Cosmopolitan Productions.

When "Without Benefit of Clergy" is completed the first print will be shipped to England so that Mr. Ripling may be present for the initial preview.

PROBABLE APPEARANCE OF EDMUND LOWE IN PROLOGUE OF "MADONNAS AND MEN"

Edmund Lowe, for many months leading man at the Morocco Theatre, may once again make a stage appearance in Los Angeles, for efforts are being made by T. W. Chitborn to have the juvenile come West from New York to appear in the prologue of "Madonnas and Men" when it is given its premiere at the Garrick Theatre early in May.

Lowe plays the principal masculine role in this feature and a special prologue is being arranged for its L. A. presentation.

NOVELIST TO WRITE ORIGINALS FOR SCREEN

Mark Lee Luther, the novelist, who has just arrived in Los Angeles, intends to devote his time to original stories for picture requirements. Mr. Luther was staff correspondent for a number of years on the Saturday Evening Post, Editor of Who's Who in America, Editor of the Smart Set, and the author of many successful novels.

Two of his books have already been filmed, i. e., "The Hope Chest," a Griffith production with Dorothy Gish, and "The Crucible," with Margaret Clarke.

F. N. ATHLETIC CLUB IN NEW YORK HOLDS ANNUAL DANCE

One hundred and fifty executives and members of the home office staff of Associated First National Pictures, Inc., attended the second annual dinner dance of the Associated First National Athletic Club at the McAlpin Hotel in New York on the evening of April 6th.

The affair was attended by Norma and Constance Talmadge, Lionel Barrymore, Hope Hampton, Margarette Clark and many other screen luminaries whose pictures are released by Associated First National.

LINDER TO ENTERTAIN PRINCE ALBERT

Prince Albert of Monaco, who sails for the States soon, is expected to visit Max Linder at his Los Angeles studio. The Prince is coming here to receive the Alexander Agassiz gold medal in recognition of his scientific marine researches. This will be his fourth visit, the last having been in 1913.

KENYON WRITES ANOTHER FOR IRENE RICH

Charles Kenyon, who write "Kidniling," and whose photodrama, "The Invisible Power," has just been completed at the studio, where he is in the leading role, is now writing another play for Miss Rich.

NEW BUILDING FOR CHRISTIE STUDIO

Work is going ahead on the cement bases of a new building for the Christie Studio, to be added to Christie's comedy-making establishment. The plant already includes one large completely enclosed stage in addition to the ten stages which accommodate sets enough for four companies.

Robertson-Cole announces for early release of a Mac Marsh production, "Nobody's Kewy," based on the novel, "Mary Cary," which was originally published by Harper's.

(Continued on Page 8)
Production Notes

(Continued from Page 4)

THE REAL STARRS

Bebe Daniels is expected to commence immediately on "The Wild Week," an original photoplay by Frances Harner.

Ocean Park and Mt. Lowe have been the location for the exterior settings for a week for the exteriors of "The Climzing Vine," by Elmer Harris, which is the latest Wanda Hawley production.

Hector Turnbull and Chester Franklin are in the final stages of cutting and titling "The Lady of the House."

THE ROACH STUDIO

"Trolley Troubles" is the title of the first Gaylord comedy which will be released by Pathe. The Lloyd company has returned from location where exteriors were taken for the fourth comedy in the "Lonesome Luke" series.

Bob Eddy has just finished directing his first picture for Eddie Polan. The Harry "Snub" Poland company will combine work and play the first week in June when "One When You See It" is in process for a Polan comedy. This is the first picture Mr. Polland has ever done at the popular resort.

TO PRODUCE PICTURES

Mr. Charles H. Rosenfelt, president of the Allied Distributing Corporation, will be in Los Angeles on April 27th for the purpose of securingfilm negatives to be released through his company. While he is here he will arrange for the purchase of suitable subjects for the next year. It is understood that this will include at least one novel feature, but one and two reel comedies.

By the Allied plan, according to recent announcements, this organization will distribute its productions on the franchise basis to the various right buyers throughout the United States. Considerable territory has already been arranged for and on his return trip from Los Angeles Mr. Rosenfelt intends to close the other territory markets which have been going on through the mails.

WILLIAMS AGAIN SIGNS WITH PATHE

The results of Cyrus J. Williams' recent flying trip to New York are evidenced by four contracts—two of which dispose of the foreign distribution rights to the first two series of pictures which he produced for Pathe (eight Tom Santschi westerns and twelve "Adventures of Bill and Bob"), and the remaining two contracts call for the production of two additional series of the same number and class for Pathe distribution.

CHRISTIE COMPLETING FIRST SERIES FOR EDUCATIONAL

"Southern Exposure," which is in production at Christie's studio, will be 24 in the first series of Christie Comedies distributed through Educational exchanges.

In these two-reel comedies there have been no series of "Southern Exposure" follows "Sneakers" and "Let Me Explain," recently completed under Al Christie's personal direction.

Director Mark Gold train has just completed his eighth Capitol comedy starring George Burns at the National Film Studios in Hollywood.

Florence Midgley has been engaged to play an important part with George Mel ford in his current production.

The Selig-Rock company is now at work on the interiors of "The Northern Trail," having just returned to the studio from Truckee and Summitt where scenes of the Curwood story were filmed.

SOUTH HOLLYWOOD TO HAVE THEATRE

The acquisition of the De Luxe Theatre, on Alvarado street, opposite Westlake Park, marks the advent of the Shuberts, Dukhnen and Langley Circuit of theatres in Los Angeles.

That is known as the Taft lot, located on Santa Monica boulevard west of Western avenue, has also been purchased by this company, and construction will start this week on a theatre to be known as "The Paramount," costing $80,000. It will be equipped with a Wurlitzer pipe organ and provision to be one of the prettiest theatres in Hollywood. W. E. Burnham, late business manager for Geo. M. Cohan's "Yankee Prince Co.," will be the resident manager.

NEWSPAPER MAN JOINS TITLE COMPANY

Stewart B. Moss, of the National Motion Picture Title Company, of New York, announces that Stanley J. Norris, Boston playwright and author, has signed a contract with his organization, whereby the latter assumes full charge of the title writing department.

A force of title writers has been engaged to write titles for film productions of their clients. The new service now offered by this concern.

TUCKER TO PRODUCE IN HAWAII

George Loan Tucker has arrived in Honolulu and will begin work on the filming of his next picture as soon as his latest photoplay, "Ladies Must Live," is released by Paramount. Mr. Tucker has obtained the picture rights of several books which are interesting and from these he is evolving his own scenario.

ETHEL GRAY TERRY WITH SELIG

Ethel Gray Terry has joined the all-star cast to be used in the new Selig-Rock production.

Together with Lewis Stone and Wallace Beery, Miss Terry is featured in "The Northern Trail," adapted from Willa Cather's story, "The Wilderness Mail." She will also play the leading feminine role in another Curwood story to follow this production.

Florence Lawrence, playing the leading feminine role in George H. Kern's production, "The Unfoldment," has returned from a short vacation in San Francisco.

Hal Mohr and Eddie Gheller are doing the camera work in reproducing the paintings of the old masters for George H. Kern's production, "The Unfoldment."

Pete Gerald, assistant director, and Phil de Esco and Jack Douglass, technical experts, who are at Catalina Island arranging the biblical episodes of Kern's "The Unfoldment," are making the daily trip to and from the island by aeroplane.

Next week the following list of players will appear in Frank Egan's playlet at the Ambassador Theatre: Charles Wildish, William Moran, Frank Braidwood, William Badger, William Harvey Scott and Lawrence Watson. The sketch is entitled "The Pool Book."

A. Rogell and M. T. Stewart have combined forces to promote a novel project. Both operate eight studios at the various beaches to photograph the public. They have secured the exclusive rights for this enterprise at Ocean Park, Santa Monica, Venice and Long Beach for a period of three years.

AT THE INCE STUDIO

"The Cup of Life" has been announced by Thomas H. Ince as the release title of his Associated Producers special production which was recently completed under the working title of "Pears and Pain." It will probably be released in June.

As a reward for having written the best criticism of Thomas H. Ince's drama, "Lying Lips," in a competition held by the Majestic Theatre of Reno, Nevada, as an exploitation feature of the presentation of the picture, Mrs. Bessie Williams was this week the guest of the Ince Studios, in Culver City, where she was afforded the opportunity of seeing the various companies at work and of hearing Mr. Ince and many of the players and executives at their best.

Thomas H. Ince this week completed the editing of the Louis Joseph Vance drama, "The Sinister Path," announced that the production would soon be completed for its release by Paramount as an Ince-Vance special.

The Selig-Rock company is now at work on the interiors of "The Northern Trail," having just returned to the studio from Truckee and Summit where scenes of the Curwood story were filmed.
Did you get that call?

Were you out, and could not be located, had you moved, was your phone busy or out of order?

That is the vital question

Realizing the absolute necessity of a competent, direct telephone service between the Studios and Directors, Co-Directors, Players, Camera Operators, Electricians, in fact any or all who are employed by the Motion Picture Studios; we have installed, for your benefit, a thorough, efficient telephone exchange, whose purpose is to handle your calls, no matter how many, or how often, if registered with us.

We will guarantee that you get that call

All we ask is to keep us informed as to your movements when you go out, if at the beach, theater, restaurant, dance, so if a call comes in we can advise just where you are and when you will return. In this way you cannot lose a call. Then again, if you are working, and will shortly be at liberty, so inform us; we in turn inform the studio calling you.

It is a convenience to the Studio

A vital necessity to you

It is the purpose of the PLAYERS TELEPHONE EXCHANGE to have the most thorough, up-to-date service of its kind in operation, so perfected that at all times, day or night, should a call come in, we can without delay get in touch with the person wanted.

We take this opportunity of acquainting the motion picture profession of the engagement of MISS RUBY HILL, who needs no introduction, as MANAGER of this service.

PLAYERS TELEPHONE EXCHANGE

1729½ Highland Ave., Hollywood, California

Phone—578946

Phone—578947
# Pulse of the Studios

**DIRECTOR** | **STAR** | **CAMERAMAN** | **ASS'T DIRECT.** | **SCENARIIST** | **TYPE** | **PROGRESS**
---|---|---|---|---|---|---
BERWILLA STUDIOS. | Santa Monica Blvd. Ben Wilson, Gen. Mgr. and Casting. | Dell Henderson | Jack Hoyles | Tony Gauldo | Western Drama | 3d Week Cutting
BORDER FILM FEATURE CORP. | Rex Thorpe, General Manager. Bisbee, Arizona. | Harry Moody | Grant Merrill | Joe Cook | 2-Reel Western | Starting Preparing
BREWSTER-KEMBLE PROD'S. | 7100 Santa Monica Blvd. John Kemble, Director-General. 579902 | Thos. Rhett | Rene Guisar | Staff | Comedy | Schedule
BRUCE CARTER PROD'NS. | Montague Studios. Arnold Aldrich, Casting. San Francisco. | Bruce Carter | All Star | Harry Hathaway | Arnold Aldrich | Comedy, Newsletters | Schedule
CARTER DE HAVEN PROD'NS. | Ben H. Cohen, Bus. Mgr. 3800 Mission Road. | Lloyd Ingram | The De Havens | Barnece Merrill | Tex Taylor | "My Lady Friend" | 2d Week
CHAPLIN, CHARLIE, STUDIOS. | Allan Garcia, Casting. 1416 La Brea Ave. | Charlie Chaplin | Charlie Chaplin | Tony Soukup-Wilson | "The Son of a Sinner" | 4th Week Cutting
DONALD MACK PROD'NS. | 1107 Bronson Ave. | John Mack | Richard Dingman | Ray McManus | "Big Town Round-up" | 3d Week Cutting
RUSSELL, GRIEVER, RUSSELL STUDIO. | 6070 Sunset Blvd. Chas. Mack, Casting. | Harry Kelly | Lester Conejo | Jackman-McNally | Old Western | "The Mysterious Rider" | 3d Week Cutting
FAIRBANKS, DOUGLAS, PROD. | Al McQuarrie, Casting. John Fairbanks, Gen. Mgr. | Fred Niblo | Doug Fairbanks | McQuarrie-Thorpe | 4th Week Cutting
FIREPROSE & MONTAGUE STUDIO. | Montague Studios. C. L. Fallon, Casting. San Francisco. | Wilt Montgomery | All Star | Frank Capra | "A Fisherman's Tale" | 1st Week Preparing
FRANCIS FORD STUDIO. | Phil Ford, Casting. 6040 Sunset Blvd. | Francis Ford | All Star | John Wilts | "A Fisherman's Tale" | 4th Week Preparing

## Bloom's Film Laboratories

**7530 SUNSET BLVD.**

**HOLLY 4015**
JOE ALLER
Office Phone Holly 2804
Laboratory, Holly 167
4500 Sunset Boulevard
Phone Office Regarding Laboratory Work
Eastern Studios

DIRECTOR | STAR | CAMERAMAN | ASS'T DIRECTOR | SCENARIST | TYPE | PROGRESS
--- | --- | --- | --- | --- | --- | ---
Tom Collins | Ruby De Remer | J. Badaracco | Staff | Drama | Schedule

BLACKTON STUDIOS. Brooklyn, N. Y.

Joan Adams | All Star | Montage Long | Paul Allen | Comedy | Schedule

FOX STUDIOS. West 55th St., N. Y. Samuel Kingston, Casting. Phone Circle 6800

Dick Stanton | All Star | Hal Smitich | George Lane | Drama | Schedule

GRIFITH, D. W., STUDIOS. Herbert Sutch, Casting. Mamoreneck, N. Y. Mam'k 1191

Victor Heerman | Dorothy Gish | Chas. Mack | Herbert Sutch | Comedy | Schedule

IDEAL STUDIOS. Mme. Geroge, Casting. New Jersey. Union 5067

Leon P. Ferret | All Star | Harry Hardy | Mme. Geroge, Ferret | Drama | Schedule

INTERNATIONAL FILM STUDIO. M. J. Connors, Casting. 2478 2nd Ave., New York. Harlem 9700

Tom Terriss | Lill Harrymore | Marion Davis | Al Liguori | Frank Hullette | “Boomernag Bill” | 4th Week

Abraham | All Star | Montage Long | H. Cronjager | Frank Price | “Enchantment” | 3rd Week

D. W. Griffith | All Star | Art Paterson | F. H. Sloane | Dan O’Hare | “Just Around the Corner” | 3rd Week

LEVY, HARRY, PROD’S. Jeff Brophy, Casting. 230 W. 36th St., N. Y.

Hugo Ballin | All Star | Van Adams | B. Blake | Hugo Ballin | Drama | Schedule

Harley Levy | All Star | Van Jervis | G. T. Price | Ray Brahm | Drama | Schedule

Ben Blake | All Star | Van Ferey | Ben Burke | John Brahm | Drama | Schedule

LINCOLN STUDIOS. Grantwood, N. J. Frank Conway, Gen. Mgr. Phone Morsemere 665

J. McRitchie | Tall Star | Wm. Crolley | Murphy-King, F. Thompson | Drama | Schedule

METRO STUDIOS. Fred Warren, Casting. 3 W. 61st St., N. Y. Col. 8181

Geo. Baker | All Star | Farlatter | Chas. Hurd | Geo. Baker | Comedy Drama | Schedule

MIRROR STUDIOS. Glendale, Long Island, New York.

Walsh | Edwards | Davis | Staff | Comedy | Schedule

PATHE STUDIOS. East 134th St., N. Y. Phone Harlem 1480

B. Millhauser | Juanita Hansen | Snyder-Redman | Hamilton | Drama | Schedule

Geo. Soita | Nea-Caprice | Wood-Napole | W. A. Sullivan | Comedy Drama | Schedule

PEERLESS (Ziegfeld Cinema Corp.) Fort Lee, N. J. Al Lena, Casting. Fort Lee 356

Emile Chaundert | Florence Reed | Monte Ortlicb | Al Lena | Ethel Tomohue | Drama | Schedule

REELCRAFT STUDIOS. New York.

Wm. Roubert | Matty Roubert | Marguerite | Frank Mattson | Comedy Cinema Drama | Monthly Monthly Starting

Frank Mattson | F. P. Donovan | Claxton | Frank Mattson | Monthly Monthly Starting

SELZNICK STUDIOS. H. L. Steiner, Casting. W. Fort Lee, N. J. Tel. Fort Lee 356

G. Archalubeau | A. Croissant | E. O’Brien | Croxton | Lee A. Brown | Drama-Cinema Drama | Preparation

STEINER STUDIOS. Cliffs, New Jersey.

Bill Steiner | Glen White | Badaracco | Staff | Drama | Schedule

TALMADGE STUDIOS. 318 E. 48th Street, N. Y. Vand’t 7340

Herbert Brennon | Norris Talmadge | Rev. Hunt | Edward Brophy | Drama | Schedule

Chester Wither | Const’l Talmadge | Oliver Marshal | Jack Terry | Comedy Drama | Schedule

VITAGRAPH STUDIOS. East 15th St., Brooklyn, N. Y. F. H. Loomis, Casting. Midwood 6100

Send $1.00 for Six Months Subscription
Who's Where
(Continued from Page 6)

AMBASSADOR
Hope Hampton Productions, Inc., present
Hope Hampton in
"LOVE'S PENALTY"
Written and directed by John Gilbert
CAST
Janis Clayton—Hope Hampton
Sally Clayton—Irina Harrison
Martha Clayton—Mrs. Philip Landau
Steven Saunders—Percy Marmont
Bud Morgan—Jack O'Brien
Mrs. Steven Saunders—Virginia Valli
Little Jack—Douglas Redmond
Rev. John Kirchway—Charles Lane
Mme. Natalie—Mrs. L. Faure

CALIFORNIA
George H. Hamilton presents
"KAZAN"
Featuring Jane Novak
By James Oliver Curwood
Directed by Bertram Bracken
CAST
Joan Radisson—Jane Novak
Jim Thorpe—Ben Deelea
Pierre Radisson—William Ryno
Frank Radisson—Ben Hagerty
"Black" McCready—Edwin Wallock
"Kazan"—By Himself

KINEMA
Katherine MacDonald Pictures Corporation
presents
Katherine MacDonald in
"TRUST YOUR WIFE"
From the play by Harry S. Sheldon
Directed by J. A. Barry
CAST
Margot Hastings—Katherine MacDonald
Dick Hastings—David Winter
Slater T. Holcomb—Charles Richman
Chiff Bolas—Mary Allen
Helen, the maid—Miriam MacDonald

SYMPHONY
Maurice Tourneur Presents
"THE LAST OF THE MOHICANS"
By James Fenimore Cooper
Directed by Maurice Tourneur and
Clarence Brown
CAST
Magua—Wallace Beery
Cora Munro—Barbara Bedford
Uncas—Albert Roscoe
Alice Munro—Lillian Hall
Major Heyward—Henry Woodward
Col. Munro—James Gordon
Capt. Randolph—George Hackathorne
David Gamut—Nelson McDowell
Hawkeye—Harry Lorraine
Chingachgook—Theodore Lech
Tamenund—Jack McDonald
Gen. Webb—Sydney Deane

TALLY'S
Associated Producers, Inc., Presents
"THE DEVIIL"
From the play by Franz Molnar
Directed by James Young
CAST
Dr. Mller—George Arliss
Mimi—Sylvia Breamer
Marie Matin—Lucy Cotton
Her Aunt—Mrs. Arliss
Paul de Vieux—Edmund Lowe
George Roben—Roland Bottomley

MISSION
Metro Presents
"THE FOUR HORSEMEN OF THE APOCALYPSE"
By Vicente Blazquez
Directed by Rex Ingram
Who's Where

HIPPODROME—Sunday
Lewis J. Selznick presents
Eugene O'Brien in
"BROADWAY AND HOME"
By John Lynch
Directed by Alan Crosland
CAST
Michael Strange—Eugene O'Brien
Mary Bruce—Elmor Fair
John Stephens—Warren Cook
Paul Grayson—Frank Losee
Linda Greer—Eileen Cassidy

Howard Crampton will have a part in Ellis Parker Butler's Philo Gubb comedies.

Harry Todd is cast in the series of Ellis Parker Butler's Philo Gubb comedies.

Tom Gubbins has just finished an engagement as technical assistant to Mr. Stanlows at the Lasky studios.

"Black Sheep," featuring Neal Hart, will be released on the independent market May 15th.

Vernon Walker is in charge of the photographic work for the Norman Mannin productions.

Charles Parrott, director for the Harry "Snub" Pollard Comedies, has just signed a long term contract with Hal E. Roach.

Rupert Hughes lately played the score of his recent dramatic song, "Cain," before the Gamut Club.

Charles McAllin has been cast to play the leading comedy role in Eileen Percy's next picture, which will be directed by Philo McCullough.

Harriet Laurel, who has been portraying vamp types for Metro, is now supporting William A. Howell at the new Gerson studios in San Francisco.

Lavena Buchanan is assisting Edouard Wosykal, art designer, who is making the sets for the Ruth Roland serial being produced at the Hal Roach studios.

Mary Garden, General Manager of the Chicago Opera, was a recent visitor at the Goldwyn Culver City studios as the guest of Rupert Hughes.

New York hereafter will be but a temporary visiting place for June Mathis, as the Metro scenario writer has purchased a home in the Hollywood foothills.

An authoritative book on the growth of the motion picture industry is in course of preparation by Joseph de Grasse and Ida May Park, who in private life is Mrs. de Grasse.

The entire zoological collection of the L-Ko studios, where Century comedies are produced, is being moved to Universal City. There it will be under the care of A. C. Stecker, chief of the studio area.

Boris Karloff has been cast in the role of Ahmed Khan in Rudyard Kipling's "Without Benefit of Clergy," now in the course of production under the direction of James Young at the Robert Brunton Studios.

On the completion of her current production, Mildred Davis will take a motor trip through the High Sierras with her mother and small brother. This will be her first real vacation since she came to Los Angeles two years ago to play opposite Harold Lloyd.

Cameron Coffey

Champion Boy Swimmer and Diver

Playing in
"The Little Clown"
With Mary Miles Minter

Coming Releases:
"Passing Through"
Katherine MacDonald (No. 1)
Cecil de Mille (384)

Just Finished with "THE BEVERLY SYNDICATE"

REGISTER WITH KINEMA BUREAU
DIRECTORS AND PRODUCERS

Openly Acknowledged that KINEMA BUREAU Has Solved the Problem of Casting Pictures

GET YOUR ACTION TEST MADE BY US "NOW"

MORE ENDORSEMENTS

MARSHALL STEADMAN. Head of Dramatic Dept., Egan School.

"I am more pleased to hear of your success in this new field. Having seen you direct one of your test pictures I can speak knowingly of your careful work. Had your Bureau been in operation during the two years in which I was Casting-Director at one of the Los Angeles Studios, it would have saved me much worry and have been of much value in selecting good screen types."

GEORGE H. KERN. Author and Producer of "The Unfoldment." Hollywood Studios.

"I most heartily endorse Kinema Bureau's plan for a Library of Screen Tests and shall be elated to avail myself of its service when casting my pictures."

TOM GIBSON. Director, Morante Comedies.

"Your plan of submitting Screen Tests of any talent we may require is indeed a long step ahead of the usual and unsatisfactory photographs. We assure you that this idea meets with our heartiest approval and we will be elated to avail ourselves of this service. Assuring you of our sincere co-operation in making your plan a success."

We Supply Only the Best
DIRECTORS, CAMERAMEN, TECHNICAL STAFFS, ARTISTS, SCENARIO AND EXPERT CONTINUITY WRITERS

Besides ACTION TESTS of PROFESSIONALS we make COMMERCIAL PICTURES and ALL YOUR UNSOLD PICTURES MARKETABLE

REMEMBER If You Are Not Listed Here, We Cannot Cast You

6111 Santa Monica Blvd. (Member of Chamber of Commerce)
"The Dramatic Producer"

Harding

Edited by

WYCLIFFE A. HILL

President, The Photoplaywrights' League of America.

PLOT AND NARRATIVE

In last week's issue of Camera! I made the statement that the majority of amateur writers do not know the difference between a dramatic plot and a narrative. I have been requested to define the difference.

A dramatic plot is a series of dramatic situations affecting a number of people, and each situation having a definite relation to the others. A dramatic situation is a little plot in itself, or a unit which, added to others, forms a combination known as a dramatic plot. In order for a situation to be dramatic there absolutely must be a conflict of some kind. This conflict may be between two or more individuals, or it may be between an individual and a condition. In other words, the eternal triangle is always present in every dramatic situation. There is some one who desires something. This something may be possession, relief, or revenge. There must be an obstacle which stands in the way of the desired thing being realized.

The desirous person constitutes angle one of the triangle. The thing desired is the second angle, and the person or condition constituting the obstacle is the third corner of the triangle.

A dramatic plot must begin with an interesting complication, or a dramatic situation, as soon as the principal characters are introduced. By this, I mean that there must be a conflict established. This conflict must be sustained throughout the entire thread of the story and every single character that is introduced and every bit of action that is shown must have some relation to the conflict above described, and every scene in the story must build toward the climax, or final solution of the opening complication.

A narrative is simply the description of a series of incidents involving one or more characters. There is no thread of suspense. Some of the incidents may be dramatic, but they are extraneous as far as the plot is concerned, and have no bearing on one another. Therefore, the stories do not build and the interest does not increase in intensity as the end is approaching, for the reason that there is no climax to build to.

ABOUT TRUE LIFE STORIES

There is hardly a day that some one does not either tell me personally, or write me, that he has just finished a wonderful story which is based on something which "really happened," and they seem to think that because it did actually happen that the first scenario editor to whom the story is presented will grab it like a hungry wolf would a side of bacon.

I do not like to be brutal, but I tell these people that scenario editors and producers do not give three whoops in Halifax whether or not it "really happened." One of the most unmistakable earmarks of an amateur is the admission that his or her story is based on some actual event in their own lives' history, and the scenario editor or producer is immediately prejudiced against a story when this fatal admission is made. In fact, it is simply an admission that one is not capable of building, or creating an original dramatic plot, but that he has had to resort to merely describing one which accidentally happened.

CHARLES E. WILDISH

Presents

HIS DRAMATIC PLAYLET,

"THE POOL ROOM"

With All-Star Cast

Jess—Proprietor
Lynch—Detective
Tom, Dick, Harry—.
Three Idle Boys
Will Crook—
A Down and Outer

William Moran
William Badger
Frank Braidwood
Lawrence Watson
Wm. Harvey Scott
Charles E. Wildish

Scene: A Cheap squalid poolroom.
Location: East Side, New York.
Time: Present.

THIS WEEK—AMBASSADOR
Current Reviews
(Continued from page 5)

marked, but not overdone, sentiment.
Ruth Renick plays the ingenuous or Viola, Brookefield's niece, sufficiently.
Edward Sutherland does some of his best performing as Clay Whipple, the talented lad
which loves Viola. The plot circles around his frenzied but unintentional murder
of a man who has tantalized him with a cat's eye jewel for which he possesses an
hereditary aversion.
Mary Alden excellently portrays Helen Whipple, the boy's mother, who, despite her
marriage and throughout her widowhood, always loved Brookefield.
Robert Cain makes a perfect district attorney
heavy. His villains are always compe-
tently cared for.
Fred Turner has to credit the very
ever before seen Lew Ellinger, a born gom-
bler. He relates the somewhat depressing subject with some good comedy which
might, nevertheless, have been better placed in the scenario.
Others included in the list of players are
Charles West and Genevieve Bilan.
William D. Taylor is responsible for the
direction of this Paramount production.

PREVIEW OF KENNYON PICTURE

A novel preview of "The Invisible Power,"
Goldwyn's production of the Charles Ken-
ryon photodrama featuring Irene Rich, was
recently given at the Palace Grand Theatre,
Glendale. It was put into the evening's pro-
gram unannounced. About twenty film folk
slipped into the theater and were given
seats here and there among the regular
patrons.
After the preview they were guests of Mr.
Kenyon at a dinner party which included
Pauline Frederick, House Peters, Sydney
Ainsworth, Will Rogers, Clayton Hamilton,
Rex Beach, Gloria Swanson, Harry Carey,
Milton Ross, Charles Clary, De Witt Jen-
nings, Ruth Roland and others.
Otto Nelson has finished with Neal Hart
in "Black Sheep."

Al Martin, director, has returned to
New York for a brief visit, to arrange the
releases for his forthcoming productions.

Leon Bracker has designed six posters for
"The Oath," copies of which were received
by Mr. Walsh yesterday at the Brunton
studio.

Allen Holubar and Dorothy Phillips are
expected here for the premiere of their spe-
cial feature, "Man, Woman, Marriage,"
which is scheduled to take place soon at the
Ambassador.

Fred A. Turner has returned from Porto
Rico where he played the title role in "The
Tropical Tramp," filmed by the Porto Rico
Photoplay Corporation.

J. E. McCormack of the Associated First
National Pictures, Inc., has moved his office
from 209 Knickerbocker Bldg. to 619 Pacific
Finance Bldg., 6th and Olive streets.

Max Linder has moved from his Los An-
geles bungalow and is now residing among
the orange perfumed hills of Hollywood.
The little comedian intends taking a cruise
to South America in May.

Lee Barnes and Sam Little, who have
served as cameramen for the last four
years at studios in Hollywood, have opened
their own laboratories at Bronson and Hol-
lywood Bldg., and are now operating as
commercial photographers.
“The Digest of the Motion Picture Industry”

Pick-ups
(Continued from page 7)

MYSTERY FILM COMPLETED

“The Tell-Tale Eye,” a five-reel mystery film, has been completed by Allen Russell of Russell Productions. The picture is being state-righted through the offices of C. O’D. Blanchard, who is handling the sales and distribution of the picture.

Edwin Frazee is now directing Lee Moran at Universal.

James O’Neill is appearing this week in “The Smart Sex,” at the Superba.

Tod Browning is working on a one-act play for vaudeville in his spare time.

Henry A. Barrows has been given an important part in the next Katherine MacDonald picture.

Little Nancy Fitzgerald has signed to play a child part with Katherine MacDonal.


Eddie Burns has been cast opposite Katherine Macdonald in her eleventh Associated First National release.

Dwight Crittenden and Wade Boteler will have prominent parts in the next Katherine Macdonald picture.

Gareth Hughes is making use of his spare time to supervise the building of his new lodge in the Hollywood foothills.

Viola Dana departed for Mojave on completing work in her latest Metro picture, “Life’s Darn Funny.” She will spend two weeks there.

William Badger who has just finished a leading character part with Anita Stewart, is playing in this week’s playlet, “The Pool Room,” at the Ambassador.

Tex Parker has just finished his first two-reel comedy, “Midsummer Gladness,” and will start work on his second two-reel western comedy, “Many 2nd, Written, Directed and Produced.”

The Italian-American Film Co. is preparing a series of two-reel comedies featuring Frank Hayes, Alexander v. Bode (King) is directing. Mr. Bode was formerly with the Metro East Coast Co. and before that he was with the French Pathé Freres.

Upon the occasion of a preview showing of his latest picture, “An Unwilling Hero,” at the Strand Theatre in Pasadena, Will Rogers was presented with a silver loving cup by the management.

Mayme Krasne, selected by theatergoers of Omaha, Nebraska, as the most popular business woman in that city, will arrive in Hollywood next month to be the guest of Viola Dana. The trip constitutes the contest prize.

Gertrude Atherton, one of the Goldwyn Eminent Authors, has found time between novels and photoplays to write a paeon called “California—The Land of Dreams,” which will be presented in Yosemite Valley the last week in May at the State Convention of the California Federation of Women’s Clubs.

Send $1.00 for Six Months Subscription
Edwin Wallock
Playing
BLACK McCREADY
—in—
“Kazan”
This Week, California
At present with Goldwyn
Coming Releases: “The Night Rose,” “Ace of Hearts”

Geoffrey Webb
Playing Fred
.. Opposite Eva Novak
—in—
“The Smart Set”
This Week, Superba
Coming Releases:
“Three Sevens,” “The Mystery of the Silver Car”
John Lancaster, Personal Representative
No Blue Laws   No Censorship

Be Sure To Vote
Primary Day
MAY 3d

FOR
EDWARD ROBERTS

FOR
CITY COUNCIL

Give the Industry a Dependable
Friend in the City Hall
MARCELLA PERSHING
Supporting Hoot Gibson
GREENWICH INN
GREENWICH INN
GREENWICH INN
GREENWICH INN
GREENWICH INN
GREENWICH INN
GREENWICH INN
GREENWICH INN
GREENWICH INN
GREENWICH INN

Watch For Grand Opening

A Place Unique to Dine
A Place to Bring Your Mother, Sister, Sweetheart

FRED D. MOORE
Host

5859 Santa Monica Blvd.
(Corner Bronson and Santa Monica Blvd.)

MARENGO PEKINESE KENNELS

FOR SALE:
Breeding Stock—Show Dogs—Puppies
Imported Dogs at Stud
Finest Kennels on the Pacific Coast
Mrs. W. G. Sidney Harris
Appointment by Telephone
Fair Oaks 2705—Altadena, Calif.

--- SPECIALIZING ---

Professional Tests

THAT DIRECTORS DEMAND

Prices $50.00
AND UP

Home Life Motion Pictures
Address: 702-3-4 New Pantages Building
Phone: 63339
67067

Now Open
6365 Sunset Boulevard
(Second Floor)
Phone Holly 837

THEATRE PARTIES
PRIVATE PARTIES
PRIVATE DINING ROOMS

The Blue Bird Chop Suey Parlors announce the engagement of a Chinese chef who has prepared real Oriental dishes for the best cafes of New York and San Francisco for the past twenty-five years

Open from 11 A. M. Until Midnight

The Blue Bird Chop Suey Parlors
Across from Muller Bros., near Cahuenga

The Digest of the Motion Picture Industry"
An American Production Crisis

Just after the outbreak of the Great War, Robert Goldstein, producer of "The Spirit of '76," was sentenced to serve a term of years in a Federal prison because his very elaborate motion picture was proven to contain anti-British and therefore pro-German propaganda. In other words, it quite inopportune depicted the vices of the English court during the Colonial period at a time when England was our ally against a common enemy and when, as a result, we did not relish raking up past differences with the older country.

In that first mad rush of patriotism it was generally understood that anything which tended to weaken the position of one government was found to prove equally detrimental to its friends. The world was at arms, and Goldstein went to jail!

Today, after many months of political strife, we are still theoretically at war with Germany, and yet because, with the passing of the actual battle cries much of the old bitter prejudice has dissolved into nothingness, we have recently witnessed a countrywide sweep of enthusiasm as the result of the exhibition of "Passion," a German made cinema, the plot of which circles entirely around the worst side of French history in a very obvious manner. The fact that this picture was made in Germany before the war at a ridiculously small cost is now common knowledge, which has only gone to make the fact that from many standpoints it is an exceptionally artistic production all the more remarkable to the public. Never, for one moment, has a question as to its anti-French theme been raised. Without any desire to commend the retention of warped outlooks, we are forced to challenge the consistency of the two viewpoints which have been held so comparatively close to one another as months are reckoned.

All of the foregoing merely brings us to other and far more vital angles of patriotic ideals as they apply to a serious situation with which we are now faced. Probably anticipating a reception of the same nature as that which was accorded to Miss Negri's starring vehicle, Goldwyn has just purchased another Teutonic picture, "The Cabinet of Dr. Caligari," which will be given an early Los Angeles showing. Simultaneously with this announce-ment comes also the report that thirty-six other foreign made films, of which fifty per cent are German, have been procured by this and other foremost American companies that combine production and exhibition.

These European films, which are admitted to be greatly inferior to the American output, are being imported entirely free of duty at a competitive cost of ten cents on the dollar to the purchasers. Sort of clears the atmosphere and lets the cat out of the bag, doesn't it?

Is it to be wondered that these big corporations are finding it entirely profitable to cut down their American production when they can collect the regular rate on this scandalously cheap material? They are gambling upon the existence of enough "Passions" to pass off the other technical impossibilities which they will exploit to the detriment of their own industry.

Meanwhile, what of the independent producer and the professional man? Naturally, with the market thus flooded, the former will not be able to dispose of his pictures at a fair profit, and an exaggeration of the present quiet condition about the studios will keep hundreds of competent actors, cameramen, directors, scene artists, etc., unemployed.

This threatening condition is especially deplorable since it has been brought about by the utter greed of one small class of disloyal capitalists. It is not, however, passing unheeded, and we wish to congratulate the motion picture post of the American Legion and the Actors' Equity upon their fight to right matters by seeing that Congress impose a fair duty upon this invasion. Competition is not to be resented ever, but that which bids fair to conduct a wholesale slaughter of an American industry and force inferior entertainment upon an American public may not be termed competition. A much bigger traitor is the man who would cut his professional brother's throat than is he who produces an unsavory but historical story of his country's ally—F. R.

If ever the industry needed a representative in the City Hall, it is today, when we are threatened by blue laws and censorship. Vote for Edward Roberts for Councilman on May 3rd, primary day.
DORALDINA TO FORM HER OWN COMPANY

Doraldina, exponent of the terpsichorean art, has organized her own company and within a few weeks will begin production on her own account, according to an announcement made by her manager, Frank Saunders, this week.

Mme. Doraldina is now in New York seeking a suitable vehicle for her first stellar production while the details of her new organization are being worked out. According to the present plans Mme. Doraldina will make not more than three, and probably only two, productions annually.

Arrangements are being made for a studio, either there or in Los Angeles.

Ernest Shipman, well known in the independent field both as a producer and executive expert, will be identified in an executive capacity with Mme. Doraldina's production activities and also in exploiting and marketing her pictures.

GARDNER PREPARING FIRST STORY

Jack Gardner, who is to produce the Louise Dresser-Willard Louis comedies, has purchased a story by Rex Taylor, which will be filmed under the temporary title of "The Shepherd." This is now at work on the continuity and the company will begin shooting this week.

George W. Stout, business manager for the David Butler Productions, has been loaned to act in the same capacity for the Gardner organization.

TO PRODUCE PORTER STORIES

International Higher Culture Films, Inc., has been organized to produce pictures from the books of the noted writer, Gene Stratton Porter, and other authors. Production will start in the near future, with "Michael O'Halloran." This will be followed by "The Harp of the Islands," and the other fiction works of Mrs. Porter.

Offices of the company have been opened at 815-817 Union League Building.

AT GOLDWYN

Tom Moore is in the midst of "Beating the Game" under the direction of Victor Schertzinger.

"Ace of Hearts," an original story by Gouverneur Morris, was completed last week under the direction of Wallace Worsley.

Paul Bern has been made a director by Goldwyn following the completion of "The North Wind's Mamma," which he co-directed with Carl Harbaugh.

Director Frank Lloyd is in New York taking the final scenes in Rita Weiman's original screen story, "The Grim Comedian."

Officials of the Goldwyn Distributing Corporation will gather at the studio on May 9th for a week's conference, at which important steps will be taken in planning the sales campaign for the fifth Goldwyn year.

In addition to the officials of the company, the managers of twenty-two exchanges throughout the country will be present.

President Samuel Goldwyn, who is now in Europe, will be in Los Angeles for the meeting. P. J. Godol, Chairman of the Board of Directors, is already here in consultation with Abraham Lehr. Vice-President is in charge of production. A. S. Aros, Vice-President and Manager of Sales Organization; Alfred Weiss, Vice-President and Distribution Manager; Eric Shay, Assistant Treasurer, and Howard Dietz, Director of Advertising and Publicity, will also make the trip.

AT METRO

"Over the Phone" is the communication title of Alice Lake's new starring vehicle, a screen version of a story written for her by April Shipman Ruggles. The story is scenarized by Ed- lowe Lowe, Jr. Wesley Ruggles will handle the direction.

"The Match Breaker," a story from the pen of Meta White, soon will find its way to the screen with Viola Dana in the stellar role.

Arthur Zeiller, of Metro's West Coast scenario department, is preparing the screen version of the forthcoming Dallas Fitzgerald production. Mrs. Zeiller, who recently arrived in Hollywood from New York, has taken charge of the story department for the Fitzgerald producing unit and will write all of the scripts for his pictures.

June Mathis has just lately completed the scripts for two special productions, and in well on the way is a forthcoming Western by Bayard Veiller, who has just completed editing, cutting and titling the first production made under his personal direction—"The Last Card"—is taking a week's vacation before starting his new picture, the title of which has not yet been announced.

"The Conquering Power" is the title selected by Rex Ingram for his production of one of Dazac's stories. June Mathis adapted it for the screen and John P. Seitz will photograph the production.

AT VITAGRAPH

Albert E. Smith, president of Vitagraph, has assigned William Duncan to a seven-reel special production, which is from a magazine story by Ralph Cummins, "The Princess of the Desert Dream." The title will be altered before release. The continuity was prepared by Thomas Dixon, Jr., son of the author of "The Clansman." The star will direct his own production, and Edith Johnson, (Mrs. Duncan) will play opposite to him.

Larry Semon is starting a new comedy entitled "The Fall Guy."

"The Silver Car," Earle Williams' latest feature, has been shipped to London editing and the star has left for a motor trip before starting his next production.

Alice Joyce, Corinne Griffith and Alice Calhoun are starting new pictures at the Brooklyn studios. "The Blood Red Dawn," recently published in book form by Harpers, will be Miss Griffith's new feature. A stage play has been chosen for Miss Griffith, while Alice Calhoun will appear in "Closed Doors," written especially for her by Henry Dittmar.

Antonio Moreno has started on "The Secret of the Hills," a well known English novel, under the direction of Chester Bennett. The cast is still incomplete.

"The Son of Wallingford" company will spend next week at Balboa, where outdoor scenes will be filmed. The picture is being made as an extra length special production.

AT UNIVERSAL

Mabel Julianne Scott has started work on "Pretty, Perfect," under Tod Browning's direction.

Gladya Walton is busy on "What Can You Expect," her forthcoming feature in which she is being directed by Harry B. Harris.

Eddie Polo is busy on the first of the series of "Cyclone Smith" stories in which the star is being directed by Jacques Tourneur. The initial short reeler is titled "Cyclone Smith's Vow."

Continued on Page 8
"THE GILDED LILY"

Gruman's Rialto

Adolph Zukor presents "The Gilded Lily," a Bob Leonard production, starring Mae Murray for an indefinite local run. The picture is an unusually artistic piece treating the subject of human lih. It is largely the story of an artificial little dancer who through love casts off her superficialities to find her sacrifice of fame and fortune unappreciated by the man for whom it was made. The entire production excels in unusual lighting effects, beautiful photoplay and lavish sets.

Miss Murray's interpretation of the title role is fascinatingly accomplished. Everything from her simplest of scenes to her dancing is perfectly timed. She has evidently made an intense study of her photographic angles, a fact which adds greatly to her attraction.

Lowell Sherman's deliberate, subtle rendition of Creighton Howard, a man about town, who, until almost the close of the picture, remains an enigma, is one more cinema success to be added to this actor's fast growing list. His work always interests and Jameson Robards, a stage recruit, enacts the juvenile. This is his first screen performance and consequently the fact that his heavier action is exaggerated will not be too severely criticised. In a more experienced film performer it would be inexcusable. Mr. Robards gives a very convincing impression of youth, however, in several of his sequences.

Charles Gerard carefully handles the strictly minor part of John Stewart, general trouble-maker. The small part of Howard's mother is delightfully done by a character actress whose name is omitted on the film. The different trend of this picture will make it very entertaining to those whom it attracts at all.

"KAZAN"
California

The Selig screen production of James Oliver Curwood's "Kazan," contains many thrills for the ordinary audience and includes much impressive northwest scenery which assists those thrills materially. It is the story of a wolf dog who, hating men, reverts to the primitive only to emerge now and again to assist his one friend, a woman. It is also a drama of that woman's sojourn in a rugged land which is foreign to her nature.

Unfortunately some of the big punches are lost through the poor cutting which even renders the introduction a little illogical. Improved photography would also have shown up the interesting Frank Greene art titles to better advantage.

Jane Novak is seen in the leading role of Joan Radison. She is the well cast and convinces as the girl whose nerve carries her where her physical strength would avail nothing.

Ben Deely also gives a good performance as Jim Thorpe, a man whose unrelenting senses of justice and revenge nearly bring tragedy to the girl. Very nearly Deely gives a B.B. Hardin performance.

Edwin Wallock makes an excellent "brute" heavy. He enacts "Black" McCrea, the man whose word is law, until Kazan even up an old score.

William Ryno and Ben Haggerty do the Radison brothers.

Although mention is made in the press books of the lad who plays Humpy Joe, the fiddler, he is due particular commendation for his several well played scenes.

RUSSELL SIMPSON

"WHAT EVERY WOMAN KNOWS"

Grauman's

William de Mille's film adaptation of Sir James Barrie's "What Every Woman Knows," is one of the year's most entertaining Paramount productions. It contains and subtly presents all of the important material of the original which silhouettes a universal problem against a simple Scottish background. It deals with a quietly brilliant, infinitely patient woman whose devotion to her younger, politically successful husband surmounts his egotism and brings him back to her. The author allows his heroine to go through no superficial heroics or sentimental spasms, but rather has her employ all of her cleverness in the manipulation of the man who overestimates his own greatness and mercifully tolerates his wife's plainness without realizing that she is it who holds his career in the hollow of her hand.

It is certainly refreshing to have a feminine character of the screen win by her own bigness. It will be remembered that in most Lasky specials the woman usually discovers about the third reel that to renew her husband's love she must adorn herself with bizarre lingerie and lackless evening gowns. The public is weary of such unreal sex stuff; consequently, this worthwhile scenario, which we understand to be the combined effort of a great playwright and a foremost director, is assured country-wide success.

The atmosphere surrounding the story is consistently maintained in sets, costumes and characterizations. It is largely responsible for the rare humor which balances the heavier action so beautifully.

The subtleties are excellent, no matter what their tenor.

Lois Wilson has never given the public better work than she does in this picture's leading feminine role. As Maggie Wylie, the plain but romantic Scotch woman, whose brilliance makes and whose insight keeps an unappreciative man, her performance could not have been improved. The part is for the actress a great opportunity, well exploited.

John Shand, Maggie's almost impossible better half, is excellently characterized by Conrad Nagle. He provides the audience with many delightful chuckles although his part is played heavily. Shand's introduction shows him to be a scholarly British "butcher." He gives his part with an ambivalence and no sense of humor. His progress in that serious ego is quite amusingly imperceptible. We can imagine no one but Nagle underplaying such a complicated part with success.

Charles Ogle, as Maggie's adoring father, and Fred Huntly and Gay Oliver as her worshipping brothers, both have done better work than they have been given. It is apparent that the extreme honor of the male Wileys is only overshadowed by their desire to please their beloved daughter and sisters.

Lillian Tucker is the only misplaced performer in the picture. One can hardly imagine her in the role of Lucy Sybil, an enchantress gently reared by the nobility.

Winter Hall and Claire McDowell are "there" as usual with carefully handled pieces of acting. They do Venables and Comtesse de la Briere.

We are positive that more pictures of this type would be appreciated by today's public.

"THE LITTLE CLOWN"

Clune's

Another, and if possible even less exciting, version of circus life than was "Polly of the Circus," is this week's Realart offering, "The Little Clown." Mary Miles Minter is starred in the picture which is by Avery Hopwood. The story is a stereotyped affair with no weight and certainly little point.

The theme, however, if such it be, is based upon the foolish idea of the advent of a professional female clown into the home of her lover's aristocratic parents, and her solution of this problem by her sobbery and her pranks fail to develop a very tense plot. Furthermore, much crude humor incidentally located only increases the picture's uninteresting note. The only real laughs that we received came from the efforts of a sprightly monkey used in several of the scenes.

The photography is fair. The lighting might have been much better.

Even an exceptionally entrancing actress could have done little with the illiterate, capricious Pat, whose grammar has been made far from consistent by the title writer. As it is, the role means absolutely nothing. Miss Minter's work is not improving.

Jack Mulhall as Dick Beverly, the scion of southern blue blood aristocracy, who wanders to the circus and meets its clown, has also little opportunity to entertain. His forte is farce.

Winter Hall and Helen Dunbar are good types for comic roles and do their work.

Cameron Coffey has several appealing scenes as Roddy Beverly. He appears to possess a remarkable interest.

Noel Edwards is good in the role of Toto, while Wilton Taylor and Lucien Lightfield complete the cast.

Thomas Helford directed the production. (Continued on Page 12)
**Where to Find People You Know**

**TO FEATURE CONTEST WINNER**

Universal claims to have made another discovery in the person of Mary Phibbin, the seventeen-year-old winner of the recent Braille and beauty contest held by a Chicago newspaper. She has been given a contract by Carl Laemmle, and will be featured in "The Harbor Road," the novel by Sarah Ware Bassett, which will shortly be placed in production.

George Stewart is cast as one of the principals in "Over the Phone," which Wesley Ruggles is directing for Metro.

Edward Connelly has been engaged to enact one of the prominent roles in Rex Ingram's forthcoming production for Metro, "The Conquering Power."

Leo White has been engaged for a part in "The Clinging Vine," by Elmer Harris, Wanda Hawley's current production.

Allan Hale will play a prominent role in the Alice Lake Metro production, "Over the Phone."

Geo. H. Kern's five-year-old daughter, Katherine, is playing a part in his production, "The Unfoldment."

George B. French and Charles K. French, playing important parts in Kern's production, "The Unfoldment," have returned from a short vacation in Big Bear Valley.

Charles Meredith has been added to the all-star cast of Thomas H. Ince's latest drama for the Associated Producers, "Hail the Woman," which is now in its fourth week of production at the Ince Studios.

Bobby Mack is playing Eddie the Eel in "Three Sevens" at the Hip this week.

Little Bernie Radom is playing Fannie as a child in Tod Browning's Universal production of "Fanny Herring."

Vlon Kalo, consulting technical director on Chinese settings, costumes, plays and Chinese etiquette, has left Los Angeles after finishing a part in Emmett Flynn's Chinese production, "Shame," to become connected with pictures in San Francisco.

Joey McCreery, a Los Angeles girl and one of the winners of the recent Thos. H. Ince screen contest, has been engaged by Universal and is now appearing before the cameras.

Kathleen Meyers will play opposite Eddie Polo in his forthcoming series of "Cyclone Smith" stories.

John Smith is now assistant director to Chester Bennett, who is directing Antonio Moreno at Vitagraph.

Frederic Vroom has a part in the Mary Roberts Rinehart story, "The Glorious Fool."

Lillian Langdon has been cast in "The Glorious Fool," under the direction of E. Mason Hopper.

Edward Martindell has been engaged to play in support of Gladys Walton for Universal.

Albert Roscoe will play opposite Alice Lake in her latest starring vehicle, "Over the Phone."

**NEILAN RETURNING**

Marshall Neilan, accompanied by his staff, is expected in Los Angeles within the next few days. Immediately on arriving here, Mr. Neilan will start work on a production to the filming of which he plans to devote six months.

**DIRECTOR RENews CONTRACT**

Robert North Bradbury has again signed with Cyrus J. Williams Productions to write and direct the new series of pictures just arranged through Arthur S. Kane to be produced for Pathé, similar to the first two series recently completed, which featured Tom Santschi in western pictures and Bill and Bob Bradbury in boy trapper stories.

It is expected that George Deban will arrive in Los Angeles the latter part of May.

Wheeler Oakman has signed with Oliver Morosco as star of Slippy McGee, the Morosco play which is another stage success to be pictured.

Eagle Eye is cast as "stunt" man in R. A. Walsh's production, "Serenade."

David Winter will play opposite Katherine MacDonald in "Stranger Than Fiction."

Gertrude Douglass is cast in Ruth Roland's new serial.

Nollie Thompson will have a part in the forthcoming Ruth Roland serial.

Chick Morrison will have a part in the new Ruth Roland serial.

Erie Kenton has just signed with Hal E. Roach to direct the Gaylord Lloyd Comedies.

"Bob" Kerr has been added to the force of directors at the Hal E. Roach Studios and will take up his duties presently.

Charlie Stevenson, who was assistant director for Nick Barrows, who made the Eddie "Bo" Roland Comedies, has returned to stock and will play character parts in the various companies on the Hal E. Roach lot.

Fred Newmeyer, director; "Red" Golden, assistant director; Walter Lundin, first cameraman; "Hank" Koehler, his assistant; and Freddy Gill, "Prop" man, all of the Harold Lloyd company, are taking their vacation in the mountains where they plan to bring down big game.

Irene Dalton, formerly of the Christie Studio, is supporting Lloyd Hamilton.

Harold Miller is playing the male lead opposite Gladys Walton at Universal.

Marie Prevost, former Bennett player, has been signed by Universal to star in light dramatic features.

F. G. Becker is playing a part with Douglas Fairbanks in "The Three Musketeers."

Grace De Garro is supervising the dancing and playing a part in Larry Semen's current production.

Jimmy Adams of the Mermaid Comedies and his director "Chuck" Reisner have returned to the studio after vacationing for several days following the completion of their latest comedy, "Grief."

Eva Gordon is cast in Bert Lytell's "A Trip to Paradise." This is Miss Gordon's third Metro picture since her arrival from New York recently.

Art Dennis is doing a comedy lead with Nate Gater at the Arthur Gooden Studios.

**Who's Where on Los Angeles Screens**

**GRAUMAN'S**

Adolph Zukor presents "SACRED AND PROFANE LOVE" From the novel and play by Arnold Bennett Scenario by Julia Crawford Ivers CAST Carliotta Peel—Elise Ferguson Emile Diaz—Conrad Nagel Frank Ispenlove—Thomas Holding Constance Peel—Helen Dunbar Mary Ispenlove—Winifred Greenwood Lord Francis Ahear—Raymond Brabwray Mrs. Sardis—Clarissa Selwyn Albert Vicary—Howard Gaye Samson—Forest Stanley Rebecca—Jane Keckley

**CALIFORNIA**


(Continued on Page 14)
"The Digest of the Motion Picture Industry"

Pickups By the Staff

**ASSISTANT DIRECTORS’ ASSOCIATION NOTES**

At the last bi-monthly meeting which was held in their club rooms, 5444 Hollywood Blvd., Friday, April 29th, Louis B. Mayer was the principal speaker of the evening.

William Rau has just finished assisting Lee Kohimer in the production of Hoot Gibson's two-reel features and will start with Director Jack Conway, who is to direct Carmel Myers at Universal.

Buck Connors arrived this week from Globe, Arizona, and is at the Horsley Studios cutting the last two pictures he made there.

Joe McCloskey is assistant with Director Edward Sedgwick, who is making "Live Wires" at the Fox Studios.

Mack V. Wright returned last week from Chicago.

Thomas P. Walsh, a member of the A. D. A., and President of the Walsh-Fielding Productions, New York, advises that their second five-reel picture is now being cut and will be released within the next thirty days.

Edward Sowders is Chief Assistant Director with Director Von Stroheim at Universal.

Jack Laver owned and edited the "Picture Player" in 1912. It was one of the first fan magazines on the Pacific Coast.

**NAZIMova LEAVES METRO**

Nazimova will sever connections with Metro, according to late reports, to return to the stage. Her version of "Camille" is her last picture. It is said that she was to have entered the field of independent producers but satisfactory arrangements for her personal supervision of her productions could not be made.

Tod Browning personally has purchased "Just Outside of Hell," by Rene de Salles, a French writer.

Frederick Palmer recently addressed the Orange County Federation of Women's Clubs on the subject of censorship. Mr. Palmer is president of the Palmer photoplay corporation and a member of the board of directors of Affiliated Picture Interests, Inc.

Vincent Hamilton, who plays an important part in Katherine Macdonald's latest production, is considering an offer from an English producer to star in a series of feature pictures to be made in Europe.

Helen Jerome Eddy has just completed a role in the picture, "The March Hare."

Colleen Moore, who plays the leading feminine role in Marshall Neilan's "The Lotus Eater," is expected to return to Los Angeles in the near future.

Betty Francis has just completed a part in "Daughters of Joy," Louise Glau's latest picture.

Vin Allain will write a series of two-reel Northwest Mounted Police stories for Irving Cummings, one of which will be produced every two weeks.

Films are to be made in Hawaii by both Allan Dwan and George Loane Tucker.

Earle Williams has returned from a visit to Santa Barbara.

After a sojourn in the East, Douglas MacLean has returned to Los Angeles.

**UNIVERSAL BUYS STORIES**

Several stories have recently been purchased by Universal and will be produced as feature pictures as soon as they can be put into continuity form.


**INCE AIDS CRIPPLED CHILDREN**

To assist in a campaign for funds to aid the crippled children of Southern California, Thomas H. Ince has just donated a one reel picture to the drive which started this week by the Los Angeles Orthopaedic Hospital-School.

The campaign has opened in five leading Los Angeles theatres, where the picture is to be presented. Five other down-town theatres will present it the second week, and the fourth week it will commence its tour of the neighborhood houses. By this means of distribution, which is being furthered by the co-operation of the Los Angeles theatre owners, it is expected that from three hundred thousand people will have seen the pictorial call for support for the unfortunate kiddies within ten weeks.

**KINEMA BUREAU TO CAST PORTER PICTURE**

The Kinema Bureau—a newly organized concern with a novel idea for casting picture—has just visited its first subject and scored a hit for its system of casting from screen-tests of actors rather than from the old studio-type of casting pictures. It has closed a contract with The International Higher Culture Film Corporation to cast the series of Gene Stratton Porter productions. Work on the first novel, "Michael O'Halloran," will begin June 1st and the Bureau is busy getting its material together to cast this production.

**ANITA STEWART PURCHASES HOLLYWOOD RESIDENCE**

That Anita Stewart has finally decided to become a permanent Los Angeles resident is evident from the fact that she has just purchased the Frederick Anthony Kimp place at Franklin and Vista streets in West Hollywood. She will not take possession until early in May.

Reginald Barker's next production will not be "Who Shall Judge," as first reported.

Tilling and cutting of "The Love Eke," first of a series of twenty-four comedies to be produced by Warner Brothers for educational release, is completed and the film is on its way East.

—Harold Lloyd has changed his plans about going to New York and instead will motor with Roy Brooks, a member of his company, to San Francisco, where he will remain a week.

Harry "Snub" Pollard is making arrangements to accompany his mother, Mrs. Isabel Pollard, to San Francisco the last of May, when she will sail for Melbourne, Australia.

The Harry "Snub" Pollard Comedies have acquired a permanent string orchestra.

Tom Santschi is putting into scenario form some of the experiences of his 12-year screen career. They are being incorporated in the more series of picture pictures he has just signed to make for Pathé release.

The Cliff Smith Productions, with a releasing contract for eight five-reel Westerns, has entered the independent field. The company has just started its second picture with Pete Morrison as the lead.

(Continued on Page 18)
Production Notes

(Continued from Page 4)

Edward Kull is in Bear Valley making exteriors for his series of Northwest Mounted Police stories. Josephine Hill and George Lauten are also featured roles.

Art Acred is working on the middle episodes of "The White Horseman," his forthcoming serial in which he is being directed by Alfred V. Boy. Ford Beebe writes the story in collaboration with the director.

Three Universal directors are assembling their casts and making preparations to begin work on as many stories as Stuart Paton is getting ready to film "Conflict," a super-feature for Priscilla Dean; King Baggott is making ready for "The Gossamer Web" in which Edith Roberts will be starred, while Fred LeRoy Granville is all set for "The Shark Master," a story of his own in which he will direct Frank Mayo.

Five productions are in the editorial rooms on their way to the screen. They are: "A Monkey Movie Star," a Joe Martin comedy: "The Scarlet Shawl," "My Lady of the Island," "Edith Roberts' latest starring vehicle, "Christmas Eve at Pilot Butte," and "Whose Wife Is Kate!" Leo Moran's latest comedy.

One of H. C. Witwer's short stories, "Robinson's Trouseau," has been purchased for the use of Lee Moran and will be placed in production on the near future.

"Out of the Storm," a lighthouse story from the pen of John Hothenest, in which Edith Roberts will be featured, has been purchased as her next starring vehicle.

Hoot Gibson has just finished his last two-reel picture, under the direction of Lee Kohman. Within the next ten days he will begin his first feature production, taking Harry Carey's place on the Universal program, while Carey will devote his time to the making of Universal-Jewel feature pictures. Gibson's first picture will be an adaptation of J. Allan Dunn's story, "The Mascot of Three Stars," which will be followed by Peter B. Kyne story, "The Sheriff of Cinnabar."

CHRISTIE COMEDIES

"How She Lied" is the title of the single reel comedy which Scott Sidney is making with Irene Dalton.

Scott is also finishing a Gavety Comedy featuring Henry Murdock and Maryynn. It is called "Queens are Tramps." William Beaudine is cutting a new Vanity Comedy entitled "90 Days or Life," in which Irene Dalton and Feeney again appear as the leads.

On completion of this picture, Beaudine will direct a two-reel Christie Comedy featuring Nial Burns and Vera Stedman.

AT THE ROACH STUDIOS

Production started this week on a new Eddie "Bo" Boland Comedy, with Ethel Broadhurst playing opposite the star. Bob Eddy is directing. The script is by Marguerite Houghton.

The two stories of the building room is now ready for occupancy. Below are three star and three cast dressing rooms for the men, with three offices, while above are the same number of dressing rooms and offices of the various companies. The star dressing rooms are arranged in suites with bath and all toilet facilities. The second floor also contains a wardrobe room.

The Garry Productions, which comedy unit is co-starring Billie Rhodes and Harry Keaton, has completed its first production.

CLEVER COMEDIES

Newhall and Owsnahtrone furnished the opening scenes in Clever Comedies' initial two-reeler, "The Hound of the Tankevilles." Melville Brown is directing under the personal supervision of Webster Cellison.

Clever Comedies will produce this two-reel subject every three weeks until its series of 35 pictures have been completed. It is expected that Clever Comedies will be purchased at the end of the first year. The Production quarters of the company are at the Francis Ford studios.

CELEBRATES COMPLETION OF STAGE

Celebrating the completion of the new 7,000 square feet open stage, authorized by President Morrie Roberts, his recent trip to this city, employees of the Realart Studio held a big dance thereon recently. Among the guests were Wanda Hawley Katyn Williams, Charles Eyton, Walter Hiers, Sylvia Ashton and Mr. and Mrs. Thomas Heffron. Studio talent furnished the music. This screening was W. No. 1 on the lot. The glassing-in of the No. 2 ten thousand square foot open stage will commence shortly.

AT REALART

Mary Miles Minter is now at work on "Her Winning Way." Joseph Henabery is directing with Faxon Dean at the camera.

The present project, cleverly starring production is well under way.

Eltner Harris, supervising director, is working on a new story for Bebe Daniels. It is announced that "The Virginia Courtship," from the old play by Eugene Presbrey, has just been purchased and will shortly be produced as a vehicle for one of the stars.

AT LASKY'S

After a brief vacation following the completion of her recently made picture, "The Lifted Veil," Ethel Clayton will start work next month on the comedy "Her Own Money" by Mark Swan. It has not yet been decided who will direct Miss Clayton.

Cecil B. DeMille is busy on his new picture suggested by a story by Leonard Merrick called "The Lady and the Laurels." William deMille is scheduled to start work presently on a picture based on a story by Rita Weiman.

Double exposure and split-screen work have been occupying the attention of Producer George Arliss, who is working upon E. Phillip Oppenhein's story "The Great Impersonation," featuring James Kirkwood, the "The temporary little[Fatty Arbuckle's next comedy, to be directed by James Cruze, will be "Should a Man Marry." This story is an original by Sarah Y. Mason. The screen play by Walter Wood. Work will start next month on this Paramount production.

Judy Compson is working on "At the End of the World," directed by Penrhyn Stanlaws and adapted by Edfrid Bingham from the European success by Ernst Klein.

STILL FINISHING

LITTLE and GARME'S

COMMERCIAL PHOTOGRAPHY

5874 Hollywood Blvd. (Corner Bronson) 597-602

CAMERA:

GETTING ACQUAINTED WITH INTERESTING PEOPLE

Marcella Pershing

Marcella Pershing, the beautiful little lady who has been playing leads in Universal productions the past few months, has spent her entire life preparing for a screen career. Just fifteen years ago when she was but two summers old her father purchased two motion picture theaters in Woodward, Oklahoma. To that incident Miss Pershing's family lays the responsibility for her entrance into the films, since it was there that her interest was aroused, even though the houses were early disposed of. During the falter of the film it made the first year. The Production quarters of the company are at the Francis Ford studios.

In the fall of last year, immediately after Marcella's arrival with her parents from Wichita, she won the Collegiate Tribune Beauty Contest, an event which directly preceded her setting forth to Hollywood and resulted in joining the comedy company.

Miss Pershing who, by the way, is a cousin of General Pershing, made one comedy with Billy West before she was engaged to play the leading female in this Art Acred production for Special Pictures. At present the young actress is working with Hoot Gibson in his Universal series. She has to date accomplished eight plays with this actor.

Besides constantly studying her profession Miss Pershing is engaged with such subjects as French, Spanish, voice and aesthetic dancing. She is both athletic and domestic, a most desirable combination of tendencies.

Her natural attractiveness, personality, youth and perseverance assure her a remarkable career in the line which she has chosen.

TO MAKE COMEDIES

A new company has been recently formed which will be known as the Samuel M. Sargent Productions. "Shooting" will start at the Arthur Gooden studios within a few days.

Rex Story, an English comedian, will be featured in one and two reel comedies.

Fred D. Moore will be host of the new Greenwich Inn which is presently being erected on Santa Monica Blvd. The Inn will cater to the theatrical people.

Rupert Hughes is writing a novel about the Los Angeles film colony, to appear in the Red Book in serial form, beginning next October. The novel will touch upon the psychological effect upon the players of the commercialization of their emotions.

Dr. Henry A. Conway, of the California Hospital, has been employed as technical advisor to Director E. Mason Hopper, who is producing "The Glorious Fool," a Mary Roberts Rinehart story.

Mr. and Mrs. Haile Knight have recently completed character engagements with the Victor Schertzinger Co. at the Goldwyn Studios.
SCENARIO DEPARTMENT
Edited by
WYCLIFFE A. HILL
President, The Photoplaywrights' League of America.

PLOT BUILDING

People who are anxious to write for the screen are continually spinning new ideas
on me concerning some arbitrary rule or
regulation in the manner of building dra-
matic plots.

A number of them have shown me their
scripts in which they have “doped out” their
stories in fifty incidents—evidently some new
ruling established by a scenario school or
text book publisher. Others have brought
in their scripts and have hastened to assure
me that they contain just exactly two hun-
dred and fifty words and no more, while one
institution, I am told, advises its students
to write a detailed synopsis of fifteen or
twenty pages and to accompany the same
by a brief one of a couple of pages, double
spaced.

I do not believe that any of these rules or
regulations are observed by professional
writers. In the first place I never heard of
a professional writer laying out his story in
so many incidents, as a child would handle
a certain number of piles of sand. The way
I build a plot is as follows:

(1) First I select a big dramatic situation
of an inspiring nature which will furnish a
smashing climax for my story.
(2) I next select my principal character,
either man or woman, who is to be involved
with others in the climax already selected.
(3) Having done this, I next select my
other two principals, one to introduce the
love interest with my hero or heroine and
the other to play a heavy. I now have my
dramatic triangle.
(4) I then endeavor to invent one or two
more dramatic climaxes, or “punches,”
which will not only thrill my audience, but
which will give the characters in my story
an opportunity to do some wonderful acting
and portray some unusual characterizations.
(5) Now I begin my process of deduction
to determine what chain of circumstances
might place my leading characters in the
situation described and which will lead up
to my final climax. Except as described in
the next paragraph, I do not introduce any
additional characters other than those which
are necessary to place my principals in the
situations in which they cannot place one
another. I give all of my hero “business”
to one man or woman and all the dirty
work to one villain, if possible.
(6) Now I consider the proposition of in-
roducing some comedy into the plot in or-
der to contrast the heavy drama. This na-
naturally calls for a comedy character and I
use my reasoning powers to decide what
type of character he or she shall be.

(7) I now go over my story forward and
backward, in search of “loose ends.” I
look for superfluous action and situations
with a view of eliminating everything that
does not advance the story and have a direct
bearing on my plot. I study every act of
my principals and every incident in the
story, to determine whether or not it is
logical and true to life. The question of
whether or not I have a sustained thread
of suspense is very carefully considered
also.

(8) Now I get busy with a typewriter and
write my story. I do not “dope it out” in
incidents or count the number of words as
I write them, but I simply tell the story in
the most interesting fashion I know, elimi-
nating unnecessary descriptive matter and
practically all dialogue. In fact I never sug-
gest dialogue except as an effective way of
establishing the attitude of my characters,
or when I wish to preserve what I consider
an unusually clever title.

I believe all successful story writers sub-
consciously follow the same rules I have
laid down here. They have no written rules
and regulations—that is why I say “uncon-
sciously.” Just as soon as the writer real-
izes that he is following a certain form his
plots will become mechanical.

I do not believe that any writer can do
justice to his story in a two-page synopsis.
There is also such a thing as saying too
much and yet not saying enough. I prefer
(Continued on Page 15)

Announcing the Opening of

— H. and F. FILM LABORATORY —
1123 N. LILLIAN WAY — near — SANTA MONICA BLVD.
Your Inspection Invited

“THE PLAYERS’ TELEPHONE EXCHANGE maintains a competent direct
telephone service between the Studios and Directors, Co-Directors, Players,
Camera Operators and all others identified with the Motion Picture Industry in
any capacity whatever.

If you are registered with the Exchange, we guarantee that you will receive all
calls coming to you, no matter how many, or how often you are called. By
keeping the Exchange advised as to your whereabouts, whether at theatre,
restaurant, dance or beach, you are relieved of all worry about the calls that
may come in for you.

The Exchange guarantees to reach you without delay, or to notify the Studio
calling when you will be at liberty if you are working. In this way you can
not lose a call. Why? Because our service is exceptional.

Ruby Hill, Manager
Two phones for efficient service—call 578946 or 578947
1729½ Highland Ave., Hollywood

We Are Not an Agency Hours 8 A.M. to 12 P.M.
Sundays 5 to 7 P.M.

Did You Get That Call?
**Pulse of the Studios**

**APACHE TRAIL PROD'NS.** Globe, Ariz.  W. A. Tobias. 212 Superba Bldg., L. A. Bdwyr. 6271

**BERWILLA STUDIOS.** Santa Monica Blvd. Ben Wilson, Gen. Mgr. and Casting. Holly 157

**BORDER FILM FEATURE CORP.** Rex Thorpe, General Manager. Bisbee, Arizona.

**BREWSTER-KEMBLE PRODS.** 7100 Santa Monica Blvd. John Kembre, Director-General. 579902

**BRUCE CARTER PROD'NS.** Montague Studios. Arnold Aldrich, Casting. San Francisco.


**CARTER DE HAVEN PRODS.** Ben H. Cohen, Bus. Mgr. 3800 Mission Road. Lincoln 2120


**CHAPLIN, CHARLIE, STUDIOS.** Allan Garcia, Casting. 1416 La Brea Ave. Holly 4070


**CLEVER COMEDIES.** Webster Cullison, Gen. Mgr. 6940 Sunset Blvd. Phone Holly 885

**DONAL D MACK PROD'NS.** 1107 Bronson Ave. Holly 890


**FAIRBANKS, DOUGLAS, PROD.** Al McQuarrie, Casting. John Fairbanks, Gen. Mgr. Holly 4536

**FIRESIDE PRODS.** Montague Studios. C. L. Fallon, Casting. San Francisco.

**FOX STUDIO.** Sol M. Wurtzel, Gen. Supt. Louis Siegel, Casting. Sunset and Western. Holly 3000

**FRANCIS FORD STUDIOS.** Phil Ford. Casting. 6040 Sunset Blvd. 579856

---

**Bloom's Film Laboratories**

7530 SUNSET BLVD.  HOLLY 4015
CAMERA!
DIRECTOR

STAR

CAMERAMAN

I

ASS'T PI R ECT.

|

SCENARIST

|

City.
M. Hopper

Ml

tte^nald Barker
Clarence Badger
frank Lloyd
Wallace Worsley
V. Schertzinger

All

Bern

e.

Star
Star

liabille

Hilburn
Kicard

Chas.
i<'lood

Mcc'onviile

Harry Well

Meredith

lOdington

\v iKhtinan

Moore

brodin
Short
Miller

All Star

Fabian

Ray Gallagher

Chas. Roberts

HOLLYWOOD
Fairf'x-M'Clung

H

INCE, THOS.
i ohn Wray

..

I

"Cap" Crane

All-star

L. E.

D.

Wallace Reid
Jas. Kirkwood
All Star

E.

LINDER, MAX, PROD.

"Ranger

i\

\
|

MAYER, LOUIS
Edwin Carewe
John

CO.

MacDonald

Walter Woods

<

All

\V.

CORP.

f~>

Mine. .Naziniovi:
Viola Dana
Alice Lake
Bert Lytell

pitzserald

W. Ruggles
Maxwell Karger
Rex Ingram

All .Star

NATIONAL STUDIO,
M. Goldaine

\\

allace

Wm.

|

A. Howell

lohn Arnold

Geo. Kelly

PHONOGRAPH COMEDY
Frerl r'nlrlwell

Katli. Lorraine

1

PHOTO ART FILM
C. F.

Reynolds

Greene- PieV ford

Unrv Piekford

PINNACLE PROD'NS.
Hnist-Cbaudet

Kosher

Frank

r>awrenre

Flor.

|

RAY. CHAS.. PRODUC.
Charles Ray

I

Chas,

I

I

Frank Molane

1

M gr..

I

Wanda Hawlev

St.,

Schedule

1

San Francisco.

"Brok'n Idle"

1

Starting

1

Schedule

El Paso, Texas.
Comedies
Hennie Sosland

C.

Dean

I

Hal Rosson
I

St.

|

C.

Van Deroef

201

Holly 4080

Brunton Studio.

"Little

1

Lord Fauntleroy'

Preparing

'
1

Holly 2948

4534 Sunset Blvd.

Pete Gerald

|

?iliedulo

I

Al Werker, Casting.

1

|

'"'oniedies

|

1

1425 Fleming

Kinley Martin
Saxori

I

1

1

Miss Hallett, Casting.

Daniels

Week

Starting

13538

jfnidwell

|

IRizard-riiimer

Mary M. Minter

Frank O'Connor
Thos, Heffron

I'.elie

3d

2-Reel Comedies

1

W.

C. Tnttle

George H. Kern, Gen. Mgr.

Hal Mohr

INC.

Ray

REALART STUDIO.
M. Cnmphell
tns Hena berry

I

staff

1

Cottoll

PRODUCE RS PICTURES CORP.
Kern-.McQuarry

"A Trip to Paradi.=!e"
"The Conquering Power"

353-361 Tenth

1

Bennie Ziedman. Mgr.

1

.June Mathis
June Matins

Unnamed

Holly 4470

Hugh Woody, Gen. Mgr.

Neal Hart

|

Cutting
Starting
Cutting

:uniile"

"The Match Breaker"

1

1

'has.

Finished
Preparing

|

511 Union League Bldg.

CO.

I

Price of Happiness"

Parro-Ripley

1

A. Howell, Castin g.

MtovRuekner

I

Mme. Nazlniova

Hathaway

I

1

1

The

,

Frank Strayer

CO.

PICKFORD, MARY, CO.

^

Lincoln 2120

Lamb

R. H. Mullineaux, Gen.
Chariot Molina
Marion A. Kent

|

|

I

|

1

I'reparing

|

St.

Geo. Hollister

I

Mgr.

"


Clias.

Arthur

Week
Week
Week
1th Week
3d Week
lith

;itn
.)th

54 09^
_
Dugan, Cast. Pico-G eorgia. 10049
3d Week
inuuiicil

J.

l.-iail
j.^iail

Brown

R. Bergijuist

PAUL GERSON STUDIO. Wm.
Tenny Wright

Stud. Mgr.

Finished
Finished

Holly_2500
_
TFinished

L. Biber. Financial and Business
[.-.-Keel Western

Individual Casting.
.Josephine Quirk
Fox

Chester Robert

Hill

|

Hum.

iiujian
liujjaii

3800 Mission Rd.

1116 Lodi

George Bunny

|

Katterjohn

1

Palmer

Seitz
A. Martinelli
John Seitz

Byron Morgan

Wm.

Robert Kurrle

Wm.

Holly j400

Comedy

Jas.

{.liinijiie
j.liiiiiiiie

iMETRO STUDIO. Romaine and Cahuenga Ave.
Ray Rmallnood

Schedule
Schedule

Universal Studios.

Miller

Box 656

Bakersfield. Cal.

•The Lifted Veil'
"Gasoline Gus"
"The Great Moment"
"At the End of the World"
"The Plell Diggers"
The Great Imper.sonation
The I^ady and the Laurels

'avcns

.J.

62580
Schedule

Comedy


St.
Ivers

Katterjohn
E. Uiiisham

|

PICT.

,

J ulia

Hamm

745 Allesandro.

,7(76 Brotliertoii
.ju&
BrotlierToii

I
I

Studios,

B.

1

Miller

|

20 Vine

A. R.

I

Aniia Stewart
Star

.Stahl

Holly 1431
Week

Comedy
One-Reel Comedy

Vernon Keays

1''.

Bill"

5

1

Linder, Casting.

I

MacDONA LD, KATHERINE
J.A.Barry

Schoenbaum

Max

Linder

LONE STAR FI LM PROD'N
|

4th

2-Reel

Staff
Staff

Uohert Lee
Hal Schwartz
Erne.'st Traxler
Carl Struff

Wm, Marshall
Alvin Wycoff

2-Reel

E. Gilroy. Casting.

H.

larry Fellowes

,

Gilks
Paul Perry

Compson

Frank Urson

Harry Wulze'

I

403 Douglas Bldg.

staff

D. ConkJin
H. Davis

Van Trees
Carl Brown

Swanson

Geo. Melford
Cecil B. deMille

Max

Gen. Mgr.

Salyer,

Ja.s.

Fatty Arhuckle

(

"The Lying Truth"

|

|

Marco Fasola

M. Goodstadt. Casting.

L.

Gloria

Hetty

Marion Fairfax

I

Alexander Bodo. Casting.

Lew Fackler

Ethel Clayton

Stanlaus

starting

.

N. Marshall

Sam Wood

lax Linder

W.

C.

James Cruze
P.

I

6642 Santa Monica Blvd.

|
I

M. A. Scott

DeEtte

LASKY STUDIOS.
D. Taylor

Holly 2948
Westerns

|

I

KERNCO FILM CORP.
WaU

Game"

~
Sch edule
[Unnamed
Unnamed
Bradley King

|

|

All Star

|

Cutting
Schedule
Preparing

Unnamed

Gooden-Roberts

|

Thos. Held

Culver City.

ITALIAN-AMERICAN FILM CORP.
Alexander Bodo

M. Montague

i

John T. Prince. Casting.

aTi Star

|

|

Guissard

STUDIOS.

"Beating the

Kenyon

67ttU

SclieUule

"The Urim Comedian"
"The Ace of Hearts"

4534 Sunset Blvd.

Arthur H.

West
Schedule
Cutting
Schedule

"A Poor Relation"

Josephson

Albert McClain

PROGRESS

I


"The Glorious Fool"
"The Old Nest"

Hughes

Stallings

Brewster

|

STUDIOS.

All Star

|

TYPE

I

Abraham

Hawks

iMescall

Will Rogers
All Star
All Star

GOODEN PRODUCTIONS.

Wm.

Page Eleven

''The Digest of the Motion Picture Industry"

"Black Sheep"

Hollywood

Heustis-Colwell

Van
I

1

|

1

Holly 1431

Studios.

" Tnfoldment"

I

Deroef, Casting. R. Willis, Gen.

Al Ray

N.Occidental.

Frank

Walter :Mcr,eod lEImor Harris
Dick Johnson
D. Doty
Hector Turnbvill
Fred Robinson
Elmer Harris
M. Laswpll
I

JOE ALLER

I

E. Garbutt.

"The Clinging

Office

Vine_

H42j2

Starling
Starting
3d Week
3d Week

Phone Holly 2804

Laboratory, Holly

450C Sunset Boulevard

M gr.

Mgr. Wilshire 255

"One Wild Week
"Her Winning Way
"lOverythiitg for Sale

I

Finishing

[Finished

''The Barnstormer"

I

Fini.shrd

Phone Office Regarding Laboratory Work

167


### Screen Producers

- **Jack Ripple, Gen. Mgr.:** 628 Grosse Bldg.
  - Schedule
  - 15492

### Selig-Rosk

- **3800 Mission Road.**
  - Lincoln 33

### Selig Studios

- **3800 Mission Road.**
  - Lincoln 33

### Spencer Producers Inc.

- **24th and Wilshire, Santa Monica, Cal.**
  - 21923

### Warner & Collier, Trustees

- **7100 Santa Monica Blvd.**
  - Schedule
  - 759002

### Tourneur Maurice, Prod.

- **Ince Studios, Culver City. R. B. McIntyre, Gen. Mgr.**
  - West 62

### Union Film Co.

- **A. Alt, Casting. H. G. Boeschen, Gen. Mgr.**
  - Sherman

### Universal Studio

- **Fred Datig, Casting. Universal City.**
  - Holly 2500

### Vidor, King Prod.

- **7200 Santa Monica Blvd.**
  - Myrtle Reauveau, Casting. C. S. Vidor, Mgr.

### Vitagraph Studio

- **Douglas Dawson, Casting.**

### Ward Lascelle Productions

- **Lascelle, Casting. Universal City.**
  - Holly 2500

---

**Elm's Commercial Film Laboratories,**

- **Highest Quality & Service**

**Studio Lighting Equipment**

- **For Rent**

5356 Melrose Ave

Hollywood. 2700

---

**Clarens and Stevens' Film Laboratory**

- **Our Motto: Quality not Quantity**

1751 Allesandro,

Bronx Studio, Enderdale.

Phone Will 4275
WEBER, LOIS, PRODUCTIONS. Arthur Forde, Casting. 4634 Santa Monica Blvd. Wilsh. 5174

WILLAT, IRVIN, PRODUCTIONS. C. A. Willat, Gen. Mgr. Leo Pierson, Casting. Culver City

WONDERGRAF PROD'S., Inc. 6050 Sunset Blvd. Holly 3939C. J. Wilson, Gen. Mgr. C. J. Wilson, Jr., Casting.

KINEMA BUREAU

NATIONAL FILM STUDIOS


EASTERN STUDIOS

DIRECTOR | STAR | CAMERAMAN | ASS'T DIRECTOR | SCENARIIST | TYPE | PROGRESS

BENEDICT, HAL, STUDIOS. College Point, Long Island, N. Y.

Blackton Studios. Brooklyn, N. Y.

FISHER-Fox All Star Frank Pelgrin

ESTEED STUDIOS. 124 W. 125th St., New York City.

Donavan All Star Montague Love Pearl Shepard

ESTEED STUDIOS. 24 W. 73rd St., New York City.

Productions, Inc. New York, N. Y.

Fisher Fox All Star Frank Pelgrin

FOX STUDIOS. West 55th St., N. Y. Samuel Kingston, Casting. Phone Circle 6800

Dick Stratton Al Star Hal Shumrich George Lowe

GRIFFITH, D. W., STUDIOS. Herbert Sutch, Casting. Mamaroneck, N. Y.

D. W. Griffith Dorothy Gish


Liege, Syed All Star 1927 Hardy Mme. Georgette Tleen

INTERNATIONAL FILM STUDIOS. M. J. Connolly, Casting. 2478 2nd Ave., New York.

Tom Terriss L. L. Barlowymore Marion Davies All Star

LEVY, HARRY, PROD'S. Jef Brophy, Casting. 230 W. 38th St., N. Y.

Hugo Balin

McKee, Tim Ben Blake Doreen Levy Ben Blake


McKee, Tim Ben Blake Doreen Levy Ben Blake

Metro Studios. Fred Warren, Casting. 3 W. 61st St., N. Y.

Geo. Baker All Star Harlatter

MIRROR STUDIOS. Glendale, Long Island, New York.

Walter Edwards Staff

PATHE STUDIOS. East 334th St., N. Y.

E. Millhauser

Geo. Seitz

PEERLESS (Ziegfeld Cinema Corp.) Fort Lee, N. J. Al Lena, Casting.

Emile Chautard

REEL CRAFT PICTURES CORP. Mittenthal Studio, Yonkers, N. Y.

Hamilton Smith

SELZNICK STUDIOS. H. L. Steiner, Casting. W. Fort Lee, N. J.

S. L. Selznick

STEINER STUDIOS. Cliffside, New Jersey.

Bill Stein

TALMADGE STUDIOS.

TAMALADE STUDIOS. 318 E. 48th Street, N. Y.

Henry B. Talmadge Charles Withers Connee Talmadge

VITAGRAPH STUDIOS. East 15th St., Brooklyn, N. Y. F. H. Loomis, Casting.

Edward Joseph Talmadge Geo. Campbell Geo. Sergeant


E. Willat

F. E. Brand

J. M. E. Brand

W. E. Brand


E. Willat

F. E. Brand

J. M. E. Brand

W. E. Brand


E. Willat

F. E. Brand

J. M. E. Brand

W. E. Brand


E. Willat

F. E. Brand

J. M. E. Brand

W. E. Brand


E. Willat

F. E. Brand

J. M. E. Brand

W. E. Brand


E. Willat

F. E. Brand

J. M. E. Brand

W. E. Brand


E. Willat

F. E. Brand

J. M. E. Brand

W. E. Brand


E. Willat

F. E. Brand

J. M. E. Brand

W. E. Brand


E. Willat

F. E. Brand

J. M. E. Brand

W. E. Brand

THE GILDED LILY

Robert Leonard's

"SACRED AND PROFANE LOVE"

(Million Dollar Theatre)

Elise Ferguson

"THE LITTLE FOOL"

(Continued from Page 6)

TALLY'S

Metro presents

"HEARTS ARE TRUMPS"

Scenario by June Mathis
Directed by Rex Ingram

CAST

Lord Altcar—Winter Hall
Michael Wain—Frank Brownlee
Dora Woodberry—Alice Terry
Lady Winifred—Francesca Billington
Lord Burford—Joseph Kilgour
Maurice Felden—Brinsley Shaw
Dyson—Thomas Jefferson
John Gillespie—Norman Kennedy
Brother Christophe—Edward Connelly
"Jake"—Bull Montana
Butler—Howard Clampton

SYMPHONY

J. Parker Read, Jr., presents
Louise Glaum in

"LOVE"

Scenario by Louis Joseph Vance
Directed by Wesley Ruggles

CAST

Natalie—Louise Glaum
Tom Chandler—James Kirkwood
Alvin Dunning—Joseph Kilgour
Beatrice—Laura La Plante

HIPPODROME—Sunday

William Fox presents
Shirley Mason in

"FLAME OF YOUTH"

Scenario by Frank Howard Clark
Directed by Howard M. Mitchell

CAST

Beebe—Shirley Mason
Jean—Raymond McKee
Victor Fleming—Philip McCullough
John Forsythe—Cecil Van Auker
Antoine—Adelbert Knott
Lady Magna—Betty Schade
Old Joe—Kurt Forman

MARION WARDE

Acting for

MUSIC

MAKE-UP

DANCING

FORMERLY OF BLANCHARD HALL

A Legitimate Practical School of Results—My Students now Working in Pictures Are Making Good.

729 S. Bonnie Brae—Any West 7th Car

Phone 54498

HOLLYWOOD TAXI SERVICE

"Soutter Will Suit You"

By the Mile, Hour, Day, or Week

Reasonable Rates
Who's Where

CLUNE'S BROADWAY
Realart presents
Wanda Hawley in
"THE OUTSIDE WOMAN"
From the Play "All Night Long"
By Philip Batholomae
Scenario by Douglas Bronston
CAST
DorothyRalston—Wanda Hawley
Mr. Cambridge—Sidney Bracey
Mrs. Cambridge—Rosita Marsimi
Togo—Misao Seki
Gussie—Thena Jasper
Mrs. Trent—Mary Winston
Curator—Jake Abrams

RIALTO
Adolph Zukor presents a
Robert Z. Leonard production
"THE GILDED LILY"
With Mae Murray
By Clara Beranger
CAST
Lillian Drake—Mae Murray
Creighton Howard—Lowell Sherman
Frank Thompson—Jason Robards
John Stewart—Charles Gerard
Mrs. Thompson—Leonora Ottinger

MILLER'S
Pathé presents
"BEHOLD THE MAN"

SCENARIO DEPARTMENT
(Continued from page 9)
giving the scenario editor a twenty page
synopsis accompanied by a fifteen line
description of what it is all about and where
the big "punch" is, to such a condition.

THE MARKET
The best leads for a sale of stories that
have come to my attention during the past
week have been as follows:
A small company, which is making five-
reel westerns, want a strong cowpuncher
story, written around a star with a some-
what unsympathetic character. In other
words they want a "good" bad man story.
They will not pay over seven hundred and
fifty dollars for a synopsis.
One of the big companies is very anxious
for a story for an emotional leading woman
of the type of Norma Talmadge.
We are still looking for that five-reel com-
edy drama featuring a little character ingenue.

TO MAKE SOCIAL PICTURES
The Home Life Motion Picture Company
has recently been organized by Nate Solo-
mon, former business manager for the Wil-
liam Farnum unit at the Fox Studio; A. E.
Rosenberg, who for many years acted in the
capacity of foreign representative for Uni-
versal, and Lester Reider, well known capi-
talist.
The new company is specializing in the
production of films of private families, so-
cial affairs, such as balls, weddings, etc.
Professional screen tests will also be made.
The organization has taken a suite of of-
fices in the New Pantages building.

Tom Gubbins, who has been serving as
Chinese technical adviser to Penhryn Stan-
laws at Lasky's, has been recently engaged
by Chester Bennett of Vitagraph as technical
assistant on things Chinese.
Timely Films, Inc., producing the Literary
Digest's "Topics of the Day," has renewed its
distributing contract with Pathé Exchange, Inc.

Peggy Cartwright
playing
Beatrice Storm
in
"LOVE" with
LOUISE GLAUM
this week
NEW SYMPHONY

Current Releases:— "From Hand to Mouth," "Third Generation" and
"Alias Jimmie Valentine"

JOHN BROWN
Most Perfect Bear in the World. Wt. 600 Lbs.
Absolutely Tame and Reliable
Guaranteed to work with Women, Children, or Anyone, Anywhere
Tel. BUD WHITE
Lincoln 1319
George Kern
Who Is Completing the Filming of His Special Production "THE UNFOLDMENT"
Current Reviews
(Continued from page 5)

"SOWING THE WIND"

Ambassador

Anita Stewart pays here this week in an adaptation of the old novel, "Sowing the Wind." It is a depressing, complicated story, based on the conventionalized morals of a quarter century past. The scenario, which follows itself in circles, proves more or less tedious and the conversational lecturing with which it is marked becomes physically tiring after it has been carried on, discontinued and started out afresh in all possible corners of the production's various sets. Although the picture opens long before the beginning of the star's romance, it is unfortunately never shown. Instead, an unexpected spoken title calmly announces that it is under way and ready for the opposition of which, by the way, it is to receive plenty. Something vital is lost for the story as a result. As in the case of "Harriet and the Piper," the big punch is sacrificed in order that the heroine may remain virtuous.

The camera work is unusually uneven. Miss Stewart does not at any time entirely convince as Rosamond the unsophisticated title convert who acquires a startling amount of philosophy in one short "inexperienced" year. The fire that marked her performances in the old days is also lacking.

James Morrison is very good in the role of Ned, a part which will, however, prove scarcely sympathetic to the modern audi- ence on account of its indecency and extreme impulsiveness. Nevertheless it is a well handled juvenile. Myrtle Stedman very nearly steals the picture with her interpretation of Baby Brabant, Rosamond's unknown mother. Her work in this production, which is never lightened, is representative of the best of her art which we have long appreciated and admired.

Ralph Lewis and William V. Mong do some excellent team work as the millionaire Harbazon and his beloved friend, "the grouch." Their characters are sharply contrasted, since the action of the former is at all times serious while Mr. Mong depends entirely upon his always amusing comedy to carry his part. Its timely placing roes a long way toward counteracting the morbidity of the theme.

Josef Swickard's role of Petworth, the gambler, is a valuable touch to the whole. Harry Northrup and Herb Deasly each offer well executed minor parts.

John M. Stahl directed this Louis B. Mayer-First National production.

"THE POOL ROOM"

One of the most interesting sketches yet presented at the Ambassador Theater by Frank Egan is "The Pool Room." Charles Wildish's personality written and directed vaudeville act. Mr. Wildish, who also plays the featured role, accomplishes some of the best melodrama that we have recently wit- nessed in it.

He is well supported by a company which includes: W. Harvey Scott, William Moran, William Badger, Frank Braidwood and Fred Watson. The boys all give consistently good performances.

The Ambassador might present more such playlets to everyone's increased satisfaction.

Eugenie Desserer, who recently finished an engagement with T. Hays Hunter in "The Light in the Pheasant" has been signed to play a special part in "Molly O," Mabel Normand's next feature.
**Continuity Writers**

Readers! Staff Writers!

"The Canyon Kid," being done by Fox with Gibson Pacey, was written by one of our members and sold through this organization.

We are having other calls for stories. Better join today. We are making this the biggest clearing house for originals in the business.

Photoplaywrights League

621-5 Union League Building, 12888

Wycliffe A. Hill, Pres.

---

**FOR RENT**

One Bell-Howell Camera

Completely Equipped

Phone 599-464

---

**MISS BOB HUNTER**

Scenario Dept.

6111 Santa Monica Blvd.

Kinema Bureau Holly 4470

---

**ALBERTA LEE**

Old-Fashioned Mother Parts

At Present with Fox

Phone Holly 4902

---

**MILLA DAVENPORT**

Wilshire 2921

---

**CHAS. F. CERTIC**

Now at 4384 Moneta Ave.

Apt. No. 5

Phone South 7180-J

---

**GILBERT P. HAMILTON**

Directeur

M. P. D. A.

At Liberty

Gates Hotel

---

**Kate Price**

558220

---

**WILLIAM MERRILL McCORMICK**

A HEAVY WORTH WATCHING

Adrian Apts., 2719 Sunset Blvd.

Wilshire 1265

---

**Pick-ups**

(Continued from page 7)

**FORM SCENARIO STUDY CLUB**

The Palmer Scenario Club has been formed in New York. It is composed of Palmer students who plan to study the greatest photoplays of the day. Each member has a copy of the standards for production issued by the National Association of the Motion Picture Industry, so that their scenario will be censorship-proof. David Bader is president.

Landers Stevens, who has just finished an important part in "Keeping Up With Lizzie," soon to be released, will assume one of the principal roles in the third Rockett feature, a story by Charles Belmont Davis.

Peter B. Kyne has been signed by the Universal Film Manufacturing Company to write a series of original stories for Harry Carey.

Metro is planning to send a company to the Orient to make a film play with native players under the direction of Daniel Frawley.

Frank F. Greene art titles are being designed for the Seigel company, tentatively called "The Policeman and the Baby."

Jan Kubelik, violinist, visited Universal while in Los Angeles. He met most of the Universal stars and watched Frank Mayo at work on the opening scenes of "The Shark Master."

Lieutenant Commander Leo Compo, who was missing six days with the NC-6 sea-plane during the recent California-Panama flight of the Pacific Air Fleet, U. S. N., recently visited the Fairfax studio.

June Mathis, head of the Metro scenario department, has purchased a home in the Hollywood foothills.

Mary Miles Minter will presently build a permanent home in Laughlin Park.

W. E. Atkinson, general manager of Metro Pictures Corporation, is spending a few days at the Hollywood studios. Mr. Atkinson expects possibility to continue on his tour of the Metro exchanges throughout the United States.

Thomas H. Ince was recently the guest of Admiral Hugh Rodman at luncheon aboard the flagship, "New Mexico."

Douglas MacLean is reading a number of scenarios with a view to selecting one to be placed in production within the coming month.

Charles Hutchinson, Pathe star, will make his next appearance on the Pathe serial schedule in a melodramatic stunt production "Hurricane Hute." Lucy Fox has been given the female lead and Warner Oland is cast in the heavy role.

Ann Hastings will have a prominent part in "Hurricane Hute"—the new Pathe serial featuring Charles Hutchinson.

---

**THE PIT**

**CLASSIFIED WANT ADDS**

Your advertisement will be run in this column at the rate of 15c per line. Phone, Mail or Bring in your Want."
Have disposed of several of the stories recently announced for sale, which were written and prepared for production by

FRANCIS POWERS

Author of "The First Born" and many other Stage and Screen Successes

If you need a big name on your scenario—get in touch with us.

Address Box 26, Camera!

Save Time and Dollars and Be Sure

CAMERA! COST
$5.20 per Year on News-stands
$2.00 per Year Mailed to You

$3.20 You Save.

Other Than Los Angeles, $2.50 Per Year

Do You Realize—

how many dollars you can save by utilizing the Neograph Process for your fan pictures? How much more artistic your photographs will be made when given this two-tone treatment?

Phone or call to learn our proposition.

NEOGRAPH PROCESS CO.
Phone 65531 232 Court Street
Blue Laws are going to take your Bread and Butter away from You!

Fight for Yourselves
Don’t Fail to Vote

MAY 3d

FOR

EDWARD ROBERTS

FOR

CITY COUNCIL

Who Knows the Industry and Is Ready to Help Protect It
GEORGE WEBB
in "Black Beauty"
O' BOY
JUST A FEW
DAYS MORE

FRED MOORE
Host
Greenwich Inn
5859 Santa Monica Blvd.

MARENGO PEKINESE KENNELS

FOR SALE:
Breeding Stock—
Show Dogs—Puppies
Imported Dogs at Stud
Finest Kennels on the
Pacific Coast
Mrs. W. G. Sidney Harris
Appointment by Telephone
Fair Oaks 2705—Altadena, Calif.

Now
Open
6365 Sunset
Boulevard
(Second Floor)
Phone Holly 837

THEATRE PARTIES
PRIVATE PARTIES
PRIVATE DINING ROOMS
The Blue Bird Chop Suey Parlors
announce the engagement of a
Chinese chef who has prepared
real Oriental dishes for the best
cafes of New York and San Fran-
cisco for the past twenty-five years
Open from 11 A. M. Until Midnight
The Blue Bird Chop Suey Parlors
Across from Muller Bros., near Cahuenga

Motion Picture
of Your Home and Family

“A Priceless
Remembrance”
SPECIALIZING ON
Effective Professional
Tests that
Directors Require

Home Life Motion Pictures
Address: 702-3-4 New Pantages Building
Phone: 63339
67067
Under-production and the Investor

Never in the history of the motion picture industry has there been a time when things have looked so favorable for the investor as they do today. Strangely enough, this is directly due to the unusual quiet which the studios have been experiencing of late weeks, a condition which has brought the exhibitor face to face with a picture famine that promises to be far more fatal than the sweep of over-production about which he was heard to complain so loudly several years back. In that day he could at least discriminate in his booking. This he did with the result that dozens of mediocre pictures accompanied the really poor ones to the shelves in a short space.

Significant isn't it, that the spring of 1921 has seen many of those same five-year-olds dragged forth from concealment, rehashed and sold at a premium? But it is no more significant than the fact that even more antiquated foreign films are being rushed into the country by the frantic distributors who are going to tremendous expense in their exploitation. Neither one of the two occurrences could possibly have taken place ever before.

Briefly, it all means just this: the law of supply and demand has been overlooked with the result that the demand has overtaken the supply. A few months ago with money tight the big corporations believed themselves forced to cut production and the majority of independent companies were unable to secure sufficient capital to start them off. Today the former are too busy chasing down all immediately available "prepared food" for the distributing organizations which they maintain, to bother about catching up in the only manner which will bring real satisfaction, and the latter class (which probably contains the majority of the brains and art of the profession) is still largely financially incapacitated.

It is easy to discern that this is the opportunity of a life time for the moneyside man to get behind the independents and "clean up." With them alone lies the possibilities for the accomplishment of the big picture progression upon which the public is insisting, for they will expend unstintingly the time, energy and money (provided they have it) required in the construction of film triumphs.

At this particular time the backer couldn't lose. We only wish that we had a million or so that wasn't working!

F. R.

Gillmore Explains Equity

The following is a portion of the speech recently made by Frank Gillmore, secretary of the Actors' Equity, at a meeting of the Los Angeles members of that organization. Lack of space renders the printing of it in its entirety impossible:

"First of all, I want to congratulate you all on what I consider your great wisdom in throwing in your lot with the Actors' Equity Association. When I was here fifteen months ago I agitated that question, but the time was not yet ripe for it. I looked around when I came and I saw three organizations, the Screen Players, the Photo Players' Equity Association and the Actors' Association; three units, each possibly doing fine work in its way, but I thought to myself, "Supposing a crisis ever came which affected the actors here in Los Angeles, how could these individual units be of any effective power to resist, we will say, oppression should it come?" However, as I say, my advice at that time was not received, but it was working—it was working, and about four months ago there was a distinct and decided view on the part of the actors here in Los Angeles that they should unite. That was a wise step to take, but it was wiser still not only to unite in one body, but to throw in this body with the larger body, the Actors' Equity Association of the United States. I want to tell you new members here that you are not joining any poor organization. Even as a financial step it was by no means ill chosen, although you didn't think of that when you came in. Let me tell you that the organization to which you belong today has assets of $110,000. I also want to say, in cold cash your association has today $72,000, so you see that if we were to break up tomorrow, you would all of you not only receive your initiation fee which you paid into the Association, but a bonus besides. Is it necessary for me to outline or tell you the need of organization? Every group of people in the country today has its organization. The authors have their organization; the painters have their organization, the butchers have their organization, the architects have their organization, the theatrical managers have their organization, and would you like to be alone, speaking individually for yourselves, without an organization today, in this day and age? Why, it is unthinkable. I am sure you would not. Let me tell you what the organization has done for the actor up to now, and I am going to put the most important thing first. It is a thing which I will say in your own organization has done for the actor of the United States this: It has given him back his self-respect. There are a great many in this hall I know who, like myself, remember the times when—well, we were treated unjustly, and all we could do was to get into corners and complain. (Continued on Page 16)
Film Capital Production Notes

HOLUBAR TO MAKE PICTURES ABROAD

Associated First National, Inc., announces that Allen Holubar has signed an agreement with that organization that will complete six productions from the Holubar studios during the next six years, six productions from the Holubar studios.

According to the terms of the new contract, two productions will be made in California with Miss Phillips as the star, and four abroad. The foreign-made pictures will have all-star casts. Mr. Holubar states that he will be ready within a short time to announce the names of the stories that he will produce.

“Man, Woman, Marriage,” Mr. Holubar’s latest film, will have its Los Angeles premiere at the Kinema Theatre on May 21st. Mr. Holubar will personally supervise the prologue presentation.

RUGGLES TO DIRECT MOROSCO PRODUCTION

Oliver Morosco’s next adaptation, “Slippy McGee,” is about to go into production at the Mayer studio under the direction of Wesley Ayles. The negotiations between Ruggles and Morosco become a member of the Morosco directorial forces this week.

STEWARD TO MAKE ONE MORE PICTURE FOR MAYER

Anita Stewart has completed the filming of “The Price of Happiness.” This is Miss Stewart’s third picture of the year for Associated First National release, and it was directed by Edwin Carewe. After a short rest Miss Stewart will start on her fourth and final production for the 1921 season. Upon its completion she will take an extended vacation.

PREPARING “THE WANDERING JEW”

From the Louis B. Mayer studios comes the announcement that preliminary work has been launched preparatory to the picturization of “The Wandering Jew.” The story is now being moulded into shape and production is expected to begin on June 3rd. The direction has not yet been decided upon.

ARTHUR S. KANE CONFERING WITH RAY

Arthur S. Kane, president of the Arthur S. Kane Pictures Corporation, has arrived in Los Angeles to confer with his various stars concerning their future productions. Mr. Kane will confer with Charles Ray and Richard Willis, general manager of the Charles Ray Productions, Inc., regarding future production and distribution plans.

Mr. Ray has released four productions through First National, and under the terms of his contract there remain eight more pictures to go through the distributing channels of the exhibitors’ circuit, four of which have already been completed, namely “Scrap Iron,” “A Midnight Bell,” “R. S. V. P.” and “The Barnstormer.”

TO MAKE KYNE STORY

R. A. Walsh of Spanish production, “Serenade,” is nearing completion at the Brunswig studios. The producer announces that his scenario staff is now engaged in preparing the continuity for “Kindred of the Dust,” Peter H. Kyne’s novel, which will go into production immediately after “Serenade” is completed.

STAHL PICTURE CUTTING

John M. Stahl is about to finish the cutting of his latest film for Louis B. Mayer, “The Child Thou Gavest Me,” which will be released in due time as a First National attraction.

Mr. Stahl is already making arrangements for his next production.

AT GOLDWYN

Tom Moore finished “Beating the Game” last week, under the direction of Victor Schertzinger. Charles Kenyon wrote both the story and collaboration.

Frank Lloyd and company, who have been in New York filming scenes for “The Grim Comedians,” Rita Weiman’s original story, are expected to return shortly to the studio.

The next Reginald Barker production will be called “The Poverty of Riches,” a picture called “The Mother,” an original screen story by Leroy Scott. Arthur F. Statter wrote the continuity in collaboration with the author. Leatrice Joy will play the leading role, and John Bowers will have an important part.

AT VITAGRAPH

William Duncan, Edith Johnson, and their company of fifty returned this week from filming in the mountains above Saugus and departed again for Big Bear Lake, where a week or more will be spent. Duncan is filming “The Princess of the Desert Dream,” a mining story, from the novel by Ralph Cummins. Don Chandler and director and George Robinson is in charge of the camera staff.

After a week of location work on an inlet near Balboa, Mr. and Mrs. George Randolph Chester and several hundred players have returned to the studio. The company will spend the next two weeks on indoor scenes.

Jimmy Aubrey, comedy star, recently signed a new contract with the company for a series of two-reeler subjects. He will continue to produce one subject a month.

AT THE GERSON STUDIO

Work has been started by the Paul Gerson Pictures Corporation of San Francisco on its second studio building, which is to be erected immediately, adjoining the first unit. The new studio will be completed during the next sixty days, when work on the first of the Gerson Features will begin.

It is planned to use the new studio exclusively for feature productions, while the adjoining unit will be utilized for the William A. Howell comedies, which are now being produced.

Director Tommy Wright is completing the final scenes of “Broke ’n Idle,” the second of the Howell comedies in which Billy Evans and Geraldine Karma are being featured.

AT UNIVERSAL

Production has been started on the “Gosserman Web,” the prize winning story of John A. Morosco, which will be filmed as a starring vehicle for Edith Roberts. King Baggot will direct.

Tod Browning is well under way in his production of “Fanny Herself,” featuring Mabel Joliet Scoville.

Ward Hayes is filming a mirth reel. Elvis Betcher, the photographer, is in the featured role, while Gertrude Olant described and Jody McCutrey plays in his support.

Edward Kull is in Dear Valley with Josephine Hill and George Larkin, who are being featured in a series of two-reelers.

Albert Russell is progressing with “The World’s Horseman,” a series serial in which Art Acedor is in being featured.

Four Universal directors are working with Frank Lawrence, film editor, cutting their recent productions.

JOHN STEPPING

Playing Squire Gordon in “Black Beauty.”

Cast of the Week

**The Desert Dream**

Directed by William Duncan

William Duncan

Bill Wilson

George Stanley

George Kunke

William McCall

**The Fall Guy**

Directed by Semon and Taurog

Larry Semon

Babe Hardy

Norma Nichols

Frank Alexander

**Bosworth Productions**

**The Sea Lion**

Hobart Bosworth

Richard Morris

Emory Johnson

Jack Curtis

**MacDonald Productions**

**Man’s Game**

Directed by J. A. Barry

Katherine Macdonald

Wade Boteler

Henry A. Barrows

Dwight Crichton

Hope Hampton Productions

**Star Dust**

Directed by Hobart Henley

Hope Hamilton

Mary Poy

Noel Peril

James Rennie

Charles Musset

Vivian Ogden

Tom McGuire

(Continued on Page 16)
**THE PASSION FLOWER**

Ambassador

In reviewing a film, it always make it a point to discover if possible what its director has attempted to accomplish, after which it is easy to determine whether or not he has met success. Never for one moment during its screening were the points which Mr. Herbert Brenon intended to suggest with his manipulation of "The Passion Flower," Norma Talmadge's latest First National release, conveyed to us undimmed.

It is a colorful Spanish story, artistically started off only to be immediately overpowered by a mass of unnaturally ponderous action, eccentric characterizations and philosophy that would be terrifying were it not for its ridiculousness. The conglomerate of unreasonable tragedy which it provides almost hysterical amusement for the audience which surrounded us. Burlesque is always fatal to a tragedy. Altogether this foolish thing is Miss Talmadge's worst recent vehicle. We would advise our directors to remain away from Europe if such productions as these are to result.

The sets and their photography are very attractive, and several of the performances are as enjoyable as their action will permit.

The star has not lately been more fascinating to look upon than she is as Acacia, "The Passion Flower," and her scenes are handled as Miss Talmadge alone can handle them, but her characterization of the Spanish youth is muddled by the scenario and direction until it loses its sympathy. Courtenay Foote's interpretation of Esteban, Acacia's stepfather, is illogical, to say the least. He gives the impression of attacking his scenes independently, without any knowledge or desire of action. It is impossible to classify his role, which means, humanly speaking, nothing.

Eulalie Jenson plays Raimunda, Acacia's mother. She displays many possibilities, but her business merely assists the chaotic note of the whole.

Harrison Ford far excels his usual standard in the rôle of Tarkides, a poet to whom Acacia is wed. His work as the faithful lad who is unhappily more or less of a coward, is beautifully rendered.

Charles Stevenson, Alice May, H. D. McClellan, Austin Harrison, Herbert Vance, and Robert Agnew complete the too large cast.

We will expect a decided improvement in the next Talmadge picture. It is necessary.

**UNCHARTED SEAS**

Tally's

Metro-Screen Classics' film version of John Fleming Wilson's "Uncharted Seas," starring Alice Lake, has just been released This Week's His one of the most enjoyable pictures of its class that has come along for some time. It is the story of a woman who, after suffering years of indignities at the hands of her husband, finally leaves him upon proof that he is an irretrievable coward and turns to "the man she hadn't married," with whom she endures months of cold and agony, while frustratingly uncharted Arctic Seas.

Privately we don't care for fake icebergs and unreal miniatures in the scene, and the terrors experienced by the hero and heroines make one wish that one of the tumbling glaciers would end it all. But then many souls are more dramatic than ours and for them the film may be made.

Let it be said seriously that an excellent aurora borealis effect has been obtained. It is far more convincing than some of the foregrounds upon which it shines.

Miss Lake does Lucretia Eastman, the disgusted wife, with dignity. Mature roles suit her better than the flappers in which we have so often seen her cast.

Rudolph Valentino does little, well, as Ralph Underwood, the romantic explorer who loves the wife of another man.

Carl Girard is also good as Tom Eastman, "the other man," who fails to appreciate his legal possession.

**EUGENIE BESSEWER**

Who has been engaged to play in "Mollie O."

Charles Hill Mailes and Fred Turner play respectively the fathers of Tom and Lucretia.

Westey Ruggles directed the George Elwood Jenkins scenario.

**THE LITTLE FOOL**

California

Edward Lowes's screen adaptation for C. E. Shurtleff, Inc., of Jack London's "The Little Lady of the Big House," retitled "The Little Fool," makes just average entertainment. The fact that the scenario strays quite a way from the original is rather fortunate than otherwise, since it is "naturally necessary for a film story of this type to have a happy ending.

Mr. London's novel was even morbid. There are times when the overly careful direction does not make the most of the picture's punches, but at that it mostly moves along to fair satisfaction. Technically "The Little Fool" is standard.

Ora Carewe enacts Paula Forrest, the title role. As the wife of a millionaire 'toiler' who experiences a fascination for her husband's friend, she is quite interesting. It may not be said, however, that there is anything about her performance to mark it unusual.

Milton Sills offers a characteristic piece of work with Richard Forrest, the husband whose over-confidence revert to absolute intolerance with amazing rapidity.

Nigel Barrie balances the triangle in the role of Evan Graham, Forrest's romantic literary friend. Mr. Barrie is quite competent to handle the almost sympathetic opposition that his part contains.

Philip E. Rosen directed the production.

**THE HOME STRETCH**

Grauman's

Douglas McLean appears in "The Home Stretch," another of his breezy Paramount comedies of this week. As may be guessed from the title, it is a horse-racing story. Moreover, it has more kicks than this director's pictures usually possess and the plot is somewhat more probable. From a technical standpoint, everything is satisfactory.

McLean, himself, this time gives us a real characterization. He plays Hardwick, a typical "raised on the track" pony player, who is a continual delight in his checked suit and tan derby. The "wise guy" manner in which he runs Dillon Springs, a jerk-water summer resort, is in reality all about that there is to the story. It is enough!

Beatrice Burnham is suitable the feminine lead or Margaret, the village post mistress.

Margaret Livingston contacts a sprightly member of the Friolezes with quite some abandon. Her grand-stand conduct is a bit terrifying but novel, and consequently it holds the attention.

Wade Boteler is good in the rather irrelevant part of Madison Springs' hotel owner, while Mary Jane Irving's juvenile charm is evident as she ensnare his daughter.

Joe Bennett and Jack Singleton contrast nicely as the rural "city boy" heavies. Their parts are comparatively unimportant.

Jack Nelson directed this latest production.

**THE DANGEROUS MOMENT**

Superba

Universal offers a much padded production of uncertain classification as Carmel Myers latest release, "The Dangerous Moment." The mysteriously titled picture is woven about a somewhat show-worn plot of which, as we inferred above, there is none too much. It is less than five reels in length. The material justifies but two. Several excellent performances have been wasted, if such is possible, upon Miss Myers is to be complimented upon her interest and her evident desire to utilize all possible opportunities for action in her role of Sylvia Palpini, a Greenwich Village waitress who is unjustly charged with murder. Apparently as a result of this industry, she is inclined to overdo her work in a manner that plainly detracts now and again from the scenario's intent. Doubtless greater care the direction could have overcome this tendency.

Lule Warren's characterization of Mrs. Turkides, the propriétaire of the Black Beetle Cafe, could hardly have been improved. What it lacks in length it makes up in effectiveness.

George Rigas plays his several scenes as her son, Mavrux, admirably.

Herbert Heyes is seen in the male lead opposite Miss Myers. Let it be said to his credit that he makes the role of George Duray, a Greenwich artist, as interesting as possible.

Smoke Turner, as the long-haired Socialist whom "the black mark of New York is his own," provides a clever comedy touch to the story. Even after they drag him into the "tragic" climax, he works much better.

W. T. Fellows, Billy Fry, Bonny Hill, F. G. Becker and Marion Skinner play in the cast.

Marcel De Sano directed.

Hobart Bosworth is now at the head of his own organization and has commenced the first of a series of six pictures, "The Sea Lion."
OAKMAN GETS BRIEF REST

Wheeler Oakman, who has just finished the leading role in Oliver Morosco's "The Half Breed," for First National release, is having a week's vacation in the mountains before beginning on the second Morosco production, "Silly McGee.

Mrs. Oakman (Priscilla Dean) will accompany him.

Vivian Ogden is cast in "Star Dust," the Fanny Hurst story.

Gertrude Douglas is a member of the Ruth Roland company.

"Brace," the golden tan Dane "movie" dog, is cast in Clever Comedies' Philo Gubb series.

Allen Quarrier Thompson has been engaged as second cameraman in the new Ruth Roland serial.

Edward Kull is in Bear Valley shooting scenes for his forthcoming Northwest Mounted Police stories.

Mark "Slim" Hamilton is doing one of the doormasters in the Philo Gubb series being produced by Clever Comedies.

Lillian Guenter is at present working in the children's feature picture being made by the Wonderland Productions.

Ray Berger, co-directing for Eddie "Bo" Boland, is a recent addition to the directorial forces at the Hal E. Roach Studios.

Noel Tearth, who plays the leading part in "Over the Hill," is engaged for an important role in "Star Dust," featuring Hope Hampton.

Cesare Gravina was called by telegram to New York, where an important part awaits him in Sidney Olcott's forthcoming production, "The Gossa mer Web.

Charles Musset, Tom McGuire and Mary Foy have important parts in the production of Fannie Hurst's "Star Dust," under the direction of Hobart Henley.

Arthur S. Kane of the Arthur S. Kane Pictures Corporation is in town on business. He is accompanied by John F. Fritts, prominent official of the Kane organization.

James Rennie will be leading man with Hope Hampton in the filming of "Star Dust," which is being produced at the Fort Lee Studios under the direction of Hobart Henley.

Mrs. Lydig Hoyt, New York society woman, is to appear in motion pictures. Julia Hoyt, as she will be known, will support Norma Talmadge in "The Wonderful Thing."

Wallace McDonald has been added to the cast of "A Poor Relation," Will Rogers' latest starring vehicle, being made at the Goldwyn studios under the direction of Clarence Badger.

Captain S. J. Bingham has been selected as Assistant General Manager, and will have charge of productions of International Higher Culture Films, Inc., producing the works of Gene Stratton Porter.

Where to Find People You Know

LOCATIONING

Director Frank O'Connor and his Realart company are spending the week at Del Monte, where location scenes in "Everything for Sale," by Hector Turnbull, are being taken.

LULE WARRENTON

Appearing as Mrs. Tarkides in "The Dangerous Moment" with Carmel Myers.

Who's Where on Los Angeles Screens

GRAUMAN'S

Jesse L. Lasky presents

Thomas Meighan in "THE CITY OF SILENT MEN"

By John A. Morosco

Scenario by Frank Condon

Directed by Tom Forman

CAST

Jim Montgomery—Thomas Meighan
Molly Bryan—Lois Wilson
Mrs. Montgomery—Kate Bruce
Old Bill—Paul Everton
Mike Kearney—George MacQuarrie
Mr. Bryan—Guy Oliver

CULIFORNIA

Samuel Goldwyn presents

Will Rogers in "AN UNWILLING HERO"

By Arthur F. Statter

Directed by Clarence G. Bader

CAST

Dick—Will Rogers
Nadine—Molly Malone
Hunter—John Bowers
Richmond—Darrel Foss
Boston Harry—Jack Curtis
Hobo—George Kinkle
Hobo—Dick Johnson
Hobo—Larry Fisher
Hobo—Les Willis
Negro Servant—Nick Cogley
Lovely—Ed. Kimball

(Continued on Page 14)
ASSISTANT DIRECTORS ASSOCIATION

Harry Tenbrooke and Director Morris have just completed the second of a series of twenty-six two-reel comedies for California Productions at Hampton Studios.

Frank Gerreghty is scheduled to assist Director Wesley Ruggles in the direction of Wheeler Oakman as "Slippie McGee" for Metropolitan Productions.

William Crinel assisted Henry McRae at Winnipeg in the making of "Camerom of the Royal Mounted," one of the pictures recently purchased by First National.

Director Bert Bracken had Jack Laver with him when he made "Kazan," recently shown at the California Theatre.

Edward Laemmle, having just completed "In the Nick of Time" at Universal, has departed for New York.

Edward Luddy is slated to co-direct with Ward Lasselle in the making of "Rip Van Winkle," featuring Thomas Jefferson at Universal City.

Mack V. Wright, who played the principal part in "The Lyon Man," directed by Al. Russell for Universal Films, has just returned from the East, where he toured Indiana, Illinois, and Kentucky with the picture.

Gordon Hollingshead is slated to start with Director Mitchell on another Shirley Mason feature at Fox.

George Webster returned last week from San Francisco, where he was with the Tom Mix company on location.

Dave Allen is figuring with First National for an early release of a five-reel picture.

J. D. Lloyd, father of Harold and Gaylord Lloyd, was a luncheon guest recently of his sons at the Hal E. Roach Studios.

Al Jolson was a luncheon guest recently of Hal E. Roach, who acted as guide around the lot for the comedian.

An Emerson-Loons satire on society is in preparation for Constance Talmage's next First National Picture which Victor Fleming will direct.

H. Thompson Rich, prominent and successful producer, has purchased a home in Hollywood and has concluded to make the Golden State his headquarters from now on.

A picture concerning the theory of reincarnation, "Buried Treasure," by F. Britten Auen, is coming soon to Grauman's Rialto with Marion Davies in the leading role.

Bebe Daniels was guest of honor and led the grand march at the recent benefit and ball of the International Alliance of Theatrical Stage Employees and Moving Picture Operators.

"Big Spring" and four other big chiefs of the Blackfoot tribe, who played in Marshall Neilan's picture, "Bob Hampton of Place," are to visit Robert Fleming and the motion picture studios soon.

C. A. Christie, general manager of Christie Comedies, has recently arrived in Los Angeles from the East, where he was in conference with officials of the Educational Film exchanges, through which the Christie Comedies are released.

Following the completion of her present picture, "Her Winning Way," Mary Miles Minter will leave for a two months' vacation in Europe. Accompanying Miss Minter will be her mother, Mrs. Charlotte Shelby, and her sister, Margaret.

HELEN FERGUSON

MISS WALTON TO APPEAR IN HOME TOWN

David Brill, manager of the Universal exchange in Portland, has forwarded a petition, signed by over three thousand theatre-goers of that city, asking for a personal appearance at one of their theatres of Gladys Walton. Miss Walton was formerly a Portland school girl and has a host of friends in the Oregon metropolis. Universal officials arc planning to let Miss Walton take a trip to her home town as soon as she finishes "What Can You Expect," her current production.

Reversing the tables and making legitimate stage plays from motion pictures is the latest. Laurette Taylor's new vehicle is to be "Humoresque."

Throughout the summer months Clair Du Brey is planning to be hostess at a series of week-end parties given at her seaside home. Miss Du Brey is the wife of a prominent physician.

Harry Carey is spending a few weeks on his ranch in the San Francisco-Canyon area and is being a frequent visitor at the Du Brey home. Several motion picture celebrities, including both Texas Guinan and Ton Santachi, are guests at this home.

In "Hostile Hands" is the title of the third episode of "The Sky Ranger," the new Pathé serial starring June Caprice and George B. Seitz.

NEW GRAUMAN HOLLYWOOD THEATRE TO START BUILDING

The new Grauman Hollywood theatre, work on which will soon begin, will be modeled after the Egyptian style of architecture. Its classic beauty will be further enhanced through such modern accessories as a children's nursery, a woman's rest room, and a man's smoking room. The theatre will seat more than 2000 persons.

Meyer and Holler (Milwaukee Building Company) are the architects and are in full charge of all building and construction.

OPEN NEW LABORATORY

E. H. Hinds, well known laboratory man, has opened his own laboratory on Lillian Way, in Hollywood. He is cooperating in the work with the Farnsworth boys, still men and chemists, who are planning to execute new and progressive ideas in the manufacturing and printing of pictures.

Those who are interested are invited to inspect the new laboratories.

Frank Greene art titles decorate Selig's "The Northern Trail."

Andrew Robson, the well known character actor, died last week at his home.

"Peek's Bad Boy" with little Jackie Coogan will have its Western premiere at the Hollywood, May 14th.

Rene Guissart has refused an offer of $500 a week to photograph Clara Smith Hamon. Congratulations, Mr. Guissart!

Harry Ellis Dean, business manager for the Geo. H. Kern Productions, has returned from a flying trip to San Francisco.

"Braco," the golden tan Dane, is playing in Mary Pickford's current release, "Through the Back Door," at the Mission Theatre.

Following Harold Lloyd's proposed trip to San Francisco, the star is expected to Sojourn at Catalina for a period of resting.

Alice Lloyd, the popular English star, was a recent visitor at Universal City and enjoyed her first view of motion pictures in the making.

George Walsh who plays the leading role in "Serenade," the R. A. Walsh production, has completed his work and left Los Angeles for New York.

Charles Ray expects to complete "The Barnstormer" within a few days, after which he will take a short vacation before resuming production activities.

Executives of Associated First National Pictures have decided on an early release for the second Pola Negri picture, "Gypsy Blood," which is an adaption of Prosper Merimée's celebrated "Carmen."

Marie Prevost, recently signed Universal star, has left for New York, where she will confer with Carl Laemmle in regard to her forthcoming vehicles. It is expected that her first picture will soon be in production.

Betty Ross Clark, who recently supported Katherine MacDonald in "Her Social Value," has joined the exodus of screen luminaries who seek foothold fame. Miss Clark recently appeared at Edgar's Little Theatre in "True to Form," by Augustine MacHugh.

(Continued on Page 18)
Production Notes
(Continued from Page 4)

AT METRO

The Coronado Hotel has been selected as the location for the exterior scenes of Viola Dana’s new picture, “The Match Breaker.” W. E. Atkinson, general manager of Metro’s New York plant, is in Los Angeles where he will remain a month.

Arthur J. Zeltner, of Metro’s West Coast scenario department, has completed the screen adaptation for Viola Dana’s newest picture, “The Match Breaker,” and will start work in a a new comedy script for Alice Lake’s next starring picture.

CHRISTIE COMEDIES

Frederic Sullivan, Christie director, is putting on a new Gayety Comedy called “Hot Stuff,” featuring Henry Murdoch and Mary Wynn. Murdoch celebrates the opening of the first primitive and painless fan season by impersonating the devil.

Bill Beaudine has assembled a cast and commenced production on a new comedy.

TO REPRESENT ASSOCIATED PRODUCERS IN JAPAN

To represent the Associated Producers, Inc., in the Orient, and to establish American methods of film distribution in Japan, China, the Philippine Islands and India, Harry M. Owens, a special sales representative, will sail for Japan on June 2, according to a recent announcement from the Thomas H. Ince公司. Owens will make his headquarters with the Oriental Film Co., in Tokio, and will remain in the Orient as long as is necessary for the completion of his work.

The decision of the Associated Producers to dispatch a representative to Japan was reached as the result of negotiations just closed between them and the A. H. Woolacott Co., importing and exporting firm. A deal was consummated whereby the Woolacott company is to have the exclusive Oriental rights to all of the Associated Producers pictures released during the first year of its operation.

Owens will represent the Associated Producers, and will devote his time to modernizing the Japanese film and in furthering an extensive sales and exploitation campaign throughout the Orient.

We’ve been wondering a bit at the strange silence of one Mr. Don Hix upon a rather vital story about which he was most vociferous last week. Could he have been silenced?

Mathilde Bundage is the latest addition to the all-star cast of “Hail the Woman,” Thomas H. Ince’s drama of American domestic life for the Associated Producers, which is now in its fifth week of production.

Clarence L. Brown, co-director with Maurice Tourneur, expects to return in a few days from New York, where he is filming the final scenes of the new Tourneur production, “The Foolish Matrons.” The studio work of the production has already been finished and the production is now ready for filming at various locations throughout the Associated Producers in the early summer.

Cliff Maupin returned last week from Bear Valley, where he photographed scenes of Big Bear Lake for a special scenic film, “The Call of the Open Road,” under the direction of L. G. Thompson.

NAME OF QUEEN OF ROUMANIA STORIES GIVEN OUT

Lois Weber has acquired the rights for photoplay production of the following books written by Carmen Sylva, the late Queen of Roumania, who died in 1916, and Marie, the late Queen of Roumania’s Fairy Tales.” “Golden Thoughts,” “From Memory’s Shrine.”

Webber has secured the libretto of Queen Marie’s story, “The Lily of Life,” which was staged at the Paris opera last winter.

BARBARA BEDFORD IN NEXT TOURNEUR PRODUCTION

Maurice Tourneur has started the filming of “Lorna Doone.” For several months Mr. Tourneur has been making plans for visualizing Blackmore’s classic, but he is expecting to have it ready to release through The Associated Producers, Inc., early in the fall. Barbara Bedford will interpret the title role.

After finishing work in Maurice Tourneur’s production, “The Foolish Matrons,” Mrs. Wanning has been working at Milford, N. J., where she will spend the summer vacationing at her farm. She expects to return in the early fall.

Doris May has returned to Los Angeles after her first trip to New York City, where she went with Clarence L. Brown and members of Maurice Tourneur company to film scenes for his forthcoming production, “The Foolish Matrons.”

Bayard Veiller has returned to the Metro studios after a ten-day vacation spent in Northern California.
CAMERA!

SCENARIO DEPARTMENT
Edited by WYCLIFFE A. HILL
President, The Photoplaywrights' League of America.

THE PROCESS OF DEDUCTION

The dramatist or the photodramatist must use exactly the same constructive process in the building of a dramatic plot that a detective adopts in ferreting out the details of a murder mystery. He must use the processes of deduction and elimination. For instance:

"Bang! Bang! There are two shots of a gun in rapid succession! Then the sound of a falling body! We rush into a room and find a man who has just breathed his last. By his side lies the gun. There is nothing about him to identify him. We examine him and can find the trace of only one bullet. Here we have a climax. What was the beginning?"

The first question that a good detective asks himself is "Who is the man?" Then, "Who shot him? Why? Who are his friends or acquaintances? Did he have any enemies? If so, who were they? Who was he last seen with? Who were his business associates? Did he shoot himself? If so, what was his motive? Was he despondent or happy recently? Has he had any reverses in business affairs? Has he had any unfortunate love affairs? Was he in good health?"

As he asks himself each of the above questions, he sets about to obtain an answer to each of them. Perhaps several or even all possible answers present themselves. He weighs each of them carefully and eliminates all but the most plausible. Many times he finds something that is very apparent but which absolutely does not fit in with the rest of the structure that he has built. Then, he either makes it fit, eliminates it, or does away with the rest of the case which he has built and starts all over again.

When the detective has finished his case, made his arrests, and when the Court and the jury are through with the prisoner we have a very interesting dramatic plot, and one which involves many characters, and a multiplicity of dramatic situations. It will probably be found that love, money, greed, and many other of the necessary ingredients of a good dramatic plot are present.

As was before stated the plot builder must do exactly the same thing that the detective does. He must start with a big idea in which he expects to involve certain characters, and then by a process of deduction and elimination, he must set about to build to this, just as the detective has done in the solving of the murder mystery.

"The Digest of the Motion Picture Industry"

I think it would be very interesting for this department to illustrate the process of plot building by actually constructing a dramatic plot, in a number of installments of the magazine. We will start with a single big situation and then we will proceed to use our process of deduction in stimulating the imagination to forge a complete chain of ideas which will result in a finished plot. I believe that this process is the only one successfully adopted by any writer in the construction of plots. It is a process which I have not seen described and illustrated in any of the text-books or instruction courses on scenario writing that have been published in the past.

Here is an interesting situation which promises plenty of complications and is a good one to build to:

"A masque ball is in progress. Both a husband and wife are there in disguise. The husband knows of the wife's presence, but she is ignorant of his. Believing her to be in peril in a room, the husband breaks in the door. Thinking that the husband is another man who is pursuing her, the wife shoots him. He is not killed, but seriously wounded. (This is basic situation number 56, To Slay A Kinsman Before Recognition.)"

Next week we will start our line of reasoning to determine how such a situation as we have described here, could have occurred.

THE MARKET

I know of two campaigns now who are looking for five-reel westerns with plenty of fast red-blooded action, which will not cost over $15,000 to produce.

No one has rung the bell yet, on the five-reel character western story. Bear in mind that what is wanted is a drama of the ideal type, in which the characterization is very strong, plenty of pathos, and heart interest injected, but in which the love interest and physical conflict may be secondary.

One of the large producing companies is looking for a five-reel farce comedy, for a juvenile, on the order of Douglas MacLean and Doris May stories.

Another call just in is for a very strong dramatic and emotional story for an actress around the age of twenty-four. This may be the "neglected wife" type of a story or something of that kind.

A certain motion picture star, feminine gender, who desires to make a smashing big comeback, is anxious for a super-dramma. She must have a story which has a big wallop and one which will line them up at the box office. The story should be for a woman around the age of twenty-one to twenty-five. Her financial backers will not quibble about the price that must be paid for such a story as they want.

I suggest that every one of my readers subscribe for Camera! so as to insure them getting the magazine regularly. We are going to have some interesting features in our Scenario Department.

WITH THE MUMMERS

The regular meeting of the Mummer, which was postponed from the first Tuesday in May to the second, will be held at the Workshop, May 10.

Charles Meredith will entertain with a talk on the Washington Square Players and Madame Baronovski will speak on the Moscow Theatre.

All members are invited.

PALMER PUBLISHES MAGAZINE

A new publication on scenario writing entitles The Photoplaywright is being gotten out by the Palmer Photoplay Corporation. It will contain feature articles by Rupert Hughes and will be sold on all newsstands for twenty-five cents.

SPECIAL SHOWING OF HOLMAN DAY PICTURE IN NEW YORK

At the request of The Maine Society of New York City, a special showing of the Holman Day Special production, "The Rider of the King Log" will be held in New York City on May 14th at Aeolian Hall. All the members of the society have been invited to attend the performance. The picture was made in Maine and more than a year was spent in the filming of it.

CRAWFORD Elected TREASURER OF ASSOCIATED EXHIBITORS

Announcement is made of the election of Roy Crawford of Topeka, Kansas, as Treasurer of the Associated Exhibitors. Mr. Crawford arrived in New York recently and has already assumed active work at the home office. In coming to the Associated Exhibitors, Mr. Crawford again becomes a business associate of Arthur S. Kane, Chairman of the Board of Directors of that organization. Mr. Kane and Mr. Crawford were partners at one time in the operation of the Crawford and the Grand Theatres at Topeka, Kansas.

Jack Perrin will play opposite Viola Dana in her next picture, "The Match Breaker."

George Stewart will have a prominent part in Alice Lake's forthcoming picture, "Over the Phone."

Ralph Lewis will enact a leading character role in "The Conquering Power," Rex Ingram's next Metro production.

The Hollywood station champions of the City Firemen's baseball league will play an open date today with Larry Semmon's Vitaligraph nine, one of the studio teams. The game will be played at 3 p.m. on the firemen's lot at Cahuenga and Selma avenues.

DID YOU GET THAT ALL?
You Did If
REGISTERED with the
Players Telephone Exchange

1729½ Highland Ave.

Phones 578946
578947

From 8 to 12 P. M.
Sundays, 5 to 7 P. M.
Pulse of the Studios

<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>CAMERAMAN</th>
<th>ASS'T DIRECT.</th>
<th>SCENARIST</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>APACHE TRAIL PROD'NS. Globe, Ariz.</td>
<td>W. A. Tobias, 212 Superba Bldg., L. A.</td>
<td>Bbdwy. 6271</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BERWILLA STUDIOS. Santa Monica Blvd. Ben Wilson, Gen. Mgr. and Casting.</td>
<td>Holly 157</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BORDER FILM FEATURE CORP. Rex Thorpe, General Manager. Bisbee, Arizona.</td>
<td>Starting, Preparing</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRUCE CARTER PROD'NS. Montague Studios. Arnold Aldrich, Casting. San Francisco.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHAPLIN, CHARLIE, STUDIOS. Allan Garcia, Casting. 1416 La Brea Ave.</td>
<td>Holly 4070</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. L. CHESTER PROD'NS. A. K. Weinberg, Gen. Mgr. 1438 Gower St.</td>
<td>Holly 2563</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CLEVER COMEDIES. Webster Cullison, Gen. Mgr. 6040 Sunset Blvd.</td>
<td>Phone Holly 885</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CLIFF SMITH PROD'NS. Louis Crolley, Casting.</td>
<td>Broadway 6271</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>COMIQUE FILM CO. St. Clair, Cline, Casting. Chas. Anger, Gen. Mgr.</td>
<td>Holly 2814</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DONALD MACK PROD'NS. 1107 Bronson Ave.</td>
<td>Holly 890</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RUSSELL, GRIEVER, RUSSELL STUDIO. 6070 Sunset Blvd.</td>
<td>578395</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FAIRBANKS, DOUGLAS, PROD. Al McQuarrie, Casting. John Fairbanks, Gen. Mgr.</td>
<td>Holly 4356</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FIERISDE PROD'NS, Montague Studios. C. L. Fallon, Casting. San Francisco.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FOX SUNSHINE COMEDIES.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GOLDWYN STUDIO. Clifford Robertson, Casting. Culver City. Abraham Lehr, Gen. Mgr.</td>
<td>West 6780</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Bloom's Film Laboratories
7530 SUNSET BLVD.

HOLLY 4015
CAMERAMAN SCHEDULE

GOODEN PRODUCTIONS. Arthur H. 4534 Sunset Blvd. Holly 2948

HOLLYWOOD STUDIOS. John T. Prince, Casting. 6642 Santa Monica Blvd. Holly 1431


ITALIAN-AMERICAN FILM CORP. Alexander Bodo, Casting. 403 Douglas Bldg. 62580


LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Klay, Gen. Mgr. Holly 2400

LINDER, MAX. PROD. Max Linder, Casting. Universal Studios. Holly 2500

LONE STAR FILM PROD’N CO. 1745 Allassandro. Wm. L. Biber, Financial and Business Mgr. 54109


MAYOR, LOUIS B. Studios, 3800 Mission Rd. Individual Casting. Lincoln 2120

H. and F. FILM LABORATORY


NATIONAL STUDIO, 1116 Lodi St. Holly 4470

PAUL GERSON STUDIOS. Wm. A. Howell, Casting. 353-361 Tenth St., San Francisco.

PHONOGRAPH COMEDY CO. 511 Union League Bldg. 13538


RAY, CHAS., PRODUC., INC. 1425 Fleming St. C. Van Deroef, Casting. R. Willis, Gen. Mgr. H4211

REALART STUDIO. Miss Hallett, Casting. 201 N. Occidental. Frank E. Garbutt, Mgr. Wilshire 255

JOE ALLER Office Phone Holly 2804 Laboratory, Holly 167

Phone Office Regarding Laboratory Work
### Screen Producers

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Phone</th>
<th>Type</th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jack Ripple, Gen. Mgr.</td>
<td>628 Grosse Blvd.</td>
<td>15492</td>
<td>Starting</td>
<td></td>
</tr>
</tbody>
</table>

### Casting, Chas. R. Prod's

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Phone</th>
<th>Type</th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1240 So. Olive.</td>
<td>13910</td>
<td>Special Western Feature</td>
<td></td>
</tr>
</tbody>
</table>

### Selig-Rok.

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Phone</th>
<th>Type</th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>3800 Mission Road.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Selig Studios.

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Phone</th>
<th>Type</th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>3800 Mission Road.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Spencer Prod's Inc.

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Phone</th>
<th>Type</th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>24th and Wilshire, Santa Monica, Cal.</td>
<td>21923</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Warner & Collier Trusteens.

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Phone</th>
<th>Type</th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>7100 Santa Monica Blvd.</td>
<td>579902</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### UniFilm Co.

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Phone</th>
<th>Type</th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Alt</td>
<td>Hollywood</td>
<td>3412</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Universal Studio.

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Phone</th>
<th>Type</th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Universal City.</td>
<td>2500</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Vidor, King Prod.

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Phone</th>
<th>Type</th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>7200 Santa Monica Blvd.</td>
<td>578666</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Vitagraph Studio.

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Phone</th>
<th>Type</th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>Douglas Dawson, Casting</td>
<td>1708 Talmadge, W. S. Smith, Gen. Mgr.</td>
<td>2131</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Ward Lascelle Productions.

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Phone</th>
<th>Type</th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Universal City.</td>
<td>2500</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Money to Loan

On DIAMONDS and JEWELRY WATChes and SILVERWARE

Lowest Rates

Est. 51 Years

Responsibility—Reliability

A. B. COHN & BRO.

305 New Pantages Bldg.

Cor. 7th and Hill

Phone 62620

We have a Large and Exclusive Line of Diamonds and Jewelry For Sale.

**Cranial and Stevens’ Film Laboratory**

Our Motto: Quality not Quantity

1751 Alessandro, Bronx Studio, Edendale. Phone Will 4275

**Scenario Writers!**

The Photoplaywrights League of America is not boosting the sale of stories written by novelists and other famous fiction writers...

It is working for the interests of the authors of Original stories. This means you! Producers know that this is the biggest Clearing House for Originals in the business, and are coming to us for material.

**Better Join Us**

621-5 Union League Building

Phone 12585

Scenarios Typed
## Eastern Studios

<table>
<thead>
<tr>
<th>Director/Producer</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><strong>BENEDICT, HAL, STUDIOS</strong></td>
<td>College Point, Long Island, N.Y.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Tom Collins</strong></td>
<td>Ruby De Remer</td>
<td>L. Baderman</td>
<td>Staff</td>
<td>Drama</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td><strong>BIOGRAPH STUDIOS</strong></td>
<td>W. J. Scully, Casting. 807 E. 175th St.</td>
<td></td>
<td></td>
<td></td>
<td>Treumont 5100</td>
<td></td>
</tr>
<tr>
<td><strong>Marshall Neilan</strong></td>
<td>John Barrymore</td>
<td>D. J. Keaton</td>
<td>Scudder-Elliott</td>
<td>Comedy-Drama</td>
<td>Finishing</td>
<td></td>
</tr>
<tr>
<td><strong>BLACKTON STUDIOS</strong></td>
<td>Brooklyn, N.Y.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Fisher-Fox</strong></td>
<td>All Star</td>
<td>Frank Perugini</td>
<td>Fisher</td>
<td>Comedy</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td><strong>ESTEED STUDIOS</strong></td>
<td>124 W. 125th St., New York City.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Jonavan Abramson</strong></td>
<td>All Star</td>
<td>Alice Love</td>
<td>Paul Allen</td>
<td>Abramson</td>
<td>Comedy-Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td><strong>FOX STUDIOS</strong></td>
<td>West 55th St., N.Y.</td>
<td>Samuel Kingston, Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Dick Stanton</strong></td>
<td>All Star</td>
<td>Hal Sinsheimer</td>
<td>George Lane</td>
<td>Allen</td>
<td>Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td><strong>GRIFFITH, D. W., STUDIOS</strong></td>
<td>Herbert Sutcli, Casting. Manaroneck, N.Y.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Victor Heerman</strong></td>
<td>Dorothy Dish</td>
<td>Chapin</td>
<td>G. W. Hits</td>
<td>Chas. Mack</td>
<td>Comedy-Orchestral Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td><strong>IDEAL STUDIOS</strong></td>
<td>Mme. Georgette, Casting. New Jersey.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Leonard Perret</strong></td>
<td>All Star</td>
<td>Harry Hardy</td>
<td>Mme. Georgette</td>
<td>Perret</td>
<td>Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td><strong>INTERNATIONAL FILM STUDIO</strong></td>
<td>M. J. Connolly, Casting. 2478 2nd Ave., New York.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Tom Terriss</strong></td>
<td>Ruby G. Vignola</td>
<td>Marion Davies</td>
<td>All Star</td>
<td>Frank Borzage</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td><strong>LEVY, HARRY, PROD'S</strong></td>
<td>Jeff Brophy, Casting. 230 W. 38th St., N.Y.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Hugo Gallin</strong></td>
<td>All Star</td>
<td>Wm. Adams</td>
<td>Flanders</td>
<td>Jeff Brophy</td>
<td>Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td><strong>Lincoln Studios</strong></td>
<td>Grantwood, N.J.</td>
<td>Frank Convay, Gen. Mgr.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>J. McGettigan</strong></td>
<td>All Star</td>
<td>Wm. Croley</td>
<td>Surplus-King</td>
<td>G. Thompson</td>
<td>Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td><strong>MIDNIGHT STUDIOS</strong></td>
<td>Fred Warren, Casting. 3 W. 61st St., N.Y.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Geo. Baker</strong></td>
<td>All Star</td>
<td>Bartletier</td>
<td>Chas. Hunt</td>
<td>Geo. Baker</td>
<td>Comedy Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td><strong>J. MILLHAUSER</strong></td>
<td>Davis</td>
<td>Staff</td>
<td>Comedy</td>
<td></td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td><strong>Pate Studios</strong></td>
<td>East 134th St., N.Y.</td>
<td></td>
<td></td>
<td></td>
<td>Phone Harlem 1480</td>
<td></td>
</tr>
<tr>
<td><strong>B. MILLHAUSER</strong></td>
<td>Juanita Hansen</td>
<td>Snyder-Redman</td>
<td>Bennett</td>
<td>Hamilton</td>
<td>Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td><strong>Peeler Pictures Corp.</strong></td>
<td>Fort Lee, N.J.</td>
<td>Joe Lina, Jr.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Reelcraft Pictures Corp.</strong></td>
<td>Mittenath Studio, Yonkers, N.Y.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SELZNICK STUDIOS</strong></td>
<td>H. L. Steiner, Casting. Fort Lee, N.J.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Talmadge Studios</strong></td>
<td>318 E. 48th Street, N.Y.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>VITAGRAPH STUDIOS</strong></td>
<td>East 15th St., Brooklyn, N.Y.</td>
<td>F. H. Loomis, Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

### KINEMA BUREAU


### NATIONAL FILM STUDIOS

6111 Santa Monica, Corner Gower, Hollywood, Calif.

All Unsold Pictures Made Marketable

Miss Bob Hunter in Charge of Scenario Dept.

(Member of Chamber of Commerce)
Million Dollar Theatre
(3d and Broadway)
Thomas Meighan in
"THE CITY OF SILENT MEN"
(Broadway, near 8th)

Rialto
Robert Leonard's
"THE GILDED LILY"
with Mae Murray

California
Theater
WEEK STARTING SUNDAY, MAL 8th
GOLDWYN PRESENTS
Will Rogers in "An Unwilling Hero," Adapted from O. Henry's Famous Story, "Whistling Dick's Christmas Story."
Milton Charles at the Organ.
CALIFORNIA CONCERT ORCHESTRA: CARLI D. ELINOR, Conducting.

TITLE SERVICE THAT SERVES ...... DO YOU KNOW
THAT the pictures that sell . . . . are the ones with good TITLES?
THAT the public demands the best TITLES?
THAT at 218 Lissner Building, you can get the best TITLES in the country?
THAT while you try to save a few dollars, by SHOOTING your own TITLES, you are really losing money because you are not properly fixed to do the work?
THAT we are thoroughly equipped to give you the best of everything in the TITLE line. Borders, Art Backgrounds, Double-exposures, Dissolves, Irises, in fact everything you may desire.
THAT if you will send us your list of TITLES for your next production, you will have no more worry. We return you the finished product, all you have to do is cut them in your picture. And the COST will be less than you can do it yourself.

B. L. JAMES—EXPERT TITLES

GOLDEN VISIONS

MARION WARDE Acted for Stage and
MOTION PICTURES MAKEUP DANCING
FORMERLY OF BLANCHARD HALL
A Legitimate, Practical School of Results—My Students now Working in Pictures Are Making Good.
229 S. Bonnie Brae—Any West 7th Car
Phone 54498

HOLLYWOOD TAXI SERVICE
"Souter Will Suit You"
By the Mile, Hour, Day, or Week Reasonable Rates

LITTLE and GARMES
COMMERCIAL PHOTOGRAPHY and “STILL” FINISHING
5874 Hollywood Blvd. (Corner Bronson) 597-602

What Everybody Wants
SCREEN TESTS
LITTLE and GARMES Photographers
5876 Hollywood Blvd. 597-602

ART LEE
Make-up Artist
Yes, I teach you to make up properly.
Kingsley Apartments, Apt. 17
5260 Hollywood Blvd.
Phone Holly 2231

MILLION DOLLAR THEATRE"
Are You a Good Judge of Motion Pictures?

What do you see in them? Are you fair in your criticisms? You will be able to get more out of the photoplay after reading "What was Clytemnestra but a Stage Vampire."

By Rupert Hughes
(author of "Hold Your Horses," etc.)

If you are writing a photoplay, it's just as important to know what producers do not want, as well as what they do. You'll know when you've read, "What to Avoid in a Scenario."

By Jesse L. Lasky
(Vice-President of the Famous Players-Lasky Corporation)

A good laugh now and then is "relished by the best of men." There are many chuckles in, "Quid Rides, or Chaplin's Lot is a Happy One."

By Elmer Ellsworth
(who has been called the "G. Bernard Shaw of the Screen")

Other instructive and entertaining articles by King Vidor, Frederick Palmer, Alan Putnam, Gerrude Barnum and others, together with several interesting departments.

CAMERA! is the official publication of the Photoplaywrights League of America. Members are urged to become subscribers in order to avail themselves of the timely and valuable information which every issue contains.—WYCLIFFE A. HILL, President.

CAMERA!}
about it. Oh, the indignity of it all! To think that we were compelled, through the nature of our calling, to accept things which no man who was a citizen in our own city would submit to, but we were helpless. I can remember the time, as all of you can, when we first received the thing eight, ten, even twelve weeks’ free rehearsals, and then when we started up and the thing was a failure, we would get two or three days of the same thing. That was two years ago with one of the biggest managers in the country who had two weeks’ lay-off around Christmas time, with the money for a company—more than sixty people. They went to Waterbury and gave a play, two performances in the one day, I believe, and the other one was a failure. They at least gave two performances in two weeks, don’t you think they should receive two-thirds at least? He said, ‘No, one thing is certain, that is, you are going to have to pay us what you are going to do about it.’ And I am bound to admit that is all that they did get. That was the way they day after day resorted to our sight and said, ‘This thing has got to stop,’ and it has stopped, and the very fact that we made that sort of thing stop has brought us back the respect of the very men against whom we fought. There is no rancor in their hearts. William A. Brady said three years ago, when we were asked, ‘Do you think it is right to give us the equity contract?’ said, ‘When you make me.’ He is perfectly satisfied because we have made our point. That is what we were won through taking the issue in his own hands and enduring everything for the right. ‘Now, there are a few other things that organization can do for the actors. It is absolutely necessary that you should have your representatives and your spokesmen, and that you can appear before the legislature of the country and before Congress, if need be, and speak for you. Without an organization that cannot be done. Now let me tell you the point that has occurred in the last two weeks. Two weeks ago, or three weeks ago, there was an organization formed which was termed the Central Trade Labor Organization. Oh, it was four authors, four managers and four members of the Actors’ Equity Council. At the first meeting of this Central Trade Labor Organization somebody said, ‘Why, the censorship bill comes up tomorrow in Albany; what are we going to do about it?’ We said we believed we had the whole thing in hand. Mr. William A. Brady, who is the president of the National Picture Association, who said in words that will ring in the ears of everybody in this room: ‘Here is a thing going on in this city, and it is going to be done right.’ That is what we have been doing.”

The Digest of the Motion Picture Industry
CAMERA!

Page Sixteen (Continued from Page 2)

"THB
[40x535]They
[42x370]Now, last weeks, has organization meeting thor. to he us
zation
[45x189]to
[43x260]this, organization did, and it had the greatest effect in the thing, though not sufficient effect. Why? I think Mr. Brady pulled a gone-headed play. We sent our pres- representatives, but unfortunately John Emerson was not asked to speak. If he had been, I know what he was going to say and I know it was going to be a success. Brady was not asked to speak, and one or two others, and the report to me was that the whole thing, from the managements’ viewpoint; while to the other people, those who were trying to get the censorship bill passed, were a unit, and the consequence is that New York State has, I regret to say, passed a censorship bill. That is a very serious thing, you understand, and if the managements had invited the actors to co-operate with them, believe me, there would not have been censorship bill at all; or at least it would not have been so overwhelm- ing as it turned out to be. A censorship bill is a very serious thing for you, ladies and gentlemen. I don’t say that perhaps some of the producers have not ex- ceeded and gone beyond the bounds of good taste the public has rested many of the things, but censorship is a vicious thing. It would not be vicious if the censorship was put in the hands of some great scholars, some man who knew art and literature and knew when a thing was vulgar, but this committee which is now before New York State will be composed of what? A welfare worker, a clergyman, two or three politicians, and so on. Now, I have nothing to say at all industries, unless you are to do the thing. I dare say a great many of them are sincere, but I say that a big art like yours and like ours should not be in the hands of a group of people like that. Let them ask one or two of you ladies and gentlemen who have given your lives to the motion picture indus- try, locate the managers, and one or two of the managers, and if they were called into the legislative chamber and told things art and literature, then you could trust these gentlemen on their honor to do that. They would do it for the good of the industry, and the result would be eminent, and I would urge you to get it in the hands of people who may have any number of axes to grind.

If we get together, actors, managers, di- rectors, and unite our forces, why, we will get somewhere and we will prevent these hypocrical, villainous laws which are passed in some of the states. I want to touch on another thing which some of you may think perhaps is even more serious. It may affect your very livelihood. A few months ago a picture from abroad, a Ger- man picture, came into New York City. It was an enormous success. That picture was bought for from $40,000 to $50,000 at the most. I was informed last year—a year ago—there were forty or fifty films from the same country waiting in New York City for buyers. Six of those pictures have not been released here. Now, you want to think this matter over very seri- ously. If fifty pictures come from a country where labor is cheaper, the production is cheaper, and the difference in the value of money is so pronounced, if those pictures should be admitted in this country, how is it going to look to you? If you have fifty pictures, and there may be five prints of each one showing in the different theatres of the country, it means to say that the productions are necess- ary. Now, in theory I am a free trader, but we have got to look out, as an economic organization, to the employment of our people. Who is it particularly benefits from this? It is those people who go in for only one-tenth or one-twentieth of what it would cost them to make it in our own country. Now, good luck to him, as far as that is concerned, but it means a big loss, so long as it doesn’t keep our people out of work; and it will keep our people out of work. Is this the logical conclusion? If they can pro- duce pictures in a foreign country for so much less than they can produce here, how are we going to prevent them going to that foreign country, producing that play, translating the subtitles and sending them to us? No, I hope that you all seriously consider this question and, if neces- sary—we are not going to act hastily, because that is not the practice of your asso- ciation, but if necessary, we will send a delegation down to Congress and point out the possible and probable injustice to not only moving picture actors of this country, but to motion picture directors, to motion picture scenario writers, to those who make your scenes, to those who make your costumes, your backgrounds, your sets, and manipulate your cameras, to all these people for the benefit of us, you will have, of a few finan- ciers in New York who want to rob you—men who will not get the film a little cheaper than they would otherwise do. Now, your chairman stated, and very truly, that we, the Actors’ Equity Association, are not. We are not. I defy anyone to state one single radical step which this organization has taken in the past ten years. When we went on strike I want to remind you that we went to the managers again and again and we begged them to confer. We finally reached—Mr. Taft and Mr. Hughes kindly consented, after our asking them to arbitrate the points of difference between us and the managers, that we would be glad if they would accept Messrs. Taft and Hughes for this purpose, and what did they say? They said, ‘Messrs. Taft and Hughes are very charming gentlemen, but we don’t think they know very much about our business,’ and they refused. It was when they started the problem which I continued that it would be the end of any ac- tors’ organization which had any possible chance of survival. After the strike an agreement was entered into. They agreed to temporize on the basis of the requests which we made by your committee. The strike has lasted a year? In spite of the fact that we have an agreement which clearly states the basis of employment between actors and managers, we have lowered the bars again and again and again, so as to help the managers in what we believed was a bad season, and we will continue to do that.

"Many have insisted that we were a closed shop. The closed shop means that an or- ganization can close and we know the people that will not come in. We are not going to stop any actor or actress from making his living on the stage. All we say is that you have no absolutely to have the decision of the Actors’ Equity Association—and this only affects the dramatic end—if you want to play with us, you have to be a member of the organization which has done so many and brought you so many concessions, and by which you—month after month and year after year, are now being protected. Heretofore, Mr. chair- man said, the conditions in the motion pic- ture industry are very different to what they are on the speaking stage—and believe me, I try to understand, and I think I do, I hope I do—there are very few abuses. Most of the abuses have been produced by white men and treat their employees fairly and squarely.
THE ITALIAN AMERICAN FILM COMPANY is willing to consider scenarios for one-reel and two-reel comedies. Also Westerns.

REWARD
Stolen from Francis Ford Studio, April 27, 1921, Goetz Dager 8x10 photographic lens, No. 392-808, mounted in Acme shutter.

Twenty-five dollars reward for information leading to recovery of this lens.

WEBSTER CULLISON
Gen. Mgr. Clever Comedies
HOLLY 885

Read and Remember
Our Screen Tests
Are Action Tests
Made on Set with Beautiful Lighting
Cost 35c Per Foot
KINEMA BUREAU
(Member Chamber of Commerce)
Agents
Professional Representatives, Etc.
 Casting for Several Companies
NATIONAL FILM STUDIOS
National Film Studios
Santa Monica Blvd., Cor. Gower
HOLLY 4470

THE TRIANGLE CLEANERS
AND TAILORS
Cleaning and Pressing
REPAIRING
All Work Guaranteed
Reasonable
S. GOLD
4516 Sunset Blvd., Phone Holly 2921

FRANK P. DONOVAN
Director of Vitagraph, Pathé, General and Mutual Releases, Paramount Pictures, etc.
Green Room Club, New York City

HOLLYWOOD RIDING SCHOOL
Sunset Boulevard at Cahuenga Avenue, Holly 291;
High-class jumpers, polo ponies, English cobs, also western horses, carriages and saddles of all descriptions.

Independent Commercial Cutting
Negative and Positive Cutting Neatly and Quickly Done. Fireproof vault.
MARY VAN, 1306½ Beachwood Drive
Holly 1566

Publicity Director
Who organized exploitation department in two of the largest studios and managed each for over one year, will consider connections with company large and small.

1064 North Serrano

TOM GUBBINS
Speaks Chinese fluently, Motion picture authority on Things Chinese. Five years with Universal as assistant director. Technical assistant in the following Chinese pictures:
Too Browning—"Outside the Law."
Emmet J. Flynn—"Shame."
Penwyn Stanlaw—"The End of the World."
Now with Chester Bennett of Vitagraph. Chinese types furnished:
508 North Los Angeles Street
(Opposite the Plaza) Tel. 6165

THE DIGEST OF THE MOTION PICTURE INDUSTRY
(Continued from page 16)

"But, and here is the point, they want to continue treating you fairly and squarely, but if some of the new directors or motion picture producers come in and start under-selling them, we might say, and under-selling them and under-selling, we want to see that the standard which the present producers have made shall be upheld. And so in that way all we are doing is what? It is an insurance. It is an insurance to see the continuance of the conditions which now exist in the motion picture industry, and it is an insurance to prevent—to weed out whenever they may appear—any abuses which may occur. Of course, when I say any abuses, that is very sweeping. I don't mean to say that now and then, maybe more now than then, abuses may not creep in, but we trust we will be able to remedy those.

"Now, what is the Actors' Equity Association going to do for you all right here in Los Angeles? I want to say that you have a big office, that you have a big agency, and understand that is a great big thing, much more than you people think, at the present moment we know, and you know, what has been happening in New York with agents—agents charging 15, 15 and 20 per cent. Now, your agency here is more or less a check on all that kind of thing. Your agency here is going to charge just enough to cover expenses—a per cent for up to five weeks, which will cover expenses; and while that agency exists it will always be a check on other agencies coming in. If other agencies do come in and try to charge more than that, then we have got to take it up with that agency, and believe me, when we start taking a thing up—well, it is very often remedied.

"Any organization with a name like Equity has a serious work to do. It has got to live up to its name. It has got to see that it not only secures Equity, but that it gives Equity. Now, I think even those who are opposed to us will say that we have endeavored to live up to this."

"I am going to tell you one other thing, and don't imagine I am doing it to throw bouquets at the Equity. I am not. I am throwing bouquets at you. We have an arbitration committee composed of three members of the Managers' Association and three of the Actors' Equity Association and these three try the different cases and complaints which come up, and in one case which came up the committee voted unanimously that the actor was right and should receive a certain amount of money. The next day evidence reached us which proved that what had been told at that particular committee meeting was not true; that there had been a miscarriage of justice, and that our member was not entitled in all honor to the money which he had been awarded. We went to the next meeting and we said, 'Gentlemen of the Arbitration Committee, the Equity Association desires to take nothing for its members which does not rightfully belong to them.' We have discovered since the last meeting that there was an error, and certain things have come to us which show that the manager was right in his contention and not the actor. We, therefore, as members of the Arbitration Committee, beseech you to reverse your former verdict and give the decision to the manager.' I think that was only equity. I am telling you these things because you who come into Equity must realize that you have your obligations and that the council of your association will insist always that its members live up to the spirit of their agreements and to the spirit of their association. . . . I am reminded of our motto, which is at the head of all our literature. Probably many of you have seen it. For those of you who have not I am going to repeat it, because it has been our motto ever since we started. It is a quota-
tion from Marcus Aurelius: 'Love the right, poor as it may be, which thou hast learned, and be content with it, making thyself neither the tyrant nor the slave of any man.'

"Now, I have talked so much that I am just going to conclude with just a little about our future. The Equity is not solely an economic institution. It thinks of the theatre, and when I say the theatre, understand, I include naturally the motion pictures. It thinks of the future of them. The motivation of the Equity, amongst other things, is to found community theatres. You may ask how will that assist us in the motion picture world. I will tell you how it will assist you. There may be times when you are beginning to feel a little rusty. We feel that with these community theatres, after you have worked two or three years on the screen, will oil up the machinery should you consider a change to the speaking stage.

"Now, in conclusion I am just going to say this: My suggestion to the producers and to the managers is that we form a joint committee to talk things over; to meet, we will say, at least once a month to get an understanding entirely of what is in the other fellow's mind. Nothing is ever lost by talking a thing over. Lots and lots of trouble has been averted by sitting around a table and saying, 'Now, have you got anything to complain of, old man?' and we think it over and say, 'Yes, we think so and so and so and so,' and the other party rubs his chin and says, 'Well, perhaps you are right.' Wouldn't that be something? If we could get some committee here in Los Angeles, just the same as we have in New York, to meet periodically and discuss and prevent any possible trouble in the future. Not that I anticipate any, but doubtless by meeting and talking together we can prevent any possible discord in the future. So you see that? (Exhibiting a check.) This is a check for $2,000. The Actors' Equity Association believes that its brothers and sisters of the Equity in Los Angeles need something to start its bank account. This is a little start."
ADOLPHE J. MENJOU

"HEAD OVER HEELS"—Goldwyn
Directed by Vic Scherzinger

Geo. Melford’s "THE FAITH HEALER"
Lasky Special

Sidney Franklin’s "COURAGE"
First National Attraction

Mary Pickford’s "THROUGH THE BACK DOOR"
Directed by Al Green and Jack Pickford
This Week, Mission Theatre

In Preparation:
Douglas Fairbanks’ "THREE MUSKETEERS"
United Artists’ Super-Special
Directed by Fred Niblo

Wouldn’t the Name of a World Famous Author on your Scenario increase its Selling Value?

Several Great FRANCIS POWERS Stories are Yet Available
Address Box 26, Camera!
Stop, Look and Listen!!

"A MONKEY HERO"
(Universal-Jewel Picture)

Featuring

JOE MARTIN

Written and directed by

HARRY BURNS

Animals under the personal supervision of

A. C. Curley Stecker

Showing Week of May 8th

SUPERBA THEATRE

In Conjunction with

Priscilla Dean’s Greatest Picture

REPUTATION Directed By Stuart Paton
The Digest of the Motion Picture Industry

O' BOY
JUST A FEW
DAYS MORE

FRED MOORE
Host
Greenwich Inn
5859 Santa Monica Blvd.

Now
Open
6365 Sunset
Boulevard
(Second Floor)
Phone Holly 837

THEATRE PARTIES
PRIVATE PARTIES
PRIVATE DINING ROOMS
The Blue Bird Chop Suey Parlors
announce the engagement of a
Chinese chef who has prepared
real Oriental dishes for the best
cafes of New York and San Fran-
cisco for the past twenty-five years
Open from 11 A. M. Until Midnight
The Blue Bird Chop Suey Parlors
Across from Muller Bros., near Cahuenga

Do You Realize—
how many dollars you can
save by utilizing the
Neograph Process
for your fan pictures? How
much more artistic your photo-
graphs will be made when giv-
en this two-tone treatment?

---

Phone or call to learn our proposition.

NEOGRAPH PROCESS CO.
Phone 65531 232 Court Street

Brindle
Bull Pup
For Sale—
---

Intelligent, gentle with
children, and with great
watchdog possibilities.
Nine months old. Price
$25.00.
Inquire
4453 Kingswell Ave.
An Anticipated Triumph

Probably the Los Angeles actors' greatest victory to date was accomplished last Saturday when a concentrated demonstration by them forced those in charge of Miller's Theatre to remove the German-made, Goldwyn release, "The Cabinet of Dr. Caligari," which had been booked, we understand, for an indefinite run at that house, and replace it with an American picture.

The film colony, well organized this time, turned out en masse to dignifiedly see justice done. We were present and great was our gratification to observe that the remonstrating crowd was made up not only of the hundreds of screen performers who are unemployed, and have been, in some cases, for months as the result of decreased American production and to whom, therefore, the menace of this foreign intrusion which threatens the very life of our industry, has been brought home; but that it was composed also of many of their more fortunate brothers and sisters who happen to be yet under contract. These last were there not alone for their personal gain but with the good of their profession foremost in mind.

Yes it was a good thing to witness, and as may be judged by the results, the entire demonstration was effectively manipulated. We have noticed that it is a bit difficult to successfully battle the American Legion, the Actors' Equity Association and several other young blooded organizations which are now unmistakably "in our midst." Particularly is a combination of their efforts an excellent thing not to fight. The tariffless foreign film is one of their mutual grievances and last week they spoke their opposition in unison.

Taken altogether, the occurrence indicated many things, all of which are promising for the opening up of the studios, a subject in which we are all vitally interested. Everything considered, another attempt, at least in the near future to insult the helpless West Coast actors with the local running of continental, especially German screen entertainment, will scarcely be made. So far—so good! However, we believe that last week's prompt action will have a much farther reaching effect than merely that. As a follow-up the Equity and the Legion are instigating a nation-wide agitation which is bound to eventually reach Congress. The outcome can only be the levying of a fair import tax upon these photoplays, a duty that will thoroughly protect an industry which the United States alone has conscientiously developed. Let it be explained that by the phrase to protect, in this instance, we mean largely to feed!

A consistent keeping after this situation is bound to bring studio activity again, which means more prosperity for all. If we don't engineer our own campaigns, who will?

F. R.

Mutilated Classics

In answer to a published criticism of the manner in which our scenarists and producers mutilate the classics that they film, "Billboard" says the following editorially:

"We cannot present in detail the very just protest made in this article, but we admit that it applies to many screen adaptations made from famous novels dear to the hearts of the reading public. Likewise, we cannot blame authors who protest at the liberties taken with their brain children in the process of transferring their original story to the screen. This happens in so many cases where pictures are made unrecognizable when placed before the silver sheet.

"Much improvement is necessary in these adaptations and the scenarist should bear in mind the impression held by the public in the original form presented by the novels. However, there are drawbacks in this line not easily calculated. The screen angle necessitates changes which an author can scarcely comprehend. As a rule, picturized novels do not succeed very well. It is difficult to screen dialog, which is usually an integral part of a picture. Condensation is another obstacle which robs the picture of much of the original quality in book form. The adapter is compelled to conform to the conventional standards of the screen and is handicapped in retaining the original ideals of the book. The screen has a language of its own. We have to show a scene, not talk about it, in order that the spectator will visualize its meaning. Often stories which read interestingly are not effective in the photodrama; hence a switching of conditions and an elimination of episodes are absolutely necessary to put the story over. The director is thus enabled to make clear for the vision what is merely spoken of in the book. We realize there have been some atrociously bad pictures from the works of prominent authors, and the admirers of these novels are frequently disappointed after viewing the picture. But the screen is inexorable; it has only one line to follow.

"Now if Shakespeare's works were to go over to the screen—and assuredly they will in time—we can imagine all sorts of cruel happenings to the Bard of Avon's works. We might even expect to see Shylock placed in an eastside shop with three brass balls over the door instead of the way Shakespeare conceived his surroundings. Also beautiful Juliet might be filmed on a fire escape in a Baxter street tenement, where the lines of a multi-colored wash, red flannel shirts, babies' needfuls and voluminous kil- monos could act as a background for her balcony scene. "An audience will pay to see 'The Merchant of Venice' or 'Hamlet,' but not a perverted version of the great author's work. To take liberties with these classics is to venture on dangerous ground, but how can the story reach the public without interpolations from the director who knows his craft?"
**Film Capital Production Notes**

**BOSWORTH STARTS SECOND INDEPENDENT PRODUCTION**

Hobart Bosworth, now at the head of his own production organization, this week completed his first special feature, a story of the Alaskan whale fisheries, for Associated Producers distribution, and is busy with the preliminary preparations for the second of the series of six pictures scheduled for release during the coming twelve months.

The second feature, which will enter production during the coming week, is temporarily titled "Renunciation," and has been adapted to the screen by Joseph Frankore Poland from the original script by Emily Johnson. Rowland V. Lee will direct, and J. O. Taylor has been engaged as head cameraman.

**HILLYER TO DIRECT INCE SPECIAL**

"Lucky Damage," a drama by Marc Edmund Jones, is the production with which Lambert Hillyer will make his return to the Ince banner after an absence of two years, during which time he was associated with William S. Hart productions. The continuity is now being written and other preliminary arrangements have been started so that active production may commence inside of a month. An all-star cast will be featured and it is expected that Henry Sharp will be assigned to the photography.

**THE ROCKETTS MOVE**

The Rockett Film Company is leaving Universal City and will henceforth produce its pictures at the Louis B. Mayer Studio. Production of the third Rockett special feature, "Handle With Care," has already started. The play has been reconstructed from a Charles Belmont Davis story.

The Rocketts are planning expansion to double their product, which for the remainder of 1921 is already fixed at five special features.

**CUTTING "ONE A MINUTE"**

Final cutting and editing was commenced this week on "One a Minute," Douglas MacLean's next Thomas H. Ince comedy scheduled for Paramount release at an early date. Ince is in charge of the work and is being assisted by Louis Milstone. The story was adapted to the screen by Joseph Franklin Poland from the stage play of the same name by Fred Jackson.

**FILMING OF SANTSCHI STORY TO START**

Arthur S. Kane and Cyrus J. Williams have practically concluded their conferences bearing on stories and casts for the new series of Tom Santschi pictures to be directed by Robert North Bradbury. As in the past, Mr. Williams will produce at the studio he acquired last year from the Brentwood Film Company.

**MAKING STORY COMEDY**

The first story for the Rex Story Comedies, entitled "Lord Knows What," has been started. It is a one reel comedy and will be completed within a week.

Mr. John C. Browne, Universal scenario editor, announces the purchase of "Bransford of Rainbow Range," a Eugene Manlove Rhodes novel of several years ago. It will be used as a starring vehicle for Harry Carey.

**STEWART PICTURE CHOSEN**

"A Question of Honor," the Ruth Cross story, has been selected for Anita Stewart's next production. Edwin Carewe, who has directed the star in her last three pictures, will handle the new one.

**AT GOLDWYN**

"From the Ground Up," an original screen story by Rupert Hughes, will be the next vehicle for Tom Moore. Mr. Hughes wrote his own continuity.

House Peters will have the leading part in Frank Lloyd's next production, "The Man from Lost River," an original screen story by Katherine Newlin Burt. Lambert Hillyer wrote the continuity.

Harold Barker has started work on Lew Scott's original screen story, "The Poverty of Riches," the continuity of which was written by Arthur F. Statter.

**AT THE ROACH STUDIOS**

Eddie "Bo" Pollard's comedy, the working title of which is "A. D. 1912," is nearing completion. Bob Kerr is directing.

Gaylord Lloyd has started production on his latest comedy which is as yet untitled. Eric Kenton is directing.

W. S. Van Dyke, directing the Ruth Roland serial now under production, is at work on the third episode.

Harold Lloyd's latest three-reeler, "Imagination," production of which was recently completed, is now remodeled, cut and titled and will soon be run in preview. Mr. Lloyd's next comedy will be a college picture.

Production started today on Harry "Spud" Pollard's seventy-fifth comedy. Charles Parrott is directing.

"My Lady Friends," co-starring Carter De Haven and Flora De Haven, is rapidly nearing completion.

It is expected that Allen Holubar will begin shooting early in June on his new production which is based on an original story. Holubar will again be assisted by Harold Bucquet.

**AT REALART**

"A Virginia Courtship," from the old play by Eugene Presbery, will be the next production in which May McAvoy will be featured.

"The Girl Who Pays Dividends," by Earl Dehr Biggers, will be the next Wanda Hawley production, which will be produced under the working title, "Her Face Value." Percy Heath wrote the scenario.

**AT THE MAYER STUDIO**

Although well up to date on his schedule of releases through Associated First National, Louis B. Mayer now has three pictures in the cutting room and is making preparations for the filming of two more productions to get under way within the next two or three weeks.

Both the Anita Stewart and John M. Stahl companies expect to resume production work as soon as the negatives of the foregoing pictures are ready for shipment East.

**NEILAN TO PRODUCE TWO FILMS DURING YEAR**

Marshall Neilan has just finished a picture starring John Barrymore entitled, "The Lotus Eater." It is an adaptation from Albert Payson Terhune's story of that title. Mr. Neilan is now on a route to Los Angeles to start work on his next production. He announces that he will confine his activities during the next twelve months, to the production of two big pictures.

The first of these productions will take six months to complete and will feature Colleen Moore.

As yet nothing has been decided concerning the second photoplay.

Continued on Page 8

---

**Casts of the Week**

<table>
<thead>
<tr>
<th>Vitaphone Production</th>
<th>Untitled</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director: Louis Weber</td>
<td></td>
</tr>
<tr>
<td>Louis Calhern</td>
<td>Mona Lisa</td>
</tr>
<tr>
<td>Marie Walscum</td>
<td>Jack Dougherty</td>
</tr>
<tr>
<td>Gertrude Short</td>
<td>Margaret McCade</td>
</tr>
<tr>
<td>Philip Hubbard</td>
<td>Earle Hughes</td>
</tr>
<tr>
<td>Edith Leenon</td>
<td>Wilbur Higby</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>The Secret of the Hills</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director: Chester Bennett</td>
<td></td>
</tr>
<tr>
<td>Antonio Moreno</td>
<td>Kingsley Benedict</td>
</tr>
<tr>
<td>George Claire</td>
<td>Walter Rodgers</td>
</tr>
<tr>
<td>Fenn Virginia Davis</td>
<td>Oleta Otis</td>
</tr>
<tr>
<td>Frank Thorne</td>
<td>Arthur Sharpe</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>The Black Fox</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director: Edward Sloman</td>
<td></td>
</tr>
<tr>
<td>Lewis S. Stone</td>
<td>Ruby De Remer</td>
</tr>
<tr>
<td>William Y. Meng</td>
<td>Kathleen Kirkham</td>
</tr>
<tr>
<td>Raymond Hatton</td>
<td>Walter McGrail</td>
</tr>
<tr>
<td>Frank Leigh</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>The Great Impersonation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director: George Melford</td>
<td></td>
</tr>
<tr>
<td>James Kirkwood</td>
<td>Truly Shuttuck</td>
</tr>
<tr>
<td>Ann Forrest</td>
<td>Bertram Johns</td>
</tr>
<tr>
<td>Allan Hale</td>
<td>Frederick Vroom</td>
</tr>
<tr>
<td>Fonzan La Rue</td>
<td>Florence Midgeley</td>
</tr>
<tr>
<td>Winter Hall</td>
<td>Templar Pigott</td>
</tr>
<tr>
<td>Lawrence Grani</td>
<td>Cecil Holland</td>
</tr>
<tr>
<td>Louis Dumar</td>
<td></td>
</tr>
</tbody>
</table>

(Continued on Page 8)
“AN UNWILLING HERO”  

California  

O. Henry’s “Whistling Dick’s Christmas Stocking” has been made into a very pretty little celluloid epic by Arthur Statter for Will Rogers. In fact, the picture, which has been retitled “An Unwilling Hero,” fills an hour as amusingly as one could possibly desire. It lacks the usual pathos of its star’s vehicle, falling back entirely upon his comedy hobo characterization which, may the heavens be praised, remains consistent to the end. There is an unsatisfactory reaction to the cleaned-up tramp and refined laggard. The effectively photographed locations are beautiful. Will Rogers is in his element as Whistling Dick, a lazy, easy-going thorn whom circumstance silhouettes for a space against aristocracy as a romance. Garbed in even more ridiculous clothes than ever, he strolls delightfully through his performance on the back of his heels. He will appeal to anyone with a sense of humor. Molly Malone and John Bowers as Nadine, an heiress, and Hunter, her true lover and the conscience of the period costume, are happily cast and form a convincing reason for Dick’s temporary heroism. Darrel Foss has a few good scenes as Richmond, the gentleman crook, and Edward Kimball characteristically plays Mr. Lovejoy, Nadine’s father, a gentleman of the old South. Nick Cogley and Jack Curtis complete the cast. Clarence Badger is again responsible for the direction of this Rogers-Gouldwyn picture.

“BLACK BEAUTY”  

Tally’s  

Quite naturally we were curious to see how Grant and Dialling Chester treated Anna Sewell’s renowned novel, “Black Beauty,” when they scenarized it for production by Vitagraph. We have, and let it be said that this admirably difficult subject has been handled admirably and in a manner that is not liable to disappoint the original’s enthusiasts. The period costume and gracious character of the book are captivating on the screen, while the horse himself is given the necessary amount of attention to make it really “Black Beauty.” There is nothing to adversely criticize from a technical standpoint. Jean Paige heads the human cast in the role of Jessie Gordon, a gentle miss who would willingly sacrifice herself for the good name of her dead brother. Her character could not have been better placed than it is here. James Morrison utilizes all of his refined appeal as Harry Blomenden, Jessie’s faithful suitor. George Webb makes a perfect Sewell villain. With subtly deliberate heartlessness and a subtle pole position he complicates Beckett, the much-hated wretch whose servant at last betrays his crime. Bobby Mack is an excellent type for the Dorkin Ghost, which he plays very well indeed. John Stepping also makes the forceful Squint Gordon very realistic, while Antrim Short retells the story of all his own in his few short scenes as Joe Green, a stable boy. Adele Farrington and Charles Morrison complete the cast. The animals are well managed and their action is convincing. David Smith personally directed this Vitagraph special.

LIONEL BELMORE  

drugs and alcohol, forgets temporarily a New York engagement and remains in London’s Limehouse, only to have her name and reputation stolen from her by her equally talented but unknown daughter.

The mother’s further degradation and her revenge upon the woman who deceitfully took her place provide big moments of the story, while the final discovery by the woman that the wronged girl is her own, and the consequent suicide of the former immediately following the vindication, form a highly effective climax.

Photographically the picture is average. Miss Dean does the most unusual acting of her career as the selfish but gorgeous Laura Figlan, who, with only a passing thought for the little daughter whom she believes dead, treats her dissipating way until she brings about her own downfall. Never has she displayed such a keen sense of dramatic proportion. Her make-up is excellent.

The star also enacts Pauline Stevens, the great Figlan’s forgotten daughter, who, to save an old man, accepts the identity of the missing artist without realizing their relationship. This part is strikingly contrasted with the former.

Niles Welch is more than sufficient in the leading male role. He plays the press agent of the supposed Figlan.

Harry Van Meter and Harry Carter, both as good as Figlan’s lovers, while a tender touch is given us by Spotswell Atkin, who plays “Uncle” Karl.

May Giraci and William Welch complete the list of players.

Stuart Paton directed this special Universal-Sudow offering.

“REPUTATION”  

Superb  

What is by far the most plausible and best handled picture in which we have seen Priscilla Dean is “Reputation,” Universal’s local release. It is the dramatic story of a famous but disreputable actress who, due to

“THROUGH THE BACK DOOR”  

Mission  

Mary Pickford comes back strong with her latest United Artists Production, “Through the Back Door.” It completes out-collating all dissatisfied memories of “The Love Light” and re-proving herself America’s most remarkable and the world’s representative ingenue. It would indeed be difficult to choose a more suitable vehicle for little Mary’s interpretation than this Marion Fairfax scenario which includes all of the delicately shaded comedy and pathos necessary in her successes. Charles Fosoter’s photography of the “just right” sets and locations is unusually beautiful. The subtitles also add their bit of art to the picture, which anyone could profitably see.

“The cast is exceptional for a Pickford production.

The star herself has never given us a more clever child characterization than she does as little Jeanne, the American kiddie whose negligent mother permits her to be raised on a Belgian farm by her old nurse. As the adorably incorrigible ten year old, we see again “Rebecca of Sunnybrook” and “The Little Princess.” Miss Pickford has never been more convincing as a child. Moreover her work is just as great when Jeanne’s ten summers stretch to fifteen. We have never admired her more.

Gertrude Astor is excellently cast as Mrs. Reeves, Jeanne’s ultra modern mother, who, despite her frivolity entertains a conscience. She gives one of her most interesting late performances.

Wilfrid Lucas is typical in the role of Jeanne’s jealous stepfather, Mr. Reeves. Helen Raymond departs from her customary “dressed” parts to play Marie, the nurse, who mother’s her charge. As may be expected from her previous interpretations, she is very good, while C. Norman Hammond is more than picturesque as Marie’s husband.

John Harron appears in the juvenile lead opposite the star. He displays a touch of Doohan’s appeal in his role of little Gill, the seventeen year old “boy next door.”

Adolphe Menjou and Ellnor Fair accomplish together the story’s heavy work. The latter, a couple of sailing-mayten-tendencies. Menjou has already shown himself to be competent to handle any opposition and Ellnor Fair is simply magnificent.

Theo Alice Carpenter makes a consistently attractive double for the star at five years. It is not at all necessary to strain one’s imagination into reality, he is one individual, as is so often the case under such circumstances.

Peaches Jackson and Doreen Turner also are well chosen to fill the roles of Conrad and Constant, two Belgian orphans whom Jeanne rescues.

Al Green and Jack Pickford are to be congratulated upon the direction of this entertaining screen play.

“THE CITY OF SILENT MEN”  

Grauman’s  

A Frank Condon adaptation for Paramount, “The City of Silent Men” is released in Los Angeles this week. It stars Thomas Meighan. The story deals with a man who, having been unfairly railroaded to prison, escapes and rises high only to be haunted by visions of the law until he is finally discovered and later exonerated. A suspense type film, it is filled with much of the shock to the somewhat usual plot and two or three well handled comedy situations further support it. The scenario presents the play, interestingly, and

(Continued on Page 17)
Where to Find People You Know

LESSEY GOES NORTH

Immediately upon his return from New York City this week, Sol Lesser left for San Francisco, where he will attend several film meetings and confer with the northern executives regarding future film conditions for the southland.

Mr. Lesser was in New York for three weeks where he, as an official of Associated First National Pictures, Inc., attended the executive meeting of that organization held at West Baden, Indiana.

Leela Lane plays a part in Oliver Morosco’s "The Half Breed.

Lew Harvey is a member of the cast of Oliver Morosco’s "The Half Breed.

Clark Comstock is with William Russell in "The Law Comes to Singing River.

Harry Lamont is at present with the Carmel Myers company at Universal City.

Molly Thompson has a part in the current Gaylord Lloyd comedy.

Fontine LaRue is playing the heavy lead in "The Great Impersonation," a Lasky production.

Nelson McLeod has signed with Mary Pickford to play the character lead in "Little Lord Fauntleroy.

Ward Wing has been cast in the "Conquering Power," under the direction of Rex Ingram.

Jean Hope is playing the ingenue in Eddie "Bo" Boland's latest comedy, tentatively entitled "A. D. 1432.

Marie Walemp has been engaged for an important part in Lois Weber's forthcoming production.

Richard Dix is now under contract with Goldwyn. He will play leads for a period of two years.

Estelle Harrison is playing opposite Gaylord Lloyd in his current production, as yet untitled.

Sam Brooks is cast in the new Gaylord Lloyd comedy which Erle Kenton is directing.

Mr. Thomas Engler, newspaper man and magazine writer, has been added to the publicity staff of the Realert Studio.

Arthur Sharpe has been engaged to play an important part in "The Secret of the Hills," Antonio Moreno's latest production.

Charles Meakin is closing his engagement with Wm. Fox in the leading character role of "The Canyon Kid," which Philo McCullough is directing.

Harry D. Wilson, of Sol and Irving Lesser's office, has returned from New York where he has been with Jackie Coogan, and will resume his activities in the Lesser organization.

Irvin J. Martin, designer of animated subtitles, has rejoined the Thomas H. Ince art department and will devote his time exclusively to titling forthcoming Ince productions. For the past two years Mr. Martin has been affiliated with several New York producing companies.

McCORMICK IN NEW YORK

John McCormick, West Coast publicity manager for Associated First National, Inc., has left Los Angeles for New York where he will attend the convention of the First National Exchange Managers, which commences May 16th.

Who’s Where on Los Angeles Screens

GRAUMAN'S

Jesse L. Lasky presents
Rosedee Arbuckle in
"THE TRAVELING SALESMAN"
By James Forbes
Scenario by Walter Woods
Directed by Joseph Henaberry
CAST
Bob Blake—Rosedee (Fatty) Arbuckle
Beth Elliott—Betty Ross Clark
Franklin Royce—Frank Holland
Marin Drury—Wilton Taylor
Mrs. Babbitt—Lucille Ward
Julius—Jim Blackwell
Ted Watts—Richard Wayne
John Kimball—George Pearce
Pierce Gill—Robert Dudley
Bill Crabb—Gordon Rogers

CALIFORNIA

Adolph Zukor presents
Billie Burke in
"THE EDUCATION OF ELIZABETH"
Adapted by Elmer Harris
Directed by Edward Dillon
CAST
Elizabeth Banks—Billie Burke
Harry Fairfax—Donald Cameron
Thomas Fairfax—Lumsden Hare
Charles Middleton—Frederick Burton
Reggie Hanks—Harold Phay
Lucy Fairfax—Edith Shayne
Blanche McIntyre—Helen Dahl
Lily Kerr—Kay MacCausland
Whitby—Frank Goldsmith

PETERS AGAIN WITH GOLDWYN

House Peters has been chosen to play the lead in "The Invisible Power," the next Frank Lloyd-Goldwyn production.

Wallace MacDonald and Doris May were married last week.

"Brace," the great Dane, has completed a part with Clever Comedies.

W. M. Marshall is head cameraman for the Harter-Wall Productions.

Mona Lisa will play the leading feminine role in the new Lois Weber production.

Dorothy Woolley of Australia is on her way to Los Angeles to work for Al and Ray Bockett.

David Kessen, cinematographer, has been placed under long-term contract by Marshall Neilan.

Norma Talmadge has engaged Lydia Hoyt, New York society woman, for her new picture.

Leatrice Joy will have the leading role in "The Poverty of Riches," a Leroy Scott-Goldwyn Production.

King Evers, the five-year-old actor who plays in "The Half Breed," has been placed under contract by Oliver Morosco.

Lloyd Hughes, Ince star, has introduced his brother Earlie to the screen. He is cast in the new Lois Weber production.

William D. Taylor is in a Los Angeles hospital undergoing a minor operation. Upon his hospital discharge he will go to Europe.

"Buried Treasure," by F. Britten Austen, will be shown at Grauman's Rialto Sunday, May 15th, with Marion Davies in the leading role.

Patricia Palmer and George Cooper have been added to the cast of "The Glorious Fool," the Mary Roberts Rinehart story which is being directed by E. Mason Hopper.

Marie Mosquini, playing leads in the Harry "Snub" Pollard Comedies, has purchased a new home on Victoria Drive and has already taken possession.

Wilbur Higby has been signed by Lois Weber to appear in her forthcoming productions. Mr. Higby will play a leading role in a photoplay upon which Miss Weber started work early in May.

L. E. Wall, formerly connected with the Kernco Film Corporation in the capacity of director at Bakersfield, is now associated with the Harter-Wall productions. This new company expects to complete its first two-reel comedy about June 1st.

"Red" Golden, assistant director; Walter Lundin, cameraman; Fred Gill, "prop" man, and Hank Kocher, all of the Harold Lloyd Company, have returned to the studio after a five days' fishing trip at Deep Creek and Summit.

Benjamin B. Hampton has just returned from a four day sojourn in Ventura County, where he retired to put the finishing touches on the photodramatization of his next production, "The Mysterious Rider," photoplay of the novel of Zane Grey, which recently finished production.

(Continued on Page 14)
"The Digest of the Motion Picture Industry"

Pickups By the Staff

PAT O'MAILLEY HURT

Pat O'Malley, working in a scene for Marion Fairfax's "The Lying Truth," was painfully hurt when he leaped from a twenty-foot bridge to the limb of a tree which broke under his weight. A sprained ankle and a wrenched knee were the total casualties. Pat is still in bed, but expects to be at work again in a few days.

PALMER DISCUSSES CENSORSHIP

In order to gain a more friendly and understanding attitude towards motion pictures, a number of citizens of Santa Ana gathered at the home of Superior Judge Thomas recently to discuss motion picture censorship with Frederick Palmer, president of the Palmer Photoplay Corporation. Those present included members of the local board of censors, the board of education, and many clergymen.

ANNUAL EQUITY MEETING

The annual meeting of the Actors' Equity Association will be held at the Astor Hotel on Friday, June 3d, at 2:00 o'clock in the afternoon, when the election of officers and members of the council and other business will be transacted. Members are informed that the semi-annual dues of $6.00 are payable on May 1st.

RealArt Studio employees are to have an old-fashioned picnic and barbecue on Sunday, May 15th.

The Century Film Corporation will remove its lions to Universal City. They will still be handled by Charles Gay, their former trainer.

Mr. and Mrs. Hal Wilson will celebrate their silver wedding Friday, May 13th. They were married in 1896 in Melbourne, Australia.

Julius Stern, president of the Century Film Corporation, has left for a trip to Europe. He will make a week stop-over at New York.

Edward Pell has returned to Los Angeles from New York where he filled a twenty-three year engagement in D. W. Griffith's "Dream Street."

Charles Ray has returned to the studio after a vacation trip to the Grand Canyon, following the completion of "The Barnstormer," his latest First National release.

Maurice Tourneur announces that Charles Von Enzer photographed "The Last of the Mohicans." Other parties have been taking credit for the camera work on the picture.

Max Linder, the French comedy film star, will journey to New York to see his countryman, Marshall Neilan, meet the American heavyweight champion, Jack Dempsey.

May McAvoy is planning a ten days' rest before starting her new picture, "A Virginia Courthouse." She has just completed "Everything for Sale" by Hector Turnbull, which was directed by Frank O'Connor.

Marjorie Daw, who has been with Marshall Neilan for the past two years, has been released from his organization by mutual arrangement. Miss Daw is now appearing in Marion Fairfax's initial production.

KATHLEEN NORRIS ADDED TO EMINENT AUTHORS

After a protracted holiday in Europe, Kathleen Norris and Major Norris will return to their literary work. Mrs. Norris is the latest author to be added to the Goldwyn roster and she will come to the Culver City studio after her arrival in New York.

ANN SCHAFFER

TUCKER RECOVERING

Dr. Robert V. Day, physician to George Loane Tucker, wishes to state that Mr. Tucker, while still confined to his home, is on the road to recovery.

Lee Morin will henceforth be introduced as an individual comedy star, having split professionally with Eddie Lyons, his earlist partner.

Theodore Roberts, who has been playing a prominent part in "Hall the Woman," at the Ince studio, is in a Los Angeles hospital having undergone a serious operation.

Metro has signed Director George D. Baker, whose first picture will be a Gareth Hughes starring vehicle. Mr. Baker has just arrived from New York and is preparing to make three productions. The first is "Hunch," by Percival Wilde.

Various changes are taking place in the personnel of the Goldwyn organization. Victor Schertzinger's contract expires at the end of his current production. Clarence Badger is reported as having completed his contract, and Will Rogers, it is thought, will leave Goldwyn to form his own company.

F. J. Godslo, Goldwyn executive, Charles Chaplin and Dorothy Dalton were the guests of Max Linder at a dinner party at the Ambassador in Los Angeles, together with Clarke Windsor, Grace Kingsley, M. Gomier and Clarke Irving. The dinner preceded the preview of Linder's new comedy, "Who Pays My Wife's Bills?" at the Rosemary Theatre in Ocean Park.

UNIVERSALITES STAGE MUSICAL COMEDY

Employees of the Universal Fort Lee laboratories will present to the public a three-act musical comedy entitled "Black and White" at the Hughly's Point Palace, 153rd St. and Southern Blvd., New York City, Saturday evening, May 14th.

The revue is the work of H. R. Parsons, author of several soldler talent musical comedies in the A. E. F. Parsons now is a member of the staff of Universal's laboratory department.

Carrie Prevost, who is to be starred in Universal pictures, will make a personal appearance during the performance.

The proceeds are devoted to the welfare work being conducted by the mutual welfare association of Universal employees.

ELECTRICIANS MEET

The regular meeting of the Electric Illuminating Engineers' Society was held this week at the Louis D. Mayer Studios where R. E. Naumann acted as host and chief guide in a tour of the studio stages.


"SCREEN SNAPSHOT'S" YEAR OLD

With issue Number 26 of "Screen Snapshots," which is now being edited and fitted for release during the coming week, is rounded out the first year's output on this single-sheet novelty release.

Mildred Davis plans to motor to Santa Barbara this week.

Harry "Snub" Pollard and his mother spent the week-end at Big Bear Lake.

Hal. E. Roach and H. M. Walker have returned from Big Bear where they went for trout fishing.

Eugene Louise, Continental representative of the Palmer Photoplay Corporation, is writing photoplays in London.

May Allison's Metro contract has expired and she is expected to affiliate with another organization or return to the stage.

Arthur Statter has severed connections with Goldwyn and will leave the studio upon the completion of his latest scenario.

The American Society of Cinematographers will suspend any member who accepts an engagement to film Clara Smith Hamon.

William Badger, who plays in Anita Stewart's "The Price of Happiness," is recovering from a surgical operation on his throat at the Whittier Hospital.

Harold Lloyd recently returned from San Francisco that he might appear at a benefit here for disabled soldiers. Mr. Lloyd will be a camper during the rest of his vacation which he will spend at Catalina, along with Director Fred Newmeyer, assistant director "Red" Golden and Walter Lundin, his cameraman.
Production Notes

(Continued from Page 4)

ENTER—NOVO FILMS

The Novo Syndicate will shortly enter the feature production field and "The Two Films" will make their first bow to the public. The new concern is backed by St. Louis capital and its vice-president and general manager, Mr. R. R. Glasgow, arrived in Los Angeles last week to make the necessary preliminary arrangements for its entry into the independent field.

Mr. Martin C. Anderson, theatrical and motion picture man, is secretary-treasurer and production manager for the syndicate. Mr. Anderson will reach Los Angeles on or about May 25th, and shortly after his arrival the company will begin operation. The management has several studio and office locations under consideration and production announcements will be made as soon as negotiations for a location have been completed.

The policy of the company will be to produce five to seven-reel feature pictures and the output will be limited to twelve pictures per year.

The company expects to exploit and market its own productions, in all of which all star casts will be used.

AT LASKY'S

Plans for Gloria Swanson's second Paramount star picture have been altered and it is now announced that she will next make a screen version of "The Shulamite," instead of a story by Edward Sheldon as formerly stated. "The Shulamite" was originally a novel by Alfred and Claudio Askew, and was later made into a three-act play by Edward Knoblock and Claudio Askew, and is now being screenized by J. E. Nash. Sam Wood has again been assigned to direct Miss Swanson, but as yet no details of the cast have been decided upon. May 16th is the approximate date of starting. Meanwhile Elmar Glyn's "The Great Moment," Miss Swanson's latest starring vehicle, is being cut and assembled.

FINAL TITLE GIVEN BUTLER STORY

"Making the Grade" has been chosen as the final title of David Butler's newest five-reel feature which was recently made for Irving Lesser. It will soon be released.

COMPLETING MACDONALD PICTURE

Katherine Macdonald's forthcoming starring vehicle, "A Man's Game," is nearing completion, under the direction of J. A. Barry.

John M. Stahl is expecting to be busy by the end of the week, on the preliminary arrangements for his next production.

CASTS OF THE WEEK

(Continued from Page 4)

Goldwyn

"THE POVERTY OF RICHES"

Directed by Leroy Scott
Leatrice Joy — David Winter
De Witt C. Jennings — Roy Laird

Lasky-Paramount

Directed by William De Mille
Jack Holt — Shannon Day
Lila Lee — Carleton King
Char. Ogle — Ruth Miller

ORGANIZATION FORMED TO COMBAT IMPORTATION OF GERMAN FILMS

Last Wednesday evening twenty Los Angeles civic and film organizations were represented at a gathering held as the U.O.C. of organizing a concentrated campaign against the importation and exhibition of German films.

Several committees were named to facilitate matters. The following is a list of them and their chairmen: Organization Committee headed by Ernest Joy; Legislative Committee, John Clark, Los Angeles attorney; Finance Committee, J. Horne; Information Committee, C. D. Butt of the Central Labor Union and the Publicity and Advertising Committee, William Mooney.

The Organization Committee will immediately select a full-time executive which will be conducted along purely patriotic lines. Its eventual mission is to influence the passing of a tariff bill in Congress affecting all European films.

GOLDWYN IMPORTS FILMS FROM ITALY

While in Rome during his recent trip abroad, arrangements were concluded by Samuel Goldwyn, president of the Goldwyn Pictures Corporation, with the Unione Cinematografica Italiana, known as the U.O.C., whereby a series of pictures made by this company will be distributed in the United States by the Goldwyn Pictures Corporation. This announcement was made recently at the sales convention of Goldwyn branch managers now in session at the studio.

The Goldwyn Company is now making plans to release the first two pictures of the group. The first one will be "Theodora," based upon Victorien Sardou's drama. "Theodora" will be followed by "The Ship," founded on d'Annunzio's novel, "La Nave," with Ida Rubinstein, the Russian dancer, in the featured role. This picture which was a year in the making, was directed by the son of the poet, Gabrielle d'Annunzio, Jr.

Anna Q. Nilsson has been working opposite John Barrymore, under Marshall Neilan's direction, in "The Lotus Eaters."

FLORENCE EGAN'S JAZZ ORCHESTRA

All Girls

Coming Releases:

Louise Glaum—"I Am Guilty"
Christy Cabanne — "The Pretender"
Gloria Swanson — Good lively entertainment furnished for guests, parties, banquets, dances, etc.

Three-piece for atmosphere or side line music.

Phone 578-805 Holly 701

CENTURY COMEDIES

Fred Fishback has just finished a comedy entitled "The Thinker," and has already started a "Brownie" comedy, featuring Brownie the wonder dog.

Billy Watson has recently completed a Peggy Jean and Charles Dorothy comedy, a rural story entitled "Third Class Male," and is at work shooting his new comedy at the beach with a cast including Charles Dorothy, Peggy Jean and Cupid Dolan.

Tom Buckingham has started a new Harry Sweet comedy. Dorothy Dee is Sweet's new leading lady.

"The Eagle Man" is the title of the two-reel Western thriller, the newest of the C. Edward Hatton pictures, which Hatton is producing for release by the State Right Market through C. D. C. Film Sales Corporation.

Catherine Loraine's last comedy, just completed under the direction of Fred Caldwell, will be titled, "The Poor Drunkmen."

AT METRO

Metro's fourth producing unit has gone into action at the company's Hollywood studio with the arrival from New York of George D. Baker and his corps of assistants. Mr. Baker has selected "The Ranch," a story by Percival Wilde, as the first production. Gareth Hughes will be featured in this picture.

Viola Dana with her company will spend the next ten days at Coronado Beach where the exterior scenes for "The Match Breaker," the star's newest picture, will be filmed.

AT VITAGRAPH

William Duncan, Edith Johnson, and a troupe of fifty players, have completed their location work at Big Bear on "The Princess of the Desert Dream," and have returned to the studio.

Mr. and Mrs. George Randolph Chester are expected to complete the film version of their latest story within another month. Most of the studio scenes have been finished.

NEW R.C EXCHANGE MANAGERS

Charles R. Rogers, General Manager of the Robertson-Cole Company, has just announced a number of changes in the personnel of the branch exchange managers. Roy E. Flaggier has been appointed manager of the Indianapolis branch. Sherman C. Webster has been selected as the manager at Cleveland. Carl J. Conin has been appointed the Washington branch manager, and William C. Cook, is the new manager at Omaha.

Page Eight

"The Digest of the Motion Picture Industry"
CAMERA!

“The Digest of the Motion Picture Industry” Page Nine

SCENARIO DEPARTMENT
Edited by WYCLIFFE A. HILL
President, The Photoplaywrights’ Society

THE PROCESS OF DEDUCTION (Continued)

We started out last week to demonstrate the process that is used by the photodramatist in building a plot. One of the favorite means of making a start was described as being the selection of a big situation which would constitute a dramatic climax and then by the use of the process of deduction and elimination to establish a chain of circumstances which would logically lead to such a situation.

Some writers will tell you that they begin with a situation, others choose a title, while still others get their inspiration from a character. When we bear in mind the dramatic titles and strong characters suggest big dramatic situations, it brings us back to the suggestion above—that is, building our story around a single big idea.

In order to demonstrate the combination of a strong character with a big situation, I am going to discard the idea with which we started last week and adopt a new one. Let us start all over again.

A couple of years ago I made a trip into the foothills of the Sierras from the central part of California. After traversing a mountain road by automobile for ninety miles out of Fresno, it was found necessary to travel two days and nights further into an almost unknown country, by pack train. Finally arriving at our destination at the foot of the famous Tehripe Dones, we camped.

Away back in this isolated country, which during the winter time is totally cut off from civilization by heavy snows, we met two prospectors. One of them was an old man of perhaps sixty-five, while the other was a much younger chap of around thirty. Naturally, they welcomed the advent of human beings to their camp. For two years these men had been alone in this great silent expanse of mountains and forests. In search of the elusive yellow metal, they had driven a tunnel three hundred feet deep into the mountains, and through their lonely association and work they had become inseparable.

The younger man impressed me greatly. He possessed a very strong character and was just such a type of man as Dustin Farnum, or Tom Santschi. Around the camp fire that night, as we smoked our pipes and discussed everything in general, I asked these two men if they never felt a longing for the companionship of the fairer sex. They had told me that for two years neither of them had seen any human being other than each other, with the exception of a few cattle men, who had come in the spring of the year and again in the fall. The reply of the two men to my question was a loud, clear, emphatic "never." But right then he got an idea for a big story. Why not use the younger man in my story as the principal character, involving him in a big dramatic situation, and then build my plot around that?

One of the most inspiring situations of the kind that I have in mind is "To make a sacrifice for an ideal." This suggested that I involve my prospective friend in a big situation which would lead to a voluntary sacrifice for an ideal at the climax. A very dear thing to a woman who in some manner is brought into his isolated domain. One's own honor is certainly an ideal. This suggests the idea of having the love story of a little girl for his honor. Therefore, this shall be the climax of the plot, which we are going to build, and to which we will apply our process of deduction and elimination in the next chapter.

THE MARKET

We lost out on the sale of one of the five reel situations which we treated in last week's Camera. The company desiring the same advised me today that they have already procured a story for their next release. It will, therefore, be five or six weeks before they will need another story.

The other company, being a new one which has not yet started production, has just finished out a number of delightful little stories in view. There is, therefore, still a market for a good fast-moving, red-blooded western story, featuring a male lead, and which can be produced for $15,000.

There is a call for a number of breezy, two reel, fast-moving sporting comedies, with a male star. These stories should deal with such locale as Los Angeles, the prize-fighting, the base-ball game, the gymnasium, Olympic games, etc.

An independent producer, here from the East, who has not as yet selected a studio director, cast or story, is in the market for a series of five reel society dramas. The stories must be clean, and should be of such nature that they can be produced for fifteen to twenty thousand dollars each. Several stories have been submitted to him, but nothing has been decided upon.

Another thing we lost out on was the five reel farce comedy of the Douglas MacLean type which I mentioned last week. After trying everywhere for a story, and not finding anything that suited, the love department of the studio which was looking for this story got busy and rushed out one, and then the company advised them that they were not given a chance first.

There is still a market for one or two stories with character ingenue leads, although a couple have been produced in an unusual manner. I suggest that all of my readers send in their subscriptions to Camera in order to be assured of receiving the paper regularly and benefiting from the valuable information which it contains in every department.

George M. Yohnam has completed the continuity for "Lotus Blossom," to be produced by the Leon Hess Jung Productions, Inc. The original story was written by Mr. Leong, who did the practical work in "Broken Blossoms," "Crooked Streets," "Pagans God," and "Pagan Life," and for forthcoming Thomas H. Ince production.

James Cruze plans to start presently on Roscoe (Fatty) Arbuckle's forthcoming comedy, "Should a Man Marry?" The company making "At the End of the World," headed by Betty Compson, and directed by Henry Stanleys, will leave shortly for location on the coast.

ESTABLISHES PACIFIC COAST BRANCH OFFICE

Bernard A. Goodman, who arrived here recently from New York, has established a Pacific Coast branch office in the Mason Building and is negotiating a releasing contract for the feature pictures of the Van Curan Productions Corporation which are to be distributed on the state rights basis by the Clark-Cornelius Corporation of New York.

Negotiations are also being concluded for the world-wide distribution of a series of six five-reel pictures for the Milburn Morante Producing Company, the first of which, "Hill and the Baby," has just been completed and shipped.

KERN REPRODUCING PAINTINGS

George H. Kern has added James Rowe, Louis Troster, Joseph Ro, Meyer Oubakou, Jos. Stern, Nancy Brown and Ami Trotzmann to his staff of players staging the biblical episodes of "The Unfolding." Mr. Kern has also completed the reproduction of Dore's 'Jesus Healing the Sick'; Hofmann's "Christ in the Temple"; Dore's "Nativity" and Raphael's "Sistine Madonna" for "The Unfolding." During the coming week Dore's "Crucifixion" and the works of other notable artists will be reproduced.

Mrs. Ada Moss and her four weeks' old daughter are playing the roles of "The Madonna" and the "Child" in the biblical episodes of "The Unfolding."

Percy Marmont is creating the leading of "The Prince," to be called "Love Is Everything."

The Vera Gordon Dramatic Club of Milwaukee has been organized as a tribute to the art of Vera Gordon.

ON LOCATION

Harry Le Vere is progressing rapidly with the first production of his series of two-reel westerns, featuring Nevada Carson in the character of "Jimmie Del Mar," and shot near San Jacinto.

Freeman Smith, formerly purchasing agent for the Robert Brunton Studios, is now associated with the Arthur H. Gooden Studios in the capacity of assistant studio manager.

Exclusive rights to the only motion picture that will be made of Jack Dempsey in actual training for his coming fight in defense of his heavyweight crown against George Cenaparver have just been obtained by Page Exchange.

Josephine Miranda is playing a prominent role in "The Canyon Kid," starring Eileen Percy, at Fox.

Three-year-old Muriel Frances Dana has just finished an important role in the Life cycle cast production of "Hail the Woman."

With a carefully selected cast, William de Mille has started his new production, a Rita Weiman story.

Did you get that call?    Players Telephone Exchange

1729½ Highland Ave.

Hours 8 to 12 p.m., 2 to 6 p.m.

Phones 578946
578947
Pulse of the Studios

<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>CAMERAMAN</th>
<th>ASS'T DIRECT.</th>
<th>SCENARIST</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>ASTRA STUDIOS</td>
<td>J. N. Davy, Casting.</td>
<td>Glendale, Calif.</td>
<td>Chuck Reisman</td>
<td>Lloyd Hamilton</td>
<td>Comedy</td>
<td>Glendale 902</td>
</tr>
<tr>
<td>BERWILLIA STUDIOS</td>
<td>Santa Monica Blvd. &amp; Ben Wilson, Gen. Mgr. and Casting.</td>
<td>Holly 157</td>
<td>Ben Wilson</td>
<td>Duke Worrie</td>
<td>Comedy</td>
<td>Holly 157</td>
</tr>
<tr>
<td>BORDER FILM FEATURES CORP.</td>
<td>Rex Thorpe, General Manager.</td>
<td>Bisbee, Arizona.</td>
<td>Harry Moody</td>
<td>Grant Mull</td>
<td>Comedy</td>
<td>Holly 157</td>
</tr>
<tr>
<td>CALIFORNIA PRODUCERS CORP.</td>
<td>7100 Santa Monica Blvd.</td>
<td>577402</td>
<td>Howard Hersholt</td>
<td>Edward Siegan</td>
<td>Comedy</td>
<td>Holly 157</td>
</tr>
<tr>
<td>C. L. CHESTER PROD'NS</td>
<td>A. K. Weinberg, Gen. Mgr.</td>
<td>1438 Gower St.</td>
<td>Harry Williams</td>
<td>All Star</td>
<td>Comedy</td>
<td>Holly 157</td>
</tr>
<tr>
<td>CLEVER COMEDIES</td>
<td>Webster Cullison, Gen. Mgr.</td>
<td>6040 Sunset Blvd.</td>
<td>Clever</td>
<td>All Star</td>
<td>Comedy</td>
<td>Holly 157</td>
</tr>
<tr>
<td>CLIFF SMITH PROD'NS</td>
<td>Louis Crolley, Casting.</td>
<td>Venice</td>
<td>Cliff Smith</td>
<td>All Star</td>
<td>Comedy</td>
<td>Holly 157</td>
</tr>
<tr>
<td>COMIQUE FILM CO.</td>
<td>St. Clair, Cline, Casting.</td>
<td>Chas. Anger, Gen. Mgr.</td>
<td>Comique Film Co.</td>
<td>All Star</td>
<td>Comedy</td>
<td>Holly 157</td>
</tr>
<tr>
<td>DONALD MACK PROD'NS</td>
<td>1107 Bronson Ave.</td>
<td>Holly 990</td>
<td>Donald Mack</td>
<td>All Star</td>
<td>Comedy</td>
<td>Holly 157</td>
</tr>
<tr>
<td>FARGO PROD'NS</td>
<td>Robt. L. Kinema Bureau, Casting.</td>
<td>National Studio.</td>
<td>Fargo Prod'ns</td>
<td>All Star</td>
<td>Comedy</td>
<td>Holly 157</td>
</tr>
<tr>
<td>FOX SUNSHINE COMEDIES</td>
<td></td>
<td></td>
<td>Fox Sunshine Comedies</td>
<td>All Star</td>
<td>Comedy</td>
<td>Holly 157</td>
</tr>
<tr>
<td>GOLDWYN STUDIO</td>
<td>Clipper Robertson, Casting.</td>
<td>Culver City. Abraham Lehr, Gen. Mgr.</td>
<td>Goldwyn Studio</td>
<td>All Star</td>
<td>Comedy</td>
<td>Holly 157</td>
</tr>
</tbody>
</table>

Bloom's Film Laboratories

7530 SUNSET BLVD.

HOLLY 4015
**H. and F. FILM LABORATORY**

1123 N. LILLIAN WAY near SANTA MONICA BLVD.

**PRODUCERS PICTURES CORP.** George H. Kern, Gen. Mgr. Hollywood Studios. 1431

**RAY, CHAS., PRODUC, INC.** 1425 Fleming St. C. Van Deroef, Casting. R. Willis, Gen. Mgr. 4211


**REAL ART STUDIOS** Miss Hallett, Casting. 201 N. Occidental. Frank E. Garbutt, Mgr. Wilshire 255

**LEX STORY COMEDIES** Jack S. Nedell, Casting. 4534 Sunset. Holly 2948

**ROCKE T FILM CORP.** Ray Rockett, Pres. and Gen. Mgr. 3800 Mission Rd. Lincoln 2120

**RUSSELL-GRIER-RUSSELL Studio.** 6070 Sunset Blvd. 578395
**Page Twelve**

"The Digest of the Motion Picture Industry"

<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>CAMERAMAN</th>
<th>ASST DIRECT.</th>
<th>SCENARISt</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>HAL E. ROACH STUDIO, Culver City.</td>
<td>Nora Ely, Casting.</td>
<td>Warren Doane, Mgr.</td>
<td></td>
<td></td>
<td></td>
<td>West 3730</td>
</tr>
<tr>
<td>F. Newmeyer</td>
<td>Harold Lloyd</td>
<td>Smith Pollock</td>
<td>Walter Lundin</td>
<td>M. Gordon</td>
<td>2-reel Comedy</td>
<td>Starting</td>
</tr>
<tr>
<td>Charlie Parrott</td>
<td>Bob Kerr</td>
<td>Eddie Roland</td>
<td>Jack Roach</td>
<td>Bob Evans</td>
<td>Staff</td>
<td>Schedule</td>
</tr>
<tr>
<td>Ralph Rust</td>
<td>Smith Pollock</td>
<td>Eddie Roland</td>
<td>Frank Young</td>
<td>Harold Atkins</td>
<td>Staff</td>
<td>Schedule</td>
</tr>
<tr>
<td>Esther Williams</td>
<td>Smith Pollock</td>
<td>Ruth Roland</td>
<td>Arthur Todd</td>
<td>Dave Smith</td>
<td>Staff</td>
<td>Schedule</td>
</tr>
<tr>
<td>Bessie Baur</td>
<td>Smith Pollock</td>
<td>Ruth Roland</td>
<td>D. H. Linn</td>
<td>Sam Taylor</td>
<td>Staff</td>
<td>Schedule</td>
</tr>
</tbody>
</table>

**SCREENOGRAM PRODS.**

Jack Ripple, Gen. Mgr. 628 Grosse Bldg. 15492

| J. A. Fairman | Jack Ripple | Geo. Weng | Ella B. Shelly | Taylor Morton | Dick Elliott | Educational Film Travelers | Schedule |
| Moon Kwan | Non-Star | Non-Star | Non-Star | Non-Star | Non-Star | Schedule | Schedule |

**SEELING, CHAS. R. PRODS.**

Chas. R. Seeling, Casting. 1240 So. Olive. 13910

| Chas. Seeling | Williams | Neal Smith | Chas. Clay | Seeling | Special Western Feature | 1st Week |
| | | | | | | Schedule |

**SELIG-ROK.| 3800 Mission Road.**

Lincoln 33

| Bert Bracken | All Star | Harry Neuman | Jack Conway | E. A. Martin | Serial | 13th Episode |
| Non-Star | Non-Star | Jack Conway | E. A. Martin | | | |

**SPENCER PRODNS INC.**

24th and Wilshire, Santa Monica, Cal. 21923

Win. Bertram | Helen Holmes | S. Norto | J. Murphy | H. Von Upp | Western | 1st Week |

**TOUROUR, MAURICE, PROD.**

Ince Studios, Culver City. R. B. McIntyre, Gen. Mgr. 62

| Touroeur | Brown | All Star | Chas. Van Ensen, Chas. Doran | W. Gittens | "Love disguised?" | Casting |
| | | | | | | |

**UNIVERSAL STUDIO.**

Fred Datig, Casting. Universal City. Holly, 2500

| Von Stroheim | Fred Hoiberg | Lee Moran | Reynolds | Powders | Von Stroheim | Geo. Tohillan | "Polish Wife" | 9th Month |
| Ted Browning | Jack Conway | | | | | | | 4th Week |
| King Agood | King Agood | | | | | | | 1st Week |
| Waud Hara | Edward Kull | | | | | | | 1st Week |
| Al. Ruddy | Edwin Frazee | | | | | | | 5th Week |

**VIDOR, KONG, PROD.**

7200 Santa Monica Blvd. Myrtle Reauveau, Casting. C. S. Vidor, Mgr. 578666

| King Vidor | All Star | Max duPont | Frank Hughes | | Unnamed | Preparation |
| | | | | | | |

**VITAGRAPH STUDIO.**


| G. W. Chester | John Dunlap | Chester Bennett | R. Thorne | Messer | | Schedule |
| | | | | | | |

**WARD LASCELLE PRODUCTIONS.**

Lascelle, Casting. Universal City. Holly 2500

| Lascelle | Thos. Jefferson | Larkas Abel | Art Lee | Anna Parsons | "Top Van Winkle" | Schedule |
| | | | | | | |

**WARNER BROS. STUDIO.**

Sunset and Bronson Ave.

| Gil Petri | Monty Banks | Park Biss | Will King | | Comedies | Schedule |

---

**MONEY TO LOAN**

On DIAMONDS JEWELRY WATCHES and SILVERWARE

Lowest Rates Ext. 51 Years Responsibility—Reliability

A. B. COHN & BRO. 305 New Pantages Bldg. Cor. 7th and Hill Phone 62620

We have a Large and Exclusive Line of Diamonds and Jewelry For Sale.

---

**Crandall and Stevens’ FILM LABORATORY**

Our Motto: Quality not Quantity

1751 Alameda, Brons Studio, Endebale Phone 4275

---

**SCENARIO WRITERS!**

The Photoplaywrights League of Amer-ica is not boosting the sale of stories written by novelists and other famous fiction writers. It is working for the interest of the authors of Original stories. This means you! Producers know that this is the biggest Clearing House for Originals in the business, and are coming to us for material. BETTER JOIN US

621-5 Union League Building Phone 1238 Scenarios Typed
Western

WEBER, LOIS. PRODUCTIONS. Arthur Forde, Casting. 4634 Santa Monica Blvd. Wilsh. 5174

WEST'N STAR PRODUCTIONS. 620 Sunset Blvd. Phil Goldstone, Mgr. 64079

WILLAT, IRVIN, PRODUCTIONS. C. A. Willat, Gen. Mgr. Leo Plierson, Casting. Culver City

WILNAT FILM CO., 7100 Santa Monica Blvd. Jack Mintz, Casting. 579902

WONDERGRAF PRODS., Inc. 6050 Sunset Blvd. Holly 3939J C. J. Wilson, Gen. Mgr. C. J. Wilson Jr., Casting

WM. SMITH PRODUCTIONS. Tulsa, Okla.

KINEMA BUREAU


NATIONAL FILM STUDIOS

611 Santa Monica, Corner Gower, Hollywood, Calif.

Holly 4470

All Unsold Pictures Made Marketable

Miss Bob Hunter in Charge of Scenario Dept.

(Member of Chamber of Commerce)

Eastern Studios

DIRECTOR | STAR | CAMERAMAN | ASS'T DIRECTOR | SCENARIIST | TYPE | PROGRESS
---|---|---|---|---|---|---
BENEDICT, HAL. STUDIOS. College Point, Long Island, N. Y.
Tom Collins | Huby De Remer | J. Badaracco | | | Drama | Schedule

BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St. Tremont 5100

Sidney Ocellot | Pal Trick | Fleming | | | Comedy | Schedule

BLACKTON STUDIOS. Brooklyn, N. Y.

Perry Fox | Pal Trick | Perry | | | Comedy | Schedule

ESTE STUDIOS. 124 W. 125th St., New York City.

Donovan | Abraham | Frank | | | Comedy | Schedule

FOX STUDIOS. West 55th St., N. Y. Samuel Kingston, Casting.

Dick Stanton | Harry Barbin | All Star | | | Comedy | Schedule

GRIFFITH, D. W. STUDIOS. Herbert Sutch, Casting. Mamaronck, N. Y.

Victor Sutterman | D. W. Griffith | Dorothy Gish | | | Comedy | Schedule

IDEAL STUDIOS. Mme. Georgette, Casting. New Jersey.

Leon G. Pyke | Harry Hardy | Mme. Georgette | | | Comedy | Schedule

INTERNATIONAL FILM STUDIOS. M. J. Connolly, Casting. 2478 2nd Ave., New York.

Tom Terrius | Bob G. Viola | All Star | | | Comedy | Schedule

LEVY, HARRY, PRODS.' Jeff Brophy, Casting. 230 W. 36th St., N. Y.

Hugo Ballin | Harry Levy | All Star | | | Comedy | Schedule


S. M. Merton | All Star | Wm. Croyler | | | Comedy | Schedule

MIRRORS STUDIOS. Glendale, Long Island, New York.

Wald | Edwards | Davis | | | Comedy | Schedule

PATHE STUDIOS. East 134th St., N. Y.

B. Millhauer | Geo. Selig | All Star | | | Comedy | Schedule

PEERLESS (Ziegfeld Cinema Corp.) Fort Lee, N. J. Al Lena, Casting.

Emile Chaum | Florence Kleck | Albert Orenstein | | | Comedy | Schedule

REELCRAFT PICTURES CORP. Mittenthal Studio, Yonkers, N. Y.

Hamilton-Smith | Marcel Perez | Frank Mattison | | | Comedy | Schedule

SELZNICK STUDIOS. H. L. Steiner, Casting. W. Fort Lee, N. J.

A. M. Marder | Engle Caprice | All Star | | | Comedy | Schedule

TALMAGE STUDIOS. 318 E. 48th Street, N. Y.

Herbert Brenon | Norge Talmage | Roy Hunt | | | Comedy | Schedule

VITAGRAPH STUDIOS. East 15th St., Brooklyn, N. Y. F. L. Loomis, Casting. Midwood 6100

Edward J. F. Miller | Catherine Griffith | Alice Caldwell | | | Comedy | Schedule
Million Dollar Theatre
(3rd and Broadway)
Roscoe Arbuckle
in
"THE TRAVELING SALESMAN"

Rialto
(Broadway, near 8th)
A Cosmopolitan Production
"BURIED TREASURE"
with Marion Davies

Who's Where
(Continued from Page 6)

PHILHARMONIC AUDITORIUM

William Fox presents
"OVER THE HILL"
From Two Will Carlton Poems
Adapted by Paul H. Sloane
Directed by Harry Millarde
CAST
Ma Benton—Mary Carr
Isabella Strong—Vivienne Osborne
Lucy, Charles’ wife—Edna Murphy
Charles Benton—Johnnie Walker

HIPPODROME—Midweek
Albert E. Smith presents
Alice Joyce in
"THE VICE OF FOOLS"
By Francis James
Directed by Edward Griffith
CAST
Marion Rogers—Alice Joyce
Diana Spaulding—Ellen Cassady
Cameron West—Robert Gordon
Granville—Winzart—Raymond Bloomer
Stewart Rogers—William Tooker
Mrs. Spaulding—Ages Everett

GARRICK

B. A. Rolfe presents
"MADONNAS AND MEN"
By Ernst Luz
CAST
Nixon and Nerissa—Evan Burrows Fontaine
The Emperor and Marshall Turner—
Anders Randolph
The Prince and Gordon Turner—
Enoond Lowe
The Christian Girl and Laura Grimm—
Raye Dean
The Soothsayer and John Grimm—
Gustav Von Seyffrititz
Patsy, the Chorus Girl—Faile Binney

NEW PANTAGES
National Film Corporation presents
"THE KENTUCKY COLONEL"
By Ople Read
Adapted by L. V. Jefferson
Directed by Wm. A. Seltzer
CAST
Col. Remington Osbrey—Jos. J. Dowling
Burwood—Francis McDonald
Gen. Buck Hineman—Frederick Vroom
Mrs. Hineman—Cora Drew
Lamson Hineman—Elinor Field
Ellis Mayhew—Jill Woodward
Jim Brittsides—Fred Kohler
Sam Brittsides—Gordon Griffith
Jack Gap—Dudley Hendricks
Mirandy Gap—Mary Talbot
Lisa Ann Gap—Thelma Salter
Rev. Abner Boyle—Ed. Brody

TALLY’S
Albert E. Smith presents
"BLACK BEAUTY"
With Jean Paige
From the Novel by Anna Sewell
Adapted by George and Lilian Chester
Directed by David Smith
CAST
Jessie Gordon—Jean Paige
Harry Bloomfield—James Morrison
Jack Beckett—George Webb
Derby Ghost—Bobby Mack
Squire Gordon—John Stepping
Lady Wynwaring—Adelle Farrington
John Manly—Charles Morrison
Black Beauty—Himself

Marion Warde—Acting for Stage and Motion Pictures
Music—Make-up—Dancing
Formerly of Blanchard Hall
A Legitimate, Practical School of Results—My Students now Working in Pictures Are Making Good.

729 S. Bonnie Brae—Any West 7th Car
Phone 54498

MARION WARDE

Phone 579-359
Hollywood Taxi Service
"Souter Will Suit You"
By the Mile, Hour, Day, or Week Reasonable Rates

LITTLE and GARMES
COMMERCIAL PHOTOGRAPHY
and "STILL" FINISHING
5874 Hollywood Blvd. (Corner Bronson) 597-602

What Everybody Wants
SCREEN TESTS
LITTLE and GARMES Photographers
5876 Hollywood Blvd. 597-602

ART LEE
Make-up Artist
Yes, I teach you to make up properly.
Kinsley Apartments, Apt. 15
5236 Hollywood Blvd. Phone Holly 2233

CAMERA
Page Fourteen "The Digest of the Motion Picture Industry"
AMERICAN "SHELTERED DAUGHTERS" Directed by Edward Dillon
CAST
Jenny Dark—Justine Johnstone
Jim Dark, her father—Riley Hatch
Pep Mullins—Warner Baxter
French Pete—Charles Gerard
Adele—Helen Ray
Sonia—Edna Holland
Cleghorn—James Laffey
Pinky Porter—Jimmie Lapsley
The Perret—Dan E. Charles

REINACTED "WARNING!"
Gertrude Harrison—Mabel "Sally" Strickland
John Harrison—M. S. Mathews
Frank Harrison—Lester D. Mathews
Adapted and directed by Geo. Holuban

Broadway Pantages
Associated Exhibitors presents
Anna Q. Nilsson in
"WHAT WOMEN WILL DO"
By Charles A. Legue
Scenario by Charles Whittaker
Directed by Edward Jose
CAST
Lily Gibbs—Anna Q. Nilsson
Jim Corling—Earl Metcalfe
Arthur Brent—Allan Forrest
Dr. Joe—George Majoroni
Mrs. Wade—Jane Jennings
Stryker—Riley Hatch

SYMPHONY
Allan Dwan presents
"A PERFECT CRIME"
Story by Carl Casam
Scenario and direction by Allan Dwan
CAST
Wally Griggs—MonteBlue
Mary Oliver—Jacqueline Logan
"Big Bill" Thalne—Stanton Heck
President Halliday—Hardie Kirkland

This Does Not Mean Canvassing
Address—Editor
Laguna Beach, Calif.

Alpha Epsilon—Pauline Vandermeulen—Marion Davies
Dr. John Grant—Norman Kerr
Mrs. Vandermeulen—Edith Shayne
Josefey Vandermeulen—Earl Schenck
Duc De Chavannes—John Charles
The Captain—Thomas Fintlay

Who's Where

ABANDON
Alfred E. Kaufman presents
Dorothy Phillips in
"MAN-WOMAN-MARRIAGE"
Written and directed by Allen Holubar
CAST
Victoria...........................................Dorothy Phillips
The Father.......................................Ralph Lewis
The Mother......................................Margaret Mann
David Courney................................James Kirkwood
Schuyler.........................................Robert Cain
Henshaw........................................J. Barney Sherry
Bodeen..........................................Shannon Day
Milty............................................Frances Parks
Jerry.............................................Emily Chichester

Pick-ups
(Continued from page 7)

The prima-donna, Estelle De Shon, formerly with the original De Koven Opera Company, will be the featured soloist during next week at the Grauman Broadway Theatre. She will be heard in the Santupza number from Mascagni's one-act opera "Cavalleria Rusticana" from the Sicilian tale of Giovanni Vergi, the romanza in which Santuzza tells her sad story of betrayal to Lucia, Turrida's mother. This song, "Voi lo Sapete," was a favorite of Calve, who always gave it a place on her song-recital programs.

TOURNEUR PICTURE COMPLETED

TO MAKE COMEDIES

The Robert L. Fargo Productions will start filming the first of two one-reel comedies a month, starring Harry Mann. They will be released through the Arrow Film Corporation. The Kinema Bureau will do the casting and Miss Bob Hunter has charge of the scenarios. These one-reelers will be filmed at the National Studios.

COMEDIANS SIGN WITH ITALIAN-AMERICAN FILM CO.

"Shorty" Callahan and Steve Soldi have just signed a year's contract with the Italian-American Film Company to make a series of two-reel comedies. The first of the series entitled "Hans and Jans," will go into production shortly.

Goes South

Reginald Lyons whose latest photographic accomplishment is "Black Beauty," is on his way to Tulsa, Oklahoma, to fill an engagement with the W. M. Smith productions starring Franklin Farnum under George Holt's direction.

Mr. Lyons will film eight features for this company.

Marshall Neilan—through the courtesy of Gilson Willett—secured the services of Lucy Fox, Pathe Star, for the John Barrymore picture, "The Lotus Enter," now being completed.

Mr. George Rowan has accepted an engagement as assistant director to Fred Caldwell, who is now directing Catherine Loraine in a series of two-reel comedies. Mr. Rowan was formerly associated with Caldwell in musical comedy.
Vitagraph's Serial King

Who is engaged with the filming of

"The Princess of the Desert Dream"

A FEATURE
Current Reviews
(Continued from page 5)

camera work is satisfactory. Real shots of
Sing Sing are employed as a setting for the
prison sequences.
Mr. Meighan offers an excellent perfor-
mance as Jim Montgomery alias Jack Nelson,
a country boy who wins against terrible
odds. This role is more suitable to the star
than have been several of his previous
ones.
Lois Wilson manages the small but sym-
pathetic leading feminine role, Molly
Bryant, with her customary understanding.
Her work is always human.
George MacQuarrie plays the heavy, or
Kearney, a man hunter. He is quite
typical.
Paul Everton provides a laugh and aids
the plot development in the part of old
Bill, a "white crook."
Good work is done by Kate Bruce and
Guy Oliver in their several scenes as Mrs.
Montgomery and Mr. Bryant.
Tom Forman directed the production,
which was made both here and in the East.

"HABIT"

Ambassador
First National presents the Louis B.
Mayer production, "Habit," featuring an all
star cast headed by Mildred Harris, at the
Ambassador this week. The story, which in
itself is a highly inconsistent drama, is
probably saved by a surprise dream finish,
a method of smoothing over the improbable
which has been out of practice just long
enough to let this one "get by" with the
public. We certainly hope, however, that
our scenarists won’t get into the "habit" of
utilizing this once-so-run-in-the-ground man-
ner of winding up our future screen enter-
tainment. Memories of the days when it
was crammed down our throats on every
hand as the usual course of procedure are
too poignant to permit our taking another
chance.
Photographically the production is satis-
factory, but it was poorly projected when
we reviewed it.
Mildred Harris fails to create any impres-
sion whatsoever as Irene Fletcher, a victim
of the habit of luxury. She is neither fasci-
nating nor wholesome in her work, and cer-
tainly she fails to offer a convincing char-
acterization. Her interpretation in "The
Woman in His House" was superior in every
way to this one.
William Lawrence is well cast and quite
consistent in the role of John Marshall, a
young architect, whom Irene prefers finally
to an expensive wardrobe.
Walter McGrail’s performance of Munson,
the heavy, is the picture’s most command-
ing acting and the best that we have seen
hina do. His personality is suited to this
type of thing.
Emmett C. King is good as Fletcher, Irene’s
bankrupt father, and Ethel Grey
Terry plays Mary Chatres, Irene’s confi-
dante.
Edwin Carewe directed the production for
Mayer.
Miss Mayne Kraske of Omaha is seeing
screenland at close range as the guest of the
Metro Pictures Corporation.

Send $1.00
AGAINT GERMAN FILMS

The Assistant Directors' Association of California passed the following resolutions at its last meeting, April 29th, held in its clubrooms in Hollywood:

1. That competent authorities have not made a peace with Germany, and that a state of war still exists between this country and Germany.
2. That during the war it was found to be a fact that the popular motion picture was the greatest means used to mold public opinion, and our Government did use this vehicle continuously during the great war.
3. That evidence has been conclusively presented by proper and competent authorities that this country is being propagandized by Germany not only to foment civil unrest, but to create a feeling of animosity between the citizens of this country and those of its allies.
4. That at this time American capital is being heavily invested in German film companies and the product of German film producing companies.
5. That motion picture films from these sources are being brought to the United States for exhibition purposes.
6. That these films are being exhibited and advertised not as German films, but as "European films."
7. The above mentioned American capital is now and has been for some time withdrawing its financial support from its American producing enterprises that it might participate in the exploitation of the cheaply purchased German films.
8. This withdrawal of financial support has been the cause of the closing of many motion picture studios in Hollywood and New York.
9. That this closing of studios has been the cause of thousands of men and women being thrown out of employment.
10. Two German films exhibited to date have taken for their subjects the fictionalized lives of two rulers of countries allied with the United States, thus holding up to ridicule those rulers and their countries in the eyes of the American people; therefore,

Be It Resolved, That the Assistant Directors' Association of California does go on record as being unqualifiedly against this most un-American practice of removing the resources of America to a foreign country, particularly Germany; and,

Be It Further Resolved, That Congress should be requested to take immediate action to stop this wrong, either by prohibition of trade with an enemy country or by enacting such tariff laws as will fully protect American industry from the encroachment of these German products which in no way assist in supporting the Government or citizens of this country; and

That copies of this resolution shall be sent to the President of the United States, members of Congress, the Governor of California, State Legislature, the Mayor of Los Angeles and the City Council, the Motion Picture Producers' Association, Motion Picture Directors' Association, and the general public.

Cecil B. de Mille will go on location shortly for scenes in his new production adapted from Leonard Merrick's story, "The Lady and the Laurels."

"Her Own Money," by Mark Swan, and scenarized by Elmer Rice, is to afford a starring vehicle for Ethel Clayton. Work will begin around the last of May. In all probability Joseph Henabery will handle the photography.

Wallace Reid left today for New York, where he will co-star with Elsie Ferguson in the George Fitzmaurice production of "Peter Ibbetson." Mr. Reid is expected to return in July to continue his work at the studio.
EDWARD PEIL
Returned to Los Angeles
Just finished twenty-three weeks with
D. W. Griffith's latest production
“DREAM STREET”
Under
D. W. GRIFFITH'S
Personal Direction
“Dream Street” now running in New York and Philadelphia
Phone 599-941
4211 Delmar Avenue

Save Time and Dollars
and Be Sure

CAMERA! COST
$5.20 per Year on News-stands
$2.00 per Year Mailed to You.
$3.20 You Save.

Other Than Los Angeles, $2.50 Per Year

Ralph Lewis
Playing
Brabazon
in
“Sowing The Wind”
THIS WEEK, KINEMA

At Present With Metro

Playing the Father
in
“Man—Woman—Marriage”
THIS WEEK, AMBASSADOR

Camera! Circulation Department,
4513 Sunset Blvd.
Enclosed find $..................... for
subscription to your
publication.
Name..............................................
Address...........................................
Professional....................................
Non-Professional................................
If non-professional state part of Camera! that is of most
interest to you.
If ever good American scenarios were needed it is in this day of foreign competition. You still have a chance to consider some powerful ones written and prepared for production by FRANCIS POWERS

Address Box 26, Camera!
Eliot Howe
Directing for Benj. B. Hampton
Schlank's Studio Costumers
[ Now under the Management of Matt Silverstein ]
1570 Sunset Boulevard, Los Angeles. Phone 556-730

$75,000 Worth of the Most Exclusive and Fashionable Apparel in the West, Including Evening Gowns, Wraps, Street and Afternoon Dresses, Suits, Riding Habits, Boots, Millinery, and Furs at your disposal.

FOR RENT OR SALE

Personal Attention Given to Special Orders

We Design and Make Our Entire Wardrobe

I know what actors like to eat?

FRED MOORE, Host

Opening Date—May 25th
Luncheon 11 to 2 P. M. Dîner 6 P. M.
GREENWICH INN
5859 Santa Monica Blvd.

Now Open
6365 Sunset Boulevard (Second Floor)
Phone Holly 837

THEATRE PARTIES
PRIVATE PARTIES
PRIVATE DINING ROOMS
The Blue Bird Chop Suey Parlors announce the engagement of a Chinese chef who has prepared real Oriental dishes for the best cafes of New York and San Francisco for the past twenty-five years
Open from 11 A. M. Until Midnight
The Blue Bird Chop Suey Parlors
Across from Muller Bros., near Cahuenga
A Film Fair

Partly because we live in sunny and enterprising California, we know much about stock fairs, fruit exhibitions and such. Indeed we read constantly of them in the papers and note many billboard and placard mentions of them from month to month. Moreover, they have always occurred to us as being very commendable in that the custom of holding them was occasioned by the just pride of the men who, down through the years, have expended their energies unstintingly to perfect the various industries which are thus publicized, and the interest of these people in contributing all possible knowledge concerning their accomplishments to the education of the world. We also recognize the fact that affairs of this sort invariably prove highly profitable to the business of the communities in which they are held, since they attract thousands of open purses within their gates.

Yes, certainly such a practice is a good thing and one to be maintained; which brings us to a subject which we have had under consideration for some days. How much would a world's exposition of the motion picture, staged in Los Angeles, benefit our profession? How much would it mean in dollars and cents for the third industry to gain the attention of the world's big minds for its latest artistic and technical achievements in this manner?

With the Chamber of Commerce behind us, a position which it would occupy to its own great good, who can estimate the extent of the results?

Aside from the financial end, which would in itself encourage an attempt upon the part of the city, what would the moral influence of an undertaking of this kind mean to us, as partners in the furtherance of one of the world's foremost lines of artistic endeavor?

Thus far, we have never properly "cashed in" upon our popularity and we have repeatedly neglected good bets for the elevating of our position otherwise. Why? Still further, a thing of this kind, correctly put over, would bring together, probably at Exposition Park, the best that we can offer in the latest work of our actors, artists, writers, producers, photographers, etc., and the interesting materials with which they gain their effects. Even our contemporaries would learn much.

It is easy to discern why the commercial life of the city would back us in this, for a sufficient campaign would fill to capacity the incoming trains, not only with representatives of the various phases of picture making, but with hordes of tourists, fascinated with the idea of witnessing all filmland on display.

Very nearly as much wealth as poured into San Francisco during the Fair would inevitably be scattered in Los Angeles' midst.

We do not indulge in much impractical pipe dreaming, but this plan seems to us both feasible and vital. What about it?

A Producers' Split?

If one were to listen to current rumors, it would be learned that the foreign film question will quickly split the Motion Picture Producers' Association; that that organization is liable to contain three corporations after the break; that they will represent the capital which has been invested in the cheaper product from "over there," and that the rest of the original body, and by far the largest part of it, will in all probability then create an association of its own, with American production foremost in mind.

It seems that several companies who might otherwise have favorably considered following in the footsteps of their pioneering brothers in the corralling of this continental material, which is so attractively economical (at least to them), have been restrained, as it were, by the agitation against these films which has cropped up over the country. The Independents, of course, have always been opposed to this procedure, and many outfits are quite strenuously inclined to denounce the entire principle.

Indeed, it is not likely that those who have not yet become financially tied up with European producing concerns will do so now. Meanwhile, it is up to those who have, to fight it through or lose their investments.

All very plain, isn't it? At that, we marvel, as we undoubtedly will continue to do, at the financial antics of our very fascinating industry. In the words of the immortal ————, "You never can tell!"

The "Type" Again

This week's reviews brought to mind again the idea that some of our casting directors would do well to forget the word "type" and supply in its place the welcome noun "actor." The fact that a man looks a role certainly does not comprise cleverness on his part, to say nothing of its failure to provide even near-technique. A real actor fills any bill and is an economy to his company. Every man in his place, say we!
U. A. TO MAKE "PEG O' MY HEART"

That the United Artists plan to produce "Peg o' My Heart" with Laurette Taylor has been brought to light through an offer from Hiram Abrams, President of that organization, made to Marshall Nellan to handle the film adaptation of the Manners play.

The picturization of this play has involved a number of court actions resulting in the injunction awarded J. Hartley Manners, the author, preventing Famous Players-Lasky from releasing the motion picture version of the production. Several years ago, with Wanda Hawley in the leading role.

Recent activities indicate that United Artists have secured the motion picture rights and it is said that Laurette Taylor has been engaged to play the role which was here originally.

Mr. Nellan is prevented from accepting Mr. Abrams' offer on account of his own production, which is expected to keep him busy during the next six months.

"LORNA DOONE" IN PRODUCTION

After months of preparation, the designing of costumes and settings, the selection of locales, etc., Maurice Tourneur has started the actual filming of R. D. Blackmore's immortal story, "Lorna Doone," from the adaptation and continuity written by Catherine Red and Cecil Mummford.

Mr. Tourneur is reluctant to mention the names of the various players who will appear in the production, other than the fact that it will be an all-star production which is being cast as the story progresses.

BUSTER KEATON FIRST NATIONAL STAR

Associated First National's newest star is Buster Keaton, who has been making a series of comedies for Metro release.

Keaton is now in New York whether he was reported to have gone to make final arrangements for his marriage to Miss Natalie Talmadge. It is believed that he will continue to produce in Los Angeles.

PREPARING SECOND WALSH PICTURE

Final scenes of "Serenade," the R. A. Walsh production, have been taken on the Brumton lot and the film is to be titled and edited simultaneously with the preparation of the script of "Kindred of the Dust," the next Walsh production.

Mirlam Cooper, who played the leading female role in "The Oath," and "Serenade," will also be the heroine in the next R. A. Walsh production.

FIRST KIRKWOOD FEATURE READY

The first of the Lasky productions featuring James Kirkwood has been shipped to New York and will be released shortly for a Broadway showing. "The Wise Fool," developed by Gilbert Parker's "Money Master," is the title of this Paramount picture, which was directed by George Melford.

PHIL HURN SCENARIST

Philip H. Hurn is responsible for the continuity of the current Rockett picture, "Handle with Care." The play was reconstructed for the screen from a Charles Belmont Davis story, "All the Men Who Would Die for Her."

CASTS OF THE WEEK

"THE MASLOCITE OF THE THREE STAR" Directed by Jack Ford CAST

Hoot Gibson Byron Musson Dorothy Welbot Clara Horton J. Furrall McDonald Francis Ford Buck Conners Wm. Robert Daly Jim Corey Charles Newton Ed Jones

"CONFLICT" Directed by Stuart Paton CAST

Priscilla Dean Herbert Rawlinson Edward Connelly Hector Sarno Martha Mattox L. C. Shumway Sam Allen C. L. Anderson Milt Brown Bill Gillis

"CHRISTINE OF THE YOUNG HEART" Directed by Lee Kohlmar CAST

Gladys Walton Hugh Saxon William Worthington Frederick Vogeding Kerrie Lucas Freeman Wood Milton Markwell The Deloria Twins Robert Dunbar Dwight Crittenden Leigh Wynn Ola Norman Jean Delbac Border Feature Film Corporation

"THE ONLY GIRL" Directed by Harry Moody Grant Merrill Peggy Parken T. C. Jack Wesley Warner "Buck" Wallace Red Thorpe

"PEG O' MY HEART" Directed by Jack Ford

Hoot Gibson Byron Musson Dorothy Welbot Clara Horton J. Furrall McDonald Francis Ford Buck Conners Wm. Robert Daly Jim Corey Charles Newton Ed Jones

WALLACE MACDONALD

Who Plays the Son in "The Sage Hen"
“THE EDUCATION OF ELIZABETH”

California

This is a great week for Paramount comedies. Even the California is showing one in the Zanuck produced production, “The Education of Elizabeth,” which stars Billie Burke. The scenario, which is by Elmer Harris, is not balanced although not particularly new or startling little affair, containing some excellent characterizations and good contrasts. The locations and sets are consistent and the photography adequate.

Billie herself is charming and altogether satisfies her performance of Elizabeth Banks. Her few chorus girl, who finds it necessary to “improve” that she may merit her blue-blooded but unromantic fiancé. She is delightfully awkward and slanty, and her old pep is present in large quantities. Her girlliness is quite remarkable.

Lumsden Hare is himself responsible for an excellently rendered part. He gives a bald-headed aristocrat Thomas Fairfax who, despite his family traditions and middle age, is a perfect gentleman in disposition and a hankerling for the bright light, manner in which he manipulates his two rowdy lady loves “gets over” his character to a fine degree.

Donald Cameron really plays the leading male part, Harry Fairfax, but his action is far from complicated. In fact it is unusually brief.

Edith Shayne is very good as Lucy Fairfax, the spinster, who educates Elizabeth only to be rejuvenated herself. Her work is always finished.

Frederick Burton in the role of her elderly suitor, Charles Middleton, is quite amusing. Harold Rosson, Helen Dahi, Kay MacClaud, and Frank Goldsmith are included in the list of players.

Edward Dillon handled the direction of this picture, which was made in the east.

“TWO WEEKS WITH PAY”

Clune’s

A Reprint picture which is somewhat more entertaining than that company’s usual exploitation, is this week’s release, “Two Weeks With Pay,” starring Bebe Daniels. At that, it doesn’t contain the valuable characterizations that “Ducks and Drakes” had to its credit, either in the way of story, characterizations or subtitles. It is a tale of a shop girl who poses as a moving picture star for several more or less worthy reasons, and is relieved by new angles. However, some artistic sets and ample photography add their share to the satisfaction of the piece.

Miss Daniels is seen in the role of Pansy O’Dowell, whose striking resemblance to Marie La Tour, a screen actress, lends her to borrow the latter’s identity for a space in the name of charity and romance. The star also plays the La Tour part which, while necessary to the plot development, involves little or no action. The former role Miss Daniels treats about as usual. It will please her followers.

The masculine lead is competently filled by Jack Mulhall, who does J. Livingston Smith energetically. This gentleman also has a heart, is a near death late in the production, and reveals little or no action. The former role Miss Daniels treats about as usual. It will please her followers.

Mr. Mulhall is certainly doing his share of Reallinking.

James Mason is excellently suited to his part,那个大坏蛋, the heavy. Mason has upon his list some of the “dirtiest” villains that we have seen celluoided.

Walter Hiers, George Periolat, Frances Raymond and Lucien Littlefield all handle supporting roles well.

Maurice Campbell directed the production.

“BURIED TREASURE”

Grauman’s Rialto

Famous-Players releases this week the Cosmopolitan production, “Buried Treasure,” featuring Marion Davies. It will have an indefinite engagement in this city. The play, which is taken from a story by F. W. Cameron.

Edith Shayne is good as Mrs. Vanderploven and Earl Schenck plays their son, George.

John Charles makes a spectacular villain out of Duc De Chavannes, to say the least. He gives the best performance of the vocal conversational pest that we have seen. He even sets our nerves on edge away down in the audience. We sympathized with poor Marion for most of his volubility was directed at her head.

George D. Baker both directed the picture and scenarized the story.

“THE TRAVELING SALESMAN”

Grauman’s

Enlivening indeed is Walter Woods’ adaptation of James Forbes’ laughable stage comedy, “The Traveling Salesman,” which was prepared for the consumption of Roscoe Arbuckle. In it a great deal is made of some of the play’s best parts; and much of the original amusing conversation is presented in the titles. The small-town atmosphere is realistic as are the country types.

The production, which will draw many who enjoyed the stage version, will be well photographed and cut.

“Fatty” is quite in his element in the title role. In fact, his get-up and personality could scarcely be more appropriately set than it is in the part of Bob Blake, a rotund drummer, whose line is woman’s love and whose heart is unaffected—for a while. Arbuckle’s physique is greatly in his favor in this instance. Of course he depends upon several of his old slapstick “gags” to obtain laughs but these are logical reasons. As a whole his performance is exceedingly enjoyable.

Betty Ross Clark makes of Beth Elliott the same demure, wholesomely capable village girl that we all have known.

Frank Holland and Wilton Taylor are the typical small town merchant, Royce, and Drury, the politician. It is easy to imagine them as opposing forces of anything desirable.

Lucille Ward as the well meaning busybody of Grand River, adds a comedy characterization that is included in the scenario addendum.

Richard Wayne and George Pearce are good in minor parts.

Joseph Henabery directed the picture for Paramount.

“OVER THE HILL”

Philharmonic Auditorium

Possibly because, after the ravings of our Eastern press brothers, we anticipated too much in Fox’s “Over the Hill,” we were greatly disappointed. We had expected a powerful drama comparable with “Way Down East,” chuck full of wonderful characterizations and presented in a technically irrefutable manner. Instead, we found a poor scenario in which a proper balance of comedy and pathos has not been struck. The picture which we have seen, far from ordinary performances, and a production which in spots is scarcely standard technically. This adaptation of Will Carleton’s superpathetic manner, will save one, far from extraordinary performances, and a production which in spots is scarcely standard technically. This adaptation of Will Carleton’s superpathetic manner, will save one, far from extraordinary performances, and a production which in spots is scarcely standard technically. This adaptation of Will Carleton’s superpathetic manner, will save one, far from extraordinary performances, and a production which in spots is scarcely standard technically. This adaptation of Will Carleton’s superpathetic manner, will save one, far from extraordinary performances, and a production which in spots is scarcely standard technically. This adaptation of Will Carleton’s superpathetic manner, will save one, far from extraordinary performances, and a production which in spots is scarcely standard technically. This adaptation of Will Carleton’s superpathetic manner, will save one, far from extraordinary performances, and a production which in spots is scarcely standard technically. This adaptation of Will Carleton’s superpathetic manner, will save one, far from extraordinary performances, and a production which in spots is scarcely standard technically. This adaptation of Will Carleton’s superpathetic manner, will save one, far from extraordinary performances, and a production which in spots is scarcely standard technically. This adaptation of Will Carleton’s superpathetic manner, will save one, far from extraordinary performances, and a production which in spots is scarcely standard technically.

Anders Randolf inserts much of his forceful personality into the interpretation of WM. Vanderploven, the “pirate of Wall Street” and Pauline’s inescapable parent. William certainly is a discerning terror when one considers the meek position usually accepted with thanks by the modern American father of grown children. For a business man he also takes an unusual interest in the most casual movement of his family.

William Welch also does some good act.

(Continued on page 17)
A. D. A. NOTES

William Fox left on the 11th with Director Fred Jackman for Pensacola, Florida, to do stunts in the production of Dick Jones' story, "Molly-O," featuring Mabel Normand, for Mack Sennett productions.

Jack Laver was elected to succeed L. A. Howland, who has completed his term on the Board of Governors, A. D. A., as Manager of the Publicity Department.

Charles Hubar is assisting Director Joe Franz in the direction of Bill Desmond at Branton Studios.

Frank Gerrechty will leave shortly with Director Wesley Ruggles for Louisana, when they will use a small factory town in the production of "Slippy McGee," featuring Wheeler Oakman for Moreno Productions.

Frank Thorne is playing a heavy for Chester Bennett who is directing Tony Moreno.

Joe McDonough reports his director, J. P. McGowan, has started on the second of a series of five-reel pictures for Herald Productions featuring J. P. McGowan. The name of the story is "Discontented Wives."

Charles Stalings reports that Director Reginald Barker will start shooting "Mother" at Thomas H. Ince Studios, very soon.

Rhody Hathaway and his director, Mark Goldlane, have just completed a two-reel comedy for Goldwyn at the National Studios.

Dick Sherer is assisting Director Francis Grandon in the production of "The Bulldog Spirit" at National Studios.

Bill Crinley has finished playing a part for L. N. Reynolds at the Tom Mix Productions.

Roy H. Marshall has been appointed Acting Adjutant of Hollywood Post No. 43, American Legion, of which he is a member of the Executive Committee.

L. A. Howland has been appointed by the Association to represent them in the Loyal American Film League.

James Mason plays an important part in "The Sage Hen."


Doc Bytell is cast as the butler with Mary Pickford in "Little Lord Fauntleroy."

Wade Boteler plays the inspector in George Seabrook's "One Man in a Million."

Frank Hayes has been engaged by Ben B. Hampton for his next production. This will be his sixth consecutive picture with Hampton.

J. Gunns Davis is at present with Chester Bennett at Vitagraph in "The Secret of the Hills."

Herbert Rawlinson will play opposite Priscilla Dean in her forthcoming Universal picture, "Conflict."

Arthur Stuart Hull has been secured by Director Edwin Carewe for one of the two principal masculine roles in Anita Stewart's supervising cast in "A Question of Honor," a Louis B. Mayer-First National production.

Rudolph Berghold, who has photographed Madame Nazimova's six latest Metro productions, is doing the camera work for George D. Baker's first Metro picture, "The Hunch," in which Gareth Hughes is featured.

Wedgewood Nowell will play an important part in Viola Dana's newest Metro picture, "The Match Breaker," which Dallas Fitzgerald is directing, and has gone on location with the company to Coronado Beach.

Catherine Albert

Who Has Signed to Play the Lead in Three Productions With the Italian-American Film Co.

Who's Where on Los Angeles Screens

California

J. E. Williamson presents

"WET GOLD"

By J. E. Williamson

Directed by Ralph Ince

John Crowell—Ralph Ince
Grace Hamilton—Aleene Burr
Col. Hamilton—Thomas McGrane
Chubbly Madison—John Butler
James Chipman—Charles McNaughton
Chauffeur—Harry McNaughton
Maid—Alecia Turner

B. B. Hampton presents

"THE DWELLING PLACE OF LIGHT"

By Winest Churchill

Directed by Jack Conway

CAST

Janet Butler—Claire Adams
Brooks Insall—King Baggott
Claude Dixman—Robert McKim
Chester Sprotle—Ogden Crane
Elise Butler—Lassie Young
Hannah Butler—Lydia Knott
Edward Butler—George Berrell
Julia Gallagher—Debias Becker
John Gallagher—William Mong
Mrs. Gallagher—Aggle Herring
James Royle—Nigel de Bruller
Guido Antonelli—C. H. Murphy

(Continued on Page 14)

Betty Blythe to Remain East

Betty Blythe, who went East recently to confer on future plans, has decided to remain in New York and has leased an apartment there.

Mildred Davis is vacationing with school friends of Tacoma, Wash.

Robert B. Kurlle, A. S. C., will photograph Anita Stewart's new picture.

Eddie Hearne will appear opposite Anita Stewart in her next Louis B. Mayer production.

Mrs. Charles C. Craig has a part in the forthcoming Pathe production, "The Heart Line."

Frederick Vroom plays an important part in "The Heart Line" about to be released by Pathe.

Martin Best and Philip Sleenman are cast in "The Heart Line," about to be released shortly.

Eva Gordon will be seen shortly in "The Heart Line," a Frederick A. Thomson Pathe production.

King Baggott and Fritzl Brunette have important parts in "The Butterfly Girl," starring Marjorie Daw.

Truman Van Dyke is playing the yent leader in Charles Ray's college picture, "The Early Bird."

Victor Rottman is cast in "Oh Buddy," the forthcoming Christie Comedy, which William Beaudine is directing.

Ogden Crane has an important part in "Oh Buddy," which is now in production at the Christie Studios.

Cecil Holland is playing the part of Roger Unthank in George Melford's Paramount production, "The Great Impersonation."

Mary Harron plays a part in "The Heart Line," directed by Frederick A. Thomson, which is booked for early release by Pathe.

John Stepping, who has just finished an engagement at Vitagraph, has signed with Metro to enact an important part in George D. Baker's first production, "The Hunch," in which Gareth Hughes is featured.

Edward Flanagan, formerly of the vaudeville and motion picture team of Flanagan and Edwards, has been selected for an important role in "The Hunch," George D. Baker's initial production with Metro.

"Outwitting the Timber Wolf" is the next offering of "The Adventures of Bill and Bob" series, scheduled for release by Pathe during the week of May 29th.

Miss Joan Morgan, English screen star, will be seen opposite Bryan Washburn in his next picture, "The Road to London," soon to be released by Pathe. This production was filmed in London.

Billie Rhodes has been engaged by Weber Cullison of Clever Comedies to play the leading feminine role in support of Victor Potel in "The Stolen Umbrella," the second of the series of thirty-five Ellis Parker Butler stories of "Philo Gubb," which Mr. Cullison has under production.

(Continued on Page 18)
GEORGE BEBAN ARRIVES THIS WEEK

After a transcontinental tour lasting over a period of six months, and taking in every important center in the United States and Canada, in behalf of the uplift of the silent drama, George Beban, character star of stage and screen, returns to Los Angeles this week.

An elaborate reception will be tendered the star upon his arrival, with Marco Helleman acting as chairman of the reception committee which will consist of important business men, social workers, and motion picture stars and executives.

Mr. Beban will make his appearance at the Kinema theatre, starting Saturday, May 21st, and from the stage of that playhouse will personally speak on the better and cleaner pictures topic in conjunction with the showing of his latest photoplay “One Man in a Million.”

Immediately after his Kinema engagement, Mr. Beban will re-open his studio doors and resume his production activities.

CENSORSHIP BEATEN IN 31 STATES

The states now most recently repudiating legalized censorship are Rhode Island, Michigan, Wisconsin and California. In Ohio, a measure further controlling the exhibition of pictures was defeated. Other states which have recently proposed censorship measures during the closing legislative season are: Colorado, Delaware, Idaho, Indiana, Iowa, Maine, Minnesota, Missouri, Montana, Nebraska, New Hampshire, New Jersey, New Mexico, North Carolina, North Dakota, Oklahoma, Oregon, South Carolina, South Dakota, Tennessee, Texas, Utah, Vermont, Washington and Wyoming. Censorship was also defeated in the District of Columbia. In New York the Lusk-Clay measure is still awaiting action of Governor Nathan Miller.

MORTIMER ENGAGED BY MAYER

Louis B. Mayer has made Edmund Mortimer, one of the largest and production executive, a member of his studio staff to do special work on his pictures as associate with the directors in charge. His first work will be on “The Question of Honor,” Anita Stewart’s vehicle.

In company with Wallace Fox, assistant director, Mr. Mortimer left recently for a mining camp north of Belden, California, where he will make arrangements for Mr. Carewe to film a number of exteriors.

Previous to joining the Mayer forces, Mr. Mortimer was production manager for Maurice Tournier.

PHOTOPLAYERS LEAVING FOR EAST TO SEE DEMPSEY-CARPENTER BOUT

Immediately upon completion of his work in the present Lois Weber production, Louis Calhern will leave for the East, to be present at the Carpenter-Dempsey fight. Mr. Calhern will be accompanied by Earle Hughes, Jack Dougherty, Philip Hubbard and Wilbur Higby, who are working in Miss Weber’s latest photoplay.

NEW BUILDING AT UNIVERSAL FOR SCENARIO DEPARTMENT

A new building is being erected at Universal City to house the scenario department. It will face Lankershim Boulevard and will be located between the hospital and the automobile entrance to the studio.

GEORGE BEBAN ARRIVES THIS WEEK

After a transcontinental tour lasting over a period of six months, and taking in every important center in the United States and Canada, in behalf of the uplift of the silent drama, George Beban, character star of stage and screen, returns to Los Angeles this week.

An elaborate reception will be tendered the star upon his arrival, with Marco Helleman acting as chairman of the reception committee which will consist of important business men, social workers, and motion picture stars and executives.

Mr. Beban will make his appearance at the Kinema theatre, starting Saturday, May 21st, and from the stage of that playhouse will personally speak on the better and cleaner pictures topic in conjunction with the showing of his latest photoplay “One Man in a Million.”

Immediately after his Kinema engagement, Mr. Beban will re-open his studio doors and resume his production activities.

CENSORSHIP BEATEN IN 31 STATES

The states now most recently repudiating legalized censorship are Rhode Island, Michigan, Wisconsin and California. In Ohio, a measure further controlling the exhibition of pictures was defeated. Other states which have recently proposed censorship measures during the closing legislative season are: Colorado, Delaware, Idaho, Indiana, Iowa, Maine, Minnesota, Missouri, Montana, Nebraska, New Hampshire, New Jersey, New Mexico, North Carolina, North Dakota, Oklahoma, Oregon, South Carolina, South Dakota, Tennessee, Texas, Utah, Vermont, Washington and Wyoming. Censorship was also defeated in the District of Columbia. In New York the Lusk-Clay measure is still awaiting action of Governor Nathan Miller.

MORTIMER ENGAGED BY MAYER

Louis B. Mayer has made Edmund Mortimer, one of the largest and production executive, a member of his studio staff to do special work on his pictures as associate with the directors in charge. His first work will be on “The Question of Honor,” Anita Stewart’s vehicle.

In company with Wallace Fox, assistant director, Mr. Mortimer left recently for a mining camp north of Belden, California, where he will make arrangements for Mr. Carewe to film a number of exteriors.

Previous to joining the Mayer forces, Mr. Mortimer was production manager for Maurice Tournier.

PHOTOPLAYERS LEAVING FOR EAST TO SEE DEMPSEY-CARPENTER BOUT

Immediately upon completion of his work in the present Lois Weber production, Louis Calhern will leave for the East, to be present at the Carpenter-Dempsey fight. Mr. Calhern will be accompanied by Earle Hughes, Jack Dougherty, Philip Hubbard and Wilbur Higby, who are working in Miss Weber’s latest photoplay.

NEW BUILDING AT UNIVERSAL FOR SCENARIO DEPARTMENT

A new building is being erected at Universal City to house the scenario department. It will face Lankershim Boulevard and will be located between the hospital and the automobile entrance to the studio.

GEORGE BEBAN ARRIVES THIS WEEK

After a transcontinental tour lasting over a period of six months, and taking in every important center in the United States and Canada, in behalf of the uplift of the silent drama, George Beban, character star of stage and screen, returns to Los Angeles this week.

An elaborate reception will be tendered the star upon his arrival, with Marco Helleman acting as chairman of the reception committee which will consist of important business men, social workers, and motion picture stars and executives.

Mr. Beban will make his appearance at the Kinema theatre, starting Saturday, May 21st, and from the stage of that playhouse will personally speak on the better and cleaner pictures topic in conjunction with the showing of his latest photoplay “One Man in a Million.”

Immediately after his Kinema engagement, Mr. Beban will re-open his studio doors and resume his production activities.

CENSORSHIP BEATEN IN 31 STATES

The states now most recently repudiating legalized censorship are Rhode Island, Michigan, Wisconsin and California. In Ohio, a measure further controlling the exhibition of pictures was defeated. Other states which have recently proposed censorship measures during the closing legislative season are: Colorado, Delaware, Idaho, Indiana, Iowa, Maine, Minnesota, Missouri, Montana, Nebraska, New Hampshire, New Jersey, New Mexico, North Carolina, North Dakota, Oklahoma, Oregon, South Carolina, South Dakota, Tennessee, Texas, Utah, Vermont, Washington and Wyoming. Censorship was also defeated in the District of Columbia. In New York the Lusk-Clay measure is still awaiting action of Governor Nathan Miller.

MORTIMER ENGAGED BY MAYER

Louis B. Mayer has made Edmund Mortimer, one of the largest and production executive, a member of his studio staff to do special work on his pictures as associate with the directors in charge. His first work will be on “The Question of Honor,” Anita Stewart’s vehicle.

In company with Wallace Fox, assistant director, Mr. Mortimer left recently for a mining camp north of Belden, California, where he will make arrangements for Mr. Carewe to film a number of exteriors.

Previous to joining the Mayer forces, Mr. Mortimer was production manager for Maurice Tournier.

PHOTOPLAYERS LEAVING FOR EAST TO SEE DEMPSEY-CARPENTER BOUT

Immediately upon completion of his work in the present Lois Weber production, Louis Calhern will leave for the East, to be present at the Carpenter-Dempsey fight. Mr. Calhern will be accompanied by Earle Hughes, Jack Dougherty, Philip Hubbard and Wilbur Higby, who are working in Miss Weber’s latest photoplay.

NEW BUILDING AT UNIVERSAL FOR SCENARIO DEPARTMENT

A new building is being erected at Universal City to house the scenario department. It will face Lankershim Boulevard and will be located between the hospital and the automobile entrance to the studio.
Production Notes
(Continued from Page 4)

NEW WESTERNS IN PRODUCTION

At the Film Art Studios a series of twelve five-reel feature westerns is being produced featuring Lee Hill and Georgia Hopkins. Another company will produce a series of two-reel westerns, and casting for the first of this series will begin in a few days at the Russell-Griever-Russell Studios.

D. D. Hare, supervising director of the Film Art Studios, has just finished cutting "Pals of the West," a five-reel western written and directed by E. Middleton. These westerns will be released through Capital Film Co., Russell-Griever-Russell.

NORMA TALMADGE'S NEXT RELEASE TITLED


It will be released early in August.

JUANITA HANSEN STARTS SERIAL

The initial chapter of the Pathe serial productions, formerly titled "The White Elephant," which is being filmed in the Edna Ferber story of the same name, Mabel Julian Scott is playing the title role with all other cast in support.

Joe Martin, orang-outang star, appears as a bell-hop in his forthcoming animal comedy upon which he is now working. Harry Burns is directing while A. C. Stecker is handling the clever monkey-shiner.

NEW TITLE FOR STAHIL PICTURE

"Retribution" has been selected as the permanent name for the first of the John M. Stahl Productions. The picture, made by Mr. Stahl under the working title of "The Child Thou Gavest Me," was completed several weeks ago and is now practically through the cutting stage. It is expected that the finished negative will be ready for shipment East within the next few days.

Perry N. Vekroff is author of the story, which was scanned by Madge Tyrene.

CHRISTIE COMEDIES

"Oh Buddy!" has been selected as the title for one of the new comedies which William Beaudine is directing featuring Neal Burns. "Oh Buddy!" will follow in the new Christie series, "Nothing Like It," which is being made under the direction of Al Christie.

Frederic Sullivan is starting a new Gayety Comedy, which will be entitled "Standing Pat," for early release through Educational. This single-reeler features Teddy Sampson and Henry Murdock. The story is by Ward Caulfield.

CASTS OF THE WEEK

(Continued from Page 4)

Universal
"THE SACRED MASTERS"
Directed by Fred LeRoy Granville
CAST
Frank Mayo Mae Collins
Doris Deane Herbert Fortier
Oliver Cross "Smoke" Turner
Nick Deluiza Carl Silvers

CASTS OF THE WEEK

Joe, W. Schenck Productions
"REGENERATION ISLE"
Directed by Albert Parker
CAST
Norma Talmadge Harrison Ford
Montagu Love Cooper Cliffe
Mabel Bart Michael "M. Barnes"
E. Fernandez Frazer Cudler

Louis B. Mayer Productions
"A QUESTION OF HONOR"
Directed for Edwin Carewe
CAST
Anita Stewart Walt Whitman
Arthur Stewart Hull Edward Hearn
Ed Brady Bert Sprote
Frank Beal

BUTLER STARTS SECOND PRODUCTION

David Butler will commence work at once on his second feature production, the title of which is "Ring-Bang-Boom." It has been adapted to the screen from an Earnest Goldman story which ran in the All Story magazine recently.

The cast has not yet been selected but Fred J. Butler, father and director of the star, is busily engaged in this work at present. George W. Stout will retain his capacity of production manager and the picture will be made at the Robert Brunton studios where "Making the Grade," the first Butler special, was filmed.

NEW PRODUCING COMPANY

A new producing company, known as Zenith Features, Inc., has leased space at the Louis B. Mayer Studios, and has engaged Theodore Wharton to direct its first feature, "The Besetting Sin," from an original story by Louis Moran. The present plans of the company include the making of four big productions a year, which will be filmed with all-star casts. Production activities will start at once.

HAMILTON-WHITE COMPANY COMPLETING SOUTH-SEA ISLAND COMEDY

Work is progressing rapidly on the new Lloyd Hamilton-Jack White comedy at their Hollywood studio. This picture, which will be released by Educational, and is laid in the South Seas, is as yet unsold. Director Jack White will personally supervise the cutting.

Harry "Snub" Pollard, with his mother, recently motored to San Bernardino where they visited friends.

Frank Grandon is in the midst of his new feature, "The Guiding Spirit," which is in production at the National Studio.

BARCELONA TAXI
CADILLAC SEDANS AND LIMOUSINES, $2.50 PER HOUR
Ready for Locations Any Moment
CHEAPEST TRAVEL BETWEEN STUDIOS OR TOURING
6754 Hollywood Boulevard

HOLLY 3624
THE PROCESS OF DEDUCTION  
(Continued)

CHAPTER II

We started out last week to build a dramatic plot around a big, strong character and use these dramatic situations. Our character was a prospector and the situation was "His sacrifice—the love of a woman for the sake of his honor." This immediately put into action our process of deduction. The first questions which naturally arise are: "Who is the woman?" "How does she arrive in such an isolated section of the country?" "What chain of circumstances might lead up to the necessity of his sacrificing her love?"

If we are going to make a one or two reel story out of this, we might simply have the girl come in on a camping trip, with her father, or friends, and then involve her and the prospector in the situation which will lead up to the climax. Let us say, however, that we are going to make out of this, a five reel plot. That means that we must have more—which will bring on additional dramatic situations.

I happened to pick up a newspaper this morning and I saw that Eddie Rickenbackers is going to make a cross country flight in an aeroplane. This suggests an idea. Suppose that we use an aeroplane as a means of bringing the girl into the canyon occupied by the prospector. The plane might get lost in the clouds and, going into a tail spin, falls into the underbrush near the prospector's camp. This immediately brings up the question: "Why is the girl making a cross country flight?" "Is she alone, or is she accompanied by some one?" The idea of her being accompanied by some one suggests another character, who might be a young man—an aviator who is in love with her.

Ah! we have it. Let us use this young fellow as a means of bringing about the situation. The aviator (or the prospector called upon to sacrifice the girl to the aviator)? Here is a rule that I always follow in building up a plot: Never introduce an extra character excepting when it is necessary to place your principals in dramatic situations, in which they cannot place one another. Right here it looks as if we will have to introduce another character. His entrance will be logical, however. Let us assume that the girl has a very severe old father, who has obliged all along to her taking up aeronautics. Suppose the young aviator and the girl start on the cross country flight. The knowledge of the father—that they get separated in the clouds, and that after the girl falls the aviator returns to the town in the valley below. It is a very easy matter to see that there is going to be a decision of some kind in the girl's father learns what has happened. It would be intensely interesting and captivating. Do not confuse the need, that the young aviator restore the girl in a given period of time, on penalty of death. It is logical to assume that the young aviator would make a trip back over the mountains in search of the girl. Now we must have the young aviator fall into the hands of the prospector. The prospector, who has fallen in love with the girl, must not be found. That young fellow is in danger of losing his life if the girl is not restored. This places our prospectors right where we want him. If he conceals the girl, she will not be aviator fall to her father, the aviator will lose his life, and the girl will remain in the canyon for him. His honor is certainly involved in this situation.

Now we have simply worked out a mere idea for a dramatic plot. It is far from a finished story. The three principal reasons why beginners at the business of scenario writing fail to sell their stories is that they do not submit plots to the studios that are completely worked out. There is too much left for the salaried staff writer to do and the producer figures that if he has to pay his staff he wants to write the story that it is not worth while to buy it from the outside. In the old days, when studios paid twenty-five and fifty dollars for scenario plots, they were working out plots. Today, when they are paying from two hundred and fifty dollars up, they want plots worked out in detail.

In our next installment, we will apply our process of deduction to the task of further complicating the plot which have started, and build it up with more dramatic situations.

THE MARKET

I am still looking for some five reel society dramas, for the eastern producer, who has recently arrived in Los Angeles and who expects to start production about the first of November. He has decided upon one story, but will need five more.

A couple of calls have come in for some censor-proof, two reel westerns with a male leading. The leading man for this company is an ordinary young, red-blooded cow puncher type. They do not care so much about stock, but want to make him give their star a chance to act.

The producing company, which is in the market for a five reel farce comedy of the type of comedy which Fred Index is handling, wants to cast the picture this week because I made the statement in the last issue of Camera that it was supplied with stories. While it was forced to have its staff write a story, the company is still in the market and does not want us to cease our efforts to secure more material.

In the meantime, another company—a new one—states that it is in the market for the same type of stories.

Three different companies are immediately in need of stories featuring a blond ingenue of the tomboy type. What they want is something on the Constance Tolmadge order.

A scenario writer in San Francisco wrote me the other day and "bowled me out" for not giving the names of the producers who are in the market for the stories which I describe in these columns every week.

For the information of others who might feel the same way, I might say that Camera has been adopted as the official publication of The Photoplaywrights' League of America, and that the page which is edited by me is used by me in keeping our membership, the most of whom are subscribers, advised as to current market demands.

MEIGHAN AFTER EXTERIORS

Tom Meighan and the "Cappy Ricks" company leave for Boston today to secure exterior for the picture which Tom Forman is directing. The company includes Aline Astor. The ship-wreck will be filmed off the Maine coast.

TOURNEUR BUYS ORIGINAL

Maurice Tourneur has purchased "Coals of Fire," an original story by Malcolm Mollan. He will probably produce it after "Lorna Doone."

NEW PATHE SERIES

Pathe announces for early release a series of short reels to be known as Pathe Screen Studies. The releases will be composed of material which Pathe has been holding for some time. Colored pictures will be used in some of the issues.

DEVIL DOG DAWSON HOXIE'S NEXT

"Devil Dog Dawson" will be title of the June release of the second Jack Hoxie series, according to Arrow, who are handling these pictures in the independent field.

NEW RELEASE FOR FEDERATED

"Screen Snapshots," showing intimate touches of the daily lives of film stars, will be distributed by Federated during the next year.

NEW URBAN SERIES

Charles Urban is making a series of pictures which he will call "Modern Truths from Old Fables." They will be taken from the classics.

NEW B. B. HAMPTON PRODUCTION

Frank Hayes and Betty Brice have been added to the cast of "Heart's Haven," Benjaming B. Hampton's latest production, which starts this week. Elliott Nugent and Jean Hersholt will direct, with F. H. Sturgis and Gus Peterson as their respective cameramen.

WILLAT LEAVES FOR NEW YORK

C. A. (Doc) Willat, President and General Manager of the Willat Productions, Culver City, left Thursday with a print of "The Face of the West," Irvin V. Willat's latest feature for Hodkinson release. While there he will confer with the Hodkinson officials concerning the forthcoming Willat productions.

LeRoy Stone has completed the cutting of Irvin V. Willat's newest production, "The Face of the World."

George Bunny has completed his tenth comedy, "Why Worry?" for Goldwyn release, and will start immediately on another.

Joe Mitchell has been added to the scenario staff of the Hallroom Boys Comedies and will collaborate with Lex Neal, who is in charge of the scenario department.
### Pulse of the Studios

<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>CAMERAMAN</th>
<th>ASST. DIRECT.</th>
<th>SCENARIST</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>APACHE TRAIL PROD'NS</td>
<td>Globe, Ariz.</td>
<td>W. A. Tobies, 212 Superba Bldg., L. A.</td>
<td>Bdyw. 6271</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ARYAN PRINCESS PICTURES</td>
<td>Chas. Bell, Gen. Mgr. National Studio.</td>
<td>Holly 4470</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frank Granston</td>
<td>Wm. J. Dux</td>
<td>Wm. Jober</td>
<td>Roos Fisher</td>
<td>Dick Sheer</td>
<td>Roos Fisher</td>
<td>&quot;The Guiding Spirit&quot;</td>
</tr>
<tr>
<td>Chuck Rosen</td>
<td>Jimmie Adams</td>
<td>Ray Adams</td>
<td>J. M. Davy</td>
<td>Al Austin</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>BERWILLIA STUDIOS</td>
<td>Santa Monica Blvd.</td>
<td>Ben Wilson, Gen. Mgr. and Casting.</td>
<td>Holly 157</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ben Wilson</td>
<td>Duke Worne</td>
<td>Al Rogers</td>
<td>King Gray</td>
<td>Wm. Lois</td>
<td>Wm. Lyer</td>
<td>Joe Dixon</td>
</tr>
<tr>
<td>BORDER FILM FEATURE CORP.</td>
<td>Rex Thorpe, General Manager.</td>
<td>Bisbee, Arizona.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harry Moody</td>
<td>H. Moody</td>
<td>Grant Merrill</td>
<td>Joe Cook</td>
<td>Thope</td>
<td>Merrill</td>
<td>Staff</td>
</tr>
<tr>
<td>BRUCE CARTER PROD'NS</td>
<td>Montague Studios.</td>
<td>Arnold Aldrich, Casting.</td>
<td>San Francisco.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bruce Carter</td>
<td>All Star</td>
<td>Harry Rathbun</td>
<td>Arnold Aldrich</td>
<td>Staff</td>
<td>Comedy Newsheets</td>
<td>Schedule</td>
</tr>
<tr>
<td>Ben Wilson</td>
<td>Duke Worne</td>
<td>Al Rogers</td>
<td>King Gray</td>
<td>Wm. Lois</td>
<td>Wm. Lyer</td>
<td>Joe Dixon</td>
</tr>
<tr>
<td>CALIFORNIA PRODUCERS CORP.</td>
<td>7100 Santa Monica Blvd.</td>
<td>577402</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Noe Smith</td>
<td>Peggie Morris</td>
<td>Edward Williams</td>
<td>Irving Reis</td>
<td>Frank Methe</td>
<td>Cliff Saum</td>
<td>Staff</td>
</tr>
<tr>
<td>CARTER DE HAVEN PROD'NS</td>
<td>Ben H. Cohen, Bus. Mgr.</td>
<td>3800 Mission Road.</td>
<td>Lincoln 2120</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lloyd Ingraham</td>
<td>&quot;The De Havens&quot;</td>
<td>&quot;Harry McCull&quot;</td>
<td>&quot;My Lady Friend&quot;</td>
<td>5th Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHAPLIN, CHARLIE, STUDIOS.</td>
<td>Allan Garcia, Casting.</td>
<td>1416 La Brea Ave.</td>
<td>Holly 4070</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Charlie Chaplin</td>
<td>Charlie Chaplin</td>
<td>Toreth-Risen</td>
<td>Ben Wilson</td>
<td>Allan Garcia</td>
<td>Charlie Chaplin</td>
<td>Unnamed</td>
</tr>
<tr>
<td>CHAUDET-HURST</td>
<td>Lewis Chauvet, Gen. Mgr.</td>
<td>Holly 2948</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paul Hurst</td>
<td>Ned Hart</td>
<td>Frank Cotter</td>
<td>&quot;Skinny&quot; Hunter</td>
<td>&quot;Fuddle&quot;</td>
<td>3-Rel. Westerns</td>
<td>1st Week</td>
</tr>
<tr>
<td>C. L. CHESTER PROD'NS</td>
<td>A. K. Weinberg, Gen. Mgr.</td>
<td>1438 Gower St.</td>
<td>Holly 2563</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harry Williams</td>
<td>All Star</td>
<td>Buddy Wales</td>
<td>Morene</td>
<td>Roy, Harris</td>
<td>2-Rel. Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>CLEVER COMEDIES.</td>
<td>Webster Cullison, Gen. Mgr.</td>
<td>6040 Sunset Blvd.</td>
<td>Phone Holly 885</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cullison-Brown</td>
<td>All Star</td>
<td>Cullison</td>
<td>&quot;Kim&quot; Roberts</td>
<td>&quot;Melville Brown&quot;</td>
<td>&quot;Phil&quot; Githin</td>
<td>Series</td>
</tr>
<tr>
<td>CLIFF SMITH PROD'NS.</td>
<td>Louis Crolley, Casting.</td>
<td>Venice 62826</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cliff Smith</td>
<td>Pete Morrison</td>
<td>J. Thompson</td>
<td>Louis Crolley</td>
<td>Alvin J. Neils</td>
<td>&quot;Hula and Honeys&quot;</td>
<td>14th Week</td>
</tr>
<tr>
<td>FAIRBANKS, DOUGLAS, PROD.</td>
<td>Al McQuarrie, Casting.</td>
<td>John Fairbanks, Gen. Mgr.</td>
<td>Holly 4356</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fred Niblo</td>
<td>Don Fairbanks</td>
<td>Andrew Cope</td>
<td>Edward Knobloch</td>
<td>&quot;The Three Musketeers&quot;</td>
<td>7th Week</td>
<td></td>
</tr>
<tr>
<td>FARGO PROD'NS</td>
<td>Robt. L. Kinema Bureau, Casting.</td>
<td>National Studio.</td>
<td>Holly 4470</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harry Mann</td>
<td>Harry Mann</td>
<td>V. L. Walker</td>
<td>Tom Reagan</td>
<td>Staff</td>
<td>1-Rel. Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>GOLDWYN STUDIO</td>
<td>Clifford Robertson, Casting.</td>
<td>Culver City.</td>
<td>Abraham Lehr, Gen. Mgr.</td>
<td>West 6780</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chas. Roberts</td>
<td>Ray Gallagher</td>
<td></td>
<td>GOODEN-ROBERTS</td>
<td>Westerns</td>
<td>1-Rel. Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>HAMILTON-WHITE PROD'NS.</td>
<td>Wm. Weaver Rarity, Prod'n Mgr.</td>
<td>4534 Sunset.</td>
<td>Holly 9428</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jack White</td>
<td>134 Hamilton</td>
<td>1418 McCall</td>
<td>Montgomery</td>
<td>Staff</td>
<td>2-Rel. Comedy</td>
<td>6th Week</td>
</tr>
</tbody>
</table>

**Bloom’s Film Laboratories**

7530 SUNSET BLVD.

HOLLY 4015
<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>CAMERAMAN</th>
<th>ASS'T DIRECT.</th>
<th>SCENARIST</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>L. E. Wall</td>
<td>D. De Ette</td>
<td>Ned Marshall</td>
<td>Joe Boulier</td>
<td>Staff</td>
<td>3-Rel Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>HOLLYWOOD STUDIOS</td>
<td>John T. Prince, Casting.</td>
<td>6642 Santa Monica Blvd.</td>
<td>Holly 1431</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fiau’s-McClung</td>
<td>All Star</td>
<td>Guisard</td>
<td>Thos. Held</td>
<td>Marion Patrick</td>
<td>“The Lying Truth”</td>
<td>17th Week</td>
</tr>
<tr>
<td>John Wray</td>
<td>All Star</td>
<td>Henry Sharp</td>
<td>Scott Beale</td>
<td>Bradley King</td>
<td>“Half the Woman”</td>
<td>Schedule</td>
</tr>
<tr>
<td>ITALIAN-AMERICAN FILM CORP</td>
<td>Alexander Bode, Casting.</td>
<td>403 Douglas Bldg.</td>
<td>62580</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tom Regan</td>
<td>All Star</td>
<td>Schoedack</td>
<td>Bodo-Regan</td>
<td>2-Rel Comedy</td>
<td>Schedule</td>
<td></td>
</tr>
</tbody>
</table>

**LASKY STUDIOS**

| L. M. Goodstadt, Casting. | 1520 Vine St. | Fred Klay, Gen. Mgr. | Holly 2400 |
| Win. de Mille | Frank Urson | Geo. Metford | Ceci, deMille | James Curre | Guy Willey | Geo. Hippard | E. Bingham | Drama |
| All-Star | Betty Compson | Wallace Reid | E. Schepelmann | West Marshall | Alvin Wycoff | Vernon Keays | Walter Woods | “At the End of the World” |
| Alma Travers | Alvin Travers | Ada Lewis | E. Schepelmann | Al Smith | Robert Tasker | Carl Struff | Matthew Good | “The Hell Diggers” |
| Robert Kurrle |锄ler Palmer | John Prince | J. B. Hare | Robert Lyle | Hal Schwartz | Fred Cline | Evitt Greer | “The Great Impersonation” |
| Robert Kurrle | Alvin Travers | Ada Lewis | E. Schepelmann | Al Smith | Robert Tasker | Carl Struff | Matthew Good | “Should a Man Marry” |

**LINDER, MAX, PROD.**

| Max Linder, Casting. | Universal Studios. | Max Linder | J. P. Cavens | 1st Week |

**LONE STAR FILM PRODS CO**

| 1745 Allesandro | W. J. Forrester, Pres. | 54109 |
| Harry Wolfe | “Ranger Bill” | Walter Hell | J. W. Miller | H. Win. Wolfe | 2-Rel Western |

**MacDONALD, KATHERINE, PICT. CORP**


**MAYER, LOUIS B., STUDIOS**

| 3800 Mission Rd. | Individual Casting. | Lincoln 2120 |

**MOGROSCO PRODUCTIONS**

| W. Ruggles, Casting. | Lincoln 2120 |

**NATIONAL STUDIOS**

| 1116 Lodi St. | Max Linder | J. P. Cavens | 1st Week |

**PHONOGRAPH COMEDY CO**

| 511 Union League Bldg. | 13538 |

**PHOTO ART FILM CO**


**PICKFORD, MARY, CO**

| Bennie Ziedman, Mgr. | Al Werker, Casting. | Brunton Studio. | Holly 4080 |

**PRODUCERS PICTURES CORP**


**RAY, CHAS, PRODUCE, INC**

| 1425 Fleming St. C. Van Deventer, Casting. | R. Willis, Gen. Mgr. | H4211 |

**REAL ART STUDIO**

| Miss Hallett, Casting. | 201 N. Occidental. | Frank E. Garbutt, Mgr. | Wilshire 255 |

**RHE X STORY COMEDIES**

| Jack S. Neddell, Casting. | 4534 Sunset. | Holly 2948 |

**ROCKETT FILM CORP**


**RUSHFIELD-GRIEVE & RUSSELL**

| 6070 Sunset Blvd. | 578395 |

---

**H. and F. FILM LABORATORY**

1123 N. LILLIAN WAY near SANTA MONICA BLVD.

**PRINTING**

Developing
Projecting
Art Titles
Still Cutting Rooms

All Work Under Supervision of E. R. Hindes.

**METRO STUDIO**


**MOROSCO PRODUCTIONS**

| W. Ruggles, Casting. | Lincoln 2120 |

**NATIONAL STUDIOS**

| 1116 Lodi St. | Max Linder | J. P. Cavens | 1st Week |

**PHONEGRAPH COMEDY CO**

| 511 Union League Bldg. | 13538 |

**PHOTO ART FILM CO**


**PICKFORD, MARY, CO**

| Bennie Ziedman, Mgr. | Al Werker, Casting. | Brunton Studio. | Holly 4080 |

**PRODUCERS PICTURES CORP**


**RAY, CHAS, PRODUCE, INC**

| 1425 Fleming St. C. Van Deventer, Casting. | R. Willis, Gen. Mgr. | H4211 |

**REAL ART STUDIO**

| Miss Hallett, Casting. | 201 N. Occidental. | Frank E. Garbutt, Mgr. | Wilshire 255 |

**RHE X STORY COMEDIES**

| Jack S. Neddell, Casting. | 4534 Sunset. | Holly 2948 |

**ROCKETT FILM CORP**


**RUSHFIELD-GRIEVE & RUSSELL**

| 6070 Sunset Blvd. | 578395 |

---

**ROTHACKER-ALLER**

Office Phone Holly 2804
Laboratory, Holly 167

4500 Sunset Boulevard
Phone Office Regarding Laboratory Work
Page Twelve

"The Digest of the Motion Picture Industry"

<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>CAMERAMAN</th>
<th>ASS'T DIRECT</th>
<th>SCENARIIST</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>E. Newmeyer</td>
<td>Nora Ely</td>
<td>Castling</td>
<td>Warren Doane, Mgr.</td>
<td>Max Taylor</td>
<td>1st Reel Comedy</td>
<td>West 3730</td>
</tr>
<tr>
<td>Jack Ripple</td>
<td>Chas. R. Seeling, Casting.</td>
<td>1240 So. Olive.</td>
<td>Non-Star</td>
<td>13910</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Selig-Rork</td>
<td>Mission Road.</td>
<td>Lincoln 33</td>
<td>Non-Star</td>
<td>21923</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Selig Studios</td>
<td>Mission Road.</td>
<td>24th and Wilshire, Santa Monica, Cal.</td>
<td>E. A. Martin, Mgr.</td>
<td>3800</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spencer Prod'ns Inc.</td>
<td>Ince Studios, Culver City.</td>
<td>21923</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spencer Prod'ns Inc.</td>
<td>24th and Wilshire, Santa Monica, Cal.</td>
<td>3800 Mission Road.</td>
<td>E. A. Martin, Mgr.</td>
<td>3700</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Universal Studio</td>
<td>Fred Datig, Casting.</td>
<td>Universal City.</td>
<td>E. A. Martin, Mgr.</td>
<td>2500</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vidor, King, Prod.</td>
<td>23000 Santa Monica Blvd.</td>
<td>Myrtle Reauveau, Casting.</td>
<td>C. S. Vidor, Mgr.</td>
<td>578666</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vitegraph Studio</td>
<td>Douglas Dawson, Casting.</td>
<td>1708 Talmadge.</td>
<td>W. S. Smith, Mgr.</td>
<td>2131</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ward Laselle Productions</td>
<td>Laselle, Casting.</td>
<td>Universal City.</td>
<td>Holly 2500</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Warner Bros. Studio</td>
<td>Sunset and Bronson Ave.</td>
<td>Holly 2500</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

MONEY TO LOAN
On DIAMONDS and JEWELRY WATCHES and SILVERWARE
Lowest Rates Ext. 51 Years Responsibility—Reliability
A. B. COHN & BRO.
305 New Pantages Bldg. Cor 7th and Hill Phone 62620
We have a Large and Exclusive Line of Diamonds and Jewelry For Sale.

Crandall and Stevens' FILM LABORATORY
Our Motto: Quality not Quantity
1751 Allessandro, Bronx Studio, Edendale. Phone Wil 4275

SCENARIO WRITERS!
The Photoplaywrights League of America is not boosting the sale of stories written by novists and other famous film writers.
It is working for the interests of the authors of Original stories. This means you!
Producers know that this is the biggest Clearing House for Originals in the business, and are writing to us for material.
BEETER JOIN US
621-5 Union League Building
Phone 12988 Scenarios Typed
### Eastern Studios

#### DIRECTOR  |  STAR  |  CAMERAMAN  |  ASS'T DIRECTOR  |  SCENARIIST  |  TYPE  |  PROGRESS
---  |  ---  |  ---  |  ---  |  ---  |  ---  |  ---
**BENNETT, HAL, STUDIOS.**  |  |  |  |  |  |  
Tom Collins  |  Ruby De Renne  |  I. Sarderaro  |  |  |  Drama  |  Schedule

#### BIOGRAPH STUDIOS.  |  W. J. Scully, Casting.  |  807 E. 175th St.  |  |  |  |  
Sidney Vocci  |  All-Star  |  Tengusy  |  Fleming  |  |  Drama  |  Starting

#### BLACKSTON STUDIOS.  |  Brooklyn, N. Y.  |  |  |  |  |  
Fisher-Fox  |  |  |  |  |  Comedy  |  Schedule

#### FOX STUDIOS.  |  West 55th St., N. Y.  |  Samuel Kingdom, Casting.  |  |  |  |  
Dick Stanton  |  All Star  |  Hamilton  |  Lane  |  |  Drama  |  Schedule

#### GRIFFITH, D. W., STUDIOS.  |  Herbert Sutcli, Casting.  |  Mamaroneck, N. Y.  |  |  |  |  
Victor Heerman  |  Dorothy Gish  |  Chaston  |  G. W. Bitzer  |  |  Comedy  |  Schedule

#### IDEAL STUDIOS.  |  Mme. Georgette, Casting.  |  New Jersey.  |  |  |  |  
Lepage, Perret  |  All Star  |  |  |  |  Drama  |  Schedule

#### INTERNATIONAL FILM STUDIO.  |  M. J. Connolly, Casting.  |  2478 2nd Ave., New York.  |  |  |  |  
Toni Terresa  |  |  |  |  |  |  
Helen Vignola  |  L'n'tt Byrne  |  |  |  |  |  
Gaela  |  All Star  |  |  |  |  |  
Francis Marion  |  |  |  |  |  |  
Locking  |  |  |  |  |  |  

### Kinema Bureau

**NATIONAL FILM STUDIOS**

6111 Santa Monica, Corner Gower, Hollywood, Calif.

Holly 4470

_all unsold pictures made marketable"

Miss Bob Hunter in charge of Scenario Dept.

(Member of Chamber of Commerce)

### Kinema Bureau

**KINEMA BUREAU**


---

### Contacts

**WEBER, LOIS, PRODUCTIONS.**  Arthur Forde, Casting.  4634 Santa Monica Blvd.  Wilsh. 5174

**WESTERN FEATURES, Inc.**  5544 Hollywood Blvd.

W. H. Curran  |  Wm. Fairbanks  |  Edgar Lyon  |  W. H. Curran  |  Western  |  Starting

**WILLAT, IRVIN, PRODUCTIONS.**  C. A. Willat, Gen. Mgr. Leo Pierson, Casting.  Culver City

**WILLIAMS, CYRUS J.,**  CO.  R. Bradbury, Casting.  4811 Fountain Ave. C. J. Williams, Mgr. Holly 3266

### Schedule

| R. Bradbury  | "Bill and Bob"  | Longenecker  | Frank Rice  | R. Bradbury  | Educational  | Schedule  
| R. Bradbury  | "St. Louis Blues"  | Longenecker  | Frank Rice  | R. Bradbury  | Educational  | Schedule  

**WILMONT FILM CO.,**  7100 Santa Monica Blvd.  Jack Mintz, Casting.  579902

Raymonck-Davis Smith-McCoy  |  Geo. Meehan  |  Jack Mintz  |  Lex Neal  |  Comedy  |  Schedule

**WM. SMITH PRODUCTIONS.**  Tulsa, Okla.

George Holt  |  Parmum  |  Reginald Lyon  |  |  W. M. Smith  |  Western  |  Starting

---

**Lincoln Studios.**  Grantwood, N. F.  Frank Conway, Gen. Mgr.  Phone Morsemere 665

| M. Mcnabson  |  |  |  |  |  |  
|  |  |  |  |  |  |  

**Mirroir Studios.**  Glendale, Long Island, New York.

**PATHES STUDIOS.**  East 134th St., N. Y.  Phone Harlem 1480

B. Millhauser  |  |  |  |  |  |  
Geo. Seitz  |  |  |  |  |  |  
Frank Mar tokenId  |  |  |  |  |  |  

**PEEKLESS.** (Ziegfeld Cinema Corp.)  Fort Lee, N. J.  Al Lona, Casting.  Fort Lee 358

**RÉельCRAFT PICTURES CORP.**  Mittenthal Studio, Yonkers, N. Y.  Phone 6485

**SELZKINN STUDIOS.**  H. L. Steiner, Casting.  W. Fort Lee, N. J.  Tel. Fort Lee 350

**TALMADGE STUDIOS.**  318 E. 48th Street, N. Y.

**TALMADGE STUDIOS.**  318 E. 48th Street, N. Y.

**VITAPHOTOGRAPH STUDIOS.**  East 15th St., Brooklyn, N. Y.  F. H. Loomis, Casting.  Midwood 6100

Edward Jone  |  |  |  |  |  |  
W. Campbell  |  |  |  |  |  |  
Von Saffortiz  |  |  |  |  |  |  

---

**GAMMA!  "The Digest of the Motion Picture Industry"**

Page Thirteen
Who's Where
(Continued from Page 6)

RIALTO
Famous Players presents "BURIED TREASURE"
By F. Britten Austen
Adapted and directed by Geo. D. Baker
CAST:
Pauline Vandersmullen—Marion Davies
Dr. John Grant—Norman Kerry
Wm. Vandersmullen—Anders Randolf
Mrs. Vandersmullen—Edith Shayne
Joeffrey Vandersmullen—Earl Schenck
Dir De Chavannes—John Charles
The Captain—Thomas Findlay

HIPPODROME—Sunday
William Fox presents Harold Goodwin in "HEARTS OF YOUTH"
Story by Mrs. E. D. E. N. Southworth
Scenario and direction by Millard Webb
CAST:
Ismael Worth—Harold Goodwin
Beatrice Merlin—Lillian Hall
Judge Merlin—Fred Kirby
Herman Brunogeli—George Fisher
Mrs. Grey—Iris Ashton
Reuben Grey—Glen Cavender
Countess Hurstoncoeurs—Grace Goodall
Lord Vincent—Colin Kenny

NEW PANTAGES
Edgar Lewis presents "THE SAGE HEN"
Story by Harry Selter
Directed by Edgar Lewis
CAST:
The Sage Hen—Glady's Brockwell
Her Son (as a man)—Wallace MacDonald
(as a baby)—Richard Headrick
Stella Sanson—Lillian Rich
John Rudd—Alfred Allen
Mrs. Rudd—Helen Case
Craney—James Mason
Grote—Arthur Morrison

KINEMA
Robertson-Cole presents George Beban in "ONE MAN IN A MILLION"
Written and directed By George Beban
CAST:
Lapine Delchins—George Beban
Flora Valenti—Helen Jerome Eddy
Charlotte Maureau—Irene Rich
Clyde Hartley—Lloyd Whitlock
Gustave Koppel—John Williams
Mrs. Koppel—Jennie Lee
Inspector—Wade Boteler
The Belgian Wulf—George Beban

MILLER'S
B. B. Hampton presents "A CERTAIN RICH MAN"
From the novel by William Allen White
Directed by Howard Hickman and Elliott Howe
CAST:
Molly Culpepper—Claire Adams
Bob Hendricks—Carl Cantovert
John Barclay—Robert McKim
Mary Barclay—Lyda Knott
Elijah W. Benois—J. Gunnis Davis
Col. Martin Culpepper—Joseph J. Dowling
General Hendricks—Harry Lorraine
Adrian Brownwell—Gene Herrsholt
Mrs. Culpepper—Grace Pike
Mose—Zack Williams
Mrs. Jane Barclay—Edna Pennington
Little Neil Warde—Frankie Lee
Little Janet Barclay—Mary Jane Irving
Nate McHurdie—Walt Whitman
Jake Delan—Frank Hayes
Neal Warde—Gordon Dumont
Janet Barclay—Eugenia Gilbert

Million Dollar Theatre
3d and Broadway
Adolph Zukor Presents
"SENTIMENTAL TOMMY"
With All-Star Cast

Rialto
(Broadway, near 8th)
A Cosmopolitan Production
"BURIED TREASURE"
with Marion Davies

California
Theater
WEEK STARTING SUNDAY, MAY 22nd
GOLDYN PRESENTS
The Thrilling Under-Sea Story, "WET GOLD"
Milton Charles at the Organ.
CALIFORNIA CONCERT ORCHESTRA: CARL D. ELINOR, Conducting.

MANAGERS and PRODUCERS
Now that everything is quiet in the PICTURE GAME.
It's just the time to look over your reserve stock, and dig 'em out and put in
NEW TITLES, and get them ready for the grand rush which is BIND to COME
about the middle of JUNE. Others are doing it. . . Why not you? . . . WE
KNOW . . . Because they are coming in every day.

B. L. JAMES
EXPERT TITLE SERVICE
Phone Pico 2236
426 Grosse Building, 124 W. 5th St.
Opposite the ALEXANDRIA

MARION WARDE
Acting for Stage and
MOTION PICTURES
Music FORMERLY OF BLANCHARD HALL
MOTION MAKE-UP and DANCING
FORMERLY OF BLANCHARD HALL
A Legitimate, Practical School of Results—My Stu-
dents now Working in Pictures Are Making Good.
729 S. Bonnie Brae—Any West 7th Car
Phone 54498

HOLLYWOOD TAXI SERVICE
"Sutter Will Suit You"
By the Mile, Hour, Day, or Week
Reasonable Rates

LITTLE and GARMES
COMMERCIAL PHOTOGRAPHY
and "STILL" FINISHING
5874 Hollywood Blvd. (Corner Bronson) 506-602
For Sale—

Beautiful country place containing 160 acres, situated in the mountains of Mariposa County. Elevation 4,200. Thickly timbered with cedar, white pine, oaks and other forest trees. Creek flows through place; many springs; family orchard of four acres; all kinds of berries and garden. Improvements consist of ten-room house, four-room annex, three cottages, barn, garage and shop. Situated on the Yosemite road, fifteen miles from the Mariposa Big Trees. This place is now operated as a small hotel under the name "Cedarbrook Inn." Is an ideal place for a country home, a sanitarium or studio for a moving picture company. Has the mountain big logging and saw mill operation. Beautiful winter snow scenes. Near Yosemite Valley. Wonderful clear air for picture taking.

House Furnished.  Price $25,000.  Terms If Desired

A. C. SHAW

Nipinnawasee, California

Phone PICO 2236  WE SAVE YOU

10% to 20% On All Moving Picture Supplies

INSERTS
Cards  We Can Place Your Film Labels
Letters  Letters in Every Theatre Office Forms
Newspapers  and Film Exchange Letterheads
Telegramsm  in the United States Business Cards
Envelops  Get Our Prices Cameramen’s
Etc.  Daily Reports Temporary TITLES

ART MULTIGRAPHERS

218-19 Lissner Building, 524 South Spring Street

CAMERA! is the official publication of the Photoplaywrights League of America. Members are urged to become subscribers in order to avail themselves of the timely and valuable information which every issue contains—Wycliffe A. Hill, President.

CAMERA! Circulation Department, 4513 Sunset Blvd.
Enclosed find $______________________ for subscription to your publication.
Name__________________________
Address__________________________
Professional__________________________
Non-Professional__________________________

If non-professional state part of Camera! that is of most interest to you.

Who's Where

PHILHARMONIC AUDITORIUM
William Fox presents
"OVER THE HILL"
From Two Will Carlton Poems
Adapted by Paul H. Sloane
Directed by Harry Millard

CAST:
Ma Benton—Mary Carr
Isabella Strong—Virginia Osborne
Lacy, Charles' wife—Edna Murphy
Charles Benton—Johnny Walker

BROADWAY PANTAGES
National Film Corporation presents
"THE KENTUCKY COLONEL"
By Opie Read
Adapted by L. V. Jefferson
Directed by Wm. A. Seiter

CAST
Col. Remington Osbey—Jos. J. Dowling
Philip Burwood—Francis McDonald
Buck Hineman—Frederick Vroom
Mrs. Hineman—Cora Drew
Luzelle Hineman—Elmlor Field
Ellia Mayhew—Jill Woodward
Jim Britsides—Fred Kohler
Sam Britsides—Gordon Griffith
Jack Gap—Dudley Hendricks
Mirandy Gap—Mary Talbot
Liza Ann Gap—Thelma Salter
Rev. Abner Boyle—Ed. Brady

GRAUMAN'S
Paramount presents
"SENTIMENTAL TOMMY"
By Sir James M. Barrie
Scenario by Josephine Lovett
Directed by John S. Robertson

CAST
Tommy Sands—Gareth Hughes
Grizel—May McAvoy
The Painted Lady—Mabel Taliaferro
Dr. McQueen—George Fawcett
Corp. Shlach—Harry L. Coleman
Elsbeth Sands—Leila Frost
Dr. David Gemelli—Kempton Greene
Lady Alice Pippinworth—Virginia Valli
Gavinia—Kate Davenport
The Little Minister—Alfred Kappeler
Dominie Cathro—Malcolm Bradley

SYMPHONY
Metro presents
"WITHOUT LIMIT"
From "Temple Dusk" by Calvin Johnson
Adapted and directed by Geo. D. Baker

CAST:
Ember Edwards—Anna Q. Nilsson
David Marlowe—Robert Frazer
The Rev. Marlowe—Frank Currier
Mrs. Marlowe—Kate Blancke
Clement Oaller—Charles Lane
Bunny Fish—Robert Schable
Charlie—Thomas W. Ross
The Landlady—Nellie Anderson

CLUNE'S BROADWAY
Relast. Pictures presents
"DON'T CALL ME LITTLE GIRL"
By Catherine Chisholm Cushing
Scenario by Edith Kennedy
Directed by Joseph Henabery

CAST
Jerry—Mary Miles Minter
Mrs. Doubleday—Winifred Greenwood
Joan Doubleday—Ruth Stonehouse
Monty Wade—Jerome Patrick
Peter Flagg—Edward Flanagan

MISSION
United Artists presents
Mary Pickford in
"THROUGH THE BACK DOOR"
By Marion Fairfax
Directed by Jack Pickford and
Alfred E. Green
Can You Qualify for Screen Authorship?

A national educational institution to train photoplaywrights by correspondence during spare time at home, has been established in Los Angeles to meet the needs of the motion picture industry.

This institution is directed by experienced writers and sponsored by Cecil B. DeMille, Thos. H. Ince and other prominent producers.

The field for photoplaywrights is lucrative and applicants drawn from every walk of life respond to the call.

Only persons naturally endowed with the gift of creative imagination and dramatic insight, however, can hope for success in this profession, and applicants must be selected accordingly.

All applicants, therefore, are requested to apply by mail to Frederick Palmer, Director of Education, for the Palmer Home-Test Questionnaire to determine their fitness to undertake this course of vocational training.

This questionnaire, scientifically compiled by Professor Malcolm Shaw MacLean, A.M., formerly a Northwestern University instructor of English composition, in collaboration with H. H. Van Loan, noted photoplay author-producer, is the first test of its kind ever adopted by an educational institution.

The purpose of this questionnaire is to help applicants determine the degree of creative imagination possessed by them and consequently their eligibility to enroll in this curriculum.

If successful in making this home test, the Palmer Plan of Instruction in Photoplay Writing is available to you.

Address all inquiries to

Director of Education
Palmer Photoplay Corporation
5103 L. W. Hellman Building
Los Angeles, Cal. LAC

Pick-ups
(Continued from page 7)

BRANDT LEAVES FOR THE EAST

Joe Brandt, president of the C. B. C. Film Sales Corp., who has been here for two months, going over production details on Hallroom Boys Comedies, Screen Snapshots, Star Ranch Westerns, and features which are released through his company, has completed his work, and leaves for the East today. He will make a few stops en route, to look over the state right situation in several of the larger cities.

SCHENCK FOREIGN PUBLICITY DEPT.

Beulah Livingston will sail on the Mauretania June 5th for a two or three months' trip abroad in the interests of Joseph M. Schenck. She will visit all the Associated First National's affiliated foreign exchanges in France, Italy and England.

Miss Livingston has organized a new department for the Schenck activities, a foreign branch of the publicity department, to be known as The Overseas Feature Service.

DREW POST PLANS SHOW

The S. Rankin Drew Post of the American Legion, in New York, to which a number of film men belong, will sponsor a show at the Hippodrome on Sunday night. D. W. Griffith and Frank Bacon will appear in a sketch called "Just Nothing." Others who have promised to appear are Dorothy Gish, James Rennie, Mae Marsh, Gordon Standish, Gilbert Rooney, Mae Murray, Wallace McCutcheon, Arthur Rankin and Betty Blythe.

Anna Q. Nilsson is on her way to Sweden for a vacation. She will visit Paris and London before returning to New York.

A. P. SELLS ORIENTAL RIGHTS

Associated Producers, inc., have closed a deal with the A. H. Woolcott Co., whereby that company secures distribution in the Orient of the company's first year product, Woolcott and a number of Japanese film men are now in Los Angeles. The first release will be "Lying Lips."

TAYLOR GOING TO EUROPE

William D. Taylor plans to take his vacation in Europe. He has been given a leave of absence until Aug. 1.

"Mid-Air" is the title of the fifth episode of the new Seitz serial, "The Sky Ranger," which is co-starring June Caprice and Geo. B. Seitz.

"The Heart Line," presented by Arthur F. Beck, as an adaptation of Gelett Burgess' celebrated novel of the same name, will be released by Pathé Exchange on June 5th.

W. F. Alder is taking a company of players to Tahiti to make a feature film, "The Lagoon of Desire."

It is said that Lloyd Ingraham will be the next director to have his own producing organization. He is completing his fourth production as director of Carter and Mrs. De Haven.

Jay Chapman, who for the last three years has been publicity manager for Benjamin B. Hampton productions and personal representative for Mr. Hampton in publicity matters, is leaving that organization to go into general personal publicity and scenario writing.

CAMERAMAN AT LIBERTY

With a Bell-Howell Camera
Also Bell-Howell to Rent
5555 Hollywood Blvd.
597-296

"Expert artists teach Make-up and Motion-Picture Acting at 403 Douglas Bldg."

Earn Money in Spare Time Corresponding for Newspapers

This Does Not Mean Canvassing

Address—Editor
Laguna Beach Calif.
Current Reviews
(Continued from page 5)

ing in the role of Dad Benton, and Vivienne Osborne shows possibilities as Isabella Strong, the little sweetheart of Ma Benton's "black sheep" son, Johnnie.

The last mentioned capacity is filled by Johnnie Walker, who does very little with it. The romance of the youngsters could have been played up more to advantage.

Noel Tearle is a good type for Isaac Benton as is Dorothy Allen for the part of his wife, but particularly in the case of the latter that ends it.

John Dwyer, Wallace Ray, Phyllis Diller, Louella Carr and Edna Murphy complete the adult cast. Their action affords them little opportunity. It is probably better so.

Frankly, we enjoyed the general work of the Benton family in the prologue more than that which was done later, save as we said before, Mrs. Carr's artistic rendition which improves from the start through each sequence. The little Bentsons are played by Sheridan Tansley, Stephen Carr, Jerry De- vine, James Sheldon, Rosemary Carr, and May Beth Carr. The name of the cleverest child in the cast, however, is not included in the program. She does Vivienne at eight years.

Although hampered by the material with which he worked, Harry Millarde must be credited with unusually careful handling of the picture.

Due both to the present state of underproduction and to its sentimental appeal, "Over the Hill" is bound to continue its good box office attraction. Looks to us as though it were time for someone to start a few real masterpieces.

Ogden Crane is leaving for a month's vacation in New York.

La Verne Swizer has a part in Anita Stewart's "Sowing the Wind" at the Kinema.

Ethel Clayton has recently returned from a trip to Yosemite Valley with her parents and brother.

Willard Lee Hall will enact a role with Douglas Fairbanks in his latest production, "The Three Musketeers."

The Border Feature Film Corporation has finished its first two-reel picture, called "The Only Girl," and will start on another Litchon story presently.

Jackson Reade, who has recently finished a part with Frank Mayo in "Three in a Thousand," has been signed by Lois Weber to play in her forthcoming production which is as yet untitled.

Gerald Duffy, who is responsible for the titles of Mary Pickford's latest picture, "Through the Back Door," is titling Katherine MacDonald's "Her Social Value" at the Ambassador Studio.

It is announced that Playgoers Pictures, Inc., will release several independently made productions through Pathé exchanges. The first of these productions is "The Butterfly Girl," a comedy-drama starring Marjorie Daw. It will be released on June 24th.

Anita Stewart has returned from her vacation trip to Coronado and is making preparations to start work on "The Question of Honor," her forthcoming Louis B. Mayer-First National attraction, which will be directed by Edwin Carewe.
Where to Find People You Know

(Continued from page 6)

Chick Morrison is cast in the new Ruth Roland serial.

Edith Lemmert is cast in the next Lois Weber production.

Anita Simon is playing a part with Ann Little at the Ben Wilson Studio.

Walter Hiers is playing the lead opposite Wanda Hawley in "The Clinging Vine."

Dorothea Wolbert will have a principal part in the forthcoming Hoot Gibson picture.

Fred Newmeyer, director of Harold Lloyd comedies, is contemplating a home in Culver City.

Blanche Sweet has recovered from her recent illness and is back at her Hollywood apartment.

Jack Nelson has been engaged to direct Lee Moran in his two-reeler comedy, "Robinson's Trousseau."

Lee Hile is playing the juvenile lead in "Pals of the West," being produced at the Film Art Studios.

Clara Horton will play opposite Hoot Gibson in his next picture, "The Mascotte of the Three Star."

Lee Kohlmar has been chosen to direct Gladys Walton in her next picture, "Christian of the Young Heart."

Norma Talmadge has an article in the June issue of the Pictorial Review called "What Do You Mean By 'Sex Plays'?"

Esther Ralston is playing the juvenile female lead in the five-reeler western, "Pals of the West," in production at the Film Art Studios.

Edward Burns is playing opposite Katherine MacDonald in her current associated First National production, "Sticks and Stones."

Edgar Lyons, brother of Reggie Lyons, is photographing his second five-reeler Western with Wm. Fairbanks and Marion Aye for the Western Feature Co.

"Bull" Montana is playing the part of Red Mike, a bootlegger, in "One Wild Week," by Francis Harman, the current Bebe Daniels comedy-drama for Realart.

Theodore Roberts is recovering from an illness and will shortly return to work in "Hail the Woman," which John Griffith Wray is directing.

Henry King is expect here from the East Coast where he has been during the vacation period at Robertson-Cole. He will again direct Pauline Frederick, with whom he has worked on three productions.

In line with the Morosco policy of using wherever practical, the members of the stage cast in the same roles in the picturization, John H. Elliott will play the priest, his original role, in Oliver Morosco's second film, "Slippery McGee."

Sam Lee
Armstrong & Phelps
70386 70003
Two good men still going strong. Now in our fifth week at Sunset Inn, presenting our novelty piano and singing act. Open for picture engagements during the day.

FLORENC E EGAN'S JAZZ ORCHESTRA
578-805

"Producing company will consider use of studio space for share of profits. Telephone 62580."

THE PIT
CLASSIFIED WANT ADDS
Your advertisement will be run in this column at the rate of 15¢ per line. Phone, Mail or Bring in your "Wants."

BERTA EPSTEIN, your father wants to hear from you at once. Very important. Wilson Hotel, 126 First St., Los Angeles.


FOR RENT—Bell-Howell camera, 170 shutter, complete outfit. Blaine Walker, Evening Express.

H. PEARL GILBERT—Reader, critic and typist. 523 Markham Bldg., Hollywood, Calif. Phone 578521.

EARN MONEY in spare time, corresponding for newspapers. (This does not mean canvassing.) Address Editor, Laguna Beach, Calif.

Send $1.00 for Six Months Subscription
LYDIA KNOTT
Playing Hannah Butler in
"THE DWELLING PLACE OF LIGHT"
And Mary Barclay in
"A CERTAIN RICH MAN"
Phone 568373

OGDEN CRANE
as Chester Sprole
in
"THE DWELLING PLACE OF LIGHT"
Alhambra

J. GUNNIS DAVIS
as Elijah W. Bemis
in
"A CERTAIN RICH MAN"
Holly 4422

LASSIE YOUNG
Playing Elsie Butler in
"THE DWELLING PLACE OF LIGHT"
Alhambra
At present with Christie
If ever good American scenarios were needed it is in this day of foreign competition. You still have a chance to consider some powerful ones written and prepared for production by FRANCIS POWERS

Address Box 26, Camera!
I know what actors like to eat?

FRED MOORE, Host

NOW OPEN
Luncheon 11 to 2 P.M.; 5 to the Wee Small Hours
Oh Boy! A Real Wop Spaghetti Dinner
GREENWICH INN
5839 Santa Monica Blvd.
Corner Bronson and Santa Monica

DOUGLAS CRAIG,
who was being considered by Mary Pickford for "Dick" in "Little Lord Faulteroy," has been engaged by LOIS WEBER.
Holly 2275

Philip Hubbard

Formerly with Jane Cowl

Himself
HOLLY 2275

As Prof. Griggs
In Louis Weber’s Current Production
The Actor in History

Even in this day of the theater's great popularity we are wont to resent what sometimes seems to be the public's inconsideration for the members of the profession which supplies the world with its demanded entertainment. At that, it is easy to realize that we have comparatively little to annoy us when we wander, in our literature, back to other ages when the actor had absolute social persecution to endure for the sake of his art. An encouraging point which is sometimes lost to sight, however, is the fact that the most truly educated of every century have not been unappreciative of the dramatic efforts and accomplishments of their various times. We quote the following from Sir Richard Steele in "The Tatler," issue of May 4, 1710:

"Having received notice, that the famous actor, Mr. Betterton, was to be interred this evening in the cloisters near Westminster Abbey, I was resolved to walk thither, and see the last office done to a man whom I had always very much admired, and from whose action I had received more strong impressions of what is great and noble in human nature, than from the arguments of the most solid philosophers, or the descriptions of the most charming poets I had ever read. As the rude and untaught are in no way wrought upon more effectually than by seeing public punishments and executions; so men of letters and education feel their humanity most forcibly exercised, when they attend the obsequies of men who had arrived at any perfection in liberal accomplishments. Theatrical action is to be esteemed as such, except it be objected, that we cannot call that an art which cannot be attained by art. Voice, stature, motion, and other gifts, must be very bountifully bestowed by nature, or labor and industry will but push the unhappy endeavorer in that way, the farther off his wishes."

"There is no human invention so aptly calculated for the forming a free-born people as that of a theater. Tully reports that the celebrated player of whom I am speaking, used frequently to say, 'The perfection of an actor is only to become what he is doing.' Young men, who are too inattentive to receive lectures, are irresitibly taken with performances. Hence it is, that I extremely lament the little relish the gentry of this nation have at present for the just and noble representations in some of our tragedies. The operas, which are of late introduced, can leave no trace behind them that can be of service beyond the present moment. To sing and to dance, are accomplishments very few have any thoughts of practicing; but to speak justly, and move gracefully, is what every man thinks he does perform or wishes he did."

"I have hardly a notion that any performer of antiquity could surpass the action of Mr. Betterton in any of the occasions in which he has appeared on our stage. The wonderful agony which he appeared in, when he examined the circumstance of the handkerchief in Othello; the mixture of love that intruded upon his mind, upon the innocent answers Desdemona makes, betrayed in his gesture such a variety and viscidness of passions, as would admonish a man to be afraid of his own heart, and perfectly convince him that it is to stab it, to admit that.

(Continued on Page 17)

Kidding Ourselves Out of Jobs?

"Oh my gosh, No! We cannot consider anything but published stories" I wonder who started that darn fool idea. From the big producer, who ought to know better, down to the 2 by 4 promoter, who is trying to organize a company, we hear the same tune.

The motion picture industry is kidding itself out of a job. It has erected a pretty brazen image in the person of the "published story" and is worshiping the same with a loud beating of tom toms and cymbals. No one else is! The Gink we are all working for—the Public—has not indicated his preference for our "tin god."

The majority of the screen's biggest money-makers have not been "published stories." If a photo play which is based on a published story does make a lot of money, it is because the picture is a good one, and because more people have heard about the published story through the producer's press department, than have read it.

The more widely read the published story, the greater the number of disappointed theatre patrons, when the picture is shown. The film production may be immensely superior, but it never measures up to the imaginary picture in the mind of the reader. They come out of the theatre "cussing" the movies for spoiling their wonderful illusions. The Producer gets the blame for not interpreting the fiction masterpiece as written, but there is no censure for the novelist who has not written a story that can be screened—or has written one that has such a hackneyed or weak plot that some continuity writer has had to rewrite it.

I do not believe that there are half a dozen author's names in existence that mean anything on a pictureplay, to the public. What they want is a good story—well done. When we give them that, there is nothing for them to kick about—which can not be said of the "published story," no matter how much it is improved upon by the producer. It may be good and still be "rotten."

Fiction authors from all over the world have invaded the motion picture field with a rush. We have often wondered why the professional screen writers whom they are crowding into the discard, do not show a few bristles. We guess they are too busy listening to the after dinner speeches of the new-comers—and teaching them the art of photo-play-writing. Yezza, we're kiddin' ourselves out of a meal ticket—both producers and screen writers.

WYCLIFFE HILL.
NEILAN TO PRODUCE BYRNE STORY

Marshall Neilan has closed negotiation with Donn Byrne, the Irish author, for the picturization of his novel, “The Stranger’s Banquet.” Preliminary arrangements have been made for the handling of this adaptation and Mr. Neilan will collaborate with the author in adapting the story to the screen.

ITALIAN-AMERICAN STARTS WORK

A. Guard Hill, president and general manager, and Alexander Bodo, director and supervisor of production of the Italian-American Film Corporation, have engaged the services of Ted Ruggles to codirect their first three productions. This new company started producing Monday, May 23rd. The company is in the market for good two-reel situation comedies.

EAGLE CORPORATION TO EXPAND

The Eagle Producing and Finance Corporation, the organization sponsoring Marion Fairfax Productions, is about to enter the producing field on a large scale, according to an announcement yesterday afternoon. Several well known directors are said to be practically signed to put on a number of special pictures under the banner, and arrangements are now being completed for the financing by the Eagle Corporation of two individual organizations bearing the names of prominent figures in the producing world.

Marion Fairfax’s “The Lying Truth,” which is the initial release of the Eagle company, is now finished and arrangements for its distribution will be made within the next few weeks.

WILLIAM DESMOND PRODUCTIONS

William Desmond has formed his own company, “William Desmond Productions,” with headquarters at the Brunton Studios. Mr. Desmond will make four features a year, and has begun production on H. F. Loan’s “Fitchin’ Mad,” a modernization, with a Western setting, of Alexandre Dumas’ “The Three Musketeers.” The picture is being directed by J. J. Franz, who directed Mr. Desmond in “The Broadway Cowboy,” “The Parish Priest,” “Fandisk Gallagher,” and “The Illustrious Bandana,” and is under the personal supervision of Robert Brunton.

RUBYE DE REMER IN SERIES OF FROTHINGHAM PRODUCTIONS

Rubye de Remer has been signed for a series of feature pictures to be produced by Frothingham Productions over the Associated Producers’ releasing route. She commenced work this week in E. Phillips Oppenheim’s story, “Passers-by,” under the direction of Ted Siohan at the Brunton Studios. The name of the picture will be changed upon release, as a previous production by another author has already employed the title.

The Italian-American Film Corporation has completed its first picture under the supervision of Alexander Bodo (King), directed by Tom Regan, and production has already started on their next picture.

BUTLER PICTURE STARTING

The new David Butler picture, “Bing-Bang-Boom,” will commence this week with Fred J. Butler directing. The cast is as yet incomplete.

AT METRO

Balzac’s “Eugenie Grandet” is the story that serves as the groundwork for the forthcoming Rex Ingram production titled “The Conquering Power.” John Seltz is in the camera work for this picture. Viola Dana, with her company, has returned from a three-weeks’ stay at Corondo Beach locationing, only to set off again for Altadena where remaining exteriors will be taken for her forthcoming picture, “The Match Breaker.”

RINEHART’S STORY IN PRODUCTION

Helene Chadwick and Richard Dix, who had the leading roles in Rupert Hughes’ photoplay, “Dangerous Curve Ahead,” are to play together again in Mary Roberts Rinehart’s first original screen story for Goldwyn, tentatively called “The Glorious Fool.” The screen adaptation was made by J. G. Hertz. The picture went into production last week under the direction of E. Mason Hopper.

AT THE ROACH STUDIOS

Harold Lloyd’s latest comedy, “I Do,” was shown in finished form at a Glendale theatre recently and will be shipped immediately to New York. Eddie “Do” Balon finished his Zeppelin comedy recently, the title of which is “The Non-Skid Kid.” The subject matter is concerned with probable happenings in 1943. Among others in the cast is “Sunshine Sammy,” who makes his first appearance in a Balon comedy. Production begins Monday on a comedy movie, the working title of which is “The Chink.” Harry “Snub” Pollard is working on a pic-nic comedy under the direction of Chaffee Parrott. Bobby Beinn is cameraman. Plans are now under way for Mr. Pollard’s next picture, which will be “shot” mostly in Catalina.

Gaylord Lloyd started production today on a London temenent story which is included in the “Lonesome Lake” series. Erie Kent is directing. The accounting department has moved to its new quarters on the second floor of the main building. The former office will be occupied by General Manager Warren Doane.

AT UNIVERSAL

King Bazett is preparing to shoot the finish of “The Gossamer Web,” Edith Roberts’ forthcoming screen play. All scenes, with the exception of the climax, have been filmed. The story was written by John A. Marsen. Production on the super-feature, “Pammy Herself,” which is being filmed by Tod Browning from the Edna Ferber story, is reaching its middle stretch. Mr. Browning is beginning the third sequence of “Pammy Herself,” with an entirely new cast of characters. The only character carried over from the second sequence is Pammy, played by Mabel Julienne Scott.

Carey is about to begin his first Jewel feature. The story, which is “Broads of Rainbow Ridge,” will be directed by Robert Thorne.

Elmer Sheely, art director at Universal, has just finished the final set for Von Stroheim’s production, “Poisonous Wives.” Billy Fletcher is being featured in another short-reeler titled “Tamale Mine,” under the direction of Ward Hayes. Eddie Polo is in the midst of a series of two-reelers of the romantic old West. Continued on Page 8

CASTS OF THE WEEK

Frothingham Productions

“PASSERS-BY”
(Working title)
Directed by Ted Siohan
Rubye de Remer
Raymond Hatten
Kathleen Kirkham
Frank Leish

B. R. Hampton Productions

“HEART’S HAVEN”
Directed by Jean Hersholt and Eliot Howe
Robert McKean
Carl Gantvoort
Jean Hersholt
Frank Hayes
Harry Lorraine
Aggie Herring

Olivier Morosco Productions

“SLIPPY MCGEE”
Directed by Wesley Ruggles
Wheeler Oakman
Colleen Moore
John H. Elliott
Edwin Stevens
Pat O’Malley
Edith Yerke
Tom Guise
Alfred Allen
Lloyd Whitlock
Nellie Peck Saunders

William Desmond Productions

“FIGHTIN’ MAD”
Directed by Jos. Franz
Wm. Desmond
Virginia Brown Faire
Rosemary Theby
Doris Pawn
Joe Dawling
Emmett King
Babe Lawrence
Jack Richardson
Wm. J. Dyer
Tert Lindley
Geo. Stanley
Vernon Snively

(Continued on Page 3)
Both Harry Coleman and Virginia Valli do "bit" that live.
John Robertson’s direction could scarcely have been improved. He has a good sense of proportion.
In our estimation this production deserves a long run if ever one did, and many have. It is the year’s best in its line.

F. R.

“WET GOLD”
California
Once again we are treated to a strenuous story of tender-hearted and intrigue. This time, however, the tale is a little wilder and more inconsistent than any of its forerunners have been, and, unquestionably, it is inferior from the standpoints of cast and dramatic balance. It is J. E. Williamson’s Goldwyn-distributed “Wet Gold,” which Ralph Ince directs. We find it best to the pictures credit the pictures credit that its under-water action is quite realistic, but when the “poor” cast gets out of its diver’s rigging, much falls away from the value of its work.

The introduction of the play is silly and the haphazard chase for hidden riches is quite ludicrous, since it lacks sufficient motive.
Mr. Williamson should leave his yarn spinning and scenario writing to someone who knows the screen and its feasible situations.

Mr. Ince also plays the part of John Cromwell, an enigma adventurer, who, although heading the cast, is not one thing to gain sympathy for himself. In fact, the role is irrelevant to the remainder of the characters involved. He does nothing to make it distinctive, and after all is said and done, it means nothing vital.

Thomas McGrane is evidently supposed to characterize Col. Hamilton, a hard put Southerner who is in pursuit of the illusive greenbacks. He exaggerates his action to an amusing degree and his make-up is that of a white knight amiable.

Aelsie Burr, an empty-faced, fuzzy-headed child, cavorts jerkily through the image as the Colonel’s daughter. She is present, we take it, that the villain may have some one further to rent his bestiality upon.

We were undecided as to whether we were expected to laugh or weep at Charles McNaughton, who is given credit in his introductory title for doing Chipman, “a specialist in women, horses and gambling.” We wondered if McNaughton were especially specialized in screen performing, but he surely has a rampant imagination.

The rest of those appearing in the pictures, John Butler, Harry McNaughton and Alicia Turner.
At that, there may be a real chuckle for the profession in this picture. It may remind many of days gone by.

(Continued on Page 16)
Where to Find People You Know

COLLEEN MOORE AND WESLEY BARRY LOANED BY NEILAN FOR SPECIAL PRODUCTION

Colleen Moore, who appears opposite Mr. Barrymore in "The Lotus Eater," and who is under contract with Mr. Neilan, has been loaned to the Oliver Morosco company for the picturization of "Slippery McGee." Wesley "Primrose" Barry has also been loaned by Mr. Neilan to Warner Bros. for a screen version of "School Days."

STORM ENGAGES BEERY

Jerome Storm has added Wallace Beery to the cast of "The Rosary," on which he shortly will start production at the Selig-Rork studios. Lewis Stone, as previously announced, will have the leading role.

FORREST IN FRANK LLOYD PRODUCTION

Allan Forrest has been added to the cast of "The Man from Lost River," the Katherine Newlin Burt original screen story, which will soon go into production at the Goldwyn Studios under the direction of Frank Lloyd.

ADDITION TO MOROSCO SCENARIO STAFF

Miss Isabelle Johnson, who provided the scenarios for Charles Ray's "Peaceful Valley" and several of the Shirley Mason pictures, has joined the Oliver Morosco forces in the scenario department.

RECENT ENGAGEMENTS BY GERSION

Tenny Wright has been engaged to direct a series of two-reel comedies for the Paul Gerson Pictures Corporation, whose studios are located in San Francisco. Production on the third comedy has already started. Harriet Laurel will play the lead and George Hollister has been engaged as cameraman.

Estelle Harrison plays opposite Gaylord Lloyd in his present "Lonesome Lake" story.

Edward Jobson is cast in Viola Dana's current production.

California Truman is occupying her new home on Highland Avenue.

Tom Gubbins is working with Cecil de Mille in the Oriental sequence of his new production, as yet untitled.

T. Roy Barnes is playing the male lead in "Her Face Value," a Reart picture which stars Wanda Hawley.

Darrell Foss is playing opposite Edith Roberts in "The Gossamer Web" at Universal City.

George H. Kern has engaged Henry Knollmiller, laboratory expert, to assist him in editing "The Unfoldment" upon its completion.

Pete Gerald, Phil de Esco and Harry Ellis Dean appear as the three wise men of the east in "The Nativity of the Christ" for the biblical episodes of "The Unfoldment."

Carl Jensen, L. Montrose, James Musso, W. Moultin, Ed. Ellemental and James King have been added by George H. Kern to his list of players who are depicting the scenes of Christ before Pilate for "The Unfoldment," an original Kern story.

GEORGE ADE TO TITLE "THE LOTUS EATER"

Marshall Neilan has signed George Ade, humorist and author, to handle the titles of the John Barrymore picture, produced by Neilan in New York and Florida recently.

Who's Where on Los Angeles Screens

by Mr. Wharton. CLUNE'S Reelart presents Wanda Hawley in "THE HOUSE THAT JAZZ BUILT" By Sophie Kerr Scenario by Douglas Brenton Directed by Penwyn Stanlaws CAST Coral Rodham—Wanda Hawley Frank Rodham—Forest Stanley Lila Drake—Glady's George Kitty Estabrook—Helen Lynch Mr. Estabrook—Clarence Geldart Mrs. Drake—Helen Dunbar Mr. Foster—Robert Bolder


FIRST WOMAN DIRECTOR RETURNS TO SCREEN

Lucie K. Villa, former director of motion pictures, has returned temporarily to the screen after an absence of four years, to play a leading character role in "The Stolen Umbrella," the second of the series of Ellis Parker Butler's stories of "Philo Gubb," which are now under production by Webster Cullison of Clever comedies.

McCORMICK WESTERN REPRESENTATIVE FOR FIRST NATIONAL

Word has been received from New York that John E. McCormick has been appointed western representative of Associated First National Pictures, Inc. McCormick will return to Los Angeles within the next few days and make his headquarters in the Pacific Finance Building. Prior to his promotion McCormick was western press representative for Associated First National.

NEXT WEBER PICTURE TO HAVE CUBIST EFFECTS

Lois Weber has engaged Frank D. Oram, art director of "Kismet," "Hypocrites" and "For Husbands Only," to design the sets for the picture she is now producing.

Pat O'Malley is cast as the juvenile in Oliver Morosco's "Slippery McGee."

Edith Yorke has a part in "Slippery McGee," featuring Wheeler Oakman.

Casson Ferguson will play opposite May McAvoy in her forthcoming picture for Realart.

Stuart Holmes is cast for an important part in the Tod Browning special production, "Fanny Herself."

Earl Schenck is selected for an important role in the Edna Ferber story, "Fanny Herself," being produced by Tod Browning.

Alec B. Francis will have an important part in the new picture starring May McAvoy at the Reelart Studios.

William Walsh, character actor, recently seen in "Over the Hill" and "Reputation," is now appearing in an important role with Edith Roberts in "The Gossamer Web."

Harold Lloyd will be supported in the earlier scenes of his new comedy by Mark Jones, Charlie Stevenson, Wallie Howe, George Rowe and Roy Brooks.

Ethel Breadt and Mark Jones will have the principal roles in the new Eddie "Ike" Roland comedy soon to go into production at the Hal E. Roach studios.

Willard Louis, Ernest Shields and Peggy O'Neill have been engaged by Webster Cullison for his second "Philo Gubb" story, "The Stolen Umbrella."

DeWitt C. Jennings, impersonator of policemen on the stage and screen, has been cast in "The Poverty of Riches," Reginald Barker's current production for Goldwyn.

William Wright has been engaged by the Italian-American Film Corporation to play in their productions under the direction of Tom Regan and Alexander Bode.
PAUL BRUNET SAILS FOR FRANCE

Paul Brunet, President of Pathé Exchange, Inc., accompanied by Mrs. Brunet, sailed for Europe recently, aboard the Olympic.
Mr. Brunet will go direct to Paris, where he will consult with Mr. Charles Pathé.

FRANK BRAIDWOOD

LIBRARY BOND CAMPAIGN HAS ASSISTANCE OF STUDIOS

Public spirited motion picture producers and exhibitors have acted to assist the library bond campaign which will come before the voters on June 7th. At the suggestion of W. S. Smith, president of the Motion Picture Producers' Association, and general manager of Vitagraph, the actual condition of the present public library have been made into a reel of film. Exhibitors throughout the city will show the pictures on their screens the week before election.
Co-operating with Vitagraph in the production of the reel were Universal, Goldwyn, Metro and the Ince Studios. The titles were donated by the Jacobsen-Meyer Company.

The picture was photographed during a typical rush hour in the library and shows the congestion in all departments, notably the juvenile room where only a few children can be accommodated.

WALTER HIERS VACATIONING

Walter Hiers is vacationing until June 9th, when he will co-star in the new Debe Daniels picture. He is taking advantage of the opportunity to make personal appearances at theaters throughout the South, especially in Atlanta, Ga., Chattanooga, Tenn., and Memphis, Tenn., in connection with the showings of "Oh, Lady, Lady," "Two Weeks with Patsy" and other Realart productions of Debe Daniels and Wanda Hawley.


PAASDENA COMMUNITY PLAYHOUSE ASSN. TO RESUME ART COURSES

Announcement of the resumption of the summer art colony in Pasadena, June 27th, may interest many of the members of the Pacific Coast Institute of Fine Arts, founded by the Pasadena Community Playhouse Association, to elevate public amusement standards by disseminating technical knowledge concerning the allied arts of the theatre.
Dr. Richard Burton, educator, author and former president of the Drama League of America, will head the faculty and conduct a course in practical writing. Other instructors will be Frayne Williams, Hope Knapp, Arthur Farrell and Louise P. Sooy. Courses will be offered in dramatic writing, play construction, costume design, dramatic dancing, interpretation, pantomime, and community music.
The Playhouse Association is a civic enterprise and hopes that the summer art colony will be used to school for training community directors. The session continues six weeks. During the last week a production of "The Knight of the Burning Pestle" will be given by the art colony, giving them practice in applying the principles they have learned.
A prospectus containing detailed information concerning this activity will be sent to anyone requesting it of the Secretary of the Community Playhouse Association, Pasadena, Calif. Six free scholarships are offered.

CHANGES IN HAMPTON PUBLICITY DEPARTMENT

King Young succeeds Jay Chapman as personal press representative for Benjamin B. Hampton. The office of publicity manager for Mr. Hampton's producing companies, Great Authors Pictures, Inc., and Zane Grey Pictures, Inc., which Mr. Chapman also held and is now vacating, has not yet been filled. Harry Hammond Beall, well known publicist, has charge of local publicity on pictures showing in Los Angeles. The changes took place this week.

FIRST ISSUE COMPLETED

The first issue of Federated Screen Snapshots has been completed by its producers, Jack Cohn and Louis Lewyn, and after final editing, is now ready for circulation to Federated Film Exchanges of America, Inc., for release.

BUTLER RECEIVES STAGE OFFER

David Butler has recently refused an offer to appear in a featured role in a Broadway production scheduled to open the first of the eastern theatrical season.
Mr. Butler did not entertain the offer insomuch as his picture work will keep him busy for many months to come. He is scheduled to make a series of five-reel features.

KIRKWOOD WRITES A BOOK

James Kirkwood is supplying the material for a little book entitled, "I Have Directed—and Directors Who Have Directed Me." The stellar list includes such personalities as John Barrymore, Mary Pickford, Antonio Moreno, Lionel Barrymore, Dorothy Gish, Blanche Sweet, Owen Moore, Jack Pickford, Thomas Meighan, Billie Burke, Henry B. Walthall, Mary Milles Minster and others. Among the directors who figure in the Kirkwood narrative are D. W. Griffith, Marshall Neilan, Allen Holubar, George Mefford, Wesley Ruggles and Allen Dwan.
Production Notes

(Continued from Page 4)

AT GOLDWYN

Will Rogers has finished "A Poor Relation," under the direction of Clarence Badger. Sylvia Jumper, who played opposite the star in "Looking for Romeo," played the leading female role.

The photoplay on "The Glorious Fool," an original screen story by Mary Roberts Rinehart, for which J. C. Hawks wrote the continuity, was finished last week under the direction of E. Mason Hopper. Richard Dix and Helen Chadwick portray the leading roles.

"From the Ground Up," an original screen story by Rupert Hughes, will soon go into production as a starring vehicle for Tom Moore.

Director Frank Lloyd is at present in the redwood country of Northern California, picking locations and building a camp where most of the scenes will be filmed for "The Man from Lost River," the Katherine Newlin Hurt original screen story which is soon to go into production.

AT REALART

Wanda Hawley starts work presently on her next feature, "Her Face Value." The story is by Percy Heath, based on a Saturday Evening Post story by Earl Derr Biggers, "The Girl Who Paid Dividends." Mary Miles Minter has completed "Her Winning Way" under the direction of Joseph Henabery.

May McAvoy has started work on a new picture under the direction of Frank O'Connor. It is an adaptation by Edfrid Bingham, of "A Virginia Courtship," the old stage success by Eugene Pressey.

Elmer Harris is cutting and titling his original photoplay, "Her Study Oak," which Wanda Hawley has just completed. This was filmed under the working title of "The Clinging Vine." Hector Turnbull is also busy cutting and titling his story, "Every Story For Sale," a new May McAvoy picture directed by Frank O'Connor.

CARL LAEMMLE ANNOUNCES NEW COMEDY COMPANIES

After taking stock of the short feature situation as presented in the reports of last year, Carl Laemmle, president of the Universal, has decided that next year's plans shall include an unusual number of single and two-reel comedies. In addition to the single-reel Star comedies, which Ward Hayes has been turning out for the past few months, and which will be continued, Mr. Laemmle announces several new companies of two-reel proportions.

It is his intention to add another two-reel comedy release to the weekly program. The Centuries will continue as heretofore, one two-reel release each week, featuring in rotation Harry Sweet, Charles Dorey and Brownie, the Century Wonder Dog. Also the Joe Martin comedies will continue and will be directed by Harry Burns, assisted by A. C. (Cutley) Stocker, Joe's trainer. D. W. Griffith returned recently to the stage after many years' absence at a benefit performance at the New York Hippodrome. He and Frank Bacon, star of "Lightnin," presented a dramatic sketch.

Frank Lacktime, playing an Indian "heavy" in the Ruth Roland serial now under production at the Hal Roach Studios, has made a translation of the Arabian classic "Esma," which he has put into an eight-reel scenario. The script is a drama on the dimensions of "Risimet." Mr. Lacktime is also translating other Arabian stories and poems for a big eastern publishing firm.

casts of the Week

(Continued from Page 4)

AT CHRISTIE'S

"Spiking the Spooks," a new Vanity Comedy, starring Earl Rodney and Irene Dalton, is in production. The story is by Rose Loewinger, and is being directed by Frederick Sturhann.

At Christie has finished the first comedy in the new series of Christie Comedies, to be released through Educational exchanges. The first under the new contract is titled, "Nothing Like It."

A farewell dinner was given recently at the Ambassador Hotel by Arthur S. Kane in honor of Harold Lloyd, Mildred Davis and Hal E. Roach. Among the guests were Besie Love and her mother, Gus Inglis and Miss Grace Inglis. Mr. Kane, having held various conferences with Charles Ray, whose films he sponsors, has proceeded to New York.

SCHLANK'S STUDIO COSTUMERS

MATT SILVERSTEIN, Prop.

1570 Sunset Boulevard, Los Angeles. Phone 556-730

$75,000 Worth of the Most Exclusive and Fashionable Apparel in the West, Including Evening Gowns, Wraps, Street and Afternoon Dresses, Suits, Riding Habits, Boots, Millinery, and Furs at your disposal.

FOR RENT OR SALE

Personal Attention Given to Special Orders We Design and Make Our Entire Wardrobe
CHAPTER III.

We decided last week that we had developed a very good idea for a dramatic plot but that we did not have enough story for a five-ree picture. Therefore it is up to us to build it up. For lack of space I will not recount the idea that we have developed, but I suggest that those of my readers who are following this little experiment in plot-building, secure the last two numbers of Camera—if they have not already done so.

So far, we have not decided who is to be the villain in the story. The idea of picking on the young aviator does not appeal to us. If our prospect is the big man that we are going to try to paint him, the aviator is not worthy of his steel. Besides, we are going to have the girl in love,—(or she to think that she is) —with the aviator, and it would reflect on her to be in love with the villain.

We want to introduce a real "heavy" whose low-down nature will serve as a good companion to the character of our hero, and one who can put up a whistle of a fight with him. A good hand-to-hand fight between the villain and hero is always exciting and interesting, particularly in the type of outdoor story which we are writing, and in which the primitive side of man can be used to picturesque advantage.

Let us try the introduction of the villain in the person of another prospector who comes into the canyon and takes up a claim across the ranch. This manner of conflict are we are going to establish between the two? is the next question that our process of deduction suggests. It could involve the girl—but if we are going to establish the new-comer as the villain, he should be planned as such before the arrival of the girl. This would have a tendency to heighten suspense for the reason that as soon as the girl does arrive there is a fine promise of something exciting happening down as the villain learns that she is present.

Whatever the nature of the conflict between the hero and the villain, it will also serve to the man that build up the character of the hero. We must bear in mind that it is not sufficient to merely say that a man is brave, sympathetic, magnanimous, or honor-bound to hate him as such. And, bear in mind that this action, whatever it is, must have some direct bearing on the plot, and not be extraneous, or it would read an amateur script the other day, in which the author had written in three hundred feet of action and introduced an extra character for the mere sake of changing over what he thought was a clever spoken title for the leading man.

I believe I mentioned in the first installment of this series that there were two prospectors who were bosom friends back in the isolated canyon where I received my inspiration for this story. Suppose that even before the arrival of the girl on the scene that there is a fight on a cliff between the hero’s friend and the villain, that the hero is kept busy helping his friend, and that the villain throws the friend over the cliff a thousand feet below. The hero arrives and grapples with the villain, finally overcoming him. Although tempted to throw his adversary over the cliff, he resists and casts him aside with a warning never to cross his path again.

In the action described above we not only have some great melodrama with thrills, but we have strengthened the character of our hero. The original pathos as he contemplates the bruised body of his dead pal later, when he hears the crash of the plane and discovers the unconscious form of the pretty girl in the wreckage.

Now, we have built up the plot considerably. Still it is far from finished. The story has just begun to move rapidly when we bring the man and the girl together. In our next installment we will add some more material, and knit the plot more firmly together.

STORIES WANTED

We’re looking for a “wait” story for a wistful little ingenue. Strong characterizations are desired in the plot and the romantic element may be only incidental.

Several companies are in the market for comedy stories, or something of the madcap kind of vehicle such as would be appropriate for Bebe Daniels.

There is a chance to make a quick sale of a strong dramatic plot in which the woman star is given a chance to do some emotional acting with some good comedy relief.

Another company wants a combination Charles Ray and Douglas McLean story.

CLARA WILLIAMS REGAINS HEALTH

Mrs. Reginald Barker (Clara Williams) is celebrating her recovered strength after an illness of six months.

MARY MILES MINTER DEPARTS FOR EUROPE

Mary Miles Minter, having finished her current production, “Her Winning Way,” for Realart, will vacation for two months in Europe. Mrs. Charlotte Shelby (her mother) and Miss Margaret Shelby (her sister) will accompany the star.

FRANK BORZAGE PERFEECTING NEW PHOTOGRAPHIC EFFECT

A new photographic effect whereby colored motion pictures may be taken in soft focus has been practically perfected by Frank Borzage, the director of “Humoresque.” He is now directing Seena Owen and Matt Moore in “Back Pay” for Cosmopolitan.

“Bud” Osborne is provided with one of the leading supporting roles in the new Ruth Roland serial.

Louis B. Mayer has signed Bess Merydeth, scenario writer, to prepare the continuity on the next John M. Stahl production.

Mary Anderson, who is now playing with Charles Hay, has signed to do a series of pictures for the recently organized Enterprise Productions, Inc., under the direction of Scott Dunlap. The pictures will be distributed through Associated Photoplays, Inc., as “The Digest of the Motion Picture Industry”
### Pulse of the Studios

<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>CAMERAMAN</th>
<th>ASS'T DIRECT.</th>
<th>SCENARIST</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. J. Scott</td>
<td>L. H. Warner</td>
<td>W. L., Ackland</td>
<td>Low Meekan</td>
<td>Staff</td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>ARYAN PRINCESS PICTURES</td>
<td>Chas. Bell, Gen. Mgr.</td>
<td>National Studio.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 4470</td>
</tr>
<tr>
<td>Frank Grandon</td>
<td>All-Star</td>
<td>Ross Fisher</td>
<td>Dick Sherer</td>
<td>Ross Fisher</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. J. Keeling</td>
<td>John MacQuarrie</td>
<td>Martha May</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BELASCO STUDIOS</td>
<td>N. Anthony Baker, Casting.</td>
<td>833 Market St., San Francisco, Calif.</td>
<td>Douglas 6586</td>
<td></td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>F. MacQuarrie</td>
<td>All-Star</td>
<td>Fred Ramsey</td>
<td>E K. MacQuarrie</td>
<td>H. MacQuarrie</td>
<td>Novelty Comedy</td>
<td>1st Week</td>
</tr>
<tr>
<td>BERWILLA STUDIOS</td>
<td>Santa Monica Blvd.</td>
<td>Ben Wilson, Gen. Mgr. and Casting.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 157</td>
</tr>
<tr>
<td>Jack Clements</td>
<td>Jack Holi</td>
<td>Coinne, John</td>
<td>Joe Dixon</td>
<td>Roy Clements</td>
<td>Hope Laving</td>
<td>Western Drama</td>
</tr>
<tr>
<td>Harry Devere</td>
<td>House-Carron</td>
<td>A. Stilman</td>
<td>Jack Hassett</td>
<td>De Vere</td>
<td></td>
<td>“The Desert Rat” Starting</td>
</tr>
<tr>
<td>BLUE RIBBON COMEDIES</td>
<td>Geo. Cleethorpe, Casting.</td>
<td>1458 Gower St.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 2563</td>
</tr>
<tr>
<td>H. B. Hagens</td>
<td></td>
<td>Elgin Leslie</td>
<td>Geo. Cleethorpe</td>
<td>1st Week</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>BORDER FILM FEATURE CORP.</td>
<td>Rex Torpe, General Manager.</td>
<td>Bisbee, Arizona.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harry Torpe</td>
<td></td>
<td></td>
<td>Staff</td>
<td></td>
<td></td>
<td>Starting</td>
</tr>
<tr>
<td>BRUCE CARTER PRODS.</td>
<td>Montague Studios.</td>
<td>Arnold Aldrich, Casting.</td>
<td>San Francisco.</td>
<td></td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Bruce Carter</td>
<td>All-Star</td>
<td></td>
<td></td>
<td></td>
<td>2-Reel Western</td>
<td>Schedule</td>
</tr>
<tr>
<td>Howie-Horowitz</td>
<td>Edward Shuman</td>
<td>R. A. Walsh</td>
<td>T. A. Johnson</td>
<td>Geo. Peters</td>
<td>Comedy</td>
<td>1st Week</td>
</tr>
<tr>
<td>Louis DeWit</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2-Reel Comedy</td>
</tr>
<tr>
<td>CALIFORNIA PRODUCERS CORP.</td>
<td>7100 Santa Monica Blvd.</td>
<td></td>
<td></td>
<td></td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Noel Smith</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2-Reel Comedy</td>
</tr>
<tr>
<td>CAMERON, CHARLIE, STUDIOS.</td>
<td>Allan Garcia, Casting.</td>
<td>1416 La Brea Ave.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 4070</td>
</tr>
<tr>
<td>Charlie Chaplin</td>
<td>Charlie Chaplin</td>
<td>Thanhstock-Wiston</td>
<td>Allan Garcia</td>
<td>Charlie Chaplin</td>
<td>Unnamed</td>
<td>Schedule</td>
</tr>
<tr>
<td>CHAUDELERT-HURST, Lea Chaudel, Gen. Mgr.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 2948</td>
</tr>
<tr>
<td>Floyd Ingwerson</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2-Reel Western</td>
</tr>
<tr>
<td>C. L. CHESTER PRODS.</td>
<td>R. Bandini, Gen. Mgr.</td>
<td>1438 Gower St.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 2563</td>
</tr>
<tr>
<td>Christy Williams</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1st Week</td>
</tr>
<tr>
<td>Christie</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>CHRISTIE, Banner.</td>
<td>Davis-Beacons</td>
<td></td>
<td></td>
<td></td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>COLEMAN COMEDIES, George Miller, Casting.</td>
<td></td>
<td>6040 Sunset Blvd.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 885</td>
</tr>
<tr>
<td>Cleverman</td>
<td>All-Star</td>
<td></td>
<td></td>
<td></td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>CLIFF SMITH PRODS.</td>
<td>Louis Crolley, Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 62826</td>
</tr>
<tr>
<td>Cliff Smith</td>
<td>Pete Morris</td>
<td>L. Thompson</td>
<td>Louis Crolley</td>
<td>Alvin J. Neils</td>
<td>“Hoots and Horns”</td>
<td>15th Week</td>
</tr>
<tr>
<td>FAIRBANKS, DOUGLAS, PROD.</td>
<td>Al McQuarrie, Casting.</td>
<td>John Fairbanks, Gen. Mgr.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 4356</td>
</tr>
<tr>
<td>Fred Nible</td>
<td>Bruce Fairbanks</td>
<td>Arthur Picture</td>
<td>John Fox</td>
<td>Edward Sutherland</td>
<td>Elmer “The Three Musketeers”</td>
<td>1st Week</td>
</tr>
<tr>
<td>FAGRO PRODS.</td>
<td>R. L. Kinema Bureau, Casting.</td>
<td>National Studio.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 4470</td>
</tr>
<tr>
<td>Harry Mann</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2-Reel Comedy</td>
</tr>
<tr>
<td>FILM-ART PRODS.</td>
<td>B. D. Biggerstaff.</td>
<td>711 Bank of Italy Blvd., Fresno, Calif.</td>
<td></td>
<td></td>
<td></td>
<td>1st Week</td>
</tr>
<tr>
<td>Stephens</td>
<td>Middle</td>
<td></td>
<td></td>
<td></td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>COLDWYN STUDIO.</td>
<td>Clifford Robertson, Casting.</td>
<td>Culver City.</td>
<td>Abraham Lehr, Gen. Mgr.</td>
<td></td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Jack White</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2-Reel Comedy</td>
</tr>
</tbody>
</table>

**Barcelona Taxi**

**CADILLAC SEDANS AND LIMOUSINES, $2.50 PER HOUR**

Ready for Locations Any Moment

**CHEAPEST TRAVEL BETWEEN STUDIOS OR TOURING**

6754 Hollywood Boulevard

Holly 3624
<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>CAMERAMAN</th>
<th>ASSIST DIRECT.</th>
<th>SCENARIIST</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>FLEISCHER</td>
<td>Shuler</td>
<td>De La Salle</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HOLLYWOOD STUDIOS</td>
<td>John T. Prince, Casting.</td>
<td>6642 Santa Monica Blvd.</td>
<td>Holly 1431</td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>INCE, THOS. H.</td>
<td>STUDIO'</td>
<td>Clark Thomas, Gen. Mgr.</td>
<td>Horace Williams, Casting.</td>
<td>62</td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>IRVING CUMMINGS</td>
<td>Prods.</td>
<td>J. C. Smith, Gen. Mgr.</td>
<td>1729½ Highland Ave.</td>
<td>24 Week</td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ITALIAN-AMERICAN FILM CORP.</td>
<td>Alexander Bodo, Casting.</td>
<td>403 Douglas Bldg.</td>
<td>02580</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| LASKY STUDIOS | L. M. Goodstadt, Casting. | 1520 Vine St. | Fred Klay, Gen. Mgr. | Holly 2400 | | Schedule |
| | | | | | | |
| LINDER, MAX | PROD. | Max Linder, Casting. | Universal Studios. | Holly 2500 | | |

| LONE STAR FILM PRODS CO. | 1745 Aliso | W. J. Forrester, Pres. | 54109 | | | |
| | | | | | | |
| LONEY | COMPOSITIONS | 3800 Mission Rd. | Individual Casting. | Lincoln 2120 | | |

| | | | | | | |
| MOROSCO PRODUCTIONS | W. Ruggles, Casting. | Mayer Studio. | Lincoln 2120 | | | |

| NATIONAL STUDIO | 1116 Lodi St. | | Holly 4470 | | | |

| Pauline Gerston Studio. | Tenny Wright, Casting. | 333 Tenth St., San Francisco, Cal. | | | | |

| Phone | Photo | Film | CO. | 511 Union League Bldg. | 113538 | |

| Phone | Photo | Film | CO. | 511 Union League Bldg. | 113538 | |

| Phone | Photo | Film | CO. | 511 Union League Bldg. | 113538 | |

| Phone | Photo | Film | CO. | 511 Union League Bldg. | 113538 | |

| Phone | Photo | Film | CO. | 511 Union League Bldg. | 113538 | |

| Phone | Photo | Film | CO. | 511 Union League Bldg. | 113538 | |

| Phone | Photo | Film | CO. | 511 Union League Bldg. | 113538 | |

| Phone | Photo | Film | CO. | 511 Union League Bldg. | 113538 | |

| Phone | Photo | Film | CO. | 511 Union League Bldg. | 113538 | |

| Phone | Photo | Film | CO. | 511 Union League Bldg. | 113538 | |

| Phone | Photo | Film | CO. | 511 Union League Bldg. | 113538 | |

| Phone | Photo | Film | CO. | 511 Union League Bldg. | 113538 | |

| Phone | Photo | Film | CO. | 511 Union League Bldg. | 113538 | |

| Phone | Photo | Film | CO. | 511 Union League Bldg. | 113538 | |

| Phone | Photo | Film | CO. | 511 Union League Bldg. | 113538 | |

| Phone | Photo | Film | CO. | 511 Union League Bldg. | 113538 | |

| Phone | Photo | Film | CO. | 511 Union League Bldg. | 113538 | |

| Phone | Photo | Film | CO. | 511 Union League Bldg. | 113538 | |

| Phone | Photo | Film | CO. | 511 Union League Bldg. | 113538 | |

| Phone | Photo | Film | CO. | 511 Union League Bldg. | 113538 | |

| Phone | Photo | Film | CO. | 511 Union League Bldg. | 113538 | |

<p>| Phone | Photo | Film | CO. | 511 Union League Bldg. | 113538 | |</p>
<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>P. Neumeyer</td>
<td>Dick Ladd</td>
<td>Harold Lloyd</td>
<td>Shub Pollard</td>
<td>Walter Lundin</td>
<td>The West Side</td>
<td>Schedule</td>
</tr>
<tr>
<td>Jack J. Rocca</td>
<td>Fredric March</td>
<td>Norma Shearer</td>
<td>George Stoney</td>
<td>Fred Mccary</td>
<td>Come and Go</td>
<td>Schedule</td>
</tr>
<tr>
<td>Paul C. Cline</td>
<td>George O'Brien</td>
<td>Jack Oakie</td>
<td>Ben Lyon</td>
<td>Jack Green</td>
<td>Lightnin' Rod</td>
<td>Schedule</td>
</tr>
<tr>
<td>Sidney Franklin</td>
<td>David Manners</td>
<td>Jack Benny</td>
<td>Bob Hope</td>
<td>Paul Yule</td>
<td>City Girl</td>
<td>Schedule</td>
</tr>
<tr>
<td>William A. Wellman</td>
<td>Clark Gable</td>
<td>John Barrymore</td>
<td>William Dieterle</td>
<td>Frank Albert</td>
<td>Trail's End</td>
<td>Schedule</td>
</tr>
<tr>
<td>Lewis Milestone</td>
<td>Charles Laughton</td>
<td>Ronald Colman</td>
<td>Edward G. Robinson</td>
<td>Frank Borzage</td>
<td>Quadrophenia</td>
<td>Schedule</td>
</tr>
<tr>
<td>John Ford</td>
<td>Gary Cooper</td>
<td>Spencer Tracy</td>
<td>Sam Wood</td>
<td>Claude Binyon</td>
<td>Drums Along the Mohawk</td>
<td>Schedule</td>
</tr>
<tr>
<td>Howard Hawks</td>
<td>Errol Flynn</td>
<td>Ronald Colman</td>
<td>Howard Hawks</td>
<td>Howard Hawks</td>
<td>Air Force</td>
<td>Schedule</td>
</tr>
<tr>
<td>William Wyler</td>
<td>Cary Grant</td>
<td>Cary Grant</td>
<td>William Wyler</td>
<td>William Wyler</td>
<td>The Letter</td>
<td>Schedule</td>
</tr>
<tr>
<td>Frank Capra</td>
<td>Clark Gable</td>
<td>Clark Gable</td>
<td>Frank Capra</td>
<td>Frank Capra</td>
<td>Mr. Deeds</td>
<td>Schedule</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SCREENING ROOMS</th>
<th>Jack Ripple, Gen. Mgr.</th>
<th>628 Grosse Bldg.</th>
<th>15492</th>
</tr>
</thead>
<tbody>
<tr>
<td>J. A. Ellison</td>
<td>Moon Kwok</td>
<td>Non-Star</td>
<td>Starling</td>
</tr>
<tr>
<td>John Ferrier</td>
<td>Hoa Wong</td>
<td>Non-Star</td>
<td>Bob Williams</td>
</tr>
<tr>
<td>Louis Pollock</td>
<td>Starling Morton</td>
<td>Non-Star</td>
<td>J. W. Martin</td>
</tr>
<tr>
<td>Bob Williams</td>
<td>Rising Star</td>
<td>Non-Star</td>
<td>Wallace Hargrave</td>
</tr>
<tr>
<td>Sam Taylor</td>
<td>Eddie Hare</td>
<td>Non-Star</td>
<td>Harry Neuman</td>
</tr>
<tr>
<td>Dan Taylor</td>
<td>Bob Faye</td>
<td>Non-Star</td>
<td>Jack Conway</td>
</tr>
<tr>
<td>Sam Taylor</td>
<td>Paul McVey</td>
<td>Non-Star</td>
<td>E. A. Martin</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SEELING, CHAS. R. PROD.</th>
<th>Gen. Mgr.</th>
<th>1240 So. Olive</th>
<th>13910</th>
</tr>
</thead>
<tbody>
<tr>
<td>Charles Seelig</td>
<td>Williams</td>
<td>Non-Star</td>
<td>Neal Smith</td>
</tr>
<tr>
<td>William G. Seelig</td>
<td>Clay</td>
<td>Non-Star</td>
<td>Starling</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SELIG-ROK.</th>
<th>3800 Mission Road.</th>
<th>Lincoln City 33</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bert Rieck</td>
<td>Bob Williams</td>
<td>Non-Star</td>
</tr>
<tr>
<td>Bob Williams</td>
<td>Frank Brown</td>
<td>Non-Star</td>
</tr>
<tr>
<td>Bob Williams</td>
<td>Bob Williams</td>
<td>Non-Star</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SELIG STUDIOS.</th>
<th>3800 Mission Road.</th>
<th>J. L. McGee, Gen. Mgr.</th>
<th>Lincoln 33</th>
</tr>
</thead>
<tbody>
<tr>
<td>W. A. Martin</td>
<td>Wallace Hargrave</td>
<td>Non-Star</td>
<td>Harry Neuman</td>
</tr>
<tr>
<td>Bob Williams</td>
<td>Frank Brown</td>
<td>Non-Star</td>
<td>Jack Conway</td>
</tr>
<tr>
<td>Bob Williams</td>
<td>Bob Williams</td>
<td>Non-Star</td>
<td>E. A. Martin</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SPENCER PROD'NS INC.</th>
<th>244 and Wilshire, Santa Monica, Cal.</th>
<th>21923</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wm. Borton</td>
<td>S. Norton</td>
<td>Non-Star</td>
</tr>
<tr>
<td>J. Havens</td>
<td>H. Van Upp</td>
<td>Non-Star</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TOURNEUR, MAURICE, PROD.</th>
<th>Ince Studios, Culver City, R. B. McIntyre, Gen. Mgr.</th>
<th>West 62</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tourneau Brown</td>
<td>All Star</td>
<td>Non-Star</td>
</tr>
<tr>
<td>Tourneau Brown</td>
<td>All Star</td>
<td>Non-Star</td>
</tr>
<tr>
<td>Tourneau Brown</td>
<td>All Star</td>
<td>Non-Star</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>UNIVERSAL STUDIO.</th>
<th>Fred Datig, Casting, Universal City.</th>
<th>Holly, 2500</th>
</tr>
</thead>
<tbody>
<tr>
<td>Von Stroheim</td>
<td>Non-Star</td>
<td>Non-Star</td>
</tr>
<tr>
<td>von Stroheim</td>
<td>Non-Star</td>
<td>Non-Star</td>
</tr>
<tr>
<td>von Stroheim</td>
<td>Non-Star</td>
<td>Non-Star</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>VITAGRAPH STUDIO.</th>
<th>Douglas Dawson, Casting.</th>
<th>1708 Talmadge, W. S. Smith, Gen. Mgr.</th>
<th>Holly 2131</th>
</tr>
</thead>
<tbody>
<tr>
<td>G. R. Chester</td>
<td>Non-Star</td>
<td>Non-Star</td>
<td>Non-Star</td>
</tr>
<tr>
<td>Wm. Duncan</td>
<td>Non-Star</td>
<td>Non-Star</td>
<td>Non-Star</td>
</tr>
<tr>
<td>Albert Russell</td>
<td>Non-Star</td>
<td>Non-Star</td>
<td>Non-Star</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>WARNER BROS. STUDIO.</th>
<th>Sunset and Bronson Ave.</th>
<th>578666</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gil Duritz</td>
<td>Non-Star</td>
<td>Non-Star</td>
</tr>
<tr>
<td>Monte Banko</td>
<td>Non-Star</td>
<td>Non-Star</td>
</tr>
</tbody>
</table>

---

**Money to Loan**

- **Diamonds**
- **Watches**
- **Silverware**

Lowest Rates

Est. 51 Years

Responsibility—Reliability

- **A. B. COHN & BRO.**
  - 305 New Pantages Blvd.
  - Cor. 7th and Hill
  - Phone 62620

We have a large and exclusive line of Diamonds and Jewelry for Sale.

---

**Crandall and Stevens’ Film Laboratory**

Our Motto: Quality not Quantity

1751 Alessandro, Bronx Studio, Edendale, Phone 1588

---

**Scenario Writers!**

The Photoplaywrights League of America is not boosting the sale of stories written by novelists and other famous fiction writers. It is working for the interests of the authors of original stories. This means you! Producers know that this is the biggest Clearing House for Originals in the business, and are coming to us for material.

**Better Join Us**

621-5 Union League Building

Phone 1588

**Scenarios Typed**

---

**Clune’s Commercial Film Laboratories**

Highest Quality & Service

- Studio Lighting
- Equipment
- For Rent

5356 Melrose Ave

Hollywood, 2700
**WEBER, LOIS, PRODUCTIONS.** Arthur Forde, Casting. 4634 Santa Monica Blvd. Wilsh. 5174

Lois Weber | All Star | Du Buisson-Jennings | Arthur Forde | Lois Weber | Unnamed | 16th Week
---|---|---|---|---|---|---

**WESTERN FEATURES, Inc.** 5544 Hollywood Blvd.

W. H. Curran | Wm. Fairbanks | Edgar Lyons | Erle Brand | W. H. Curran | Western | Starting

**WILLAT, IRVIN, PRODUCTIONS.** C. A. Willat, Gen. Mgr. Leo Pierson, Casting. Culver City

Irvin Willat | All Star | Clyde de Vinna | John Waters | Staff | "Face of the World" | Finishing

**WILLIAMS, CYRUS, J. C.** R. Bradbury, Casting. 4811 Fountain Ave. C. J. Williams, Mgr. Holly 3266

R. Bradbury | "Bill and Bob" | Tom Santchi | Longecker | Frank Rice | R. Bradbury | R. Bradbury | Educational | The Secret of Butte Ridge | Schedule | Schedule

**WILNAT FILM CO.,** 1329 Gordon St. Jack Mintz, Casting. Holly 1918

Haynek-Davis-Smith-McCoy | Geo. Mehan | Jack Mintz | Les Neal | "Harem Boys" | Schedule

**WM. SMITH PRODUCTIONS.** Tulsa, Okla.

George Holt | Farnum | Hopgood Lyons | W. M. Smith | Western | Starting

---

**KINEMA BUREAU**


---

**Eastern Studios**

**BENEDICT, HAL, STUDIOS.** College Point, Long Island, N. Y.

Tom Collins | Rudy De Remer | J. Baderman | Staff | Drama | Schedule

**BIOGRAPH STUDIOS.** W. J. Scully, Casting. 807 E. 175th St. Tremont 5100

Sidney Oellett | All Star | Tongey | Fleming | Drama | Schedule

**BLACKTON STUDIOS.** Brooklyn, N. Y.

Fisher-Voxx | All Star | Frank Perigini | Fisher | Comedy | Schedule

**ESEE STUDIOS.** 124 W. 125th St., New York City.

Donavan | Abraham-Frazer | All Star | Montague Love | Paul Allen | Abraham-Frazer | Comedy | 2-Reel Comedy | Schedule | Schedule

**FOX STUDIOS.** West 55th St., N. Y. Samuel Kingston, Casting. Phone Circle 6800

Dick Stithon | Charles Braxton | All Star | Half-Binetzeich | George Lane | A. Merie | E. B. Sloane | Charles Braxton | Drama | Schedule | Dramas | Schedule | Schedule | Schedule | Schedule | Schedule | Phone Circle 6800

**GRiffith, D. W., STUDIOS.** Herbert Sutch, Casting. Mamaroneck, N. Y. Mam'k 1191

Victor Heerman | Dorothy Gish | Chauncey | G. W. Bitter | Chauncey M. Mack | Herbert Sutch | Comedy | Oriental Comedy | Schedule

**IDEAL STUDIOS.** Mme. Georgette, Casting. New Jersey. Union 5067

Legnay Perret | All Star | Harry Hardy | Mme. Georgette | Perret | Drama | Schedule

**INTERNational FILM STUDio.** M. J. Connelly, Casting. 2478 2nd Ave., New York. Harlem 9700

Tom Terris | Robert M. Ryanola | All Star | Montague Love | Al Liguori | Woodrow-W. Morgan | Frank Hulatte | Philip Carle | Dorothy Hobart | Luther Reed | "Rooming-Rooming" | Finished

**LEVY, HARRY, PRODS.** Jeff Brophy, Casting. 230 W. 38th St., N. Y.

Hugo Ballin | Harry Levy | Ben Blake | All Star | All Star | Van Derrere | Van Derrere | Van Derrere | Van Derrere | Chuckie Alden | "Bang, Bang" | Finished

**LINCOLN STUDIOS.** Grantwood, N. J. Frank Conway, Gen. Mgr. Phone Morsemere 665

John A. Mclnneson | All Star | Wm. Colley | Ursula King | J. Thomas | Comedy | Schedule

**MIRROR STUDIOS.** Glendale, Long Island, New York.

Walsh | Edwards | Davis | Comedy | Schedule

**PATHE STUDIOS.** East 134th St., N. Y. Phone Harlem 1480

B. Milhauer | Juanita Hansen | Snyder-Hodman | Snyder-Criente | Snyder-Hodman | Snyder-Dallone | Benett | W. A. Sullivan | Hamilton | Davis-Beit | Drama | Comedy | Drama | Schedule

**PEERLESS (Ziegfeld Cinema Corp.).** Fort Lee, N. J. M. Al Lena, Casting. Fort Lee 365

Emile Chaufour | Florence Reed | Monte O'Grady | Tall Lena | Tall Lena | Tall Lena | Tall Lena | Photoplay | Drama | Schedule

**REALCRAFT PICTURES CORP.** Millenthal Studio, Yonkers, N. Y. Phone 645

Hamilton-Smith | Marcel Perez | Bud Duncan | Griffith | Howard | A. Otock | Morin | Smith | Comedy | Comedy | Comedy | Schedule | Schedule | Schedule | Schedule | Schedule | Schedule

**SEIZNICK STUDIOS.** H. L. Steiner, Casting. W. Fort Lee, N. J. Tel. Fort Lee 350


**TALMADGE STUDIOS.** 318 E. 48th St., N. Y. Vandt 7340

Herbert Livan | Victor Fleming | Norma Talmadge | Caylee Talmadge | Caylee Talmadge | Caylee Talmadge | Caylee Talmadge | Caylee Talmadge | "Love's Masquerade" | 2nd Week

**VITAGRAPh STUDIOS.** East 15th St., Brooklyn, N. Y. F. H. Loomis, Casting. Midwood 6100


---
The CARL B. MILLION DOLLAR THEATRE (3d and Broadway)

Lois Weber Presents

"TOO WISE WIVES"

With All-Star Cast

Rialto

(Broadway, near 8th)

THOMAS MEIGHAN

"THE CITY OF SILENT MEN"

WEEK STARTING SUNDAY, MAY 29th

Robertson-Cole Present

Pauline Frederick in "SALVAGE" with Milton Sills

Milton Charles at the Organ.

CALIFORNIA CONCERT ORCHESTRA : CARLI D. ELINOR, Conducting.

MANAGERS and PRODUCERS

Now that everything is quiet in the PICTURE GAME.

It's just the time to look over your reserve stock, and dig 'em out and put in NEW TITLES, and get them ready for the grand rush which is BOUND to COME about the middle of JUNE. Others are doing it . . . Why not you? . . . WE KNOW . . . Because they are coming in every day.

B. L. JAMES

EXPERT TITLE SERVICE

Phone Pico 2236

218-19 Lissner Bldg., 524 So. Spring St.

Opposite the ALEXANDRIA

Phone PICO 2236 WE SAVE YOU

10% to 20% On All Moving Picture Supplies

INSERTS

Cards

Letters

Newspapers

Telegram

Envelopes

Etc.

We Can Place Your

Letters in Every Theatre

and Film Exchange

in the United States

Get Our Prices

ART MULTIGRAPHERS

426 Grosse Bldg., 124 W. Sixth St.

Who's Where

(Continued from Page 6)

TALLY'S

Metro presents

Viola Dana in

"PUPPETS OF FATE"

By Dean Byrnes

Scenario by Ruth A. Baldwin

and Molly Darro

CAST

Sorrentina Palomba—Viola Dana

Gabriel Palomba—Francis McDonald

"Babe" Reynolds—Jackie Saunders

Babe—Fred Kelsey

Father Francesco—Thomas Ricketts

Mike Reynolds—Edward Kennedy

GARRICK

Selznick presents

Owen Moore in

"THE CHICKEN IN THE CASE"

Written and directed by Victor Heerman

Scenario by Sarah Y. Mason

CAST

Steve Perkins—Owen Moore

Aunt Sarah—Vivina Ogden

Winnie Jones—Teddy Sampson

Percival Jones—Edgar Nelson

Ruth Whitman—Katherine Perry

Major Whitman—Walker Walker

PHILHARMONIC AUDITORIUM

William Fox presents

"OVER THE HILL"

From Two Will Carlton Poems

Adapted by Paul H. Sloane

Directed by Harry Millarde

CAST:

Ma Benton—Mary Carr

Isabella Strong—Vivienne Osborne

Lucy, Charles—Gena—John Murphy

Charles Benton—Johnnie Walker

HIPPODROME—Sunday

William Fox presents

Duck Jones in

"GET YOUR MAN"

By Alan Sullivan

Directed by George W. Hill

CAST

Jock MacTie—Duck Jones

Arthur Whitman—Wm. Lawrence

Leonore De Murney—Beatrice Burnham

Margaret MacPherson—Helene Rosson

Joe—Paul Kemp

MIDWEEK

Wm. J. Selznick presents

Conway Tearle in

"SOCIETY SNAPS"

Scenario by Lewis Allen Brown

Directed by Robert Henley

CAST

Lorenzo Carlo—Conway Tearle

Vivian Forrest—Martin Mansfield

Mrs. Forrest—Ida Darling

Ned Forrest—Jack McLean

Duane Thurston—Huntley Gordon

ALHAMBRA

B. B. Hampton presents

"THE DWELLING PLACE OF LIGHT"

By Winston Churchill

Directed by Jack Conway

CAST

Jane Butler—Claire Adams

Brooks Insall—King Haggard

Claude Ditmar—Robert McKim

Chester Sprole—Ogden Crane

Elsie Butler—Lottie Young

Hannah Butler—Lydia Knott

Edward Butler—George Berrell

Julia Gallagher—Beulah Booker

John Gallagher—William Moon

Mrs. Gallagher—Aggie Herrings

James Roche—Nigel de Bruller

Guido Antonelli—C. B. Murphy

(Continued on Page 18)
Directors! Actors!
Fellow Workers in the Picture Industry
Vote or Stop Whining!!

The long hairs who want to rob you of your bread and butter are going to vote early and often, you can depend upon that!

Every man in the game must go to the polls and see that his friends go—and vote against the blue law fanatics.

A Single Shot Vote, for
EDWARD ROBERTS
means nine votes against blue laws

Supported By:—
M. P. D. A.
A. M. P. D. A.
SCREEN NEST, ORIOLES
L. A. THEATRES ASS'N.
AFFILIATED PICTURE INTERESTS
AM. SOC. CINEMATOGRAPHERS
ART DIRECTORS ASS'N.
ACTORS EQUITY ASS'N.
Current Reviews

(Continued from page 5)

"DON'T CALL ME LITTLE GIRL"

Culpe's Broadway

Once in a while Realart comes along with a clever farce, some one of its occasional ingenuity. This week's release, "Don't Call Me Little Girl," is one of these. It is a fast moving comedy with many intriguing situations and an ultra modern theme. Moreover, the cast which supports the star, Mary Miles Minter, takes complete advantage of its various characters for characterization and an unusual number of these opportunities present themselves as the plot unravels. Edith Kennedy, scenarist the original, which is by Catherine Cushing.

Miss Minter must be credited with a spirited performance of Jerry Doubleday, a precocious boarding school flapper, who steals her aunt's flannel, after providing that exceedingly shocked individual with a far more suitable husband and petrifying the entire family with her slyly maneuvering. She meets, disengages, woos and wins her man within twenty-four short hours. Miss Minter accomplishes her action in better than usual form.

Jerry Patrick makes a good foil for the flighty Jerry as Monty Wade, the deliberate, settled flanacee of the former old maid aunt. He awakens quickly, as bachelors are wont to do when real romance puts in an appearance, however, and falls heavily for the raffish child. His work thoroughly satisfies.

Some excellent characterizing is done by Ralph Stonehouse, who plays Joan Doubleday, the old-fashioned girl who has enjoyed a ten-year-old engagement only to have husbands shifted for her overnight. Due to the snap theories of her disquieting niece, Peter Flagg, the older woman's real mate, is discovered and encouraged. The resultant bloom brightens Peter is successfully played for comedy by Edward Flanagan.

Winifred Greenwood fits into the part of Mrs. Doubleday, Jerry's merry widow mother, with customary ease. Florence Middely completes the cast in a minor role. Joseph Henabery handled this production.

"ONE MAN IN A MILLION"

Kinsela

George Beban, in the countrywide tour personally presenting his independent photoplay, "One Man in a Million," with this week's Los Angeles engagement. In conjunction with the picture he gives a selection from his well remembered play, "The Sign of the Rose," which as much as anything seems to be attracting the audience and winning their applause.

The film production which Beban both wrote and directed is a wholesome story of a tender-hearted Italian who loves the world and a little waif whom Fate throws in his way. Tears and laughs it has a plenty and a couple of novel twists which lend much interest to the thread of progress.

The inimitable interpreter of Italian roles is at his best as Lupin Delchino, a generous "wop" who provided with the means (he acquires the position of city dog catcher), indulges all the helpless creatures who cross his path. His love for the Belgian orphan and his kindness to, and imaginary attachment for, the child's supposed mother, present situations filled with heart interest which are not found to spoil the impression. We'd wager our powder-puff that the obvious scenes were hold-overs from the terrible Italian effects employed in "Unfamiliar Furniture" which are only adviced with occasional glimpses of them.

Francella Billington enact Miss Althea, the daughter of a more than disillusioned but artistic family, both as a young wife and twenty years later. She lends the part much naturalness and a decided bit of fascination.

Little George Beban, Jr., is a lovely baby and proves himself a performer of ability with his cherubic work as Lapine's adopted child. The diminutive infant finds a mother who temporarily mistakes him for her own, only to exchange her for Flora Valentine. He recognises his true love, and "mamma's" real son puts in an appearance.

Irene Rich makes Charlotte Maureveau, the Belgian mother, wholesomely beautiful. Much more should have been done with Clyde Hartley, the detective suitor of Madame Maureveau. The part is quite inadequately done by Lloyd Whitlock, who fails to recognize the points allowed him.

George Williams and Jennie Lee provide an atmospheric touch in the chain of events, with their work as Mr. and Mrs. Koppel, trainers of thieves.

Ward Boteler in a minor role ends the list of actors in this picture, which Robertson-Cole is releasing.

Beban's unassuming type of work will always please those who are attracted by it at all.

"HEARTS ARE TRUMPS"

Talty's

Rex Ingram has made a very entertaining screen play of the old English melodrama, "Hearts Are Trumps," which is a present Metro release. His direction is as careful as his Mathis' scenario, resulting in a fairly consistent production.

The appealing story has to do with a man who does not forget; with the romance of their convert-bred daughter and with a persistent lord whose forte is wrecking love affairs. It has some strong moments.

A few excellent miniatures are used in Alpine avalanche scenes, and it is a real pity that even two or three faked shots should have spoiled the impression. We'd wager our powder-puff that the obvious scenes were hold-overs from the terrible Italian effects employed in "Unfamiliar Furniture" which are only adviced with occasional glimpses of them.

Francella Billington enact Miss Althea, the daughter of a more than disillusioned but artistic family, both as a young wife and twenty years later. She lends the part much naturalness and a decided bit of fascination.

Important to Producers

Worth-while productions will bring you real money from the Oriental market if distributed by local company of reliable business men who will distribute through Orient by legitimate American methods under supervision of American representative.

What Have You to Offer?

Orient Picture Corporation

Main 44
302-310 Stock Exchange Bldg.
Los Angeles, Cal.
E. S. Holmes
Business Manager
Current Reviews

Frank Brownlee proves Miss Billington's equal in versatility with his work as Michael Cain, Lady Altrac's husband, at the ages of thirty and fifty. In the role of the Altrac gamekeeper, who becomes cynical after his wife has been snatched away from him under circumstances with which he is unacquainted, Brownlee is excellent. Later he makes his instinctive attraction to his unknown daughter very beautiful.

Alice Terry seems quite sincere and is fittingly cast in the part of Dora Woodberry, who although the daughter of the two, believes herself to be the orphan ward of Lady Altrac.

Joseph Kilgour does his "dirtiest role" with the mocking heaviness. Lord Burtford. Those who follow him know how correctly despicable he can make himself, with his polished screen technique and his deliberate movements.

Lord Altrac, an inveterate gambler, is well portrayed by Winter Hall. It is not often that we see him doing unsympathetic work, but as might be expected, he perfectly satisfies.

Brinley Shaw does well the small part of Fell, a questionable money lender, and Burford's half-brother.

Norman Kennedy, as Dora's American artist sweetheart, and Edward Connelly, as her godfather, complete the cast.

"Hearts Are Trumps" is a Metro-Screen Classics offering.

(Continued from Page 3)

worst of daggers, jealousy. Whoever reads in his closet this admirable scene, will find that he cannot, except he has as warm an imagination as Shakespeare himself, find any but dry, incoherent, and broken sentences: but a reader that has seen Betterton act it, observes that there could not be a word added: that longer speeches had been unnatural, nay, impossible, in Othello's circumstances. The charming passage in the same tragedy, where he tells the manner of winning the affection of his mistress, was urged with so moving and graceful an energy, that while I walked in the Cloisters, I thought of him with the same concern as if I waited for the remains of a person who had in real life done all that I had seen him represent. The gloom of the place, the faint lights before the ceremony appeared, contributed to the melancholy disposition I was in; and I began to be extremely afflicted, that Brutus and Cassius had any difference; that Hotspur's gallantry was so unfortunate; and that the mirth and good humor of Falstaff could not exempt him from the grave. Nay, this occasion in me, to look upon the distinctions amongst men to be merely scintical, raised reflections upon the emptiness of all human perfection and greatness in general; and I could not but regret, that the sacred heads which lie buried in the neighborhood of this little portion of earth in which my old friend is deposited, are returned to dust as well as he, and that there is no difference in the grave between the imaginary and the real monarch. This made me say of human life itself with Macbeth:

"Tomorrow, tomorrow, and tomorrow, Creeps in this stealing pace from day to day, To the last moment of recorded time! And all our yesterdays have lighted fools To the eternal night! Out, out, short candle! Life's but a walking shadow, a poor player That struts and frets his hour upon the stage And then is heard no more."

CALIFORNIA TRUMAN
Phone 578959
1606 Highland Ave.

THE TRIANGLE CLEANERS
AND TAILORS
Cleaning and Pressing
REMODELING
REPAIRING
RELINING
All Work Guaranteed
Prices Reasonable
S. GOLD
4515 Sunset Blvd. Phone Holly 2287

FRANK P. DONOVAN
Director of Vitagraph, Pathe, General and Mutual Releases, Paramount Pictures, etc.
Green Room Club, New York City

Independent Commercial Cutting
Negative and Positive Cutting Neatly and Quickly Done. Fireproof vault.
MARRY VAN, 1306½ Beachwood Drive
Holly 1346

STUDIO SPACE FOR RENT
Full Equipment—Furnished Sets
Rates Unusually Moderate
FRANCIS FORD STUDIO
6040 Sunset Blvd. Phone 579-856

ORIENTAL COSTUME CO.
Chinese, Japanese Costumes
Properties and Art Goods
5835 Santa Monica Boulevard
Phone 578634

MOTION PICTURE
of Your Home and Family
“A Priceless Remembrance”
SPECIALIZING ON
Effective Professional
Tests that
Directors Require
Home Life Motion
Pictures
Address:
7023-3-4 New Pantages Building
Phone: 63339—67067

Rebuilding
Gowns for Rent
Josephine
GOWNS
At New Address
Broadway 7621.
721 South Olive St.

See Yourself on the Screen
Casting Directors Prefer Screen Tests to Stills
IT WILL COST YOU VERY LITTLE TO
TAKE A SCREEN TEST UNDER AN EMI-
CENT DIRECTOR.
ALEXANDER VAN BODO
403 Douglas Ave. Telephone: 60580

What Everybody Wants
SCREEN TESTS
LITTLE and CARMES
Photographers
5874 Hollywood Blvd. 597-602
Who's Where
(Continued from page 14)

MILLER'S
B. B. Hampton presents
"A CERTAIN RICH MAN"
From the novel by William Allen White
Directed by Howard Hickman and
Elliott Howe
CAST
Molly Culpepper—Claire Adams
Bob Hendricks—Carl Canvoort
John Barclay—Robert McKim
Mary Barclay—Lydia Knott
Elliah W. Benz—J. Gunnis Davis
Col. Martin Culpepper—Joseph J. Dowling
General Hendricks—Harry Lorraine
Adrian Brownwell—Gene Herscholt
Mrs. Culpepper—Grace Pike
Mose—Zack Williams
Mrs. Jane Barclay—Edna Pennington
Little Neil Ward—Frankie Lee
Little Janet Barclay—Mary Jane Irving
Mattie McHurdie—Walt Whitman
Jake Delan—Frank Hayes
Neal Ward—Gordon Dumont
Janet Barclay—Eugenia Gilbert

MISSION
United Artists presents
Mary Pickford in
"THROUGH THE BACK DOOR"
Directed by Jack Pickford and
Alfred E. Green

NEW PANTAGES
Edgar Lewis presents
"THE SAGE HEN"
Story by Harry Solter
Directed by Edgar Lewis
CAST
The Sage Hen—Glady's Brockwell
Her Son (as a man)—Wallace MacDonald
(tas a baby)—Richard Headrick
Stella Sanson—Lillian Rich
John Rudd—Alfred Allen
Mrs. Rudd—Helen Case
Craney—James Mason
Grote—Arthur Morrison

GRAUMAN'S
Lois Weber presents
"TOO WISE WIVES"
Written and directed by Lois Weber
CAST
David Graham—Lois Calhern
Marie, his wife—Claire Windsor
John Daly—Phillip Stanley
Sara, his wife—Mena Lisa

Kathryn Williams is cast in an important
role in the new May McAvoy-Relart pro-
duction.
Guy Oliver is cast in the forthcoming pro-
duction featuring May McAvoy, as yet un-
titled.
Edwin Stevens will enact the heavy in
"Slippy McGee," Oliver Morosco's current
production.
Nelle Peck Saunders will have a part in
the new Oliver Morosco production, "Slippy
McGee."
Rosemary Theby is working in an Emmett
Flynn special at the Fox Studio, and also in
William Desmond's newest production.

Kate Price
558220

William Merrill McCormick
A HEAVY WORTH WATCHING
Imperial Hotel, 909 So. Grand
Broadway 4764

Geoffrey B. Berling
6614 Sunset Boulevard
Holly 1088

Lillian Guenther
Dienishawn Technique and Costumes
55 Inches Tall
Modern Wardrobe
PHONE 16177 A. A.

Alberta Lee
Old-Fashioned Mother Parts
Just Finished with Fox
Phone Holly 4902

Milla Davenport
Wilshire 2921

Gilbert P. Hamilton
Director
M. P. D. A.
At Liberty
Gates Hotel

FOR RENT—BELL-HOWELL
170 Degree Shutter—Fully Equipped
Phone 599464 or Holly 2558
1317 N. Normandie Ave.

Ralph Vager
Cameraman (E. C. S.)
Fourteen years a photographer. Six
years Lasky, Metro, Brunton, Fox. Open
for first-class studio or travel position.
TWO BELL-HOWELL CAMERAS
Tel. 16089. Palace Hotel Apt.

THE PIT
CLASSIFIED WANT ADDS
Your advertisement will be run in
this column at the rate of 15c per
line. Phone, Mail or Bring in your
"Wants."

Wants Ads must be paid in ad-
Vance—75 cents minimum.

FOR SALE—Seven passenger Marmon car, first
class condition, $1050.00. Pico 165, I. Newman.

BLUE RIBBON COMEDIES are in the market
for one and two-reel red ink situation com-
edies. Stories returned promptly if unavail-
able. Submit by mail to Ori. W. Westphal,
Scenario Editor, 1125 Gower St., Hollywood, Calif.

WANTED by reliable elderly man, position as
caretaker or watchman; would accept domestic
service with plain folks. Phone, any
where. First class character. Phil, 137 E.
Adams. Phone South 338.

FOR SALE—Jewelry, including solitaire diamond
ear-screws, over calf, diamond brooch, event
center, five smaller; also diamond bracelet.
Could not be purchased for $500; will sell for
$1500—or sell separately. Clear blue white
diamonds. Purchased under guarantee. Ad-
dress: S. P. B., Box 529, Care Camera.

FOR SALE—4 carat diamond ring, cost $2,000.
Will sacrifice for $1000.00. Phone Pico 165.

EXPERT CONTINUITY STENOGRAPHER.
Takes writers' dictation in shorthand or on
typewriter, also special studio work. Best of
references. Phone 595-041.

POSITION WANTED by thoroughly experienced
and competent acting director formerly with
Desanne Productions. Have had over six
years studio picture experience. Any rea-
sonable proposition considered. 1926 West 45th
St., Phone 7399.

SITUATION WANTED—MALE
EXPERIENCED MOTION PICTURE AC-
COUNTANT—Both Studio and Production di-
iploma seeks employment in similar posi-

tion. During the past two years served as
auditor and chief accountant with a prom-
inent picture company of Los Angeles, but
is now at liberty due to health considerations.
is competent to handle any accounting
proposition, and can furnish highest refer-
ces from executives in the Industry. Would
greatly appreciate the privilege of an inter-
view. Please address Auditor, 901 Carroll St.,
Los Angeles, or phone Broadway 419.

FOR RENT—Bell-Howell cameras, 170 shutter,
complete outfit. Blanche Walker, Evening Ex-

H. Pearl Gilbert—Reader, critic and typist,
453 Markham Bldg., Hollywood, Calif. Phone
47401.

EARN MONEY in spare time, corresponding for
newspapers. (This does not mean canvassing.)
Address Editor, Laguna Beach, Calif.
RE-ELECT
Meredith P. Snyder
Mayor of Los Angeles

Because:

He Stands Against
Freak Laws.

He Stands for
Medical Freedom.

He is Your Friend.

Here is His Platform:

I stand for a clean, moral and safe Los Angeles—a City in which the business men are protected from the greed of special interests, and where all may pursue health, prosperity and happiness in accordance with law.

LEGISLATION
I am unalterably opposed to freak, foolish or fanatical laws, and I shall veto legislation of this kind whenever presented to me.

MEDICAL FREEDOM
In an interview published on February 3, 1921, I publicly declared that I stood for medical freedom—that is to say, the right of the individual to choose for himself and his family the method of healing which he deems most efficient. I stand for this now. I believe that medical freedom is equally important with political and religious freedom, and these are guaranteed by the Constitution of the United States.

GOVERNMENTAL EFFICIENCY
I am opposed to the introduction of party politics in City affairs, and shall at all times appoint only those who can render wise and efficient service to the city regardless of political affiliations. I shall continue to enforce the laws and administer the government of this city upon an economical and efficient basis.

MEREDITH P. SNYDER.
MAYOR SNYDER—Our Friend
Well Folks We Packed E'm In and Turned —E'm Away—

Thanks to Ann Little and her Company, Jack Hoxie, Geo. Webb, Bert Woodruff, Geo. Bunny, John Ince, Tom Wilson, John Gorham, Harry Arnold, Lon Goff, Billy West, Mr. and Mrs. Chick Collins, and others too numerous to mention.

GREENWICH INN
5859 Santa Monica Blvd.
Corner Bronson and Santa Monica
Got the Piano, now come play and sing your own.

Do You Realize—
how many dollars you can save by utilizing the Neograph Process
for your fan pictures? How much more artistic your photographs will be made when given this two-tone treatment?

Phone or call to learn our proposition.

NEOGRAPH PROCESS CO.
Phone 65531 232 Court Street

SCENARIOS WANTED!

A COMPLETE LIST OF ALL BUYERS
HOW AND WHERE TO SUBMIT STORIES

All Information of the present market will be published in the Scenario Edition of CAMERA!—July 9th.

--GET THIS!--

Single Scenario Edition, 25c $2.00 per year, local $2.50 per year, general

4513 Sunset Boulevard Los Angeles, California
Equity Against Hamon Film

The following resolution was passed by the Executive Committee of the Actors’ Equity Association, May 30th, 1921:

“Moved, seconded and carried unanimously that this committee go on record as being opposed to the making of a motion picture which is to feature Clara Smith Hamon.”

Both the Equity and the Los Angeles Laboratories which have refused to develop or print the Hamon film, are to be highly commended and thanked.

We would personally like to add that any professional player, director or technical man who considers an engagement with this notorious woman's company is, in our estimation, disloyal to an industry which is generally doing its utmost to create wholesome and instructive entertainment for the consumption of the world. Further, he is a detriment to it.

Who is Clara Smith Hamon to either say, “I am a capable actress” or “I will make a motion picture.”? Let us cast off some of these obnoxious hangers-on who expect to cash in on their infamy via the screen. They can do us nothing but harm.

Congress Plays Up

The interesting and vital letter below was written to George Arliss by John Tilson, Chairman of the Committee on Ways and Means of the House of Representatives at Washington, in answer to the profession’s opposition to foreign made photoplays. Surely it shows that what our industry goes after earnestly and concentratedly, it will obtain:

“My dear Mr. Arliss:

“In response to your letter of the 12th instant I have to say that the danger to the motion picture industry referred to by you is a real one and one which the subcommittee of which I happen to be chairman has wrestled with in an effort to find a remedy. A substantial ad valorem duty upon American valuation is probably the best we can do, and this it is our purpose to recommend to the full committee.

“Very truly yours,

“JOHN Q. TILSON.”

Are You Voting?

Tuesday, June 7th, you will have voted nine times for a motion picture representative in your city council when you have cast a single shot vote for Edward Roberts, the industry’s candidate. Remember, please, that united, our profession has never lost an issue; but its negligence has often brought failure, even disaster, upon itself. What is your choice?

A Challenge

Los Angeles, Calif., June 2, 1921.

Miss Fanchon Royer:
Editor “Camera!”
Hollywood, Calif.

My Dear Miss Royer:

In the course of my publicity work for the General Moving Picture Industry I have come into contact more or less intimately with nearly every important newspaper in the country recently, and have established myself before their editors as being somewhat of an authority upon matters pertaining to this field. In view of this fact I am repeatedly receiving inquiries and communications from publications all over the United States and Canada asking me various things concerning “Camera!” Among these many inquiries I have been impressed by the oft-repeated quiz, “Who is F. R.?”—“Who is the author of the brilliant editorials appearing over the signature ‘F. R.’”?—“Why don’t you smoke out ‘F. R.’ of Camera!” and give us a chance to see what the animal looks like who can write the splendid dope he or she does”—“Can you get us a series of special articles from your mysterious ‘F. R.’ of the “Camera!” on present movie conditions”—etc., etc., etc.

Frankly, it becomes wearisome to me when I find that their attention for all my efforts, passes over my shoulder completely, ignores me and centers on an impersonal, vague and indefinite thing represented only by angular and unlovely initials, when they might be centering this same worship upon me. I’ve even seriously considered mutilating and twisting my own initials and claiming the title myself on a “printer’s error” of “pied-type,” but I’m afraid they’d trap me the first time they asked me to duplicate your work.

Therefore I am writing you for a double purpose, both for your own sake and for my sake, as well that I may be saved from temptation, and I am taking the liberty of suggesting that you come out from under your “pen name” and “tell the cock-eyed world” (cock-eyed with curiosity evidently) just who you are. You’ve earned it. I hate to admit it out of my professional jealousy, but I have to. The fact that your editorials have been repeatedly reprinted by such standard and sterling journals as “The Literary Digest” and magazines of that type proves your justification and sets the seal of merit upon the splendid work you have performed. So be a sport in the future and “come out of it”—sign your full name and give the world a chance to meet and know you for your own charming personality as well as they have learned to know you and respect you for your brilliant mentality.

And while I am about it there is another reason why I’d like to see you do this. I’d like to show the rest of the Motion Picture Industry here in Los Angeles that “a prophet has no honor in his own country,” that in their smug, supercilious attitude of ignoring “Camera!” or at least patronizingly naming it merely as “one of our local

(Continued on Page 17)
The Ernest Shipman Productions have contracted for three years for the output of a foremost Italian star and her director. They're all doing it!

**Cast of the Week**

**Border Feature Film Corp.**

**PALS**

Directed by Harry Moody

Grant Merrill

Peggy Parkin

Wesley Warner

"Buck" Wallace

Rex Thorpe

T. C. Kack

Miles Merrill

Clint Gass

**Cyrus J. Williams Productions**

**THE SECRET OF BUTTE RIDGE**

Directed by Robert Bredbury

Tom Santachi

Jay Morley

Ruth Stonehouse

Miss Emlay

Frank Clarke

Jim O'Neill

**Goldwyn**

**THE MAN FROM LOST RIVER**

Directed by Frank Lloyd

House Peters

Fritzi Brunette

Allan Forrest

James Gordon

Monte Collins

Mills Davenport

Katherine MacDonald Productions

**UNTITLED**

Directed by Wallace Worsely

Katherine MacDonald

Joseph Bowling

Charles Meredith

Kate Lester

Wilfred Lucas

David Butler Productions

**BING-BANG-BOOM**

Directed by Fred J. Butler

David Butler

Claire Anderson

Kate Tomray

Edward Wallack

William Davault

Bert Hadley

William Walling

Continued on Page 8

**Film Capital Production Notes**

J. STUART BLACKTON PRODUCING IN LONDON

Commodore Blackton has transferred his activities from New York to London, and is making ready to start on the first of a series of four photoplays presenting the English beauty, Lady Diana Manners, daughter of the Duke and Duchess of Rutland. The first of these plays will be a drama of the Charles II period, from an original story by Felix Orman. The art work is in charge of Alcom C. Whiting, and Commodore Blackton will personally direct.

COMPANY FOR DISTRIBUTION OF PICTURES IN ORIENT

The Orient Pictures Corporation, a local organization, headed by A. H. Wellcutt, has been formed to handle the foreign rights of first-class productions, to be distributed through the Orient by a system of exchanges operated by American methods under the supervision of American representatives. Exchanges will be established in Tokyo, Hongkong, Bombay, Manila, and other Eastern cities.

E. S. Holmes has been engaged as business manager of the Orient and contracts have been closed with the Associated Producers for their first year's product.

NEILAN STARTS

Marshall Neilan, who has just renewed his contract for the production of Associated First National releases, returned to Los Angeles last week to start work on the first of the two big features which will occupy his time during the next year.

While in the East, Neilan signed up a number of authors to write titles and scripts for future pictures. Also he has announced that his productions from henceforth shall be picturizations of original stories.

Mr. Neilan has moved his office from the Hollywood Studios to the new Marshall Neilan lot, on North Wilton Place, near Sunset Boulevard.

SEEILING PRODUCTIONS COMPLETE FIRST OF SERIES

The Charles R. Seeiling Productions, Inc., have just completed "The Jack Rider," the first of the six five-reelers to be released through the Aywon Film Corporation of New York.

NEW COMEDY COMPANY

The Max Robert's Syndicate has been formed to produce one-reel comedies, with studios in San Francisco. The pictures will be released through the National exchanges.

PICTURE NEARING COMPLETION

Dorothy Valleron and her director, George Edward Lewis, are in Seattle on their way to the far north to complete their picture, "Dorothy, a Daughter of Alaska," which has been in the course of production for nearly three years.

Director Fred Caldwell is completing "Dr. Houdkowm's Cabinet," his latest comedy burlesque, with the Catherine Loraine Company.

Anita Stewart and her company are still in the Sierras getting exterior scenes for her next picture, "A Question of Honor," a future First National attraction which Edwin Carewe is directing.

SHIPMAN PRODUCTIONS TO RELEASE ITALIAN PHOTOPLAYS

**AT LASKY'S**

Following the completion of "The Great Impersonation," upon which he is now engaged, George Melies will next produce an adaptation by Monte Katterjohn of S. M. Hul's novel, "The Sheik," in which James Kirkwood will be featured. Meanwhile Mr. Melies is going on location shooting exteriors for his present production, "The Great Impersonation.

Woodruff is working on "The Shulamite" with Gloria Swanson as the star and Mahlon Hamilton as leading man. Two other important members of the cast are announced as Russell Simpson and Lillian Leighton.

Cecil B. DeMille has been to Santa Barbara for several days making exterior scenes for his current production as yet untitled, and returning, will complete work at Naples, after which he comes to the studio for interior work.

James Cruze with his company is back from Catalina Island, whither he went for additional water scenes in "Should a Man Marry?" starring Roscoe (Fatty) Arbuckle.

William deMille is making progress with his present production, "The Stage Door," in which Jack Holt, Lida Lee, Charles Ogle and others appear.

Penrhyn Stanlaws is still localizing on the coast of Southern California, where scenes of "At the End of the World," starring Betty Compson, are being shot.

**AT GOLDWYN**

Director Frank Lloyd and company left the Culver City studios last week bound for Huntington Lake in Northern California, where they will film "The Man from Los Rivas," an original screen story by Katherine Newlin Burt.

E. Mason Hopper, who directed Tom Moore in "Hold Your Horses," has been assigned to direct the Irish comedian in another Rupert Hughes story, "From the Ground Up," which will soon go into production at the Goldwyn studios. The story was put into continuity by Mr. Hughes.

Will Rogers is titling his most recent production, "A Poor Relation," the photography of which was completed last week.

**LUCKY DAMAGE**—NEW INCE SPECIAL

The new Thomas H. Ince feature for Associated Producers, Inc., temporarily titled "Lucky Damage," enters production at the Ince Studios during the coming week under the direction of Lambert Hillyer. The photography will be in the hands of Henry Sharp.

The original story of "Lucky Damage" is by Marc Edmond Jones. Hillyer has prepared the continuity.

**FLORENCE VIDOR IMPORTED BY ASSOCIATED EXHIBITORS**

Announcement is made by the Executive Committee of the Film Exchange that Arthur S. Kane, Chairman of the Board of Directors of Associated, has signed contracts making Florence Vidor the latest star acquisition of that organization.

Production will be commenced at once at the King Vidor studios on the first of her pictures, and under present plans she will make four of the series in the first year.


(Continued on Page 8)
SAVAGE
California
The present showing at this theater is Robertson-Cole's "Savage," a production which stars Pauline Frederick. It is a strong drama, containing an unusual amount of heart interest and a deliberately handled plot which unravels quickly in a surprise finish. Because the story's theme is one of mother love, the picture will appeal largely to the feminine audience. There are really very few inconsistencies apparent, which is probably due to the fact that the action is kept natural throughout. The photography is good.

Miss Frederick gives one of her always exceptional performances as Bernice Ridgeway, a young mother who is denied her child by her domineering husband. She puts touching pathos into the woman's departure from her wealthy home and the mothering adventures of her hungering heart which gathers unto itself the little wails which happen her way. Miss Frederick is a rare actress also, and in this film, the role of Kate Martin, a self-indulgent drug addict who abuses her baby to obtain money until, in a fit of despair, with resources gone and her husband in prison, she commits suicide, leaving Bernice Ridgeway the heritage of her name and child.

Pauline Frederick is excellent as Ridgeway, a money-making and man of affairs. His work typifies the class of men to which his aggressive, conceited and yet withal not intentionally loathsome, character belongs. Moreover, he calls forth one of the most commanding tears in the piece.

Milton Sills, who equally serves in the part of John Martin, a father who honors the name of his child sufficiently to sacrifice months of imprisonment to save it from the brink of scandal, which one might doubt, the judgment of such a one to leave his baby to the cruelties and neglect of a moral dregs, rather than to expose the mother and carry the child to peace and safety, we suppose that it is all right. Peculiar conceptions of the heroic are often found in fiction.

Raymond Hatton's work as the pseudo cripple and little Ruth King as Ruthie Martin end the list of players. Henry King handled the direction of the production.

PUPPETS OF FATE
Tally's
A simple little tale of the undying love of a child-wife whose faith is great enough to carry her to unknown America from far away Italy in search of her missing husband, is "Puppets of Fate," Viola Dana's latest Metro release. The original story, which finds its settings in Venice and New York, is a rather over-drawn effort of Donn Byrne; nevertheless it is entertaining, particularly as romanticized by Ruth Baldwin and Molly Parry, besides which it contains some unusually good performances.

The Venetian Canal sets are merely artistic suggestions which are too little seen to appeal strongly. Miss Dana is unusually careful with her interpretation of Sorentina Palombara, the tender little Italian peasant who loves her Gabriel Tellini so faithfully that he goes forth alone to make his fortune. Her wide-eyed trust is very beautiful to follow and her technique is always good.

Francis MacDonald splendidly characterizes Gabriel Palombara, the simple-hearted "wop," who makes his fortune only to nearly lose his temporarily forgotten wife. He is allowed nearly as much footage as is given the star.

After a long absence from local screens, Jackie Saunders appears in a heavy in this photoplay. She is well cast and accomplishes, according to her old form, "Babe" Reynolds, a man she desires Gabriel's quickly won cash. She is delightfully hard-boiled.

Fred Kelsey, Thomas Ricketts and Edward Kennedy also play in the production, which Dallas Fitzgerald directed.

TOO WISE WIVES
Grauman's
Another elaborate Lois Weber written and directed production is released here this week by Paramount. The interest of the story, which treats the problems of two married couples in their search for happiness, varies decidedly. As has been true of Miss Weber's most recent pictures, this one has an unusually weak plot, which is submerged by the very details upon which, it is apparent, that infinite care and much money have been expended. While this superficial story will never solve any world problems nor even prove an unusual drawing card, it is considerably more sensible than "What's Worth While."

Practically the same players who appeared in the last mentioned production, are used in this one. Peculiarly enough, not one member of the cast succeeds in gathering any real sympathy for his part. Louis Calhern quite competently fills the role of David Graham, a selfish individual who goes through much before he learns to appreciate his wife. Calhern is an actor all right, but, at that, he misses many points which a screen performer would never let slip.

Claire Windsor, Miss Weber's latest pro- tege, is seen as Marie, David's fussy, jealous, self-condemning wife. This could have been the big dramatic portrayal of the play, but it is handled in a manner that entirely eliminates all of its possibilities. Close-ups and extravagant wardrobes have never yet proclaimed an actress. Even so, Miss Windsor is slowly improving, we might say, very slowly.

Mona Lisa again steals the feminine action of a Weber picture with her work as Sam Daly, the wife who cleverly manages her husband to gain her own ends. We cannot help thinking that there is a real place for Miss Lisa on the screen, although she hasn't, we think, been perfectly cast, ever. Philip Dalmey has been the target of Sam's indulgent better half, satisfactorily.

We need better film stories than this one, with the leading roles properly cared for. If necessary, we will demand them.

PECK'S BAD BOY
Kinema
Jackie Coogan, who reached fame over night as "the Kid," may be seen in a starring vehicle of his own here this week. It is Irving Lasser's 1921 model of "Peck's Bad Boy," and it is a knockout in its line. The screen version, which was prepared by Sam Wood, who handled the picture's direction, moves easily from a casual start to a riotous, well-developed climax. Most of the Irvin S. Cobb subtitles possess the rare Cobb humor which is a valuable added note, and the supporting cast is exceedingly well placed.

Master Coogan himself is, in our estimation, by far the cleverest child comedian in the profession, especially since he has a situation for a laugh, but lets his action derive ninth from the most ordinary of circumstances. He doesn't belong to the class of starry-eyed "natural" young ones of whom we have so many pleasing examples. He is rather an innate actor, and as clever a little screen woman as one would care to see. He makes of Henry Peck, the nimbled-minded "lamb" of the typical American family, the kid that has always lived next door to us. An admirably impulsive, ingratiating, diplomatic little devil is Peck's Bad Boy. He will beguile both old and young.

The child's continually distraught father is played to the ground by the audience by James Corrigan. He is his son's most persecuted victim, and vice versa.

Tillman Leighton is excellent in the role of Mrs. Peck, Henry's doting mother and only morally supporting friend.

Wheeler Oakman and Doris May provide an unimportant romance with which Dr. Martin, Henry's friend, and Henry's sister.

Raymond Hatton has the easily handled main part of the grocery store-keeper to his credit.

Tar Baby, a clever canine, completes the cast.

First National releases this Irving production.

THE HOUSE THAT JAZZ BUILT
Clune's Broadway
Wanda Hawley's current Realart picture is The House that Jazz Built," a comedy drama with several entertaining twists. The Sophie Kerr story deals with a man who becomes disgusted with the wife which he leads with a wife whose instincts are sluggish save when contemplating a jazz party. That Mr. Husband next imagines himself enamored of the jazz singer with whom he continually contrasts with his spouse, is inevitable. At all ends, however, as it should, when the wife "comes out" and the vamps of the scene dissolve. Her work is really better than usual. It might be said, however, that much as we detest criticisms of a too personal (Continued on Page 17)
Where to Find People You Know

ASSISTANT DIRECTORS' ASSOCIATION NOTES

Les Manter has been engaged by the Western Photoplay Corporation as assistant on the future Westerns. George Webster has just returned from Victorville where he has been on location with the George Marshall company for Fox. Elliott Sullivan has been engaged to assist Dallas Fitzgerald at Metro. Bill Crinley has just received an offer to go to Germany. Chester Bennett, directing Antonio Moreno at Vitagraph, has been made an Honorary Member of the A.D. A. upon his election to membership in the Directors' Association.

LINCOLN STEDMAN AGAIN WITH RAY

Lincoln Stedman, who played with Charlie Ray in "Peaceful Valley" and "The Old Swimmin' Hole," is back with Ray in "Two Minutes to Go," that star's production now in the making.

NEILAN STAFF RETURNING

Various members of Marshall Neilan's producing staff have returned from New York. Among those arriving recently are Colleen Moore, her mother, Mr. and Mrs. David Kesson, Frank June and Lucile Squier. D. J. Gray, film editor, and L. L. Baxter, business manager, are expected shortly.

Mark "Slim" Hamilton and Tommy Wood are cast in the forthcoming Jimmy Adams comedies.

Marshall Neilan has announced an affiliation with Hugh Wiley, writer of Saturday Evening Post stories.

Harry Todd is playing in "Handle with Care," being produced by the Rockettas at the Louis B. Mayer studio.

Milton Sills, Tully Marshall, and Charles Clary are among the players cast in the new Ince special, temporarily titled "Lucky Damage."

Lois Weber has engaged Philip Hubbard to play a leading character part in her next production.

William Courtleigh, stage and screen actor, is included in the Rockett all-star cast in "Handle with Care."

Lionel Belmore has been engaged as a member of the cast supporting Charles Ray in his latest picture, "Two Minutes to Go."

Johnny Jones, who is being featured in the Booth Tarkington-Edgar series produced by Goldwyn, is making a series of personal appearances, on his way back from New York, where he went to spend his Easter vacation.

Irving Cummings with his company is leaving for location to make scenes at Idlewild for the fifth of the series of Northwest Mounted Police stories which are being filmed by the Irving Cummings Production Company.

Harold Lloyd's staff at the Hal E. Roach Studios has moved into new quarters. The personnel includes Director Fred Newmeyer, Sam Taylor, scenario writer and "gag" man, "Red" Golden, assistant director, and Charlie Stevenson, assistant "gag" man for the comedy now under production.

CALIFORNIA

Goldwyn presents
"MADE IN HEAVEN"
By William Hartbut
Scenario by Arthur F. Statter
Directed by Victor Schertzinger
CAST
Wm. Lowry—Tom Moore
Claudia Royce—Helen Chadwick
Elizabeth Royce—Molly Malone
Mrs. Royce—Kate Letter
Mr. Royce—Al Pilson
David—Freeman Wood
Lowry, Sr.—Charles Eldridge
Miss Lowry—Rene Adore
Leland—Herbert Prior
Ethel Hadden—Frenzie Gunn
Mr. Hadden—John Cossar

Who's Where on Los Angeles Screens

The cast of "The Jack Riders," a Chas. R. Swell production, includes Will Rogers, Jr., miniature double of his father, and Thelma Worth, a cousin of Betty Compson.

Adelaide Hallack has returned from Mexico, where she has been locationing with the Neal Hart company, making "Kingfisher's Roost," under the direction of Hurst and Chaudet.

Little Marie Moorhouse, fifteen months old, is now working for Rojinal Barker at the Goldwyn Studios in "The Poverty of Riches." The child also appears in "The Old Nest" and "Ace of Hearts," soon to be released.

Monte Blue, who recently recovered from an operation for appendicitis, has left for New York City, where he will play one of the leading roles with Mae Murray in a new Paramount picture to be made in the Long Island Studio.

GRIFFITH SIGNS SCHILDKRAUT

It is understood that Joseph Schildkraut, star of "Lillom," has signed a three-years' contract for pictures with D. W. Griffith through the offices of his manager, Minnie Elizabeth Webster. This will be his first departure from the speaking stage in this country. He appeared in the screen version of Oscar Wilde's "The Picture of Dorian Gray" when it was pictured on the other side.

SMALLWOOD HERE

Ray C. Smallwood, who for the past two years has directed the Nazimova productions for Metro, is in New York for a short vacation. He has finished supervising the editing and cutting of "Camille," the last of the Nazimova series for Metro. His future plans are unknown.

PROD NOTES—

BRAIDWOOD IN WESTERN DRAMAS

Frank Braidwood has been engaged by Russell-Grieve-Russell to be featured in a series of western dramas.

BULL MONTANA IN BUTLER PICTURE

Bull Montana has accepted the part of "Judge," the pack-fighter in David Butler's production, "Bing Bang Boom."

EUGENIE FORDE WITH ROCKETT

Eugenie Forde has joined the Rockett Company to play a part in the all-star cast of "Handle with Care."

Marion Feducha plays a part in "The Butterfly Girl."

Jim O'Neil is cast with Tom Sanisch in "The Secret of Butte Ridge."

Charles Meredith will play opposite Katherine MacDonald in her next First National production.

Joseph Dowling will have an important role in Katherine MacDonald's forthcoming picture, as yet untitled.

Milla Davenport has gone to Huntington Lake on a three weeks' location trip with the Frank Lloyd company.

Wifred Lucas will have one of the principal parts in the forthcoming Katherine MacDonald First National production.

The cast of "The Jack Riders," a Chas. R. Swell production, includes Will Rogers, Jr., miniature double of his father, and Thelma Worth, a cousin of Betty Compson.

Grauman's famous Players-Lasky Corp. presents
"THE WILD GOOSE"
By Gouverneur Morley
Directed by Albert Capellani
CAST
Diana Manners—Mary MacLaren
Frank Manners—Holmes E. Herbert
Mrs. Manners—Dorothy Bernard
Mr. Manners—Joseph Smiley
Ogden Penn—Norman Kerry
Tom Manners—Ira Gogan
Nou Nou—Lucia Backus Segar

(Continued on Page 14)
Pickups By the Staff

EDUCATIONAL PICTURE SEEN BY MRS. HARDING

A comedy from the Christie series distributed by Educational was chosen as one of the two attractions shown at the benefit given by the American Women’s Legion in Washington a few days ago.

Mrs. Warren G. Harding headed the list of patronesses for the benefit, which was given by the Lafayette Unit in the Knickerbocker Theatre. The proceeds are to be used for sick and disabled soldiers in nearby hospitals, and for educational work in which the Lafayette Unit is engaged.

SYMPHONY CONCERTS FOR HOLLYWOOD

Following the initial symphony concert at the New Apollo Theatre, Messrs. Swope, Young and Grant of the Hollywood Theatres, Inc., offer a new departure for suburban motion picture houses with the establishment of regular Sunday Symphony recitals preceding the regular motion picture presentations.

AGAINST GERMAN FILMS

Representatives of the Actors’ Association are touring the country making speeches against the importation of German films. A loyal film league has been formed and a representative sent to Congress to introduce a bill for tariff levy on the foreign pictures.

Sarah Kernan plays a part in “The Butterfly Girl.”

Fox states that additional stories are being prepared for William Farnum.

Goldwyn announces the purchase of “Grand Larcey,” an Albert Payson Terhune story.

The heaviest California rainfall in years has marooned Tom Santschi and his company in the High Sierras.

Lule Warrenton is cast in an important role with Hobart Bosworth in his forthcoming production, “Renunciation.”

Willard Lee Hall will present “Rexardo” (East Indian seer) at the Actors’ Fund Festival, June 4th, at the Beverly Hills Speedway.

Mme. Marie Curie, the famous French scientist who is to visit Los Angeles on June 7th, has been invited by Lois Weber to visit her studio during her stay in Los Angeles.

Having practically recovered from his recent illness, Theodore Roberts has returned to the Ince Studios, and will complete his work in “Hall the Woman,” the Ince special now in production.

Shirley Mason and her husband, Bernard Durning, stood sponsors for Edith Hallor, film star, at her wedding to Jack Dillon, Fox director recently. The nuptials took place in the Durning apartments with Viola Dana and Alice Lake as guests.

Harry “Snub” Pollard will be the guest of honor soon at Tate’s, San Francisco. His dinner guests will be the directors of the San Francisco office of Pathe Exchange, Inc. Charles Parrott, director of the Pollard Comedies, will also be present.

HARLAN HELPS WOUNDED EX-SOLDIERS

Kenneth Harlan has donated his collection of books and accumulated files of back numbers of magazines to the wounded ex-soldier boys of the Fox Hill Hospital in Staten Island, New York.

GRACE DARMOND TO APPEAR IN CANADIAN THEATRES

Grace Darmond, featured star of the new Rockett picture, “Handle With Care,” tentatively a tour of Canada to make personal appearances at the motion picture theaters. Miss Darmond’s mother will accompany her on the trip, which will begin at Toronto, extend into the eastern provinces and thence westward and northward, ending at Winnipeg.

LINDER VISITS GEORGES CARPENTER

While in New York Max Linder with his personal representative, Clark Irvine, are expected an afternoon with Georges Carpenter, the French pianist, at his Long Island training camp.

GOLDWYN’S THIRD

It is understood that Goldwyn’s third Italian production for distribution in the United States and Canada, will be “Madame Sans Gene.”

The first two, as previously announced, will be “Theodora” and “The Ship.”

Gladys George has fully recovered from her recent accident.

Francis McDonald is playing Gabriel Palombra in “Puppets of Fate” at Tally’s.

Harold Lloyd has purchased a lot next to his home on South Hoover street, and will use the space for a swimming pool and tennis courts.

“Where’s the Fire?” is the title of the new Hal Roach comedy featuring “Snub” Pollard, which Pathe has scheduled for release June 12th.

“Shifting Sands” is the fourteenth episode of the new Pathe serial, “The Avenging Arrow,” starring Ruth Roland, about to be released.

Pathé Exchange announces the distribution of the new animated cartoon series by Paul Terry, “Aesop’s Fables Modernized,” produced by the Fables Pictures, Inc.

Mr. and Mrs. Buster Keaton (Natalie Talmadge) and Lou Anger, business manager of the Reacon Company, are expected to arrive in Los Angeles early next week.

Earl Metcalf, playing opposite Ruth Roland in her serial under production at the Hal E. Roach Studios, has a song on the market entitled “Days O’ Dreams,” for which he wrote both words and music.

Bryant Washburn, star of the Associated Exhibitors’ production, “The Road to London,” is making personal appearances at the Circle Theatre, Indianapolis, where the picture is being put on for a pre-release showing.

Ruth Roland and three members of her company have formed a quartet which will furnish music for the sets of her serial now under production at the Hal E. Roach Studios. The personnel of the quartet is Miss Roland, soprano; Virginia Alsworth, contralto; Earl Metcalf, tenor, and Harry Girard (who also acts as coach and manager), bass. Mr. Girard has composed the incidental music for the sets and is now at work on the score to be used for the serial when released.

Philip Hubbard

As Professor Griggs in Lois Weber’s Current Production

RANDOLPH LEWIS TO CONFERENCE WITH KIPLING

While sets for the next Pathe-Kipling picture are being built on the Brunot lot, it is understood that Randolph Lewis, scenario and technical expert for Pathe, will make a short visit to England to show the author the film of “Without Benefit to Clergy,” and confer with him on special points involved in the production of its successors.

SISTERS INTERESTED IN FOREIGN RELIEF WORK

Constance and Norma Talmadge have been appointed members of the National Theatrical Committee which has been formed with John Drew as chairman to further the interests of the Near East relief. The committee is at present conducting a drive for cast-off clothing which is to be shipped to the Near East for distribution among the destitute Armenians and other peoples of the famine-stricken land.

NEW STARS FOR UNIVERSAL FEATURES

Carl Laemmle announces that Marie Prevost and Hoot Gibson will be starred in Universal special attractions.

It is rumored that Jimmie Aubrey will write and direct his own comedies for Vitagraph.

(Continued on Page 18)
WHARTON WITH ZENITH FEATURES

Zenith Features, Inc., with leased space at the Louis B. Mayer Studios, has engaged Theodore Wharton to direct its first feature, "The Besetting Sin," from an original story by Loita Morgan. The present plans of the company include the making of four productions a year. They will be story adaptations, and will be filmed with all-star casts.

AT UNIVERSAL

Priscilla Dean is at work on "Conflict," her forthcoming super-feature, in which she is being directed by Stuart Paton.

Erich von Stroheim, directing "Foolish Wives," is ill at his residence, and upon his return to the studio the concluding scenes will be filmed for the big production and it will be rushed to the screen.

Mary Philbin is progressing with her featured role in "The Harbor," directed by Rollin Sturgeon.

Frank Mayo is still at Catalina where the principal scenes for "The Shark Master," his forthcoming drama, are being filmed. Fred LeRoy Granville is directing.

The last scenes for "The White Horseman," Art Aard's forthcoming serial, are now being filmed under the direction of Albert Russell.

When Gladys Walton finishes her current feature, "Christine of the Young Heart," she will begin work on "The Girl Who Knew All About Men," by Roy Clements. Miss Walton will interpret the part of a modern flapper.

Edith Roberts has finished the concluding scenes of "The Gossamer Web," under the direction of King Baggot, and will soon begin work on "Storm Tossed," an original story of the Britannia coast, by John Hohenwest.

AT REALART

Wanda Hawley is at work upon the opening scenes of her newest feature, "Her Face Value," by Percy Heath, based on a Saturday Evening Post story by Earl Derr Biggers. "The Girl Who Paid Dividends," of which Roy Barnes is playing opposite the star.

Bebe Daniels is completing the closing scenes of "One Wild Week," by Frances Hарmer. Maurice Campbell is directing this production with the supervision of Emile Harris.

KERN TO DO "LAST DAYS OF POMPEII"


Paul Hosier has just completed the production of a one-reel comedy, "The Mysterious Card," in which he has featured Marion Comer. Palmer Schlegel was cameraman and Hosier played in a sort of the star.

"The Empty Gun," a two reel western drama, starring Lon Chaney, is being released by Universal.

Caméra

Production Notes

(Continued from Page 4)

EXPORT CORPORATION TO HANDLE A. E. PRODUCTIONS ABROAD

The Inter-Globe Export Corporation, recently organized by Sidney Garrett, has signed contracts with the Associated Exhibitors, Inc., for the distribution of Associated product in all parts of the world with the exception of the United States and Canada.

Through the Inter-Globe Export Corporation, "The Rider of the King Log," the Associated special now being released; Bryant Washburn in "The Road to London," the Associated Lloyd comedies; the coming productions of Mae Murray and Florence Vidor, and the whole schedule for the fall will be available to other countries.

AT VITAGRAPH

Earle Williams has started production of his next feature, co-directing with Robert Ensminger. The story is by H. H. Van Loan and is entitled "The Man from Calgary." It is an out-of-door story and many exteriors will be filmed at Lake Tahoe.

Antonio Moreno and Director Chester Bennett have completed their newest feature, "The Secret of the Hills," and it is being edited preparatory to shipment east. Final scenes were taken at La Jolla, from which location the company has just returned.

FIRST FEATURE SHOWN

"The Contrast," the first feature of the Labor Film Service, was given a showing recently in the Simplex Projection Rooms in New York City. Labor Film Service was formed some time ago on the moral backing of the Central Federated Union and the financial support of some of its members. Its avowed purpose was to make pictures depicting the true side of labor's battle and with a number of angles eliminated, which, it was claimed, put the labor world in an unfair light.

GILLSTROM TO MAKE TWO-REEL COMEDIES

Arvid E. Gillstrom, who directed Constance Binney in "Such a Little Queen," for Realart, is presently at work on a series of eight two-reel specials for Educational release.

K. J. Smith, former general manager for Jesse D. Hampton, is now production manager of Inspiration Pictures, Inc.

"Top'ble David" has been purchased from D. W. Griffith for Richard Barthelmess' first starring vehicle.

Gertrude Olmstead and Tiny Sanford are supporting Billy Fletcher in his new comedy "Tamale Mine," now in production at Universal.

Edith Roberts will enjoy a short vacation at Corona Del Mar before starting her forthcoming picture, "Storm Tossed," a Britannia story from the pen of John Hohenwest.

Salient's Second

The second production to be made by Salient Pictures, Inc., will be temporarily named "The Call of the Open," and will be directed by J. Charles Davis, 2nd, who wrote and directed "The Shadow."

Looking for Release

Blanche Sweet is still convalescing. It is understood that her contract with Jesse D. Hampton has been completed and that she is seeking a new affiliation.

New Producing Co.

The South and West Comedies, a new company, has started work at Culver City on a series of one-reel western comedies. J. T. Skinner is head of the organization.

Cullison Comedy Finished

Webster Cullison, of Clever Comedies, has completed production on "The Stolen Umbrella," the second of the series of Ellis Parker Butler stories of "Polo Gubb," with Victor Potel in the title role.

Italian "Ben Hur"

An Italian version of "Ben Hur" is being produced by the Ultra Company with studios in Rome, Italy.

Philip Carle Affiliated with Holman Day

Philip Carle, recently assistant director with Robert G. Vignola of Cosmopolitan Productions, has resigned to become a full fledged director on his own account. He has been engaged to direct the Holman Day stories which are being filmed in the Maine woods.

Anna Maude Kimberly has been chosen as head of the Kinema Bureau Scenario Department.

Robert Bade has finished an important part in "The Mysterious Card," directed by Paul Hosier.

Cast of the Week

(Continued from Page 4)

Charles Ray Productions

Two Minutes to Go

Directed by Charles Ray

Charles Ray
Lionel Belmoro
Mary Anderson
Lincoln Steadman
Truman Van Dyke
Eric Woodruff
Phil Dunham
George W. Conn.

Universal

The Harbor Road

Directed by Charles Ray

Mary Philbin
Helen Caverly
James Morrison
Minna Perry Redman
Jane Starr
Jack Mower
Emily Ralt

Schlank's Studio Costumers

FOR RENT OR SALE

We Design and Make Our Entire Wardrobe

$75,000 worth of the most exclusive and fashionable apparel in the West, including Evening Gowns, Wraps, Street and Afternoon Dresses, Suits, Riding Habits, Boots, Millinery and Furs at your disposal.
“The Digest of the Motion Picture Industry”  

WILLIAM D. TAYLOR TO VACATION

William D. Taylor, motion picture director, is sailing for Europe on June 9th at the recommendation of his physician. He will remain abroad four weeks.

A NEW INDEPENDENT PRODUCER?

Reginald Barker’s contract with Goldwyn expires in a few days and it is expected that he will seriously consider producing independently.

GOLDWYN TO PICTURIZE SWEDISH PLAY

The world’s motion picture rights to Henning Berger’s drama, “Syndromen,” have just been bought by Goldwyn. Contracts effecting the purchase were signed in Stockholm. An adaptation of this play was produced in New York by Arthur Hopkins in 1917 under the name of “The Deluge.”

SENNETT MAKING CHANGES

Charlie Murray has ended his long term of service under the Sennett banner. Sennett has announced that Murray will be kept on for the making of serious plays with the exception of two comedy units, featuring Red Tappin and Bitty Bevan in two-reel typical Sennett comedies.

LUCITA SQUIER TO ADAPT NEW NEILLAN STORY

Lucita Squier, who has been affiliated with the Marshall Neillan scenario department for three years, has been recently promoted and placed in charge of the adaptation of the new Neillan story, “Bits of Life.”

RUSSIAN PROGRAM AT MUMMERS WORKSHOP

The Mummer’s Workshop will have a Russian evening on Tuesday at 8 o’clock. Roumanova will play and sing Russian folk songs and Madam Barovowsky will speak on the Moscow theater, with which institution she was connected many years. The hostesses for the evening will be Miriam Meredith, Mrs. Charles Neredith, Mrs. Clarence Thomas, Isabel Percival and Helen Yoder.

STRONG WILL STAR IN COMEDIES

Porter Strong, who went east with the D. W. Griffith Company two years ago, is to be starred in a series of comedies, for which distribution arrangements are about to be completed.

The comedies will be made in the Griffith Studios at Mamaroneck, and will represent one of four production units in that organization.

NEW COMPANY STARTS

Bob Horner, author-director, formerly connected with Vitagraph, Lasky, and Universal, is the latest to enter the independent field. Backed by the Prairie Film Company of Chicago, Horner is now organizing the company’s new producing unit. A series of twenty-four two-reel western dramas will be produced. Isabella White, a well-known writer from Nebraska, has already prepared her first continuity, “Hell’s Valley,” from an original story by Mr. Horner.
Pulse of the Studios

W. Worley | R. MacDonald | Joe Brotherton | Don Steele | Ruth Wightman | "Peachie" | Starting

A. J. Scott | J. B. Warner | V. L. Ackland | Lew Sheehan | Staff | 2-Reel Westerns | Schedule

Chuck Keizer | Jimmie Adams | Ray Adams | J. M. Davy | 1st Austin | Comedy | Schedule

F. MacQuarrie | All-Star | Fred Hanson | E. K. MacQuarrie | H. MacQuarrie | Novelty Comedy | 1st Week

BERWILLAS STUDIOS. Santa Monica Blvd. Ben Wilson, Gen. Mgr. and Casting. Holly 157
Roy Clements | Duke Warner | Al Rogell | Jack Holt | King Gray | Al Roget | Western Drama | Finished

Harry Devore | House-Carron | A. Stillman | Jack Haslett | De Vere | "The Desert Rat" | Starting

BLUE RIBBON COMEDIES. Geo. Cleethorpe, Casting. 1438 Gower St. Holly 2563
E. H. Hageman | Ernie Adams | Elgin Leslie | Geo. Cleethorpe | Staff | Comedies | Schedule

BORDER FILM FEATURE CORP. Rex Thorpe, General Manager. Bisbee, Arizona.
Harry Moody | H. Moody | Grant Merril | Doc Cook | Thorpe | W. R. Lighton | "This" | Staff

BRUCE CARTER PROD'NS. Montague Studios. Arnold Aldrich, Casting. San Francisco.
Bruce Carter | All-Star | Harry Rathburn | Arnold Aldrich | Staff | Comedy Newsheets | Schedule

Howe-Hershey | Edward Sloan | E. A. Wheeler | Frank Toland | Al Franke | Joe Gafford | Tony Gaudio | Nick Rush | Pitkin | "Hearst's Haven" | Schedule

CALIFORNIA PRODUCERS CORP. 7100 Santa Monica Blvd. 579902
Roe Smith | Ernie Morgan | Irving Reis | Frank McGehee | Cliff Saum | Cliff Tbrace | "The Lady Friend" | Staff

Lloyd Trowenham | The In Havens | Harry Meyers | Merv Crane | Joe Penny | "My Lady Friend" | Schedule

"The Great Western" | William Small | "The Great Western" | "The Great Western" | "The Great Western" | "The Great Western" | Schedule

CHAPLIN, CHARLIE, STUDIOS. Allan Garcia, Casting. 1416 La Brea Ave. Holly 4070
Charlie Chaplin | Charlie Chaplin | Toberoh-Wilson | Allan Garcia | Charlie Chaplin | Unnamed | Schedule

CHAUDET-HURST, Lewis Chaudet, Gen Mgr. Holly 2948
Paul Hart | Paul Hart | Frank Cottner | Slimms Hunter | Patto | "1st Western" | Schedule

C L CHESTER PROD'NS. R. Bändini, Gen. Mgr. 1438 Gower St. Holly 2563
Harry Williams | Tho. McDonald | All-Star | Buddy Wales | Ray Moore | Ray Moore | "The Great Western" | Schedule

Christie | Edward L. Hart | All-Star | Buddy Wales | Ray Moore | "The Great Western" | Schedule

CLEVER COMEDIES. Webster Cullison, Gen. Mgr. 6040 Sunset Blvd. Phone Holly 885
Charlton Brown | All-Star | Ray Reis | Bob Roberts | Melville Brown | Phil's Guff Series | 1st Story

D. M. PRODUCTIONS. Denver Dixon, Casting. 1333 Coronado Ave., East Long Beach
"The Great Western" | All-Star | Joe Penny | "The Great Western" | "The Great Western" | "The Great Western" | Schedule

Fred White | Fred White | Arthur Edson | 1st Ward Cox | Edward Kemble | "Three Musketeers" | 1st Week

FILM-ART PROD'NS. B. D. Biggerstaff. 711 Bank of Italy Bldg., Fresno, Cal.
"The Great Western" | William Moore | Alfred All-Star | Buddy Wales | Ray Moore | "The Great Western" | Schedule

GOLDWYN STUDIOS. Clifford Robertson, Casting. Culver City. Abraham Lehr, Gen. Mgr. Holly 6780
"Miss M. Hopkins" | Harold Biggerstaff | "Miss M. Hopkins" | "Miss M. Hopkins" | "Miss M. Hopkins" | "Miss M. Hopkins" | Schedule

Chas. Roberts | Ray Gabbler | "The Great Western" | "The Great Western" | "The Great Western" | "The Great Western" | Schedule

GREAT WESTERN PRODUCING CO. Lillian Valentine, Casting. 6100 Sunset Blvd. Holly 96
Robert Hill | Elmo Lincoln | "The Great Western" | "The Great Western" | "The Great Western" | "The Great Western" | Schedule

HAMILTON-WHITE PROD'NS. Wm. Weaver Rarity, Prod'n Mgr. 4534 Sunset Holly 94
Jack White | "The Great Western" | "The Great Western" | "The Great Western" | "The Great Western" | "The Great Western" | Schedule

BARCELONA TAXI Cadillac Sedans and Limousines, $2.50 Per Hour
Ready for Location Any Moment Holly 3624 6754 Hollywood Boulevard
**CAMERA**

**DIRECTOR | STAR | CAMERAMAN | ASS'T DIRECT. | SCENARIIST | TYPE | PROGRESS**

**HAL E. ROACH STUDIO, Culver City, Nora Ely, Casting, Warren Doane, Mgr.**

P. Newman
Charlie Farrott
Bob Kerr
Eric Kasten
W. V. Van Dyke

*Harold Lloyd
Snub Pollard
Eddie Polo
Raymond Lloyd
Ruth Roland
* Walter Lundin
Bob D. Dean
Jack Roach
Dennis Price
Arthur Todd
* Golden
Ralph Evans
Harold Atkins
Dave Smith
D. H. Lamar
* Taylor
Staff
Staff
Staff
* 3-ves Comedy
Comedies
Comedies
Serial

**SCREENOGRAPHS PROD’NS. Jack Ripple, Gen. Mgr. 628 Grosse Bldg.**

J. A. Elison
Moon Kwan

* Non-star
* Prof. décor.}

**SEELING, CHAS. R. PROD’NS. Chas. R. Seeling, Casting. 1240 So. Olive.**

Una Seeling
Chase

* Williams
* Neill Smith
* Chas. Clay
* Seeling
* Special Western Feature
* Preparing

**SELIG-RORK. 3800 Mission Road.**

Bert Drucken
All Star

* Eddie Linden
* Wm. Eiko
* Drucken
* 2-sess Drama
* Schedule

**SELIC STUDIOS. 3800 Mission Road. E. A. Martin, Casting. J. L. McGee, Gen. Mgr.**

B. A. Martin

* Wallace-Flaggery
* Harry Neuman
* Jack Conway
* E. A. Martin
* Serial
* 16th Episode

**SPENCER PROD’NS INC. 24th and Wilshire, Santa Monica, Cal.**

Wm. Bertram
S. Corten
J. Murphy
H. Von Upp
Western

**TOURNEUR, MAURICE, PROD. Ince Studios, Culver City. R. B. Mcintyre, Gen. Mgr.**

TourneurBrown
All Star

* W. Van Eiken
* Chas. Brandon
* W. Gilmore
* "Lorna Doone"
* 2d Week

**UNIVERSAL STUDIO. Fred Daig, Casting. Universal City.**

Von Stricklin
King Daggan
Tod Browning
Jack Conway
Jack Ford
Fred Griswold
Lee Kohman
G. K. Williams
Ward Haynes
J. M. Manton
Jack Nelson
Stuart Paton
Albert Russell
Ralph Starnes
Altob Burns

* Van Stricklin
* Edith Butler
* Isabel Kent
* Mabel Scott
* Carol Myers
* Hoot Gibson
* Frank Mayo
* Gladys Walton
* Larkin Hill
* Billy Fletcher
* Eddie Polo
* Lee Moren
* Phyllis Dean
* Art Acord
* Mary Philbin
* Carson
* Reynolds
* Sheppard
* Brown
* Vroom
* Holm
* Pieper
* Miller
* Powder
* Lancaster
* Hull
* Haas
* Myers
* Sears
* Holbrook
* Jones
* Edmond
* Emmons
* Sorbe
* Sarnes
* Woodward
* Gilmore
* McCall
* Harvey Gates
* Harvey Gates
* Groves
* Gates
* Playton
* Webb
* Taylor
* De Rusc
* Murphy
* Johnson
* Moseline
* Harris

**VIDOR, KING, PROD. 7200 Santa Monica Blvd. Myrtle Reauveau, Casting. C. S. Vidor, Mgr. 578666**

King Vidor
All Star

* Max duPont
* Frank Hughes
* Staff
* Unnamed
* Preparation

**VITAGRAPH STUDIO. Douglas Dawson, Casting. 1708 Talmadge. W. S. Smith, Gen. Mgr. 2131**

D. W. Egan
William Williams
Clyde Williams
Jess Robbins

* William Burns
* Burr Williams
* Larry Scovil
* Jimmy Aubrey
* D. W. Egan
* Jack Mankowitz
* Chas. Irwin
* Roland Archer
* D. W. Egan
* John Smith
* Roland Archer
* D. W. Egan
* Ben Sklar
* Don Dixon Jr.
* Don Dixon Jr.
* Staff
* Staff

**WARNER BROS. STUDIO. Sunset and Bronson Ave.**

Bill Botts
Monte Banko
Park Reis
Will King

* Comedies
* Schedule

**MONEY TO LOAN**

On

**DIAMONDS & JEWELRY WATCHES and SILVERWARE**

Lowest Rates

Ext. 51 Years

Responsibility—Reliability

**A. B. COHN & BRO.**

305 New Pantages Bldg.
Cor. 7th and Hill

Phone 62620

We have a Large and Exclusive Line of Diamonds and Jewelry for Sale.

**Clune’s Commercial Film Laboratories. Highest Quality & Service.**

* Filmstrip Center
* X-Ray Equipment
* For Rent
* 5356 Melrose Ave
* Hollywood, 2700

**Crandall and Stevens’ FILM LABORATORY**

Our Motto: Quality not Quantity

1751 Allesandro, Bronson Studio, Edendale.
Phone 6275

**SCENARIO WRITERS!**

The Photoplayers League of America is not boosting the sale of stories written by novelists and other famous fiction writers.

It is working for the interests of the authors of Original stories. This means you... writers know that this is the biggest

Cleaving House for Originals in the busi-

ness, and are coming to us for material.

**BEETTER JOIN US**

621-5 Union League Building
Phone 25333
Scenarios Typed
CAMERA: "The Digest of the Motion Picture Industry"  Page Thirteen

WEBER, LOIS, PRODUCTIONS. Arthur Foree, Casting. 4634 Santa Monica Blvd. Wilsh. 5174

Lois Weber | All Star | Da Beo- | Arthur Foree | Lois Weber | Unnamed
Jennifer | | | | | 8th Week

WESTERN FEATURES, Inc. 5544 Hollywood Blvd.
W. H. Curran | Wm. Fairbanks | Edgar Lyon | Earle Blinn | W. H. Curran | Western
| | | | | | Starting

WILLAT, IRVIN, PRODUCTIONS. C. A. Willat, Gen. Mgr. Leo Pierson, Casting. Culver City

Irvin Willat | All Star | Clyde de Vries | John Watari | Staff | "Page of the World" | Starting

WILLIAMS, CYRUS J., CO. R. Bradbury, Casting. 4811 Fountain Ave. C. J. Williams, Mgr. Holly 3266
R. Bradbury | Bill and Holt | Longenecker | Frank Rice | R. Bradbury | Educational | The Secret of Butte Ridge
Ten Sontchi | Longenecker | Longenecker | Frank Rice | R. Bradbury | Educational | The Secret of Butte Ridge

WILNAT FILM CO., 1329 Gordon St. Jack Mintz, Casting. Holly 1918

Haym-R-Davis | Smith-McCoy | Geo. Meekan | Jack Mintz | Lex Neal | "Hollooom Royalt" | Schedule

WM. SMITH PRODUCTIONS. Tulsa, Okla.

George Holt | Farman | Reginald Lyons | W. M. Smith | Western | Starting

KINEMA BUREAU

NATIONAL FILM STUDIOS


Eastern Studios

DIRECTOR | STAR | CAMERAMAN | ASS'T DIRECTOR | SCENARIST | TYPE | PROGRESS
--- | --- | --- | --- | --- | --- | ---
BENEDICT, HIL, STUDIOS. College Point, Long Island, N. Y.
Tom Collins | Ruby De Remer | J. Hadarreko | Staff | Drama | Schedule

BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St.
Sidney Oloot | All-Star | Tangey | Fleming | Drama | Schedule

BLACKTON STUDIOS. Brooklyn, N. Y.
Bill-Fox | All Star | Frank Periguel | Film | Comedy | Schedule

ESTEE STUDIOS. 124 W. 125th St., New York City.

FOX STUDIOS. West 55th St., N. Y. Samuel Kingston, Casting. Phone Circle 6800
Dick Stanton | Chas. Brabin | All Star | Hal Satsenich | George Lane | A. Merle | Chas. Brabin | Drama | Schedule

GRIFFITH, D. W., STUDIOS. Herbert Sutch, Casting. Mamarroneck, N. Y.

IDEAL STUDIOS. Mme. Georgette, Casting. New Jersey. Union 5067

INTERNATIONAL FILM STUDIO. M. J. Connolly, Casting. 2478 2nd Ave., New York. Harlem 9700

LEVY, HARRY, PROD'S. Jeff Brophy, Casting. 230 W. 38th St., N. Y.

LINCOLN STUDIOS. Granwood, N. J. Frank Conway, Gen. Mgr. Phone Morsemere 665

MIRROR STUDIOS. Glendale, Long Island, New York.

PACIFIC STUDIOS. East 134th St., N. Y. Phone Harlem 1480

PEERLESS (Ziegfeld Cinema Corp.) Fort Lee, N. J. Al Lena, Casting. Fort Lee 352

REELCRAFT PICTURES CORP. Mittenhall Studio, Yonkers, N. Y. Yonkers 645

SELZNICK STUDIOS. H. L. Steiner, Casting. W. Fort Lee, N. J. Tel. Fort Lee 350

TALMADGE STUDIOS. 318 E. 87th Street, New York.

VITAGRAPHS STUDIO. East 15th St., Brooklyn, N. Y. F. H. Loomis, Casting. Midwood 6100

Edward Joso | W. Campbell | Von Sayeffirits | Alice Joyce | Corinne Griffen | Alice Chalmor | J. Shell | Fred Scheid | H. Warren | J. C. Miller | Ditman | Powell-Taylor | "The Inner Chamber" | "Mood Fibre" | "Peggy Puts It Over"

W. Millhauser | Geo. Selts | Wm. D. Seidyman | Robert Allen | William M. | W. A. Sullivan | Hamilton | Gen. Selts | Drama | Comedy | Drama | Schedule

Emile Chauvel | Florence Reel | Monte Orfield | All Lena | D'Elia-Donohue | Drama | Schedule

Hamilinton-Smith | Marcel Pere | Frank Mattson | Frank Balsamo | Tito Ros swack | Tito Ros swack | Smith-Meadow | Comedy | Comedy | Schedule

C. Archambault | Roy Hunter | Marce Dors | Roy Hunter | Ed Filling | Joe Joye | "Woman's Place" | Comedy | Schedule


O. A. O. W. | Robert Allen | William M. | W. A. Sullivan | Hamilton | Gen. Selts | Drama | Comedy | Drama | Schedule

O. Archambault | Tito Ros swack | Tito Ros swack | Smith-Meadow | Comedy | Schedule

E. R. Cross | Alice Joyce | Corinne Griffen | Alice Chalmor | J. Shell | Fred Scheid | H. Warren | J. C. Miller | Ditman | Powell-Taylor | "The Inner Chamber" | "Mood Fibre" | "Peggy Puts It Over"

western | Wm. Fairbanks | Edgar Lyon | Earle Blinn | W. H. Curran | Western | Starting

willat | irvin willat | c. a. willat, gen. mgr. | leo pierson, casting. | culver city

williams, cyrus j., co. | r. bradbury, casting. | 4811 fountain ave. | c. j. williams, mgr. | holly 3266

wilnat film co. | 1329 gordon st. | jack mintz, casting. | holly 1918

w. m. smith productions. | tulsa, okla.
MANAGERS and PRODUCERS

Now that everything is quiet in the PICTURE GAME, it's just the time to look over your reserve stock, and dig 'em out and put in NEW TITLES, and get them ready for the grand rush which is BOUND to COME about the middle of JUNE. Others are doing it. Why not you? WE KNOW. Because they are coming in every day.

B. L. JAMES
EXPERT TITLE SERVICE
Phone Pico 2236

WE SAVE YOU
10% to 20% On All Moving Picture Supplies

Phone PICO 2236

INSERTS
Cards
Letters
Newspapers
Telegrams
Envelopes
Etc.

We Can Place Your Letters in Every Theatre and Film Exchange in the United States

Get Our Prices

426 Grosse Bldg., 124 W. Sixth St.

ART MULTIGRAPHERS

MARION WARDE
Acting for Stage and Motion PICTURES

MUSIC — MAKE-UP — DANCING

FORMERLY OF BLANCHARD HALL
A Legitimate, Practical School of Results—My Students now Working in Pictures Are Making Good.

729 S. Bonnie Brae—Any West 7th Car

Phone 579-359

HOLLYWOOD TAXI SERVICE
"Souter Will Suit You"

By the Mile, Hour, Day, or Week Reasonable Rates

Who's Where
(Continued from Page 6)

MILLER'S
B. B. Hampton presents "THE MAN OF THE FOREST"
By Zane Grey
Directed by Howard Hickman and Elliott Howe
CAST
Milt Dale—Carl Gantvoort
Helen Raynor—Claire Adams
Harvey Rigs—Robert McKim
Lem Beasley—Jean Hersholt
Al Auckincious—Harry Lorraine
Bessie Beasley—Eugenie Gilbert
Las Vegas—Frank Hayes
Be Raynor—Charley Pierce
Snake Amson—Charles Murphy
Jim Wilkins—Frederick Starr
Lone Wolf—Tote Du Crow

CLUNE'S BROADWAY
Realart Pictures presents Justine Johnstone in "SHELTERED DAUGHTERS"
By George Bronson Howard
Scenario by Clara Beranger
Directed by Edward Dillon
CAST
Jenny Dark—Justine Johnstone
Jim Dark—Riley Hatch
Pep Mullins—Warner Baxter
French Pete—Charles Gerard
Adele—Helen Holland
Cleghorn—James Laffey
Pinky Porter—Jimmie Lapeley
The Ferret—Dan E. Charles

NEW PANTAGES
Albert E. Smith presents Corinne Griffith in "WHAT'S YOUR REPUTATION WORTH?"
By Hollidore Tenno
Directed by Webster Campbell
CAST
Cara Deene—Corinne Griffith
Anthony Blake—Percy Marmont
Mrs. Blake—Louise Frising
Wallace Trant—Leslie Roycroft
Kent Jerold—George Howard
Mr. Pettus—Robert Gaillard
Mrs. Pettus—Jane Jennings

HIPPODROME—Midweek
William Fox presents William Russell in "THE CHEATER REFORMED"
By Jules G. Furthman
Directed by Scott Dunlap
CAST
Jordan McCall—William Russell
Dr. Luther McCall—William Russell
Carol McCall—Seena Owen
"Buster" Dorsey—John Drummain
Thomas Edinburgh—Sam De Grasse
Mrs. Edinburgh—Ruth King

SYMPHONY
William Fox presents Tom Mix in "HANDS OFF"
By William McLeod Raine
Scenario by Frank Howard Clark
Directed by George E. Marshall
CAST
Tex Roberts—Tom Mix
Ramona Wedley—Pauline Curley
Clint Wedley—Charles K. French
Ford Wedley—Lloyd Bacon
Capt. Jim Ellison—Frank Clark
Pete Dinsmore—Sid Jordan
Tony Alvo—William McCormick
Bonita—Virginia Warwick
The Terrible Swede—J. Webster Dill
Jumbo—Marvin Loback
Who's Where

HIPPODROME—Sunday
Lewis J. Selznick presents
THE PALACE OF DARKENED WINDOWS
By Mary Hastings Bradley
Scenario by Katherine Reed
Directed by Henry Kolker
CAST
Arlee—Claire Anderson
The Rajah—Arthur Edmund Carew
Billy Hill—Jay Belasco
Azade—Christine Mayo
Captain Falconer—Gerald Pring
Miss Eva Eversham—Adele Farrington
Mizpah—Virginia Caldwell
The Snake Charmers—Nicholas Dunaev
Mariyah—Virginia True Boardman

MISSION
Mack Sennett presents
"HEART BALM"
Directed by F. Richard Jones
CAST
Grace St. Clair—Ethel Grey Terry
John D. Anthony—Herbert Standing
James Flint—Noah Beery
Garette Chesterfield—Robert Cain
Ruth Anthony—Kathryn McGuire
Michael Flint—George O'Hara
Press Agents—Ben Beely, Wm. Bevans
Crooked Lawyer—James Finlayson
Boarding House Mistress—J. Farrell Forary
A Humble Suitor—Eddie Gribbon
A Noted Jurist—Charlie Murray

SUPERBA
Carl Laemmle offers
Harry Carey in
"THE WALLOP"
By Eugene Manlove Rhodes
Scenario by Geo. C. Hull
Directed by Jack Ford
CAST
John Wesley Pringle—Harry Carey
Stella Vorhis—Mignonette Golden
Christopher Foote—Bill Gettunger
Matt Linnner—Chas. LeMoigne
Senor Barala—Joe Harris
Applegate—C. E. Anderson
Neuces River—J. Farrell McDonald
Major Vohs—Mark Fenton
Espinol—Noble Johnson

RIALTO
Famous Players-Lasky Corp. presents
"THE WOMAN GOD CHANGED"
By Donn Byrne
Adapted by Dory Hobart
Directed by Robert Vignola
CAST
Anna Janssen—Seena Owen
Thomas McCarthy—E. K. Lincoln
Alastair De Vries—Henry Todley
Lilly—Lillian Walker
Donoghan—H. Cooper Cliff
District Attorney—Paul Nicholson
Police Commissioner—Joseph Smiley
French Commissioner—Templer Saxe

TALLY'S
Metro presents May Allison in
"THE LAST CARD"
Story by Maxwell Smith. Scenario by Molly Paro.
Directed by Bayard Veiller.
CAST:
Elsie Kirkwood—May Allison
Ralph Kirkwood—Al Roscoe
Freddie Kirkwood—Stanley Goethals
Tom Gannell—Frank Elliott
Emms Gannell—Irene Hunt
Sorley—Dana Doud
Chief of Police—Wilton Taylor

PHILHARMONIC AUDITORIUM
William Fox presents
"OVER THE HILL"
From Two Will Carleton Poems
Adapted by Paul H. Sloane
Directed by Harry Millerde

JOHN BROWN
Most Perfect Bear in the World, Wt. 600 Lbs.
Absolutely Tame and Reliable
Guaranteed to work with Women, Children, or Anyone, Anywhere
Tel. BUD WHITE
Lincoln 1319

STUDIO SPACE
at
Beautiful new Pacific Studio, Culver City. Three new stages, new
dressing rooms, carpenter shop and beautiful executive building.
Reasonable rates.
Seeing is Believing
Pacific Film Company, Culver City, Calif.

STUDIO GUIDE
Jack Gardner, official guide through California's filmland, personally conducts
individuals or parties through this wonderland of studios and shows you how to
really "get into the movies." Rates reasonable.
JACK GARDNER, Keswick Hotel. Phone 651-62

CAMERA! is the official publication of the
Photoplaywrights League of America.
Members are urged to become subscribers
in order to avail themselves of the timely
and valuable information which every issue
contains—Wycliffe A. Hill, President.
MARTIAL NEILAN HAS NOVEL STORY

Neilan has started his next production for Associated First National Pictures. This picture is said to present a novel form of story in that it offers the combined effort of four noted writers, namely: Hugh Wiley, Walter Trumbull, Thomas McFarrow and Marshall Neilan. It is titled "Bits of Life," and those heading the cast are Fred Burton, Rockcliffe Fellows and James Bradbury, Jr. A short trip will be made to San Francisco for a number of exteriors and the balance of the story will be made here.

SPECIAL SHOWINGS OF PHOTOPLAYS FOR DENMARK

Jean Hersholt, actor and director with Benjamin B. Hampton, and former actor of the Scandinavian stage, is responsible for the showing to the theatrical profession in the capital cities of Denmark, Sweden and Norway Metro's "The Four Horsemen of the Apocalypse" and Benjamin B. Hampton's "A Certain Rich Man."

GUNNARD BACK FROM SWEDEN

Andrew Gunnard, former New York and Los Angeles film promoter and director, who for the last six months has been in Norway, Sweden and Denmark getting scenes and engineering an international film exchange project there, has returned to his Los Angeles office at Brunton Studios.

On account of a slight accident to Marguerite de la Motte work is progressing at only half speed on Douglas Fairbanks' "The Three Musketeers."

Charlie Chaplin expects to complete his present production, "Vanity Fair," around the middle of June.

HOWE ON CONTRACT


STURGEON WITH F. P. L.

Rollin Sturgeon has been signed by Famous Players-Lasky to direct. He will work in the East. Sturgeon of late has been with Universal.

SENNETT SIGNS LOWELL SHERMAN

Lowell Sherman has been signed by Mack Sennett to appear in a number of dramatic productions.

Bobbie Mack has recently finished "Onion Jones" in "The Son of Wallingford."

Fred J. Butler has chosen Carl Stockdale to play an important role in David Butler's next starring picture, "Bing-Bang-Boom."

William Walling will be seen in the forthcoming David Butler production, "Bing-Bang-Boom," being directed by Fred J. Butler.

Texas Guinan has left the Western film colony, and is in New York. She has recently completed eight Western pictures.

Ruth Stonehouse is playing opposite Tom Santschi in his series of outdoor plays being made for Pathe.

DOUGLAS CRAIG,
Who has been engaged by LOIS WEBER
Holly 2275

IRENE BLACKWELL
Who has just been cast in an important role with Hobart Bosworth

ATHLETIC SERIES

The Donald Mack Co., a new unit, is in the process of cutting its first production, "In the Water," an educational series consisting of swimming, life-saving, resuscitation, etc. It features Elsie Hanneman.

MORE COMEDIES

Educational Film Exchanges, Inc., have arranged with W. S. Campbell to produce a series of animal comedies, 13 in all, for release during the coming season.

"SANDS O' DEE" AGAIN

D. W. Griffith will make a second version of "Sands O' Dee," with Mae Marsh in the principal role. In all likelihood it will follow "The Two Orphans," upon which actual work starts this week at the Mamaroneck Studios. "Sands O' Dee" was made by Griffith some years ago with Mary Pickford. It was an old Biograph release.

Miss Marsh's return to Griffith follows that of Dorothy and Lillian Gish, who have been cast for "The Two Orphans."

Katherine MacDonald's next starring vehicle will be an original comedy drama by George Marion, Jr., written especially for the star and prepared for the screen by Ruth Wightman.

The Border Feature Film Corporation is producing its third Western two-reeler and expects to complete its schedule of twenty-four two-reel Westerns during the coming year.

Lillian Guenther is at present with the Douglas Fairbanks company.
Current Reviews
(Continued from page 5)

nature, we couldn't help observing to ourselves, when reviewing this play, that a course of exercise such as she indulges in during her action as Cora, would be a great thing for Miss Hawley to "stick to" generally, if she expects to remain physically in the ingenue class. Her fast increasing size is a little incongruous when her roles are considered.

Forrest Stanley makes Frank Rodham, the determined young husband, very interesting. He rather walks away with the sympathy in several sequences.

Gladys George hasn't been better cast than she is as the lily-like Lila Drake, who captivates Rodham with her supple grace. That very grace is a bit detrimental to the star at such close proximity, by the way.

Robert Bolder is with a few spirited scenes as Mr. Foster, a railroad president with domestic ideas.

Helen Dunbar, Clarence Geldart and Helen Lynch all play small parts well.

Penryhn Stanlaws directed this picture.

ANITA STEWART BACK FROM LOCATI

After two weeks of location work at the Lake Elmanor dam of the Stone & Webster Construction Company, Anita Stewart has returned to the Louis B. Mayer studio to make interior scenes for "A Question of Honor," her present Mayer-First National picture. Accompanying Miss Stewart on her return journey were: Rudolph W. B. Cameron, her husband and business manager, and Virginia Norden, assistant to Mr. Mayer.

Director Edwin Carewe and his staff, a portion of the cast including Edward Hearne, Ed Brady, Walt Whitman and Bert Sprotle, and Robert B. Kurle, cameraman, are still on location filming scenes in which the star does not appear. They are expected back within a few days when they will resume work at the studio.

Charles Clary has been engaged to play in the current Ince all star special.

Willie Collier and Mrs. Collier and their son "Buster" recently visited the Ince Studios, as the guests of Thomas H. Ince.

(Continued from page 3)
LILLIAN GENTHER
Denishawn Technique and Costumes
Clever Child Actress
55 Inches Tall
Modern Wardrobe
PHONE 16177
A. A.

ALBERTA LEE
Old-Fashioned Mother Parts
Just Finished with Fox
Phone Holly 4902

MILLA DAVENPORT
Wilshire 2921

GILBERT P. HAMILTON
Director
M. P. D. A.
At Liberty
Gates Hotel

Kate Price
558220

WILLIAM MERRILL
Mc Cormick
A HEAVY WORTH WATCHING
Imperial Hotel, 909 So. Grand
Broadway 4764

GEOFFREY B. BERING
6614 Sunset Boulevard
Holly 1088

Pick-ups
(Continued from page 7)

GORDON EXPECTED

Robert Gordon will be in Los Angeles presently to play the leading role in "The Rosary," which Jerome Storm is to make for Selig-Rock.

KING TO DIRECT BARTHELMESS

Henry King has been selected to direct Richard Barthelmess in his first Associated First National production.

Beside Love recently won a dancing contest between various film stars and was awarded a large silver cup by Louis J. Gasnier.

John H. Elliott, who played the part of the priest in the stage version of "Slippy McGee," will enact the role in the screen version.

Robert Badger, son of Clarence Badger, Goldwyn director, has just finished a part with Marion Fairfax at the Hollywood Studio.

Eugene Poyet has been engaged to enact a part in the Rex Ingram Metro picture, "The Conquering Power," from Balzac's "Eugenie Grandet."

Jack Curtis will play the principal heavy role with William Duncan and Edith Johnson, at Vitagraph, in their new feature, temporarily called "The Super Man."

Dorothy Orth plays the leading girl part in a new Vanny Comedy being made by Scott Sidney. The picture has been called "Chicken-Hearted."

The season's queen of Princeton University is Betty Blythe, according to the college election just closed. She succeeds Maude Adams and Norma Talmadge.

It is said that Bert Lytell has been elected as the most popular film star in the eyes of Japanese picture-goers by a nation-wide contest just completed by a Tokyo newspaper.

Alfred Hollingsworth has accepted an offer to take charge of the sales department of the Photoplaywrights League, which work he will combine with his picture activities.

Miriam Cooper has just completed the leading female role opposite George Walsh in "Serenade," the Associated First National production just completed by R. A. Walsh.

Henry Murdock will be absent from the screen several weeks, due to a broken nose, after which director Frederie Sullivan will cast him in "Cyrano de Bergerac" soon to go into production at the Christie Studios.

For his principal feminine support in "Fightin' Mad," William Desmond has engaged Virginia Brown Faire, who recently completed the leading role in the first of the Rudyard Kipling stories, "Without Benefit of Clergy." Other important feminine portrayals have been assigned to Rosemary Theby and Doris Pawn.

Virginia Norden, assistant to Louis B. Mayer, and Josephine Quirk, scenario writer, have left for the northern part of the state where Anita Stewart and her company are filming location scenes for "A Question of Honor" under Edwin Carewe's direction.

John M. Stahl is completing arrangements for his next picture for Louis B. Mayer, and expects to start presently. Neither the title of the production nor the cast have yet been given out but it has been announced that Hays Meredyth is preparing the story and continuity from an original theme by Mr. Stahl. The director's last picture, "Redemption," is now in New York and will shortly be presented by Mr. Mayer through First National channels.

Send
$1.00
—for
Six Months
Subscription

FOR RENT—BELL-HOWELL
170 Degree Shutter—Fully Equipped
Phone 599464 or Holly 2658
1317 N. Normandie Ave.

THE PIT
CLASSIFIED WANT ADDS
Your advertisement will be run in
this column at the rate of 15c per
word. Phone, Mail or Bring in your
"Want."

Wants Ads must be paid in ad-
vance—75 cents minimum.

FOR SALE—Seven passenger Marmon car, first
class condition, $165.00. Dr. 165, I. Newman.

HUDSON SPEEDSTER—Exceptionally nifty
and attractive car. Will trade for camera.

DUPLEX PRINTER—Used very little for ex-
periment work; excellent condition. Baramin,
525 Lister Building.

SITUATION WANTED—As assistant camera-
man; previous experience with New York
company. Reference, Address, W. E. Manning,
1093 Westlake Ave.

BLUE RIBBON COMEDIES are in the market
for one and improved refined situation com-
edies. Stories returned promptly if unavail-
able. Submit by mail to Cora A. Westphal,
Scenario Editor, 1432 E. 4th St., Hollywood,
Calif.

H. PEARL GILBERT—Reader, critic and typest.
432 Market Bldg., Hollywood, Calif. Phone
578621.

EARN MONEY In spare time, corresponding for
newspapers. (This does not mean canvassing.)
Address Editor, Laguna Beach, Calif.
Directors! Actors!
Fellow Workers in the Picture Industry
Vote or Stop Whining!!

The long hairs who want to rob you of your bread and butter are going to vote early and often, you can depend upon that!

Every man in the game must go to the polls and see that his friends go—and vote against the blue law fanatics.

A Single Shot Vote, for
EDWARD ROBERTS
means nine votes against blue laws

Supported By:—
M. P.-D. A.
A. M. P. D. A.
SCREEN NEST, ORIOLLES
L. A. THEATRES ASS’N.
AFFILIATED PICTURE INTERESTS
AM. SOC. CINEMATOGRAPHERS
ART DIRECTORS ASS’N.
ACTORS EQUITY ASS’N.

Tuesday June 7th Vote Early
ACTOR’S
FUND FESTIVAL
General Direction Daniel Frohman, President

Speedway Next Saturday
From 10 A. M. Until Midnight—Adm. $1.50—Kiddies 50c—No War Tax—Seats Dyas Co.
Not a Benefit or Charity Appeal
But the Most Astounding and Colossal One-Day Entertainment Ever Staged
One Hundred Dollars in Action, Fun and Thrills for Every Dollar You Spend

To make possible this amazing festival of entertainment the entire acting profession, both of the speaking stage and screen now in California, the motion picture industry, the business interests, the social, literary, club and art colonies of Southern California have been mobilized.

Reasonable Prices for All Refreshments
NO IMPORTUNING
NO "YOU GET NO CHANGE" FEATURES
And, if you are not overwhelmed by the spectacular, sensational, bewildering free shows, you may visit the pleasure zone, where for reasonable extra charges, can be seen novel and entertaining shows and concessions.

A Million Dollar Show for $1.50

--- THIS SPACE DONATED BY ---

BEHANNESEY—Art Studio 1122 North Western Ave.
   Holly 3963—

Western Costume Company

Kress Drug Co.
A Leong But Jung Production
Presented by
WAH MING MOTION PICTURE COMPANY
Features
Lady Tsen Mei in "Lotus Blossom"
I'D BE AWFULLY GLAD TO SEE
Mary Pickford, Doug Fairbanks, Charlie Chaplin, Bebe Daniels, Charles Ray, Roscoe Arbuckle, and a few others, come in to dinner or lunch.

FRED MOORE. Host.

GREENWICH INN
5859 Santa Monica Blvd.
Corner Bronson and Santa Monica
Got the Piano, now come play and sing your own.

THEODORE REPAY
6 1/2 years old
CHILD ACTOR
Versatile, with Personality
Dancer—Swimmer—Musician
At present featured in the five reel
"POWER OF FAITH"
with the Italian-American Film Company,
A. V. Bodo and T. Regan, directors.
751 S. Spring St.
Main 5115

THE BEAUTIFUL AND DISTINCTIVE HOME OF BESSIE BARRISCALE
Designed and furnished under her personal supervision
At Auction, Tuesday, June 14th at 10 A.M.
Open for Inspection Sunday and Monday from 11 a.m. to 4 p.m.

This home is ideally located in Wilshire’s most exclusive residential section. There are 12 spacious rooms, 2 tiled baths; maid’s bath; ballroom; Unit system of heating.
Two-car garage. Terraced lot 95x150.
The new and elegant furnishings will be sold piece by piece.
Handmade Venetian curtains and handsome velvet drapes throughout the house; a few rare and extraordinary Persian rugs, also unusually fine domestic rugs; Wm. Knabe & Co. Electric Parlor Grand Piano; unique floor and table lamps, beautiful living room furnishings; Italian, hand-carved dining room suite; especially designed bedroom suites of quality; quaint breakfast room set; 72-piece Lenox dinner set; 84-piece lenox breakfast dishes; A. B. Battle Creek enamel gas range; aluminum cooking utensils; Thor washing machine.

ATTENTION
Miss Barriscale will also sell part of her extensive wardrobe; evening and afternoon gowns; suits; hats; fans and miscellaneous wearing apparel.
An Absolute Sale, as Miss Barriscale and her husband are leaving immediately for New York City.
673 South Oxford Ave.; drive out Wilshire Blvd. to Oxford, south to 673.
To Finance Independents

Seemingly in direct refutation of a recent speech by a well known representative of the industry to the effect that Wall Street will soon launch another freezeout of the independent producer, comes the announcement that Thomas H. Ince has associated himself with a group of local financiers, including executives of the First National and Los Angeles Trust and Savings Banks, for the purpose of developing the junior financing of motion picture production and to bridge the gap existing between the inception of the picture and the period when bank loans can be safely made upon it.

This organization may be successfully approached by the Independent who, with a meritorious story, cast and director, has not the financial wherewithal to go ahead. By providing capital upon a strictly fair basis, this new enterprise, headed by Mr. Ince, will eliminate the necessity of the tragic custom heretofore followed by thus handicapped producers, of signing away anywhere from thirty to sixty per cent of their pictures' profits in order to obtain a comparatively small amount of money.

A financing concern of this sort may well be expected to both assist to expression the art in our profession and discourage the murderous assaults upon it of Wall Street and Europe which, it seems reasonable to presume, are linked hand in hand in their merciless hunt for the desperately needed or much coveted shekels (as the case may be). Anything that encourages the independent producer at this time, saves the American Cinema.

—F. R.

“Cupid” and Publicity

R. S. Sparks, better known as “Cupid” Sparks, Los Angeles' ex-marriage license clerk, has been “very much elected” for the city council. Personally this information, facing us in our favorite morning newspaper a few days since, provided us with more to deliberate upon than to be amused about. Why, it seems reasonable to ask, was this particular individual given the particular (and let us add tremendous) support which he received at the late election? In other words, what exceptionally brilliant or even markedly intelligent act or thought of his has gone to improve, or even promises to improve, our community? True, political machines have oftentimes placed “anybody” chosen by them in office. It is, however, entirely safe to leave out that angle in the consideration of this circumstance.

Then what won Cupid’s popularity contest? The answer isn't hard to discover or rather recollect. Remember back a few months, a couple of years. Did any of you readers who were then local residents manage to miss this gentleman’s advertising campaign? It would be impossible not to recall the dozens of press stories following upon the heels of each other, in which he played the leading, or at least, a principal role. Scarcely a week passed during which time the latest romantic adventure of a man who was certainly occupying only an ordinary public job, was published in either a serious or a jocular vein. It might be suggested that all of this spoke well for someone’s persistence and ability to “get away with it,” although we don’t know just who deserves credit for these talents. The importance of such knowledge is scarcely worth the conjecture, anyway. The point remains—Cupid even out-publicized the much mentioned picture stars.

Further, he placed himself upon familiar terms with every peruser of the Los Angeles dailies, and he has ended up “city counciling” the lot of us. This is all remarked not disparagingly of the individual in question, but as another striking proof of P. T. Barnum’s favorite quotation concerning the results of advertising. If Mr. Sparks has starred himself politically with publicity—more power to him. He has at least sold an idea to a great city through a worthy medium. Pretty profitable business?

A Dream Materializing

It is always exceedingly pleasant to accomplish one's dreams. It is even gratifying to learn that the other fellow has discovered that one’s suggestions are worthy enough for him to adopt as his own and carry out. Consequently we are glad to be able to report so soon that the World’s Film Exposition, one of our oldest visions and one which caused much comment when it was set forth in this magazine in a comparatively recent issue, is to be realized next year, upon the favorable development of present plans.

If all those now interested in the proposition treat it wisely we repeat that it can be made the greatest event in the history of our industry. In any case, Camera! will be squarely behind those who are proving the feasibility of its pet idea.
ROACH WILL STAR MILDRED DAVIS

Mildred Davis has signed a long term contract with Hal E. Roach, which includes her appearance as leading lady in a few more Harold Lloyd Comedies, and following this, she will be starred in five reel dramatic productions sponsored by Hal E. Roach.

NEW GAVETY COMEDY

"Assault and Flattery" is the title of the new Gavety comedy which Director Frederick Sullivan is starting at the Christie Studios. Teddy Sampson and Henry Murdock are the principals.

TO DO LIGHTON STORY

The Border Feature Film Corporation has finished its third two-reel western, "Out of the West," written and directed by Harry Moody, featuring Grant Merrill, with Peggy Parkin in the feminine lead. The company will start presently on a William R. Lighton story.

TO FILM SCENES IN HAWAII

A staff is to be sent to Hawaii to film the volcanic eruption of "The Last Days of Pompeii," the forthcoming Geo. H. Kern production, in which Barbara Bedford, Raymond Cannon and William Conklin will have principal parts.

NEW MACLEAN PRODUCTION

Douglas MacLean has returned to the Ince Studios after an extensive vacation in the Big Bear region, and a new MacLean Ince special will be in production at an early date.

FIRST OF NEW SERIES

"The Secret of Butte Range," the first of the new series of outdoor features which Cyrus S. Williams is producing for Pathe, written and directed by Robert North Bradbury and starring Tom Santschi, is completed and production started Friday on the second of the series, "The Home Trail," by Wm. E. Wing.

"BRONZE BELL" IN LABORATORY

"The Bronze Bell," the Ince-Louis Joseph Vance special production for Paramount release in late June, was turned over to the laboratories in completed form this week and prints will be ready within the coming few days. The romance is of British East India, featuring Doris May, with Courtenay Foote in leading support.

TO MAKE UNSALEABLE PICTURES MARKETABLE

Walter A. Futter is opening a cutting and titled bureau where independent producers can get their pictures cut and assembled from rushes to completed sample print. Mr. Futter will specialize in recutting and assembling unsaleable pictures and making their marketable productions.

NEILAN TO PRODUCE AT GOLDFYN

Marshall Neilan has rented studio space at the Goldwyn plant where he will stage the interiors for his new production, "Bits of Life."

Tom Santschi's first production of his second series for Pathe is nearing completion.

LORNA DOONE IN PRODUCTION

Maurice Tourneur is finishing the prologue of his forthcoming production, "Lorna Doone," and is starting to cast the principal players of the story.

AT GOLDFYN

Tom Moore has started work under the direction of E. Mason Hopper on "From the Ground Up," an original screen story by Rupert Hughes.

Director Frank Lloyd and company expect to be on location about six weeks at Huntington Lake, making both exterior and interior scenes for Katherine Newlin Butt's original screen story, "The Man from Lost River," for which Arthur F. Statter and Lambert Hillyer prepared the screen version.

Reginald Barker has arrived at the halfway mark in his current production, "The Poverty of Riches," in which Richard Dix and Lestrade Joy portray the leading roles.

AT UNIVERSAL

Marie Prevost has begun work on her first starring vehicle, "The Butterfly," written by Percival Wilder and directed by King Baggot.

Ted Browning is busy on "Fanny Herself," the Edna Ferber story with Mabel Julienne Scott interpreting the name role. Hoof Gibson is on the home stretch of "The Mascotte of the Three Star," his forthcoming feature in which Jack Ford is directing him.

Eddie Fino is in the midst of another two-reeler in which he perpetuates his characterization of "Cyclone Smith," the cowboy. Jay Marchand is directing the star.

Six directors are collaborating with Frank Lawrence, film editor-in-chief, in cutting their recently finished productions. Work will begin presently on two new pictures. Harry Carey will start "Partners," a story which Lucien Hubbard wrote for him and in which he will be directed by Robert Thornby, and Edith Roberts will begin work on "Storm Tossed," a light-house story, in which she will be directed by Reaves Eason.

Eileen Sedgwick, after a protracted illness, is at work on "The Terror Trail," her latest serial production, being filmed under the direction of Edward Kull.

AT VITAGRAPH

Another week at the studio and William Duncan and his unit filming his new production, "The Super Man," will leave for a distant northern location. The final title of the production has not yet been announced.

Larry Semon will resume work at the studio this week after three weeks recovering from injuries sustained in his last picture. Several airplane stunts will feature his next special comedy.

AT METRO

Bert Lytell's new Metro starring vehicle will be "Junk," a Saturday Evening Post story by Kenneth Harris, for which June Mathis is preparing the scenario. "Junk" will be a Maxwell Karger production and the actual filming is expected to start within ten days.

"The Infamous Miss Revel," a story from the pages of "Life," has been selected as Alice Lake's new starring picture. Arthur J. Zellner prepared the screen adaptation and Dallas M. Fitzgerald will direct Miss Lake in this production. Cullen Landis will play opposite the star.

Madame Nazimova is cutting and editing her production of "Lust," which will be released in the near future.

Gareth Hughes has completed his work in "The Hunch," and will star in two more (Continued on Page 8)
"THE WILD GOOSE"

Grauman's

It is not often that a novel is improved in its scenario, but such is sometimes the case, as is the case with G Panama Morris' "The Wild Goose," which appeared several years ago in the Cosmopolitan magazine. Through his various works and personal statements the world knew Panama as an enemy of the very popular, modern divorce, and because "The Wild Goose" treats of this theme, it caused much comment upon its original publication. As we said before, the author's theory and points are rendered even more lucid when seen through the lens. There is no question but that this all star cast production is a great story. Whether its theme is in anyway practical as applicable to American ideals is an arbitrary matter. Such a consideration means little, any way. If it is a good picturized novel with big situations and a worthwhile trend that the public wants, and it is apparent that this sort of thing is desired, then here it is.

Albert Capellani has handled the almost dangerous action artistically and with great care. The photography and technical effects of the production are excellent. Further, the characters are beautifully filled.

Holmes E. Herbert gives us one of his best pieces of work in the title role. He plays Frank Manners, that rare type of twentieth century man who desires nothing but the presence and devotion of his loved one and demands nothing but their loyalty. Herbert's subtle interpretation of the wounded husband who remains true to himself throughout all the heartbreak and frenzy of losing his mate to another, typifies the wild goose whose ideals and plan of life he so closely follows. Quite fittingly this role is he outstanding one of the story.

Mary MacLaren is better placed than we have ever seen her in the part of Diana Manners, a spoiled young wife, whose hunting instincts still demand expression, after ten years of seemingly ideal matrimony. There is something in Miss MacLaren's charm particularly suited to her unsympathetic roles. This one she manages amply.

Dorothy Bernard, well remembered from other days, is seen as Mary Hastings, a "dutiful" wife who, despite her lifelong love for Frank Manners, has remained true in word and deed. Her husband expresses her devotion by expending every effort to further the happiness of Manners with another woman and that woman's child. Frequently in the spotlight role Ely is papa and friend assumed in fiction by a male character. A strong sacrifice part like this when done by a woman is interesting, partly on account of its rarity.

The fascinating "other man" in Diana's life is graceftully accomplished by Norman Kerry. Ogden Penn's best characteristic is his ability to "take in" a situation, which Kerry. Ogden Penn's best characteristic is Joseph Smiley is good as Mr. Hastings, a man who sacrifices and Ogden Penn is sufficient as little Tom Manners. Her resemblance to Miss MacLaren is striking.

This picture is offered by Cosmopolitan Productions through Paramount.

"MADE IN HEAVEN"

California

A farce that comes off in almost every way unfavourably with Tom Moore's last Goldwyn offering, "Hold Your Horses." "Made In Heaven," that star's current showing, with supporting cast play out in subtitles and much meaningless business.

VIOLET SCHRAM

"SHELTERED DAUGHTERS"

Clune's Broadway

A fairly entertaining program picture entitled "Sheltered Daughters" and containing a worthy point or so, is released locally by Renlart. The story, by George Bronson Howard, deals with an almost incredibly gullible girl whose "sheltered" life nevertheless allows her to stray pretty far from the family fireside in her perfectly natural quest for a little adventure. The facts that both the plot and theory are quite dishawt is, won't affect the average audience unfavourably, we think, and then "Sheltered Daughters" is a perfectly safe picture for the blue law agitators to let the children see Saturday afternoons. Surely that is something!

There is nothing to remark adversely about the scenario or direction, which were by Victor Schertzing, is uneven and, in several places, he allows his supporting cast to disregard its tempo. We might add that the story is a bit foolish.

The star himself is both as delightful and as technically correct as with his work...
ASSISTANT DIRECTORS ASSOCIATION

Pete Gerald has finished his contract with the George Kern Productions.

George Webber is scheduled to start with Director George Marshall on the next Tom Mix production at Fox.

Harry Tenbrooke leaves on the first for a vacation in Catalina, having finished with Reggie Morris for California Productions.

James Clemens is organizing a company to produce five-reef Westerns for an Eastern company of capitalists.

Virgil Hart has gone to San Diego for a two weeks rest.

Claude Camp is assisting T. Hayes Hunter in the selection of "The Light in the clearing" at the Brunton Studio.

Allen M. Watt is devoting all his time to the editing of the Assistant Directors' Hand Book, which will be distributed to all Assistants, Casting Directors and Production Managers twice each year, and will contain valuable information gleaned from the members of the Association.

Vincent McDermott has returned from Big Bear where he has been on a vacation. Dick Shearer is now preparing a script for the Wah Ming productions, to be produced at the Boyle Heights Studio. The story, author, actors and producer will all be Chinese. Frank Grandon is directing.

Roy H. Marshall has been asked by the Local American Film League to visit twenty-six of the principal cities of the United States to speak on the importation of foreign films. He has also been asked by the Executive Committee of the American Legion, Department of California, at San Francisco, to speak on the same subject.

Bill Crinley returned last week from a rest and vacation with his family in Imperial Valley.

NEW STARS SIGNED BY WILLIAM FOX

The new stars have been signed by William Fox. They are Jack Gilbert, formerly Maurice Tournier's assistant director and secretary, and Eva Novak, who has just finished five pictures for Universal.

METRO SIGNS JACKIE SAUNDERS

Jackie Saunders has attached her signature to a Metro contract and will enact one of the leading roles in "The Infamous Miss Revelle," Alice Lake's new starring picture which Dallas Fitzgerald will direct.

Lila Lee has signed another year's contract with Jesse L. Lasky.

Kathleen Meyers is playing opposite Eddie Polo in his current "Cyclone Smith" story.

Mildred Davis will commence work next week in the Harold Lloyd comedy now under production.

Edward Laemmle has returned from New York and expects before long to be making special productions.

Little Richard Heedrick, recently seen in "The Woman in His House," will appear presently under John M. Stahl's direction in the latter's first independent production for Louis B. Mayer, "Retribution."

Florence Vidor, Marcia Manon and Joseph Singleton have been announced as the most recent additions to the all-star cast of "Lucky Damsel." Thomas H. Ince's new drama for the Associated Producers, Inc.

FORMER STARS BACK ON SCREEN

According to announcement, Dorothy Davenport (Mrs. Wallace Reid) is about to emerge from domesticity and sign a picture contract. Scenario by J. G. Hawks.

Ethel Grandin (Mrs. Ray Smallwood), likewise in back in pictures on the Metro lot.

ADDITION TO LLOYD SCENARIO STAFF

Jean Havez has been added to Harold Lloyd's staff as scenario writer. The new member of the staff and Sam Taylor will alternate in the story writing. Mr. Taylor is now concentrating on the thirteenth two-reeler now under production, while Mr. Havez is working on the fourteenth.

PHILO MCCULLOUGH BACK ON SCREEN

Philo McCullough, Fox director, is about to step out of his directorial purées and into his character of film villain again.

TULLY MARSHALL WITH CHINESE COMPANY

Tully Marshall has signed with the Wah Ming Motion Picture Company to play an important part in their forthcoming production entitled "Lotus Blossom."

SIGNS CONTRACT

Ruth Stonehouse has signed a contract to play leads opposite Tom Santschi in the new series of outdoor features which Cyrus J. Williams is producing for the Pathé Company at his Brentwood Studios.

CONNELLY LOANED FOR PRISCILLA DEAN FILM

Edward Connelly, Metro character actor, has been loaned to Universal to support Priscilla Dean in her next starring vehicle, "The Conflict." Mr. Connelly has completed enacting an important role in "The Conquering Power," Rcx Ingram's newest Metro production.

VIVIAN MARTIN IN STAGE PLAY

The second Vivian Martin starring picture for Messmore Kendall, which Goldwyn is to release, has recently been completed. It is a comedy by Edward Childs Carpenter, entitled "Pardon Me, Madam." At present Miss Martin is appearing as leading woman in "Just Married," at the Shubert Theatre, New York.

IN CHARGE OF READING DEPT.

Alex McLaren has been engaged by the Photoplay-writers' League to take charge of its reading department. McLaren is co-author with Wyeliffe A. Hill on a Western which is soon to be produced.

Hal Young, cameraman, has been signed by C. O. Burr, of Mastodon Films, Inc., to supervise the photography of the series of Johnny Hines feature productions, the first of which went into production this week at the Master Films New York Studio. Betty Carpenter will be Hines' leading lady.

Mary Pickford's "double" in "Little Lord Fauntleroy" will be Charles Hatton.

Lincoln Steadman has been added to the cast of Gloria Swanson's next Paramount picture, "The Shulamite."

Ed Wallock, who played the heavy in the recently released "Kazan," is again cast in a similar role in "Bing Bang Boom," starring David Butler.

Sam De Grasse has been added to the cast of "Slippy McGee," which Oliver Moros is picturing from his stage play, and which Wesley Ruggles is directing.

COLETTE FORBES
Who played opposite Bill Hart, now playing the lead with Hobart Bosworth

WHO'S WHERE ON LOS ANGELES SCREENS

CALIFORNIA

Goldwyn presents
"SNOWBLIND"
Story by Katherine Newlin Burt
Directed by Reginald Barker
CAST
Hugh Garth—Russell Simpson
Bella—Mary Alden
Pete—Cullen Landia
Sylvia—Pauline Starke

GRAUMAN'S
Jesse L. Lasky presents
Ethel Clayton in
"SHAM"
From the Comedy Drama by Elmer Harris and Geraldine Bonner
Adapted by Douchas Doty
Directed by Thomas Heffron
CAST
Katherine Van Riper—Ethel Clayton
Tom Jaffrey—Clyde Fillmore
Monte Buck—Walter Hiers
Jeremiah Buck—Theodore Roberts
Aunt Bella—Sylvia Ashton
Aunt Louis—Helen Dunbar
Bolton—Arthur Carraw
Uncle James—Thomas Ricketts
Clementine Vickers—Blanche Gray
Maud Duck—Eunice Burnham
Rosie—Carrie Clark Ward

(Continued on Page 14)
**Pickups By the Staff**

**Eddie Boland Becomes Benedict**

Jean Hope, ingenue lead of the Boland Comedy company, is now Mrs. Eddie Boland. The comedian and his bride will reside on Flower St.

**Abandoning Pictures**

Louise Dresser, with Jack Gardner, will again appear on the Orpheum Circuit, having abandoned pictures. Their season opens in July.

**NEW STORY FOR Wanda Hawley**

Martin Justice, magazine illustrator and motion picture director, is preparing a story temporarily titled "Innocence," which will serve as a later starring vehicle for Wanda Hawley.

**Kosloff Forms Dancing Class for Film Stars**

Theodore Kosloff has a dancing class of film stars, including Bessie Love, Gloria Swanson, Lila Lee, Eileen Percy, Pauline Starke and Marjorie Daw.

**Dorothy Gish in stock**

Dorothy Gish will play in stock in Canada, this summer, appearing opposite her husband, James Rennie.

**Congratulations Are in Order for Mr. and Mrs. Alan Hale on the Birth of a Daughter**

Hale is a leading man and his wife is known as Gretchen Hartman, who some time ago was featured by Fox as Sonia Markova, "Russian" star.

"Snowblind," a Reginald Barker production, will open at the California Theatre, Sunday, June 12th.

**Theodore Repay (child actor) will be featured in a five-reel drama, "The Power of Faith," for the Italian American Film Company.**

**Maurice Tourneur’s Latest Picture, “The Foolish Matrons,” was recently reviewed in a Los Angeles theatre.**

**James Finlayson and Kalla Pasha, previously associated with Mack Sennett comedies, are no longer with that organization.**

**Ethel Broadhurst, leading lady in the Eddie "Do" Boland company, was the guest of honor at a dinner party given recently by Harry Cohen at the Ambassador Hotel. Among those present were Kathleen Clifford and Norman Taurog. The occasion was Miss Broadhurst's birthday.**

**Lewis Sargent has returned from New York, having completed a three-months’ engagement with Cosmopolitan Producers, in "Just Around the Corner," directed by Frances Marion, in which he is featured with Sigrid Holmquist, a Swedish actress.**

**Kohlmar to Sail With Laemmle**

With the completion of "Christine of the Young Heart," Lee Kohlmar will leave for New York to join Carl Laemmle on his trip to Europe.

**Margaret Armstrong New Universal Star**

Margaret Armstrong, who has been playing the leading feminine role in Von Stroheim’s feature, "Foolish Wives," has just signed a long term contract with Universal.

**Farewell Dinner For Taylor**

Before leaving Los Angeles recently, William D. Taylor was the honored guest at a dinner party given by Jack Conway and friends at the Ambassador Hotel.

Bebe Daniels has finished work on "One Wild Week," by Frances Harmer, and is enjoying a short vacation between pictures.

Sonia Levine is author of a forthcoming Bebe Daniels starring picture.

Hal E. Roach accompanied members of the Los Angeles Auto Dealers' Association, who left Saturday for the convention at Big Bear.

Charles Hunt will again act as production manager for Geo. D. Baker in his forthcoming picture, "Garments of Truth," while Rudolph Berquist will do the camera work and Edward Shuler will be the art and technical director.

Marie Mosquini, leading lady in the Harry "Snub" Pollard Comedies, has returned from Murietta, where she spent part of her vacation.

Buster Keaton and his bride, Natalie Talmadge, are spending their honeymoon here. They have just motored from New York.

Warren Doane, general manager of the Hal E. Roach Studios, is vacationing at Independence.

Geo. D. Baker has selected Ethel Grandin to play opposite Gareth Hughes in "Garments of Truth," his next production to be filmed for Metro.

Four children are cast for important parts in "The Infamous Miss Ravelle," starring Alice Lake, namely Stanley Goethals, Geraldine Condon, Francis Carpenter, and May Giraci.

Cullen Landis will play opposite Alice Lake in her new picture, "The Infamous Miss Ravelle."

**Director Fred Caldwell, who recently completed a series of comedy dramas with the Catherine Lorraine Company, is now directing a five-reel western drama for the D. & M. Productions of East Long Beach, with an all star cast headed by Alma Rayford and Denver Dixon.**

"The Toll of the Desert" is the title of the fifteen episode of the Pathé serial, "The Avenging Arrow," starring Ruth Roland, which Pathé has scheduled for release June 19th.

Mary Hearst has just finished an important role in Rex Ingram’s "The Conquering Power."

George H. Kern will edit "The Unfoldment" at the Hollywood Studio with Henry Kolmuller collaborating.

**Kate Price**

**New Production Manager at Metro**

Milton Hoffman, formerly of the Famous Players-Lasky Corporation, has been appointed manager of productions at Metro’s Hollywood studios. The former Lasky chief will share responsibilities of the studio with Joseph Engel, who will be given an opportunity to devote his attention to the business affairs of the organization.

**Harmony Continuities in Preparations**

Having contracted for a series of six five-reel Western and Canadian pictures with the Sunny West Film Company of New York, the scenario department of the Harmony Film Company expects to have its continuities ready for shooting around July 15th, at which time the various units will start production.

**Max Linder Stages Preview**

Max Linder, French comedy star, recently presented his latest five-reel comedy, "Be My Wife," at Aeolian Hall, New York City. Among the guests were Adolph Zukor, Jesse L. Lasky, Samuel Goldwyn, Geraldine Farrar, Lou Tellegen, George Carpenter, F. J. Godson, and others prominent on stage and screen. "Be My Wife" will be released this summer.

The world rights of "The Leech," with Claire Whitney in the leading role, have been acquired by the Pioneer Films. The first release by Pioneer for the new season will be "Out of the Dust."
Production Notes

(Continued from Page 4)

HAL E. ROACH STUDIOS

Eddie "Do" Boland is finishing work on two comedies, the making the titles of which are "The Chink" and "The Candy Shop." "Late LODgers," a Harry "Shub" Pol lard comedy, and "Zero Hero," a Gaylord Lloyd comedy, were recently shown in the projection room. The latter feature Mr. Lloyd in one of the "Lonesome Lake" se ries, a characterization created by his broth er, Harold Lloyd.

U. S. FIGURES SHOW INDUSTRY FLOURISHING

The following statistics collected by the Exhibitors Herald show the motion picture industry to be more prosperous than ever:

"Collections from the films for April showed a huge increase over the same period of last year. For April, 1930, the collections amounted to $256,600. The total of $419,177 was reached for April, 1931. As would be expected from the season of the year a substantial decrease in admission taxes is reported for last month. Total receipts from this tax—which motion pic ture admissions are represented at the ratio of about four to one against all other amusement admissions—was $7,415,568 for April as compared with $7,583,735 for the preceding month, showing a decrease of $44,177. However, April collections were approximately $82,000 in excess of those of the same month last year, when $7,032,066 was reported.

These figures indicate very definitely that while the usual seasonal slump has ar rived the industry is still in a more flour ishing condition than a year ago. The seating tax for April amounted to $29,274 as compared with $18,895 in March and $22,104 in April of last year."

HOUDINI INDEPENDENT PICTURE

Houdini has completed the first picture made by his own independent company un der the direction of Burton King.

"AVE MARIE" RE-TITLED "THE JOURNEY'S END"

Hugo Ballin announces that "Ave Marie," his third independent production, has been re-named "The Journey's End."

"This picture, which is released through the W. W. Hodkinson Corporation, features Mabel Ballin, Wyndham Standing and George Bancroft.

FIRST DESMOND PICTURE FINISHING

Bill Desmond has completed production on H. H. Van Loan's "Fighting Mad," and is proceeding with the editing and cutting of the picture. It is the first product of his own starring unit and is a modernization, with a Western setting, of "The Three Musketeers."

Joseph J. Franz directed the production, which was under the personal supervision of Robert Brunton. Desmond will continue making a series of Western pictures and will commence production on the second when the editing of "Fighting Mad" has been completed.

DIRECTOR BADGER ON HIS TWELFTH WILL ROGERS PICTURE

Will Rogers and his director, Clarence Badger, have established a Goldwyn record. "A Poor Relation," the picture on which they are now working at the Goldwyn Stu dios, is their twelfth consecutive produc tion together.

(Continued on Page 17)
Camera!

Scenario Department
Edited by Wycliffe A. Hill
President, The Photoplaywrights' League of America.

The Process of Deduction

Chapter V.

In our last chapter we found ourselves "stuck," as frequently happens to every one who starts out to build a dramatic plot.

We know what the climax in our story is going to be. It will have our young prospector, who is the hero of the story, sacrifice his chance of winning the girl, because he will not take an unfair advantage. In other words he is going to make a sacrifice for an ideal, which is his honor.

We are approaching that climax in the construction of our rough plot or "first draft," right now, and we must be very careful that we do not bungle the job. The girl is across the river, where she has been lured by the villain. The young aviator is on the other side with the prospector. The girl's father—wait a minute! We had better not bring him on the scene just yet. He might cross the river and find the girl too soon. The young aviator is exhausted, and we can leave him without fear.

Our prospector goes across the river and arrives just in time to save the girl from the brutal attacks of the villain. The two men engage in a fight, and battle all over the place. Now while this fight is going on, we can bring the father and his party to a point near the prospector's camp on the other side of the river. In order to build up some suspense, we might have him discover the wrecks of the airplane in which the girl arrived.

Suspense is a very important ingredient that must always be introduced into our plots. In the construction of suspense, I mean the jockeying of characters into positions that create situations which promise dire complications. This produces a condition of anxiety and intense interest in the minds of an audience. Did you ever stop to think how very uninteresting is a baseball or a football game—or any other kind of a contest in which one side scores so far ahead of the other that there is no question as to the ultimate outcome? That is because the element of suspense, the thread which holds a play story, or any other story together, is lacking.

Now back to our fight: The prospector is getting the worst of it. The villain has him down and is about to take his life. The girl is crying in one corner of the cabin. Just as the villain is about to kill the prospector, the girl seizes a rifle from the wall and—No! No! No!! that won't do. We can't have the villain take the girl's life. That would spoil all the wonderful sympathy which we have built up for her with the audience.

Let's try another way: There is a hunting knife sticking in the cabin wall. As the villain sends the prospector reeling across the room, the hand of our hero accidentally seizes the knife. He withdraws it from the wall and makes a rush for the villain! Hold on! That won't do either. We cannot have our prospector stain his hands with the blood of the other man. We must kill the villain, but how in the world are we going to do it? Of course, we could bring on a storm and have a streak of lightning finish him just at the proper moment, but that would not do, for the reason that it is illogical and machine-made. A forced situation is always unconvincing. There seems to be only one way to do it, and that is to introduce another character at this time.

Ah! We have it. Suppose that the villain is a swash-buck man. In other words he has a young Indian woman, who both loves and fears him. It is logical that she would be insanely jealous of his attentions to the white girl. Perhaps they have had some trouble over the matter before, and he has brutally beaten up the Indian girl. She, therefore, is awaiting an opportunity to avenge herself. Here is her chance.

When it seems to our audience that the villain will surely kill the prospector, and suspense has reached a terrific pitch, the Indian girl slips up to the side of the cabin and fires through the window. The villain falls, mortally wounded. A pretty piece of "action" right here, would then be to have the Indian girl immediately suffer from remorse over her hasty act. She could fall on her knees beside the mortally wounded villain and weep hysterically, while the prospector places his arm about the other girl and leads her from the scene.

It is frequently necessary in plot building to introduce an additional character after the first draft is well under way, as we have done here. In such cases one must then go back over the plot and "plant" the new character early in the story, so as to give him, or her, a sufficient amount of other action to justify existence in the plot. In our next chapter we will retrench our steps and see in just what way we can introduce the Indian girl earlier in the story, so that she will have a worth-while role.

"The Digest of the Motion Picture Industry"

Page Nine

Stories Wanted

Priscilla Dean is going to have some competition. I will have to admit that she is in a class all by herself—but another company thinks that it has found a rival for her and is looking for a story. Something like "Travelers," which gives the star an chance to both do some real acting and also appear in a "dressed" role.

Hey! How about that "wait" story? We haven't had one submitted that hits the bull's eye yet.

Hugh Wiley Here

Hugh Wiley, Saturday Evening Post writer, has arrived in Los Angeles to confer with Marshall Neilan on the Chinese episode in "Hopes of Life," now being produced at Culver City.

The story "Hop"—which appeared in the Saturday Evening Post—will be incorporated in the new Neilan production for First National and the chief characterization will be interpreted by Lon Chaney. Upon completion of the interiors for "Bits of Life," Mr. Wiley will accompany Mr. Neilan and his staff on a trip to San Francisco where a number of scenes in the Frisco-Chinatown will be staged.

Reinach Holding Rights on Queen of Roumania Stories

We are informed by Edward Reinach that the article recently published under the following heading, "Names of Queen of Roumania Stories Given Out," in which it was stated that Lois Weber had acquired the rights of photoplay production of "Pilgrim Souls," is incorrect. The rights of the disposal of this story are in the hands of Mr. Reinach who also holds such rights on the Roumanian Queen Elizabeth's novel, "The Prayer."

Chaney with Neilan

Lou Chaney has been engaged to play an import Chinese role in Marshall Neilan's forthcoming production, "Bits of Life."

Elizabeth Dullaby Gill has finished her part as Miss Hyett in "Hearts' Haven," a B. B. Hampton production.

The special titles written by George Ade for "The Lotus Eater," Marshall Neilan's latest production, have been received and the picture is now ready for release.

After several weeks of delay, Mary Pickford Company has completed the cast for "Little Lord Fauntleroy." One of the principal parts of this production is to be played by James A. Marcus, loaned by Mr. R. A. Walsh to Miss Pickford to play the character part of Hobbs, the grocerman.

Did you get that call?—Players Telephone Exchange

1729½ Highland Ave. Hours 8 to 12 p.m. Sundays 5 to 7 p.m. Phones 578946 578947
Pulse of the Studios

<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>CAMERAMAN</th>
<th>ASS'T DIRECT</th>
<th>SCENARIST</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMBASSADOR PICTURES CORP.</td>
<td>Jas. Hum, Stud, Mgr. J. Dugan, Cast.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Pico-Georgia, 10049</td>
</tr>
<tr>
<td>W. Worsley</td>
<td>T. K. MacDonald</td>
<td>Jos.Brotherhood</td>
<td>Dan Keefe</td>
<td>Ruth Whittman</td>
<td>&quot;Modern&quot;</td>
<td>2d Week</td>
</tr>
<tr>
<td>A. J. Scott</td>
<td>J. R. Warner</td>
<td>V. L. Archibald</td>
<td>Lew Scheuren</td>
<td>Staff</td>
<td></td>
<td>2d-Real Westerns</td>
</tr>
<tr>
<td>A. Gilhart</td>
<td>Jimmie Adams</td>
<td>Ray Adams</td>
<td>J. M. Davy</td>
<td>Bert Gurneey</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>E. MacQuarrie</td>
<td>All-Star</td>
<td>Jack Crocket</td>
<td>K. E. MacQuarrie</td>
<td>Walter Rivers</td>
<td>Novelty Comedy</td>
<td>2d Week</td>
</tr>
<tr>
<td>BERWILLA STUDIOS.</td>
<td>Santa Monica Blvd. Ben Wilson, Gen. Mgr. and Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 157</td>
</tr>
<tr>
<td>Harry Devore</td>
<td>Home-Carter</td>
<td>A. Millman</td>
<td>Jack Hassett</td>
<td>De Vore</td>
<td>&quot;The Desert Rat&quot;</td>
<td>2d Week</td>
</tr>
<tr>
<td>BLUE RIBBON COMEDIES.</td>
<td>Geo. Cleethorpe, Casting. 1438 Gower St.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 2563</td>
</tr>
<tr>
<td>H. B. Hagensen</td>
<td>Ernie Adams</td>
<td>Elgin Leslie</td>
<td>Geo. Cleethorpe</td>
<td>Staff</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>BORDER FILM FEATURE CORP.</td>
<td>Rex Thorpe, General Manager. Bisbee, Arizona.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harry Moody</td>
<td>Grant Merritt</td>
<td>All-Star</td>
<td>Doc Cook</td>
<td>Thorope</td>
<td>Staff</td>
<td>Brenda</td>
</tr>
<tr>
<td>BRUCE CARTER PRODS.</td>
<td>Montague Studios. Arnold Aldrich, Casting. San Francisco.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bruce Carter</td>
<td>All-Star</td>
<td>Harry Balmuir</td>
<td>Arnold Aldrich</td>
<td>2d-Staff</td>
<td>Comedy Newsreels</td>
<td>Schedule</td>
</tr>
<tr>
<td>Howe-Hersholt</td>
<td>Edward Smeal</td>
<td>All-Star</td>
<td>Edward Smeal</td>
<td>All-Star</td>
<td>Serial</td>
<td>2d Week</td>
</tr>
<tr>
<td>Harry McDonald</td>
<td>Edward Smeal</td>
<td>All-Star</td>
<td>Edward Smeal</td>
<td>All-Star</td>
<td>Serial</td>
<td>2d Week</td>
</tr>
<tr>
<td>CRAYTON STUDIO.</td>
<td>Allan Garcia, Casting. 1416 La Brea Ave.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 4070</td>
</tr>
<tr>
<td>Charlie Chaplin</td>
<td>Charlie Chaplin</td>
<td>Toberer-Hosten</td>
<td>Allan Garcia</td>
<td>Charlie Chaplin</td>
<td>&quot;My Lady Friend&quot;</td>
<td>Finishing</td>
</tr>
<tr>
<td>CHAUDET-HURST.</td>
<td>Lewis Chaudet, Gen. Mgr.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 2948</td>
</tr>
<tr>
<td>Paul Hurst</td>
<td>Neil Hart</td>
<td>Frank Cottner</td>
<td>slippery Hunter</td>
<td>Tattle</td>
<td>5d-Real Western</td>
<td>Finished</td>
</tr>
<tr>
<td>Harry Williams</td>
<td>Victor MacLane</td>
<td>All-Star</td>
<td>Victor MacLane</td>
<td>All-Star</td>
<td>Serial</td>
<td>2d Week</td>
</tr>
<tr>
<td>Christie</td>
<td>Sullivan</td>
<td>All-Star</td>
<td>Sullivan</td>
<td>All-Star</td>
<td>Comedy</td>
<td>2d Week</td>
</tr>
<tr>
<td>CLEVER COMEDIES.</td>
<td>Webster Cullison, Gen. Mgr. 6040 Sunset Blvd.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Phone Holly 885</td>
</tr>
<tr>
<td>Cullison-Brown</td>
<td>All-Star</td>
<td>Ray Rea</td>
<td>Bob Roberts</td>
<td>Melville Brown</td>
<td>&quot;Phil Gish Series&quot;</td>
<td>1d Story</td>
</tr>
<tr>
<td>D. &amp; M. PRODUCTIONS.</td>
<td>Denver Dixon, Casting. 1333 Coronado Ave., East Long Beach</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fred Nible</td>
<td>Dave Fairbanks</td>
<td>Arthur Edison</td>
<td>&quot;The Three Musketeers&quot;</td>
<td>&quot;Week Week&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FILM-ART PRODS.</td>
<td>B. D. Biggerstaff. 711 Bank of Italy Bldg., Fresno, Cal.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stephens</td>
<td>Middleton</td>
<td>All-Star</td>
<td>Hilt-Roskins</td>
<td>Scholta-August</td>
<td>King</td>
<td>Western</td>
</tr>
<tr>
<td>Chas. Roberts</td>
<td>Ray Gallagher</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Western</td>
</tr>
<tr>
<td>GREAT WESTERN PRODUCING CO.</td>
<td>Lillian Valentine, Casting. 6100 Sunset Blvd.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 96</td>
</tr>
<tr>
<td>Robert Hill</td>
<td>Eino Linnon</td>
<td>*Art. Mayer</td>
<td>&quot;Chas. Lempert&quot;</td>
<td>&quot;Bill-Halberts&quot;</td>
<td>&quot;Adventures of Zanzan&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>HAMILTON-WHITE PRODS.</td>
<td>Wm. Weaver Rarity, Prod. Mgr. 4534 Sunset</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 2948</td>
</tr>
<tr>
<td>Jack White</td>
<td>H. Ham Hamilton</td>
<td>M. McLean</td>
<td>Montgomery</td>
<td>Staff</td>
<td>2d-Real Comedies</td>
<td>7th Week</td>
</tr>
</tbody>
</table>

BARCELONA TAXI

Ready for Location Any Moment

Cadillac Sedans and Limousines, $2.50 Per Hour
Cheapest Travel Between Studios or Touring

Holly 3624
6754 Hollywood Boulevard
**HOLLYWOOD STUDIOS.** John T. Prince, Casting. 6642 Santa Monica Blvd. Holly 1431

**INCE, THOS. H., STUDIOS.** Culver City. Clark Thomas, Gen. Mgr. Horace Williams, Casting. West 62

**IRVING CUMMINGS PROD'N, CO.** J. C. Smith, Gen. Mgr. 1729½ Highland Ave.

**ITALIAN-AMERICAN FILM CORP.** Alexander Bodo, Casting. 403 Douglas Bldg. 62580

**LASKY STUDIOS.** L. M. Goodstadt, Casting. 1520 Vine St. Fred Klay, Gen. Mgr. Holly 2400

**LEON B. JUNG PROD'NS.** James B. Long, Gen. Mgr. and Casting. 755 S. Boyle Ave. Boyle 3070

**LONE STAR FILM PROD'NS CO.** 1745 Allesandro. W. J. Forrester, Pres. 54109

**MAYER, LOUIS B.** Studios, 3800 Mission Rd. Individual Casting. Lincoln 2120


**MOROSCO PRODUCTIONS.** W. Ruggles, Casting. Mayer Studio. Lincoln 2120

**NATIONAL STUDIO.** 1116 Lodi St. Holly 4470


**REAL ART STUDIO.** Miss Hallett, Casting. 201 N. Occidental. Frank E. Garbutt, Mgr. Wilshire 255

**ROCKETT FILM CORP.** Ray Rockett, Pres. and Gen Mgr. Mayer Studio. Lincoln 2120

**RUSSELL-GRIEVER-RUSSELL Studio.** Sam Dominick, Russell Simpson, Norstrom, Bredwood, Geo. Webber, V. O. Smith, Jack Wise, Powers-McChy, Myers, Selected Western. 6070 Sunset Blvd. 5-78395

**ROTHACKER-ALLER Office Phone Holly 2804 Laboratory, Holly 167**

4500 Sunset Boulevard

*Phone Office Regarding Laboratory Work*
MONEY TO LOAN
On DIAMONDS JEWELRY WATCHES and SILVERWARE
Lowest Rates Est. 51 Years
Responsibility—Reliability
A. B. COHN & BRO.
305 New Pantages Bldg.
Cor. 7th and Hill
Phone 62620
We have a Large and Exclusive Line of Diamonds and Jewelry For Sale.
Wer’s Where
(Continued from Page 6)
SUPERBA
Carl Laemmle offers
Carmel Myers in
“CHEATED LOVE”
Story and Scenario by Lucien Hubbard and
Schoeder
Directed by King Baggot
CAST
Sonsa Schonema—Carmel Myers
Abraham Schonema—Geo. B. Williams
David Dahman—Allan Forrest
Miche Gromman—John Davidson
Scholom March—Ed Brady
Bernie—“Snitz” Edwards
Tocca—“Smoke” Turner
Sophie Kettel—Virginia Harris
Rose Jacobs—inex Gomez
Mrs. Flaherty—Laura Pollard
Mme. Yazarina—Mme. Rose Dione

MILLER’S
B. B. Hampton presents
“THE MAN OF THE FOREST”
By Zane Grey
Directed by Howard Hickman and
Eliot Howe
CAST
Bilt Dale—Carl Gantvoort
Helen Raynor—Chaire Adams
Harvey Riggs—Robert McKim
Lem Beasley—Jean Bernholt
Al. Auchincloss—Harry Lorraine
Bessie Beasley—Eugenie Gilbert
Las Vegas—Frank Hayes
Be Raynor—Charles Prince
Snake Anson—Charles Murphy
Jim Wilkins—Frederick Stair
Lone Wolf—Tote Du Crow

NEW PANTAGES
Albert E. Smith presents
Corinne Griffith in
“WHAT'S YOUR REPUTATION WORTH?”
by Hollofede Tenno
Directed by Webster Campbell
CAST
Carla Deene—Corinne Griffith
Anthony Blake—Percy Marmont
Mrs. Blake—Louise Prussing
Wallace Trant—Leslie Roycroft
Kent Jerold—George Howard
Mr. Pettus—Robert Gaillard
Mrs. Pettus—Jane Jennings

RIALTO
Famous Players-Lasky Corp. presents
“THE WOMAN GOD CHANGED”
By Donn Byrne
Adapted by Doty Hobart
Directed by Robert Vignola
CAST
Anna Jannsen—Seena Owen
Thomas McCarthy—E. K. Lincoln
Alastair De Vries—Henry Sedley
Lilly—Lillian Walker
Donogan—H. Cooper Cliff
District Attorney—Paul Nicholson
Police Commissioner—Joseph Smiley
French Commissioner—Templer Saxe

KINEMA
Alert E. Kaufman presents
Dorothy Phillips in
“MAN-WOMAN-MARRIAGE”
Written and directed by Allen Holubar
CAST
Victoria—Dorothy Phillips
The Father—Ralph Lewis
The Mother—Margaret Mann
David Cournay—James Kirkwood
Schuyler—Robert Cahn
Henshaw—J. Barney Sherry
Bodo—Shannon Day
Milly—Frances Parks
Jerry—Emily Chichester
(Continued on Page 18)
Oil Collects Under Domes

Geology teaches that oil collects under domes—experience proves this to be actual fact. At Huntington Beach there are three great oil domes that distinctly mark the Huntington Beach anticline.

Standard drilled on Bolsa Chica, the first dome, and got a 2,000-barrel well. Next on Reservoir Hill, the second dome, Texcal No. 2 came in for 2,000 barrels.

Then all eyes turned to the third and last dome—Golden Dome. Mr. Ward, the owner of the land, received many tempting offers from various companies.

He consulted his friend, Frank O. Wakeley, with the result that the dome property now belongs to the Golden Dome Oil Company with Frank O. Wakeley as superintendent.

The derrick on Golden Dome has been completed and is ready for rigging. We are to lose not one hour in tapping the vast reservoir of liquid gold geologists are so sure lies beneath the Golden Dome. If you want to become active in oil with a company that is not only after oil, but oil profits as well, see Mr. E. G. Miller, the studio representative of the Golden Dome Oil Company, and get all the facts about our company.

$1.00 PER SHARE

E. G. MILLER, STUDIO REPRESENTATIVE
Phone 51446
1233½ Court Street

GOLDEN DOME OIL COMPANY
727-9 Black Building, Fourth and Hill Streets
Pico 2824, Los Angeles, California

Golden Dome Oil Company.
727-9 Black Building.

Send complete information about your company.

CAMERA! is the official publication of the Photoplaywrights League of America. Members are urged to become subscribers in order to avail themselves of the timely and valuable information which every issue contains—Wycliffe A. Hill, President.
CHARLES FORCE
Who has just finished a part with Denver Dixon, and has left for a New Orleans location with the Oliver Morosco Productions, making "Slippy McGee."

MARY HEARN
Playing Nanon in Rex Ingram's "The Conquering Power"
Holly 2744

SCENARIOS WANTED!

A COMPLETE LIST OF ALL BUYERS
HOW AND WHERE TO SUBMIT STORIES

All Information of the present market will be published in the Scenario Edition of CAMERA!—July 9th.

GET THIS!

Single Scenario Edition, 25c $2.00 per year, local $2.50 per year, general

4513 Sunset Boulevard Los Angeles, California
Production Notes
(Continued from page 8)

AT LASKY'S

Thomas Meighan will start around August 1st on a new picture which Tom Forman will direct.

Wallace Reid is expected at the studio on the completion of "Peter Ibbetson," in which he is co-starring with Elsie Ferguson, and is scheduled to begin work on a new picture soon after his return.

Gloria Swanson, under the direction of Sam Wood, has been on location for several days doing exterior scenes representing South Africa for "The Shahamate." This is the play by J. E. Nish adapted from the novel by Alice and Claud Askew and the play by Edward Knoblock and Claud Askew. Mahlon Hamilton is the leading man and Russell Simpson is a prominent member of the cast.

Betty Compson is scheduled to begin around June 27th on her second Paramount star picture, adapted from Clyde Fitch's play "The Woman in the Case." Penrhyn Stanlaws will again direct.

MARSHALL NEILAN APPEARS BEFORE CAMERA

Marshall Neilan deserted the directorial chair recently and appeared before the camera in "Bits of Life," his new First National Production.

In this picture Mr. Neilan appears as himself in a novel handling of a story which is expected to introduce something new under the sun in picture presentation.

CASTING "TOL'BLE DAVID"

A cast is being chosen by Director Henry King to support Richard Barthelmess in his forthcoming starring picture, "Tol'ble David."

KYNE STORY IN PRODUCTION

The script of the Peter B. Kyne story, "Kindred of the Dust," is being completed by Jack O'Brien and production will start presently under the direction of R. A. Walsh.

John Emerson and Anita Loos have completed the synopsis of their new original photoplay, "Good for Nothing," for Constance Talmadge, and are working on the continuity. Victor Fleming will handle the direction.
**Who's Where**

(Continued from page 14)

**MISSION**
Mack Bennet presents
"HEART BALM"
Directed by F. Richard Jones

CAST
Grace St. Clair—Ethel Grey Terry
John D. Anthony—Herbert Standing
James Flinn—Noah Beery
Garette Chesterfield—Robert Cain
Ruth Anthony—Kathryn McGuire
Michael Flinn—George O’Hara
Press Agents—Ben Beatty, Wm. Bevans
Crooked Lawyer—James Finlayson
Boarding House Mistress—Dot Farley
A Humble Sucker—Eddie Gribbon
A Netrod Jurist—Charlie Murray

**PHILHARMONIC AUDITORIUM**
William Fox presents
"OVER THE HILL"
From Two Will Carlton Poems
Adapted by Paul H. Sloane
Directed by Harry Millarde

**HIPPODROME—Midweek**
Lewis J. Selznick presents
Conway Tearle in
"THE ROAD OF AMBITION"
Scenario by Lewis Allen Browne
Directed by Wm. F. S. Earle

CAST
Bill Matthews—Conway Tearle
Daphne Van Steer—Florence Dixon
Philip Colt—Gladden James
May Larrabee—Florence Billings
Monty Newcomb—Arthur Housman
Mr. Benson—Tom Brooks
Old Mack—Tom McGuire
Ole Olson—Adolf Milar

**CLUNE’S BROADWAY**
Rosalind presents
Alice Brady in
"THE LAND OF HOPE"
By Frederick and Fannie Hatton and
Fred Myton
Directed by E. H. Griffith

CAST
Mary Nisko—Alice Brady
Sascha Rabinooff—Jason Robards
Jan—Ben Hendricks, Jr.
Serge Kosmaski—Schuyler Ladd
Stephen Ross—Larry Wheat
Sophia—Martha McGuire
Wildred St. John—Betty Carsdale
Josef Marinoff—Fuller Mollish

**HIPPODROME—Sunday**
Selznick presents
Eline Hammerstein in
"POOR, DEAR MARGARET KIRBY"
Story by Kathleen Norris
Scenario by Lewis Allen Browne
Directed by Wm. B. S. Earle

CAST
Margaret Kirby—Eline Hammerstein
John Kirby—Wm. B. Donaldson
Lucille Yardsley—Ehlen Cassidy
Mrs. Dunning—Helen Lindroth
Gordon Pol—Warburton Gamble

---

**STORIES WANTED**
Scenario suitable for a child actor of
Jackie Coogan type.

**ACTOR**
4513 Sunset Blvd., Hollywood

**HARRY E. TULLAR**
Attorney and Counselor at Law
Phones—1729 1/2 Highland.

---

**FOR RENT—BELL-HOWELL**
170 Degree Shutter—Fully Equipped
Phone 599464 or Holly 2658
1317 N. Normandie Ave.

---

**THE PIT**

CLASSIFIED WANT ADDS

Your advertisement will be listed in this column at the rate of 35 cents per line. Phone, Mail or Bring in your "Wants."

Wants Ads must be paid in advance—75 cents minimum.

BEAUTIFUL ORCHID FLOWERS will make
hat wreaths to match your dress, very
reasonable. Call 1555 Normaide Court, cor-
er Selma. Phone Hollywood 2650.

BLUE RIBBON COMEDIES are in the market
for one and two-reel refined situation com-
edies. Stories returned promptly if unavail-
able. Submit copy to Info A, Westphal.
Scenario Editor, 1433 W. Gower St., Hollywood, Calif.

H. PEARL GILBERT—Reader, critic and typist.
423 Markham Bldg., Hollywood, Calif. Phone
57868.

EARN MONEY in spare time, corresponding for
ewspapers. (This does not mean canvassing.)
Address Editor, Laguna Beach, Calif.

---

Send
$1.00

For—
Six Months Subscription
Barbara La Marr

Playing

“Milady” in

“The Three Musketeers”

Releases:
“Harriet and the Piper”
“The Nut”
“Christmas Eve at Pilot Butte”

Ben Deely

Playing in

“HEART BALM”

At present with Mack Sennett in

“MOLLY O”

Releases:
“Kazan,” “Victory”
“A Face in the Dark”
“Pursuit of Polly”
George B. Williams

CHARACTERS
STRAIGHTS
HEAVIES

ABRAM SCHOENMAN
in
"CHEATED LOVE"
Superba

Releases:
Max Goldman in
"FOLLY'S TRAIL"
Simon Koppel in
"ONE MAN IN A MILLION"
Lieut. Riley in
"The Cradle of Courage"

Coming Release:
Robert Fay in "A POOR RELATION," Will Rogers Production
LYNWOOD CRYSTAL RAPP
SCREEN ACTRESS AND ARTISTS' MODEL

—Photo by Stephens
When you think of a good time—
When you think of a good meal—
Think of FRED MOORE,
Host of the

*Greenwich Inn*

5859 Santa Monica Blvd.
Corner Bronson and Santa Monica

Got the Piano, now come play and sing your own.

**THEODORE REPAY**

6½ years old
50 inches tall
62 pounds

CHILD ACTOR
Versatile, with Personality
Dancer—Swimmer—Musician
To be featured in the five-reel
"POWER OF FAITH"
By Jim Habif
with the Italian-American Film Company,
A. V. Bodo and T. Regan, directors.

751 So. Spring St.
Main 5115

Open for Engagements.

This your opportunity; the right place, the right time.

**ANNOUNCEMENT TO PRODUCERS**

Cosmosart Studio and Park now available for all water settings, lakes, rivers, waterfalls, streams, and rustic scenes. The possibilities are practically unlimited.

There are still two studio units not taken. Construction is being rushed and we will be glad to incorporate your ideas, as we are doing with our other clients.

J. E. Bowen, President and General Manager
The Foreign Invasion and “Gypsy Blood”

Many of us who have been fighting the showing of the tariffless foreign film in this country as a detriment to our own industry, have done so with a perhaps unexpressed idea in mind that there might some day be more danger attached to the presentation of such material than that much-mentioned and most vital menace of keeping unemployed our American picture producing staffs. In other words, we all saw “Passion,” and, despite its deniable technique, we recognized with something of dread, the many superior qualities which it possessed. In view of its dramatic value, for instance, we felt it reasonable to presume that a few years of unharnessed progress in the cinema line on the other side, might bring foreign production to a point where it would prove unpleasantly comparable to our own efforts, so that, even if the work of our foreign contemporaries never excelled American screen accomplishments, still it might threaten us as a rival to be reckoned with.

This attitude, however, which we had found to be held in the most unexpected places, we now recognize to be absolutely unjustified. Consequently the agitation which was and still is making itself felt concerning this particular phase of the situation is, in our best estimation, unwarranted.

A foreign film invasion we will not tolerate at even the temporary expense of our profession’s welfare, but it isn’t sensible to fear the eventual effects of these films when pitted against our own. You ask what is responsible for our suddenly acquired sense of security? Just this: We have witnessed the running of “Gypsy Blood,” First National’s second Pola Negri starring release, and having reviewed it and found it to be, from every standpoint, an inferior attempt, to be classed with all other pictures from over there which have come to our attention since the war, save, perhaps, the previously mentioned spectacle, “Passion,” we have come to the conclusion that the merit of this last was no more an accidental exception than anything else.

The same director and star who made “Passion” a success co-operated to produce “Gypsy Blood.” For some reason or other the cleverness of the former, one Ernest Lubitsch, which we joined the chorus in lauding some months back, cannot be detected in this, his adaptation of the French version of “Carmen,” while Negri, the actress with whom he works, although undoubtedly a dramaticist, gives way quite noticeably to the European tendency to overact as Carmenita in this picture. These striking contrasts prove that the picture ability of these supposedly foremost continental artists has not matured in the modern sense. It is not to be depended upon.

Moreover, the well-known theme of the play is made incomparably more morbid and blatantly sensuous than we have ever known Carmen” in this country, daringly as have the vices and indiscretions of its title role been portrayed. The list of characters is made up of exagger-

ated weaklings and degenerates whose unpleasant antics fail to lead up to any real point, which progression is a recognized essential of the 1921 photoplay. Nor is the depressing yarn relieved by the human interest touches which might have done so much to tone it down to normal. These unhallowed themes in the drama and literature have long been of Europe, but they are set aside from our optimistic western outlook, and they are not for us.

From every possible technical standpoint, “Gypsy Blood” is an unspeakable fizzle. The continuity jumps bewilderingly, in a fashion that would be put to shame by even the pioneering attempts at play celluloiding made twenty years ago; while the lack of anything like unto the “close-up” often confuses the identities of the players on the screen. All that can be said for the photography and lighting is that they are annoyingly poor; and the sub-titles, which we take to be straight translations from the German on account of their terming, are a bit foolish and contain much repetition.

Outside the star, whose inexpressively unnatural action may be in part responsible for our disappointment in her characterization (this last, however, must in fairness be given credit for being as colorful and picturesque in places as it is repulsive in others), and the actor who was really quite human as Jose, Carmenita’s badly used lover, we can’t hand the cast a thing. Possibly three or four laughs may be forthcoming, at that, at the ludicrous effects presented by the square-headed Spaniards who are introduced, with their Teutonic features and builds, quite confidently.

Taken in the whole this production won’t get by generally, due largely to the promising fact that having educated the public to a point where it expects the best in film art and technique, our big picture interests are going to find that they cannot insult the minds and morals of that public with such tommyrot. We might add that if the producer-distributor who has gone in for this stuff does not wish his pusle hit by immediate censorship, he will sacrifice a few coins now and shelve all of this material which he has unwisely accumulated.

But as for the justification of any fear that our screen drama is to be crowded out by such, there is none. In our best judgment there will be none. We are a nation apart, and there lives not the man who can persuade us to accept as entertainment the filthy drags that apparently amuse a continent whose ideals have little in common with ours. On the other hand, an American can always provide recreation for an American. There is no question but that he will continue to do so.

F. R.

We have at hand a copy of Ted Le Berthon’s very complete and instructive scenario magazine, “The Photodramatist,” issued once monthly.

Its new editor has a wide field ahead of him, and no one appreciates his competency to cope with that field more than the editorial department of this publication. Keep it up, Teddy!
Film Capital Production Notes

H. B. Warner to Make Stage Play

The stage has again claimed H. B. Warner and his wife, Rita Stanwood, who have been making pictures for J. D. Hampton. Both have returned to New York, and Warner is rehearsing a new play.

"The Virginian" to Be Fairbanks' Next Vehicle

It is expected that "The Three Musketeers," Douglas Fairbanks' current picture, will be completed around the middle of July, following which plans will be laid by Fairbanks for "The Virginian," most of which will be filmed in Wyoming, where the story is laid.

Ethel Clayton to Play Western Heroine

The well-known stage play, "The Girl of the Golden West," will be Ethel Clayton's next production.

Second Tearle Picture in Production

Another Conway Tearle starring picture has been completed at the Selznick studios in Fort Lee, and Mr. Tearle is already filming a production to follow it. The one finishing is temporarily entitled "Ye Shall Pay," and the one in production is "Love's Masquerade."

Child Star in Independent Productions

Jackie Coogan, who has arrived in Los Angeles from his eastern trip, is prepared to commence work July 15 in a series of five feature photoplays, at the Robert Brunton Studios, starring himself.

The West Coast Theatres, Inc., controlled by Gore Brothers, Adolph Ramish and Sol Leeser, have made an arrangement with Jack Coogan, father of the boy, to finance the entire series of Coogan special productions.

Another "Hallroom Boys" Comedy Released

"A Chili Romance" of the Federated Hallroom Boys Comedies, featuring Sid Smith, was released by the Western Board of Review and turned over to Federated Film Exchanges of America, Inc., for release to their exchanges.

Three Clever Comedies to Be Released

Webster Collison, of Clever Comedies, will leave for New York around July 1st, to make arrangements for the distribution of his series of two-reel satirical farce-comedies, adaptations of the Ellis Parker Butler "Philo Gubb" stories.

Mr. Collison will take East with him the first three pictures of this series, entitled "The Hound of the Tankervilles," "The Stolen Umbrella," and "The Disappearance of Malv Jane."

New Edward Hatton Western

A new C. Edward Hatton two-reel Western, "Tangle Trails," has been completed recently, and sent to the New York offices of the C. B. C. Film Sales Corporation. After editing, it will be released by that company on the Star Ranch Western program of two-reel Westerns.

Sennett Two-Reel Comedy Released

Marie Prevost, John Henry, Jr. (the Sennett baby), and George O'Hara comprise the trio of players in Mack Sennett's newest two-reel feature, "Call a Cop," to be released shortly by Associated Producers.

At Goldwyn

Director Frank Lloyd and company are on location at Huntington Lake, Calif., making "The Man from Lost River.

Charles Kenyon, playwright and continuity writer, is finishing the screen version of Hall Caine's "The Christian," which will go into production soon.

The cast of "From the Ground Up," a starring vehicle for Tom Moore, has been completed and the story will shortly go into production. Helen Chadwick will again play opposite the star.

The photography on "The Poverty of Richard" of the original play by Leroy Scott, was finished last week under the direction of Reginald Barker.

At Universal

Edward Laemmle, who has been specializing on dramas of the out-of-doors, will resume work this week on "The Cowpuncher's Comeback," a short reeler in which Art Acord will be featured.

Frank Mayo is on the last sequence of "The Shark Master," his forthcoming photodrama. Fred LeRoy Granville is directing the story which has come from Mayo's experiences as a camera-explorer in the South Seas. The star is supported by May Collins.

Allan Curtis is directing "The Mystic M," a one-reel comedy.

Additional stories are being put into continuity for Eddie Polo, who will continue to characterize "Cyclone Smith," the western hero. Jay Marchant is directing.

At Realart

Locations are being sought by Director Maurice Campbell for "The Speed Girl," in which Bebe Daniels will soon commence the portrayal of a motion-picture actress.

May McAvoys has been in Arcadia for a week, where she has been making scenes for "A Virginia Courtship," under the direction of Frank O'Connor.

At Vitagraph

"Bring Him In" is the title selected for Eddie Williams' forthcoming feature, the working title of which has been "The Man from California," Mr. Williams, together with his co-director Robert Ensminger and a super-producing company is now at Lake Tahoe, making exteriors.

William Duncan and company are making exteriors at Bakersfield for his special production entitled "The Superman."

Larry Semon has resumed work on his latest comedy, "The Bell Hop."

Arthur D. Ripley has completed the cutting and editing of "Life's Darn Funny," a Dana special produced by Dallas Fitzgerald.

Theodore Wharton is still casting his forthcoming production, "The Des Etting Sin," which is his first picture for Zenith Features, Inc.

"Nobody," starring Jewel Carmen, is the title of a Roland West production soon to be released by Associated First National Pictures, Inc.

Geo. H. Kern is going ahead with the preliminary arrangements for staging his next production, which will be based on Bulwer Lytton's "The Last Days of Pompeii," and entitled "The Scarlet Avalanche."

(Continued on Page 8)
“Man—Woman—Marriage” — Kinema

Allen Holubar as author-director of "Man—Woman—Marriage," which he offers as his first independent production for First National, has achieved great heights, not only for himself, but we may safely say, for the profession to which he belongs. In it, he artfully handles the problem of the ages with a simply-told story of the unfulfilled maiden's romance and the development of a woman's art. Sacrifice and faith, only to background the subject matter with a spectacular pageant of Woman in History. The combination is technically and artistically more ambitious than anything Holubar has done to date. This producer cleverly insured universal feminine interest for his play. Then, because in his story preparation, he eliminated the conventional slush that usually accompanies the sentimental efforts of even our best scenarists, Holubar cinched an equal amount of maternal sympathy for his drama. Admittedly such is an attainment which certainly merits the vision it required.

"Man-Woman—Marriage" contains, moreover, a lesson which the world is even now striving to master against seemingly overwhelming odds; a lesson which, since it has never been apparently comprehended by ordinary intelligence or even our highest scientific education, has been finally left for realization to the spiritual understanding of humanity. It seems to us that it was a problem of just such proportions as the one here treated, that Mr. Griffith meant to set forth in his "Intolerance." At the time of its release unfortunately, or seemingly so, the picture-going public had not been sufficiently trained to appreciate or even digest its significance. Today conditions are different, and there is psychology in the showing of this type of photoplay.

The story is presented on the suggestive Earle art titles and much of subtle value to the scenario, than which there was rarely one more artistic or graphically this picture excels. Beautifully proportioned long shots of massive sets, filled with effectively managed mobs and lovely portraits, abound in it.

We witness the best work of Dorothy Phillips to date in the role of the girl, Victoria, an impulsive creature of romance, who becomes that which is noblest in womanhood for the love of her mate and his children. Then, because of the very power of him to hold her, she nearly loses what she has won over the rapids of his selfish cynicism. Only does she gain everything back for right when Faith takes her hand. A more emotive opportunity than this has not been provided this type of actress. Let it be said that all of its points are artistically regarded, and particularly graceful is her interpretation of Victoria as the resourceful, fair-minded child previous to her marriage. Miss Phillips always gives a striking impression, and her wholesome charm coupled with mental reality which fits her naturally into such roles as this unusually appealing one.

James W. Cahn does, carefully and well, David Courney, the man she loves, but without gaining much sympathy for the character, who is, of course, largely due to the nature of his action as the ordinary, ambitious man of this century. Neither the material given him, nor his treatment of it, is even logical.

Robert Cain makes Schuyler, the heavy, who, for a time, threatens to become quite dreadful, as ominous as possible in view of the part's near-comedy finish. Cain is typically placed. His work has always been good and it is yet improving.

Ralph Lewis and Margaret Mann give excellently characteristic portrayals. They do, respectively, Victoria's domineering father and her dully unhappy mother whom marriage demands. Nor are there present the human interest touches which have often redeemed weak screen plays.

The camera work on the play is exceptionable.

The title role of Anna Janssen is filled by Seena Owen, whose work varies throughout the piece. In other terms, she is quite as one would have her when playing Janssen, the unmoral and notorious, both in her whimsical and unpleasant moods. Somewhat, however, she doesn't satisfy to any marked degree when Janssen becomes the "pure and unsophisticated." On the other hand nothing is strikingly wrong with any of her performances. It simply fails to carry absolute conviction.

E. K. Lincoln portrays "honest Thomas McCarthy," the plain clothesman who arrests and then loves the woman whom he has sworn to "bring in." Lincoln isn't quite the romantic hero whom one would imagine in the part, but he cares for it adequately enough.

H. Cooper Cliff adds a realistic touch to the courtroom atmosphere as "the attorney for the defense."

Henry Sedley, Lilian Walker, Paul Nicholson, Templar Saxe and Joseph Smiley all fill minor roles competently.

Robert Vignola directed the picture in the East.

"Sham" — Grauman's

Paramount's screen adaptation by Douglas Doty for Ethel Clayton of Elmer Harris' and Geraldine Bonner's comedy-drama, "Sham," provides an evening of sprightly entertainment in the superior comedy line. The facetiousness and spirit of that type of New York society chatter who gets away with much on an amusingly inconsequencial income and an equal startling amount of credit. A pretty thread of real romance runs through the laughable situations, leaving one with an impression of wholesome fun which greatly increases the story's value.

Attractive sets, good photography and camera projection also prove of assistance to the general effect.

Miss Clayton is ideally cast as Katherine Van Riper, an expensive parasite with good intentions. This is one of her most enjoyable recent roles.

Clyde Fillmore also fills adequately the role of the big, genial and unquestionably western Tom Jaffery, with whom Katherine falls in love despite his lack of wealth. He makes an excellent opposite for the star.

Certainly a Lasky comedy of this sort would be incomplete without Walter Hiers and Theodore Roberts, who are seen this time as the roundabout Monte Buck (in love with Katherine), and his genuine but somewhat unrefined father, who happens to be a millionaire cattleman.

Sylvia Ashley, Helen Dunbar and Tom Ricketts perform a stately trio as Katherine's disapproving relatives. It always seems good to see any of their screened faces.

Garware is seen in the role of Bolton, a fashionable jeweler, which he fills as dignifiedly as it is his custom. Unhappily he is allotted none of the complicated action which he has proven (when so equal to manage.

Carrie Clark Ward is screamingly funny with the comedy as an experienced oven or cook, who perhaps carries her loyalty to that family past reason and even conscience.

Blanche Grey as Clem, the poor relation, is a good touch and, together with Eunice Burnham, completes the cast.

Thomas Heffron directed the production.

(Covered to Page 16)
Where to Find People You Know

STEPPLING IN NEW METRO COMEDY

John Stepling, who just has completed an important role in George D. Baker's production of "The Hunch," in which Gareth Hughes is starred, has been re-engaged by Mr. Baker for one of the parts in his new production, "Garments of Truth," in which Mr. Hughes again is starring.

STROHM RETURNS TO METRO

Lew Strohm has returned to the Metro studios in the capacity of location manager. Mr. Strohm has been studio representative for Willis and Inglis for some time.

HUGHIE MACK IN FEMININE ROLE

Hughie Mack has been engaged by Webster Cullison of Clever Comedies for the principal "feminine" role in "The Disappearance of Mary Jane," the third of the series of "Philo Gubb" stories.

WALTHALL RETURNS

Henry B. Walhall and Mary Charleson, his wife, who have been touring the country in a stage play, will return to pictures in the near future.

R. D. Saunders is now casting director at the Hollywood Studios.

Alma Bennett is at present engaged with the Hamilton-White comedies.

Charles Force will play "Big Jan" in Oliver Morosco's "Slippy McGee."

Catherine Craig plays opposite C. Edward Hatton in his latest two-reel western, "Tangled Trails," about to be released.

Una Trevelyan has given up picture work and will become the leading lady of the Aleazar Theater in San Francisco.

Harry Allen, Warren Cook and Mack Harlan are among the supporting players in "Ye Shall Pay," a new Conway Teare picture.

Al Lowenthal has been engaged by Walter Futter to re-title thirty one-reel comedies starring Bebe Daniels, Roy Stewart and Dot Farley.

After an absence from the screen, during which time he wrote and directed comedies, Jay Belasco is again playing in Christie comedies.

Stark Patterson has been cast for the juvenile lead in Tom Santschi's forthcoming picture, and is on location with the company.

Elise Janis, now appearing in Paris in a revue, will sail for the States in August, according to a cable just received in New York by Charles B. Dillingham.

Lillian Walker, the screen star who has been offering a monologue in vaudeville, recently has accepted a stock engagement during the summer. She expects to return to vaudeville in the fall.

Montagu Love will play Colonel Ibbetson, the role played by Lionel Barrymore on the stage, in the screen version of Du Maurier's "Peter Ibbetson," in which Elsie Ferguson and Wallace Reid are co-starring in New York.

LAEMMLE SIGNS DU PONT

Carl Laemmle announces an engagement of Miss Du Pont, which will make her a Universal Special attraction star. The lady in question is an important part in Erich Von Stroheim's forthcoming production, "Foolish Wives," about to be released.

Dear Everyone Who Reads This Paper:

Does your name appear on this page with an explanation of your latest activity? If not, you are to blame. I am no mind reader, so that if yours is not an active press agent I cannot possibly follow you in your movements, no matter how interesting they may be. I wish for our mutual good that in this case the impossible could be otherwise. Since it cannot, try writing down your story and mailing it to the Camera! Only (and please, oh please heed this poor overworked editor's plea!) make your stories short and sweet. It will be appreciated.

Yours for fairer and better publicity.

FANCHON ROYER

Who's Where on Los Angeles Screens

CALIFORNIA

Robertson-Cole presents Sessue Hayakawa in "BLACK ROSES"

By E. Richard Schayer

Directed by Edwin Campbell

CAST

Yoda—Sessue Hayakawa
Blanche De Vore—Myrtle Sedman
Blissom—Tsuru Aoki
Benson Burleigh—Andrew Robson
Wong Fu—Toyo Fujita
Monosue—Harry—Henry Hebert
Detective Cleary—Harold Holland
Bridge—Carrie Clark Ward

GRAUMAN'S

Jesse L. Lessy presents Thomas Meighan as "WHITE AND UNMARRIED"

Story by John D. Swain

Directed by Will M. Seiter

CAST

Billy Kane—Thomas Meighan
Andree Duphet—Jacqueline Logan
Dorothy Welton—Grace Darmond
Chico—Walter Long
Marechal—Lloyd Whitlock
Mr. Welter—Fred Vroom
Mrs. Welter—Marlon Skinner
Victor—George Stone
Jacques—Jack Herbert

(Continued on Page 14)

WRAY DIRECTING STOCK

John Griffith Wray, Thomas H. Ince director, will spend his summer vacation managing and directing stock companies in Western cities. He recently visited several towns in California and Arizona securing theaters, and he intends to personally operate his circuit. Wray was formerly a stage director.

CHINESE ACTORS IN CONWAY TEARLE PICTURE

Two of the important roles in the new Metro-made Conway Teare production temporarily entitled "Ye Shall Pay," are interpreted by Celestials, namely Charles Fan and Emily Lee.

Ralph Lewis is playing one of the principles in "A Private Scandal."

Frank Holland is cast as Dr. Pickney Forbes in "The Blazing Trail."

Elaine Hammerstein will presently be seen in "Remorseless Love," her next Selznick feature.

Billy and Florence O'Rourke will play in "Little Lord Fauntleroy" with Mary Pickford.

Theodore Von Eltz is leading man with Bebe Daniels in her next Realart production, "The Speed Girl."

Teddy Sampson has been added to the cast of "Bits of Life," Marshall Neilan's next picture.

Mary Land will have a part in the next Anita Stewart picture, entitled "A Question of Honor."

George H. Kern has engaged Gilbert J. Hayfrock to do the art work for the title of "The Unfolded."

Anna May Wong will interpret an important Chinese character part in Marshall Neilan's forthcoming "Bits of Life."

Betty Ross Clark will play opposite Harry Carey in his first Universal-Jewel feature, "Partners," work on which will begin presently.

Alfred Hollingsworth has been selected by Dallas Fitzgerald for a part in "The Infamous Miss Revel," Alice Lake's new Metro picture.

Zena Keefe will have the leading feminine role in Conway Teare's "Ye Shall Pay," which is just finishing production in the East.

Jack Cosgrave will appear in support of Viola Dana in "There Are No Villains," her new Metro starring picture, a Bayard Veiller production.

The name of Herbert Standing has been added to the list of players who will make up the cast for the Metro production of "The Infamous Miss Revel," in which Alice Lake will star.

Players who have enacted various important parts in the New York episodes of Marshall Neilan's forthcoming production, "Bits of Life," include Rockcliffe Fellows, Fred Burton and James Bradbury, Jr.
Pickups By the Staff

UNIVERSAL REWARDS EFFICIENT EMPLOYEES

As a reward for efficiency and good service, the Universal Film Mfg. Company of New York is sending two of its factory employees on a thirty-day trip to Universal City. The workers are Mrs. Charlotte Marcus, private secretary of the factory superintendent, and Irving Stolzer, one of Universal's film printing timers. Both have been with the company since it was organized. This is said to be one of the steps Universal is taking to build up employer-employee relationships and to increase factory efficiency.

SELZ Nick BUYS STORIES

Myron Selznick has announced the purchase of two new screen plays which will soon be put in production. One is an original script by Leonard Praskins and Theodore B. Masters, entitled "Borrowed Wings." The other is Dorothy Donnell Callhoun's story called "The Thing He Loves."

DAVID BUTLER-AUTHOR

David Butler has written a story for himself which will go into production after "Bing-Bang-Boom," and "In Walked Jimmy" are filmed.

ORIGINAL SCREEN STORY FOR TOM MOORE

Alice Duer Miller, author and suffrage worker, is writing an original screen story to be used as a starring vehicle for Tom Moore. The tentative title of Mrs. Miller's story will be "The Man with Two Mothers."

RAWLINV N NEW UNIVERSAL STAR

Herbert Rawlinson, who is playing opposite Priscilla Dean in her current Universal-Jewel production, "Conflict," has been signed to star under the Universal banner as soon as he finishes the Dean feature.

PUBLICITY HEAD RESIGNS

Charles L. Hertzman, for two years director of publicity for Universal, has resigned his position with that organization, and Malcolm S. Boylan, assistant director of publicity, will assume the duties of the department.

COLLEGE "PALS" VISIT DIRECTOR

A gathering of alumni of Throop College were honor guests of Elton Howe at the Branton Studios recently. Throop is Mr. Howe's alma mater.

ANITA STEWART TO VACATION

Following the completion of her current picture, "A Question of Honor," Anita Stewart will leave for New York for a prolonged vacation. No announcement has been made concerning Miss Stewart's future production activities.

DANCER IN PROLOGUE

Dereyls Perdue, dancing pupil of Ernest Belcher, may be seen at the Kineama in "Man-Woman-Marriage." She also appears in the prologue to the feature.

Fred Stone has completely recovered from the injury which forced him to close "Tip Top," his extravaganza, and he is re-opening it at once.

WILLIAM FARNUM STARTS FOR THE STATES

William Farnum, who is now in Italy, is planning to celebrate his birthday, which is July 4th, at his Sag Harbor home.

LILLIAN RICH

Playing Carroll Brown in "The Blazing Trail"

PAULINE BUSH WRITES OF CHINESE LIFE

A series of colorful stories by Pauline Bush, dealing with contemporary Chinese life, has been accepted for magazine publication. Miss Bush is in China, but will proceed shortly to India, thence to England.

Gaylord Lloyd will leave presently for Big Bear where he will enjoy a short vacation.

Sessue Hayakawa will be seen at the California, Sunday, June 19th, in his latest Roberton-Cole offering, "Black Roses." Tsuru Aoki (Mrs. Sessue Hayakawa) will appear opposite the star.

William D. Taylor is making a trip to Europe on the advice of his physicians. However, he will survey the film situation in Europe for several Los Angeles organizations.

Frederick Warde, Shakespearean actor, recently visited Douglas Fairbanks at his Los Angeles studio to renew old associations.

Earl Metcalfe, playing opposite Ruth Roland in her serial under production at the Roach Studios, has purchased a bungalow in Hollywood.

William S. Smith, General Manager of Vitaphone, Incorporated, is taking a few days' vacation from studio work.

Metro Studio possesses its own private fire department, including a captain, company of twelve men, paraphernalia and alarm system.

GETTING ACQUAINTED WITH INTERESTING PEOPLE

LYNOWOOD CRYSTAL RAPP

Little four-and-a-half-year-old Lynwood Crystal Rapp is in our midst, and she has come to stay and conquer, or so it appears. Born in Memphis, Tennessee, the child early displayed historic ability and before her third birthday filled her first stage engagement in that city. After her arrival in Los Angeles some time later, Lynwood worked in several screen plays, including Mary Pickford's "Pollyanna," before leaving for New York, where she was to be a pupil of Harrison Fisher, Earl Christy, and Charles Dana Gibson.

Now little Miss Rapp has returned to Hollywood, where she will continue her short but interesting career in the studios. We are expecting to hear more of her.

JACKSON GREGORY STORY FOR CAREY

The Universal scenario department announces the purchase of the screen rights of Jackson Gregory's novel, "Man to Man," which will be a forthcoming vehicle for Harry Carey. It will probably follow his first Jewel picture, "Partners," by Lucien Hubbard, which is now in production.

ANOTHER PROSPECTIVE PHOTO-PLAYWRIGHT

Doming Miller, whose play, "Wetwood Ho," was recently presented at the annual show of the Harvard Hasty Pudding Club at the Waldorf Hotel, New York, is the nineteen-year-old son of Alice Duer Miller. Mrs. Miller is at the Goldwyn studios working on the continuity of her first screen play, "The Woman Who Hated Politics.

LASKY SPECIAL REPRESENTATIVE HERE

Victor H. Clarke, special representative of the Production Department of Famous Players-Lasky Corporation, has arrived in Hollywood and will spend several months in the West.

ARBUCKLE ON SHORT VACATION

Roscoe (Patty) Arbuckle, having completed work on his newest and longest picture, is making a brief visit in San Francisco.

Mickey Moore is playing Mickey in "The Mask" at New Pantages.

Pauline Curley will presently move into her new home in Hollywood.

"Clay Dollars" will be Eugene O'Brien's forthcoming Selznick production.

Jean O'Rourke is at the Children's Hospital recovering from a serious operation.

Perry Rhoads will make a trip to San Francisco presently to address the Fine Arts Society.

Cecil B. de Mille will arrive Saturday from his brief trip to New York where he was in conference with other executives at the home office.


CAMERA! "The Digest of the Motion Picture Industry" Page Seven
Production Notes
(Continued from Page 4)

GEORGE LARKIN IN WESTERN DRAMAS

Universal has engaged George Larkin and Josephine Hill to appear in a series of North West Mounted Police series which are being written for them at Universal City. Larkin will take the place of Hoot Gibson on the western drama schedule, which calls for a two-reel western each week. The series will be directed by Edward Kull.

TO PRODUCE GALSWORTHY’S “JUSTICE”

Comes the announcement that Myron Selznick has bought the John Galsworthy drama, “Justice,” for picture production, and Mr. Selznick states that the part of William Falder, made famous on the stage by John Barrymore, will be interpreted by one if the stars now under contract with the Selznick organization.

“UP THE ROAD WITH SALLIE” IS RE-ISSUED

The Selznick Corporation has prepared for re-release the Constance Talmadge picture, “Up the Road with Sallie,” which has been re-edited and retitled. William D. Taylor directed the production from a scenario by Julia Crawford Ivers. Norman Kerry, Kate Tonicay, and Thomas H. Lersoe appear in support of the star.

“PEACHIE” ON LOCATION

Director Wallace Worsley, who is directing Katherine MacDonal in “Peachie,” an Ambassador Picture Corporation film for Associated First National release, has taken the star, players and technical men to Santa Barbara on location. The company will be gone a week. George Marion, Jr., who wrote “Peachie,” will also make the trip.

BARKER’S GOLDSYN CONTRACT TERMINATES

Reginald Barker’s contract with Goldwyn Pictures Corporation is legally terminated, and as yet Mr. Barker has made no statement concerning his future production plans.

NEW BOLAND COMEDY

Eddie “Bo” Boland is starting on an original picture which Bob Kerr will direct, with Frank Young at the camera.

“SLIPPY M’GEE” ON LOCATION

Director Wesley Ruggles and company left recently for New Orleans, and Natchez, Miss., to make exteriors of the production, “Slippy M’Gee,” in which Wheeler Oakman and Colleen Moore will play the leads. Frank Geary, assistant director, and Miss Lanice Morrell, continuity assistant, accompanied the party.

CHILD WILL STAR IN METAPHYSICAL DRAMA

The Italian-American Film Company will feature Theodore Irey in the metaphysical drama, “Power of Faith,” written by J. Habib.

AT LASKY’S

Cecil B. DeMille will begin work on a new production around August 1st. It is expected that Percy Stannlaws will begin production on “The Woman in the Case,” by Clyde Fitch, around June 27th. The scenario for this play was written by A. S. LeVino and Betty Cornplan will be the star. Roscoe (Fatty) Arbuckle is scheduled to begin work upon a picture called “Via Past Freight,” concerning which no details are as yet available.

Gary Swanson, under the direction of Sam Wood, is making progress with “The Shulamite,” a story of South Africa. George Melford’s next picture will be “The Sheik,” by S. M. Hull, scenario by Monte M. Katterjohn, which will go into production presently.

ANOTHER “MOHICANS”

Adolphe N. Dufaut and Edward L. Klein, 1664 Broadway, announce the completion and early release of two productions based upon the “Leather Stocking Tales,” by J. Fenimore Cooper.

“The Deerslayer” in seven reels and “The Last of the Mohicans,” also in seven reels, constitute the first two of the series of film versions of the Cooper stories. Announcement of distribution will be forthcoming shortly.

Maurice Tourneur made a version of “The Last of the Mohicans” for Associated Producers, Inc.

CROSLAND WITH TEARLE

Alan Crosland is back at Selznick’s in Fort Lee, having finished a Constance Binney picture for Famous Players-Lasky. He will direct Conway Tearle in “Shadows of the Sea.”

FRANKLIN DIRECTING BINNEY

Chester Franklin is here from the coast directing Constance Binney in “The Case of Becky.” Montagu Love is in the cast.

FOX PRODUCTIONS AT FULL SPEED

Sammer has not slowed up the Fox program of production. In addition to the regular star programs, three specials are under way in California, with another trio being started in New York.

FOUR A YEAR

Thomas de Vassey, vice-president of Wistaria Prod., Inc., states that a contract has been signed with Associated Exhibitors, Inc., for a minimum of four productions a year from his company for release through Pathe. The first production, “Harbor Light,” with Creighton Hale, George MacQuarrie and Marguerite Clayton, will be ready for release early in July.

Pauline Frederic is about to start production on the first picture under her new contract with Robertson-Cole.

SCHLANK’S STUDIO COSTUMERS
FOR RENT OR SALE
Personal Attention Given to Special Orders
We Design and Make Our Entire Wardrobe

MATT SILVERSTEIN, Prop.
1570 Sunset Blvd., Los Angeles
Phone 556-730

$75,000 worth of the most exclusive and fashionable apparel in the West, including Evening Gowns, Wraps, Street and Afternoon Dresses, Suits, Riding Habits, Boots, Millinery and Furs at your disposal.
THE PROCESS OF DEDUCTION

Chapter VI

In chapter five we found that it was necessary to introduce a new character in the shape of the Indian girl. As I stated some time ago, I always follow this rule: Never introduce any extra characters excepting such as are necessary to place the hero or heroine in some situations in which they cannot place themselves, or another. The only possible exception to this is, of course, the small part, or a "bit" which is used either to supply comedy relief, additional pathos, or heart interest. For instance, I refer to such characters as an old Irish washerwoman, a gardener, a cockney English butler, an old negro mammy, a bow-legged cowpuncher, or others, which will afford comedy relief.

Usually the comedy introduced by these characters is gotten over by subtleties and a wry expression here and there. A blind or crippled child, a rascal, a very old and decrepit man or woman, an abused and neglected person, or some individual or dumb brute whose unfortunate circumstances arouse pity in the hearts of the audience, are the characters to which we refer as being introduced for pathos.

We brought in the Indian girl in the last chapter for the double purpose of saving the life of our hero, and eliminating the villain—because we did not want either our hero or heroine to do the job. There is another reason which was necessary. We are going to have to carry our prospector back across the river, where he will meet both the girl's father and the villain, and be subjected to the test which will determine whether or not he divulges the whereabouts of the girl.

There are a few things that are paramount at this time. It would not do for the girl to accompany the prospector back across the river, for that would spoil the nice climaxes we are working for; nor is it possible for the prospector to leave the girl in the hands of the villain. With the latter disposed of, however, it is an easy matter for the prospector to leave the girl, for the time being, in the company of the Indian maid, while he goes back across the river.

As suggested in chapter five, we will go back over our plot and introduce the Indian girl and heavy at the same time. This solves a detail which we temporarily overlooked. We had not provided a convincing reason for the fight between the friend of the prospector and the villain, which resulted in the death of the former—when he was three times superior. Before the thought of introducing the Indian girl, it was my intention to bring about a dispute over the ownership of one of the mining claims. While this was more logical, however, than to make the Indian girl herself, the object of the conflict? Suppose that the friend is observed in what the villain concludes a compromise in the eyes of the audience throughout the story. In other words, we have given her a sufficiently worth-while part to justify her introduction into the plot.

Let's see if there are not some other places where we can work in the Indian girl. Ah! A thought comes to me. During the fight between the prospector and the villain, which takes place on the cliff, let us assume that as they struggle backward and forward, that they alternately clinch and then break away. We can give our audience quite a thrill by having the Indian girl observe the fight from across the chasm.

MARGARET CULLINGTON

Every time the two men break away, she draws a bead on the prospector. Just when we think she is going to kill him, the two men clinch again, and her opportunity is lost.

We can use the Indian girl again as she spies on the villain when he first meets and talks with the white girl. We can establish the fact that she is exceedingly jealous. Additional suspense may be introduced by having her take a dagger from her bosom and register a resolve to kill the white girl.

Wait, just a minute! We have just established the fact that the Indian girl is jealous and hates the white girl. Then why would she shoot the villain to save the lover of the white girl later on? There is only one answer. We must give the white girl an opportunity to win the love of the Indian maiden, and we must intensify the feeling of the Indian girl against the villain. Here is how we can do that: Just before the prospector arrives at the villain's cabin, we can have the villain knock the Indian down and repulse her, expressing at the same time his preference for the white girl. This will give our heroine an opportunity to launch into a tirade against the villain, the defense of the Indian girl, in which she can call his attention to his duty toward the dusky maiden, who has given up everything in the world for him.

Now, without actually writing the continuity, we have developed a means of keeping the Indian girl pretty well before the camera and in the eyes of the audience throughout the story. In other words, we have given her a sufficiently worth-while part to justify her introduction into the plot.

In the next chapter, we are going to work right up to the big climax.
### Pulse of the Studios

<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>CAMERAMAN</th>
<th>ASS'T DIRECT.</th>
<th>SCREENWRITER</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMBASSADOR PICTURES CO.</td>
<td>Jas. Hum, Stud, Mgr. J. Dugan, Cast.</td>
<td>Pico-Georgia. 10049</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>APACHE TRAIL PROD. NS.</td>
<td>Globe, Ariz. W. A. Tobias, Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BALBOA STUDIO</td>
<td>E. Long Beach.</td>
<td>Main 175</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BERWILLI STUDIO</td>
<td>Santa Monica Blvd. Ben Wilson, Gen. Mgr. and Casting.</td>
<td>Holly 157</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BLAZON PROD. NS.</td>
<td>C. V. Wees, Gen. Mgr. Keen’s Camp.</td>
<td>Met 8889</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BLUE RIBBON COMEDIES</td>
<td>Geo. Cleethorpe, Casting.</td>
<td>Holly 2563</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BORDER FILM FEATURE CORP.</td>
<td>Rex Thorpe, General Manager. Bisbee, Arizona.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRUCE CARTER PROD. NS.</td>
<td>Montague Studios. Arnold Aldrich, Casting. San Francisco.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHAPLIN, CHARLIE, STUDIOS.</td>
<td>Allan Garcia, Casting.</td>
<td>Holly 4070</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHAUDHUT-HURST</td>
<td>Lewis Chaudet, Gen. Mgr.</td>
<td>2948</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHESTER PROD. NS.</td>
<td>R. Bandini, Gen. Mgr. 1438 Gower St.</td>
<td>Holly 2563</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHRISTIE COMEDIES.</td>
<td>Harry Edwards, Casting.</td>
<td>Holly 3100</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CLEVER COMEDIES.</td>
<td>Webster Cullison, Gen. Mgr. 6040 Sunset Blvd.</td>
<td>Phone Holly 885</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D. &amp; M. PRODUCTIONS</td>
<td>Denver Dixon, Casting. 1333 Coronado Ave., East Long Beach</td>
<td>5th Week</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FOX STUDIO</td>
<td>C. A. Bird, Casting.</td>
<td>Western Ave.</td>
<td>Holly 3000</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FAIRBANKS, DOUGLAS, PROD.</td>
<td>Al McQuarrie, Casting. John Fairbanks, Gen. Mgr.</td>
<td>Holly 4350</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GOLDWYN STUDIO</td>
<td>Clifford Robertson, Casting. Culver City. Abraham Lehr, Gen. Mgr. 6780</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

### BARCELONA TAXI

Cadillac Sedans and Limousines, $2.50 Per Hour
Cheapest Travel Between Studios or Touring
Ready for Location Any Moment
Holly 3624
6754 Hollywood Boulevard
CAMERA!  "The Digest of the Motion Picture Industry"  Page Eleven

ROTHACKER-ALLER  Phone: 6065  Or 6066
5515 Melrose Ave.—Between Roberts & Cole and Brunton Studios

Phone Office Regarding Laboratory Work
**MONEY TO LOAN**

On **DIAMONDS** and **SILVERWARE**

Lowest Rates  Est. 51 Years

Responsibility—Reliability

A. B. COHN & BRO.

305 New Pantages Bldg.
Cor. 7th and Hill
Phone 62620

We have a Large and Exclusive Line of Diamonds and Jewelry For Sale.

---

**CUTTING—EDITING—TITLING**

I have cutting rooms, title writer, projection room, title photographers and negative cutters. Bring in your rushes and take away a picture complete with negative cut.

WALTER A. FUTTER

Two and one-half years with Goldwyn

Holly 2752

Berwilla Studios, 5821 Santa Monica Blvd.

---

**WALTER E. ROACH STUDIO, Culver City.** Nora Ely, Casting. Warren Doane, Mgr.

**SEELING, CHAS. R. PROD'NS.** Chas. R. Seeling, Casting. 1240 So. Olive.

**SPENCER PROD'NS INC.** 24th and Wilshire, Santa Monica, Cal.

**VIDOR, KING, PROD.** 7200 Santa Monica Blvd. Myrtle Reauveau, Casting. C. S. Vidor, Mgr.


**WARNER BROS. STUDIO.** Sunset and Bronson Ave.

---

**Cluner Commercial Film Laboratories,**

**Highest Quality & Service**

**Studio Lighting Equipment**

**For Rent.**

5356 Melrose Ave

Hollywood 2700
WEBER, LOIS, PRODUCTIONS. Arthur Forde, Casting. 4634 Santa Monica Blvd. Wilsh. 5174

WESTERN FEATURES, Inc. 5544 Hollywood Blvd.

Back 75th Wm. Fred Chaston

WILLAT, IRVIN, PRODUCTIONS. C. A. Willat, Gen. Mgr. Leo Person, Casting. Culver City

Disconnect Willat | Clyde de Vina | John Waters | "Puss Candles" | Preparing Script

WILMATS, CYRUS J., CO. R. Bradbury, Casting. 4811 Fountain Ave. C. J. Williams, Mgr. Holly 3266

R. Bradbury | "Old and Holy" | E. Stantoschi | Longecker | Frank Rice | H. Bradbury | The Secret of Bulle Ridge

WM. SMITH PRODUCTIONS. Tulsa, Okla.

George Holt | Farnum | Reginald Lyons | 1 | W. M. Smith | Western

KINEMA BUREAU

NATIONAL FILM STUDIOS
6111 Santa Monica, Corner Gower, Hollywood, Calif.
Holly 4470
All Unsold Pictures Made Marketable
Scenarios—Miss Bob Hunter and Miss Anne Kimberly, (Member of Chamber of Commerce)

**Eastern Studios**

<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>CAMERAMAN</th>
<th>ASS'T DIRECTOR</th>
<th>SCENARIOIST</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>BENEDETTO, HAL, STUDIOS. College Point, Long Island, N. Y.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tom Collins</td>
<td>Ruby De Remer</td>
<td>J. Badenecro</td>
<td>1</td>
<td>Staff</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sidney Olcott</td>
<td>All-Star</td>
<td>Tangey</td>
<td>Fleming</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BLACKTON STUDIOS. Brooklyn, N. Y.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fisher-Fox</td>
<td>All-Star</td>
<td>Frank Perigal</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ESTEDEV STUDIOS. 124 W. 125th St., New York City.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Donavan</td>
<td>Abramson</td>
<td>Montague Love</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FOX STUDIOS. West 53rd St., N. Y. Samuel Kingsthi, Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dick Stanton</td>
<td>Chas. Brabin</td>
<td>All-Star</td>
<td>Hal Sintzehich</td>
<td>A. Melle</td>
<td>Drama</td>
<td></td>
</tr>
<tr>
<td>GRIFFITH, D. W., STUDIOS. Herbert Sutch, Casting. Mamaronock, N. Y.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Victor Hoemam</td>
<td>Dorothy Gish</td>
<td>Chaston</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>IDEAL STUDIOS. Mme. Georgette, Casting. New Jersey.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Leonig Perret</td>
<td>All-Star</td>
<td>Harry Handy</td>
<td>Mme. Georgette</td>
<td>Perret</td>
<td>Drama</td>
<td></td>
</tr>
<tr>
<td>INTERNATIONAL FILM STUDIOS. M. J. Connolly, Casting. 2478 2nd Ave., New York.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AL Capellani</td>
<td>Frank Borzage</td>
<td>Marion Davies</td>
<td>H. Wenstrom</td>
<td>W. T. Hamilton</td>
<td>&quot;The Young Diana&quot;</td>
<td></td>
</tr>
<tr>
<td>LEVY, HARRY, PROD'S. &quot;Jep Brophy, Casting. 230 W. 38th St., N. Y.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hugo Ballin</td>
<td>Harry Fleming</td>
<td>All-Star</td>
<td>Len Blake</td>
<td>E. Allen</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Lincoln</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MIROR STUDIOS. Glendale, Long Island, New York.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Walsh</td>
<td>Edwards</td>
<td>Davis</td>
<td>Comedy</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PATHE STUDIOS. East 134th St., N. Y.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B. Millhaver</td>
<td>Geo. Seltz</td>
<td>Joaing Hansen</td>
<td>Seitz-Caprice</td>
<td>Snyder-Redman</td>
<td>Wood-Nalbore</td>
<td></td>
</tr>
<tr>
<td>PEERLESS (Ziegfeld Cinema Corp.) Fort Lee, N. J. Al Lena, Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Smile Chauncey</td>
<td>Florence Reed</td>
<td>James</td>
<td>Monte Elshl</td>
<td>All Lena</td>
<td>Ethel Donohue</td>
<td></td>
</tr>
<tr>
<td>REELCRAFT PICTURES CORP. Mittenthal Studio, Yonkers, N. Y.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>H. H. Miller</td>
<td>Michael</td>
<td>Tom</td>
<td>Talbot</td>
<td>Talbot</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SELZNICK STUDIOS. H. L. Steiner, Casting. W. Fort Lee, N. J.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>G. Arshambo</td>
<td>Roht, Ellis</td>
<td>Eugene O'Brien</td>
<td>Jules Crowther</td>
<td>Phil Maul</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TALMAGRA STUDIOS. 318 E. 48th Street, N. Y.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| Herbert Esham | Arthur Fleming | Norma Talma | Renoe Talma | "Chit Dollars!"
| VITAGRAPH STUDIOS. East 15th St., Brooklyn, N. Y. F. H. Loomis, Casting. |
| Edward Togo | V. Campbell | W. Saffertiz | Alice Joyce | Corine Griffith | Fred Schell | H. Warren |
| 4634 Santa Monica Blvd. Wilsh. 5174 |
| 6111 Santa Monica, Corner Gower, Hollywood, Calif. Holly 4470 |
| "The Digest of the Motion Picture Industry" | Page Thirteen |

International
MANAGERS and PRODUCERS

Now that everything is quiet in the PICTURE GAME, it's just the time to look over your reserve stock, and dig 'em out and put in NEW TITLES, and get them ready for the grand rush which is BOUND to COME about the middle of JUNE. Others are doing it... Why not you?... We KNOW... Because they are coming in every day.

B. L. JAMES
EXPERT TITLE SERVICE
Phone Pico 2236
218-19 Lissner Bldg., 524 So. Spring St.
Opposite the ALEXANDRIA

Phone PICO 2236 WE SAVE YOU
10% to 20% On All Moving Picture Supplies
INSERTS
Cards
Letters
Newspapers
Telegrams
Envelops
ART MULTIGRAPHERS
426 Grosse Bldg., 124 W. Sixth St.

MARION WARDE
Acting for Stage and Dance
MOTION PICTURES

FORMERLY OF BLANCHARD HALL.
A Legitimate, Practical School of Results—My Students now Dancing in Pictures Making Good.

729 S. Bonnie Brae—Any West 7th Car

Phone 54498

HOLLYWOOD TAXI SERVICE
"Souter Will Suit You"
By the Mile, Hour, Day, or Week
Reasonable Rates
GARDEN COURT GARAGE

Who's Where
(Continued from Page 6)

MILLER'S
Irvin V. Willat presents
"DOWN HOME"
By F. X. Westcott
Scenario and directed by Irvin V. Willat
CAST
Nancy Pelot—Leatrice Joy
Chet Todd—Robert Deitcher
Joe Pelot—Wm. Robert Dally
Dabney Todd—James O. Barrows
Mrs. Minerva Todd—Aggie Herring
"Cash" Bailey—Charles Franklin
Larry Shayne—Frank Braidwood
Barney Shayne—J. P. Lockney
Rev. Blake—Bert Hadley
Deacon Howe—Robert Chandler
Lige Conklin—Nelson McDowell
The Painted Lady—Florence Gilbert

SYMPHONY
Wm. Fox presents

"NUMBER 17"
Story by Louis Tracy
Scenario and direction by Geo. A. Beranger
CAST
Frank Thedmon—George Walsh
Evelyn Forbes—Mildred Reardon
J. C. Forbes—Charles Musset
Mrs. J. C. Forbes—Lillian Beck
The Gangster—Louis R. Wolheim
Wong Li Fun—Harold Thomas
Detectives—Charles Slattery
Spencer Charters
Jack Newton
Lou—Lillian Griffls

NEW PANTAGES
Geo. H. Hamilton presents
"THE MASK"
By Arthur Hornblow
Directed by Bertram Bracken
CAST
Kenneth Traynor—Jack Holt
Handsome Jack—Jack Holt
Helen Traynor—Hedda Nova
"Mickey"—Mickey Moore
Signor Enrico Keralo—Fred Malatessa
Winfred Parker—Harry Lonsdale
Arthur Steele—Byron Munson
Rae Madison—Janice Wilson
Francois—William Clifford

HIPPODROME—Sunday
William Fox presents
Eileen Percy in
"BIG TOWN IDEAS"
By John Montague
Directed by Carl Harbaugh
CAST
Fan Tilgen—Eileen Percy
Alan DIX—Kenneth Gibson
Spick Sprague—Jimie Parrott
Deputy—Lon Poff
Molly Dorn—Laura La Plante
George Small—Harry De Roy
Warden—Lyle Janes
Governor—Larry Bowes
Grocer's Boy—Paul Karp
Show Manager—Paul Careeue
Chef—Wilson Hummell
Governor's Body Guard—Jess Aldridge

HIPPODROME—Midweek
Lewis J. Selznick presents
Eugene O'Brien in
"GILDED LIES"
By John Lynch
Scenario by the W. Cecil Smiths
Directed by Wm. F. S. Earle
CAST
Keene McCombs—Eugene O'Brien
Hester Thorne—Martha Mansfield
Martin Ward—Frank Whiston
Andrew Scott—George Stewart
Major Burns—Arthur Donaldson
(Continued on Page 18)
Beginning with this week's issue, Camera! The Digest of the Motion Picture Industry, will be published and owned exclusively by Raymond Cannon, a prominent local actor, whose vision assisted in the origination of this, the profession's one representative paper, several years ago, and whose general guidance of it has proven indispensable through the industry's intervening good days and bad.

The position of Managing Editor will continue to be filled by Fanchon Royer, who has devoted her efforts for many months to the country's various film circles, and particularly the Hollywood Colony, through the medium of this sheet, the popularity of which we cannot but recognize to have been enjoyed rather individually by itself.

Practically the same staff will be retained, and it will continue to serve you as of old besides extending its efforts to include even larger scopes than heretofore treated, an advance which the new organization will undoubtedly facilitate.

Camera! is proud to admit that the loyal endorsement of its readers has alone made possible its many progressions.
Current Reviews
(Continued from Page 3)

"SNOWBLIND"
California
Katherine Newlin Burr's singular story, "Snowblind," is released by Goldwyn at this time. It contains much highly entertaining screen material, which has been utilized to excellent advantage by J. G. Hawks in the scenario. Several surprising twists and odd situations hold the interest straight through the really simple romance. Laid in the far north, the tale has to do with a fugitive criminal who, although a brutal monster, has in his nature enough of the child to endear himself to the three lonely souls who share his seclusion. His lies and unfair advantage-taking of these people bring about his almost simultaneous downfall and redemption. The direction keeps the action clear always, while the subtitles are refreshingly uncomplicated and to the point. Artistic camera work on rare, snow-clad stretches adds an effective note.

Hugh Garth, the blustering but cowardly murderer, whose solitary home provides the picture's background, is characterized as we have come to believe, only Russell Simpson can or does characterize this kind of role. Through all Garth's bestiality we find in his helpless pretense of romance a pathetic something that it takes keen understanding of both dramatic proportion, and the lights and shades of human nature, to translate to the celluloid. Simpson's work is quite wonderful.

Pauline Starke appeals, as she has the habit of doing, with her sincere portrayal of Sylvia, the little vaudeville soubrette, who falls into Garth's hands after a wandering day which has lost her and left her snowblind in the glaring northern spaces. Miss Starke progresses easily through her emotional scenes, which we appreciate are rendered very difficult to accomplish, due to her inability to employ the eyes. Here is a clever feminine performer whom it is impossible to classify. She should be congratulated on this last, which certainly proclaims her as versatile.

Cullen Landis is altogether the boy in his interpretation of Pete Garth, with youth's inevitable tenderness and impressionability combined appealingly with the loyalty and resourceful hardness taught by his rugged home. He is Hugh's younger brother, whom the former uses badly to his own selfish ends, even though a real affection exists between the two.

Mary Alden, as Pete's stoical old nurse, who has remained far from civilization to be near the lad whom she mothers passionately and his brother whose cruelty cannot kill her almost unreasonable love for him, maintains her customary high standard of production.

"SNOWBLIND" is a Reginacl Barker production.

"CHEATED LOVE"
Superba
A simply pleasing Universal program picture is "Cheated Love," a Hubbard-Schroeeder story for Carmel Myers. It tells happily or plaintively, as the case may be, of life in New York's ghetto, and of a faithful little sweetheart who sings in a theatre. The picture is blessed by the absence in it of the blatant peculiarities of the cheap picture to which class it belongs. To explain, it contains no morbidity, stinted or badly misapplied high-brow subtleties. True, there is little which may be pointed as new in its plot; again, it doesn't bore with time-worn remarks and twists. The climax is a little thin, but taken all in all, it will prove entertaining to those who see it.

Technically it is average for its type. Miss Myers has a much more enjoyable part as Sonya, the little Jewess, who loves for a time the wrong man, than she had as the Greenwich Village girl in her last. In it she is more natural and deliberate by far, which results in an added appeal for the role.

George B. Williams does probably the most interesting and certainly the most amusing work in "Cheated Love." He plays Abraham, Sonya's financially conscientious yet kind-hearted old father, whose sun rises and sets in his "cheating." His characterization never drops for an instant.

Allan Forrest's leading male part is an important one for the sympathy it gathers for the "happy ever after" finish.

John Davidson, in the selfish but not-too-villainous heavy, is well placed, although we dislike to see real talent such as is his, spent fruitlessly on nothing.

Mme. Rose Dione majestically accomplishes the part of the experimental prima donna, while Laura Pollard, "Snick" Edwards, and "Smoke" Turner provide some effective local color comedy.

Ed Brady, Virginia Harris and Inez Gomez complete the cast.

King Baggot directed the film.

ALLER IN NEW PLANT

The Rothacker-Aller Laboratory on Melrose avenue has been completed, and is in full swing. It is said to be the most complete and up-to-the-minute institution of its kind.

Joe Aller formerly of the D. W. Griffith organization and later heading his own establishment will personally supervise all developing and other activities.

MUMMERS ENTERTAIN AGAIN

The next Mummers' Workshop offering will commence on Monday evening, June 27, and continue for a week. A satire and a burlesque directed by Clarence Thomas, comprise a unique bill.

"Plots and Playwrights," by Edward Massey, is the satire, in two parts and a prologue. This play was first produced by Professor George P. Baker of Workshop 47 and was one of the Washington Square Players' successes when they produced it in New York.

Milton Monroe has charge of the settings and the players include Charles Meredith, Peggy Nelli, Paul Vickers, George Meredith, Fred Bauersfeld, Melba Melsen, Miriam Meredith, Helen Yoder, Harrie Wilbur, Philo McCullough, Earl Grant, Kenneth Miller, George Gramlich, K. Arath, and Wyn Ritchie.

"The Wonder Hat" is the burlesque in one act for which Ed Benneche is designing the set and costumes. The characters will be interpreted by Ann May, Lillian Leighton, Charles Meredith, Michael Dark, and Kenneth Miller.

FOX SIGNS DUSTIN FARNUM

Announcement comes that Sol M. Wurtzel, Fox general superintendent, has obtained the signature of Dustin Farnum for a long-term contract. Mr. Farnum will appear in a series of special productions.

ITALIAN AMERICAN SIGNS MADGE CUMMINGS

Miss Madge Cummings, formerly of Metro, has been signed by the Italian American Co. to play leads in its forthcoming productions.

DAVIDSON WITH BROWNING

John Davidson, who recently finished a role for Cecil B. de Mille, is playing an important part in the newest Tod Browning picture.
SCENARIO WRITERS!
The Photoplaywrights League of America is not boosting the sale of stories written by novelists and other famous fiction writers. It is working for the interests of the authors of Original stories. This means you! Producers know that this is the biggest Clearing House for Originals in the business, and are coming to us for material.

BETTER JOIN US
621-5 Union League Building
Phone 1833
Scenarios Typed

FOR SALE
PACKARD TWIN SIX
LIMOUSINE
Small Payment Down
Phone—HOLLY 3200

Rebuilding
Gowns for Rent
Josephine
GOWNS
At New Address
Broadway 7621
721 South Olive St.

See Yourself on the Screen
Casting Directors Prefer Petite Twos to Stills
IT WILL COST YOU VERY LITTLE TO TAKE A SCREEN TEST UNDER AN EMERGENCY DIRECTOR
ALEXANDER VAN BODO
403 Douglas Bldg. Telephone: 62580

FOR SALE
Following Equipment:
1 Bell & Howell camera 120° shutter complete.
1 Bell & Howell camera 170° shutter complete.
1 Goerz 40 millimetre lens in B. & H. mount.
1 Goerz Iris outfit with curtain and diamond blade.
1 Bell & Howell Veedor Counter.
1 Yverta Spot Focus Lens in B. & H. mount.
1 Burke & James Professional Printer 8x10.
J. J. PASZTOR
597-552

STUDIO SPACE
Reasonable
Three open and closed stages, side arc, spotlight and overhead, new dressing rooms, executive buildings, carpenter shop, laboratories, etc. Studio Covers Entire Block
CULVER CITY, CALIF.

“The Digest of the Motion Picture Industry” Page Seventeen

Production Notes
(Continued from page 8)

SHIPMAN HAS CONTRACT WITH ITALIAN PRODUCING ORGANIZATION
Ernest Shipman has returned to New York after a two months' trip abroad. While there he secured a five years contract with the Ultra Film Co. for American film production in Rome, Italy. This organization controls the output of the Nova, Berlino, Italia and other producing units.

Directors, continuity writers, authors, technical staffs, cameramen and artists will be chosen through Mr. Shipman's Los Angeles representative for production in Italy. The first company will leave early in August, and the second will follow early in September. A number of film men in New York city are identified with Mr. Shipman in this enterprise.

NOVO SIGNS GLADYS BROCKWELL
The Novo Film Syndicate, which is headed by R. A. Grace and Martin L. Anderson, both of St. Louis, will start production on or about the first of July, and have signed Gladys Brockwell as their star.

They will produce five real society dramas. Three stories have been purchased through the Photoplaywrights League. Adele Buffington is the author of the first and the second is a mystery melodrama, by Wycliffe A. Hill. Jack Atkins, vaudeville actor, is the author of the third story.

Phil Rosen will direct for Novo, and it is understood that the new company will rent space at Universal City.

CENTURY COMEDY CUTTING
Director Wm. H. Watson has finished cutting the comedy entitled "Where is My Husband?" It features Charles Dorety, supported by Viola Dolan, Inez MacDonald and Bert Roach.

Bert Longnecker has been added to the cast of "The Wolver," starring Tom Santtsch.

J. F. Rice and Al Clark are cast in the forthcoming Tom Santtsch picture entitled "The Wolver."

Jay Morely will have a part in "The Wolver," the third Tom Santtsch picture which Bob Bradbury is directing.

CAMERAMAN
With complete 170° Bell-Howell outfit.
Open for engagement.
Will go anywhere.
J. S. JENKINS, Elmar Annex
231 So. Hope St.
Phone 60931
LON POFF
Playing "Deputy" with Eileen Percy
in
"BIG TOWN IDEAS"
Hippodrome

At Present Playing Father Joseph
with Douglas Fairbanks
in
"The Three Musketeers"
Fred Niblo Directing

GEOFFREY B. BERING
6614 Sunset Boulevard
Holly 1088

ALBERTA LEE
Old-Fashioned Mother Parts
Just Finished with Fox
Call 70309 or 70214

MILLA DAVENTPORT
Wilshire 2921

GILBERT P. HAMILTON
Director
M. P. D. A.
At Liberty
Gates Hotel

Kate Price
558220

PHILHARMONIC AUDITORIUM
William Fox presents
"OVER THE HILL"
From Two Will Carlton Poems
Adapted by Paul H. Sloane
Directed by Harry Millarde

RILAKO
Famous Players-Lasky Corp. presents
"THE WOMAN GOD CHANGED"
By Donn Byrne
Adapted by Betty Hobart
Directed by Robert Vignola
CAST
Anna Janssen—Seena Owen
Thomas McCarthy—E. K. Lincoln
Alistair De Vries—Henry Sedley
Lilly—Lillian Walker
Donogan—H. Cooper Cliff
District Attorney—Paul Nicholson
Police Commissioner—Joseph Smiley
French Commissioner—Tempier Saxe

KINEMA
Alert E. Kaufman presents
Dorothy in "MAN-WOMAN-MARRIAGE"
Written and directed by Allen Holubar
CAST
Victoria—Dorothy Phillips
The Father—Ralph Lewis
The Mother—Margaret Mann
David Courney—James Kirkwood
Schuyler—Robert Carlin
Henshaw—J. Barney Sherry
Boo—Shannon Day
Milly—Frances Parks
Jerry—Emily Chichester

SUPERBA
Cari Laemmle offers
Frank Mayo in
"THE BLAZING TRAIL"
Story by Mann Page and Inza Forrester
Scenario by Lucien Hubbard
Directed by Robert Thornby
CAST
Bradley Yates—Frank Mayo
Dr. Pickney Forbes—Frank Holland
Chippmunk Grannis—Verne Winter
Hank Milicuddy—Bert Sprotte
Ma Millecuddy—Mary Philipin
Talith Milicuddy—Mary Philipin
Carroll Brown—Lillian Rich
Louis Van Dusen—Ray Riple
Halda Merva—Joy Winchester
The Village Talking Machine—Helen Gilmore

CLUNE'S BROADWAY
Redrat Pictures presents
May McAvoy in
"A PRIVATE SCANDAL"
Story by Hector Turnbull
Directed by Chester M. Franklin
CAST
Jeanie Millette—May McAvoy
Jerry Hayes—Bruce Gordon
Philip Lawton—William Barrie
Carol Lawton—Kathleen Williams
Alec Crosby—Lloyd Whitlock

Ora Carew has recently finished two pictures with Tom Mix.
Eddie Barry and Helen Darling have completed their parts in a new Christie Comedy directed by William Beaudine.
Harry Sweet's latest completed picture is called "Screatin' Home." He is supported by Bartine Burkett.
Tom Regan, directing for the Italian American Film Co., is using Norwalk for exterior and interior locations for the small town sequence in his current production.

The Digest of the Motion Picture Industry

Who's Where
(Continued from page 14)

SOMETHING NEW IN STILL FINISHING
LITTLE COMMERCIAL PHOTOGRAPHER
5874 Hollywood Boulevard
Phone 597-602

STORIES WANTED
Scenario suitable for a child actor of Jackie Coogan type.
ACTOR PARKS
4513 Sunset Bivd., Hollywood

HARRY E. TULLAR
Attorney and Counselor at Law
Phone 578-507-599-042
5721 Highland, Hollywood

THE PIT
CLASSIFIED WANT ADS
Your advertisement will be run in this column at the rate of 15¢ per line. Phone, Mail or Bring in your "Wants.

Wants Ads must be paid in advance—75 cents minimum.

BLUE RIBBON COMEDIES are in the market for one and two-reel refined situation comedies. Stories returned promptly if unavailable. Submit by mail to Cora A. Westphal, Scenario Editor, 1435 Gower St., Hollywood, Calif.

H. PEARL GILBERT—Reader, critic and typist, 437 Markham Bldg., Hollywood, Calif. Phone 374621.

EARN MONEY in spare time, corresponding for newspapers. (This does not mean canvassing.) Address Editor, Laguna Beach, Calif.

FURNISHED HOUSE FOR RENT; five rooms and sleeping porch, $89.00 per month; completely furnished. 1021 So. Hobart St., Los Angeles, Calif.

YOUNG WOMAN, Especially Intelligent, 25, graduate eastern university, wishes position, secretarial duties. Knows shorthand, typewriting. Formerly reader on eastern magazines. Current subscribers for newspaper syndicates; reviews books and plays, etc. Will accept any position where she will be useful and can learn. Holly 2212.

HAS OWN LABORATORY
Helen Van Upp, title and continuity writer, has just completed work on a series of Westerns. Miss Van Upp has recently equipped her home with a laboratory, where she carries on her work.

Al Christie is in New York vacationing.

Fred Fishback has completed two "Brownie" comedies, namely "Brownie's Little Venus" and "Golfing."

Wm. H. Watson, of Century Comedies, has been loaned to the Universal to direct a few L. E. Moran comedies.

Film Co.

Charles Dorety, Century comedian, is on his way to Frisco to attend the Movie Frolic in that city.

"Passing Thru" will be released as the release title of Douglas MacLean's latest feature.
BERT SPROTTE

Playing Hank Millicuddy in "THE BLAZING TRAIL"
This Week, Superba
Just finished Burkhalter in "A Question of Honor," Anita Stewart Production
Phone 74164

Do You Write Scenarios?

A COMPLETE LIST OF ALL BUYERS
HOW AND WHERE TO SUBMIT STORIES

All Information of the present market will be published in the Scenario Edition of CAMERA!—July 9th.

Camera!—Price:
Single Scenario Edition, 25c  $2.00 per year, local  $2.50 per year, general

4513 Sunset Boulevard  Los Angeles, California
PLAYING

Joe Pelot in Irvin V. Willat’s
“DOWN HOME”
At Miller’s Theatre

THE CRITICS WERE UNANIMOUS

F. B. in Camera said:

Perhaps the most exquisite touches of the piece are accomplished by William Robert Daley, who interprets Joe Pelot. His is the ability to command a tear from any audience at will, and he does so again and again with this performance. His subtleness has created a masterpiece.
HENRY J. HEBERT

Who Does "Monocle" Harry in "Black Roses"

—Photo by Melbourne Spurr
VERNE WINTER

Supporting May McAvoy in
“A Virginia Courtship”
Main 2380

MADGE HUNT
Playing The Housekeeper in
“THE LAMPLIGHTER” Hippodrome
Ma Millicuddy in “THE BLAZING TRAIL”
Matron of Orphanage in “REPUTATION”
Phone 59672

Toyo F. Fujita
Playing Principal Character Parts in Hayakawa Pictures
The Director and His Organization

Throughout our review of "Dream Street," an evening or so ago, we were repeatedly struck with the fact that, good picture though it is, speaking by and large, it misses sadly when put forth as a Griffith production.

Without being able to lay the blame for its inferiority as compared with the famous producer's foregoing offerings (several of which, by the way, have been the industry's greatest triumphs) entirely to any particular phase of the picture, such as the cast, continuity or general technique, we were constantly aware of errors in each and every department, so to speak, of the production. For instance, we continually sensed the absence of the Walthall, Harron and Gish interpretations of other days, not to mention a total lack of the exquisite sub-titles flawless photography and smoothly running scenario, which the name Griffith has heretofore insured.

Casting about for an explanation of the change, we found ourselves repeatedly returning to our starting point, the idea which had presented itself before the first reel had unwound before us. The master director is in his picture as before, but the incomparable minds with which his art has formerly been supported, the at-one-time well nigh infallible Griffith organization, was not present to smooth off the rough edges and tone down the noticeable exaggerations in this production.

There doesn't exist in our profession the man who is sufficient to meet all of the requirements of the perfect drama, any more than there exists such a one in any other line of endeavor. However, the co-operation of a staff like the one which for so long expended its best efforts under the Griffith banner, is capable of anything it attempts.

It is an admitted fact that we rarely appreciate the superior until its absence is made known. In a hundred little ways we recognize this difference in "Dream Street." It is to be greatly regretted.

F. R.

A Different Exchange

We understand that a two million dollar organization has been incorporated in New York for the distribution of films to those schools and churches who utilize the cinema as a part of their working programs. This opens a new field, and a consequent train of thought for our industry. Naturally those companies and individuals who turn out educational and religious subjects will welcome as a personal benefit the arrival of any concern that will facilitate the disposal of their products, and increase the returns on those products by distributing them through a channel which is in a position to reach, in all probability, a larger and certainly a more appropriate audience than can be found in the ordinary theatre.

So far, so good! But there is another angle of the affair also deserving of consideration. Will not many of our foremost producers of big, non-sectarian but spiritual dramas perceive possibilities for their own work if handled through a releasing organization of this kind? When one computes the number of religious and educational institutions today employing the bona fide photo-play in their progressions, it is discovered that, strange as it may seem, there is an opportunity open for someone or many to make legitimate fortunes attending to the wants and needs of these circles in the picture line.

Even the general statistics which we have collected on the subject are staggering, and we have scarcely scratched the crust. It gives us, as a rapidly developing industry, something to think about, anyway.

Youth and Us

Lule Warrenton, whom we understand to have been the first woman director of motion pictures, blew into the office a few days ago as peppily as ever with the gay announcement that her 58th birthday was in the process of celebration. Frankly, we could scarcely believe her figures, in view of the almost proverbial energy and capability which have marked her with unwitlable youth.

We were still meditating upon the marvels of our profession and the Golden State atmosphere when we bumped into California Truman on the boulevard. As everyone, at least every picture one knows, Miss Truman is another wonder of the ages. The first white girl child ever born in California more than seventy years ago, she displays in both her daily and screen life vitality that would be a credit to a high school girl. Verily, the members of our industry have in their art discovered the fount of youth eternal.
Film Capital Production Notes

NEW SINGLE REELERS

Comes the announcement by the Hollywood Motion Picture Corporation of this city, of its intention to produce series of single-reelers. These productions, the company states, will be produced in a way that will make them censor-proof. The company is now assembling its staff for the making of these productions. When completed, its personnel will be announced.

SECOND RUN STEWART PICTURE

The Quality Film Corporation is starting on its second production, with Roy Stewart as the star, assisted by Louise Lovely. Harry Reiver is the director and the story is a Northwestern, as yet unnamed.

R-D PRODUCTION ACTIVITIES

The R-D Film Corporation has secured the services of Alvin J. Neitz as director, who with his company is at Big Bear Lake shooting scenes for the forthcoming picture, which is in its second week of production. The R-D is the first of a series of six stories in which Jack Drum will play the lead, supported by Josie Sedgwick, J. B. Warner and Lew Meehan.

BARKER PICTURES SHORTLY

It is expected that within the next five weeks the Reginald Barker Productions will be launched in Hollywood. Distributing facilities will be announced shortly.

LATEST CHAPLIN COMEDY TITLED

"The Idle Class" has been chosen as the title for Charlie Chaplin's newest comedy, which is in its twentieth week of production.

EDWARD PEIL

Who plays Sway Wan in "Dream Street"

EDWARD KULL

Edward Kull is on location filming episodes for "The Terror Trail," the serial in which he is to appear starting next month. He will also have a role in the "Flying Fleet," the new series produced by the Vitagraph Corporation.

AT UNIVERSAL

Harry Carey has started work on "Partners," with Robert Thornby directing and Betty Ross Clark playing opposite the star. Gladys Walton has finished "Christine of the Young Heart" and will soon begin work on "The Girl Who Knew All About Men." The releasing agency has approved "I'm a Butler," the feature which serves Marie Prevost as her first starring vehicle. King Baggot is directing "From A. P. Youtz's" screen adaptation of the story by Percival Wilder. Edna Ferber's "Fanny Herself" is nearing completion and will be released.

AT VITAGRAPH

Earle Williams and company are still at the Lake Tahoe, where the timber section and wide views are affording material required for "Bring Him In," the production upon which Williams is working.

AT GOLDwyn

Tom Moore and his director, E. Mason Hopper, are using Will Rogers' riding ring at his Beverly Hills estate, to get equestrian scenes for "From the Ground Up," by Rupert Hughes.

AT REALART

The Wanda Hawley company, under the direction of Thomas N. Hodges, will go to Victorville for several days this week to make some of the concluding scenes for "Her Face Valued," directed by Percy Heath, based on the Saturday Evening Post story, "The Girls Who Paid Dividends," by Earl Derr Biggers.

Continued on Page 8
**Current Reviews**

**“BLACK ROSES”**

California

“Black Roses,” in which John Copley’s latest Susse Hayakawa starring release, is easily the most absorbing crook mystery drama that we have reviewed for some time. In the first place, the story contains happily proportioned and pertinently introduced, all of the elements required to produce the interest, sympathy, opposition, motives, etc., which alone justify a complicated plot and exaggerated action. Our foremost scenarists have long known that when these fundamentals are combined with cleverly tuned suspense and a half dozen unexpected plot turns, as is the case in this production, the resulting photoplay can scarcely escape proving fascinating to any audience, and we need only ask the thriving producer to learn that the cinema capable of fascinating to-day’s sophistication is invariably proclaimed a success through that most significant of channels, the box office.

Treating an honest Jay gardener who is “framed” with the murder of his employer and railroaded to prison after his bride has been stolen to safeguard the real criminals, the picture’s action progresses through the gardener’s escape, and his resultant battle of wits to regain his wife and bring his torturers to justice.

Colin Clive’s direction is excellent, as is the cutting, while we believe that E. Richard Schayer deserves credit for the already commended story and the highly intelligible scenario. The direction is rather noticeably, however. Several soft focus effects employed by the cinematographer are admirable works of art, while at other times the camera work is only ordinary.

In his customary fine form Hayakawa interprets Yoda, the gentle-hearted servant whom circumstances mold into a keen manipulator of fate and an outwitted daring plotter. Well as we know the rural American, we cannot lay claim to having ever before witnessed the portrayal of an Oriental “boob,” but he is accomplished beautifully in the first reels of this story by this very popular Japanese actor. Besides being a thief, this part of the starred character provides the original heart interest, which starts the story off and keeps it going. Hayakawa is equally good through out and is one of the spirits of his role only enhances its appeal.

Tauri Aoki could not have improved her work as is evidenced, demure little bride. The love scenes of these two are the utmost in refinement.

Myrtle Stedman offers us one of her always vivid and intelligent heavies in Blanche de Vore, a ruthless.adventuress, whose “conscience finally gives her up.” It is always a joy to watch Miss Stedman get about a part, which reminds us that some of the profession’s newer acquisitions would do well to pattern the older screen generations for grace andGeo.

De Vore’s partner in crime, “Monocle” Harry, is convincingly done by Henry Herbert, whose work in this line has been attracting much attention of late. Herbert’s tempo is beautifully even and his transitions are excellent.

Toyo Fujita is also exceptionally good as the third conspirator, Wong Pu, which part he handles with obvious understanding.

Andrew Robson, Harold Holland, Carrie Clark Wood and Carrie McHugh complete the cast, save for the actor who makes the striking but minor role of Friday Fred, a convict friend of Yoda. The name of this latter is unimportant.

To one of the cleverest little dramatic acts upon the screen today, a girl whose excellent supporting work has left her in a class by herself, the Realart company says, “be another of our ingenues, Miss McAvoy, for we admire your prospects,” and forthwith that organization hands her for her starring introduction a sleeky, program story containing an antiquated theme that does its level best to diminish the interest which the fan world has come to feel in the art of May McAvoy, best known for her flawless interpretation of Grizel in “Sentimental Tommy.” It is unthinkable that real individuality should be provided with nothing better in the story line than the same old “punk,” endured by all of the others apparently for the sake of a few blankly pretty and asininely skittish, little bleached babies who are capable of nothing more. The public, from constant watching, has almost begun to look upon these last as representative of the best in American girlhood. Enough! To proceed:

The picture in question, “A Private Scandal,” by Hector Turnbull, is just about the average in its line. Outside of a somehow hackneyed plot, decorated with the usual number of conventional remarks, etc., there is little about it to be objected to. We have in mind several young actresses whom it would suit to a tee, but its star deserved better material.

Taken altogether, the cast is the best thing about it. Technically the production is standard.

Jeanne Millette, a little war orphan, who takes the blame of her foster mother’s wrong doing to save the latter’s home, is the role assigned to Miss McAvoy. She takes every possible advantage of her action and succeeds in making her character live in spite of the odds.

Bruce Gordon does very little with Jerry Hayes, the stable boy with whom Jeanne falls in love. He loses someway the sympathy which he should have had.

Ralph Lewis and Kathryn Williams accomplish some clever team work as Mr. and Mrs. Philip Lawton, always self-satisfied, negligent husband, which he here enacts, Lewis has it over most of his contemporaries, and Miss Williams is excellent as the erring wife.

Lloyd Whitlock is quite interesting in the role of Crosby, the “friend” who carries on a liaison with Mrs. Hayakawa. Chester Franklin directed “A Private Scandal.”

**“DREAM STREET”**

Mission

D. W. Griffith’s latest production, “Dream Street,” had its Los Angeles premiere on Wednesday, when it opened at the Mission for an indefinite run. The drama was suggested by two of Thomas Burke’s “Limehouse Nights” stories, which have been poetically combined, with considerable original material, into a thriller of the slums. As we have mentioned elsewhere in this issue, “Dream Street,” although somewhat more than favorably with the average picture of the day, is not up to the Griffith standard either artistically or technically. Its characterizations, save for that of Swan Wan, the Chinese heavy, and Billie McPadden, a sympathetic weakling, are oftentimes exaggerated and incongruent. Billy Buzier’s photography backslides noticeably, and the cutting is incomprehensibly jumpy. At that, however, the play is at all times absorbing, largely due to its producers’ well handled suspense, and, in all probability, it will be unreservedly accepted by the ordinary audience, due to its high entertainment value.

Carroll Dempster heads the cast in the role of Gypsy Fair, a child of the slums, who supports her father by dancing in a third rate show. To him, and to his dreams, dreams of fair and flowing streets, Miss Dempster has combined the famous mannerisms of Lillian and Dorothy Gish in this part with an incongruous effect, so that a supposed street urchin should jump about, toe in, startle like a wild animal at the most unexpected moments, and playfully cawt otherwise. It is scarcer than the proverbial be-wildering gestures, which would hardly be excusable in a wild thing, are really detrimental to the nerves of those "out front.”

Ralph Graves, as the bartender, who comes forth with mad abandon, of which, by-the-way, we never judged him capable from his past work, which has been, we believe, without exception, of a dignified nature. “Spike” is primarily an earthy soul, radiating with conceit and striving to cover his appealing youth with a ridiculously “hard boiled” attitude, which Graves exaggerates to the limit. Only when the lad sees the true light and discards his more violent mannerisms does his action become natural. The part might have proven the opportunity of a lifetime had its interpreter held himself a little more in hand, but even so he proves his versatility by it. We can’t help marveling that the direction did not tone down this particular piece of work.

If Edward Peil were a Chinaman, he would have been the perfect beau-tifully complete role in Sway Wan, the diabolic heavy, whose dreams have become evil in the sordid street; but Mr. Peil is not Oriental, and his characterization all the more remarkable.

Another exceptionally well cast and played part is accomplished by Charles Mack, who enacts Billy’s “cowardly but devoted brother. The plot hinges up this character’s development. If, as we have (Continued on Page 18).
Where to Find People You Know

METRO SIGNS ALICE TERRY

Alice Terry has completed the principal feminine role in Rex Ingram's Metro production, "The Conquering Power," and has been signed by Metro to play the lead in a new picture soon to be filmed. Announcement of the title and character will be made shortly.

SYLVIA ASHTON IN BAKER'S METRO FILM

Sylvia Ashton has been selected by George D. Baker for a part in "Garments of Truth," his second production to be filmed by S-L Pictures. Miss Ashton has recently appeared in several Lasky productions.

BEAUTY CONTEST WINNER IN ACOORD SERIES

Joey McCreery has been selected by Edward Laemmle to play opposite Art Acoord in the western star's forthcoming series of short-reel Universal action-dramas. Miss McCreery's first work with the star will be in "The Cowpuncher's Comeback," which Edward Laemmle is now preparing to film.

SCREEN PLAYERS IN STAGE PLAY

Among those rehearsing a new play by Victor Mapes for a forthcoming presentation at the Little Theatre are Neely Edwards, Russell Simpson, Kathleen Kirkham, Lincoln Stedman and Olga Gray.

JACK CUNNINGHAM ON "U" SCENARIO STAFF

Jack Cunningham, recently scenario writer for Robertson-Cole, has been added to the scenario staff at Universal City. Several scripts for forthcoming Universal productions have been assigned him and he will also write original material.

PRIOR CAST FOR BAKER PRODUCTION

Herbert Prior has been chosen for an important part in "Garments of Truth." George D. Baker's second production to be filmed by S-L Pictures for Metro.

VEILLER TO DIRECT LYTELL

Bayard Veiller, who has just completed his second production for Metro, "There Are No Villains," has been selected to direct Bert Lytell in a special picture to be started within a month.

THOMAS JEFFERSON IN "JUNK"

Thomas Jefferson has been cast for an important role in Bert Lytell's new Metro picture, "Junk," now being filmed.

AGNES AYRES AND JACK HOLT

Agnes Ayres and Jack Holt have been signed as stars by Lasky.

CLYDE FILLMORE PLAYS MARIE PREVOST

Clyde Fillmore plays opposite Marie Prevost in "The Butterfly." Molly Malone and Mary Philbin support Hoot Gibson in "The Sheriff of Cincabur.

EILEEN HUME ADDS TO "JUNK"

Eileen Hume has been added to the cast of "Junk," the forthcoming Lytell-Metro production.

LAURA LA VARNIE IS TARA

Laura La Varnie is to play one of the mothers in Tom Moore's newest Goldwyn pictures, "The Man With Two Mothers."

DORIS PAWN IN NEXT BUTLER PICTURE

Doris Pown, who is playing opposite David Butler in "Pardon My French," has been selected for a role in Mr. Butler's new picture, which will be in production shortly.

Who's Where on Los Angeles Screens

CALIFORNIA

Messmore Kendall presents Vivian Martin in "PARDON MY FRENCH" Directed by Sidney Olcott

CAST

Polly—Vivian Martin
Bunny—George Spink
J. Hawker—Thomas Meegan
Mrs. Hawker—Nadine Beresford
Zeke Hawker—Ralph Yeasly
Countess Carstairs—Grace Stidiford
Marquis de Voil—Walter McEwen
Macullee de Mustang—Wallace Ray

GRAUMAN'S

Jesse L. Lasky presents Janet Gaynor in "TOO MUCH SPEED" Story and scenario by Byron Morgan. Directed by Frank Urson

CAST

Dusty Rhodes—Wallace Reid
Virginia MacMurran—Agnes Ayres
Pat MacMurray—Theodore Roberts
Tyler Heilis—Jack Richardson
Jimmy Rodman—Lucien Littlefield
"Howdy" Zeeker—Guy Oliver
Billy Dawson—Harry Johnson
Hawks—Jack Herbert

SCREEN NEST OF ORIOLOS

What They Are Doing and Where to Find Them

By Ernest Butterworth

Harry Coleman, Joe Miller and L. P. Bogardus are with Bill Duncan at Vitagraph. Mrs. Rhodes has just finished with Hamilton White at the Gooden Studios. Laura Mock has been engaged to play an important part with Priscilla Dean at Universal. Ella Davenport is on her fourth week at Goldwyn with Frank Lloyd in "The Man From Lost River." Harry Smith has been re-engaged for Jimmy Aubrey's next picture at Vitagraph. Lule Warren is to appear in "Beauty," a Russian character. Harry Edmondson has just finished a part with Bill Russell at Fox.

Kelly Frey is in her third week with Stuart Paton in "Conflict," at the "U." Clyde McCoy has just completed work with Douglas Fairbanks, and has been signed to play a prominent role in the film "Play." Vera Jewell has been appearing with Bert Lytell in his latest Metro picture. Jack Cosgrave is playing a minister for Metro.

Ferdinand Galvez recently completed a part for Director Granville at Laguna Beach. Lydia Veamans Titus has just finished a part with Tom Moore in "The Desperate Chance," and has been engaged to play an important role with Shirley Mason at Fox. Doing the Irish again, Lydia? C. L. Davidson has returned from Keen's Camp, where he has been locationing with Tom Santschi.

Irene Gedeman, an old timer from New York, is going into pictures. Janet M. Sully was married on June 1st to Charles J. Maguire. Mr. Maguire was formerly manager of the Hup in New York. Lots of good luck is the wish of Screen N. 112.

Dick Cummings is "judging um" for Breezy Eason at the "U." Don't rub it in, Dick! Eva Thatcher has just returned from the East, where she visited her mother, who has suffered a stroke of paralysis. Olah Norma recently finished a part with Gatsby Walton in "Christine of the Young Heart," and has been signed to play a part with Priscilla Dean.

Ernest Butterworth and Harry DeVere, who were co-directing House and Carson for Blazon Film Company, have both severed their connections with that firm and are soon to commence a series of Riverel Mounted Police stories. The continuity of the first will be completed in a few days.

Margaret Cullington and the Women's Auxiliary are working very hard on pre-productions for the approaching carnival. All Orios are expected to get in touch with Miss Cullington in an attempt to make this big task lighter.

Screen Nest N. 112 meets on Monday next, when the usual cast and dance will take place. The Amusement Committee has promised to go one better, and several good acts are promised. All Orios are expected to get busy to find a new member for next initiation.

Tote Duerow has just finished another Indian part in "the White Horseman" at Universal.

Bill O'Brien, Blacky Roberts and Fred Gamble have just finished with Douglas Fairbanks.

Mostly Collings has returned from Hunt- (Continued on Page 14)
**Pickups By the Staff**

**GUY BATES POST SCREEN STAR**

The famous play, "Omar, the Tent-maker," is to be screened with its original star, Guy Bates, Post, in the title role. James Young will direct and the author, Richard Walton Tully, will supervise production.

**HELEN KESLER**

Playing leads with Jimmy Aubrey.

**STUDIO EXECUTIVE ON VACATION**

H. E. Edington, assistant to Abraham Lehr, Goldwyn vice-president in charge of production, and Mrs. Edington, are taking a vacation, moving through the northern part of California. They will be gone two weeks.

**CONTRACTS EXPIRE FOR TWO UNIVERSAL STARS**

Carmel Myers' contract with Universal has expired and she is expected shortly to affiliate with another concern. The same is true of Edith Roberts, who has completed her contract with the same company.

**MILDRED DAVIS, HOSTESS TO WRITER**

Perley Poore Sheehan, the author, and Mrs. Sheehan, were luncheon guests this week of Mildred Davis at the Roach Studios. Mr. Sheehan's latest story, "The Curse," will be produced presently by Lon Chaney.

**PROJECTION ROOM SHOWING OF MORENO PICTURE**

Antonio Moreno and his director Chester Bennett entertained in the Vitagraph projection room, where Moreno's latest picture, "The Secret of the Hills," was shown for professional inspection.

Mildred Davis has presented a new home in Hollywood to her parents as a wedding anniversary gift.

**The cast of the forthcoming Oliver Morose production, "Slippy McGee," is still locationing at Natchez, Miss.**

**COMEDY HEAD HERE**

Jack Cohn, originator of the Hallroom Boys characters on the screen, will arrive in California presently to confer with his brother, Harry Cohn, who produces the comedies, on several of the forthcoming stories of the series.

He will also, while here, superintend with Louis Lewyn the making of special feature subjects for Screen Snapshots, of which he and Mr. Lewyn are co-producers.

**CLAYTON HAMILTON RE-SIGNS**

Clayton Hamilton, former Columbia University professor, has renewed his contract with the Goldwyn Pictures Corporation for another year.

**DOCKSTADER QUEST AT ROACH STUDIO**

Jean Havez, recently added to Harold Lloyd's scenario staff, was studio host recently to Lew Dockstader, who is here at the Orpheum. Mr. Havez was previously associated with the minstrel, writing his librettos.

**CHANGES IN UNIVERSAL PUBLICITY DEPARTMENT**

With the appointment by Irving G. Thalberg, general manager of Universal City, of Malcolm S. Boylan as director of publicity, the department is being reorganized to function along the lines of a metropolitan newspaper.

Boylan fills the vacancy caused by the resignation of Charles L. Hertzman, while Harold H. Hurley and Lester Levy have been engaged as assistants in the department.

**ACTORS VACATIONING AT CATALINA**

Richard Dix and David Winter, having completed their parts in "The Poverty of Riches," a Reginald Barker production, have departed for a vacation at Catalina.

**TO MAKE EDUCATIONAL FILMS HERE**

Benjamin B. Hampton advocated, in a recent address before the Los Angeles Commercial Board, that commercial and industrial organizations of Los Angeles collaborate in a campaign for bringing here the makers of films for schools, colleges and churches.

**FILM STAR IN RENO RODEO**

Viola Dana has been chosen queen of a forthcoming rodeo to be held in Reno, Nev. While there, she will be the guest of the Chamber of Commerce.

**Vivian Martin will be seen at the California Theater the week of June 26th in her second Measmore Kendall production, "Pardon My French."**

James A. Marcus is keeping busy these days, as his duties as the business manager for R. A. Walsh Productions, besides which he plays "Hobbs" in Mary Pickford's "Little Lord Fauntleroy."

Sylvia Breamer, appearing in "A Poor Relation," will Rogers' last picture for Goldwyn, has left for New York for a visit.

William S. Smith, General Manager of Western Vitagraph, has returned to the Hollywood lot after a brief vacation.

**BULLETIN ACTORS EQUITY ASSOCIATION**

The offices has collected $855.00 for Equity members since April 1st, 1921.

The Executive Committee, as well as the members of the Actors' Equity Association present at the meeting June 1st, are on record as being opposed to a motion picture production starring or featuring Clara Smith Hamon.

On June 1st it was announced at the meeting that until further notice, no commission for the pictures would be charged on daily salary under $20.00 or on weekly salary under $100.00. On all other engagements, Equity charges 5%—in no case for a period over five weeks.

The State Executive Committee of the American Legion, on Saturday, June 11th, passed a resolution which will go a long way toward getting the National Committee to endorse similar resolutions that will cover the entire country. Meanwhile the Actors' Equity Association is handling a bill in Congress advocating a 60% ad valorem duty at port of entry on American cost of production, which will be placed imported films on a fair competitive basis with our American production.

The "Building of an Empire" will be staged for the Burbank Memorial Association Sunday, July 3rd. An arena with seats for 25,000 has been erected. A whole town is being built to house this spectacle. All Equity members, particularly men, are requested to help, as Equity will participate in the proceeds of this day. Phone Mr. Jack Connelly or Mr. Frank Newberg at this office.

All former members of the Actors' Association who have not as yet signed A. E. A. application blanks, should do so before July 1st, in order to take advantage of the $5.00 initiation that has already been paid for them by the Actors' Association.

We, this month, are able to announce the first one of the stores to come into the 10% fold. In New York, Sterns Bros. and others have for a long time allowed Equity members a 10% discount on all goods bought at their store. Now for Los Angeles. The Peggy Rose Shop at 6647 Hollywood Boulevard, will allow all Equity members in good standing, a discount of 10%; simply show your Equity card or receipt.

Two performances of the Equity Show in New York, played to $49,000.

Do you know that the total membership of Equity is close to 20,000? Do you know that Equity maintains a legal department for its members? If you haven't received your copy of Equity, you can get one at the office.

**INGRAM IN NEW YORK**

Rex Ingram, having completed the filming of "The Conquering Power," his newest Metro production, has departed for New York, where he expects to remain for several weeks.

**BEBE DANIELS HOSTESS**

Bebe Daniels, Realart star, recently entertained Fannie Heaslip Lea, well-known magazine writer, at the Studio.

**SANTSCHI TO WRITE OWN STORY**

The next of Tom Santschi's outdoor stories will be one written by himself. The star has recently completed three scenarios, one of which is a sea story.

---

**THE DIGEST OF THE MOTION PICTURE INDUSTRY**
Production Notes

(Continued from Page 4)

IRVING M. LESSER DUE HOME

Having spent three months in New York City, Irving M. Lesser will return to Los Angeles within a few days and will make the trip via the important exchange centers throughout the East and middle West. While in the East Mr. Lesser arranged the season's business for the Western Pictures Exploitation Company, of which he is general manager.

Among film products that Mr. Lesser has arranged distribution for, is David Butler's series of feature pictures.

THIRD PICTURE FINISHED

Tom Santschi and his company have returned from San Jacinto Mountain locations and have shot the remaining interiors at the Williams Studio for "Mother O'Dreams," the third picture of the new series, while Cyrus J. Williams is producing for Parke. The fourth, as yet unnamed, will be started this week.

NEW HOLUBAR PICTURE

Allen Holubar, producer of "Man, Woman, Marriage," has completed the script for his second independent production for First National release and will soon start shooting.

The story is Holubar's adaptation of a well-known magazine story and will be a six-reeler.

Dorothy Phillips, star of Allen Holubar productions, will play the stellar role.

NEILAN SHOOTING BOAT SCENES

Marshall Neilan recently used the steamer Yale, running between Los Angeles and San Francisco, as a floating studio for scenes in the production of his new First National picture, "Bits of Life."

Among those who made the trip were Mr. Neilan, Hugh Wiley, Lon Chaney, Anna May Wong, Teddy Sampson, Lucita Squier, David Kesson, William Linahan, Bob Landers, James Flood and Ray June.

CHILD PICTURE FINISHED

Milbarn Morante has completed his latest five-reel production, "One Empty Shell," a drama featuring Baby Virginia Morante, and is now preparing for the production of the second of the series of eight which he is to make under a contract arranged by his business representatives, White and Goodman.

FIRST NATIONAL HEAD HERE

Robert Lieber, president of Associated First National, arrived in Los Angeles.

Mr. Lieber will spend the succeeding week in conference with John E. McCormick, western representative of First National, and independent producers releasing through Associated First National.

Harry Burns is busy cutting "The Monkey Ball Hop" and "The Monkey Schoolmaster," his recent animal comedies.

NICE, FRANCE, TO BE PRODUCING CENTER

A film-producing center is being constructed outside of Nice, France, by Rene Navarro, Paris film star, who is behind the project.

VIOLETA VON BACH

Formerly of the Wein and Zagreb Imperial Theatres, who has recently arrived here from Jugo-Slavia to enter pictures.

HER OWN PRODUCTIONS

Irene Tama has finished her starring vehicle, "Determination," and expects ere long to have her own producing company here in Los Angeles.

JULY PREVIEW OF KERN'S "UNFOLDMENT"

George H. Kern expects to have his "Unfoldment" cut, titled and ready for its Los Angeles preview July 4th.


Katherine MacDonald, starring in "Peachie," and her company have returned from Santa Barbara and Montecito, where exteriors have been filmed for her new production.

The BORDER FEATURE FILM CORPORATION of Bisbee, Arizona, has just completed a sunlight stage which will accommodate four companies.

AT THE ROACH STUDIOS

Harold Lloyd is progressing on his forthcoming comedy, "The Sky In The Limit."

Harry "Snub" Pollard is at work on his nineteenth, entitled "Fifteen Minutes," which Charles Parrott is directing. Marie Mosquini plays opposite the star.

AT LASKY'S

Jack Holt, recently elevated to stardom, is to begin work approximately the middle of July on his first stellar vehicle, which it is understood will be "Tall Timber," by James A. D. Scher.

Agnes Ayres will shortly return to Hollywood and it is planned to start her first star picture about the first of August.

Thomas Meighan will arrive in July and will probably start in August some time on "A Prince There Was," George Cohan's dramatic success.

Wallace Reid is completing his work as co-star with Elsie Ferguson in "Peter Ibbetson," a George Fitzmaurice production, in New York.

Penhryn Stanlaw starts presently on Betty Compson's second star picture, "The Woman in the Case," by Clyde Fitch. Will Carleton has been signed as leading man.

Ethel Clayton is completing "Her Own Money," under the direction of Joseph Hen- any, and when this is finished, she will be- gin work upon Clare Beranger's original picture "Exit the Vamp."

Nellie Peck Saunders is cast in Oliver Morose's "Slippy McGee."

Les Bates is playing the father in "By Right of Birth" at Trinity Auditorium.

Lawrence Underwood has been engaged by the Sunflower Pictures Corp. to direct their first production.

A. Bodo and Tom Regan have finished directing their second comedy for the Italian-American Film Corporation, and will start presently on their third production.

Chas. Force, who has been locationing at Natchez, Miss., with the "Slippy McGee" company, under the direction of Mr. War- ton, expects to return to Los Angeles in a few days.

PAULINE FREDERICK GIVES BENEFIT PERFORMANCE

Pauline Frederick will give a benefit performance for a local orthopedic hospital for crippled children. Will Rogers and other screen star will participate.

Clark Comstock has been re-engaged to play another character heavy with Tom Santschi.

Bessie Love and her mother are on a vacation trip to Miss Love's father's ranch near Bakersfield.

Charles Ray and Norma Talmadge were the winners of a beauty contest just held by a Duluth, Minn., newspaper.

SCHLANK'S STUDIO COSTUMERS

FOR RENT OR SALE

$75,000 worth of the most exclusive and fashionable apparel in the West, including Evening Gowns, Wraps, Street and Afternoon Dresses, Suits, Riding Habits, Boots, Millinery and Furs at your disposal.

MATT SILVERSTEIN, Prop.
1570 Sunset Blvd., Los Angeles
Phone 556-730
CAMERA!

SCENARIO DEPARTMENT

WYCLEF A. HILL
President, The Photoplaywrights' League of America.

PROCESS OF DEDUCTION

Chapter VI

We have now come to the point in the construction of our skeleton plot, where it is necessary to establish the manner in which we are going to handle the climax. The girl's father has arrived on the scene with a rescue party. Just as the prospec-
tor returns from across the river we discover that the old man has already lo-
eated the young aviator, and has again threatened his life if the girl is not found. Naturally the young aviator, not being the hero of our story, will show a cowardly nature and cringe at the threats of the old man. Just now the prospector comes on the scene.

Wait just a minute! How are we going to keep the white girl and the Indian maiden from the cabin window across the river? There is one way in which we can accomplish this, and that is to assume that there is only one canoe, and that the prospector uses that in crossing.

Now we are going to have to do some thinking to prevent our story from losing speed here, and to avoid a weak climax. Let us assume that the old man is persuaded by the prospector to give the boy twelve hours in which to search for the girl. As a matter of fact, it might be that he wishes to have this length of time in which to bat-
tle his own selfish inclination and to bring himself to the point of making the sacrifice.

We must have something happen during the twelve hours which will afford some interesting and exciting action. We must also bring about a situation of some kind in which we can give both the prospector and the aviator a chance to demonstrate their comparative merits and to give the girl a chance to decide in favor of the prospector, if we are going to have him sacrifice the girl and then win her back. There are two ways of ending this story. One of them is to have the prospector sacrifice the girl and to have the aviator carry her in com-
munion with nature. This is the way we would finish it if we were writing it for Mitchell Llewellyn, or Sayay Hayakawa, in which case, of course, we would play our prospector as an East Indian or a halfbreed. The other way is to have him make the sacrifice and then to have the girl capitate to him. It would, of course, be fatal to have him win the girl in any other way. The reason for this is that it would weaken his character, and make a villain of him.

We have decided to have him sacrifice the girl and then win her back by fair means, and not by a further crossing of the river.

How are we going to do this?

Let us assume that as night comes on, a storm blows up. We must bear in mind that our whole party is camping in a very narrow canyon, and that a cloud-burst might well the already rapid current of the river to the point where there is danger of drown-
ing some of the girls. This storm will give us a chance for some good photographic effects. We can assume that the entire party of men are camped in the prospector's cabin, and as the wind blows, and lightning flashes are followed by a ter-
rific downpour of water, we can get some good shots from the cabin window across the river.

We can also heighten the dramatic in-
terest here, by having our prospector reg-
ister his concern for the safety of the girl across the river, and resolve to immedi-
ately restore her to her father. By this
crripled that an attempt on his part to save
the girl, would result in sure death. The
aviator proves to be a craven coward. The
prospector dives in and saves the girl, at
the great risk of his life.

After having been delivered into the arms of his father and returning with the party to the prospector's cabin, we can have a pretty scene in which the girl shows her gratitude to the brave prospector, for the risk of his life in saving her.

We can have a few more scenes which presumably occur the next morning in which the girl plainly shows her preference for the brave young prospector, and it is decided that he shall accompany the party back to civilization.

In the next chapter, we are going to pick up one or two angles of the plot which we have constructed here, and see if we can-
not knit it together a little more closely and build it up somewhat.

STORIES WANTED

We have a very urgent call for a half-
dozen of Western Mounted Police stories, for Irving Cummings, as well as one or two five-reeler of the same description. Another out of town company is in the market for several one-reelers in the North Woods. These last do not need to be of the Mounted Police.

The Novo Syndicate, which has just bought all its stories for the League for Glady's Brockwell, and which is going to start work shortly at the Louis Mayer Stu-
dios, will be in the market for three more stock dramas.

The Moranti Productions, producing at the Balboa Studios, at Long Beach, will shortly be in the market for another five reel western, featuring George Cheshire.

We are looking for a strong plot in five reels for the Priscilla Dean type. This story should be for Miss Dean, however.

Willis and Ingalls have called on us for a big society drama, containing an all-star cast, with a terrific punch and one which will make a six or seven reel special feature. Please mention this department of Camera when submitting this material.

W. A. H.

GETTING ACQUAINTED WITH INTERESTING PEOPLE

Henry J. Hebert

The well-known screen heavy, Henry J. Hebert, has not spent his entire dramatic career upon the silver sheet. Before he be-
came a screen favorite he spent several years on the legitimate stage supporting Robert Hilliard, Cyril Scott, Jane Cowl, and David Belasco. With the latter he spent three consecutive seasons. His last engage-
ment was with Edwin Breeze in "The Mas-
ter Mind."

Staring his film career with the Reliance in New York City, Hebert later came West with William Farnum to establish the Fox studio spot for Miss Dean. He has since played all of Mr. Farnum's heavies for two years. Later he returned East for six pic-
tures with Paramount, but the beautiful Miss Dean was so compelling, that he returned for another year with Fox, appearing with Farnum once more in "Bad Men." He was employed as "Monocle" Harry in "Black Roses" at the California, a somewhat different heavy.

This very active artist is at present play-
ing in "Imagination," supporting Robert Bosworth.

Did you get that call? Players Telephone Exchange

1729½ Highland Ave. Hours: 8 to 9 p.m.; Sundays, 5 to 7 p.m.
Phones 578946 578947

“The Digest of the Motion Picture Industry”
## Pulse of the Studios

<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>CAMERAMAN</th>
<th>ASS'T DIRECT</th>
<th>SCENARIST</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>W. Worley</td>
<td>J. McNichols</td>
<td>R. H. Marquand</td>
<td>J. Warner</td>
<td></td>
<td></td>
<td>4th Week</td>
</tr>
<tr>
<td>APACHE TRAIL PROD'NS.</td>
<td>Globe, Ariz.</td>
<td>W. A. Tobias</td>
<td></td>
<td></td>
<td></td>
<td>Glendale, Calif. 902</td>
</tr>
<tr>
<td>A. D. Scott</td>
<td>J. B. Warner</td>
<td>V. I. Ackland</td>
<td>L. Meehan</td>
<td>Staff</td>
<td></td>
<td>2-Reel Westerns</td>
</tr>
<tr>
<td>A. Gilliam</td>
<td>Jimmie Adams</td>
<td>J. E. Lockwood</td>
<td>J. M. Davy</td>
<td></td>
<td></td>
<td>1-Reel Comedy</td>
</tr>
<tr>
<td>BALBOA STUDIO</td>
<td>E. Long Beach</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Main 175</td>
</tr>
<tr>
<td>Alvin J. Neitz</td>
<td>Jack Drum</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>604 1 North Mounted Police, Preparing</td>
</tr>
<tr>
<td>BELASCO STUDIOS</td>
<td>Wilbur Lawler, Casting.</td>
<td>833 Market St.</td>
<td>San Francisco, Cal.</td>
<td></td>
<td></td>
<td>Douglass 6588</td>
</tr>
<tr>
<td>F. MacQuarrie</td>
<td>ALB-Star</td>
<td>Jack Crocker</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BERWILLA STUDIOS</td>
<td>Santa Monica Blvd.</td>
<td>Ben Wilson, Gen. Mgr. and Casting.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 157</td>
</tr>
<tr>
<td>R. Clay</td>
<td>Duke Wore</td>
<td>Jack East</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BLAZON PROD'NS.</td>
<td>C. V. Wees, Gen. Mgr.</td>
<td>Keen's Camp.</td>
<td></td>
<td></td>
<td></td>
<td>Hemet 8899</td>
</tr>
<tr>
<td>Harry DeVere</td>
<td>House-Carr</td>
<td>I. B. Stillman</td>
<td></td>
<td></td>
<td></td>
<td>1st Week</td>
</tr>
<tr>
<td>BLUE RIBBON COMEDIES</td>
<td>Geo. Cleethorpe, Casting.</td>
<td>1438 Gower St.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 2563</td>
</tr>
<tr>
<td>H. E. Hageman</td>
<td>Arthur Adams</td>
<td>E. G. Seal</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BORDEN BOSSWORTH</td>
<td>Inc. Studio.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>West 62</td>
</tr>
<tr>
<td>Rowland Lee</td>
<td>Lomawop</td>
<td>J. G. Taylor</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRUCE CARTER PROD’NS.</td>
<td>Montague Studios.</td>
<td>Arnold Aldrich, Casting.</td>
<td>San Francisco.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bruce Carter</td>
<td>All Star</td>
<td>Harry Bartenburg</td>
<td>Arnold Aldrich</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>H. E. Hageman</td>
<td>Duke Wore</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. L. CHESTER PROD’NS.</td>
<td>R. Bandini, Gen. Mgr.</td>
<td>1438 Gower St.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 2563</td>
</tr>
<tr>
<td>Harry Williams</td>
<td>All Star</td>
<td>Buddy Sears</td>
<td></td>
<td></td>
<td></td>
<td>5th Week</td>
</tr>
<tr>
<td>CHRISTIE COMEDIES</td>
<td>Edward Harris, Casting.</td>
<td>6101 Sunset St.</td>
<td>C. H. Christie, Gen. Mgr.</td>
<td></td>
<td></td>
<td>Holly 3100</td>
</tr>
<tr>
<td>Beaudine</td>
<td>All Star</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CLEVER COMEDIES</td>
<td>Webster Cussin, Casting.</td>
<td>6040 Sunset Blvd.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 885</td>
</tr>
<tr>
<td>Cullen</td>
<td>All Star</td>
<td>Ray Reid</td>
<td></td>
<td></td>
<td></td>
<td>1st Week</td>
</tr>
<tr>
<td>D. &amp; M. PRODUCTIONS</td>
<td>Denver Dixon, Casting.</td>
<td>1333 Coronado Ave., East Long Beach</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cusick</td>
<td>All Star</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FOX STUDIO</td>
<td>C. A. Bird, Casting.</td>
<td>N. Western Ave.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 3000</td>
</tr>
<tr>
<td>P. J. Flynn</td>
<td>Marshall</td>
<td>Tony Moore</td>
<td></td>
<td></td>
<td></td>
<td>1st Week</td>
</tr>
<tr>
<td>McColl</td>
<td>Moore</td>
<td>610 Western Ave.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. L. CHAMBERLAIN, A. St.</td>
<td>R. Bandini, Gen. Mgr.</td>
<td>1438 Gower St.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 3000</td>
</tr>
<tr>
<td>C. L. CHESTER PROD’NS.</td>
<td>R. Bandini, Gen. Mgr.</td>
<td>1438 Gower St.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 2563</td>
</tr>
<tr>
<td>Harry Williams</td>
<td>All Star</td>
<td>Buddy Sears</td>
<td></td>
<td></td>
<td></td>
<td>5th Week</td>
</tr>
<tr>
<td>CHRISTIE COMEDIES</td>
<td>Edward Harris, Casting.</td>
<td>6101 Sunset St.</td>
<td>C. H. Christie, Gen. Mgr.</td>
<td></td>
<td></td>
<td>Holly 3100</td>
</tr>
<tr>
<td>Beaudine</td>
<td>All Star</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CLEVER COMEDIES</td>
<td>Webster Cussin, Casting.</td>
<td>6040 Sunset Blvd.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 885</td>
</tr>
<tr>
<td>Cullen</td>
<td>All Star</td>
<td>Ray Reid</td>
<td></td>
<td></td>
<td></td>
<td>1st Week</td>
</tr>
<tr>
<td>D. &amp; M. PRODUCTIONS</td>
<td>Denver Dixon, Casting.</td>
<td>1333 Coronado Ave., East Long Beach</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cusick</td>
<td>All Star</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FOX STUDIO</td>
<td>C. A. Bird, Casting.</td>
<td>N. Western Ave.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 3000</td>
</tr>
<tr>
<td>P. J. Flynn</td>
<td>Marshall</td>
<td>Tony Moore</td>
<td></td>
<td></td>
<td></td>
<td>1st Week</td>
</tr>
<tr>
<td>McColl</td>
<td>Moore</td>
<td>610 Western Ave.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

### For Sale: Bradley Rental Studios

925 South Grand Ave.

These Studios, carrying a complete line of furniture and all furnishings necessary to the making of pictures will be sold to the highest bidder.
CAMERA!

“The Digest of the Motion Picture Industry”

Page Eleven

DIRECTOR | STAR | CAMERAMAN | ASS'T DIRECT. | SCENARIOT | TYPE | PROGRESS
--- | --- | --- | --- | --- | --- | ---
GREAT WESTERN PRODUCING CO. | Lillian Valentine, Casting. 6100 Sunset Blvd. | Holly | 96
Robert Hill | Elmo Lincoln | Ash-May | Chas. Lenear | Hill-Valentine | "Adventures of Tarzan" | 11th Episode

HAMILTON-WHITE PRODS. | Wm. Weaver Rarity, Prod’n Mgr. 4534 Sunset | H. 2948 | Pay
Ham Hamilton | Al McClain | Warrington | Mayo | 12-Ref Comedies | 2d Week

L. E. Wall | De Ette | Fred | Joe Bedell | Staff | 12-Ref Comedy | Schedule

HOLLYWOOD STUDIOS. | R. D. Saunders, Casting. 6642 Santa Monica Blvd. | Holly | 1431 | | | 
Ferdinand Earle | Frederick Ward | George Renolet | Kelly | Earl | "The Rubaiyat" | 1st Starting

INCE, THOS. H., STUDIOS. | Culver City. Clark Thomas, Gen. Mgr. Horace Williams, Casting, West 62 | | | | | 
John Way | Lamb’t Hillier | All-Star | Harry Sharp | Scott Ink | Bradley King | "Half The Woman" | Cutting

Irv. Cummings | Irv. Cummings | Wm. Thorneby | Leslie Adams | Sinclair-Loring | (N. W. Mounted Police | 5th Week

ITALIAN-AMERICAN FILM CORP. | Alexander Bodo, Casting. 403 Douglas Bldg. | 62580 | | | | 
Bode-Ragan | Cumma-Wills | C. De Ruo | J. Hafit | Staff | 12-Ref Comedy | Schedule

JACK WHITE PROD. | 4534 Sunset. | Holly | 2948 | | | 
White | All-Star | Powers | Davis | Mayo | 12-Ref Comedies | 2d Week

LASKY STUDIOS. | L. M. Goodstadt, Casting. 15 20 Vine St. Fred Klay, Gen. Mgr. 2400 | | | | | 
Shm Wood | Wm. de Mille | Geo. Medford | Cecile de Mille | James Crane | Ken铭 | "The Shalamar" | Drama

LEONG BUT JUNG PRODS. | James B. Leong, Gen. Mgr. and Casting. 753 S. Boyle Ave. Boyle | 3070 | | | | 
Franc Grandson | Lady Ten Mcl | Ross Fisher | Dick Sherer | Johnsen | "Lotus Blossom" | 2d Week

LONE STAR FILM PRODV’NS CO. | 1745 Allexandro. W. J. Forrester, Pres. | 54109 | | | | 
Harry Wulce | "Fanger Bill" | Walter Bell | W. J. Miller | H. Wulce | 12-Ref Western | Cutting

MEYER, LOUIS B. STUDIOS, 3800 Mission Rd. Individual Casting. | Lincoln | 2120 | | | | 
Edwin Carewe | John Snow | Theo. Wharton | Alita Stewart | Robert Kerrie | "A Question of Honor" | Finished

Maxwell Karger | Rex Ingram | Geo. Baker | D. Fitzgerald | B. Veiler | "The Conquering Power" | Finished

MONTAGUE STUDIOS. | Chas. L. Fallon, Casting. San Francisco, Cal. | | | | | 
Max Robert | H. J. Edwards | Will Hryer | Jack McHenry | Max Robert | Comedies | 1st Week

MOROSCO PRODUCTIONS. | W. Ruggles, Casting. Mayer Studio. | Lincoln | 2120 | | | 
Wendy Williams-Lubin | Gordon | "Silent McCoy" | Russell | On Location

NOVO PRODUCTIONS. | R. A. Glasgow, Gen Mgr. 9800 Mission Road. | Lincoln | 2120 | | | 
Phil Rosen | Fredbrook | Sol Polito | Jack Clanton | "The Guitarist" | Society Drama | Finishing

PAUL GERSON STUDIO. | Tenny Wright, Casting. 333 Tenth St., San Francisco, Cal. | | | | | 
Tenny Wright | All-Star | Hollister | F. Glassy | Jack Clanton | "Wife’s Double Cross" | Finished

C. E. Reynolds | Chardon Milla | Marqius A. Kent | "Bennie and the Band" | Comedies | Schedule

PICKFORD, MARY, CO. | Bennie Ziedman, Mgr. Al Werker, Casting. Brunton Studio. 4080 | | | | | 
Cree-Pickford | Mary Pickford | "Little Lord Fauntleroy" | Al Werker | "Little Lord Fauntleroy" | 4th Week

Kern | All-Star | Hal Mohr | Kern | Kern | The Last Days of Pompeii | Preparing

RAY, CHAS. PRODUC., INC. | 1425 Fleming St. C. Van Deroef, Casting. R. Willis, Gen. Mgr. H4211 | | | | | 
Charles Ray | Ray | Harry-Turner | C. Van Deroef | Al Ray | "Two Minutes to Go" | 5th Week

Alvin J. Neitz | Jack Herren | Eddie Blake | Morris Hughes | Neitz | NW Mounted Police | 1st Week

REAL ART STUDIO. | Miss Halley, Casting. 201 N. Occidental. Frank E. Garbutt, Mgr. Wilshire 255 | | | | | 
M. Campbell | Thos. Heffron | Joe Ronny | Hal Mon | Kern | The Last Days of Pompeii | Preparing

ROTHACKER-ALLER Phone Holly 6065 | Or Holly 6066 | | | | | 
5515 Melrose Ave.—Between Roberts & Cole and Brunton Studios | Phone Office Regarding Laboratory Work
<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>CAMERAMAN</th>
<th>ASS'T DIRECT.</th>
<th>SCENARIST</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>HAL E. ROACH STUDIO, Culver City,</td>
<td>Nora Ely Casting, Warren Doane, Mgr.</td>
<td>West 3730</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>P. Newmeyer</td>
<td>Charlie Parrott Bob Kerr</td>
<td>Harold Lloyd Snub Pollard Eddie Roland</td>
<td>Walter Mundin Robb Doran Jack Roach Frank Young Arthur Todd</td>
<td>R. Gorden Bob Evans Harold Alsing</td>
<td>San Taylor</td>
<td>2-Reel Comedy Staff</td>
</tr>
<tr>
<td>SELING, CHAS. R. Prod'ns.</td>
<td>Chas. R. Seeling, Casting</td>
<td>1240 So. Olive.</td>
<td>13910</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHAS. Seeling</td>
<td>Big Joy Williams Will Rogers Jr.</td>
<td>Neal Smith Vincent Clay Elia Silver</td>
<td>Special Western Feature Casting</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SELIG-RORK.</td>
<td>3800 Mission Road.</td>
<td>Lincoln 33</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bert. Brackett</td>
<td>Big Star</td>
<td>Eddie Linden</td>
<td>Wm. Ely</td>
<td>Tourneek</td>
<td>2-Reel Drama Preparing</td>
<td></td>
</tr>
<tr>
<td>B. A. Martin</td>
<td>Wallace-Haggerty</td>
<td>Harry Newman Jack E. A. Martin</td>
<td>Serial Preparing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SPENCER PROD'NS INC.</td>
<td>24th and Wilshire, Santa Monica, Cal.</td>
<td>21923</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wm. Bertram</td>
<td></td>
<td>S. Norton</td>
<td>I. Murphy</td>
<td>H. Van Lipp</td>
<td>Western Preparing</td>
<td></td>
</tr>
<tr>
<td>TOURENUR, MAURICE, PROD.</td>
<td>Ince Studios, Culver City</td>
<td>R. B. McIntyre, Gen. Mgr.</td>
<td>West 62</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tourenur Brown</td>
<td>Chas. Van Ekhut Chas. Dorian</td>
<td>W. Gittens</td>
<td>&quot;Lorna Doone&quot; 5th Week</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>UNIVERSAL STUDIO. Fred Datig, Casting. Universal City.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 2500</td>
<td></td>
</tr>
<tr>
<td>Von Strieheim</td>
<td>King Baggot</td>
<td>Von Strieheim Edith Roberts Mabel J. Scott</td>
<td>Royboyns Glennoon Pliego</td>
<td>Swourers Icks McCary</td>
<td>Von Strieheim Geo. Hively</td>
<td></td>
</tr>
<tr>
<td>Stuart Paton</td>
<td>Albert Russell</td>
<td>Holm Sturgeon Harry Burns</td>
<td>Stuart Paton</td>
<td>Stuart Paton</td>
<td>Stuart Paton</td>
<td></td>
</tr>
<tr>
<td>Harry Burns</td>
<td>King Baggot</td>
<td>King Baggot</td>
<td>Harry Burns</td>
<td>King Baggot</td>
<td>King Baggot</td>
<td></td>
</tr>
<tr>
<td>Wm. Dunne</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Silverscreen Studio</td>
<td>Silverscreen Studio</td>
<td>Silverscreen Studio</td>
<td>Silverscreen Studio</td>
<td>Silverscreen Studio</td>
<td>Silverscreen Studio</td>
<td></td>
</tr>
<tr>
<td>WARNER BROS. Studio.</td>
<td>Sunset and Bronson Ave.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oll Pratt</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**MONEY TO LOAN**
On DIAMONDS JEWELRY WATCHES and SILVERWARE
Lowest Rates Ext. 51 Years Responsibility—Reliability
A. B. COHN & BRO. 305 New Pantages Bldg., Cor. 7th and Hill Phone 62620
We have a Large and Exclusive Line of Diamonds and Jewelry For Sale.

**FILM LABORATORY**
Our Motto: Quality not Quantity
1751 Alessandro, Bronx Studio, Edendale.
Phone Wil. 4275

**Clune's Commercial Film Laboratories**
*Highest Quality Service*
Studio Lighting Equipment *For Rent*
5356 Melrose Ave Hollywood 2700

**Cranial and Stevens Film Laboratories**
Defies Detection
819 S. Hill

**CUTTING—EDITING—TITLING**
I have cutting rooms, title writer, projection room, title photographers and negative cutters. Bring in your rushes and take away a picture complete with negative cut.
WALTER A. FUTTER
Two and one-half years with Goldwyn
Holly 2752
Berwilla Studios, 5821 Santa Monica Blvd.
WILDER, IRVING, PRODUCTIONS. C. A. Willat, Gen. Mgr. Leo Pierson, Casting. Culver City

WILLET, IRVING. All Star | Clyde de Vinn | John Walmsley | 'Fifty Candles' | Preparing script

WILSON, GEORGE. All Star | Otho Lloyd | 'The Woman' | Film

WILLIAM E. H. WILLIAMS, JR., Castings. 32 B. Webster Ave., New York, N. Y.

WILLIAMSON, J. H. THEATRE CO. 330 N. Pacific, New York, N. Y.


WILLIAMS, ROBERT, MASON. 240 Madison Ave., New York, N. Y.

WINFIELD, J. M., PRODUCER. 30 Rockefeller Plaza, New York, N. Y.
Who’s Where

(Continued from Page 6)

MILLER’S
Irvin V. Willat presents
“DOWN HOME”
By F. N. Westcott
Scenario and directed by Irvin V. Willat
CAST
Nancy Pelot—Leatrice Joy
Chet Todd—Eddie Hearn
Joe Pelot—Wm. Robert Daly
Dabney Todd—James G. Barrows
Mrs. Minerva Todd—Aggie Herring
“Cash” Bailey—Sidney Franklin
Larry Shayne—Frank Braidwood
Barney Shayne—J. P. Lockney
Rey Blake—Bill Hudley
Deacon Howe—Robert Chandler
Lige Conklin—Nelson McDowell
The Painted Lady—Florence Gilbert

NEW PANTAGES
Geo. H. Hamilton presents
“THE MASK”
By Arthur Hornblow
Directed by Bertram Bracken
CAST
Kenneth Traynor—Jack Holt
Handsome Jack—Jack Holt
Helen Traynor—Hedda Nova
“Mickey”—Mickey Moore
Signor Enrico Keno—Fred Malatesta
Winthrop Parker—Harry Lonsdale
Arthur Steele—Byron Munson
Rae Madison—Janice Wilson
Francois—William Clifford

NEW PANTAGES
Albert E. Smith presents
“Alice Joyce in
HER LORD AND MASTER”
Stage Play by Martha Morton
Scenario by J. Clarkson Miller
Directed by Edward Jose
CAST
Indiana Stillwater—Alice Joyce
Rt. Hon. Thurston Ralph—Holmes E. Herbert
Lord Nelson Stafford—Walter McEwen
Mr. “Fred” Stillwater—Frank Sheridan
Mrs. Stillwater—Marie Shotwell
Mrs. Chazy Bunker—Louise Beaudet
Lady Canning—Ida Waterman

MISSION
D. W. Griffith presents
“DREAM STREET”
Suggested by two Thomas Burke stories
Scenario by Roy Sinclair
Directed by D. W. Griffith
CAST
Gypsy Fair—Carol Dempster
Her Father—W. J. Ferguson
James “Spike” Muldoon—Ralph Graves
Billie McFadden—Charles Emmett Mack
Sway Wan—Edward Peal
Samuel Jones—Porter Strong
A Police Inspector—Charles Slattery
Tom Chudder—George Neville
The Sayer of Old Truths—Tyron Power
The Trickster of the Street
—Morgan Wallace
(Continued on Page 18)
**Pick-ups**
(Continued from page 7)

**COOGAN AT CATALINA**

Jackie Coogan is enjoying a vacation. Mr. and Mrs. Coogan have taken the younger to Catalina Island for a few days prior to beginning work on his first starring picture for Associated First National.

**TO APPEAR IN OHIO THEATRES**

Hope Hampton, star of "Star Dust," the Fannie Hurst story now being filmed at Fort Lee, N. J., under the direction of Hobart Henley, will make a series of personal appearances before motion picture audiences in Ohio this month.

John Harron has an important role in "Partners," the next Harry Carey picture.

Alan Hale has been added to the cast of "Partners," starring Harry Carey.

---

**STUDIO SPACE**

Reasonable

Three open and closed stages, side arc, spotlight and overhead, new dressing rooms, executive buildings, carpenter shop, laboratories, etc.

Pacific Film Company

Studio Covers Entire Block

CULVER CITY, CALIF.

---

**JOHN BROWN**

Most Perfect Bear in the World. Wt. 600 Lbs.

Absolutely Tame and Reliable

Guaranteed to work with Women, Children, or Anyone, Anywhere

Tel. BUD WHITE

Lincoln 1319

---

**INTRODUCING BOB EVANS**

In early days Bob served his time along juvenile lines in stock. He left the stage for a while then, and bought a ranch up north, where he played at ranching for over five years.

The call of the lights has brought him back, only to find all things have changed; so Bob gets busy, and after a year's study and preparation in advanced dramatic and screen acting technique under one of our best up-to-date actors and instructors in this line, Mr. Howard Gaye, who by the way was one of D. W. Griffith's right hand men in stock for more than four years, as well as having ten years of stage experience to back him, he is with us again.

Bob has a pretty complete training along all lines, and has brushed up considerably in the last year, having acquired a $20,000 outfit, anything from a walking stick to autos or tractors, which he will be glad to use in his work if called on. He not only can act, but is a good mechanic, driver, tractor operator, and in aeronautics his best sport is airplane stunting of all kinds. The rougher they make it the more he enjoys it. If there is anything Bob has missed in his past experiences and training he has not heard of it yet.

He has had camera experience, working on the quiet in small bits as an extra, while completing his studies. Bob shows to good advantage along sympathetic juvenile lines, but his past experience and training have put him in a position where he shows up well whatever part he is given to do, no matter how small.

So for anyone who happens to take a hold of Bob in the near future and handles him properly, there are great possibilities ahead.

Here is hoping for his success in the near future. Let everybody boost With such training and hard effort to get ahead and make good, we cannot afford to knock or ignore.

Anyone wishing to get in touch with him can reach him at the Y. M. C. A., Box No. 276.
Announcement

The Palmer Photoplay Corporation announces the consolidation of the play brokerage agency of ALFRED A. COHN with its Photoplay Sales Department.

With the merger of these two interests Mr. Cohn becomes Director of Sales of the Photoplay Sales Department of the Palmer Photoplay Corporation.

Kate Corbaley, for the past two years in charge of reading and sales for this institution, continues as Department Manager.

Palmer Photoplay Corporation

"Story Headquarters"

Los Angeles

WANTED—People in all lines of the Motion Picture industry. For particulars send self-addressed envelope to

THE SCREEN

San Francisco, Calif.

Current Reviews

(Continued from page 5)

heard, Billy is his first screen role, Mack is indeed an unusual find. Plays Chico, and

We would have enjoyed Tyrone Power as the preacher of the streets to a greater extent had he been allowed any real action. Porter Strong does a comedy "oom" to everyone’s extreme mirth; while W. J. Fergusson, Charles Slattery, George Neville and Morgan Wallace complete the cast.

"WHITE AND UNMARRIED"

 brutally

When one has said of "White and Unmarried," Thomas Meighan’s latest comedy drama for Paramount, that it is entertaining, the tale is told in its entirety. Outside of some sprightly comedy action, snappy subtitles and a generally happy outlook, there is no particular theme, plot or sympathetic character developed by it, and its introductory title to the contrary, there is certainly no “moral pointed.” However, it is something to have accomplished an attractive cinema play even if it be a bit aimless, and we can recommend no current release that will beguile an hour so pleasantly or pass it with such rapidity as this John Swan story.

A capital cast, surrounded by the customary Lasky-special luxury in sets, costumes, etc., make the most of the opportunities provided in the Will Ritchey scenario, which last depends upon swift and constant action for its success.

The story, which makes up in novelty what it lacks in consistency, deals with a burglar who deserts his profession, not because he reforms but on account of the fact that his uncle’s demise leaves him a les- surely millionaire, and he scorns to labor for his bread when it is no longer necessary.

All of which is at least logical.

The photography and technical effects are good throughout.

Meighan, a retired second-story worker, uses all of the well-remembered boisterous charm, which has lately been lost sight of somewhat in his heavier vehicles. His personality wins sympathy for the part rather than the action given him. As the romantic wanderer, this star is truly fitted to deliver the goods.

The feminine lead, a comparatively unimportant role, is satisfactorily handled by Jacqueline Logan, whose jazz dancing as Andree, the Parisian cabaretier, is mayhap a little more “the real thing” than her French mannerism. However, she is a pretty, happy child, and the part requires just such.

Grace Darmond is in her element when called upon to glide languidly through the boredom of overfed, underdone and over-come aristocracy. She plays Dorthea Welter, a daughter of wealth, whose appearance in the story exceeds, perhaps, her importance to the plot. Personally we were delighted that such was the case, for we find her always interesting in this type of thing.

Walter Long and Lloyd Whitlock combine forces to provide some almost appalling opposition. The former plays Chico, an exaggerated Apache, in that rare way of his, while Whitlock is seen in the part of Count Marechel, an unscrupulous impostor.

Frederick Vroom and Marion Skinner are very good as Dorthea’s parents and together with George Stone and Jack Herbert, end the list of players.

Tom Forman’s guidance of the Imagina- tive and almost facetious subject was very wise. The fact that he “kidded” It a little prepared it for easy digestion.

If relief is what one craves, “White and Unmarried” is it.

George Nichols will be seen in HarryCarey’s forthcoming picture, “Partners,” which Robert Thorby is directing.
To The Profession

Good Pictures Are a Valuable Asset

MY SPECIAL OFFER:
A Sample Picture of You for 50c; 100 for $25.00

Only the Best Should Satisfy
Come and See Us

SUPER ART STUDIO
4526 Hollywood Blvd., Phone 598-808
Watch this space next week.

Current Reviews

“OVER THE WIRE”

Tally’s

Metro releases an Alice Lake production locally this week. It is entitled “Over the Wire,” and is the story of a woman whose love is divided between her dead brother and her husband whom she believes, for a time, to have been the indirect cause of the former’s suicide. The whole is quite entertaining, although dreary places put in their appearance now and again. Photographically the picture is only fair. Miss Lake has considerable appeal in the featured role. She plays the daughter of an aristocratic but no longer wealthy family, whose one interest in life is her younger brother. The effect of his suicide upon her and her determination to make his supposed persecutor pay, form fairly solid business upon which to lay a plot. Considering that she is no particular type, Miss Lake gets along remarkably.

Albert Roscoe is seen in the masculine lead. He plays the stern, just, competent millionaire who marries the sister of the impulsive lad for whom he had planned salvation rather than death. Roscoe is always well cast in straight parts such as this.

George Stewart surprised us with his unusual character delineation as the lovable but spoiled weakling who causes all of the trouble. He really accomplishes much sympathy for an inadmirable part, and we thoroughly enjoyed all of his work.

The heavy in this piece is the work of Alan Hale who, we took it, was merely present to provide more story complications. He does Twofold, a Wall Street spectator. Hale is an excellent type.

Wesley Ruggles directed this drama.

Where to Find

People You Know

(Continued from page 6)

Inglis Lake where he has been on location with Frank Lloyd.

Fred T. Walker is with Fairbanks.

Eva Lewis is playing a part in George Baker’s present picture.

Josephine Stock will be seen in Gareth Hughes’ first Metro starring vehicle.

Calvert Carter has a part supporting Michelle Normand in “A Girl Commanded.”

Bumped into Mother Emmons the other day wearing a beautiful carbuncle; saw her today and it was gone (losing her beauty spots, mother?)

UNIVERSAL SIGNS MARGARET ARMSTRONG

Margaret Armstrong, recently leading woman in Von Stroheim’s “ Foolish Wives,” has been signed by Universal to star.

Victory Bateman will have a part in “ Junk,” Bert Lytell’s forthcoming Metro production.

W. H. Jacob has been signed to play a part in “ Lotus Blossom,” being produced by the Wah Ming Motion Picture Company.

Mary Thurman, Roscoe Arbuckle’s most recent leading lady, is at the Fox studio playing opposite William Russell.

Paul Wiegand, character actor, carries one of the essential parts in the Eddy Williams-Vitagraph feature, “The Secret of the Hills.”
Who's Where
(Continued from page 14)

PHILHARMONIC AUDITORIUM
William Fox presents
"OVER THE HILL"
From Two Will Carleton Poems
Adapted by Paul H. Sloane
Directed by Harry Millarde

RIALTO
Famous Players-Lasky Corp. presents
"THE WOMAN GOD CHANGED"
By Dora Byrne
Adapted by Dolly Hart
Directed by Robert Vignola
C. CAST
Anna Janssen—Seena Owen
Thomas McCarthy—E. K. Lincoln
Alastair De Vries—Henry Sedley
Lilly—Lillian Walker
Donovan—H. Cooper Cliff
District Attorney—Paul Nicholson
Police Commissioner—Joseph Smiley
French Commissioner—Temperle Saxe

HIPPODROME—Sunday
William Fox presents
"THE LAMPLIGHTER"
By Maria Susanna Cummins
Directed by Howard M. Mitchell
CAST
Gertie—Shirley Mason
Willie Sullivan—Raymond McKee
The Lamplighter—Albert Knott
Malcolm Graham—Edwin Booth Tilton
Emily Graham—Iris Ashton
Philip Amory—Philip McCullough
Housekeeper—Madge Hunt

CLUNE'S
Reliant Pictures presents
Constance Binney in
"SUCH A LITTLE QUEEN"
By Channing Pollock
Scenario by J. Clarkay Miller
and Lawrence McCloud
Directed by George Fawcett
CAST
Anne Victoria of Gobennamibia
Stephen of Heldin—Vincent Coleman
Baron Coscare—J. H. Gilmore
Bob Trainor—Roy Fernandez
Adolph Lawton—Frank Loese
Elizabeth Lawton—Betty Carpenter
Mary—Jessie Ralph
Howard—Henry Leonce
Sherman—J. R. O. Perkins

SUPERBA
Carl Laemmle offers
Gladys Walton in
"THE MAN TAMER"
Story by John Hart Oxford
Scenario by A. P. Younger
Directed by Harry H. Harris
CAST
Kitty Harrigan—Gladys Walton
Jim Harrigan—Rex de Rosselli
Hayden Delmar—William Welsh
Tim Murphy—C. B. Murphy
Charlie Farrish—Parker J. McConnell
Bradley F. Caldwell, Jr.—Roscoe Karns
Bradley P. Caldwell, Sr.

HIPPODROME—Midweek
William Fox presents
William Russell in
"CHILDREN OF NIGHT"
Story by Max Brand
Scenario by John Montague
Directed by Jack Dillon
CAST
Jerrold Jarvis Jones—William Russell
Sylvia Ensor—Ruth Renick
Alexis Toumani—"Lefty" Flynn
Barry Dunbar—Ed Burns
Vance—Arthur Thalasso
Tankerton—Wilson Hummel
Anne Mannster—Helen McGinnis

Information will be appreciated concerning the whereabouts of Joe Single-
ton.
MABEL CONDON EXCHANGE
6035 Hollywood Blvd.

For Sale—Following Equipment:
1 Bell & Howell camera 120° shutter complete.
1 Bell & Howell camera 170° shutter complete.
1 Goerz 40 millimetre lens in B. & H. mount.
J. J. PASZTOR
597-552

THE PIT
CLASIFIED WANT ADDS
Your advertisement will run in
this column at the rate of 15¢ per line.
Phone, Mail or Bring in your
"Wants."

Wants Ads must be paid in ad-
advance—75 cents minimum.

H. PEARL GILBERT—Reader, critic and typist
421 Markham Bldg., Hollywood, Calif.
Phone 27221.

PHOTOPLAY Ideas bring from $25.00 to $2,000.
Submit MSS. with 12 cent stamps at once.
Address: H. S. Williams, Studios, Apt. 26,
The Balfour, Washington, D. C.

YOUNG LADY, university education, literary education, literary ability, good steno,
continuity experience, ambitious and conscien-
tious, desires position in a studio. Has
several stories approved by and registered
with the Photoplaywrights League.
Call Lincoln 1649.

WRITE FOR THE MOVIES!
Photoplay Ideas bring from $25.00 to $2,000.
Submit MSS. with 12 cent stamps at once.
Address: B. S. Williams, Studios, Apt. 26, The
Balfour, Washington, D. C.

VOLUNTEERS WANTED!
Actors’ Equity Association Mam-
moth Pageant, Burbank, July 3rd.
No expense. Big profit for Equity! U
nder general supervision of
George Foster Platt. Report to
Frank Newburg or Jack Connelly,
directors, Equity Headquarters,
6412 Hollywood Blvd.
Monday June 27
Tuesday June 28
At 10:00 A.M.
MADGE CUMMINGS
Who is Playing the Lead With the Italian-American Film Company
Under direction of Alexander Bodo and Tom Regan

ANDREE TOURNEUR
One of the Newest Arrivals Who Will be Seen as "ANNETTE"
in Rex Ingram's Forthcoming Picture "THE CONQUERING POWER" and as "BLANCHE DUVAL" in Nazimova's "CAMILLE"
Telephone: Holly 4261

Announcement:

Camera! Service and Circulation Campaign

A huge drive will commence Monday for membership
to Camera! Service

Only Motion Picture People will be admitted.

This is not an engagement or booking arrangement, but a very vital service to its members.

Look for Further Announcements
WATCH CAMERA!
Special at Kress Drug Co.

COLD CREAM

1 Pound Can 39c.
THE USUAL DOLLAR SIZE

For One Week—Ending July 2d.

Here it is:

This Advertising Sale

To the Motion Picture People Only is to Further Introduce

USOLA COLD CREAM

Recommended by All Who Have Used it as the Utmost of Satisfaction
A Pleasing Skin Food of Cleanliness

Remember One Week One Place
The Profession’s Headquarters for Make-up, Etc.
FRED MALATESTA

Playing "Dick" with Mary Pickford in "Little Lord Fauntleroy"

—Photo by Jack Freulich
BACK AGAIN!

FRED GOODWINS
"Film Truth" says: "— won immortal fame by his playing of the husband in Lois Weber’s ‘For Husbands Only’.

Just completed seven record-breaking productions in England and Holland, adapted and directed by himself.

Coms.; Al. Semnacher
577245
Box 872 U, Route 10, Hollywood Park

H. S. (FATTY) KARR
Just Finished with Katherine MacDonald Co. in “PEACHIE”
Playing Billie Foster
Phone 577556
1727 Wilcox Ave.

BOB EVANS
Vermont 313. Before 8 A. M. After 6 P. M.
Box No. 276, Y. M. C. A.

KATHERINE ALBERT
Character ingénue and classical dancer. Will provide specialties if desired
577-557
The Ampico Spreads Itself

The greatest advertising genius of the world has proclaimed the motion picture to be the most effectively known medium by which to sell the public an idea, whether it be commercial or sentimental, and this statement is proven daily, probably a thousand times over, wherever the film is shown; which brings us down to a consideration of advertising in the theatre, its uses and abuses. Personally, we believe that if it is handled subtly, screen publicizing can accomplish great good for both those who employ it to extend their scope and to the exhibitors who encourage it in their houses, without offending the average audience, or giving it the idea that its entertainment is being "sold at both ends."

However, to accomplish anything like satisfaction in this line, extreme care, or rather the rare art of delicate suggestion, must be utilized alone. When material of this kind becomes obvious, takes on, for instance, bill board proportions, nothing but disaster ensues. Quite naturally, the advertiser is blamed by the public for infringing upon its recreation ground, but the harm done him is as nothing compared to the avalanche of resentment and disgust which descends upon the head of the unwise showman who has permitted the occurrence. Such a mistake needs only to be recognized once to ruin his rating and the popularity of his house.

And the people are right! Having paid their admissions (the legitimate earnings of the theatre owner), why should they be forced to sit through thirty minutes or more of foolishness such as Mr. T. L. Tally presented last week for the financial improvement of the Knabe-Ampico Player-Piano Company and himself? Why should a miserably put together storyette, ridiculously played and with each subtitle smacking of a newspaper advertisement, be thrown down the throats of a company whose money has been handed out that it might obtain an hour's bana fecal amusement?

We are willing to wager that, had an interesting little split reel containing, in a scene or two, an unheralded Ampico with the trade mark in view, been tacked into the program, real good would have been derived by the manufacturers of the instrument; and the thought that Tally's Theatre was betraying its confidence would never have presented itself to the audience. Truly it isn't always so much the principle of a thing that counts as it is that principle's application. Mr. Tally was not long ago Los Angeles' foremost exhibitor. We repeat, it doesn't pay to annoy one's patrons even for thirty minutes.—F. R.

Retaliation?

We read the following in England's "The Kinetograph Weekly," which we credit with being able to veil its threats quite subtly. Our own views on this subject do not require another rehearsal at this time, but it is interesting to note that since, according to Robert Bron- ton, the foreign market only brings on an average of from ten to twelve per cent of a picture's profits anyway, it would decidedly pay us to risk all of the European taxation that can be handed us while protecting our own product and its creators.

"America—or certain sections of the Trade in that country—is very actively concerned with difficulties arising from the import of European films, and a clamour for Protection is going up which finds some support in Congress. The probability of this move was foreshadowed in the Kine, more than six months ago; it is now taking very definite shape and will have to be reckoned with by European producers who hope to get into the American market regularly.

"Marshall Neilan, Marion Fairfax and Al Christie are among those actively engaged in the propaganda for a high duty, which they declare is not intended to exclude the European product but to protect the American maker against price-cutting. They base their case chiefly on the difference in the cost of production in America and Europe, stating that a film can be made in certain countries for one-tenth of what it costs in the States.

"In this attitude they have the weighty support of Herbert Hoover, now the American Secretary of Commerce, who bases his approval of the suggested taxation on the state of the exchange, and who, apparently, would not support any tax beyond that which will automatically reduce the importer's advantage on this head. But this, in itself, is a sufficiently important matter, the relative cheapness of the European film being its biggest asset in America under present conditions.

"Samuel Goldwyn has come out with a protest against the proposed taxation, and although, as a large importer, nowadays, of European films, he is not impartial, his influence is probably considerable—as is that of Famous-Lasky, which is also, in view of its German affiliations, interested in the maintenance of an open market. But the tendency of America towards high duties and the present political complexion of Congress are ominous.

"One fact which the European producer will not easily forget, in view of the fact that the Americans are basing their campaign on comparative costs of production, is that (Continued on page 17)
Film Capital Production Notes

NEILAN TO PRODUCE FIRST ANTI-CENSORSHIP PICTURE

Marshall Neilan, upon completion of his present First National picture, "Bits of Life," will write and produce a picture for the Public Rights League of America, presenting a screen reply to the reformers and censorship agitators. An all-star cast will portray the different characters and the negative will be turned over to the League free of all charges, it is asserted.

WILLIS AND INGLIS, PRODUCERS

Enlarging the scope of their work in the motion picture industry, the firm of Willis and Inglis announce that, beginning July 1st, they will discontinue their agency and booking department, to confine their activities to production, the management, the financing of companies, and to film exploitation.

They will continue, however, to act in an advisory capacity between producers and distributors, and intend to retain and enlarge their present book-and-play department.

SECOND STAHN PICTURE MAKING

John M. Stahl this week began the filming of his second independent unit offering at the Louis B. Mayer studios. Like its predecessor, "Retribution," it will be presented by Mr. Mayer through Associated First National.

NORMA TALMADGE IN NEW PICTURE

Norma Talmadge, who has been vacationing at Bayside, L. I., will begin Aug. 1st, starring opposite John Barrymore in "Smilin' Through," written by Manning Martin, sometime this month.

In this picture, which Herbert Brenon will direct, Miss Talmadge will be seen in the part which Jane Cowl interpreted recently on the speaking stage.

"GOOD FOR NOTHING" IN PRODUCTION

Constance Talmadge has started work on her newest First National picture, "Good for Nothing," an original John Emerson-Anita Loos story.

Kenneth Harlan will be Miss Talmadge's leading man, and John Emerson will personally direct this picture.

EPISODE THREE RELEASED

"The Strange Disappearance" is the title of episode three of the Pathe serial, "The Yellow Arm," produced by E. Mason Hopper, and starring Edna Goodspeed and Walter O'Gorman.

TOM MOORE BUSY

Tom Moore, Goldwyn comedian, will finish this week "From the Ground Up," an original screen story by Rupert Hughes, under the direction of E. Mason Hopper, and will immediately start production on "The Man With Two Mothers," an original story by Alice Duer Miller, which Paul Bern will direct.

GOLDWYN TO PICTURIZE "GRAND LARCENY"

Goldwyn announces the purchase of "Grand Larceny," a magazine story by Albert Payson Terhune, for motion picture production.

AT UNIVERSAL

Frank Mayo is appearing as a two-fisted circuit rider in his newest starring picture, "The Reverend Meddler," a story of the Southern mountains which William Worthington is directing.

Lee Moran is progressing in his forthcoming "Laughograph," a short reel comedy called "A Mile a Minute," in which he is being directed by Billy Watson from the story of Scott Darling.

"Miss" DePompeo has started work on her first feature picture, "The White Peacock Feather," in which she will be directed by Jack Conway. Will someone kindly inform us concerning this lady's front name? Jack Parrin has been engaged as the leading masculine character.

Production has started on Gladys Walton's forthcoming feature, "The Ark Angel," with Major David Kirkland directing. The unit is now at San Pedro. Jack Mower is playing opposite the ingenue.

VITAGRAPH

Earle Williams and his co-director, Robert Ensminster, have returned to the studio from Lake Tahoe after an absence of several weeks devoted to shooting exteriors for "Bring Him In," the current Williams feature.

Henry B. Walthall is to head an all-star cast in David Smith's next special production from one of James Oliver Curwood's novels. The scenario has been written by Bradley J. Emmerson.

AT THE ROACH STUDIOS

Harold Lloyd is nearing the completion of his thirteenth two-reeler, at present titled "The Sky Is the Limit." The script was written by Hal Roach and Sam Taylor, with Fred Newmeyer directing.

The Ruth Roland company leaves next week for Balboa where shots will be taken for a sequence of "White Eagle," Miss Roland's serial now under production.

MACDONALD TO PRODUCE AT WARNER'S

The Foremost Pictures Corporation, a comparatively new organization, has leased space at Warner Bros. Studios, and will start work July 5th upon its first production, "A Western Princess," starring Jeanette Macdonald, who will vacate a time from acting to fill this engagement.

Bert Cannon, who has spent the last four years at the Thos. H. Ince Studios, will photograph the picture for the new company.

MESTAYER FEATURED

After completing his present western tour on the legitimate stage in various Ibsen dramas, Harry Mestayer will proceed to New York to be featured there in pictures and a new play.

(Continued on Page 5)
"THE FOOLISH MATRONS"

Symphony

The current Wallie Reid-Paramount comedy just about accomplishes in entertainment value, the regular Reed standard for good interpretations, a fast moving scenario, pleasing photography and amusing subtitles.

"TOO MUCH SPEED"

Grauman's

The current "Roaring Road" and "Double-Speed," this Byron Morgan story from the Saturday Evening Post entitled "Too Much Speed" may suffer from a sameness when compared with the old releases first mentioned, but everything considered any sort of speed will pass muster in 1921, which inevitability is taken advantage of in this production.

Mr. Reid once again makes a picturesque and romantic demon of the road in this race track story. He enacts Dusty Rhodes, a driver who almost gives up his career for a wife and—trucks. We take it that Wallie will please the ladies as usual.

Opposite the star appears Agnes Ayres, as have appeared nearly everyone of the newer Paramount feminine stars at one time or another. She does prettily, and with spirit, Virginia MacMurran, daughter of a motor truck magnate who objects to racing sons-in-law.

Daddy MacMurran, as might be easily guessed, is played by no other than Theodore Roberts, whose present role almost duplicates one which he filled with Reid in a former automobile story. However, Roberts in any sort of business never ceases to delight Grace MacMurran.

Jack Richardson and Guy Oliver provide all the trouble in the roles of Hells, MacMurran's business rival and Zecker, a crooked racer; they are both dependable. Lucien Littlefield does well the minor role of Jimmy Rodman, a crippled "has been" of the track. This actor has shown considerable versatility of late. His work is reminiscent of the material handled for Lasky by Raymond Hatton in the old days.

Frank Urson used admirable judgment in his handling of this picture.

"PARDON MY FRENCH"

California

Taken all in all, perhaps the poorest excuse for an entertaining screen play that we have reviewed in six months is "Pardon My French." MacKenna and Seymour are latest offering through Goldwyn. A miserably constructed story by Edward Childs Carpenter which contains, annoyingly combined, drama, burlesque and straight slapstick in apparently an attempt at farce, starts the picture off toward the rocks to which it is hardly supported by exceedingly poor technique and terrible performances.

The theme of the story, if there be one worthy of the name, is a continual insult to the theatrical profession. Ridiculous "take-offs" on the road show and motion picture outfit cannot escape proving detrimental in some quarters to the esteem in which we are held, no matter how obviously overdrawn they have been made for comedy. They are always mistakes and should be disavowed.

The direction by Sidney Olcott is far from satisfactory, and the subtitles, which are credited to Irvin Cobb, rarely prove a laugh, although several are quite obviously for such. Subtitle writing is an art in itself, requiring more than a humorous outlook and literary cleverness to master.

Vivian Martin is featured or starred or something in this playplot. She plays Polly, a stranded road show performer who becomes a maid by day and quite needlessly falls in love with the billboard name of an actor whom she has never seen. Possibly Miss Martin's failure to impress favorably in this role is largely due to her action; but she certainly is no success as a slapstick artist and the release of this picture is to injure both her popularity with the public and her professional standing.

There doesn't seem to be a leading man in the story. The casting of the "little name" of Millicuddy, with Polly is infatuated, materializes in the last reel in time to marry the heroine for no reason at all except that the production has to end someway. Wallace Ray is cast in this mere bit, which any extra man might have done with equal grace and ingenuity.

Nothing about their work is true either to life or to farce.

Grace Studiford and Walter McEwen as the heavies, Count Carstairs and Marquis de Void, might be said to be so "rotten, they are good." This last is more expressive than elegant, but the Countess and the Marquis are far from elegant themselves.

George Spink and Thomas Meeghan complete the cast in inconsistent roles.

If the Christie Comedy plant couldn't turn out better pictures than this so-called "feature," and display players with more ability than we see in it, the Christie Films could exist no longer on a paying basis. Here's hoping for no more! Ken Mr. Kendall!

FRITZIE BRUNETT

Perhaps to some of us who distinctly recollect "The Roaring Road" and "Double-Speed," this Byron Morgan story from the Saturday Evening Post entitled "Too Much Speed" may suffer from a sameness as compared with the old releases first mentioned, but everything considered any sort of speed will pass muster in 21, which inevitability is taken advantage of in this production.

Mr. Reid once again makes a picturesque and romantic demon of the road in this race track story. He enacts Dusty Rhodes, a driver who almost gives up his career for a wife and—trucks. We take it that Wallie will please the ladies as usual.

Opposite the star appears Agnes Ayres, as have appeared nearly everyone of the newer Paramount feminine stars at one time or another. She does prettily, and with spirit, Virginia MacMurran, daughter of a motor truck magnate who objects to racing sons-in-law.

Daddy MacMurran, as might be easily guessed, is played by no other than Theodore Roberts, whose present role almost duplicates one which he filled with Reid in a former automobile story. However, Roberts in any sort of business never ceases to delight Grace MacMurran.

Jack Richardson and Guy Oliver provide all the trouble in the roles of Hells, MacMurran's business rival and Zecker, a crooked racer; they are both dependable. Lucien Littlefield does well the minor role of Jimmy Rodman, a crippled "has been" of the track. This actor has shown considerable versatility of late. His work is reminiscent of the material handled for Lasky by Raymond Hatton in the old days.

Frank Urson used admirable judgment in his handling of this picture.

ANOTHER MUMMER PERFORMANCE

Another delightful week of performances has just closed at the Mummers' Workshop on Morgan Place, where very clever plays and playlets are offered now and again for the organization and its friends by the drama department.

The featured work of this last entertain- (Continued on Page 16)
HOLLYCRAFT SIGNS FOUR YEAR OLD

Lynwood Crystal Rapp, the four-year-old child, who played the juvenile lead in Mary Pickford's "Pollyanna," will be featured by the Hollycraft Motion Picture Corporation in a series of single-reel tabloids to be released weekly.

The operating staff of the company as at present composed, consists of Bryant S. Young, managing and supervising director; Philip H. Kochler, business manager, and A. J. Bushfield, distributing manager.

SYLVIA BREAMER OPPOSITE TOM MOORE

Sylvia Breamer will play opposite Tom Moore in his newest screen offering, "The Man with Two Mothers." This will make Miss Breamer's third consecutive Goldwyn picture, she having but recently finished "A Poor Relation" with Will Rogers, also "Double for Romeo," another Will Rogers picture.

AUGUST BAKER SIGNS LORRAINE

Harry Lorraine has been engaged to play an important part in the Baker production to follow "Garments of Truth," now in production, and at present, is negotiating with Guy Bates Post for a role in Mr. Post's forthcoming picture, "Omar, the Tentmaker.

ELMER RICE ON REALART STAFF

Elmer Rice has been engaged by Elmer Harris, supervising director, for staff work at the Realart Studio. Mr. Rice is the author of "On Trial" and other stage successes, and has recently completed writing continuity for an Ethel Clayton Paramount picture, "Her Own Money."

GRAND OPERA STAR IN PICTURE PLAY

Marietta Alrich, former Chicago and Manhattan Grand Opera star, has been chosen to interpret one of the leading roles in the forthcoming production of "The Rubaiyat.

DORIS DAVIDSON IN "THE ROSARY"

Dore Davidson, remembered as the father in "Humoresque," has been chosen for an important part in the forthcoming Selig production of "The Rosary.

NEW CASTING DIRECTOR FOR METRO

William Carruthers, formerly casting director for Robertson-Cole, has resigned from that organization to undertake a similar position for Metro.

RUSHTON ON BARKER STAFF

Reginald Barker's first step in his plans for individual picture production is the engagement of Roland Rushton as assistant for at least two productions.

STAHIL SIGNS LEADS

John M. Stahl has selected Nanine Wright and Gaston Glass to play two of the leading roles in his new all-star offering.

Thomas Carr will have a part in "Good for Nothing," the latest Constance Talmadge picture, now in production at the Talmadec Studios, New York.

ARTHUR CAREWE IN CLASSIC

Arthur Carewe has been selected to enact one of the principal roles in "The Rubaiyat," being directed by Ferdinand Earle.

SENNETT STAR LOANED TO FOX

George O'Hara, who has the leading juvenile role in Mack Sennett's "Heartburn," has been borrowed from the Sennett organization and will appear with Shirley Mason in her forthcoming starring vehicle, "Queenie." O'Hara is under contract with Mack Sennett.

IN REGGIE MORRIS COMEDIES

Nelly Edwards, Charlotte Merriam, Jack Duffy and Margaret Cullington are appearing in the comedies being made by Reggie Morris at the Berwick Studios.

BOBBY VERNON RE-ENGAGED

Bobby Vernon is back in the Christie fold and is already finishing his second picture, made since his return. It is as yet untitled, but will be released in two reels.

THREE NEW PLAYERS FOR "BITS OF LIFE"

Marshall Neilan recently signed three more players for the final episode in his "Bits of Life." The latest acquisitions are Harry Hammond, Noah Beery and John Bowers.

Eddie Sutherland will play the masculine lead opposite Juianna Hansen in "A Western Princess."

Lillian Rich has the leading feminine role in "The Reverend Meddler," the current Frank Mayo production.

Hedwiga Relcher has one of the stellar roles in Ferdinand Earle's production of "The Rubaiyat" of Omar Khayyam.

Glenn Lambert, formerly director of Sunbeam Comedies, has been added to the scenario staff of the C. L. Chester Studio.

Edward Jobson has been selected for a part in Bert Lytell's new Metro picture, "Junk," a Maxwell Karger production.

Joe Mitchell, actor and author, has been placed in charge of the scenario department at the Buster Keaton studios.

Ernest Palmer will be in charge of the camera work of Stahl's second independent offering, to start production at the Louis B. Mayer studio.

George Fawcett has been chosen for an important role in the next Constance Talmadge production, "Good for Nothing," an original story by John Emerson and Anita Loos.

Bert Offord has closed with Douglas Fairbanks in "The Three Musketeers," and has been added to the cast of "Gas, Oil and Water," Charles Ray's latest starring vehicle.

Frank Norcross has signed with Ernest Shipman's Italian Company, and will leave for Italy at once. Mr. Norcross has just finished an important part with Geo. Baker in "Garments of Truth."

It is understood that Charlotte Pierce will play the most important feminine role in Charles Ray's next and tenth production for First National release, the title of which has not yet been decided upon.

Who's Where on Los Angeles Screens

Grauman's

Thomas H. Ince presents "BEAU REVEL"

By Louis Joseph Vance

Directed by John Griffith Wray

CAST

Beau Revel—Lewis Stone
Nelly Steele—Florence Vidor
Dick Bove—Lloyd Hughes
Alice Latham—Kathleen Kirkham
Rochester Wade—Richard Ryan
Fred Latham—William Conklin
Ma Steele—Lydia Titus
Bert Steele—William Musgrave
Butler—Joe Campbell

KINEMA

Catharine Curtis presents "THE SKY PILOT"

By Ralph Connor

Directed by King Vidor

CAST

The Sky Pilot—John Bowers
Gwen—Colleen Moore
Bill Hendricks—David Butler
The Old Timer—Harry Todd
Lady Charlotte—Kathleen Kirkham
The Duke—Donald Macdonald
Honorable Ashley—James Corrigan

CALIFORNIA

L. J. Meyers presents "COLD STEEL"

From the story by George Sheehan

Adapted by Monroe Katterjohn

Directed by Sherwood McDonald

(Continued on Page 14)

Where to Find People You Know

Camera!
**Pickups By the Staff**

**FREDERICK WARDE CELEBRATES HIS GOLDEN WEDDING**

Frederick Warde has just celebrated his golden wedding anniversary. Mr. and Mrs. Warde, after nearly half a century of "trouping" from town to town and from state to state with leading theatrical productions, have settled down to make their home in Los Angeles.

Mr. Warde will divide his time between The Mission Play and pictures. He is now playing Omar in Ferdinand Earle's screen production of "The Rubaiyat of Omar Khayyam."

Four children and seven grandchildren are monuments to the Warde's extended term of domestic felicity, and scores of telegrams and letters of congratulations have poured in from all parts of the world.

**IRENE RICH HOUSES ORPHANS**

The farm, which Irene Rich purchased in the San Fernando Valley near Burbank some years ago, will serve hereafter as a home, agricultural school and health resort for four Los Angeles orphans. A rambling building has been erected, and an athletic field and plunge will constitute part of the equipment. Miss Rich will add to the population of her "farm" gradually, as its development permits.

**NEILAN FILM AT BIG CUSTER ANNIVERSARY**

Marshall Neilan's "Bob Hampton of Places," in which Custer's last stand serves as the climax, will be shown at the anniversary of the Custer battle, to be held soon at Hardin, Montana.

The showing of a specially dedicated print of the Neilan film will be one of the features of the evening's entertainment, to be staged outdoors.

**HELEN JEROME EDDY ON VACATION**

Helen Jerome Eddy is planning a trip to New York in the near future.

Her last picture, "The Pen-Dollar Raise," a Peter B. Kyne story picturized by Frothingham for Associated Producers, was completed a short time ago.

**"THE LOST ROMANCE" SOON AT RIALTO**

"The Lost Romance," a Paramount production by William De Mille, with Conrad Nagel, Jack Holt and Lois Wilson, will open soon at Grauman's Rialto.

**KEENAN TO TOUR IN "RIP VAN WINKLE"**

Frank Keenan, who is starring in the famous stage play "Rip Van Winkle" at the Mason, will take the play on tour on the completion of his current engagement.

**ANITA STEWART PICTURE COMPLETED**

The final scenes of Louis B. Mayer's latest Anita Stewart production, "A Question of Honor," have been filmed under the direction of Edwin Carewe, and an early release is expected.

**NEW VON STROHEIM PICTURE**

Erich Von Stroheim is reading a new story preparatory to starring another production.

---

**POLLARD TO ADDRESS AMERICAN LEGION**

Harry "Snub" Pollard will make a patriotic address at the Edendale Country Club on June 28th, before the American Legion.

**LYNWOOD CRYSTAL RAPP**

Who has signed a three-year contract with the Hollycroft Motion Picture Corporation to be featured in each picture.

**MARION WARDE BENEFIT PERFORMANCE**

On the evening of July 8th, at the Gamut Theatre, Marion Warde will present Jane Miskimmon, supported by the Marion Warde Players in a revival of the old drama, "Little Lord Fauntleroy." The performance will be given as a benefit for the Overseas Club of Los Angeles.

Those in the cast are little Miss Miskimmon, Dorothy Keeler, J. Newton Thompson, Mr. Hugh Griffith, Marion Garvin, John Aldson, Wlma Whitney, Bebe Griffin, Christine Turrell, Leonard Zellers, Murray Ellwood, and William Maloney.

A woman's orchestra, under the direction of Mrs. Kate Speck, will furnish the music.

**HAROLD LLOYD "ACT" AT ELKS' BENEFIT**

Harold Lloyd has received an invitation to put on an "act" at the Elks' benefit, which will be given at the Ambassador Hotel on July 2d.

**MAY McAVOY AT CATALINA**

May McAvoy, having completed "A Virginia Courtship," under the direction of Frank V. O'Connor, has gone to Catalina Island for a vacation.

**BESSIE LOVE—STUDENT**

A summer course at a Los Angeles university is claiming Bessie Love's attention. She will study drama, English literature and psychology.

**GREEK PLAYS IN PRIVATE AMPHITHEATRE**

A series of Greek plays, enacted by prominent film luminaries, is to be sponsored by Noah Beery in the outdoor amphitheatre of his Hollywood home. Mr. Beery will both act and direct.

**CHANGES NAME**

Ruth Mae Miller has decided that henceforth her screen name will be Patsy Ruth Miller. Miss Miller makes the change because there is another Ruth Miller in the films. She will next will be seen in the Rockett Company's latest picture, "Handle with Care."

**"HEART'S HAVEN" COMPLETED**

"Heart's Haven," the latest Benjamin B. Hampton production, has just been completed under the co-direction of Eliot Howe and Jean Hersholt. The photoplay is an adaptation of the novel by Clara Louise Burnham.

**RITA WEIMAN GOES TO NEW YORK**

Rita Weiman, author of "The Grim Comedian," which was recently filmed at the Goldwyn studios under the direction of Frank Lloyd, left this week for New York, having completed her work on the production.

**ORIOLES TO USE NEILAN PROPERTY**

Marshall Neilan has donated his 20-acre property on Sunset and Wilton for the use of the Orioles' Carnival, to be held next month.

**WESLEY BARRY'S MOTHER JOINS HIM**

Wesley Barry's mother has left for New York to join her son, who is appearing there in "Schooldays," through the courtesy of "Mickey" Neilan.

**ELIOT HOWE ON VACATION**

Eliot Howe, Benjamin B. Hampton director, is off for a vacation. His next picture will be Stewart Edward White's "The Grey Dawn."

**SENNETT VACATIONING**

Mack Sennett is enjoying a brief vacation for the first time in five years.

Mary Hearn is playing a part in Bebe Daniels' latest Reelart picture.

As a token of appreciation for valued advice in an advertising campaign, a new limousine was recently presented to John Griffith Wray by an automobile manufacturing concern of this city.

George C. Sheid's novel, "In the Shadow of the Hills," has been translated to the screen and will be shown for the first time the week of July 2d at the California Theatre under the title of "Cold Steel."

When a Man Rides Alone" is the forthcoming Northwest Mounted Police story, featuring William Fairbanks, which W. H. Curran is directing at the Hollywood studios of the Western Features, Inc.
Production Notes

(Continued from Page 4)

HARRY BEAUMONT TO DIRECT VIOLA DANA

Harry Beaumont has signed a contract to head a Metro unit that will film special productions in which Miss Dana will be starred. "The Fourteenth Lover," a story by Alice Duer Miller, will be the first of Miss Dana's productions under the new arrangement.

Miss Edith Kennedy, previously with Lasky's scenario department, will furnish scripts for the Beaumont unit, and is now at work on the first of the new series. Actual filming of the picture will be started immediately on Miss Dana's return to the studio.

KERN ACTIVITIES

"The Unfoldment" is now completely edited and titled. It will be released as a George H. Kern special production in seven reels, after a forthcoming preview.

Two continuities are being made of "The Last Days of Pompeii," Kern's next picture. Harry Ellis Dean is drafting one with Phil De Esco collaborating, while Kern is working on the other with Henry Knollmiller assisting. The most effective version will be shot, after a selection has been made by a vote of the entire organization.

Phil De Esco, technical expert, has recently returned from Catalina with a supply of photographs showing locations which he has selected for the new picture which has been retitled "The Scarlet Avalanche," owing to the protest of the Italian Film Corporation of Rome, Italy, which has just started a European production on "The Last Days of Pompeii," and that there would be no contention when negotiating with exhibitors.

NEW HALLROOM BOYS COMEDY

The newest of the Federated Hallroom Boys Comedies which has just been released at the offices of the Hallroom Boys Photo-plays, Inc., for release through Federated Film Exchange of America, Inc., is titled "We Should Worry." Sid Smith, as Perey, is featured in these two-reel gloom dispellers.

MARIAN WIGHTMAN—HONOR GUEST

Marian Wightman is to be the honor guest at a Majestic Theatre party given her by her co-workers at the Ince Studios during the coming premier presentation of her comedy, "Peter," which is to follow the present Thomas Wilkes offering, Mary Newcomb and Robert Edeson, in the title role, will star in Miss Wightman's comedy, which Thomas Wilkes announces he will take to New York following its engagement here. Miss Wightman is a member of the Ince scenario staff.

Edwin Stevens will have an important part in "The Rubaiyat" of Omar Khayyam, now in production at the Hollywood Studios.

Tom Royan has just finished directing his third comedy for the American Film Co., featuring Walter Wills, the New York musical comedy star.

NEW NEILAN PICTURE

"Bits of Life," the current Neilan production, is finishing, and production on the next Neilan picture will start immediately. This will necessitate a trip for the staff to New York. There will also be a number of scenes shot in Canada.

BARBARA TENNANT

Who is filling an engagement with Fox.

BOSWORTH FEATURE FINISHING

Hobart Bosworth, with Madge Bellamy and an all-star supporting cast, is working on the closing scenes of his second independent production, temporally titled "Remonciation," on the Bosworth private yacht, "Comfort," off San Pedro. The screen adaptation of the original story is by Emily Johnson.

"BIG BOY BRONSON" MAKING

The Charles R. Seeling Productions, Inc., have just started on another five-reel western feature entitled "Big Boy Bronson." The story was written by Elizabeth Gordon Silver, continuity by the company staff.

VALENTINO LASKY STAR

One of the interesting announcements of the week has been made by Jesse L. Lasky, of the engagement of Rudolph Valentino to play the title role in "The Sheik," George Melford's next Paramount production, which starts July 11th.

WATCH CAMERAI

NEW TYPE OF STILL PHOTO

Edward S. Curtis, the noted Indian photographer, whose work is considered one of the art classics, is creating an entirely new type of still photo in connection with "The Rubaiyat," which Ferdinand Earle is filming at the Hollywood Studios.

AT LASKY'S

When Roscoe (Fatty) Arbuckle starts his new picture, under the direction of James Cruze, temporarily called "Via Fast Freight," he will go immediately to Chicago for big scenes in the metropolis. On securing these the company will return to the studio to make the interior scenes. Betty Compson has begun work on her second star picture under the direction of Penrhyn Stanlaws. This is Clyde Fitch's play, "The Woman in the Case," adapted to the screen by A. S. LeVine.

Tom Forman will direct Thomas Meighan in his new picture, "A Prince There Was," which is scheduled to start production around August lst.

William deMille has completed the shooting of "After the Show," adapted by Hazel Macomiel and Vianna Knowland from Bita Weiman's story, "The Stage Door." The picture is now in the cutting room and in the meantime the producer is preparing for his next picture, as yet unnamed.

Immediately on the return of Wallace Reid from New York and the completion by Gloria Swanson of her second star picture, "Under the Lash," the two stars, together with Elliott Dexter, will begin work on a special feature entitled, "Rainbow's End," written by L. Lorna Moon, which Sam Wood will direct.

FLATHEAD PRODUCTIONS

Art Staton, well known western player, has been signed by Flathead Productions to star in a five-reeler which will be filmed in and around the Flathead and Blackfoot Indian reservations of Montana. P. Dempsey Tabler will direct and Hazel Hart has been selected by T. E. Linden, production manager, to play opposite the star, according to C. O. D. Blanchfield, who will supervise the distribution, the first vehicle being a tale of the Northwest timber lands.

Leonard Wheeler has been engaged by the Italian-American Film Co. as film editor.

Gilbert Warrenton has been transferred by Famous-Players to the West Coast and is photographing Betty Compson at the Lasky studios.

Frank Granson is approaching the half way mark on his latest production, "Lotus Blossom," which is in work at the Boyle Heights studio.

Steve Roberts, formerly associated with the William S. Hart Productions, is now associated with Lambert Hillier, in the direction of Ince productions.

Stars shine in Schlank's Designed Gowns

Eventually you will save 50% on your wardrobe costs and possess distinctive individuality and original styles.

$100,000 wardrobe to select from. Let us plan your wardrobe.

SCHLANK'S

1570 Sunset Boulevard. Phone 556730.

Matt Silverstein, Proprietor
secuted him in the past. Here we have the situation of a love affair between enemies. This strengthens the prospector's motive in concealing the whereabouts of the girl, from her father, some time later. He is not only in love with the girl, but here is a chance for him to secure revenge against the father.

Chapter VIII

We practically finished the construction of the first rough draft of our plot in our last installment. As promised, we are now going to take up one or two angles and follow them out with the idea of establishing some possible new developments, which will strengthen our plot, and knit it more closely together.

We have said very little about the past history of any of our principals in this story. For instance, the suggestion comes that they may have borne some relation to one another at some time in the past. Without having to refer to any printed list, our knowledge of the basic dramatic situations tells us that there is one entitled "The Co-Prospectors." This is one of the thirty-seven basic situations, on which all drama and fiction is founded. It is any situation in which a person finds himself to be in love with another who is, through some circumstance, an enemy, or who is the kinsman of an enemy. The more dramatic situations we get into the plot, the more interesting it will be.

The above line of reasoning suggests that it might be a good idea to establish the fact that our young prospector and the white girl are traditional enemies, or that she is the kinsman of his enemy. This being the case, we would naturally think of her father as an enemy of the prospector. In what way?

Suppose that her father had formerly been a sheriff, and that the prospector had been accused of a crime of which he was not guilty—railroaded to the penitentiary, and then escaped. This would give him a very good reason to seek the isolation of the mountains, as he would then be a fugitive from justice. The next question is: What was the crime with which he was charged? Of course it would have to be a serious one, so as to get sentenced to prison. Let us assume that the son of the old man, and the brother of the girl, was murdered and that the prospector was falsely accused of the deed. In our present little plot might be the fellow who really committed the murder, before fleeing to the mountains for the same reason as our prospector. We could establish the fact that he was told by some cattle men of the location of the other two prospectsors, so as to avoid mixing this part of our story too coincident.

The question here is: How are we going to prevent both the old man and his daughter from recognizing him as the escaped convict, as soon as they see him? We could prevent the girl from recognizing him by simply establishing the fact that she had never met him. The old man would not recognize him, if he were to pass him, as the prospector recognized the old man, at which time, however, he keeps his counsel. Through a conversation with the girl, and her suspicion of the prospector's artlessness, the prospector may have learned that she is the daughter of the man who has per-

STARKE PATTERSON

whom we accused of being at the Superba last week. We were all wrong. It is this week and "Wolves of the North" is the picture.

Another one of the basic dramatic situations is: "To learn of the dishonor of a loved one." The dramatist, or a photo-dramatist, who knows his business, does not have to refer to a text book to know this. We can introduce this basic situation into our story by having the girl discover, or think she discovers, that the prospector is the man who murdered her brother. She might find a pistol in his cabin, which bears peculiar markings, and which she recognizes as being one which was formerly owned by her brother. This would give her a very good motive for running away from his cabin and going across the river to the cabin of the villain, which you will remember, we had her do a short time before the fight, in which the Indian girl shots the villain.

Right away, if you are following closely, you will ask: "What was the prospector doing with the brother's gun?" That's easy. You remember we had a big fight between the prospector and the villain. After the villain had thrown the prospector's friend over the cliff, early in the story. Our prospector could have taken the gun away from the heavy at that time.

It does not require much exercise of the imagination to find a way of clearing the prospector in the eyes of the girl. This could be solved by a confession of the villain, after he had been shot by the Indian girl, and the prospector has returned to the other side of the river. Now there is only one thing left to be explained. That is: How was the girl's brother murdered and why was suspicion thrown upon our prospector? This we will leave to work out in our next installment.

In the next issue of Camera!, it being a special scenario edition, we will also devote some extra space to a study of Suspense, Heart Interest, Pathos, and Climax, using the various component parts of the plot with which we have just created to illustrate the same.

STORIES WANTED

We want a good big outdoor story for Frank Glendon. Neither a typical western cowpuncher, nor a mining camp story is wanted. We would say that a strong plot in which Mr. Glendon can play the part of a civil or construction engineer, a forest ranger, a secret service man, or a business or professional man, who is sojourning in the wilds. Mr. Glendon does not merely want a story in which the leading man overcomes a number of obstacles in order to win the girl, but he wants a story with a big idea, or a big thought behind it.

We are still looking for a few more two reel North West Mounted Police stories, for Irving Cummings. We suppose everybody in the game knows that a big story is wanted for Priscilla Dean. Might add, however, that friend Lucien Hubbard is rather hard to please.

C. O. D. Blanchfield asked me to see if I could dig up a few North West woods stories, which could be produced in the state of Washington—mostly exteriors, and which would not cost too much to film. This does not mean mounted police stories, however.

We are looking for a five reel comedy drama featuring a girl of the type of Mary Anderson.

Harry Burns has completed two more Joe Martin comedies for Universal.

Another five-reel western entitled "Big Boy" Williams, is in production at the Selbing Studios.

Edward Laemmle has just returned from a trip to Chicago and expects to start on Feature Productions as soon as he finishes his present series of Universal two-reelers.

Dick Rush, co-directing with Howe and Hersholt for B. B. Hampton, leaves at the end of the week for a motor trip through Yosemite prior to starting work on "The Gray Dawn."

Charlie Stallings, senior assistant director at the Goldwyn studios and right hand man to Reginald Barker, has left after a two and one-half years' engagement with that organization.

At the last bi-monthly meeting of the A. D. A., held in their Hollywood Club room, Frederick Palmer, of the Fox Film Corp., was the feature speaker; his subject being the "History of the Photoplay."

Gordon Hollingshead, assistant to Howard Mitchell, at Fox studio, announces that the company with Shirley Mason has just returned from Catalina, where they have been shooting "Chig Chine," her latest production, and will immediately start production of "Queenie."

Did you get that call? — Players Telephone Exchange

1729 1/2 Highland Ave. Hours: 8 to 9 p.m.; Sundays, 5 to 7 p.m. Phones 578946 578947
Pulse of the Studios

AMBASSADOR PICTURES CORP. Jas. Hun, Stud, Mgr. J. Dugan, Cast. Pico-Georgia, 10049

APACHE TRAIL PROD'NS. Globe, Ariz. W. A. Tobias, Casting.


BALBOA STUDIO. E. Long Beach. Main 175

BELASCO STUDIOS. Wilbur Lawler, Casting. 833 Market St., San Francisco, Cal. Douglas 6588


BLUE RIBBON COMEDIES. Geo. Cleethorpe, Casting. 1438 Gower St. Holly 3250

BORDER FILM FEATURE CORP. Rex Thorpe, General Manager. Bisbee, Arizona.

BRUCE CARTER PROD'NS. Montague Studios. Arnold Aldrich, Casting. San Francisco.


CHESTER FAIRBANKS PROD., INC. M. M. Cronick, Casting. Geo. Reider, Mgr. 727 Union League


CHAPLIN, CHARLIE, STUDIOS. Allan Garcia, Casting. 1416 La Brea Ave. Holly 4070

CHARLOTTE HURST. Lewis Chauvet, Gen. Mgr. Holly 2948

CLAYTON PROD'NS. R. Bandini, Gen. Mgr. 1438 Gower St. Holly 2563


CLEVER COMEDIES. Webster Clever, Casting. 5060 Sunset Blvd. Phone Holly 885

DAVID & M. PRODUCTIONS. Denver Dixon, Casting. 1333 Coronado Ave., East Long Beach


FOX STUDIO. C. A. Bird, Casting. N. Western Ave. Holly 3000

FAIRBANKS, DOUGLAS, PROD. Al McQuarrie, Casting. John Fairbanks, Gen. Mgr. Holly 4356

GOLDWYN STUDIO. Clifford Robertson, Casting. Culver City. Abraham Lehr, Gen. Mgr. West 6780

For Sale: Bradley Rental Studios 925 South Grand Ave.

These Studios, carrying a complete line of furniture and all furnishings necessary to the making of pictures will be sold to the highest bidder.
Phil Roven | All-Star | Sol Polito | Byron Haskin | Phil J. Hurn | "Handle With Care" | Cutting

RUSSELL-GRIEVE-RUSSELL Studio. 6070 Sunset Blvd. 578395
Joe F. McCarthy | Norstrom Myles | Russell Simpson | Frank Bradwood | North | Geo. Webber | V. O. Smith | Powers-Mccoy | Myles | 5-Reel Western | Schedule | Schedule


SEELING, CHAS. R. PROD'NS. Chas. R. Seeling. Casting. 1240 So. Olive. 13910
Chas. Seeling | "Big Hoy" | Will Rogers Jr. | Neal Smith | Vincent Clay | Staff | Special Western Feature | 1st Week

SEELIG-RORK. 3800 Mission Road. Lincoln 33
Bert Bracken | All Star | Eddie Linden | Wm. Elie | Fritzack | 2-Reel Drama | 1st Week

B. A. Martin | Wallace | Harry Neuman | Jack Conway | E. A. Martin | Serial | 1st Week

TOURNEUR, MAURICE, PROD. Ince Studios, Culver City. R. B. McIntyre. Gen. Mgr. West 62
TourneurBrown | All Star | "Bess Van Enest" | Chas. Dorian | W. Gittens | "Lorna Doone" | 6th Week

UNIVERSAL STUDIO. Fred Datig. Casting. Universal City. Holly. 2500

VIDOR, KING, PROD. Ince Studios. West 62
King Vidor | All Star | C. Bricker | King Vidor | "Love Never Dies" | 2nd Week

Wm. Daniel | William Dente | Spec. 1st | Jimmy Ray | Reg, 1st | "Diana" | "The Superman" | "Bring Him In" | Special Comedy | Special Comedy | Schedule | Schedule | Schedule | Schedule

WARNER BROS. STUDIO. Sunset and Bronson Ave.
Ollie Pratt | Monty Banko | Park Yeas | Will King | Comedy | Schedule

MONEY TO LOAN
DIAMONDS On
JEWELRY
WATCHES and SILVERWARE
Lowest Rates
Est. 51 Years
Responsibility—Reliability
A. B. COHN & BRO.
305 New Pantages Bldg., Cor. 7th and Hill
Phone 62620
We have a Large and Exclusive Line of Diamonds and Jewelry For Sale.

Crandall and Stevens'
FILM LABORATORY
Our Motto: Quality not Quantity
1751 Allesandro, Bronx Studio, Edendale. Phone Wil. 4757

A Wig TOUPEE from CURL ZAN DEFIES WIG Detection
HAIR
819 S. Hill
Still and Always
HOLLYWOOD TAXI SERVICE
"Soutter With Suit You"
By the Hour, Hour, Day, or Week
7030 Hollywood Blvd.

Clune's Commercial Film Laboratories, Highest Quality & Service
Studio Lighting Equipment For Rent
5356 Melrose Ave Hollywood 2700

Film Laboratories, Highest Quality & Service
Commercial Film Laboratories, Highest Quality & Service
CAMERA!

"The Digest of the Motion Picture Industry"

Page Thirteen

WEBS, LOIS, PRODUCTIONS. Arthur Forde, Casting. 4634 Santa Monica Blvd. Wilsh. 5174


WESTERN FEATURES, Inc. 5544 Hollywood Blvd.

W. H. Curran | Wm, Fairbanks | Edgar Lyons | Earl Clavel | W. H. Curran | Western | Starting

WILLAT, IRVIN, PRODUCTIONS. C. A. Willat, Gen. Mgr. Leo Pierson, Casting. Culver City

Reginald Smith-McCoy | Comedy

Drama

Davis

Tremont

Fred

Starting

L.

Ed

1

Vand't

Murillo

Schedule

Griffith

1

Edgar

Clyde

24

Comedy-Drama

Fountain

P.

1

Kisher

Page

TYPE

Yonkers

Jack

Abramson

75th

All

W.

1

1

8

All

W.

1

W.

4th

1

1

Phone

PROGRESS

Cutting

S'exed

Frank

Schedule

1

W.

A.

|

Drama

Western

1

Union

Marion

viurpliy-King

1

11x772

CAMERA

Al.

Wm.

SELZNICK

Tom

Ralph

Marcel

REELCRAFT

Herbert

Archambaud

Ralph

Frank

Staff

W.

Bitzer-Sartov

W.

Staff

Casting.

W.

1

John Water

Staff

"Fifty Candles"

Preparing script

WILLIAMS, CYRUS J., CO. R. Bradbury, Casting. 4811 Fountain Ave. C. J. Williams, Mgr. Holly 3266

R. Bradbury | "Bill and Bob"

R. Bradbury

Longmeeker

Longmeeker

Frank Rice

R. Bradbury

Educational

"The Wolfen"

Scheduled

Finished


Rayn'ker-Davis | Smith-McCoy | Geo. Meehan | Jack Mintz | Lex Neal | "Hallroom Boys" Schedule

WM. SMITH PRODUCTIONS. Tulsa, Okla.

George Holt | Farnum | Reginald Lyons | W. M. Smith | Western | Starting

Eastern Studios

DIRECTOR | STAR | CAMERAMAN | ASS'T DIRECTOR | SCENARIST | TYPE | PROGRESS

BENEDICT, HAL, STUDIOS. College Point, Long Island, N. Y.

Tom Collins | Ruby De Beaver | J. Hadacanco | Staff | Drama | Schedule

BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St. Tremont 5100

W. Nigh | W. Barry | Jack Brown | 1st. Eyecroft | Comedy- Drama | Starting

BLACKTON STUDIOS. Brooklyn, N. Y.

Fisher-Fox | All Star | Frank Periguri | Fisher | Comedy | Schedule

ESTEE STUDIOS. 124 W. 125th St., New York City.

Donovan

Abravanel

Frazier

Frazier

All Star

Montage Love

Pearl Shepard

uhn

pseudonym

Schedule

FOX STUDIOS. West 55th St., N. Y. Samuel Kingston, Casting. Phone Circle 6800

Dick Stanton | Cha. Brabin | Cha. Brabin | Hal Sintzenc | A. Merle | P. H. Sloan | Drama | Schedule

GRIFFITH, D. W., STUDIOS. Herbert Sutch, Casting. Mamaroneck, N. Y. Mam'k 1191

D. W. Griffith | All Star | Fitter-Sartov | Herbert Sutch | "The Two Orphans" | 1st Week

IDEAL STUDIOS. Mme. Georgette, Casting. New Jersey. Union 5067

Leonce Perret | All Star | Harry Hardy | Mme. Georgette Perret | Drama | Schedule

INTERNATIONAL FILM STUDIO. M. J. Connolly, Casting. 2478 2nd Ave., New York. Harlem 9700

AL. Capellani | Frank Borgez | Tom Terris | Marion Davies | H. Wenstrum | L. H. Morgan | W. F. Hamilton | Dorothy Luette | Luther Ized | "The Young Diana" |

"Back Pay" | "Find the Woman" | 4th Week | Finishing | 1st Week

LEVY, HARRY, PROD'S. Jeff Brophy, Casting. 230 W. 38th St., N. Y.

Hugo Hallin | Harry Levy | Ben Blake | Ida Allen | Wm. Adams | Flanders | Van Dervene | Van Dervene | Van Dervene | Van Dervene | Hugo Ballon |

R. Blake | G. Uteji | G. Uteji | Comedy | Drama | Schedule


Lincoln Studio | All Star | Wm. Corley | Murray-King | I. G. Thompson | Comedy | Schedule

MIRROR STUDIOS. Glendale, Long Island, New York.

Walsh | Edwards | Davis | Staff | Comedy | Schedule

PATHIE STUDIOS. East 134th St., N. Y. Phone Harlem 1480

H. Millhauser | Juanita Hansen | Snyder-Rodman | Bennett | Hamilton | Drama | Schedule

Geo. Seitz | Seitz-Caprice | Wood-Nalbone | W. A. Sullivan | Seitz | Comedy Drama | Schedule

REELCRAFT PICTURES CORP. Mittenthal Studio, Yonkers, N. Y. Yonkers 645-

Reelcraft Pictures | Corp. | Yonkers | Hamilton-Smith | Bud Duncan | Griffith | Len Smith | Turey | Smith | Comedy | Schedule

| Frank Mattison | | | | | | | | | |

SILZUNK STUDIOS. H. L. Steiner, Casting. W. Fort Lee, N. J. Tel. Fort Lee 350

G. Archambaud | Ralph Ince | Wm. P. S. Earle | Crossland | Ralph Ince | Archambaud | Eugene O'Brien | Jules Cronjager | Jules Cronjager | Phil Masi | Lewis A Browne |


| "It's Worth Living!" | "The Shy Fellow" | "Handcuffs or Kisses" | "The Inner Chamber" |

TALMADGE STUDIOS. 318 E. 48th Street, N. Y. Vand't 7340

Herbert Brenen | Victor Fleming | Norma Talmadge | Consté Talmadge | Roy Hunt | Ed Edling | Murillo Talmadge |

| "Woman's Place" | 1st Week | Finishing |

VITAGRAPH STUDIOS. East 15th St., Brooklyn, N. Y. F. H. Loomis, Casting. Midwood 6100

Edward Joe | W. Campbell | Von Saykerttis | Alice Joyce | Corinne Griffith | J. J. Shaw | Fred Schield | J. C. Miller |

"The Inner Chamber" | "Moral Fibre" | "Peggy Fota It Over" | Schedule | Schedule | Schedule | Schedule | Schedule | Schedule | Schedule | Schedule | Schedule | Schedule
Dorothy Dane will play the leading feminine role in "When a Man Rides Alone," William Fairbanks' next starring vehicle.

Cicco Bigelow will play an important role in Betty Compson's second star picture, "The Woman in the Case."

Elmer Dewey is playing a half-breed and another character, with Earle Williams in "The Man from Calgary," retitled "Bring Him In."

Mr. John Douel is technical director for the Wah Ming production, entitled "Lotus Blossom," now in production at the Boyle Heights studio.

Frankie Lee, child actor, known principally for his work as the boy cripple in "The Miracle Man," is playing a leading role in B. B. Hampton's latest all star production, "Heart's Haven."

Who's Where
(Continued from Page 6)

CAST
Steel Weir—J. P. McGowan
Janet Hosmer—Kathleen Clifford
Ed Sorensen—Stanhope Wheelerof
Mr. Sorensen—A. N. Milette
Verae—Charles E. Insley
Burkhart—Milt Brown
Martinez—Nigel de Brulier
Dr. Hosmer—J. D. Urmand
Gordon—George Clair
Johnston—Andy Waldron
Sheriff—Wm. A. Ginninger
Mary Johnson—Elinor Fair
Bartender—V. L. Barnes

SUPERB
Carl Laemmle offers
Bertie Novak in
"WOLVES OF THE NORTH"
Story and direction by Norman Dawn
Scenario by Wallace Clifton
CAST
"Wiki Jack" Horn—Herbert Haye
Prof. Emerson Cabot Thores—Percy
Challenger
Aurora Thores—Eva Novak
David Waters—Starke Patterson
Juneu Jen—Barbara Tennant
Massiee—William Eagle-Eye
Lech—Clyde Tracy
Rose of Spain—Millie Impolito

CLUNE'S BROADWAY
Realart Pictures presents
Wanda Hawley in
"A KISS IN TIME"
Adapted by Royal Brown
Photoplay by Douglas Doty
Directed by Thomas Jeffron
CAST
Sheila Athlene—Wanda Hawley
Brian Moore—T. Roy Barnes
Robert Cudman—Antrim Johns
Bertie Ballast—Walter Hiers
Nymph—Margaret Loomis

TALLY'S
Adolph Zukor presents
Elsie Ferguson in
"SACRED AND PROFANE LOVE"
From the novel and play by Arnold Bennett
Scenario by Julia Crawford Ivers
CAST
Carlotta Peck—Elsie Ferguson
Emile Diaz—Conrad N格尔
Frank Jespenlove—Thomas Holding
Constance Peel—Helen Dunbar
Mary Jespenlove—Winifred Greenwood
Lord Francis Alear—Raymond Brathwayt
Mrs. Sardis—Clarissa Selwyn
Albert Vicary—Howard Gaye
Samson—Forest Stanley
Rebecca—Jane Keckley

NEW PANTAGES
Lewis J. Selznick presents
William Faversham in
"THE SIN THAT WAS HIS"
By Frank L. Packard
Directed by Hobart Henley
CAST
Raymond Chapelle—Wm. Faversham
Malerie Laffey—Lucy Cotten
Father Aubert—Pedro de Cordoba
Madam Laffey—Miss Sherman
Madam Blodin—Lulu Warren
Blodin—Robert Concille
Bishop—John Burton

HIPPODROME—Sunday
Robertson-Cole announces
Sussex Hayakawa in
"AN ARABIAN KNIGHT"
Story by Gene Wright
Directed by Charles Swickard
(Continued on Page 18)
A word should be said for the unusual work of Marie Bollman, Paul Vickers and William Towne, who competently fill the positions of stage manager, scenic constructor and electrician at the Workshop. Their work progress with refreshing smoothness and their effects are quite wonderful.

We congratulate this industrious company, which has done so much for the unadulterated art of the stage here in Hollywood.

"SOMEONE IN THE HOUSE"

Tally's

Metro's adaptation by Lois Zeliner of "Someone in the House," the stage play by Larry Evans, George S. Kaufman and Walter Perceval, makes a very absorbing mystery drama of crooks and intrigues. It deals with a society thief known as the "Dancer," whose crimes are committed largely in the name of the luring god of Adventure and Luck. His final reckoning comes, however, before Love, who only after several reeds of clever dodging, double crossing and situation mixing that keep the audience on the edge of its seat with attention glued screenward. The camara work is good.

Edmund Lowe is ideally placed and interprets with fascination the "Dancer," alias Jim Burke, whose rapid manipulation of society's famed jewels forms the basis for a highly entertaining plot. Lowe is coming into prominence with his superior characterizations.

The feminine lead is played by Vola Vale, who is well suited to the simple little role of Molly Brent. It is Molly's diamond necklace which causes all of the trouble. Thomas McGuire is the typical plain clothesman as Halloran, whose attempts to capture the "Dancer" are consistently thwarted.

Acting as a sort of assistant in the opposition to the likable young crook, is Walter Haygrave, diligently done by Laurence Grant.

Edward Connelly is responsible for a few excellent scenes in which he plays a small but unscrupulous pawnbroker, in league with the theiving hero.

Howard Crampton, William J. Irving and Edward Johnson are good types to play "English," a crook, Percy Glendenning, a glibible society playwright, and Malone, the village police chief. All of them are well done for comedy.

John E. Ince's direction of "Someone in the House" was very capable.

"THE MAN TAMER"

Superba

Gladys Walton's latest Universal starring release, "The Man Tamer," although quite a feeble little comedy drama by John Barton Oxford, will doubtless interest the fans who follow its star, and that is naturally as much as could be absolutely demanded in a program picture. The story deals with a little lion tamer and her struggles to "tame" the man of her choice. A. P. Younger's scenario is lucid throughout, while the picture's photography is just about standard.

Miss Walton is seen as Kitty Horrigan alias Celeste d'Auvergune, a circus girl whose business is lions. This little actress is getting right along, and has collected a large following. Some day, we hope to see her given real material to work with. We believe that she will soon have earned the right to it.

Roscov Karns gains an unusual amount of sympathy for the leading masculine part, Bradley P. Caldwell, Jr., considering that the young hero is almost always drunk. Probably a great portion of the audience will be more envious of Bradley, Jr., than
"The Digest of the Motion Picture Industry"

**NEW ACQUISITIONS FOR CHESTER COMEDIES**

Three educated horses have been added to the Chester Comedies stock company, and hereafter with other animals, will work actively in support of Patsy, Snooky, the "Humaneze."

Harley Chambers is cast in the new Harry Carey picture, "Partners."

Vola Vale has been offered a special feature engagement, it is stated.

Virginia Valli is finishing her third picture as leading woman with Bert Lytell.

Willard Lee Hall is playing the heavy in the newest Charles Ray picture, now in production.

Included in the "Molly O" cast and playing the role of a snobbish society woman is Gloria Davenport.

Harvey O'Higgins will leave July 2d for New York to attend rehearsals of his dramatization of "Main Street," the novel by Sinclair Lewis.

Theresa Maxwell Conover and Nita Naldi have been added to the cast of the new Constance Talmadge-Emerson-Loose picture, "Good for Nothing."

Ruth Renick has been vacationing since completing a stellar role in "The Golden Square," a David Hartford production for First National.

Frank Lauer will enact a principal role in the forthcoming Eastern-made Constance Talmadge picture, entitled "Good for Nothing."

Winthrop Kelly, former associate director with Maurice Tourneur, is production manager for Ferdinand Earle's "Rubaiyat of Omar Khayyam.

Louise Lovely and Roy Stewart are filming a series of Canadian Northwest Mounted Police stories in San Francisco, sponsored by Harry Revier.

John M. Stahl has chosen Grace Darmon to interpret one of the leading roles in his second all-star production for Associated First National.

Otto F. Hoffman, remembered for his various character parts with Charles Ray, is playing Hen Jones in Ray's newest production, "Two Minutes to Go."

"Fal," Harry Lucey's intellectual bull dog, who has appeared in many recent pictures, will again be seen in "Queenie," Shirley Mason's forthcoming production.

Chester Comedy No. 2 of the new series to be distributed by Federated Film Exchange of America, will introduce the three equines in support of Snooky.

"Tessa Revel," the first of a series of Thomas H. Ince-Louis Joseph Vance picture productions, will be presented at the Garrott Theatre during the week of Monday, July 4th, in conjunction with the appearance of the world famous Columbia Park Boys Band.

Jean Havez, recently added to Harold Lloyd's scenario staff, wrote the book and some of the music and lyrics for "Sun-Kist," which is having a long run in New York. The production first showed in Sacramento and San Francisco.

**ROBT. ANDERSON IN "THE RUBAIYAT"**

Robert Anderson, who will be remembered for his "Monsieur Cuckoo" and "Hearts of the World" and for his characterization in "The Heart of Humanity," is cast for an important part in Ferdinand Earle's production of "The Rubaiyat."

**NATIONAL PUBLICITY**

Here is a letter to CAMERAl from a publicity man who has been serving in all branches of the exploitation game for the last five years. We value his opinion because his long and varied experience puts him in a position to judge accurately; incidentally, he has just completed the publicity campaigns of Benjamin B. Hampton's anti-censorship fight.

**Dear Editor:**

Congratulations on your new move to widen the scope of Camera! to the national field. We have regarded Camera! as our own exclusive organ, with no little pride and affection. But our correspondence with motion picture editors shows me that they will welcome your move, and that they and through them articles will secure not only local, but national publication.

This means much to producers, but it means more to motion picture editors and.addresses, though dependent upon publicity for success against the great competition they face, and realizing this fact more or less strongly, are nevertheless surprisingly ignorant of the power of national publicity. They think that only local publicity is of value in getting them positions and winning them lasting fame.

Just a glance at the facts will dispel this illusion. Producers take the services of national editors who send them marked clippings on every article that bears the name of their companies, their pictures, or the actors and actresses they employ. This is necessary for three reasons: First, to check the activities of their press departments; second, to follow the bookings of their pictures; third, and most important, to check the public taste to see what players, what authors, what directors and what picture titles are the best box office attrac-

Suppose an actress has a publicity man who sends out items about her to the national field. The item mentions a producer of whom her admirers have her name on their clipping bureaus. The result is that the item, appearing in New York, in Boston, in Detroit, in Chicago—in dozens of large cities—returns to a dozen producers, clipped and marked. It is posted in scrapbook files for reference, and noted from time to time. A producer sees that this actress is becoming popular in these towns, both with the public and with the motion picture editors. Popularity with a dramatic color the entire review of the picture in which she appeared!

Consequently, he jots down her name for his next cast.

Following your plan for Camera! will do in addition to its undoubted local value, if the players realize how greatly Camera!'s new method will benefit them, and you will have their unqualified endorsement, as you have mine.

Sincerely,

JAY BRIEN CHAPMAN.

Adrien Gauthier is going to spend the summer months at Venice, California.

The Morosco company, which is producing "Silly McGee" plans to be in Natchez, Miss., for another month or six weeks.

Mario Mosquini, playing opposite Harry "Shub" Pollard in his series of comedies, will spend the Fourth at Keene's Camp near Riverside.
Current Reviews
(Continued from Page 15)
disapproving, at that. In any event, Karns certainly makes him appear to be enjoying himself, which is admittedly a desirable state these days. Of course, the "wild man" must be and is "tamed," even at the expense of a circus lady's heart.
William Walsh is an excellent type to play Hayden Delmar, the super-heavy, owner of Delmar's great shows, whose preference is quite noticeably for Kitty.
C. Norman Hammond is a good touch as Caldwell, Sr., and Rex de Rosselli plays Jim Harrigan, Kitty's father.
C. B. Murphy and Parker J. McConnell end the list of players in this Harry B. Harris directed production.

Retaliation?
(Continued from Page 3)
the American film has always been, in Europe, a much more cheaply produced article than that made at home. If it is legitimate for America to protect herself against the accidenta advantage which the Europeans get from the state of the exchange, it is equally legitimate for Europe to protect herself from American films which can be "dumped" here because the cost of production has already been recovered at home.
"Our own attitude in this matter is that International Free Trade in films is the ideal, and in any consideration of the problem it should not be forgotten that the first interest to be considered is not that of the producer but of the public. It is even more important that British theatres should have a full selection of the best films made everywhere than that we should have a thriving native production, for British production in itself depends in the last resort on a satisfied and increasing public for pictures—a public which cannot be obtained without variety. But the terms of international competition should be equal; if America weights the scales in favor of her own producers she must expect retaliation—and we hope she gets it."

H. La Verne Swisher is on a two-months'
vacation.
Jim Habif has been engaged to assist Alexander Bodo and Tom Regan in their next production for the Italian-American Film Co.
Max Graf, manager for the Hobart Bosworth independent productions, is in San Francisco attending a conference in connection with the Bosworth productions.
Dick Sherer is with Francis Grandon, producing Chinese pictures with a Chinese cast at the old Boyle Heights studio. Their first production will be "Wah Ming."
Melbourne Culver and Ross Fisher are cameramen for The Wah Ming Motion Picture Company making Lotus Blossom, a Leong But Jung production, at the Boyle Heights studio.
E. J. Zerr, Assistant to Henry Otto, is back in Los Angeles after a tour of the South Sea Islands in company with his director, where they made scenes for a new production from the pen of Henry Otto, to be produced in the near future.
Roscoe (Fatty) Arbuckle has just returned from San Francisco, where he attended the Boosters' Ball, and will start production on his next comedy drama, "Fast Freight," around July 11th.
Who's Where
(Continued from page 14)

CAST
Ahmed—Susumu Hayakawa
Elmer Wayne—Lillian Hall
Zorah—Jean Acker
Sonda—Marie Pavia
Cordelia Darwin—Elaine Intescourt
George Darwin—Harry Clark
Abdul Pasha—Fred Jones
Wassel—Roy Coulson
Bert—Tom Bates

HIPPODROME—Midweek
Pinnacle Productions, Inc., presents
Neil Hart
"GOD'S GOLD"

CAST
Jack Cameron—Neal Hart
Mary Anson—Audrey Chapman
Corwin Carson—Jas. McLaughlin
Dan Cuttle—Al Kaufman
"Bosun"—C. D. Renfrew
Issac Solomon—Jacob Abrams
Dr. Anson—Chas. Holly
The Wolf—Dick Sutherland

MISSION
D. W. Griffith presents
"DREAM STREET"
Suggested by two Thomas Burke stories
Scenario by Roy Sinclair
Directed by D. W. Griffith

CAST
Gypsy Fair—Carol Dempster
Her Father—W. J. Ferguson
James "Spike" McFadden—Ralph Graves
Billie McFadden—Charles Emmett Mack
Sway Wan—Edward Pell
Samuel Jones—Porter Strong
A Police Inspector—Charles Statter
Tom Chudler—George Nible
The Player of Old Truths—Tyrene Power
The Trickster of the Streets
—Morgan Wallace

BROADWAY PANTAGES
Albert E. Smith presents
Alice Joyce in
"HER LORD AND MASTER"
Staging by Martha Morton
Scenario by J. Clarkson Miller
Directed by Edward Jose

CAST
Indiana Stillwater—Alice Joyce
Rt. Hon. Thurston Ralph—Holmes E. Herbert
Lord Nelson Stafford—Walter McEwen
Mr. "Jay" —Frank Sheridan
Mrs. Stillwater—Marie Shotwell
Mrs. Chazy Bunker—Louise Beaudet
Lady Canning—Ida Waterman

PHILHARMONIC AUDITORIUM
William Fox presents
"OVER THE HILL"
From Two Will Carlton Poems
Adapted by Paul H. Sloane
Directed by Harry Millard

RIALTO
Famous Players-Lasky Corp. presents
"THE WOMAN GOD CHANGED"
By Donn Byrne
Adapted by Deti Hobart
Directed by Robert Vignola

CAST
Anna Janssen—Seena Owen
Thomas McCarthey—E. M. K. Lincoln
Alstair De Vries—Henry Selden
Lilly—Lillian Walker
Donogan—H. Cooper Cliff
District Attorney—Paul Nicholson
Police Commissioner—Joseph Smiley
French Commissioner—Templer Saxe

Marion Aye will play opposite "Big Boy" Williams in his forthcoming picture, a five-reel Western, directed by Chas. R. Seeling.

SCENARIO WRITERS!
The Photoplaywrights League of America is not boosting the sale of stories written by novelists and other famous fiction writers.

It is working for the interests of the authors of Original stories. This means you.

Producers know that this is the biggest Clearing House for Originals in the business, and are coming to us for material.

BETTER JOIN US
621-5 Union League Building
Phone 82136
Alfred E. Hollingsworth is our studio representative.

For Sale—Following Equipment:
1 Bell & Howell camera 129" shutter complete.
1 Bell & Howell camera 179" shutter complete.
1 Goerd 40 millimeter lens in B & H mount.

J. J. PASZTOR
597-552

BUDDY
A Well Trained
"MOVING PICTURE" DOG
Henry East
Holly 2289

THE PIT
CLASSIFIED WANT ADDS
Your advertisement will be run in this column at the rate of 75 cents minimum.

H. PEARL GILBERT—Reader, critic and typist.
423 Markham Bldg., Hollywood, Calif. Phone 26625.

FOR RENT OR FOR SALE—Bell-Howell, late model, fully equipped, perfect condition, attractive proposition on terms. Mr. "Jay"—Stanley Bldg., 5th floor. Phone 578352 or call at Mr. Rebbihn, 7018 Hollywood Blvd.

YOUNG LADY, university education, literary ability, good stunt, continuity experience, amiable and conscientious, desires position in a studio. Call Lincoln 1628.

STENOGRAPHER-BOOKKEEPER: Experienced, will supply during vacation. Call Miss Smith, 218-73.

WANTED—Position as studio teacher and tutor, high school and grammar school certificated teacher with studio experience. Will do private tutoring and chaperone and assist in travelling. Best of references. Call Wilshire 1918.

Watch Camera!
Covering every newspaper of consequence in the United States, Trade Papers, and a "Pay When in Print" Fan Magazine Service.

PHONE 660-89
And our representative will call

---No. 1---

...Camera! Mail Box...

How much of your mail goes wrong?
How often have you wished for a confidential address while you were away, etc.?

Here is the remedy:

All members of CAMERA! SERVICE may make use of our office as a mailing address. As your letter or parcel arrives the notice will appear in these columns.

This is only No. 1 of the many important features to be included in the service rendered to members.

WATCH CAMERA!

Look for Further Announcements
Pawan Singh
Mharaj
D. A. P. I.
Reggie Morris

Producing His Own Comedies
Frances Raymond

Playing Grandma Knight in
"One a Minute"

This Week, Grauman's

Coming releases—"One Wild Week," with Bebe Daniels; "The March Hare," with Bebe Daniels.
Just finished with Gareth Hughes in "Fragments of Truth"

Holly 2201

VICTOR POTEL

Playing Jingo Pitts in "ONE A MINUTE"
This Week, Grauman's
Just finished title role in Philo Cubb series,
Phone Holly 2884

MELBOURNE MacDOWELL

Playing "Dong" Johnson in
"THE GOLDEN SNARE"
Kinema
Coming release—"The March Hare," with Bebe Daniels
Phone 54797

Back Again!—Fred Goodwins

Representing Odham's Press exclusively
OVER THIRTY PERIODICALS
AND FILM PAPERS
Watch for list later; also the publications themselves
577-245
6040 Hollywood Blvd.
The Scenarists Again!

Somewhat over a year ago, as our more veteran readers will recall, Camera! opened a discussion editorially upon the relative importance to a picture's success of the author, director and star; and for some weeks thereafter the various branches of the industry took up their sides and presented their arguments in space which this paper donated for that purpose.

We were delighted at that time to discover from the articles presented that the scenarist was at last awakening to the magnitude of his scope and the proportions of his own accomplishments, an appreciation which had not been allowed him in the old days of self important directors and stars. More or less secretly we had been on his side all along, and nothing could have pleased us as did such a declaration of the esteem in which he held his position in our industry, for it marked his progression out of that false stage of modesty in which he had considered it unethical to publicize his own achievements and the value, financial and artistic, which they placed upon him.

In the comparatively short space since the occurrence of the incident just mentioned, things have plunged ahead with almost upsetting rapidity for the average screen writer of several years' standing. First he witnessed the sensational advent of the novelist and short story expert in his heretofore undisputed territory, and while still plodding on, he came to recognize the fact that the offerings of these, his threatening rivals, met with only mediocre success in the picture theatre. Finally, one by one, he saw his more scintillating contemporaries pack up and return to other fields in which their experience was greater and brought more satisfaction. Then he reclaimed his personally constructed art and kept quietly on.

Today, the men and women who headed the studio scenario departments and free lancers of several years back, once more face a broad, unimpeded highway up the hill to picture fortune. This time, however, their traveling will be made easier by the expressed admiration of their fellow workers and their public.

The fascination surrounding outside celebrities has not stood the marring of time as has the worth of these workers who have always exerted their first efforts for their profession. It is remarkable how quickly self-confidence brings the other fellow's respect. For the playwright it has gained quickly a general esteem which could not be stood against by usurpers of his line. A new day for the scenarist has arrived, and with it a new promise for the motion picture industry.—F. R.

America's Song Unsung

BY TED LE BERTHON
Editor of The Photodramatist

According to statistics recently compiled by an individual who was given access to the files of the scenario departments at leading studios, it was found that slightly over ten thousand persons have submitted scenarios to these particular studios in the past three years. As these studios include almost all the larger producing organizations, and many of the smaller ones, it is doubtful if over twelve thousand individuals have submitted photographic during this period. In other words, about one person in every eight thousand has attempted to write for the screen, outside of those actually employed at the studios.

Of course, one organization received thirteen thousand scenarios during the year 1920, but these consisted of many stories which had been sent to several studios; and all the way from two to two dozen screen stories, in many instances, were submitted during the year by some one person.

A recent national scenario contest, conducted by a leading film producer through a newspaper syndicate which serves four hundred representative newspapers in as many cities in the United States, brought forth about ten thousand photodramas, many from people who had never before essayed screen writing.

When these facts are digested and then pondered over, a great light will dawn on any thinking individual. There are not nearly as many people submitting scenarios to the studios as there are submitting short stories, novellettes, essays, poems and other forms of literature to the magazines! And, judging from the scenarios received, those believing they could write for the screen must have ranked intellectually far below those who were attempting to break into the magazines.

To get down to approximate facts, there are probably over one hundred thousand people in the United States signing their names to variegated literary matter in newspapers, magazines and books.

Is it any wonder that the film magnates have turned to published books, magazine stories, and plays for their screen story material? They have had a far bigger field to select from.

Now, are the motion picture producers thoroughly satisfied with the artistic or financial results of the past several years? No, decidedly not. But the great public maw had to be fed three hundred and sixty-five days in the year, and stories suitable for screening had to be secured from some source.

(Continued on Page 16)
GOLDWYN ACQUIRES NEW STORIES

The following stories have been recently acquired by the Goldwyn studios for early production: “Syndafoden” (Sin Flood), the Swedish play by Henning Berger; “The Wall Flower,” an original story by Rupert Hughes; “Laura’s Daydream” (formerly called “The Woman Who Hated Politics”), by Alice Duer Miller; “Nobody’s Man,” a novel by E. Phillips Oppenheim; “Wild Apples,” a novel by Cynthia Stockley; and “His Back to the Wall,” a published story by John Frederick.

RELEASE TITLES GIVEN

Release titles which will supplant working titles on Universal productions scheduled for early showing, are as follows:

“The Mascotte of the Three Stars,” featuring Hoot Gibson, will be called “Action.”

“Christine of the Young Heart,” Gladys Walton’s picture, will be exhibited as “High Heels.”

“The Harbor Road” will go to the screen as “Danger Ahead,” and “A Daughter of the Law” is the title finally decided upon for “The Black Cap,” a forthcoming Carmel Myers production.

FOR LOCATION SCENES IN WEST VIRGINIA

Richard Barthelmess, who is working in New York on the photodramatization of Joseph Hergesheimer’s story, “Tol’ble David,” for Associated First National release, plans a trip in the West Virginia mountains to the approximate location where the scenes of Mr. Hergesheimer’s story are laid.

Mr. Barthelmess will be accompanied by his wife, Mary Hay, his director, Henry King, and supporting company.

SCHERTZINGER TO DIRECT JACKIE COOGAN

Arrangements have been consummated between Jack Coogan and Victor Schertzinger, whereby Mr. Schertzinger will direct the future Jackie Coogan productions.

Mr. Schertzinger is now busyly engaged with Mr. Coogan in compiling the script for Jackie’s initial story, and early production is predicted.

SOUTH SEA STORY FOR KATHERINE MACDONALD

Upon the completion of the cutting and editing of “Peachie,” which she recently finished at the Ambassador Pictures Studio, Katherine MacDonald will begin production of “The Infidel,” a story of the South Sea Islands, by Charles Loge, which has been selected for her by General Manager B. P. Franklin.

FOURTH SANTSCHI PICTURE

Bob Bradbury has just finished writing the fourth Santschi picture in the series which he is directing for Cyrus J. Williams. It is titled “Lorraine of the Cumberlands,” and Ruth Stonehouse will play the leading feminine role.

“REGENERATION ISLE” RELEASED IN AUGUST

Joseph M. Schenck announces, through Associated First National Pictures, Inc., that Norma Talmadge’s “Regeneration Isle” will be released as a First National Special picture early in August.

GEORGE ARLISS PORTRAYS DISRAELI ON SCREEN

“Disraeli” is now being picturized with George Arliss in the title role, in which he starred on the stage. Mrs. Arliss is playing Lady Beaconsfield.

DONALD MacDONALD Who Plays The Duke in “The Sky Pilot”

WALLINGFORD FILM AUTUMN RELEASE

The smooth-dealing J. Rufus Wallingford is about to make his screen bow to the public. Frank Borzage directed the film of his get-rich-quick adventures for Cosmopolitan, and it is scheduled for fall release.

“THE WHITE RIDER” SHIPPED EAST

Denver Dixon has shipped his five-reeler western drama, “The White Rider,” to New York. It has an all-star cast and was written and directed by Mr. Dixon, and photographed by Gordon MacLean.

POLLARD COMEDY IN PRODUCTION

Harry “Snub” Pollard and his leading lady, Marie Mosquini, have started on a new comedy for Pathe release.

POLLARD COMEDY IN PRODUCTION

Grover Jones Productions

Grover Jones, magazine author and comedy director, will launch a new producing organization soon to be known as the Grover Jones Productions. The first picture which he will direct will be a five-part original story entitled “Silent Jim,” with an all-artist cast headed by Ora Carew.

AT UNIVERSAL

Marie Prevost has finished her first starring vehicle for Universal. The story is called “The Butterfly” and was directed by King Baggot from the story by Percival Wilder.

Priscilla Dean and eighteen members of her producing unit are en route to British Columbia, where the concluding scenes for “The Secret Agent,” her forthcoming production, will be filmed under the direction of Stuart Paton. The unit will be camped in the Bull River district for several weeks.

Eddie Polo is working on the opening episodes of his forthcoming serial. The chaptered story is “The Secret Four,” a narrative. The company, which was seen here recently, has utilized a number of the star’s recent serial successes. Albert Russell is directing.

Erich von Stroheim is doing the editorial work on “Painless Wives.” It is estimated that ten weeks will be devoted to the cutting of the picture.

AT REALART

Wanda Hawley will start this week on “The Love Charm,” an original story by Harvey O’Higgins, heretofore adapted to the screen by Percy Heath.

May McAlroy starts within a few days on “The Happy Ending,” an original story by Hector Turnbull. The direction will be handled by Frank O’Connor.

Constance Binney, whose productions have been made in New York, will shortly arrive to join the colony of happy “filmers” in California. No announcement has yet been made of Miss Binney’s first story.

GOLDWYN TO ANNOUNCE PLANS

Samuel Goldwyn, President of the Goldwyn Pictures Corporation, arrived from New York recently.

While in California Mr. Goldwyn will announce the sales and distribution plans for the fifth Goldwyn year. He will make public a new selling arrangement by which a limited number of franchises will be granted to exhibitors for the entire output of the company.

This will be Mr. Goldwyn’s first visit to the local film colony since his return from abroad, where he made a thorough study of production in England, Italy, and Germany. The company has announced for fall release two Italian spectacles, but it is stated positively that Goldwyn does not intend to import any more German productions.

“THE SKY RANGER” IN EPISODE TWELVE

“The Whirling Menace” is the title of episode twelve of the new Pathe serial, “The Sky Ranger,” in which June Caprice co-stars with George B. Seitz. The episode has been scheduled for release by Pathe July 17th.

HAROLD LLOYD RE-ISSUES

An announcement recently made by Pathe Exchange, Inc., is to the effect that the pictures of Harold Lloyd one-reelers comedies are to be instituted.

“Bliss,” the first of the Lloyd one-reelers, has been scheduled for release July 17th. Bebe Daniels plays opposite the spectacular comedian, and “Snub” Pollard, featured in Hal Roach comedies, is also in his support.

Continued on Page 9
CURRENT REVIEWS

"BEAU REVEL"

Grauman's

This week we have another example of the kind of picture that goes wrong upon the screen. It is Louis Joseph Vance's "Beau Revel," which Thomas Ince presents on the Paramount program. The story has been given an elaborate feature production and an all artist cast which it is unable to justify, since it has only mediocre picture value, and the material it contains could be easily set forth in three reels. Our authors are prone to forget that the pages which they devote to description and personal philosophizing are necessarily lost to the scenario in so far as space-filling is concerned, for they are instantaneously revealed to the audience when the character or set in question comes into view. We are fast learning that the adaptation is not, as we had thought, the thing.

Tactfully, this picture cannot be adversely criticised. Its direction by John Griffith Wray, and the photographic effects, are both high artistic. Luxurious sets form a pleasing background for the cast which is in every instance excellent. Lewis Stone has not lately been more perfectly established than he is in the main role of this production. There is something both sympathetic and picturesque about this more than middle-aged dandy who "wouldn't marry or grow old." His ideal sequence in which he faces grim reality at last and then a sensational death by his own hand is by far the most vivid and fascinating work in the piece. Rarely are we privileged to witness so touchingly handled a death scene as is experienced by the disillusioned "Beau," who, even in tragedy retains the mannerisms of his old self. Stone balances his characterization beautifully.

Betty Lee, the leading feminine part, is filled by Florence Vidor, whose interpretation of the modern woman are always interesting. We have seen her quite lately in stronger positions, however, than that which she occupies as the little dancer who is loved by both a boy and his father. It might also be commented that Miss Vidor is a bit mature in her role, but that is a minor point. As always, her work carries conviction.

"Beau's" honest young son, Dick Revel, is unusually well done by Lloyd Hughes, who accomplishes some unadulterated acting to good advantage. By changing their youth contrasts effectively with Stone's part.

Kathleen Kirkham in the semi-unsympathetic portrayal of Mrs. Latham, the neglected wife, who capitates to "Beau's" studied charms, brings forward her well learned technique and graces her sets with ease.

Norris Kirkham is truly individualized in a class by herself.

Again and again we are surprised by the angles William Conkin gets into his drama. As Lathon he is at once a worthless drunkard and a pitiful, misunderstanding little lad. In a very few scenes he offers some invaluable pathetic touches.

Lynne Breen, the wayward aunt, with Richard Ryan, William Musgrave and Harlan Tucker, completes the cast.

For once and for all, "Beau Revel" will prove but an average box office attraction.

"THE SKY PILOT"

Kinsema

It certainly is wonderful what an all sufficient, well balanced cast and a good scenario, competently handled by the direction, can do to a story on the order of Ralph O'Connor's "The Sky Pilot," in the way of making it live, seemingly, for the first time. We must admit to being happily surprised at the understanding manner in which King Vidor has handled such a subject, and delighted by certain vivid little touches which he has added to the original. To us, this story is much improved on the screen.

O'Connor's "The Sky Pilot," in the way of making it live, seemingly, for the first time. We must admit to being happily surprised at the understanding manner in which King Vidor has handled such a subject, and delighted by certain vivid little touches which he has added to the original. To us, this story is much improved on the screen.

PAULINE CURLEY

Beautiful snow-blanketed landscapes, effectively photographed, add their bit of perfection to the work of an ideal cast, making "The Sky Pilot" altogether one of the most worthwhile pieces of its type to have been recently filmed. Heading the cast in the title role is seen John Bowers, whose last two years ofjuvenilizing for Goldwyn have not been overlooked. This, however, is his role, and we might say his first role, in so far as its perfect suitability to himself is concerned. The sympathetic, dauntless preacher who cowboys that he may win the admiration and attention of his flock, is an excellent opportunity for Bowers' appealing type. His sincere interpretation lacks nothing to convince and his transitions are remarkable thanks to both the actor's art and the foot-note allowed him to put them over.

Bill Hendricks, the well-loved "cowpunchin'" friend of the Pilot, is excellently filled by David Butler, who never for one moment misses in comparison with the other roles. The two characterizations are unusually equal in their ability to hold sympathy and in their technical rendition Butler has never before been placed or fitted easier into a part.

Colleen Moore must be lauded for the consistent characterizing which she accomplishes on her own account in the role of Gwen, the rebellious little fire-eater, who is injured that she may be saved, and cured that she may herself save another. This little actress has won her spurs by hard and faithful work. She deserves all of the big chances that she may ever receive. It might be added that the closeups of Miss Moore in this picture are the most pleasing that we have seen of her. They are a credit to the cinematographer who made them.

A clever part is added to the cast by Harry Todd, who does Gwen's father, The Old Timer. Todd always has something of value to offer.

Donald MacDonald plays in his habitual good role. The Duke, as the cattle thief, while James Corrigan and Kathleen Kirkham in unimportant roles complete the cast.

"COLD STEEL"

California

Again we implore someone to get busy and conscientiously fill up the atrocious gaps which the past year's underproduction has rent in the fabric of our picture entertainment, for the patches with which the powers that be have attempted to mend them are of such a miserable texture and coloring that they take most of the pleasure from the whole.

Robertson-Cole's current local release is "Cold Steel," an S. J. Meyberg presentation starring J. P. McGowan. Although we never heard of the original, this picture is Monte Katterjohn's version of a story by George Shedd. Its classification is simple to accomplish, for it belongs body and soul to that type of impossible, hysterical melodrama which has been written to entertain so many twelve-year-old males with its breath-taking suspense. As might be expected, the dirty gag of grimacing murderers, the stalwart, cool-eyed hero, the contradictory ingenue, automobile chases and burning powder can fuses mixed well with western scenery, and a few wise gun run the show as of old. The situations are strangely reminiscent of the serial, of which we are not overfond personally, but every man to his taste. "Cold Steel" is psychologically clever offering for some Main Street houses, but it should have been kept far below Eighth Street.

The direction by Sherwood McDonald is exceptionally poor and savoros jerkily of days long gone by. The camera work is one good item in the picture, as indeed it should be with three A. S. C. boys on the job.

McGowan is really an unusual type for dauntless roles and were his work better timed it would mean considerable. He rushes about a bit too wildly to please the modern picture-goer, however, as "Cold Steel" is a daring contractor in this photograph.

Some clever work is done by Kathleen Clifford in the feminine lead opposite him, though the rendering of her little ingenue is far from natural.

Nigel de Brulier must be credited with some noticeably good work as Martinze.

For the cast further there is little to say. The ridiculous heavy work is divided between Stanhope Wheatcroft, Arthur Millette, Charles Ingle, Milt Brown and George Clair. It is difficult to differentiate between the actors and director as to where the blame for their almost funny exaggerations should be placed. Certainly the business allotted them is fearful.

Elinor Fair in a sob sister part, J. D. Ormand, and Andy Waldron end the sad tale. Beautiful Haydens lead us hereafter far from such reviews. They are hard on the nerves.

"THE LYING TRUTH"

Preview

Marion Fairfax's independently written and produced photoplay, "The Lying Truth," is a small-town drama with quite an entailed plot illustrating a rather simple theme concerning the fallibility of circumstantial evidence.
ADDITION TO HAMILTON-WHITE STAFF

Gregory LaCava, formerly director of animated cartoons for the International News Service, has been added to the scenario staff of the Hamilton-White comedies and is working in collaboration with Jack White and Lloyd Hamilton in the preparation of forthcoming stories to be produced by the organization for Educational release. His appointment is announced by W. W. Rarity, general manager of the company.

ADOLPHE MENJOU IN "THE SHEIK"

Adolphe Menjou has completed the role of Louis XIII in "The Three Musketeers" and is presently engaged playing opposite Shirley Mason with the William Fox company. On completion of this picture he will play an important part in Geo. Melford's forthcoming Lasky production entitled "The Sheik."

RUTH RENICK IN CURWOOD RELEASE

Ruth Renick plays a leading role in David Hartford's photodramatization of the James Oliver Curwood novel of the snow country, "The Golden Snare," recently released by Associated First National Pictures.


NORTHROP WITH VITAGRAPH

Harry S. Northrop has been engaged by Vitagraph to play the leading heavy part in the all star special production of James Oliver Curwood's "Flower of the North." The picture will be directed by David Smith.

SCREEN ACTRESS IN STOCK

Gladys George is another screen luminary to leave films temporarily for the footlights. She is playing in stock at the Alcazar Theatre, San Francisco, where Una Trevelyn, another picture player, recently became leading woman.

JEAN PAIGE STARRING

Jean Paige will star in a Vitagraph story based upon the novel, "The Prodigal Judge," by Vaughan Kester, production of which will occur at the eastern Vitagraph studios.

CAST IN "THE SECRET FOUR"

Kathleen Meyers and Doris Deane will support Eddie Polo in his new chapter story, "The Secret Four," which is now being filmed.

Grace Wilcox, newspaper writer, has been added to the news force at Universal City.

Lola Mason will portray one of the principal feminine roles in the next Tom Santschi production.

Felix Whitefeather is the newest addition to the current Ruth Roland serial, filming at the Hal E. Roach Studios.

Earl Montgomery, Lige Conley and Marvel Rae have been cast in the third of the series of Hamilton-White Mermaid Comedies.

Jack Curtis and Emmett King are among those cast in the new Henry B. Walthall picture soon to go into production at the Vitagraph Studios.

STALLINGS AT "U"

Charles Stalling, formerly assistant to Reginald Barker, has been engaged as location scout at Universal City, by Harry Schenck, production manager.

WILLIAMS SIGNS NEW DIRECTOR

Cyrus J. Williams has signed Val Paul to direct and George Meredith to photograph, the balance of "The Adventures of Bill and Bob" series of boy-trapper stories being produced for Pathe. Mr. Paul has recently finished the eleventh picture of the series, "The Weasel," and is now preparing to "shoot" the twelfth, which deals with the Canadian lynx.

Frank Coleman is playing comedy heavies with the Hamilton-White Company.

Little Philippe de Lacy has been cast in "The Rubaiyat," filming at the Hollywood Studios.

Monti Collins and Fred W. Huntley will complete the cast for the new Tom Moore picture which is being made at the Goldwyn Studios.

Hallam Cooley will play an important role in "The Man with Two Mothers," featuring Tom Moore.

Marie Torpie is Lee Moran's feminine support in "Mile a Minute," his newest Universal comedy.

Frances Hatton will enact a role in the next Gladys Walton picture, which Major David Kirkland is directing.

Hal Wilson has been added to the cast of Eddie Polo's new serial, "The Secret Four," which Albert Russell is directing.

Ruth Renick will be seen as Celia in "The Golden Snare," from the story by James Oliver Curwood.

Noah Young, Vera White and Sam Brooks will have principal supporting roles in the new "Snub" Pollard comedy, which Charles Parrott will direct at the Roach Studios.

The juvenile roles of Tom Santachi's outdoors pictures will hereafter be filled by Earl Hughes, brother of Lloyd Hughes, playing in Thomas Ince pictures.

Georgie Stone will be seen as Dannie boy in "Desperate Trails," featuring Harry Carey, which will open at the Superba Sunday, July 19th.

J. FRANK GLENDON

Who's Where on Los Angeles Screens

GRAUMAN'S

Thomas H. Ince presents Douglas MacLean in "ONE A MINUTE" by Fred Jackson
Directed by Jack Nelson
CAST
Jimmy Knight—Douglas MacLean
Miriam Rogers—Marian DeBeck
Jinga Pilla—Victor Potel
Grandma Knight—Frances Raymond
Silas P. Rogers—Andrew Robson
Martin Duffey—Craham Pettie

CALIFORNIA

Famous Players-Lasky Corp. presents "PROXIES" by Frank R. Adams
Directed by George D. Baker
CAST
Peter—Norman Kerry
Clare Conway—Zena Virginia Keefe
Carlotta Darley—Raye Dean
Homer Cartlon—Jack Crosby
John Stover—Paul Everton
Christopher Darley—Wm. H. Tooker
Mrs. Darley—Mrs. Schaffer
Detective Linton—Robert Broderick

KINEMA

James Oliver Curwood presents "THE GOLDEN SNARE"
Directed by David Hartford
CAST
Sergeant Philip Raines—Lewis S. Stone
Brann Johnson—Wallace Beery
"Doug" Johnson—Melbourne MacDowell
Celia—Ruth Renick
Black Dawson—Wellington Player
Pierre Thoreau—Francis MacDonald
Baby—Little Esther Scott

(Continued on Page 14)
"The Digest of the Motion Picture Industry"

Page Seven

The Screen Writers' Page

Every active company was recently consulted by Camera, but took it to be discouraging. The ones mentioned above are red hot tips. We feel that they will do much to assist the free lance screen writer.

**SCENARIO MARKET**

David Butler Productions, Brunton Studios, 5341 Melrose Ave., Los Angeles, is the market for either original or published stories submitted in synopsis form for star who plays small town or country role. Scripts will be returned as soon as read.

For Film Co., Hollywood, Calif., will consider synopses, either original or published, for their various stars as follows: Light drama for Shirley Mason; comedy drama for Eileen Percy; drama for Jack Gilbert; comedy drama for Johnny Walker, and Westerns for Buck Jones, Tom Mix, Bill Russell, and Dustin Farnum. All scripts should be addressed to D. A. Epstein, and if unavailable will be returned within a few days.

The R-D. Film Corp., Balboa Studios, Long Beach, will consider original stories dealing with Royal Northwest Mounted Police or any other outdoor subject submitted in synopsis for all-star casts. Communications should be addressed to R. S. Rousseau, and if rejected scripts will be returned after a week.

Irving Cummings Productions. In the market for stories, either original or published, in continuity or synopsis form for Irving Cummings, dealing with Royal Northwest Mounted Police, to be made in two reels. Scripts should be addressed to Ward Morey, 1729½ Highland avenue, and will be returned within three days if unavailable.

Christie Film Co., 6301 Sunset Blvd., Los Angeles, Calif., is in the market for original stories for all-star casts, submitted in synopsis form, preferably in two-reel form. Scripts should be addressed to Miss M. Sinclair, 1729½ Highland avenue, and will be returned within three days if unavailable.

Belasco Studios, 833 Market street, San Francisco, Calif. Original stories for short reel comedies or two-reel comedy dramas, in continuity form, for all-star casts, will be considered, and if rejected will be returned within two weeks. Communications should be addressed to Frank H. MacQuarrie, care of above named studio.

Paul Gerson Pictures, Inc., 355 10th St., San Francisco, Calif., will accept for consideration original stories for two-reel situation semi-slapstick comedies submitted in continuity form, for all-star casts. Scripts should be addressed to Tenny Wright, with price of same specified, care of above named company, and will be returned within a week if unavailable.

Rockett Film Corp., 3800 Mission Road, Los Angeles, is in the market for published stories, but anything unusual in the way of an original story will be carefully considered. Stories should be in synopsis form for an all-star cast suitable for six-reel comedy drama.

Metro Studios, Hollywood, Calif., will not be in the market for scenarios until September, after which time will consider either original or published stories for their various stars, preferably submitted in complete story form. Script should be addressed to the Scenario Editor and will be returned, if unavailable, ten days after receipt.

The Photodramatist has become the official organ of the Screen Writers' Guild of the Authors' League of America, effective with the July number, which is now on the newsstands. In this number are articles by O. H. Hughes, MacPherson, Oiga Prinziaz, J. Lee Meehan, Percy Heath and Bebe Daniels, and an interview with Elizabeth Arden. This Guild's department is now being conducted jointly by Al Cohn and Kate Corbaley.

Willat Productions, Inc., Culver City, Calif. Scenarios from published books or stories submitted in synopsis form or merely ideas, for all-star casts, will be considered. Address Scenario Department, care of the above named company.

C. L. Cheter Productions, 1438 Gower St., Los Angeles, Calif., will consider original stories (synopsis or ideas) for domestic situations, preferably one-reel comedies, carrying fast farce action, and opportunity for working out the stories in gas action. Scripts should be addressed to Raymond S. Harris, Scenario Editor, and if rejected will be returned in from one to two weeks.

Lone Star Film Prod. Co., 1745 Allesandro St., Los Angeles, will consider original or published stories of Northwoods, mining, or any outdoor type with western atmosphere, which will feature a male lead. Not over four interior sets desired. Scripts should be addressed to the Scenario Department, and if unavailable, will be returned within two weeks.

Goldwyn Studios, Culver City, Calif., will consider original or published stories submitted in detailed synopsis form, covering the following requirements: Strong, virile, dramatic stories, social atmosphere, with some big thought or theme behind them, for special production: vigorous, outdoor, elemental and primal dramas; and for Tom Moore, breezy, romantic roles, typically American or Irish-American. Scripts should be addressed to H. Schreiber, Scenario Department.

Carter De Haven Productions, 3800 Mission Road, Los Angeles, will consider published stories, synopsis form, for stars and all-star casts.

Cosmopolitan Productions, New York City. In the market for published stories only, submitted in synopsis form, for all-star casts. Scripts should be addressed to John Starbuck, Assistant Editor, Scenario Department.

**BETTY BRICE**

Selznick Studios, West Fort Lee, N. J., will consider stories based on plays, books, magazine stories or originals, preferably presented in synopsis form. For special productions anything strong and dramatic, for severall characters of equal importance must be "different," and abundant in opportunities for the very best in picture production. For the company's several stars, stories should be as follows: Comedy dramas, society and otherwise, in which the star has an unusual role, for Eugene O'Brien; strong, virile dramas, society, business or unusual stories for Conway Tearle; strong dramas with great acting opportunity, for William Faversham; farce comedies, and swift-moving comedy dramas, for Owen Moore; comedies or comedy dramas for Martha Mansfield; dramas in which the leading role is very dramatic and unusual, foreign types in American settings desirable, for Zena Keefe. Address all matters to The Scenario Department of the above named company.

Charles R. Seeling Productions, 1240 So. Olive St., Los Angeles, Calif., will consider original Western stories in continuity form, for star, with preferably a prominent part for a boy of eight years also. Scripts should be addressed to Ben M. Silver, care of the above named company, and will be returned, if rejected, within ten days.

Maurice Tourneur Productions, Inc. Studios, Culver City, Calif., is interested in unusual stories, either published or original, with strong themes for all-star casts. Scripts should be addressed to Wyndham Crittens, and should they prove unavailable, will be returned promptly.

Camera! wishes to announce a new series of articles for the scenarist, to be written by Mr. William E. Wing, author of twelve stories filmed the past year. This series will start immediately.

Ten weeks from date Camera! will publish another scenario edition, a practice which it expects to continue during the forthcoming year.

Virginia Ainsworth, feminine heavy in "White Eagle," the current Ruth Roland serial, has composed words and music of a song entitled "Everything Lovely Reminds Me of You."

Luvena Buchanon, who assisted her husband, Edouard Vyscekal, in designing the sets for the current Ruth Roland serial, was a recent visitor at the Hal E. Roach Studios.
KIDDIES' MATINEES START IN L. A.

That Los Angeles will have facilities to provide entertainment for boys and girls during the summer vacation months is now definitely decided. Alice S. Hellman, social worker of Los Angeles, has interested Sol Lesser, vice-president of the West Coast Theatres, Inc., to the extent that he will donate the AhBram theatre for a series of special children's Saturday morning matinees.

The initial performance of this kind will commence Saturday, July 9th, at 2:30 p.m. All children and parents are urged to attend this first show and obtain a vision of the nature of entertainment offered.

Mrs. Hellman has selected a committee to preview and pass on all film subjects prior to their being shown at the special performance. This committee, headed by Mrs. Hellman, includes Mrs. Susan Dorsev, head of the Los Angeles Board of Education, Mrs. Charles Toll of the Ebell Club, Mrs. Noble of the Parent and Teacher's Association, and others. The recognized name of this new organization will be known as The Children's Security Film Association.

The first of the program will include Maelstonk's "The Blue Bird," a special children's film entitled "Little De-Feep and Her Friends," colored cartoon slides, an organ recital of kiddy songs, and Miss Louise Sullivan, soprano, in a song recital. A professional storyteller will be another feature of the entertainment. Admission prices are 25c for adults and 15c for children. Mr. Lesser has arranged for the proceeds of the shows to be given to Mrs. Hellman for children's charity purposes exclusively.

NEW PUBLICITY SERVICE

Kirk Watkins and George Warner have formed a partnership for the purpose of conducting a general advertising agency and publicity office with headquarters in Los Angeles and agency affiliations in London, Paris, New York and Chicago.

Mr. Watkins is a practical newspaper and magazine man of over thirty years' experience. He was at one time connected with the Chicago Herald and later with the C. H. Fuller Advertising Agency of Chicago. He has been identified with magazine and publicity work in Los Angeles lately and during the war was one of the civilian employees of the United States government contractors at Camp Kearney.

George Warner recently arrived in Los Angeles from New York, where he was identified with the advertising business, and some years ago was associated with Mr. Watkins in the business in the East.

EFFICIENCY CONTEST WINNERS HERE

Irving Stolzer and Mrs. Charlotte Marcus, who won the recent efficiency contest at the Universal Film laboratory at Fort Lee, N. J., have arrived in Los Angeles, Calif.

Stolzer has been with the Universal service for fourteen years, while Mrs. Marcus has been with the firm for a decade. The visitors are being entertained at Universal City and at the Ambassador Hotel.

HOUSE PETERS A FATHER

House Peters, who heads the all-star cast in "The Man from Lost River," under the direction of Frank Lloyd, is the proud father of a baby girl, born last week.

HERBERT FORTIER

LATEST MACLEAN PICTURE HERE

Douglas MacLean, Paramount star, is coming to Graman's Million Dollar Theatre the week of Monday, July 11th, in his latest Thomas H. Ince Production, "One a Minute."

WRAY IN COURSE OF LECTURES

A California school has made overtures to John Griffith Wray to conduct a class in photoplaywriting. He has agreed to offer a course of lectures telling how motion pictures are made.

MILDRED HARRIS, VAUDEVILLE HEADLINER

Mildred Harris is announced for an early tour of the Orpheum Keith Theatres.

POST IN PASADENA

Guy Bates Post, who will be starred in "Omar the Tentmaker," is sojourning in Pasadena.

The Morris Schlank Company is producing a series of two-reel comedies featuring Eddie Barry, to be known as the Broadway Comedies. These stories were written by Frederick Bennett and will be released through Pathe.

FINISHED NEILAN PICTURE A NOVELTY

The new Neilan photoplay, "Bits of Life," recently finished, offers four complete episodes, the four scenarios being adaptations of feature magazine novels by well known writers, each plot having significance to the general theme of the story.

The initial episode is taken from "The Bad Samaritan," a short dramatic story which appeared in "Popular Magazine," by Thomas McMorrow. The second story is a presentation of Walter Trumbull's tale which appeared in "Smart Set," entitled "The Man Who Heard Everything." The third episode is an adaptation of Hugh Willey's popular story, "Ilop," which originally appeared in the Saturday Evening Post. As the closing episode Mr. Neilan offers his own story, "Under Ether."

U. S. CAVALRY IN "PARDNERS"

Harry Schenck, production manager at Universal City, is on his way to the presidio at Monterey, Calif., where he will complete arrangements to take two troops of regular cavalry to an enjoyable desert for Harry Carey's forthcoming feature, "Pardners." Arrangements for the troops have been made by Schenck with Major-General Murt, commanding general of the Ninth Corps Area and more directly through Col. John M. Jenkins, commanding at Monterey. The troops will be in action about July 25th, under the direction of Robert Thornby.

STAGE PLAY BEING ADAPTED TO SCREEN

J. G. Hawks, head of the Goldwyn scenario department, is taking a vacation at Big Bear Lake. While he is vacationing, Mr. Hawks will write the continuity for "Snowfladen," (Sin Flood), Henning Berger's stage play, which will be produced by Goldwyn soon.

LLOYD INGRAHAM HAS RESTING PERIOD IN PACIFIC NORTHWEST

Having attended to all the necessary details of finishing Carter De Haven's latest film, "My Lady Friends," Lloyd Ingraham has set out for a month's vacation at the estate of David Kirkland, his directorial colleague in the Pacific Northwest.

HARRY MYERS SUBTITLES

Harry Myers has agreed to write the subtitles for several one-reel domestic comedies produced by Louis Burston. In the early days of films Myers wrote, directed and acted in a long series of such plays with Rosemary Theby.

SMOLLEN FINISHES CONTINUITY FOR WALTHALL PICTURE

Bradley J. Smollen has recently finished the continuity for the Vitagraph Special production in which Henry B. Walthall will star.

Pickups By the Staff

Star, shine in Schlank's designed gowns

Eventually you will save 50% on your wardrobe costs and possess distinctive individuality and original styles. $100,000 wardrobe to select from. Let us plan your wardrobe.
MORRIS R. SCHLANK PRODUCTIONS

The Broadway Comedies, a series of two-reel situation comedies featuring Eddie Barry, from stories by Frederick Bennet, started shooting July 2nd. Ward Hayes is directing and Frank Kingsley assisting. Another comedy company is expected to begin work about July 8th.

“The Bluffer,” by Frederick Bennet, will be produced late in the summer, and the “Fall of Rome,” another production of seven reels, is also under preparation.

“Innocents Abroad” will be photographed in Europe by Ernest Schoedsack, recently of the Sennett staff and lately the official photographer of the Peace Conference. His first pictures, of a novel travelogue order, will be made in Andorra, the smallest kingdom in the world. Later, in Norway and Finland and the remote parts of the Ural Mountains, other unique scenes will be filmed.

BARKER’S “OLD NEST” OPENS RUN AT ASTOR

Reginald Barker’s “The Old Nest,” opened at the Astor Theatre recently for a New York pre-release run. It succeeds “The Horsemen of the Apocalypse.” “The Old Nest” will be released to exhibitors in September as a ten-reel spectacular.

Mr. Barker is at present considering plans submitted by individuals and corporations who want to finance and distribute his independent productions. A definite affiliation is expected in a few days. Meanwhile he is getting “The Poverty of Riches” down to footage. He has completed preliminary cutting of this final Goldwyn opus.

HACKATHORNE SUPPORTS WALTON

George Hackathorne will be seen as the crippled brother of Gladys Walton in her latest picture, “Christine of the Young Heart.” Mr. Hackathorne recently portrayed the Hunchback in Allan Dwan’s “The Sin of Martha Queed,” to be released shortly.

ELMER RICE WRITING TITLES

Elmer Rice, the latest addition to the Realart writing staff, who is billed White and Unmarried, has but recently finished titling “Moonlight and Honeysuckle,” Mary Miles Minter’s forthcoming picture.

HAYAKAWA IN NEW YORK

Sessue Hayakawa arrived in New York recently to spend a two weeks’ vacation, accompanied by Mrs. Hayakawa. While in New York the Japanese star will confer with R. S. Cole, president of the R-C Pictures Corporation which distributes his pictures.

Jack White has started production on the third of the Hamilton-White series of Mermaid comedies, the title of which has not yet been announced.

Bill Dagwell is back on his old job assisting David Smith in the direction of the latter’s special production for the Vitagraph.

Having completed extended trans-continental “personal appearance” tours both Clara Kimball Young and Johnny Jones are once again before the camera.

HARRY NORTHROP

Playing the heavy in Vitagraph’s special production “Flower of the North.”

SENNETT STUDIO QUIET

For the first time in his career as a producer, Mack Sennett is closing his studio for two months this summer. He has a number of surplus films and by ceasing production for a while is thus equalizing the market.

NEW ZEALAND PARLIAMENT MEMBER SEES PICTURES MAKING

Thomas M. Willard, leader of the Liberal Party in the New Zealand Parliament, is in Los Angeles for a three months’ vacation, and was a recent guest at Universal City, of Irving G. Thalberg, general manager.

Pathe will presently release “The Money Maniac,” Leonce Perret’s latest cinema creation.

Alexander Fodo has recently been in San Francisco where he has been preparing for the production of his feature drama for the Italian American Film Co.

The third Blue Ribbon Comedy, “The Noodle Agent,” has just been finished by Director Hagenah, at the Chester Studios, from the story by Frederick Bennet. It is probable that the company will hereafter make two-reelers.

GETTING ACQUAINTED WITH INTERESTING PEOPLE

REGGIE MORRIS

Reggie Morris, of The Reggie Morris Productions, Inc., was born in Newark, N. J., and early became interested in all things theatrical. He appeared upon the boards with George M. Cohen in “Forty-five Minutes from Broadway,” and then he entered the films, where he spent three years with D. W. Griffith, and later four years with Mack Sennett, during which time he produced comedies and made some of comedy’s foremost comedians. There followed a series of comicclassics directed by him for Special Pictures Corporation, including “Up in Betty’s Bedroom” and “Look Pleasant.”

Now Morris heads this new company bearing his name, which has been organized upon a co-operative plan. The product, two-reel comedies which feature Neely Edwards, Charlotte Merriam, Jack Duffy, Margaret Cullington, and Joe Moore, will be released through the Arrow Film Corporation.

Morris is now producing at the old Special Pictures Studio, where he is associated with Frank Marshall, who is general manager of the company.

PATENTS GRANTED ON INVENTION

At last a combination motion picture camera and projection machine, capable of utilizing standard film, has been accomplished. It is called the Standard Combination Camera and Projection Machine and patents have been granted on it to A. Edward Rosenberg, formerly of Universal, Lester Reider and N S. O’Brien.

The new invention weighs only six and a half pounds. It will be sold for about $150.00.

REHEARSALS OF “KINDRED OF THE DUST”

“Kindred of the Dust,” the Peter B. Kyne story, has been put into continuity form by R. A. Walsh and Jack O’Brien. The Walsh company has been assembled on Catalina Island for rehearsals.

NEW BESSIE LOVE COMPANY

A company is being organized to take Bessie Love to the South Sea Islands to make one production. Under the terms offered, Miss Love will be away from this country six months.

Melbourne MacDowell has returned from San Francisco where he has been vacationing.

Hope Hampton is busy at present finishing “Star Dust,” at Fort Lee, N. J., for future Associated First National release.

“We’ll Get You Yet,” is the title that has been given the seventh of the Federated Halfton Boys Comedies, featuring Sid Smith, which Harry Cohn, the producer, has just forwarded to the New Italy Boys Comedies, Inc., for final editing and titling. This comedy will follow “We Should Worry,” on the release schedule.

Did you get that call? — Players Telephone Exchange

1729 1/2 Highland Ave.

Hours: 8 to 9 p.m.; Sundays, 5 to 7 p.m.

Phones 578946 578947
Pulse of the Studios

<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>CAMEORAN</th>
<th>ASSIGN DIREC.T</th>
<th>SCENARIO</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>W. Worsley</td>
<td>R. MacDonald</td>
<td>Joe Brotherton</td>
<td>Dan Keene</td>
<td>Ruth Wightman</td>
<td>&quot;Peach&quot;</td>
<td>14th Week</td>
</tr>
<tr>
<td>A. J. Scott</td>
<td>L. B. Warner</td>
<td>T. L. Ackland</td>
<td>Lew Mechem</td>
<td>T. L. Ackland</td>
<td>2-Reel Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>BALBOA STUDIO</td>
<td>E. Long Beach.</td>
<td>Main 175</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alvin J. Niles</td>
<td>Jack Drum</td>
<td>Alvin J. Niles</td>
<td>Northwest Mounted Police</td>
<td>Preparing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BELASCO STUDIOS</td>
<td>Wilbur Lawler, Casting. 833 Market St., San Francisco, Cal.</td>
<td>Douglas 6588</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D. MacQuarrie</td>
<td>All-Star</td>
<td>Jack Crocker</td>
<td>E. K. MacQuarrie</td>
<td>Walter Rivers</td>
<td>Novelty Comedy</td>
<td>Cutting</td>
</tr>
<tr>
<td>BENJ. B. HAMPTON PROD.</td>
<td>Brunton Studios.</td>
<td>Holly 4080</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Howard Hornby</td>
<td>All-Star</td>
<td>Peterson</td>
<td>Jack Rush</td>
<td>&quot;Hearts Aflame&quot;</td>
<td>Cutting</td>
<td></td>
</tr>
<tr>
<td>BERNET PROD'S</td>
<td>C. V. Wees, Gen. Mgr.</td>
<td>Keen's Camp</td>
<td>Hemet 8899</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harry Devere</td>
<td>House Carson</td>
<td>J. A. Stimson</td>
<td>Jack Hassett</td>
<td>&quot;The Desert Rat&quot;</td>
<td>4th Week</td>
<td></td>
</tr>
<tr>
<td>BLUE RIBBON COMEDIES</td>
<td>Geo. Cleethorpe, Casting. 1438 Gower St.</td>
<td>Holly 3250</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harry Moody</td>
<td>Grand Merrill</td>
<td>Joe Cook</td>
<td>T. R. Merritt</td>
<td>W. H. Lighton</td>
<td>&quot;Fools&quot;</td>
<td>5-Reel Western</td>
</tr>
<tr>
<td>BORDER FILM FEATURE CORP.</td>
<td>Rex Thorough, General Manager. Busbee, Arizona.</td>
<td>Schedule</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harry Moody</td>
<td>All-Star</td>
<td>Joe Cook</td>
<td>&quot;The Desert Rat&quot;</td>
<td>W. H. Lighton</td>
<td>&quot;Fools&quot;</td>
<td>5-Reel Western</td>
</tr>
<tr>
<td>HOBART BOSWORTH</td>
<td>Ince Studio. Max Graf, Mgr.</td>
<td>West 62</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Roland Lee</td>
<td>Homer Stone</td>
<td>J. O. Taylor</td>
<td>Jimmie Smith</td>
<td>&quot;The Penman&quot;</td>
<td>Finishing</td>
<td></td>
</tr>
<tr>
<td>BRUCE CARTER PROD'S</td>
<td>Montague Studios. Arnold Alldorf, Casting. San Francisco.</td>
<td>Schedule</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harry Thalbourn</td>
<td>Arnold Alldorf, Mgr.</td>
<td>Comedy Newsmettes</td>
<td>Schedule</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edward Sloman</td>
<td>All-Star</td>
<td>All-Star</td>
<td>All-Star</td>
<td>All-Star</td>
<td>All-Star</td>
<td>Cutting</td>
</tr>
<tr>
<td>E. A. Walsh</td>
<td>Joe Franz</td>
<td>Fred Butler</td>
<td>James Young</td>
<td>James Young</td>
<td>James Young</td>
<td>Cutting</td>
</tr>
<tr>
<td>C. S. Fairbanks</td>
<td>All-Star</td>
<td>C. F. Whitt</td>
<td>C. F. Whitt</td>
<td>C. F. Whitt</td>
<td>C. F. Whitt</td>
<td>Cutting</td>
</tr>
<tr>
<td>Wm. Thomas</td>
<td>All-Star</td>
<td>Wm. Thomas</td>
<td>Wm. Thomas</td>
<td>Wm. Thomas</td>
<td>Wm. Thomas</td>
<td>Cutting</td>
</tr>
<tr>
<td>All Goring</td>
<td>Harry Scott</td>
<td>Clancy Rowe</td>
<td>Wm. Williams</td>
<td>Wm. Williams</td>
<td>Wm. Williams</td>
<td>Finishing</td>
</tr>
<tr>
<td>Fred Fishback</td>
<td>Paul Range</td>
<td>Paul Range</td>
<td>Paul Range</td>
<td>Paul Range</td>
<td>Paul Range</td>
<td>Finishing</td>
</tr>
<tr>
<td>CHAPLIN, CHARLIE, STUDIOS</td>
<td>Allan Garcia, Casting. 1416 La Brea Ave.</td>
<td>Holly 4070</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Charlie Chaplin</td>
<td>Charlie Chaplin</td>
<td>Charlie Chaplin</td>
<td>Allan Garcia</td>
<td>Allan Garcia</td>
<td>Charlie Chaplin</td>
<td>Holly 4070</td>
</tr>
<tr>
<td>CHAUSET-HURST</td>
<td>Lewis Chaudet, Gen. Mgr.</td>
<td>Hollywood 2948</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paul Hurst</td>
<td>Nini Hart</td>
<td>Paul Hurst</td>
<td>Frank Cottrell</td>
<td>&quot;The Wild&quot;</td>
<td>Cutting</td>
<td></td>
</tr>
<tr>
<td>Harry Williams</td>
<td>All Star</td>
<td>All Star</td>
<td>All Star</td>
<td>All Star</td>
<td>All Star</td>
<td>Schedule</td>
</tr>
<tr>
<td>Yn Moore</td>
<td>Young Moore</td>
<td>Young Moore</td>
<td>Young Moore</td>
<td>Young Moore</td>
<td>Young Moore</td>
<td>Schedule</td>
</tr>
<tr>
<td>Beaudein Sullivan</td>
<td>Marilyn Adams</td>
<td>Marilyn Adams</td>
<td>Marilyn Adams</td>
<td>Marilyn Adams</td>
<td>Marilyn Adams</td>
<td>Schedule</td>
</tr>
<tr>
<td>D. &amp; M. PRODUCTIONS</td>
<td>Denver Dixon, Casting. 1333 Coronado Ave., East Long Beach</td>
<td>Schedule</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fred Caldwell</td>
<td>All-Star</td>
<td>G. MacLean</td>
<td>Johnny Hines</td>
<td>Staff</td>
<td>Sea Story</td>
<td>Schedule</td>
</tr>
<tr>
<td>Ferdinand Earle</td>
<td>Frederick Ward</td>
<td>George DeMille</td>
<td>Walter Mayo</td>
<td>Earle</td>
<td>&quot;The Rubaiyat&quot;</td>
<td>1st Week</td>
</tr>
<tr>
<td>FOX STUDIO</td>
<td>C. A. Bird, Casting. N. Western Ave. Hollywood 3000</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Max. McQuarrie</td>
<td>Blanche Durning</td>
<td>Blanche Durning</td>
<td>Blanche Durning</td>
<td>Blanche Durning</td>
<td>Blanche Durning</td>
<td>Schedule</td>
</tr>
<tr>
<td>Sam Mason</td>
<td>Mabel Mason</td>
<td>Mabel Mason</td>
<td>Mabel Mason</td>
<td>Mabel Mason</td>
<td>Mabel Mason</td>
<td>Schedule</td>
</tr>
<tr>
<td>Dorothy Ubisoft</td>
<td>Dorothy Ubisoft</td>
<td>Dorothy Ubisoft</td>
<td>Dorothy Ubisoft</td>
<td>Dorothy Ubisoft</td>
<td>Dorothy Ubisoft</td>
<td>Schedule</td>
</tr>
<tr>
<td>The REAL ART Studios</td>
<td>ANNOUNCES the Purchasers of the entire Stock of BRADLEY'S Rental Studios</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ph. 61102 or 67470 883 So. Hill St.</td>
<td>Art Ludeman, Mgr. 923 So. Grand Ave.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Both Stocks Are on Display At — — 923-925 So. Grand Avenue</td>
<td>Holly 4565</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Fred Nible | Doug Fairbanks | Arthur Edson | Doran Cox | Edward Knaub | "The Three Musketeers" | 1st Week |
ROCKETT FILM CORP.      Ray Rockett, Pres. and Gen Mgr. Mayer Studio. Lincoln 2120
Phil Rosen  All-Star  Sol Pollito  Byron Haskin  Phil J. Hurn  "Handle With Care" Cutting

RUSSELL-GRIEVE-RUSSELL Studio.  6070 Sunset Blvd.  578395

HAL E. ROACH STUDIO, Culver City. Nora Ely, Casting. Warren Doane, Mgr.  West 3730

MORRIS R. SCHLANK PROD. Ridgewood and Sunset Holly 975
Ward Hayes  Eddie Barry  Vernon Walker  Frank Kingsley  Fred Bennett  2-Week Comedies  1st Week

SEEING, CHAS. R. PROD'NS. Chas. R. Seeing, Casting. 1240 So. Olive. 13910
Chas. Seeing  "Big Boy" Willie Rogers Jr.  Neal Smith  Vincent Clay  Staff  Special Western Feature  2d Week

SELIG-ORK. 3800 Mission Road. Lincoln 33
Ert. Bracken  All Star  Eddie Linden  Wm. Eife  Bracken  12-Week Drama  1st Week

SELIG STUDIOS. 3800 Mission Road. E. A. Martin, Casting. J. L. McGee, Gen Mgr. Lincoln 33
E. A. Martin  Wallace-Hartney  Harry Neuman  Jack Conway  E. A. Martin  Serial  2d Week

TOURNEUR, MAURICE, PROD. Ince Studios, Culver City. R. B. McIntyre, Gen Mgr.  West 62
Tourneur-Brown  All Star  Chas. Van Engen  Chas. Dorian  W. Gittens  "Lorna Doone"  11th Week

UNIVERSAL STUDIOS. Fred Datig, Casting. Universal City. 2500

VIDOR, KING, PROD. Ince Studios. Culver City. Clark Thomas, Mgr.  West 62
King Vidor  All Star  Max Du Pont  C. Briecker  King Vidor  "Love Never Dies"  5d Week

VITAPHOTO STUDIO. Douglas Dawson, Casting. 1708 Talmadge. W. S. Smith, Gen Mgr. Holly 2131

WARNER BROS. STUDIO. Sunset and Bronson Ave. 1201
Gil Pratt  Monty Banks  Park Reis  Will King  Comedy  Schedule

MONEY TO LOAN On DIAMONDS JEWELRY WATCHES AND SILVERWARE Lowest Rates Est. 51 Years Responsibility—Reliability A. B. COHN & BRO. 305 New Pantages Bldg. Cor. 7th and Hill Phone 62620 We have a Large and Exclusive Line of Diamonds and Jewelry For Sale.

SCENARIO WRITERS!
Successful scenarist offers assistance to the many who have good ideas but insufficient knowledge for developing them into salable scripts.
Please do not answer unless seriously desirous of "Getting On."
Address Box IX, CAMERAI

A Wig CURL HAIR TOUPEE FROM ZAN DEFYES from Hair Curl Wig 819 S. Hill

Still and Always HOLLYWOOD TAXI SERVICE Reasonable Rates 7030 Hollywood Blvd.

"Souther Will Suit You"
WEBER, LOIS, PRODUCTIONS.  Arthur Forde, Casting.  4634 Santa Monica Blvd.  Wilsh. 5174

WESTERN FEATURES, Inc.  5544 Hollywood Blvd.

WILLAT, IRVIN, PRODUCTIONS.  C. A. Willat, Gen. Mgr.  Leo Pierson, Casting.  Culver City

WILLIAMS, CYRUS J., CO.  R. Bradbury, Casting.  4811 Fountain Ave.  C. J. Williams, Mgr.  Holly 3266


WM. SMITH PRODUCTIONS.  Tulsa, Okla.

George Holt  |  Farnum  |  Regional Lyrae  |  W. M. Smith  |  Western  |  Starting

Eastern Studios

BENEDICT, HAL, STUDIOS.  College Point, Long Island, N. Y.

BLACKTON STUDIOS.  Brooklyn, N. Y.

LEAVEY, HARRY, PROD'S.  Jeff Brophy, Casting.  230 W. 38th St., N. Y.


MIRROR STUDIOS.  Glendale, Long Island, New York.

PATHE STUDIOS.  East 134th St., N. Y.

REELCRAFT PICTURES CORP.  Mittenhalo Studio, Yonkers, N. Y.

SELZNICK STUDIOS.  H. L. Steiner, Casting.  W. Fort Lee, N. J.

TALMADGE STUDIOS.  318 E. 48th Street, N. Y.

VITAGRAPHER STUDIOS.  15th St., Brooklyn, N. Y.  F. H. Loomis, Casting.

---

CAMERA!  "The Digest of the Motion Picture Industry"  Page Thirteen
A Visit to Our New Banking Rooms in Hill Street will Prove Interesting.

Complete Banking Facilities
Every Service Rendered by a Trust Company
Safe Deposit Boxes—Bonds—Foreign and Domestic Exchange

Citizens Trust and Savings Bank
SAVINGS COMMERCIAL TRUST
736-740 South Hill Street

A Fourteen-Hour Banking Day—8:00 a.m. to 10:00 p.m. at
Broadway Office Third and Broadway

BRANCHES
Southwest Corner Pico and Figueroa
Hollywood Blvd. and McCadden Place

Grauman's Million Dollar Theatre
(3rd and Broadway)
Douglas MacLean in
"ONE A MINUTE"

Rialto
(Broadway, near 8th)
FAMOUS-PLAYERS-LASKY CORP. Presents
"THE LITTLE FRAID LADY"

California Theatre
STARTING SUNDAY JULY 10th
NORMAN KIESBY and ZEENA KEEFE in
"PROXIES"
A Cosmopolitan Production of Mystery, Crooks and Thrills
Milton Charles at the Organ.
CALIFORNIA CONCERT ORCHESTRA: CARLI D. ELINOR, Conducting.

MARION WARDE Acting for Stage and MOTION PICTURES
A Legitimate, Practical School of Results—My Students now Working in Pictures are Making Good. Formerly of Blanchard Hall. Music, Makeup, Dancing
729 S. Bonnie Brae—Any West 7th St. Car.
Phone 54498

Who’s Where
(Continued from Page 6)

SYMPHONY
William Fox presents
Tom Mix in
"A RIDIN' ROMEO"

Story by Tom Mix
Directed by Geo. E. Marshall
CAST
Jim Rose—Tom Mix
Mabel Brentwood—Rhea Mitchell
Highlow, the Indian—Pat Chrisman
Jack Walters—Sid Jordan
King Brentwood—Harry Dunkinson
Queenie Farrell—Eugenie Ford
Squaw—Minnie

HIPPODROME
Robertson-Cole announces
Mae Marsh in
"THE LITTLE FRAID LADY"

From the novel, "The Girl Who Lived in the Woods" By Marjorie Benton Cooke
Directed by John G. Adolfi
CAST
Cecelia Carne—Mae Marsh
Giron—Tully Marshall
Mrs. Helen Barrett—Kathleen Kirkham
Saxton Graves—Charles Meredith
Judge Peter Carteret—Herbert Prior
Sirota—Gretchen Hartman
Bobby Barrett—George Bertholom, Jr.
Omar—Jacques III

HIPPODROME—Midweek
William Fox presents
Edna Murphy and Johnnie Walker in
"LIVE WIRES"

"THE WOMAN GOD CHANGED"

SUPERSA
Carl Laemmle offers
Harry Carey in
"DESERTE TRAILS"
By Courtney Ryley Cooper
Scenario by J. Elliott Clason
Directed by Jack Ford
CAST
Bart Carson—Harry Carey
Mrs. Walker—Irene Rich
Dannie Boy—Georgie Stone
Carrie—Helen Field
Walter A. Walker—Ed Coxen
Lady Lou—Barbara LaMar
Sheriff Price—George Seigman
Doc Higgins—Chas. Insley

TALLY'S
Metro Pictures Corp. presents
Bert Lytell in
"THE MAN WHO"
By Lloyd Osborne
Scenario by Maxwell Karger
CAST
Bradford Mills—Bert Lytell
Helen Jessop—Lacy Cotton
Mary Turner—Virginia Valli
St. John Jessop—Frank Currier
"Shorty" Mulligan—Tammany Young
"But" Carson—Roland Warner
Radford Haynes—Clarence J. Elmer
"Bing" Horton—William Roselle
Sarah Butler—Mary Louise Beaton
Jack Hyde—Frank Sawyer

(Continued on Page 18)
The story is fully worth the picturization and its value may be said to have been greatly increased by the several better than ordinary performances by the players who interpret it. Undoubtedly a little different arrangement or cutting of the later scenes might improve the somewhat weak and dragged-out descendant action after the culmination of the plot, and several unnecessary subtilties also should and probably will be eliminated before the picture's final release. These with a rearrangement of the murder mystery should bring satisfaction.

The photography, although varying, presents in places some super-artistic scenic shots.

The direction by Miss Fairfax is very commendable considering that this is her first production. Quite naturally, there are inferior places to perfect, but let it be stated here that she has set a higher standard of consistently handled entertainment for our women producers than they have been maintaining of late.

Pat O'Malley's work improves steadily. He makes both a loveable and admirable juvenile of young O'Hara, a semi-orphian, who has been raised by Claibourne, a publisher, and willed his foster-father's worldly goods and responsibilities only to be set with evidence implicating him in the murder of his patron's son. His extraction from the horrible net which circumstance weaves about him provides some real opportunities which O'Malley manages to good advantage.

Marjorie Daw plays the daughter of the "most important man in town," or one Miss de Mulée, a little uncertainly from the audience's viewpoint. Nevertheless, she is almost satisfactory in the uncomplicated part, which is only included to aid the romantic interest.

Charles Hill Mailes and Claire McDowell present representative high grade work in their respective roles of Claibourne, the previously mentioned publisher of the village Gazette, and his wife. Some of Miss McDowell's anguish and mother sequences are particularly effective.

The part of their own son, Claibourne, Jr., is stillly done by George Drumgold, who misses in it a rare chance for characterization, as the worthless, dissipated lad who commits suicide. It is a pity that such a suitable type for this character role should not have been able to carry conviction.

Tully Marshall is very clever as the Gazette's editor and the Claibourne's standby. He gives us some necessary comedy and not a little sympathy.

Noah Beery pompously struts about, as is his habit, in the part of the shoddy superior de Mulée, while Wade Boteler accomplishes one of the most artistic pieces of work in the picture. He is O'Hara, Sr., both as a young father and as the parent of a grown son whose education he has made possible by a twenty-years' absence. Boteler's versatility is being recognized as his unusual interpretations follow each other.

Frank Stockdale and Robert Badger each do minor parts remarkably well.

"The Lying Truth" is an Eagle production.

On recovering from a recent appendicitis attack, Julian Eltinge will start his vaudeville tour.

Leo Willis is playing a sea captain in the Ruth Roland serial "White Eagle," now under production at the Hal E. Roach Studios.

When he returns from school and his very unusual attitude is generally noticed, both clans are set to talking about him. We might show that even members of his own clan ridicule him in secret and discuss the proposition of his lack of the grit that should have been inherited from his "old man."

We spoke of a new school house a while ago. In order to further show the magnificent and broad-minded nature of our prospective, why not let him be the one who furnished the money to build the new school house? It might also be at his suggestion that the dance is staged. It would be a very unusual thing, and something that would start much speculation, if he invited his enemies to the dance.

I believe we decided to have the sheriff's son killed at this dance, and the suspicion of the murder thrown upon our prospective. This is a very simple matter. We can have the sheriff's son raise a rouch house, just outside. Our prospective, being the host of the occasion, goes out to put a stop to the racket. A shot is fired in the dark, and the sheriff's son dies with his "boots on." Immediately the prospective is arrested for the murder.

But wait a minute: Who was the real murderer of the sheriff's son? He must be some villain who had it "in" for his victim. A little thought brings to our mind the fact that the business of making moonshine liquor is a very prevalent one in the Kentucky mountains. Suppose that the sheriff's son was a young revenue officer, who had been making it hot for a certain gang of moonshiners, and that the fellow who shot him is one of these moonshiners, the man who later appears with the Indian girl and plays the villain right on until the end of our story.

Now there is one criticism that is going to be made of our plot after we have constructed it, with this last development. It
Today the motion picture industry faces a critical situation.

Production costs must be cut, and none are more anxious than the film mamzettes themselves to avoid in the future the paying of unreasonable, exorbitant sums for the screen rights to books, magazine stories, and plays. The most vital question of the day in the world of the cinema is: Where are our future stories coming from?

For, with few exceptions, the so-called eminent authors employed at the various studios have failed dismally in their attempts to produce artistically great or financially successful motion pictures! There is one great exception to this statement; Basil King adapted his story "Earthbound"—a very mediocre piece of literature—to the screen. The photoplay was anything but an artistic triumph, but did succeed financially, on the strength of the wide current interest in spiritualism.

The eminent authors' names have not proven box-office magnets, which the "suitable" film mamzettes did not realize in advance of hiring them. Strange, that so hard-headed, calculating picture producer (I've often wondered why they're called "producers") ever took the trouble to find out that only five per cent of the population read the individual works of the most popular authors and that hardly one per cent read any of the less popular books published!

Furthermore, the eminent authors had expressed themselves through the medium of the novel or play or short story—their real loves—for so long that it was difficult, considering their average age, for them to adapt themselves to an entirely different technique. None of them ever created a screen story equal to any of the dozens turned out by Jeanie MacPherson, C. Gardner Sullivan, H. H. Van Loan, Clara Beranger, Julia Prinzhorn, Anita Loos, Sada Cowan, Carol Kajper, J. G. Hawks, Lois Zeliner, and others whose first and only love has been the photoplay.

What is the answer? The star system failed, because a star was undone by as few as two successive poor vehicles! The directors failed under the same circumstances. The story is evidently "the thing," but the "eminent" storyists have failed.

Who will write the future screen stories?

With production costs still high, the screen rights to books and plays still commanding large sums, and attendance slowly diminishing in almost every section of America, there is apt to be an economic earthquake unless better motion pictures are produced. Today is the psychological time for the advent of a whole army of trained screen writers, who, like Crusaders, will swoop down upon the studios and change the present order of things. But the few trained screen writers of today are not equal to this revolutionary task. Their numbers must be added to. The nation needs more men and women who are solely photodramatists, not ex-novelistists, and playwrights.

The novelist or short story writer is temperamentally unfit for screen writing, because he has been accustomed to seeing his pure, unadulterated creation in print—and has harvested exclusively the fame accruing from his writing. In writing for the screen, the only interpretation of his work reaches the public, and he must divide honors with the director, cinematographer, and players. The photodramatists' ranks will be filled more so by those whose previous leanings were toward play writing, and yet, it is hardly likely that the persons who have already succeeded as playwrights—having necessarily become absorbed in the techniques of the stage play and saturated with the traditions of the theatre—will succeed as photodramatists.

Successful photodramatists must of necessity possess larger viewpoints and noble instincts. For the screen writer can never have the pleasure of sitting down and reading his "great" scenario—under his signature—in some magazine of wide circulation. He cannot write to please himself. Like an architect or a composer of music, his works are mysteries for the builder or instrumentalists to interpret and reveal to the multitude.

Our producers are turning to hundred year old literary classics for screen material, while Modern America's song goes unsung. They have even resorted to Salome and Cleopatra and The Queen of Sheba, for lack of a Walt Whitman of the screen.

The great problem is the training of a sufficient number of writers for the screen. Only the comparatively few people living in Los Angeles or New York are close enough to the producing centers themselves to obtain any gleams of intelligence regarding the limitations and advantages of the screen and the art-science of screen writing; but even in those places the ordinary person lives in a world apart from the cinema studios—and the studio executives are not favorable to breaking in and training beginners, which is another obstacle to be individually overcome.

It is evident that the great difficulty at present is to interest about ten times as many people in screen writing—and at the same time to endeavor to interest those who are interesting in photodramatia: those whose mental and emotional forces are at least normally developed. There is more money in writing for the screen than there is in writing for the magazines, eventually wider fame; but the American intelligentsia have yet to become interested. In exact

(Continued on Page 17)
Careful posing and lighting given our patrons the best possible results.
We will make a sample of you for $0.9c
$25.00 per 100
SUPER ART STUDIO
4526 Hollywood Blvd. Phone 598808
4526 Hollywood Blvd. Phone 598-068

BLUE BIRD
CHOP SUEY
THEATER PARTIES
PRIVATE DINING ROOMS
PRIVATE PARTIES
Open from 11 A. M. Until Midnight
THE BLUE BIRD CHOP SUEY PARLORS
6365 Sunset Blvd. (Second Floor) Holly 837
Across from Muller Bros., near Cahuenga

—FOR RENT—
Bell and Howell camera—
170° shutter—complete.
599464
1317 N. Normandie Ave.

(Continued from page 16)
ratio as they take up screen writing will
the American public be spared the present
day wretched misinterpretations of novels,
short stories and stage plays—and the
motion picture itself become an individ-
ualized art.

Steve Smith is photographing David
Smith’s special production for Vitagraph.

“The Digest of the Motion Picture Industry”

(Continued from Page 15)
is this: We are going to be accused of
having introduced one or two situations
which are too “co-incidental.” In other
words, the situations “just happen,” appar-
etly for the convenience of our plot. For
instance: How does it happen that our
whole bunch of principals, prospector,
sheriff, daughter and villain, all move to
California? And again, how does it happen
that after the prospector has hied into the
High Sierra mountains, that the same vil-
lian, who committed the crime which has
been laid at his door, arrives at the same
canyon where the prospector and his friend
are at work? Also, why does the girl in
her aeroplane select the very spot in the air
over the prospector’s camp, to do a tail
spin and to fall almost at his feet? After
we can satisfactorily make these things
logical, I would say that we have a pretty
fair plot.

We can answer the first question by elim-
ing the idea that the story has its be-
ginning in Kentucky. There could just as
well be a feud and moonshiners in the moun-
tains of California as in Kentucky. They
are making “hootch” everywhere these days.
That makes it more logical then, that both
the hero and the villain of our story might
arrive at the same canyon. As a matter of
fact they are both fugitives from justice and
it is not illogical that both of them might
have heard the whispered information that
a heavy deposit of gold was supposed to
exist in a very remote canyon, in the High
Sierra mountains. That would answer the
question of how they both came to arrive at
the same place. The information concerning
the supposed location of the gold deposit
may have filtered out of the woods, through
the agency of an old Indian.

The most difficult question of logic that
we have to solve is the matter of the girl
selecting the particular spot where the pros-
pector is camped, to fall with her plane.
Here is a solution to that. We will not
have her fall right there. Let us assume
that the prospector is on a hunting trip at
some distance from his camp—and that he
hears the plane flying overhead and sees it
begin to fall. Then going in the direction
of where the plane has fallen, for a couple
of miles, he finds the unconscious form of
the girl. This partly removes the objection
to the “coincidental” situations described.
Of course, it is not a forced situation to
bring the aviator and the girl’s father, as
they are both in search of the girl.

As a matter of fact there are “co-inci-
dental” situations in the majority of plots
which appear on the screen. The author
should endeavor, however, to eliminate them
as far as possible. A picture plot is a com-
posite thing. Most of them are such as
could happen in real life, but which never
have and never will. What I mean by this
is that dramatic situations as they occur in
real life, are not usually so beautifully cor-
related, one with the other, or perfectly
synchronized. All of the situations present
in a plot might occur to one individual, but
not in a “bunch,” as they do in a picture
plot, where they are shaped to dovetail
closely into one another.

That is why the majority of amateur
writers submit narratives instead of dra-
matic plots. They simply write a descrip-
tion of a series of dramatic events which
have actually taken place in their own lives,
or in the lives of others, and which dramatic
situations usually have little bearing with
one upon the other. This constitutes nar-
rative. Real skill is required to construct a
perfect dramatic plot.

This is the end of this series of articles
on the “Process of Deduction,” one of the
two processes of plot construction that is
used by successful authors.

The Triangle Cleaners and Tailors
REPAIRING
Cleaning and Pressing
All Work Guaranteed Prices Reasonable
S. GOLD

FRANK P. DONOVAN
Director of Vitagraph, Pathe, General
and Mutual Releases, Paramount
Pictures, etc.
Green Room Club, New York City

“Expert artists teach Make-
up and Motion-Picture Acting
at 403 Douglas Bldg.”

B. L. JAMES
EXPERT TITLE SERVICE
Phone Pico 2256
215-19 Lissner Bldg., 524 So. Spring St.
Opposite the ALEXANDRIA

Oriental Costume Co.
Chinese, Japanese Costumes
Properties and Art Goods
8328 Santa Monica Boulevard
Holly 5954

DIREC'TORS—LOCATION MEN
When wanting ideal Western St. or
Hick Town, Remember
BACHMAN STUDIO
Glen. 1292 E. Broadway, 311 E. Windsor Rd.,
Glenendale.
Price way down. Day, month or lease.
Who's Where
(Continued from page 14)

NEW PANTAGES
William Fox presents
Pearl White in
"TIGER'S CUB"
Story by George Goodchild
Scenario by Paul H. Sloane
Directed by Charles Giblyn
CAST
Tiger's Cub—Pearl White
David Summers—Thomas Carrigan
Bill Stark—J. Thornton Tunstall
Lone Wolf—John Davidson
Tiger—Frank Evans
Colonel Summers—John Woodford
Hilda—Ruby Hoffman
Father Jerome—Alber Tavernier

NEW PANTAGES
Lewis J. Selznick presents
William Faversham in
"THE SIN THAT WAS HIS"
By Frank L. Packard
Directed by Hobart Henley
CAST
Raymond Chapelle—Wm. Faversham
Malerie Laffere—Lucy Cotton
Father Aubert—Pedro de Cordoba
Madam Laffere—Miss Sherman
Madam Blondin—Lola Warren
Blondin—Robert Conville
Bishop—John Burton

PHILHARMONIC AUDITORIUM
William Fox presents
"OVER THE HILL"
From Two Will Carlton Poems
Adapted by Paul H. Sloane
Directed by Harry Millarde

RIALTO
Famous Players-Lasky Corp. presents
"THE WOMAN GOD CHANGED"
By Dean Byrne
Adapted by Denny Hobart
Directed by Robert Vignola
CAST
Anna Janssen—Seena Owen
Thomas McCarthy—E. K. Lincoln
Alastair De Vries—Henry Sedley
Lilly—Lillian Walker
Donogan—H. Cooper Cliffe
District Attorney—Paul Nicholson
Police Commissioner—Joseph Smiley
French Commissioner—Tyler Saxe

MISSION
D. W. Griffith presents
"DREAM STREET"
Suggested by two Thomas Burke stories
Scenario by Roy Sinclair
Directed by D. W. Griffith
CAST
Gypsy Fair—Carol Dempster
Her Father—W. J. Ferguson
James "Spiek" McFadden—Ralph Graves
Billie McFadden—Charles Emmett Mack
Sway Wany—Edward Piel
Samuel Jones—Porter Strong
A Police Inspector—Charles Slattery
Tom Cludders—George Neville
The Sayer of Tyrene Power
The Trickster of the Streets
—Morgan Wallace

NEW "U" SCENARIO STRUCTURE
A new building to quarter the scenario staff will be built on the "Back Ranch" at the "U."　

Marie Mosquini, playing in Harry "Snub" Pollard comedies, is the possessor of an attractive new colonial home on Victoria Drive.

T. J. Crizer, assembler and cutter at the Hal E. Roach Studios, has taken a furnished bungalow on Hohart Boulevard.

SCENARIO WRITERS!
The Photoplaywrights League of America is not boosting the sale of stories written by novelists and other famous fiction writers. It is working for the interests of the authors of original stories. This means you. Producers know that this is the biggest clearing house for originals in the business, and are coming to us for material.

BETTER JOIN US
621-5 Union League Building
Telephone 12588
Alfred H. Hollingsworth is our studio representative.

For Sale—Following Equipment:
1 Bell & Howell camera 120° shutter complete.
1 Geva 49 millimeter lens in B. & H.
1 Bell & Howell camera 170° shutter complete.
1 Telephoto lens in B. & H.
1 Bell & Howell camera 90° shutter complete.
1 Bell & Howell camera 120° shutter complete.
1 Westfield 15c shutter complete.

THE PIT
CLASSIFIED WANT ADDS
Your advertisement will be run in this column at the rate of 15c per line. Phone, Mail or Bring in your "Wants."

Wants Ads must be paid in advance—75 cents minimum.

H. PEARL GIBERT—Reader, critic and typist.
425 Markham Bldg., Hollywood, Calif. Phone 578821.

FOR RENT OR FOR SALE—Bell & Howell, latest model, fully equipped, perfect condition, attractive proposition on trial lease. Haine Walker. Evening Express, Main 3400.

WANTED—Two 9x10 still outfits. Little, Commercial Photographer, 5874 Hollywood Blvd. Phone 507-602.

Educated European Gentleman, 30, speaking four languages, complete office and some photographic training, well acquainted with Old Mexico's life and customs, desires position in movie laboratory or as assistant cameraman. "I do not seek great earnings, but a position satisfying my artisstical aspirations and offering a prosperous future. " Joe Zelnick, 515 North Main Street.

FOR SALE—Bell & Howell, 120° shutter, Thal- holmer Iris, three lenses, one 2-in. Geva Hy- par, 1-75 mm. Carl Zeiss, one wide angle Geva Hypar; tripod, extra magazine cases, etc. See or phone Henry East, K. F. D. 30, Box 216, Phone Hollywood 2258, Laurna Canyon.

WANTED—Professional people to represent us in their spare time, to demonstrate and sell screen make up cream. Marie Antoinette REEDY-VID, attractive offer for few to act as our agents. Call or write Col. Cosmetic Laboratory, Inc., 1314 Sunset Blvd., Broadway and Third, Los Angeles, Calif.
Attention Independent Producers!
For Quick Returns on Your Investment, Consult

Cinart

The Cinart plan of distribution is the most unique and equitable in the history of the motion picture industry.

EXECUTIVE OFFICES, 615 HOLLINGSWORTH BUILDING
Los Angeles, Calif.    Phone 11883

M. J. BURNSIDE, Gen. Mgr.

"The Men Who Know How"
KIRK WATKINS    GEO. WARNER
Watkins-Warner Service
PUBLICITY
Specialists in Motion Picture
Publicity for the Profession
Plans, "Copy," Advertising Literature and
Expert Advice
30 YEARS EXPERIENCE covering
the Professional and General Adver-
tising Agency Field. First-Class
References.
LONDON, PARIS, NEW YORK and CHICAGO
Advertising Agency Connections
Pico 3780
Suite 217, Ferguson Bldg.
307 South Hill St.    Los Angeles, Cal.

SAY IT
WITH CUTS!
Engravings in Halftone
and Benday Color Plates
add Attractiveness to
your Advertising
BROWN CALDWELL & LADD
PHOTO ENGRAVERS
247 S. BROADWAY, LOS ANGELES
$5,000 Won By Trained Photoplaywrights

IN COMPETITION with nearly 10,000 contestants residing in nearly every state in the union, the first, second and third prizes in the recent nationwide J. Parker Read $5000 Scenario Contest were won by students of former students in the Department of Education of the Palmer Photoplay Corporation.

THE WINNERS

First Prize—$2500.00
Won by Frances White Elijah, Santa Barbara, Cal.

Second Prize—$1500.00
Won by A. Earl Kauffman, York, Pa.

Third Prize—$1000.00
Won by Anna B. Mezquida, San Francisco, Cal.

It is significant that every cash prize was won by writers who received their training in scenario writing by correspondence through the Palmer Course and Service; that not one penny of the $5000 awarded was received by an untrained writer.

The Palmer Course and Service is available only to men and women who possess creative imagination, dramatic perception and unquestioned earnestness of purpose. A questionnaire embodying tests designed to enable the applicant to predetermine his or her natural abilities for creative work will be mailed free upon request.

PALMER PHOTOLEPLAY CORPORATION
Department of Education
570-590 I. W. Hellman Building
Los Angeles
Director FRANK GRANDON

Producing "Lotus Blossom" for Leong But Jung Productions
"Mr. Mohr, I want to congratulate you on your exquisite photography in "THE UNFOLDMENT" — Maurice Tourneur

Mr. Tourneur was one of the many artists who witnessed the special pre-view of Geo. H. Kern's "The Unfoldment," and paid a high tribute to its beautiful photography.

AT LIBERTY

Hal Mohr,
615 N. Kingsley Drive

The PHOTO-DRAMATIST

JULY — 25 Cents
Now on Sale at All News Stands

OFFICIAL ORGAN OF THE SCREEN WRITERS' GUILD OF THE AUTHORS' LEAGUE OF AMERICA

What Kind of Scenarios Are Selling?
READ "HINTS FROM THE STUDIOS"

Questions Answered in each number concerning scenario technique

Articles by Jeanie MacPherson, Harvey O'Higgins and others—and "ELINOR GLYN'S GREAT MOMENT"
Another Black Eye?

Probably mishandled instruction has brought more of detriment to the subjects treated and those who are taught than all of the combined ignorance of mankind. However, since it is, in great part, only the seekers who progress, we are compelled to overlook imperfections in that knowledge which they naturally desire to pass along; consequently it is only left to us to criticise those who intentionally or through carelessness misrepresent in their teachings.

For this week's prologue, the Kinema Theatre management happened upon the very clever idea of depicting a studio set and the shooting of an average dramatic scene for the public's edification. So far, so good! Certainly a more interesting type of thing could scarcely have been prepared for the ordinary audience. Through indelicate treatment, however, in an attempt at humor, this seemingly simple sketch is harming the motion picture industry at every performance. Portrayals of ridiculous temperamentalism upon the part of the actors used, and the ineffective irritability of a rather poor director, resulting in much tossed-about insolence over the work in hand certainly lets the picture making staff down hard—unfairly so. The audience's impression of the whole, whether conscious or not, is bound to be tinged with disrespect, possibly disgust.

That this film coloring is resenting this glaring error is shown plainly in the following communication from one of our well-known scenarists. We commend his sentiments and the many professionals whose own are represented by them. If we are not loyal to our own, what is there left for us?

F. R.

"Editor Camera!"

"Purporting to be an intimate glimpse of the actual work in a motion picture studio' one of our leading theatres presents another slur on our profession."

"The scene is rehearsed and taken for a 'Western.' It has a corner-set; and four twin sidelong, a camera man and a couple of stage hands form the technical setting. A supposed director and two actors go through a travesty on the work of taking the rather lengthy action."

"The director attempts to explain the business to a clever actor who plays the male role and to a good actress who is supposed to do the ingenue. Both appear to be bored to death throughout the explanation, pay not the slightest attention to the director and show a most deplorable lack of discipline. The absolute purpose of the travesty seems to be to show an alleged 'don't give-a-damnness' of our work."

"The whole thing is belittling the profession unjustly for I do not know of a modern director who would tolerate such lack of discipline. The impression given the public is false and unfair, yes, utterly uncalled for."

"The subject in hand offers a splendid opportunity to show what infinite pains are taken, and the great difficulty attached to making any scene, and in the long run the entire affair would have been made far more interesting and certainly more believable if it had been reproduced with fidelity and tact.

"Is there any other business on earth which is parading its most miserable samples for public inspection? The persons responsible for this act could have done a service instead of rendering an insult. And a leading theatre lent itself as the medium!"

"Yours truly,"

"FREDERICK BENNETT."

For Our Scenarist Readers

We have with us this issue, as we will continue to have for some time, William E. Wing, one of our industry's most successful free lance scenarists, who will provide us with something new from the progressive screen writer's viewpoint. Mr. Wing's list of produced plays is remarkable in length and it includes many really great sellers. It is unnecessary to suggest that his weekly talks in Camera! will prove equally invaluable to those readers of this paper who are either fully versed in the story phase of picture production or merely training that they may in time achieve the scenario.

Present Crisis a Big Opportunity

By Marshall Neilan

The cry of panic is evident on all sides here in the producing center of the industry. The cutting of salaries and the elimination of big job holders that heretofore have been considered indispensable have struck fear into the heart of every individual in the business on the West Coast. Yet, when we consider the facts, we venture to say that the present situation is the best thing that could have happened to the industry. The whole structure upon which this business was founded was so frail that at the first severe strain it was bound to crack.

Now, if we are good builders we will take this opportunity of insuring the correction of evils that were bound to bring about the present condition. In the period of reorganization now already under way, there is much to be done in order to prevent another crisis such as that through which we are now passing. The feeling of get what you can for yourself and let the devil take the hindmost has permeated throughout this business from its inception. In the present crisis this feeling has been overcome, for it has taught even the greatest individual powers in this business that they must get together with each other and with those of lesser strength. It is no longer an uncommon thing to see the heads of different organi-

(Continued on page 15)
ALLENE RAY SEMI-WESTERN COMING

Bert Lubin, president of the Western Pictures Corporation, is returning to New York this week, with a print of the first of a series of six five-reel dramatic features in which Allene Ray will be starred. All star casts headlined by Miss Ray will be featured in each release, the first of which will be directed by Rolin H. Townley and released about July 20th.

Miss Ray was featured in the two previous Lubin offerings, "Honeymoon Ranch" and "West of the Rio Grande," which were disposed of on the state rights market. This series will contain the first Ray offerings under the new contract with the Western Pictures Corporation.

"LORNA DOONE" IN PRODUCTION

The filming of "Lorna Doone" will commence in Yosemite National Park next week. The story, which has not as yet been released, will be directed by Clarence Brown, associate director. Charles J. Van Enger will be in charge of the camera.

MONTANA COMPANY SHOOTING

Art Staton is working on his first starring production entitled "Dark Bark la Noir," for Flathead Producers Corporation at Columbia Falls, Montana. This French-Canadian story is the first of a series of multiple length productions which the company will make at its newly established studio.

NEW HARTER-WALL COMEDY

The Harter-Wall Productions have completed another two-reel comedy, entitled "The Right Man," featuring Vera Glynn and "Jim" Baker. The company will leave presently for Yosemite to take exterior for its next story, with L. S. Wall directing.

GOULDING DIRECTING SWEET

The latest addition to the Century Comedies is Alf Goulding, late of Sunshine Comedies, and recently directing Harold Lloyd comedies. Goulding has been chosen to direct Harry Sweet Century Comedies, alternating with Tom Buckingham.

ADAMS COMEDY STARTS

Avid B. Gillstrom, who was chosen by Mr. E. W. Hammons, president of the Educational Film Company, to assume production responsibilities of the Adams Comedies, has started production on his next Jimmie Adams two-reeler at the Astra studios in Glendale.

"THE IDLE CLASS" FINISHING

Charles Chaplin is finishing "The Idle Class," upon which he has been working for two weeks. This comedy will be released through Associated First National Pictures, Inc.

STAGE SUCCESSES FOR SCREEN

Associated First National announces that Richard Walls, fully, author and producer, is preparing the continuities of "The Masquerader," "The Bird of Paradise," "Keep Her Smiling," and "The Flame," as well as a number of original scenarios and European plays which Mr. Tully acquired during his sojourn abroad.

FIVE-REEL WESTERN RELEASED

"The Mysterious White Rider" is the title of the five-reel Western recently completed by the D. & M. Productions, under the direction of Fred Caldwell. It will be released through Goodman & White.

AT UNIVERSAL

Art Acord is at work on the last two-reel western photodrama which he will make before leaving for Europe this fall. The short reel drama is called "The Mayor of Gopher Hole," and is being directed by Edward Lachman. His full-length serial will be known as "Winners of the West," in which he will also be directed by Lachman.

Lee Moran is working on the concluding scenes for "A Mile a Minute," his latest comedy, which William Watson is directing. Miss Dupont is making progress on "The We Peacocks," with her first starring vehicle, in which she is being directed by Jack Conway.

Hoot Gibson is finishing "The Sheriff of Cimmar," the Peter B. Kyne story upon which he has been at work under the direction of Reaves Eason.

AT THE ROACH STUDIOS

Harold Lloyd starts work next week on his fourteenth two-reeler, with Fred Newmeyer directing. The script has been furnished by Jean Havez. Mildred Davis will play opposite the star. Mr. Lloyd's latest comedy, the working title of which was "The Sky Is the Limit," is now being cut and assembled by T. J. Critzer, while H. M. Walker is busy fitting it. The new comedy will bear for a releasing title "Look Before You Leap."

Ruth Roland and company have been doing location work at Santa Monica, where sea shots were taken for "White Eagle," under production.

Harry "Snub" Pollard's comedy, "You're Next," has just been released by Pathé.

AT LASKY'S

"Rainbow's End," the all-star feature in which Wallace Reid, Gloria Swanson and Elliott Dexter will play the leading roles, under the direction of Sam Wood, will start on the 18th or thereabout. Lorna Moon is author of the photoplay; A. S. LeVine is making the screen adaptation.

Thomas Meighan will start presently on George Cohan's romantic play, "Prince There Was," Tom Forman directing. The continuity for this was written by Waldemar Young.

Clara Beranger's original picture, "Exit the Vamp," in which Ethel Clayton will star, is under way, under the direction of Frank Urson.

James Cruse, Roscoe Arbuckle and company, making "Handle With Care," are on their way to Chicago for important exterior scenes. Walter Woods wrote the scenario for this story, which is by Curtis Berdon.

George Melford is on the desert for exterior scenes of "The Sheik," Rudolph Valentino has the leading role, with Agnes Ayres featured opposite him. This is an adaptation by Monte Katterjohn of E. M. Hull's popular novel.

William DeMille is engaged in arranging the details for a forthcoming production, the title and character of which are as yet unknown.

CHRISTIE COMEDIES

Josephine Hill will be retained by Christie for further pictures now being made for each Educational Company. Miss Hill is at present playing a lead with Bobby Vernon in a comedy in preparation by William Beaudine.

Fred Burns and Viora Daniel are scheduled to carry the leading roles of a new comedy which will be started soon by Frederick Sullivan from a story by Sam Taylor, entitled "Twins."

(Continued on Page 9)
“Sacred and Profane Love”

Tally's

Arnold Bennett's strong, almost daring dramatic story, “Sacred and Profane Love,” which was scenarized by Julia Crawford Ivers for Paramount's presentation of John Ferguson, has been more accentuated, attention-holding qualities than the majority of the week's releases. The theme of the story, which treats of a sheltered girl and her growth in the knowledge of life, departs from the conventional to an interesting degree, and as an honest, human story work from, which is better covered than one might expect, considering the present general dread of the misunderstanding censor.

William D. Taylor has shown admirable conception of his material in the direction of the scene, and there is nothing blatantly wrong with the picture's general technique. A few of the philosophical sub-titles deserve special mention. However, it might be said that the good photography is not always supplemented by equally satisfactory lighting, a minor point in this instance, but plainly perceptible and undesirable.

Miss Ferguson offers us a delicately handled, well proportioned portrayal in Carlotta Peal, who is played with great subtlety, both as an imaginative girl seeking an answer to the muddler which she feels with clarified knowledge, and later as the woman who, from the fullness of her experience, accomplishes an art and finally a living soul. Moreover, her screen translation is as natural as it is artistic.

Conrad Nagle characterizes Emile Diaz, a great pianist, who is apparently no mean student of feminine psychology, with quisite poise, which he carries consistently through his breakdown and the drunkard's life which follows. Perhaps the greatest fascination surrounding Nagle is his mastery of transition.

The semi-un sympathetic role of Frank Ispenlove, the publisher who leaves his wife to follow the now mature Carlotta to Europe, is done by Thomas Holding, who may be said to satisfy in his part. A contradictory character of this type is always difficult to handle.

An unusually realistic touch is added to young Carlotta's atmospheric background by Helen Dunbar, who enacts the girl's serene old aunt, whose raising of the child has been along the sweetly idealistic lines with which convention has always strive to thwart nature.

Excellent types fill the remainder of the roles, which are, in each instance, minor. They include Winifred Greenwood, Clarissa Selwyn, Howard Gaye and Jane Keckley. If there are inferior moments in the scenario or action of “Sacred and Profane Love,” they fade from view when compared to the miserable cinema entertainment which we have been forced to accept of late weeks if we would have any. Surely the old pendulum will soon start back.

“The March Hare”

Clune's

Bebe Daniels accompanies Realart to our screens again this week in Elmer Harris’ farce, “The March Hare.” From several standpoints this story is superior to many of Miss Daniels' offerings, even in the face of the fact that it contains exaggerations that are a bit too scorchcd even for near burlesque. Nevertheless, it is altogether likely that the star's followers will find very little to adversely criticise in the picture, which last must be recognized as the important point in hand, and the laughs which it contains balance the inferior spots. Technically the production is about up to its company's average, although

EDNA SHIPMAN

misplaced spotslights throwing unnatural shadows here and there might have been eliminated advantageously.

Lisbeth Ann Palmer is the same type of riotous flapper which Miss Daniels is accustomed to filling. The young lady's valiant attempt to exist for a week upon seventy-five cents among strangers in New York City forms the nucleus for the mix-ups, out of which she rides buoyantly on the crest of a somewhat expanded wave of circumstance. The role is very Bessie-lish.

It is not Harry Myers' fault that the highly amusing and consistent characterization which he creates for Tod, a startlingly undereducated millionaire cowboy, is entirely disconnected as placed in the story with a senatorial father and an exceedingly refined mother. That isn't overly important, anyway, for many of the necessary comedy situations are controlled by this same rough rider, and Myers is always equal to them.

Helen Jerome Eddy, in a “cracked” adventure part, is howlingly funny. With her "mut" character she cares for both the opposition and much effective humor to everyone's complete satisfaction.

Mayne Kelso, as Mrs. Curtiss Palmer, Lisbeth Ann's much-imposed-upon aunt, together with Melbourne MacDowell and Frances Raymond as Tod's parents, form a well-chosen, conservative background for the action, which is given increased entertainment value thereby.

Grace Morse individualizes the small part of Clara Belle Palmer as she may always be depended upon to do. We always enjoy her work immensely.

Maurice Campbell directed “The March Hare.”

“Proxies”

California

Some months ago Cosmopolitan Magazine carried a surprise finish short story by Frances Elmer Adams, which wasn't bad. Since then, Famous Players-Lasky has given that story a screen publication. The latter is scarcely acceptable. Indeed, one could almost believe that creditable producers might hesitate in their mad search for picture possibilities this side of the former story. Or is it reasonable after all to expect such to contain filler for long reel subjects? Some way, we don't think so. In any event, “Proxies” is a poor excuse for an enlivening photoplay, that to several mistakes in direction and much unmeaning action by the cast, as well as its rather inadequate story underpinnings. It deals with an aristocratic family whose antics are a bit plebeian, and their ex-crook servants who scurry in and out of stretched situations only to end it all happily and with notable ease, or rather with complete lack of responsibility, after the manner of the old time mystery novel. Photographically the production is more or less uneven.

According to the introductory titles, Norm Kerry and Zeena Keefe are co-starred in this picture. One might be tempted to ask why the combination, since, if the story includes a role of sufficient sympathetic value to even feature an ex-convict butler, played by Kerry, Miss Keefe's position, or Clare, a ladies' maid, is only one of rather minor support. Neither of these performers are here.

Kerry, minus his famous mustache and squeezed into the conservative servant's bodice manages to lose both of the original fascination which shades so much of his work pleasantly. Poor Peter means little at best, and at worst he is truly a mistake. Miss Keefe in the other part is afforded really no chance to do more than count among those present, although we found ourselves once or twice fearing her conspicuous arrival at the grimacing point.

At that, the rather terrible performance of the piece belongs to Raye Dean, who is about the last word in gushing, simpering, self-consciousness as Carlotta Darley, a society bud whose carriage is about as "dis" graceful as can be easily imagined. Very nearly she knocks over the furniture, and her posture continually presents an angle of about forty-five degrees from the waist up. Anyway, that must pass. We announce ourselves inadequate for once to express ourselves upon an ingénue.

Wm. H. Tucker, a real actor, is seen as Carlotta's father; and John Stover, the unmentionably indecently heavy, is played a bit strenuously by Paul Evertson.

Jack Crosby, in a superficial juvenile, completes the cast.

George Baker produced "Proxies" in the cast.

“One A Minute"

Grauman's

"One a Minute," a Fred Jackson attempt of rather doubtful content, is the Thos. H. Ince-MacLean-MacLean Item may be seen here this week. It is scarcely up to MacLean's standard for entertainment value. Perhaps it is that the material contained in the story, which is altogether too greatly overdrawn to even be burlesqued effectively. Its slimy action directions about a small town gives it a faked but successful Panacea for All Pains causes a riot along the countryside. Ridicule

(Continued on Page 15)
ASSISTANT DIRECTORS' ASSOCIATION

The Board of Directors of the A. D. A. has posted three prizes for the members selling the most tickets for the Third Annual Barn Dance, to be held Saturday, July 30th.

$100 for the most tickets sold to people outside the profession, $50.00 to the man selling the most tickets to people in the profession, and $25.00 to man with second best record.

Scott Beal and his director, John Wray, will spend the week-end in New Mexico, looking up locations for a new Thos. H. Ince Special production.

Joe McDonough will assist J. P. McGowan in the production of "The Third Rail," the latest thriller put out by Herald Productions, at Universal City.

Wallace Fox has just finished assisting on the production of A Question of Honor, with Director Edwin Carewe, at the L. B. Mayer Studio, after an engagement of a year and one-half, and is going to Coronado for a two weeks' rest.

Henry East and his bull dog, "Buddy," have just finished a short engagement with Gladys Walton at Universal.

Dick Be upstairs is preparing the script for B. B. Hampton's next all-star production, which will be made under the direction of Howe-Hersholt at Brunton Studio.

Rhoddy Hathaway has finished a two year and a half engagement at National Studios as assistant director.

Bill Crinley is now selling stock for the Pentagram Photolayers Corporation, which will produce films of a Masonic nature.

Chas. Hubar, between pictures, is engaged in writing continuity.

Finis Fox addressed the Association recently on the absolute necessity of every assistant director studying his script continuity with a view to reducing waste footage. Mr. Fox was once an assistant director for a year at Metro Studio.

GLADYS HULETTE IN BARTHELMES PICTURE

Gladys Hulette, featured player with De Wolf Hopper, Bertha Kalisch and Mme. Nazimova, has been chosen for the leading feminine role in "Toile David," Richard Bongrando's first starring vehicle, for release through Associated First National Pictures.

SIGNS WITH WESTERN FEATURES

Hal Norfleet, previously connected with the F. A. Lynch enterprises and with the Sander Amusement Co., has affiliated with the Western Features, Inc., in the capacity of assistant director.

JOINS SCREEN COMEDY RANKS

Under the direction of Mr. Gillstrom, J ohn K. Dalton, lately with the "Two Little Girls in Blue" company as ingenue, will make her debut at the film world in the forthcoming Jimmy Adams comedy in production at the Astra Studios.

SWEET RENEWS WITH CENTURY COMEDIES

Harry Sweet has recently signed a new contract with Century Comedies, whereby he will make eighteen comedies during the coming year.

Campbell Comedies has signed little Malcolm Cripe for its new "Kid" picture.

NOAH BEERY IN CHINESE PRODUCTION

Noah Beery plays the part of a Chinese General in "Lotus Blossom," a Leong But Jung production, being directed by Frank Grandon at the Boyle Heights studio.

DIRECTORS FOR NEW GOLDWYN PRODUCTIONS

With the arrival of Samuel Goldwyn from the East, announcement is made of the assignment of directors for two pictures which will soon go into production at the Goldwyn Studios.

Frank Lloyd has been selected to direct "The Sin Flood," Henning Berger's "Syndicalist," and Wallace Worsley will hold the megaphone on "Death and Love,"

These pictures will be special productions and will have all-star casts.

STAHLENGES PALMER

Ernest Palmer, who photographed "The Miracle Man" and "Retribution," the first John M. Reid in "Lorna Doone," the released through First National, has been engaged to film the current Stahl production now under way at the Mayer studio.

WILLAT SIGNS MARJORIE DAW

Marjorie Daw, remembered for her characterizations in Marshall Neillan productions, has been signed by Irvin V. Willat to play the leading feminine role in his current production, "Fifty Candles."

EUGENIE BESSERER IN "THE ROSARY"

Eugenie Besserer, who created the part of "Mother Kelly" in the former Selig production of "The Rosary," has signed with Selig & Rock to interpret a prominent part in the new production of "The Rosary," now making.

ADDED TO SANTSCHI'S FIFTH

Cyrus J. Williams has added two players, Bessie Love and Eddie Hearn, to his cast for "Mary of Scotland," the fifth Tom Santschi feature for Pathé release, which Robert Bradbury is directing.

MAY COLLINS IN HUGHES PICTURES

May Collins has been selected for one of the leading feminine roles in "Little Eva Ascends," George B. Seitz's new production, to be filmed by S-L Pictures for Metro. Robert Hughes is starring in this picture.

STAGE STAR IN "LORNA DOONE"

Jack O'Brien, new in motion pictures, has been chosen by Clarence Brown for the part of John Ridd in "Lorna Doone," the forthcoming Maurice Tourneur production.

GRASSBY A WILLAT "HEAVY"

Bertram Grassby has been engaged to portray the role of Hung Chin Chung in Irvin V. Willat's current production, "Fifty Candles."

HOLLYCRAFT SIGNS FOREIGN PLAYER

Pari Veolen, foreign actress, has been signed by the Hollycraft Motion Picture Corporation, to appear in a series of productions.

Charles Ogle, Guy Oliver and Lincoln Sedman are cast for important roles in the "Happy Ending," the current Max MacAvo-Redart production.

Bert Sprote will play a part in the new Will Rogers picture. (Continued on Page 14)


**The Screen Writers’ Forum**

**Conducted by William E. Wing**

**THE WEEK’S BIGGEST “BONER”**

(One in every issue from actual manuscripts on the market.)

"The farm hands gathered around the table quarreled, but Uncle Joe happily continued eating his vitalis."

---

**RUTH RENICK**


**ALL LIFE A SCHOOL**

Any successful attorney, scientist or member of other profession of parts, will tell you that they have been students throughout the long, profitable years. They will tell you that they still are students. Keeping up with the procession when the line of march lifts from marchers to equestrians, and from horseback to swiftly-moving, modern conveyances, is a task which leaves far behind the fellow who is satisfied with the methods his forerunners pursued. What an enormous burden would be lifted from studios if the uninitiated in the peculiar knack of photoplay writing, paused to secure the necessary training also; for how can these hopes to succeed when the successful writers necessarily must continue going to class, as it were? The "army of the untrained!" It is the bane of many industries; it is the world-problem in many respects.

---

**HIRE A GUIDE**

The confusing synopsis is about as welcome as a nickel tip in a million-dollar café. Many writers attach a cast and then depend upon the memory of the reader to carry the long list of names and their relationships, while perusing a story entirely strange. It can’t be done. If you want a fair reading open your story with: "Mary, daughter of Pete Jones, engaged to Burton; Burton, son of the village street-sweeper, engaged to Mary; Mike, Burton’s rival, feared by Mary’s father, etc. It would do no harm to reiterate at least once such things as "lovers," "rivals," and the like, thereby bringing happy relief to the struggling behind the goggles. It is a startling fact that a majority of stories submitted do not do this.

---

**A LOW, RAKISH MOAN**

Continuing the same line of melancholy thought, listen to the tormented soul of the fellow who has to read them: "I frankly admit that the unnecessarily long synopsis doesn’t have the same chance with me—or with any other eye-strained, brain-fagged reader—as the down-to-tacks show. There is a mighty good reason. If you were too long to reach deep water, a fellow is too tired to enjoy the swim. Get me? To tell you some dis- gusting stories about those ducks who describe and illustrate, and who have their characters pull off a lot of "thinks," would paste the good, old rule on the wall. "Every scene should advance the plot," they might take a tumble; for they could well apply the rule to the synopsis by making it a long "word." If this doesn’t bring them down to earth, they ought to be out on the Chautauqua circuit speech-making. The pump-handle who puts out sixteen mortal pages to let us know that the Duke of Oklahoma is out to win the goal away from Harold, the chiro- polist, and thereby win Old Man Bindle’s good will, should be seen a specialist.

---

**SHINGLES OFF THE ROOF**

Panning the editor never sold story. "If a screen shows worse ones than mine, may be the truth, but it doesn’t help much."

A really good story will sell if it circulates wisely and persistently. Perhaps your story doesn’t live up to the corking title, giving a dog a "good" name never proves the old rule. Get news! All of our actual manufacture has slowed up a bit, the demand for stories still is on deck. Yes, the price of comedy stories remains low, but why not? "Anyone can write that kind of stuff." Don’t pick on the old, familiar plot because it has "gone over," previously. Columbus sacrificed a perfectly good egg to discover a dry country, but the fellow who would try it now would be an awful fool. Don’t think if you happen to write a Canadian woods story without your impervious hero in uniform. Nothing will your heart’s interest story receive a swift kick merely for the lack of a midnight shoot accompanied by the usual feminine shriek. Many of our so-called comedies remind us of Willie’s effort to make baby smile with the glove stretcher.

---

**THOSE TITLES OF GRIEF**

"O mother! Look at the funny man."

"Hush, my child, he is not funny. Instead, he is very, very sad."

"Then why does he wear a knife between his teeth and a shotgun behind his ear?"

"This is because he is a studio editor, my dear."

"Is he going to assassinate some one?"

"No, but he is going to try homicide upon those stories in front of him."

"Why is the man going to carve up the poor stories and then shoot them in cold blood?"

"Because they carry such deadly titles as, "Loved and Lost," "Her Sacrifice," "The Attraction of a Guarded Gem," "Yesterday’s Vampire Changed at the Altar," my tender offspring."

"O, I see; he is one of the Corsican Brotherhood?"

"No, my angel of light, he is the new/business." "Why don’t you start on the fellers that write the fool titles, Mama?"

"That will do, Tillie. Run along now and play with your Gila monster. Mother can’t be bothered."

---

CAMERA! "The Digest of the Motion Picture Industry"
Starshine in Schlank's Designed Gowns

Eventually you will save 50% on your wardrobe costs and possess distinctive individuality and original styles. $100,000 wardrobe to select from. Let us plan your wardrobe.

SCHLANK'S

1570 Sunset Boulevard. Phone 556730.
Production Notes
(Continued from Page 4)

AT VITAGRAPH

Earle Williams has finished the filming of "Bring Him In." The picture is from a Canadian-northwest story by H. H. Van Loan. Robert Ensminger co-directed with Mr. Williams in the production.

Jimmy Aubrey has finished his second two-reel comedy under his new contract. The working title of this latest laugh maker is "The Storm." "The Superman," William Duncan's newest picture, is completed and will be one of the Vitagraph September-October releases. Edith Johnson co-stars with Mr. Duncan.

The David Smith production, "Flower of the North," is well under way. This is the James Oliver Curwood story in which Henry B. Walthall and Pauline Starke head an all-star cast.

AT REALART

Bebe Daniels has finished the last scenes of "The Speed Girl," under the direction of Maurice Campbell.

May McAvoy has started "The Happy Ending," under the direction of Frank O'Connor.

FAY TINCHER

In Christie Comedies.

IRVING LESSEER DISTRIBUTING NEW PRODUCT

Irving Lesser has recently returned from the east and announces that a new series of feature productions will be made independently, to be distributed under his banner. These will be the Lester Cuneo productions, a series of eight five-reel Western pictures featuring Mr. Cuneo and produced by the Doubleday Production Company in Los Angeles.

The deal was consummated by Mr. Lesser, representing the Western Pictures Exploitation Company, and Chas. E. Mack, representing the Doubleday Production Company.

The first picture of the series, "Blue Blazes," has been completed and will shortly be released. It was produced by Mr. Mack and directed by Robert Kelley.

AT THE HAMILTON-WHITE STUDIOS

The concluding scenes for Lloyd "Ham" Hamilton's newest Mermaid comedy, "The Vagrant," have been shot and production will start at once on the star's next picture, the title and details of which will be announced shortly. Irene Dalton and Tom Wilson support the comedian.

The La Brea oil field has been used for the past two weeks by Jack White for scenes in his latest comedy, which is nearing completion.

SALISBURY PICTURE

After a long term of inactivity, Monroe Salisbury will star in a new picture to be produced by his own company. The play will have a Spanish setting and Salisbury's representative is now in Mexico gathering data.

PAUL BERN STARTS

Director Paul Bern started work recently on "The Man with Two Mothers," an original story by Alice Duer Miller. Percy Helburn, former cameraman for Reginald Barker, is photographing the production.

KEATON COMEDY

Buster Keaton has completed his initial two-reeler for release under his new distributing contract with Associated First National. The comedy, as yet unnamed, is being cut and titled.

SENNETT STAR

Billy Bevan is to be featured in his own company at the Mack Sennett studio. His first starring vehicle has lately been completed under the direction of Roy Del Ruth. Upon the reopening of the studio, production will start upon the second Bevan comedy.

In the meantime, Mr. and Mrs. Bevan are enjoying a vacation.

BRANCH OFFICE

The Cinema Sales Co., of Los Angeles, world distributors for the Creco Arc Lamps, have opened a branch office and salesroom in Hollywood. H. Sylvester, E. E., who has been in the electrical end of motion pictures for the past twelve years, is the manager.

ANN FORREST NO LONGER WITH LASKY

Ann Forrest's contract with Lasky has expired and she is joining another producing firm. Her last picture is "The Great Impersonation," with James Kirkwood.

STUDIO OF STORIES

Adeline M. Alvor has recently opened an exchange on Hollywood Boulevard, dealing in stories and plays for picture production as well as for publication. Associated with her is Elizabeth McQuillan, who has charge of the research and special features.

WILL DIRECT EDUCATIONAL FILMS

Director Arthur Berthelet has affiliated with the Atlas Educational Film Company, releasing educational and industrial films.

Production on Jackie Cooper's first picture since "Peck's Bad Boy" will commence August 1st at the Brunton Studios. All future film product of little Jackie will be distributed by Irving M. Lesser, general manager for the Western Pictures Exploitation company.
# Pulse of the Studios

## DIRECTOR | STAR | Cameraman | ASS'T DIRECT | SCENARIAN | TYPE | PROGRESS
---|---|---|---|---|---|---
AMBASSADOR PICTURES CORP. | Jas. Hum., Stud, Mgr. J. Dugan, Cast. | | | | | Picto-Georgia, 10049
W. Wistrey | J. A. MacDonald | J. M. Brotherton | | | J. Speece | Cutting
APACHE TRAIL PROD.'NS. | Globe, Ariz. W. A. Tobias, Casting. | | | | | Schedule
A. J. Speece | J. S. Warner | L. E. Ackland | | | | 2-Reel Westerns
A. Gillstrom | L. J. Lockwood | J. M. Davey | | | | Main 175
BALBOA STUDIO, E. C. Long Beach. | | | | | | Cutting
Alvin J. Neita | Jack Drum | | | | | Preparing
BELASCO STUDIOS. | Wilbur Lawler, Casting. 833 Market St., San Francisco, Cal. Douglass 6588 | | | | | 5-Week Western
F. MacQuarrie | J. A. All-Star | J. C. Macquarrie | | | | Cut
BENJ. B. HAMPTON PROD. Brunton Studios. | | | | | | Cutting
Howe-Herbstol All-Star | | | | | | Cutting
BLAZON PROD.'NS. C. V. Wees, Gen. Mgr. Keen's Camp. Hemet 8899 | | | | | | Cutting
Harry Devere | | | | | | Cutting
BLUE RIBBON COMEDIES. Geo. Cleethorpe, Casting. 1438 Gower St. | | | | | | Cutting
Pi-O. Hagenah | | | | | | Cutting
BORDER FILM FEATURE CORP. Rex Thorpe, General Manager. Bisbee, Arizona. | | | | | | Cut
Harry Moody | | | | | | Cut
H. W. Moody | | | | | | Cut
Edward Sloman | | | | | | Cut
Fred Butler | | | | | | Cut
James Young | | | | | | Cut
Horne-Herbstol All-Star | | | | | | Cut
Lloyd Ingraham | | | | | | Cut
CHESTER FAIRBANKS PROD., INC. M. Erskine, Casting. Geo. Reeder, Mgr. 727 Union League West 62 | | | | | | Cut
Clyde McCoy | | | | | | Cut
Wm. Thomas | | | | | | Cut
D. & M. PRODUCTIONS. Denver Dixon, Casting. 1333 California Ave., East Long Beach | | | | | | Cut
D. & M. PRODUCTIONS. Denver Dixon, Casting. 1333 California Ave., East Long Beach | | | | | | Cut
Flathead PROD.'NS. Columbia Falls, Mont. T. E. Linden, Gen. Mgr. Holly 3000 | | | | | | Cut
FOX STUDIO. C. A. Bird, Casting. N. Western Ave. Holly 4536 | | | | | | Cut

---

**The REAL ART Studios**

**ANNOUNCES the Purchase of the entire Stock of BRADLEY'S Rental Studios**

**Ph. 61102 or 67470 838 So. Hill St.**

**Art Ludeman, Mgr. 923 So. Grand Ave.**

**BOTH STOCKS ARE ON DISPLAY AT — — 923-925 SO. GRAND AVENUE**


RUSSELL-GRIEVERRUSSELL. Studio. 6070 Sunset Blvd. 578395

HAL E. ROACH STUDIO. Culver City. Nora Ely, Casting. Warren Doane, Mgr. West 3730

SCHLANK, MORRIS R. PROD. 6050 Sunset. Frank Cavender, Casting. Holly 975

SEELING, CHAS. R. PROD.'NS. Chas. R. Seeling, Casting. 1240 So. Olive. 13910

SELIG-RORK. 3800 Mission Road. Lincoln 33


TOURNER, MAURICE, PROD. Ince Studios, Culver City. R. B. McIntyre, Gen. Mgr. West 62

TOURNER-BROWN. All Star. Chas. Von Elche, Chas. Dorian. W. Gittens. "Lorne Dune." 17th Week

UNIVERSAL STUDIO. Fred Datig, Casting. Universal City. Holly 2500

VIDOR, KING. PROD. Ince Studios, Culver City. Clark Thomas, Mgr. West 62

WARNER BROS. STUDIO. Sunset and Bronson Ave. 62620

**MONEY TO LOAN**

Diamonds

Jewelry Watches

Silverware

Lowest Rates

Responsible—Reliability

A. B. COHN & BRO.

305 New Pantages Bldg.

Cor. 7th and Hill

Phone 62620

We have a Large and Exclusive Line of Diamonds and Jewelry For Sale.

**SCENARIO WRITERS!**

The Photoplaywrights League of America is not boasting the sale of stories written by novelists and other famous fiction writers.

It is working for the interests of the authors of Original stories. This means you!

Producers know that this is the biggest Clearing House for Originals in the business, and are coming to us for material.

**BETTER JOIN US**

621-5 Union League Building

Phone 1233

Alfred H. Hollingsworth is our studio representative.
**Eastern 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><strong>BIOGRAPH STUDIOS</strong></td>
<td>W. J. Seely, Casting. 807 E. 175th St.</td>
<td>Tremont 5100</td>
<td></td>
<td></td>
<td>Comedy-Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td><strong>ESTEE STUDIOS</strong></td>
<td>124 W. 125th St., New York City.</td>
<td></td>
<td></td>
<td></td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td><strong>FOX STUDIOS</strong></td>
<td>West 55th St., N. Y. Samuel Kingston, Casting.</td>
<td>Phone Circle 6800</td>
<td></td>
<td></td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td><strong>GRIFFITH, D. W., STUDIOS</strong></td>
<td>Herbert Sutch, Casting. Mamaroneck, N. Y.</td>
<td>Mam'k 1191</td>
<td></td>
<td></td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td><strong>IDEAL STUDIOS</strong></td>
<td>Mme. Georgette, Casting. New Jersey.</td>
<td>Union 5067</td>
<td></td>
<td></td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td><strong>INTERNATIONAL FILM STUDIO</strong></td>
<td>M. J. Connolly, Casting. 2478 2nd Ave., New York.</td>
<td>Harlem 9700</td>
<td></td>
<td></td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td><strong>LEVY, HARRY, PROD'S.</strong></td>
<td>Jeff Brophy, Casting. 230 W. 38th St., N. Y.</td>
<td></td>
<td></td>
<td></td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td><strong>LINCOLN STUDIOS</strong></td>
<td>Grantwood, N. J. Frank Conway, Gen. Mgr.</td>
<td>Phone Morosemere 665</td>
<td></td>
<td></td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td><strong>MIRROR STUDIOS</strong></td>
<td>Glendale, Long Island, New York.</td>
<td></td>
<td></td>
<td></td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td><strong>PATHE STUDIOS</strong></td>
<td>East 134th St., N. Y.</td>
<td>Phone Harlem 1480</td>
<td></td>
<td></td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td><strong>REELCRAFT PICTURES CORP.</strong></td>
<td>Mittenthal Studio, Yonkers, N. Y.</td>
<td>Yonkers 645-5</td>
<td></td>
<td></td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td><strong>SELZNICK STUDIOS</strong></td>
<td>H. L. Steiner, Casting. W. Fort Lee, N. J.</td>
<td>Tel. Fort Lee 350</td>
<td></td>
<td></td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td><strong>TALMADGE STUDIOS</strong></td>
<td>318 E. 48th Street, N. Y.</td>
<td>Vand't 7340</td>
<td></td>
<td></td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td><strong>VITAGRAPH STUDIOS</strong></td>
<td>East 15th St., Brooklyn, N. Y. F. H. Loomis, Casting. Midwood 6100</td>
<td></td>
<td></td>
<td></td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
</tbody>
</table>
A Visit to Our New Banking Rooms in Hill Street will Prove Interesting.

Complete Banking Facilities
Every Service Rendered by a Trust Company
Safe Deposit Boxes—Bonds—Foreign and Domestic Exchange

Citizens Trust and Savings Bank
Savings Commercial Trust
736-740 South Hill Street

A 14-HOUR BANKING DAY—Broadway Office—Third & Broadway
8:00 A.M. to 10:00 P.M.

Branches
Southwest Corner Pico and Figueroa
209 South Western Avenue
Hollywood Blvd. and McCadden Place

Who's Where
(Continued from Page 6)

CALIFORNIA
J. L. Frothingham presents
"THE TEN DOLLAR RAISE" by Peter B. Kyne
Directed by Edward Smail
CAST

CALIFORNIA
Dorothy—Marquette de la Motte
Jimmie—Pat O'Malley
Emily—Helen Jerome Eddy
Don—Hal Cooley

CULINE'S BROADWAY
Realart Pictures presents
"MOONLIGHT AND HONEYSuckle"
From the play by Geo. Scarborough
Scenario by Barbara Kent
Directed by Joseph Henabery

CULINE'S BROADWAY
Superba
Carl Laemmle offers
"THE BEAUTIFUL GAMBLER"
By Peter B. Kyne
Directed by Wm. Workington

Grauman's Million Dollar Theatre
(3d and Broadway)
Thomas Ince presents
"The Bronze Bell"

Rialto
(Broadway, near 8th)
Wm. S. Hart
"THE WHISTLE"

Marion Warde
Acting for Stage and Motion Pictures
A Legitimate, Practical School of Results—My Students now Working in Pictures are Making Good. Formerly of Blanchard Hall.

Music, Makeup, Dancing
729 S. Bonnie Brae—Any West 7th. St. Car.
Phone 54498

"CRECO"
Electric Studio Equipment
Cinema Sales Co.
3373 Hollywood Blvd.
Temporary Phone: Main 3373

Dr. W. E. Balsinger
Facial Surgeon
Formerly
Facial Surgeon U. S. Army
Hump and Other Deformities of Nose Corrected Through Nose—No Scar.
Baggy Cheeks Lifted
Bagsy Eyes Lids Corrected
Double Chins, Scar, Etc. Removed.
Clark Hotel, Los Angeles
By Appointment
190 N. State St., Chicago

Going East for Stories
B. P. Fineman has left Los Angeles for New York in order to secure new stories and eastern artists for Katherine MacDonald productions. Mr. Fineman will confer with the editors of several magazines regarding the use of their stories for Miss MacDonald.

Nelson McDowell has been on location for two weeks at Bishop, Cal.

Little Freddie Drogmund is playing the child lead with the Campbell Comedy Company.

Fontaine La Rue has signed with Lasky to play the heavy in Ethel Clayton's new production, "Exit the Vamp."

The Ranger Bill Miller Production Co. is making its second picture at the Bronx Studio in Edendale. This company is featuring "Ranger Bill" Miller, Walter Bell, former cameraman with several Los Angeles producing companies, is directing.

Who's Where
(Continued from Page 18)

Collette Forbes, who just finished supporting Hobart Bosworth, has purchased a new home in Franklin Circle.

Elinor Hancock and Mathilde Brundage have been cast in "The White Peacock Feather," starring Miss Dupont.
CAMERA!

"The Digest of the Motion Picture Industry" Page Fifteen

(Continued from page 3) provisions sitting together at lunch or around a bowling table, discussing ways and means of helping each other.

The spirit of competition, which is the life of trade, is all very well, but it can be carried to such a degree that it becomes, as it has in the present crisis, almost the death of the industry. The old-time fear of competition has been played in a most vivid manner the fact that in striving for our own welfare we must also consider the welfare of the fellow producer bound to suffer from the reaction. Nothing short of the situation in which the producers of Los Angeles find themselves today would have won our wonderment for the tenacity for the rebuilding, along sane lines, of our particular structure. The situation which has absolutely forced a get-together spirit on the part of all branches of the industry and particularly the producers, should teach those who are now spending much of their time consulting with each other that this idea must be carried on in the future when the industry will again see its peak of success.

In building our new foundations for production there are many things that should be considered and agreed upon by producers. The Producers Organization here at Los Angeles has its committee power of modeling the future of this branch of the industry in such a way that great good can come from our present condition. An outlay of future proceedings to cover all business dealings of the producers should be laid out and agreed to by every producer here. The very thought of ethics in the motion picture industry is a hope that has lived in the past. Yet this is just what we need, particularly in the producing world. Ethics indeed, and with a club attached to them so that every producer will recognize them will suffer the penalty.

In rating the wrongs that occur in the fountain of the industry—the production fields—every other branch of the industry should help. If a contract jumper goes over to another company because that organization is willing to pay twice as much as he is getting now, that producer does not earn the organization that takes him away should be compelled to suffer for it. A heavy monstrosity of prices, as is charged, and does not have the desired effect an arrangement should be effected whereby that organization's product should be taboo at the theatres until such time as it meets its ways.

The large organizations particularly have it in their power to do the greatest good for the industry at this time that has ever been accomplished. For instance, the elimination of the individual releasing offices which, especially in small towns, often eat up a tremendous overhead, would be a great saving.

There are a hundred things that handicap the individual producer that result from the lack of understanding and cooperation of his fellow producers which could be eliminated by definite agreement that would carry a penalty severe enough to discourage their further occurrence. For instance, each other for anything and everything pertaining to the production of a picture and trying to get what the other fellow has, should be handled with the utmost understanding. The engagement of persons, who are not fitted to handle such positions, at salaries that should go to the creative minds, is another matter. For the achievements of the pictures, is another serious menace that must be overcome. Relatives and old friends should be placed in responsible positions only when their individual merits warrant such procedure, and not otherwise. The question of ability should alone be the consideration in the engagement of any party. One thing this condition we find today is bringing about is the elimination of the dead-wood. The persons actively engaged in business are narrowing down to those who are the survivors of the fittest. Only those who have proved their worth are being held in their jobs. When we are again prosperous, the result is bound to assert itself in no insignificant manner.

Agreements and understandings between producers and buyers are beginning to realize that there is something in that old phrase "united we stand, divided we fall". A thing's single biggest factor in this business today who can afford to believe that he is all-powerful and need not look to the others for co-operation. In every respect we all can meet on a common ground.

The present condition had to come. Now that it is here it should be considered in the nature of the silver lining to the dark cloud that hovers over our business. Let us make the most of it.

Current Reviews

lous sums of money are promiscuously dragged in conversational as the Panacea's buying. Buying and taking it altogether is inevitable that the audience's interest soon stumps in a manner to make the general outcome really immaculate. Furthermore, it is improved by the impression of an over-rushed and therefore somewhat careless production staff, which makes it appear to the players start. The subtleties, some of which are really clever, are unable to do more than fill their place sufficiently, which leaves the picture somewhat.

MacLean himself seems to lack the interest which has done so much for his work heretofore, in the part of Jimmy Knight, a concomitant lawyer and pharmacist. He also falls back a little too much upon his stock mannerisms for laugh, but there are few actors among us who could have done anything as well with the pitifully uncomplicated Jimmy.

Marion De Beck, apparently a stranger in our midst, is present as the necessary girl who happens to be the daughter of Jimmy's little, not-too-dangerous rival for the drug affections of Centerville, Iowa. From this work it is impossible to even appraise the screen value of Miss Harford's performance.

Andrew Robson plays Silas Rogers, the "shrewd" business man, with, very little struggle, has earned a million dollars for the controlling interest in Centerville's most popular medicine.

Victor Portel, Frances Raymond and Graham Williams are all well placed as Jimmy, Pitts, the village editor, Aunty Knight and Martin Duffey.

Jack Nelson directed "One a Minute."

"THE GOLDEN SNARE"

Kinema

The James Oliver Curwood screen offering of his original Arctic story, "The Golden Snare," compares more than favorably with both that novel and an earlier film of the same story. A short choice of the month's releases. There are, as the readers of the book will testify, many amazingly imaginative incidents and keepers for the plot formation, but they are probably not marked enough to detract much from the entertainment value of the production which might, by the way, have been greatly increased had the suspense been managed with more conviction.

Really gorgeous "shots" of Northwest scenery throw a glowing about the story which does much for it, and let us add that whoever handled the dogs is indeed due congratulation upon his work.

David Harford's direction is unobtrusively remarkable for the picturization gracefulness of his characters and scenes.

The cast is unusually fine. Lewis Stone in one of his well-remembered mounted police roles is featured. He plays Sergeant Philip Raine, who has a mission which leads him into the white wastes and finds for him a tender love. His work is very good. Surely the mounted police uniform was designed for this actor's own particular type of character.

Perhaps the picture's really striking moments are provided by Wallace Beery, who gives us his most consistent, in fact his best, characterization in Bram Johnson, an outlaw resident of the Arctic regions, whose brutality cannot rob him of a beautiful sympathy which his carefully handled loss of memory and futile, boylike passion for revenge, get for him. Bram might have proven a mess in less competent hands. The delivery with which Mr. Beery interprets this role is unusual, even for him.

Ruth Renick must also be credited with some exceptionally fine work as Celia, a mystery child and Bram's lonely companion. Her almost uncivilized simplicity is wonderfully effective.

A preferably happy baby, little Esther Scott, as the tiny wail whom Raine takes on as a pal, catches heart-interest of her from both the masculine and feminine fans.

Melbourne MacDowell, Francis MacDonald and Wellington Playtor are excellent types for "Doug" Johnson, Pierre Thibou and Black Dawson.

"The Golden Snare" should prove very attractive from the office standpoint. It is First National release.

CHESTER ACTIVITIES

"Work," second of the Chester Comedies for distribution by Federated Film Exchanges of America, Inc., featuring Snooky, the "Humanize," and directed by Harry Wilkins and Mort Peckels, was recently finished.

C. L. Chester is making sure that his offices are sufficiently attractive for more travel pictures.

SINGLE REEL COMEDIES

Keeping up with weekly releases of single-reel Vanity and Gayety comedies, the Christie company has recently completed three, and another is in progress.

"Wild and Witty," a very wittily clever comedy featuring Henry Murdock and Josephine Hill, and was directed by Scott Sidney, "Oh, Brother," is another new Gayety comedy by Keene Thompson, which was made by Fred Sullivan, featuring Helen Darling and Henry Murdock.

"Eat and Be Happy" is a new Vanity comedy recently completed by Scott Sidney featuring Irene Dalton and Francis Feeney.

Scott Sidney is now making "Afraid of His Wife," featuring Vera Steadman and Earl Rodney.

Leo White has been chosen for an important part in Miss Dupont's initial play, entitled "The White Peacock Feather."

Violet Redcliffe has a part in Mary Pickford's current production "Little Lord Fauntleroy."
Where to Find People You Know

DARRELL FOSS IN REALART PLAY

Darrell Foss will play opposite May MacAvoy in her newest production for Realart, entitled "The Happy Ending."

IRENE RICH OPPOSITE ROGERS

Irene Rich supports Will Rogers in his first independent production, upon which camera work has begun at the Brunton Studio.

Eva Southern will be seen in the initial starring vehicle of Dupont, entitled "The White Peacock Feather."

Edith Chapman has been selected by Bayard Veiller for a prominent role in "Lady Fingers," starring Bert Lytell.

Ramsey Wallace and Freeman Wood will have parts in the new Dupont picture being produced at Universal City under the direction of Jack Conway.

Frederic KöVert, female impersonator, will play an important role in support of Miss Dupont in her initial feature for Universal, which Jack Conway is directing.

Fontaine La Rue, Theodore Roberts and William Boyd have been added to the cast of Ethel Clayton's latest Paramount offering, "Exit the Vamp," in production at the Lasky Studios.

Robert Frager, J. W. Johnstone, Mildred Wright and Margaret Davis appear in the of the first Allene Ray six-reeler, about to be released by Western Pictures Corporation.

ELKS ENTERTAINED

Lodge No. 174, Tacoma Elks, were recent visitors at the Hamilton-White studios in Hollywood and were guided through the studios by W. W. Rarity, general manager of the company.

Chow Young will have a part in "Lotus Blossom."

Edward Le Veque has been engaged by the Harter-Wall productions as assistant and casting director.

Louis Dumar is playing a part with William Russell in his latest Fox feature, "The Girl from Long Acre."

Josephine Crowell and Helen Dunbar will enact important parts in the new Realart-May MacAvoy picture now filming.

The Milburn Moranti company has returned from a three weeks' location trip in northern California, where scenes were taken for the third of the series of Moranti pictures starring George Chesebro.

In the supporting cast of "The Love Charm," starring Wanda Hawley, are Warner Baxter, Mae Busch, Sylvia Ashton, Jack Rosson, Fritz Ridgeway, Carrie Clark Ward and Henry Johnson.

Arthur R. Thompson has been commissioned as assistant field production manager by Harry Schenck, production manager at Universal City. Mr. Thompson's work will be on the sets with the various producing units.

James Rennie, Noel Taree, Vivian Ogden and Mary Foy play the principal roles in "Star Dust," the Hobart Henley production in which Hope Hampton is featured and which will be released early this fall by Associated First National Pictures, Inc.

GOLDWYN STORIES

E. Phillips Oppenheim's story, "Nobody's Man," has been purchased by Goldwyn and will be put into production as soon as a cast is selected.

Alice Duer Miller is busy writing a new story entitled "Say It With Flowers."

Vic Potel is playing Willie McNeill in "Bob Hampton of Placer."

Isabel Wilford is at present playing opposite Art Acord at Universal.

Carrie Clark Ward is playing the housekeeper in "Bob Hampton of Placer."

George Webb will enact an important role in Willard's production, "Fifty Candles."

Lillian Biron has a part in a Christie two-reel comedy now being directed by Frederic Sullivan.

Florence Wix is cast in the forthcoming Gladys Brockwell picture, in production at the Mayer Studio.

Frank Brownlee has signed with King Vidor to play an important part in that producer's current picture.

Little Dorree Turner has been signed by Chester Comedies to portray the feminine lead in its latest comedies.

Charles West, who has recently recovered from an attack of appendicitis, is playing Major Brant in "Bob Hampton of Placer."

Supporting Jimmie Adams in his next picture for Educational release, are Cliff Bowes, Kalla Fasha, Phyllis Allen and Tom Wood.

The Hamilton-White studio, represented in the Elks' parade at Redondo recently by seven of its bathing girls, was awarded first prize by the beach city H. P. O. E. The prize, consisting of $100, was divided equally among the girls.

A brownie, Century's Canine Star Entertains Some of His Friends at Afternoon Tea.
**SADIE CAMPBELL**  
Winner of Movie Contest  
June 4th, 1921

Good pictures are an asset to you and only the best should satisfy. We are still making the 50 cent sample. Come to See Us.

**SUPER ART STUDIO**  
4526 Hollywood Blvd. Phone 598808

---

**BLUE BIRD CHOP SUEY**

**THEATER PARTIES**
PRIVATE DINING ROOMS  
PRIVATE PARTIES
Open from 11 A.M. Until Midnight

**THE BLUE BIRD CHOP SUEY PARLORS**
6365 Sunset Blvd. (Second Floor) Hollywood Blvd. 837
Across from Muller Bros., near Cahuenga

---

**COLETTE FORBES**  
Just Finished with Hobart Bosworth  
578-449 1952 Franklin Circle

---

**SIX A YEAR**

Comes the announcement of the formation of the Irish Pictures Co. to produce a series of six pictures the first year, to be released through independent exchanges.

Walter Steiner, director general of the new company, has under his supervision a staff of assistants consisting of Vincent de Maria, technical director; Frank de Maria, cameraman; Jack Goude, business representative, and Meyer Kellsohn, scenario editor.

The company has secured the Ideal studio, Fort Lee, New York, where all productions will be made. "Tangled Hearts" will be the initial picture.

---

**HEPWORTH PICTURES TO RELEASE**

The plans of the Hepworth Picture Plays have materialized with an announcement made recently that the company has made up a release program for the fall. The first release will be "All's Button," which will be distributed by Associated First National. Other releases will be "Anna, the Adventure," by E. Phillips Oppenheim; "Mrs. Er-\_

---

**NEW CULLISON UNITS**

Los Angeles—Webster Cullison is making arrangements to produce western dramas, comedy dramas and educational, and will rent space at the Francis Ford studios.

---

**MARY ANDERSON IN COMEDY DRAMAS**

Having finished with Charles Ray, Mary Anderson will commence her first of a series of comedy dramas for Spencer Prod., Inc., for release by Associated Photo-Plays, Inc.

Thomas H. Ince's latest production for Paramount, "The Bronze Bell," a story of British East India, based on Louis Joseph Vance's novel of the same name, will be the feature picture at Grauman's Million Dollar Theatre the week of July 18th.

Louis Hels has been engaged by Ferdinand Earle to do character sketches for the forthcoming production, "The Rubaiyat of Omar Khayyam."

---

**THE Triangle Cleaners and Tailors**

**MODELING REPAIRING**

Cleaning and Pressing

All Work Guaranteed  
Prices Reasonable

S. GOLD

457 Sunset Blvd.  
Phone 228

---

**FRANK P. DONOVAN**

Director of Vitagraph, Pathé, General and Mutual Releases, Paramount Pictures, etc.

Green Room Club, New York City

---

The "expert artists teach Makeup and Motion-Picture Acting at 403 Douglas Bldg."
Who's Where
(Continued from page 14)
SYMPHONY
Irving M. Leser presents
Low Cody in
"A DANGEROUS PASTIME"
Directed by Louis Gasnier
CAST
Barry Adams—Low Cody
Mrs. Marty Snow—Clara Ridgeley
Celia Andrews—Elmira Fair
James Gregory—Ernest Joy
Mrs. Gregory—Mrs. Irving Cummings
Dr. Halsey—Arthur Hoyt
Lord Leystan—Frank Elliott
Boots—By Himself

NEW PANTAGES
Andrew J. Callaghan Productions presents
Bessie Love in
"PENNY OF TOP HILL TRAIL"
By Belle Kanaris Maniates
Directed by Arthur Berthelet
CAST
Penny—Bessie Love
Kurt Watters—Wheeler Oakman
Jo Gary—Raymond Cannon
Kingdom—Harry Darin
Mrs. Kingdon—Liezette Thorne
Betty—Gloria Holt
Francis—George Stone
Hebler—Herbert Porter

HIPPODROME
William Fox presents
Shirley Mason in
"THE MOTHER HEART"
Written and directed by Howard M. Mitchell
CAST
May Howard—Shirley Mason
Billy Bender—Raymond McKe
George Stuart—Edwin Booth Tilton
John Howard—Cecil Van Auker
Clifford Hamilton—William Buckley
Ellis Howard—Peggy Eleanor
Mrs. Howard—Mrs. Raymond Hatton
Mrs. Lincoln—Lillian Langdon

TALLY'S
Metro Pictures Corp. presents
Bert Lytell in
"THE MAN WHO"
By Lloyd Osborne
Scenario by Maxwell Karger
CAST
Bradford Hills—Bert Lytell
Helen Jessop—Lucy Cotton
Mary Turner—Virginia Valli
St. John Jessop—Frank Currier
"Shorty" Mulligan—Tammany Young
"Bud" Carter—Fred Warren
Radford Haynes—Clarence J. Elmer
"Bing" Horton—William Roselle
Sarah Butler—Mary Louise Beaton
Jack Hyde—Frank Strayer

GOLDWYN GETS ITALIAN PRINTS
A private showing was held recently in
New York of the Italian-made pictures,
"Theodora" and "The Ship," which Goldwyn
will release here in the fall. "The Ship" is
from the story by Gabriel D'Annunzio, and
was directed by his son, "Theodora" is
from the play by Victorin Sardou, and was
produced by the same group responsible for
"Cabiria."

OLD FASHIONED GIRLS
At Christie's "Old Fashioned Girls," riding
in a French landau drawn by four horses
were on display in the monster electrical
parade given by the motion picture companies
during Elks' week.
Edward Burns will play opposite Marjorie
Daw in the new Irvin Willat production en-
titled "Fifty Candles."
—No. 2—

Camera! Library

Do you know what the critics are saying of your work?

Do you realize the advantage of showing your publicity when called for an engagement?

Arrangement is being made by CAMERA! SERVICE to create a library of all motion picture publications for the use of its members.

No. 1—CAMERA! MAIL BOX
No. 2—CAMERA! LIBRARY
No. 3—To be announced next issue

Two dollars a year is the only cost for membership

WATCH CAMERA!
Look for Further Announcements
LOIS ZELLNER
The Assistant Directors Association Clad in Overalls, Armed with Saws and Hammers, getting ready for their Third Annual Barn Dance and Carnival at National Studios Sat. Nite, July 30th.
JACKSON READE
Playing Ned Randolph in "The Fighting Lover"
Superba
Phone: Holly 2638

GORDON SACKVILLE
Playing Barclay in
"THE FIGHTING LOVER"
Superba
At present with Mary Pickford in "Little Lord Fauntleroy"

Covering every newspaper of consequence in the United States, Trade Papers, and a "Pay When in Print" Fan Magazine Service.

PHONE 660-89
And our representative will call

SAY IT WITH CUTS!
Engravings in Halftone and Benday Color Plates add Attractiveness to your Advertising
BROWN CALDWELL & LADD
PHOTO ENGRAVERS
247 S. BROADWAY, LOS ANGELES
Imported Talent

Last week, you may have observed in the news columns of this magazine and others, that the head of one of Los Angeles' producing companies was on route to New York in search of players and story material for his star's forthcoming production. Not much in itself, was it? Merely a notice which made equally as good reading as publicity. In other words, the type of stuff which we must always welcome as news, the one justification of every trade paper.

But as we read and edited that short paragraph, we experienced an annoyance at its content which we anticipated sharing with the many who were soon to run across it in their weekly wanderings for production information. Because the article was tinged with the insidious and ironical, our expectations were realized and we have at hand many expressions of resentment against those few lines.

There is no use covering over the fact that the motion picture industry has just bridged its most trying stretch, that it has miraculously enough survived the floods of near-panic which threatened to wash away the foundations of its structure so short a time ago. It would be equally futile to deny that the profession is yet suffering, while laboriously overcoming the dire effects of this ominous lack of studio activity which we have known. Its direct result may be seen in the hundreds of the screen's foremost actors and playwrights who have been walking Hollywood Boulevard with their cars in soak to balance their grocery bills. Such a condition is deplorable, but not exactly unbearable, until the studios commence to drag in outside material to fill the few strait engagements now open.

It is an undisputed fact that the film capital contains the greatest number of picture artists ever assembled in one city; while our score of famous scenarists have never been excelled. Could there then exist a logical reason for the passing up of such capabilities in favor of certainly no superior, and in many instances unknown, quantities of eastern importation? It wouldn't seem even worthy of consideration, would it?

Until the Los Angeles production departments can handle the art already at their disposal, they are in pretty poor business to be inviting in more competition, that mere living may be made harder for all, including their own benighted selves. For even the publicity attached to such enterprise falls far short of making up for the increased expense which they feel thereby. Far be it from us to be narrow in our loyalty, but in these strenuous times our recommendation to the Los Angeles producer is to combine good sense with far-sightedness and keep our own at work.—F. R.

“The Old Nest”

Repetition is valuable only when it improves upon former efforts. Reginald Barker and Rupert Hughes have done in “The Old Nest” what Fox failed to accomplish in “Over the Hill.” The two productions are attempts in the same direction, but while the latter mentioned is a draggy, ridiculously overdrawn story containing only one excellent performance, and possibly two more that are passable, “The Old Nest” is well told, dramatically narrated, and the personal life interpreted by an all-star cast that disappoints in no single instance. Further, “Over the Hill” is a technical mess; Mr. Hughes’ film play has been effectively scenarized and splendidly photographed, while Hughes’ subtitling is as, as the case may be, genuinely touching or cleverly shaded with irony, as against the most inferior ones in the other piece. It is remarkable, indeed, what just “knowing how” means to the creation of anything. Again we say in its line “The Old Nest” excels. Its homely pathos and comedy are equably real, and the people it includes represent that class of well meaning human beings who go to make up the greater portion of this world’s populace.

A novelty in the way of introducing the rather numerous characters in the play, and some unexpected but well placed suspense add the finishing touches to “The Old Nest”s success. It will have a great general appeal.

Each of the plays which we have been comparing centers about the mother of a large family. We had nothing but admiration for Mary Carr’s portrayal of that role in “Over the Hill.” Her work was beautiful, but Mary Alden offers us a classic in Mother Anthon, the foremost figure in Goldwyn’s presentation. In fact, it would be impossible to say too much for this artist’s work. Every point given her, and they are numerous, is accepted and perfectly handled. Particularly subtle is her interpretation of the self-contained misery which her lonely character experiences when bereft of the family for which she had lived. We may safely say that this is the best performing of its kind that we have seen. It is also Miss Alden’s greatest role and is in itself worthy of the work of a lifetime.

Dwight D. Crittenden is responsible for a carefully thought out portrayal. He plays with great understanding Dr. Anthon, the typical father of the typical, progressive American family of the upper middle class.

The Anthon children grown are all unusually well done by Richard Tucker, Louise Lovely, J. Park Jones, Cullen Landis and Helene Chadwick. Each part is comparatively small, but all are both consistent and complete, as are those done by the dandy group of little trouper who enact the family as youngsters. It includes Lucille Ricksen, Johnny Jones, Buddy Messenger, Billie Cotton, Marie Moorhouse, Robert De Vilbiss and Marshall Ricksen.

Billy Eugene is to be congratulated upon the accomplishment of that most difficult of things, a comedy “bit” that lives. Others in the cast are Theodore Von Eltz, Molly Malone, Nick Cogley and Fanny Stockbridge.
“The Evil Shadow” is the second production of a series of five features now being filmed at the Montague studio, San Francisco. The story is by Walter Montague and is being directed by Harry Revier. In the cast supporting Roy Stewart are Louise Lovely, Harry Van Meter, Eugene Burr, Ker- nan Wallace, Katherine Angus and Dorothy Valega.

Harry J. Edwards is busy cutting the first of a series of comedies to be made by the Max Robert Syndicate.

**NAZIMOV’S LATEST TO BE RELEASED**

Madame Nazimova’s production of “Camille,” on which cutting and editing practically have been completed, will be released shortly.

The cast of the Nazimova film is headed by Rudolph Valentino, and Edward Connelly also plays an important part.

**ANOTHER LLOYD REISSUED COMEDY**

“All Aboard!” is the title of the next Harold Lloyd comedy of the series of re-issued one-reelers, which Pathe has scheduled for release during the week of July 31. In this comedy, Lloyd is supported by Bebe Daniels and “Subby” Pollard, now being featured in Hal Roach comedies.

**ANIMATED CARTOON ANNOUNCED**

“The Country Mouse and the City Mouse” is the new animated series of “Aesop’s Film Fables,” created by Cancer- ist Paul Terry, and produced by Fables Pictures, Inc. The short subject feature has been scheduled for release by Pathe during the week of July 31.

**FINISHES CUTTING**

Alex Troffey has finished the cutting and editing of “The Light in the Clearing,” a T. Hayes Hunter production, for the Dial Film Company.

**ANIMAL STORY COMPLETED**

The Bradbury twins, the wild animal trappers of the Pathe series of “The Adventures of Bill and Bob,” have completed the filming of their Canadian lynx trapping adventure, under the direction of Val Paul, and are preparing to start production on their next adventure story.

**FINISHES FIFTH**

The Cyrus J. Williams Co. has completed the production of “The Honor of Ramerez,” its fifth picture of the second series for Pathe, and director Robert Bradbury has returned from Koen’s Camp with his players, who included Tom Santis, Ruth Stonehouse, Beside Love and Eddie Hearn.

**CHAPLIN PREVIEW**

A preview showing of Charles Chaplin’s latest feature, “The Idle Class,” was given at the Raymond Theatre in Pasadena recently before a gathering consisting of Mr. Chaplin, Mary Pickford, Douglas Fairbanks, Rob Wagner, John McCormick, western representative of Associated First National, and the staff of the Chaplin studio and friends.

Mr. Chaplin, who has been working on “The Idle Class” for the past twenty-two weeks. Besides Mr. Chaplin, the cast consists of Edna Purviance, Loyal Underwood, Harry Bergman, Rex Storer, John Rand, Lelita Parker and Allen Garcia.

**OWN PRODUCING COMPANY**

Lloyd Ingrahm, who recently finished directing Carter De Haven in “My Lady Friends,” is busy on the plans for his own producing company.

**CHARLES FORCE**

With Oliver Morosco Productions.

**CASTS OF THE WEEK**

**Sellig-Rork Productions**

**THE ROSARY**

Directed by Jerome Storm

CAST

Lewis Stone

Jane Novak

Wallace Beery

Robert Gordon

Eugenie Beisserer

Dore Davidson

Pomeroy Cannon

Bert Woodruff

Mildred June

Harold Goodwin

**Goldwyn**

**SIN FLOOD**

Directed by Frank Lloyd

CAST

Richard Dix

Helene Chadwick

James Kirkwood

John Stepping

Ralph Lewis

Howard Davies

Will Walling

William Orlamond

Darwin Karr

L. H. King

Garson Studio

**WHAT NO MAN KNOWS**

Directed by Harry Garson

CAST

Clara K. Young

Wm. P. Carleton

Lowell Sherman

Dudie Cooper

Dorothy Wallack

Edward Kimball

Milla Davenport

Theo. Carpenter

Universal

**BRANFORD OF RAINBOW RIDGE**

Directed by Jack Ford

HOOT GIBSON

Molly Malone

BREEZY EASON, Jr.

Harry Carter

MARC CRISP

Murdock McQuarrie

GEORGE FISHER

Charles Newton

Jack Woods

Joe Harris

Jack Walters

Steve Clements

(Continued on Page 9)

**AT UNIVERSAL**

“The Mayor of Gopher Hole,” a two-reeler western featuring Art Acord, has been completed by Edward Laemmle. Isoble Wilford makes her debut in pictures opposite the western star.

“Transford of Rainbow Ridge,” a Eugene Manlove Rhodes’ story, is being used by Hoot Gibson as a support for Jack Pollard. Production of the story is under way, with Jack Ford directing.

Associates of Tod Browning have seen the first screening of “Fanny HERSELF,” the Edna Ferber story which has just been completed. The story was filmed with Mabel Jullienne Scott in the name role.

Marie Prevost has started work on “The Girl Who Knew All About Men,” a comedy by Roy Clements, which is being directed by King Baggard.

Production will start presently on a serial which will go to the screen as eighteen chapters from American history. The story is called “Winners of the West,” written by Ford Beebe from history, and will feature Art Acord. It will be directed by Edward Laemmle.

Jack Conway is filming the concluding scenes of “The Rage of Paris,” formerly entitled “The Wild Pink Feather,” and plans are being made for the filming of “Ropes,” the star’s next vehicle, from the one-act playlet of that name by Wilbur Daniel Steele.

Glady’s Walton has finished “The Ark Angel,” under the direction of Maj. David Kirkland.

**AT GOLDwyn**

E. Mason Hopper, who has directed several Rupert Hughes’ stories, has been assigned to handle the megaphone on “The Wall Flower,” the latest product of this author’s pen. It will embody an altogether new idea in motion picture photography, evolved by Mr. Hughes.

“Grand Larceny,” Albert Payson Ter- hune’s novel, will go into production this week under the direction of Wallace Worsley.

**AT VITAGRAPH**

Earl Williams has started work upon a five-reel picture called “Lucky Carson,” from the novel “Salvage,” by Agatha Dem- ster. Wilfred North and Robert Ensinger will co-direct this picture.

William Duncan’s new production, “The Comeback,” is being made.

**AT REALART**

Bebe Daniels’ next picture, on which she will start shortly, is at present entitled “Spring Fever.” It is an original story by Katherine Pinkerton and Grace Drew Brown. Chester M. Franklin will direct from the scenario by Douglas Doty.

Constance Binney’s first story at the Western Realart studio will be based upon “The Heritage of Dedlow Marsh,” by Bret Harte. Adaptation is being made by Fred Martin, and Major Maurice Campbell will di- rect.

**AT METRO**

Rex Ingram has started preparations for the filming of “Turn to the Right,” his forth- coming Metro feature.

Maxwell Karger is preparing for the filming of “The Golden Gift,” Alice Lake’s new starring vehicle, which he will direct.

(Continued on Page 9)
**COLETTE FORBES**

Now playing an important part with Earle Williams.

The production is particularly to be commended for the superior characterization of its leading players and the general excellence of its technique.

Long have we desired to see several of our favorite character artists featured. In this play we have that pleasure in one instance, for William Y. Mong, whose comedy and pathos are well nigh unsurpassable, heads the cast in the role of Wilkins, the before-mentioned bookkeeping insect who, for fifteen years, accepts underpaid drudgery as the inevitable. That his revolt after such an exaggerated patience is all the greater when the final, impossible straw descends upon his roof, is but natural—and hungers the tale. Mong is truly beautiful in the part. Each little touch that he adds to poor Wilkins assists him to live pathetically, amusingly, nobly for his audience. There are no oversights in the precise, faithful characterization, and there are no misses when Mong goes through. He gets them! Wilkins is a screen personality who will be remembered.

Helen Jerome Eddy further demonstrates her versatility with Emily, the romantic old maid, whose adoration of Wilkins is fully reciprocated. Her oddly fitting garments and ribboning belt of Wilkins' garb complete her. Emily is lovable vitalis and has much sympathy in what seems to be an ill-fated love dream.

The young love element of the story which is scarcely necessary but still, as handled, a good touch, is managed by Pat O'Malley and Marguerite de la Morte, who play Jimmie, a regulation juvenile, and Dorothy, an average daughter of the modern business man. There is little to justify their presence save the appeal which always follows good-looking youth.

**THE WHISTLE**

**Grauman's Riatio**

Unless the lure of the screen proves too much for its most popular western star, we see no reason why Bill Hart finds that his new picture, "The Whistle," which is here for an indefinite run. Many thousands will miss the "good- man," whom they have followed for years—out it might be mentioned that he doesn't! And anyway he has given us a humdinger for his farewell offering.

"The Whistle" is an original by May Wilson, and Olgin Locke is a laborer and a capitalist. It claims to solve no problems save those of the characters in it, which is apparently its intention. The theme of "The Whistle" tells us in a somewhat new way that one wrong has never righted another and that vengeance is not man's heritage.

As usual Lambert Hillyer is responsible for the more-than-satisfactory direction and the camera work is all that it should be. Hart plays this time, Evans, an efficient factory foreman, whose life's tragedy comes in the form of what he considers his beloved son's unceasing, unprotected machinery. With bitter hatred in his soul for the employer who permitted such a condition to exist, he steals his son from his parents on his own way, saving the baby from the river in which it is later believed to have been drowned. Only years and suffering prove the futility of any man's revenge, and retribution is made in the sympathetic way that this actor has of portraying the sorrow and sacrifice of the strong. Robert Evans is a typical Hart character, rendered as Hart may be depended upon to individualize his roles.

Frank Brownlee is well placed as Henry Chappell, the negligent capitalist who isn't too "heavy" to love his family and to reform himself. He makes his part really very human on account of this last. Most of our opposition is inexcessively overdrawn.

Myrtle Stedman enacts Mrs. Chappell, a comparatively minor role, in her customarily good form, with what a splendidly natural work is done by Will Jim Hatton and Georgie Stone, who play respectively, Danny, Evans's son; and Georgie, who knows the silent man as his kindly uncle and his own parents not at all. Little Richard Headrick is adorablu as Georgie's baby.

"The Whistle" is Paramount's local, long-run release.

(Continued on Page 15)
ASSISTANT DIRECTORS' ASSOCIATION

Picture stars will have charge of the booths at the third annual A. D. A. barn dance. Pauline Frederick has consented to handle the "hot dog" booth; Ruth Roland will be in charge of the ice cream department; Jane Novak will sell coco cola and other soft drinks. Wallie Reid and his jazz band will be on deck for the evening. Wallie Beery will have ten hula girls in the Hawaiian Village and Eva Novak will have charge of the "Waikiki" department of the refreshment booth.


L. Virgil Hart has just finished assisting Director George Marshall in the production of "Lady of Long Acre" for the Fox company, and will start about the 15th with Director Art Rosson, who is to handle William Russell for the Fox company.

William Fox returned last week from Pensacola, Florida, where he did aviation stunts for the Mabel Normand company.

Charles Hubbs has just finished a big week on the K. C. committee which helped entertain the Elks.

Dick Sherr is assisting Director Frank Grandon in the cutting of "The Lotus Blossom," just finished at Boyle Heights studio for Wah Ming Productions.

Charles Wooldenhalme returned Thursday from Santa Barbara.

Pete Gerald has become associated with Allen Watt in Allen's print shop, Hollywood.

Harry Tenbrouke started July 16th, upon the third of a series of twenty-six two-reel comedies, as assistant with Director Reggie Morris, who is making the productions at the J. D. Hampton studios.

Harry Burns is busy with the final cutting and titling of "A Monkey Schoolmaster," starring Joe Martin, the simian Thespian at Universal City. He will start "The Monkey Cabby" with genial Joe playing the lead, on the 20th.

PARKER ON LESSER STAFF

William Parker has joined the staff of Irving M. Lesser. Mr. Parker will devote his time to special exploitation of Lesser enterprises and will compile special press books for pictures, which the Western Pictures exploitation company intends distributing.

Prior to joining the Lesser staff, Mr. Parker was associated with the Universal organization.

VEILLER SIGNS JENNINGS

DeWitt Jennings has been selected by Bayard Veiller for the detective role in "Lady Fingers," Bert Lytell's new picture.

TERRY IN NEW INGRAM PRODUCTION

Alice Terry has been engaged to portray the leading feminine role in "Turn to the Right," the forthcoming Rex Ingram production for Metro.

NEW SCENARIO STAFF ADDITIONS

Elmer Harris, supervising director of the Redbar Studies, is increasing his staff of writers to meet the needs of the five producing units. Harvey Thew and Fred Myton are the latest newcomers.

EDNA PURVANCE IN GOLDWYN PICTURE

Edna Purviance, leading lady for Charles Chaplin, has been selected for an important part need in "Grand Larceny," filming under the direction of Wallace Worsley.

FRANK LEIGH

Who may be seen in "Bob Hampton of Placer."

GRAUMAN'S

Adolph Zukor presents

"LIFE"

A William A. Brady production

Based on the play by Thompson Buchanan

CAST

Billy Reid—Jack Mower
Ruth Stuyvesant—Arline Pretty
Wm. Stuyvesant, her father—J. H. Gilmore
Ralph Stuyvesant, his son—Lee Edward Meeker
Thomas Burnett—Rod La Roca
Muriel Harrisford—Nita Naldi
Dutch Joe—Geoffrey Steel
Monseur Henri—Effingham Pinto
Detective Anderson—Curtis Cockey

KINEMA

Mayflower Photoplay Corporation presents

"THE OATH"

Adapted from the novel, "Idols," by William J. Locke

Directed by R. A. Waisch

Minna Hart—Milihan Cooper
Israel Hart—Robert Fischer
Hugh Colman—Conway Tearle
Gerald Merriman—Henry Clive
Anna Cassaba—Klea Allen
Irene Lancing—Anna Q. Nilsson

SUPERBA

Carl Laemmle offers

Frank Mayo in

"THE FIGHTING LOVER"

By Ben Ames Williams

Directed by Fred Leroy Granville

CAST

Andrew Forsdale—Frank Mayo

(Continued on Page 14)

CHILD IN VEILLER FILM

Stanley Goethals, child actor, recently seen in "The Last Card," with May Allison, and "Outside the Law," with Priscilla Dean, and who has lately completed an important part in Alice Lake's newest picture, "The Infamous Miss Revelle," has been selected by Bayard Veiller for a part in "Lady Fingers," Bert Lytell's new starring vehicle.

ON INGRAM STAFF

Col. Starrett Ford will serve as manager of the new Rex Ingram picture, filming at Metro, and Curt Rehfeld will assist Mr. Ingram in the direction.

MAKES CHANGE

Edith Kennedy, writer of original stories and continuities for Famous Players, has joined Metro's West Coast story producing department.

MULHALL IN METRO PICTURE

Jack Mulhall will play opposite Viola Dana in "The Fourteenth Lover," which Harry Beaumont will direct. This will be Mulhall's third appearance with Miss Dana, his first being in "The Offshore Pirate."

LOURNAE IN NEW BAKER FILM

Harry Lorraine, who has appeared in "The Hunch" and "Garments of Truth," Baker productions, has been engaged again by Mr. Baker for a prominent role in "Little Eva Ascends."

MYERS SUPPORTS PREVOST

Harry Myers has been engaged by Universal to play opposite Marie Prevost in "The Girl Who Knew All About Men," the star's forthcoming comedy-drama, which King Baggot will direct.

MONTGOMERY IN WHITE COMEDY

Earl Montgomery, formerly of the team of Montgomery and Rock, is playing one of the principal roles in the forthcoming Jack White comedy.

OPPOSITE WILLIAMS

Betty Ross Clark has been chosen for the feminine lead in "Lucky Carson," the newest Earle Williams picture, in production at the Vitagraph Studios.

CARLETON IN YOUNG PICTURE

William P. Carleton has been chosen to play opposite Clara K. Young in her latest photoplay, entitled "What No Man Knows."

MAYER SIGNS CHARACTER LEAD

Georgia Woodthorpe has been signed by Louis B. Mayer to play the character lead in "The Song of Life," a John M. Stahl production now being filmed for Associated First National release. "The Four Horsemen of the Apocalypse" and "Madame Peacock" are Miss Woodthorpe's latest vehicles.

J. B. Morton, manager of the Universal branch at Manila, Philippine Islands, has been a recent visitor at Universal's home office in New York. While in the city, Mr. Morton was the guest of George E. Kann, manager of the Universal Export Department.
The Screen Writers' Forum — Conducted by William E. Wing

NOT TOO LATE

Sweden has given us something to think about outside of the hired-girl problem.

A film leader from the country which provides Minnesota with its congressmen, has just exploded a truth in our midst which has startled even old Doblin in his stall.

He says non-tippery screen productions and inevitable happy endings, at the expense of suspense and true art, are endangering the whole industry.

Once upon a time Old Dad sent Sonny Boy forth with:

"Get money. Get it honestly if you can—but get the money."

But our disturbing guest from afar didn't qualify in the least by adding:

"Let us have art and noble theme—if they will get the money."

Nope.

He forgot the old walk entirely, but he flung a warning into the teeth of commercial production that should rattle the bones of all the Old Dads.

Of course the Swedish film leader didn't realize how much of the paid upliftster is interfering blindly with production of stories which should be told. But he actually saw an army of men who, before the days of the cash-register reformer, buried art under a rain of dollars.

Writers are willing—always have been willing—to give to the world the things which are worth while. They should do this on the screen, without swerving from their loyalty to the worthy story itself.

And they are going to do it, despite commercialism, and the censor who would not be if the pay-roll dried up.

JINGLING LAURELS

The well-known victor, who is presumed to have a first mortgage upon the spoils, continued pleasantly in our midst. As in the past, he was trained to the minute.

The lounge-lizard of promise ran last, as usual.

"You might be interested in something which accompanied by a pleasant jingling sound, say to the tune of $5,000, as in this case of the J. Parker Read contest, when three boys were asked for Louise Glaum, the film star.

Of the 10,000 and more contestants, dormant with disappointment, all the winners proved to be those who had prepared faithfully for the event. The laurels went to:

Mrs. Frances White Elijah, Santa Barbara, $2,500; A. Earl Kauffmann, York, Pa., $1,500; Mrs. Anna Blake Mesquisa, San Francisco, $1,000.

So much for education and the trained individual.

O-O-OH! THE PAPER EDITOR!

If you are a hopeful in the ranks, try and find the Action which the screen demands in Illustration of situation, in the following cases:

1. A captivating woman from some distant land, who is sent to market. Perhaps you will take warning, but you better get understanding before sending the girl to market.

"Mary goes to the restaurant each day, hoping to see Jack, but he does not come. Finally, one day, she sees his approaching.

"Mary reappears in the restaurant and says: "Mary!"

2. A mysterious member of a secret society.

"Mary enters the mystery furnished apartment, uneasy and turtive. He looks from the window with a frown; he goes to the table and picks up a cigar but does not light it. He finally beats himself and ponders.

"Will they follow him? No, they cannot do that or the gang will expose itself. He decides to let matters continue as—etc., etc., etc."

DUSTING 'EM OFF

Always something new ahead.

Why not brush up and be ready?

One a student, always a student.

Brains are highly acceptable in a cafe, but the human kind are appreciated by patrons of the picture theatre.

A story can be red-blooded and yet teach a lesson or convey a moral. Sugar the pill, and send them away happy, though regenerated.

Where is the needed story revealing romance and happiness in an old age? You are holding out on a waiting public.

Why rock the boat? There are plenty of stories, yea, even melodramas, that can be written in place of the undesirable kind.

We hereby offer a prize consisting of one bar of soap to the person who will write a regular go-getter or a society drama without a villain.

Curse 'im!

There wouldn't be much danger of the imported article if the American product were better. The hope of the screen lies with the well trained writer.

The imaginative but untrained writer has about the same chance of scoring as has the gifted but untrained musician who hopes to create a furor among impresarios of the country.

Slump? Perhaps also the public is getting the false note in the story where we invest the handsome youth and the bob-haired ingenue with the wisdom and psychology of those who have lived out the years.

If you heard some studio manager say: "Personally I do not like this story, but it probably would suit the public. Therefore, I will put it on," wouldn't it startle you?

But I said "If."

The tendency to follow up big events with stories they suggest; nursing the senile triangle, and "marry or lose the money" are responsible for one-quarter of manuscript rejections. Are you guilty, or have you reformed?

DID YOU?

What did you get out of "Bill" week?

Did the message of flowers and the inspiration of music awaken something dormant but rather wonderful?

Did you go back to your desk and tear up something which, suddenly, had become unworthy?

And did you write again and put a new something in it?

Then you have added to the music and flowers of life.

PRIZE TITLE OF THE WEEK

(An idea from the leading comedy studio.)

"NO ONE HAS EVER KISSED ME SINCE MOTHER DIED."

Darrell Foss refuses the rumor that he is to be married in the near future.

E. Burton Steene is at present in Venice, Italy, on route to Constantinople, Athens and points in the Balkan states.

Edward Kinsella has an important role in "What No Man Knows," the latest Clara K. Young picture, which Harry Garson is directing.

The William A. Brady melodramatic production for Paramount, entitled "Lift," comes to Grouman's Million Dollar Theatre the week of Monday, July 25th.

"The Digest of the Motion Picture Industry" — Page Seven
**Pickups By the Staff**

**SECOND SCREEN EXPERIENCE**

Frederick Warde will retire to his home at White Lake, New York, on the completion of the title role in Ferdinand Earle's production of the "Rubaiyat" of Omar Khayyam. The immortalization of Omar by Mr. Warde's second experience before the motion camera. Some years ago, he impersonated the Vicar of Wakefield, Silas Marner, and King Lear, in screen versions for Thanhouser of the works so titled.

**WILL ADVERTISE SOUTHLAND**

It is announced that the motion picture industry has planted itself behind the All-Year Club of Southern California in the drive for a $200,000 fund to advertise the Southland to the rest of America.

Producers, distributors and exhibitors of motion pictures unite in a pledge made through the Affiliated Picture Interests, Inc., in whose membership every distinct group of the industry is represented.

At a meeting of the board of directors of the film organization, held at the Los Angeles Athletic Club, the following committee was appointed by the executive chairman, Frank A. Garbut, to apportion a quota of $7500 among the various interests: W. J. Reynolds (producers), Frank E. Woods (authors), Reginald Barker (directors), Ralph Lewis (actors), J. H. Goldberg (exchanges), Harry Lustig (theatre owners), and Francis R. E. Woodward (theatre managers).

**DANCERS PROMOTE AMERICAN BALLET**

Desire for an all-American ballet culminated in the organization among young professional dancers of an American Ballet Association recently.

The new organization has named Ernest Belcher maître de ballet and general adviser. Louis Samuels is president of the Association; Lena Baskette, vice-president, and Warren Lee is secretary and treasurer. The association is planning to stage its own entertainment at a Los Angeles theatre within six months.

**AMERICAN LEGION REUNION**

Active aid of two hundred members of Hollywood's motion picture colony in promoting entertainment for the annual reunion of the Ninety-first division, to be held in Los Angeles shortly, has been promised by Roy H. Marshall, adjutant of Hollywood post of the American Legion.

**STUDIO VISITOR**

Helen Schneider, Thomas H. Ince's New York representative, was a visitor at the studio this week. Miss Schneider is on a vacation tour of the West.

**ACTOR INJURED**

At W. Filson was injured recently when he was run down by a motor car, sustaining a fractured rib.

---

**MILDRED DAVIS—ART STUDENT**

Mildred Davis, who is a pupil in a Los Angeles art school, has agreed to write and illustrate a series of newspaper articles. Off-stage, Miss Davis is a pen and ink artist.

**ROBERT GORDON**

Appearing in R-C Pictures' film version of Balzac's story, "If Women Only Knew."

**ELSIE FERGUSON LURED BY FOOTLIGHTS**

Elsie Ferguson is on her way to Paris with her husband, Thomas B. Clarke. Before she sailed Miss Ferguson signed a contract with Sam H. Harris to return to the stage in "Varying Shores," by Zoe Atkins. She will continue to appear in four Paramounts a year.

**CHARLES DANA GIBSON MAKES SCREEN DEBUT**

Charles Dana Gibson makes his screen debut in Pathe Review No. 114, in the presentation, "The Masters of American Art," one of the series of screen interviews with the leaders of American art. It is a Pathe Review feature.

Johnny Jones, accompanied by his mother and five-year-old sister, Virginia, has returned after a tour of personal appearances throughout the country.

**NEW WILSON SERIAL**

Ann Little will be the featured player in the newest Ben Wilson serial entitled, "Panette of the North," the filming of which will begin at Yellowstone National Park, Wyoming, August 1st. Dulo Worne will direct this serial.

**CHURCH TO HELP IN CENSOR FIGHT**

Reginald Barker has been invited by the Immanuel Presbyterian Brotherhood to attend a meeting to be held in Los Angeles presently to inaugurate a movement to eliminate destructive censorship and senseless blue laws. William de Mille, King Vidor, Bert Lytell, and other film notables, will participate. Presbyterian brotherhoods throughout the country, with a combined membership of 500,000, are organizing to build closer relationship between the motion picture and the church.

**WORLD DISTRIBUTION FOR FIRST NATIONAL**

Colonel Fred Levy, member of the executive committee of Associated First National Pictures, Inc., and main franchise holder for the stage of Kentucky, sailed recently for Europe on a world journey in the interests of First National.

Mr. Levy will study foreign film conditions as well as make arrangements for distribution of First National pictures throughout the world.

**CADMAN COMPOSING "RUBAIYAT" SCORE**

The musical score for the "Rubaiyat" of Omar Khayyam, which is reaching its cumulative point under the direction of Ferdinand Earle, is being composed by Charles Wakefield Cadman.

**TAYLOR RETURNING**

Wm. D. Taylor, who is on a three-month leave of absence to recover his health after a strenuous year of directing, is expected in Hollywood August 1st.

**IN VAUDEVILLE**

A trio, composed of Louise Fazenda, Ben Alexander and "Teddy," has recently signed to appear at the Orpheum circuit.

**IN ITALIAN PICTURE**

Mario Dorso has returned from an extended European tour, during which time he starred in "Beatrice," an Italian photoplay, which will be released here by Goldwyn in the fall.

**OCTOBER EUROPEAN TRIP**

Mary Pickford and Douglas Fairbanks announce that they will take a trip to Europe in October. They expect to stop on the Riviera and later to travel through the Orient, where they contemplate making a picture.

**GETTING EXTERIORS**

The technical staff and principals of "Fifty Candles" are in San Francisco, shooting exteriors for this forthcoming Irving Willat production.
WARREN CORPORATION NOTES

Reginald Barker, the newest independent producer, will release his pictures through the F. B. Warren Corporation, a new independent distributing company. Mr. Barker will make four pictures each year for world distribution.

The Warren Company will also release annually four pictures by Lois Weber, four by Victor Schertzinger, one big production from each of four European countries, Norway, France, Italy and England, and plans a revival of "Qao Vadis," and the presentation of a Bohemia-made picture and a Will Bradley short feature. The company will release one picture a week, starting September 4th.

HAMILTON-WHITE COMEDIES

Having completed the filming of "The Vagrant," Lloyd "Ham" Hamilton is preparing to start production on a new story, the title and details of which will be announced shortly. "The Vagrant" marks the second of the new series of Hamilton-White Mermaid comedies for Educational release. Jack White will finish presently the filming of his latest comedy, the concluding scenes of which are being shot at Rancho La Brea.

RAY GALLAGHER WESTERNS


NEW HAROLD LLOYD COMEDY

Location sites are now being selected for the fourteenth Harold Lloyd comedy, production of which will begin shortly. Mr. Lloyd is at present engaged in going over the script of the new comedy, and supervising the assembling of his completed picture, "Look Before You Leap."

PATHE SERIALS


CHANGES DIRECTORS

A previous agreement with another producing organization prevented Victor Schertzinger from directing Jackie Coogan, and it has been decided that Victor Heerman will handle the megaphone for the little star. Director Heerman is busy preparing the scenes, work on which will begin August 1 at the Brunton studios. Casting will commence this week.

LOCATION SCENES

On the grounds of the Krotana Institute, a Hollywood theological community, Per- lind Earle spent two days filming scenes for the "Rubaiyat" of Omar Khayyam recently. Frederick Warde as Omar, Edwin Stevens as the chief of Assassins, little Kathleen Key as "Thou," and Ramon Sam- aniques, Hedwig Reicher, Stutz Edwards and Paul Weigel participated.

RAWLINSON VEHICLE IN PREPARATION

Harvey Gates is writing the continuity for "The Black Bag," a mystery story by Louis Joseph Vance, in which Herbert Rawlinson will begin his starring contract with Mr. Rawlinson is at present in the British Columbia woods, supporting Princess Diana in the star's forthcoming Universal-Jewel production, "Conflict."

"BITS OF LIFE" HAS SHOWING

"Bits of Life," Marshall Neilan's latest picture for First National release, was given its first showing at the Raymond Theatre, Pasadena, recently. The negative has been shipped to New York. The premiere attracted many of the independent stars releasing their photoplays through Associated First National. Among those present were: Charles Chaplin, Allen Holubar, Dorothy Phillips, Buster Keaton and Natalie Talmadge. Katherine Mac- Donald, Charles Ray, John M. Stahl, R. A. Walsh and Miriam Cooper, Marshall Neilan, Michael Gare, Abe Gore, and John Mc- Cormick.

Ernie Vin Moore has been cast for an important part in "Little Eva Ascends," George D. Baker's third production, to be filmed by S. L. Pictures.
## Pulse of the Studios

**Director:** | **Star:** | **Cameraman:** | **Asst. Director:** | **Scenarist:** | **Type:** | **Progress**
---|---|---|---|---|---|---
AMBASSADOR PICTURES CORP. | Jas. Hum, Stud, Mgr. J. Dugan, Cast. | | | | | Pico-Georgia, 10049
BALBOA STUDIO. E. Long Beach. | | | | | | Main 175
BELASCO STUDIOS. | Wilbur Lawler, Casting. 833 Market St., San Francisco, Cal. | | | | | Douglass 6588
BENJ. B. HAMPTON PROD. | Brunton Studios. | | | | | Holly 4080
BLAZON PROD'NS. C. V. Wees, Gen. Mgr. Keen's Camp. | | | | | | Hemet 8899
BLUE RIBBON COMEDIES. Geo. Cleethorpe, Casting. 1438 Gower St. | | | | | | Holly 3250
BORDER FILM FEATURE CORP. | Rex Torpe, General Manager. Bisbee, Arizona. | | | | |
BOSWORTH, HOBART. Ince Studio. Max Graf, Mgr. | | | | | | West 62
BRUCE CARTER PROD'NS. Montague Studios. Arnold Aldrich, Casting. San Francisco. | | | | | | 

Chester FAIRBANKS PROD., INC. M. M. Cronkite, Casting. Geo. Reider, Mgr. 727 Union League | | | | | | 


**CHAPLIN, CHARLIE, STUDIOS.** Allan Garcia, Casting. 1416 La Brea Ave. | | | | | | Holly 4070

**C. L. CHESTER PROD'NS.** R. Bandini, Gen. Mgr. 1438 Gower St. | | | | | | Holly 2563


**D. & M. PRODUCTIONS.** Denver Dixon, Casting. 1333 Coronado Ave., East Long Beach | | | | | | Holly 1431

**EARLE FERDINAND PROD.** Hollywood Studios. | | | | | | 

**FLATHEAD PROD'NS CORP.** Columbia Falls, Mont. T. E. Linden, Gen. Mgr. 

**FOX STUDIO.** C. A. Bird, Casting, N. Western Ave. | | | | | | Holly 3000

**FAIRBANKS, DOUGLAS, PROD.** Al McQuarrie, Casting. John Fairbanks, Gen. Mgr. | | | | | | Holly 4536

---

**THE REAL ART STUDIOS.** Art Ludeman, Mgr. New Home—923 So. Grand

In addition to our own extensive stock we have included Wm. Bradley's Phone—57470
GARSON STUDIOS. 1845 Glendale Blvd. Wil 81

GOLDWYN STUDIOS. Clifford Robertson, Casting. Culver City. Abraham Lehr, Gen. Mgr. West 6780


HAMILTON-WHITE COMEDIES INC. W. W. Karity, Prod'n Mgr. 4534 Sunset Holly 2805


HAMILTON-WHITE COMEDIES INC. W. W. Karity, Prod'n Mgr. 4534 Sunset Holly 2805


ITALIAN-AMERICAN FILM CORP. 2015 Douglas Blvd. 62580

LASKY STUDIOS. L. M. Goodstadt, Casting. 120 Vine St. Fred Klay, Gen. Mgr. Holly 2400

LEON B. BUTJ PROD'NS. James B. Leong, Gen. Mgr. and Casting. 753 S. Boyle Ave. Boyle 3070

MAYER, LOUIS B. Studios, 3800 Mission Rd. In Individual Casting. Lincoln 2120

MONTAGUE STUDIOS. Chas. L. Fallon, Casting. San Francisco, Cal.

MOROSCO PRODUCTIONS. W. Ruggles, Casting. Mayer Studio. Lincoln 2120

NOVO PRODUCTIONS. R. A. Glasgow, Gen Mgr. 3800 Mission Road. Lincoln 2120

PAUL GERSON STUDIOS. Tenny Wright, Casting. 353 Tenth St., San Francisco, Cal.


ROTHACKER-ALLER Phone Holly 6065 or Holly 6066

ROTHACKER-ALLER Phone Holly 6065 or Holly 6066

24-HOUR SERVICE

Phone Office Regarding Laboratory Work—we call and deliver the print for negative

5515 MELROSE AVE., Between Robertson-Cole and Bruns. Studis
<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>CAMERAMAN</th>
<th>ASS'T DIRECT.</th>
<th>S-E NARIST</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phil Rosen</td>
<td>Sol Polito</td>
<td>Byron Haskin</td>
<td>Phil J. Hurn</td>
<td>&quot;Handle With Care&quot;</td>
<td>Cutting</td>
<td></td>
</tr>
<tr>
<td>RUSSELL-GRIEVE-RUSSELL Studio.</td>
<td>6070 Sunset Blvd.</td>
<td>578395</td>
<td>1st Week</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Joe F. McCurley</td>
<td>Russell Simpson</td>
<td>North</td>
<td>F. Bradwood</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Norvin Myles</td>
<td>Russell Simpson</td>
<td>Geo. Webber</td>
<td>Jack Wise</td>
<td>Powers-McCoy</td>
<td>2-Red Western</td>
<td>Schedule</td>
</tr>
<tr>
<td>F. Newmeyer</td>
<td>Charlie Parrott</td>
<td>Harold Lloyd</td>
<td>Bob Polgard</td>
<td>Walter Lanin</td>
<td>2-Red Western</td>
<td>Schedule</td>
</tr>
<tr>
<td>Charlie Parrott</td>
<td>Bob Polgard</td>
<td>Bob Evans</td>
<td>Eddie Holland</td>
<td>Jack Roach</td>
<td>2-Red Comedy</td>
<td>Under Productn</td>
</tr>
<tr>
<td>Bob Kurr</td>
<td>Eddie Holland</td>
<td>Eddie Johnson</td>
<td>Frank Young</td>
<td>Dave Smith</td>
<td>Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>Erle Keen</td>
<td>Ruth Holland</td>
<td>Arthur Todd</td>
<td>H. H. Lamar</td>
<td>Sam Taylor</td>
<td>Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>W. E. VanDyke</td>
<td>Ruth Holland</td>
<td>Harold Atkins</td>
<td>Jack Evans</td>
<td>Harriet Dorn</td>
<td>Staff</td>
<td>Schedule</td>
</tr>
<tr>
<td>SCHLANK, MORRIS R. PROD.</td>
<td>6050 Sunset. Frank Cavender. Casting.</td>
<td>Holly 975</td>
<td>1st Week</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ward Hayes</td>
<td>Eddie Barry</td>
<td>Eddie Linden</td>
<td>Jack Conway</td>
<td>Bracken</td>
<td>2-Red Reel &quot;The Rosary&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Jerome Storm</td>
<td>Eddie Linden</td>
<td>Wm. Efe</td>
<td>Jack Conway</td>
<td>Bracken</td>
<td>2-Red Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>TOUREUR, MAURICE, PROD.</td>
<td>Ince Studios, Culver City. R. B. McIntyre, Gen. Mgr.</td>
<td>West 62</td>
<td>2nd Week</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F. Newmeyer</td>
<td>Eddie Linden</td>
<td>Wm. Efe</td>
<td>Jack Conway</td>
<td>Bracken</td>
<td>2-Red Reel &quot;The Rosary&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>TOURNEUR, BROWN</td>
<td>Ince Studios. Culver City. R. B. McIntyre, Gen. Mgr.</td>
<td>West 62</td>
<td>2nd Week</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stuart Paton</td>
<td>All Star</td>
<td>Eddie Linden</td>
<td>Jack Conway</td>
<td>Bracken</td>
<td>2-Red Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>Worthington</td>
<td>All Star</td>
<td>Eddie Linden</td>
<td>Jack Conway</td>
<td>Bracken</td>
<td>2-Red Drama</td>
<td>Under Productn</td>
</tr>
<tr>
<td>Billy Watson</td>
<td>All Star</td>
<td>Eddie Linden</td>
<td>Jack Conway</td>
<td>Bracken</td>
<td>2-Red Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>Edward Kull</td>
<td>All Star</td>
<td>Eddie Linden</td>
<td>Jack Conway</td>
<td>Bracken</td>
<td>2-Red Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>Bob, Thorby</td>
<td>All Star</td>
<td>Eddie Linden</td>
<td>Jack Conway</td>
<td>Bracken</td>
<td>2-Red Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>Jack Conway</td>
<td>All Star</td>
<td>Eddie Linden</td>
<td>Jack Conway</td>
<td>Bracken</td>
<td>2-Red Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>Admiral Eldred</td>
<td>All Star</td>
<td>Eddie Linden</td>
<td>Jack Conway</td>
<td>Bracken</td>
<td>2-Red Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>Albert Russell</td>
<td>All Star</td>
<td>Eddie Linden</td>
<td>Jack Conway</td>
<td>Bracken</td>
<td>2-Red Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>UNIVERSAL STUDIO.</td>
<td>Fred Datig. Casting. Universal City.</td>
<td>Holly 2500</td>
<td>4th Week</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stuart Paton</td>
<td>All Star</td>
<td>Eddie Linden</td>
<td>Jack Conway</td>
<td>Bracken</td>
<td>2-Red Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>Worthington</td>
<td>All Star</td>
<td>Eddie Linden</td>
<td>Jack Conway</td>
<td>Bracken</td>
<td>2-Red Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>Billy Watson</td>
<td>All Star</td>
<td>Eddie Linden</td>
<td>Jack Conway</td>
<td>Bracken</td>
<td>2-Red Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>Edward Kull</td>
<td>All Star</td>
<td>Eddie Linden</td>
<td>Jack Conway</td>
<td>Bracken</td>
<td>2-Red Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>Bob, Thorby</td>
<td>All Star</td>
<td>Eddie Linden</td>
<td>Jack Conway</td>
<td>Bracken</td>
<td>2-Red Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>Jack Conway</td>
<td>All Star</td>
<td>Eddie Linden</td>
<td>Jack Conway</td>
<td>Bracken</td>
<td>2-Red Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>Admiral Eldred</td>
<td>All Star</td>
<td>Eddie Linden</td>
<td>Jack Conway</td>
<td>Bracken</td>
<td>2-Red Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>Albert Russell</td>
<td>All Star</td>
<td>Eddie Linden</td>
<td>Jack Conway</td>
<td>Bracken</td>
<td>2-Red Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>VICTOR, KID. PROD.</td>
<td>Ince Studios. Culver City. Clark Thomas, Mgr.</td>
<td>West 62</td>
<td>4th Week</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>King Victor</td>
<td>All Star</td>
<td>Max Du Pont</td>
<td>C. Bricker</td>
<td>King Victor</td>
<td>&quot;Love Never Dies&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>David Smith</td>
<td>All Star</td>
<td>Max Du Pont</td>
<td>C. Bricker</td>
<td>King Victor</td>
<td>&quot;Love Never Dies&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>Wm. Duncan</td>
<td>All Star</td>
<td>Max Du Pont</td>
<td>C. Bricker</td>
<td>King Victor</td>
<td>&quot;Love Never Dies&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>Jimmy Aubrey</td>
<td>All Star</td>
<td>Max Du Pont</td>
<td>C. Bricker</td>
<td>King Victor</td>
<td>&quot;Love Never Dies&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>SNAGGIN-TAYLOR</td>
<td>Tatum-Aubrey Smollen</td>
<td>N. Smith, Jr.</td>
<td>W. Dugwell</td>
<td>Bradley Smoller</td>
<td>&quot;Flower of the North&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>Jimmy Smollen</td>
<td>Tatum-Aubrey Smollen</td>
<td>N. Smith, Jr.</td>
<td>W. Dugwell</td>
<td>Bradley Smoller</td>
<td>&quot;Flower of the North&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>SMOLLER &amp; BRO.</td>
<td>Tatum-Aubrey Smollen</td>
<td>N. Smith, Jr.</td>
<td>W. Dugwell</td>
<td>Bradley Smoller</td>
<td>&quot;Flower of the North&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>WARNER BROS. STUDIO.</td>
<td>Sunset and Bronson Ave.</td>
<td>5730 Hollywood Tax Service</td>
<td>Hollywood 2700</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Olm Pratt</td>
<td>All Star</td>
<td>Max Du Pont</td>
<td>C. Bricker</td>
<td>King Victor</td>
<td>&quot;Love Never Dies&quot;</td>
<td>Schedule</td>
</tr>
</tbody>
</table>

**MONEY TO LOAN**

**DIAMONDS**  **JEWELRY**  **WATCHES**  **and**  **SILVERWARE**

**Lowest Rates**  **Est. 51 Years**  **Responsibility—Reliability**

**A. B. COHN & BRO.**

305 New Pantages Bldg. Cor. 7th and Hill Phone 62620

We have a Large and Exclusive Line of Diamonds and Jewelry For Sale.

**Dr. W. E. BALSINGER**

FACIAL SURGEON

Formerly FACIAL SURGEON U. S. ARMY

Hump and Other Deformities of Noses Corrected Through Nosotl.—No Scars. Sagging Cheeks Lifted

Bony Eye-Lids Corrected

Double Chins, Scars, etc. Removed

Clark Hotel, Los Angeles

By Appointment

190 N. State St., Chicago

**ZAN TOUPEES**

Made of pure cut hair to order which defies detection

**WIGS**  **819 So. Hill**

LADIES' VENTILATED GOODS

Still and Always

**HOLLYWOOD TAXI SERVICE**

"Sotutter Will Suit You"

By the Mile, Hour, Day, or Week

Phone 579-359

Reasonable Rates

7030 Hollywood Blvd.
### Eastern Studios

#### BIOGRAPH STUDIOS.
- **W. J. Scully, Casting.** 807 E. 175th St.  
  - **Tremont 5100**
- **Director:** W. Nigh  
  - **Journalist:** Henry King  
  - **Star:** Wesley Barry  
  - **Parthclness:** Jack Brown  
  - **Drama:** Comedy-Roma  
  - **Schedule:** 4th Week

#### BLACKTON STUDIOS.
- **Brooklyn, N.Y.**  
  - **Director:** Frank Fox  
  - **Assistant Director:** Paul Allen  
  - **Manager:** Abramson  
  - **Comedy:** Comedy  
  - **Schedule:** 4th Week

#### ESTEE STUDIOS.
- **124 W. 125th St., New York City.**  
  - **Director:** L. C. Boyle  
  - **Assistant Director:** Abe Abramson  
  - **Manager:** George Reinhardt  
  - **Comedy:** Comedy  
  - **Schedule:** 4th Week

#### INTERNATIONAL FILM STUDIO.
- **M. J. Connolly, Casting.** 2478 2nd Ave., New York.  
  - **Harlem 9700**
  - **Director:** L. C. Boyle  
  - **Assistant Director:** Abe Abramson  
  - **Manager:** George Reinhardt  
  - **Comedy:** Comedy  
  - **Schedule:** 4th Week

#### LEVY, HARRY, PRODS.
- **Jeff Brophy, Casting.** 230 W. 38th St., N.Y.  
  - **Director:** L. C. Boyle  
  - **Assistant Director:** Abe Abramson  
  - **Manager:** George Reinhardt  
  - **Comedy:** Comedy  
  - **Schedule:** 4th Week

#### LINCOLN STUDIOS.
- **Grantwood, N.J.**  
  - **Director:** J. M. Cowan  
  - **Assistant Director:** Abe Abramson  
  - **Manager:** George Reinhardt  
  - **Comedy:** Comedy  
  - **Schedule:** 4th Week

#### MIRROR STUDIOS.
- **Glendale, Long Island, New York.**  
  - **Director:** L. C. Boyle  
  - **Assistant Director:** Abe Abramson  
  - **Manager:** George Reinhardt  
  - **Comedy:** Comedy  
  - **Schedule:** 4th Week

#### PATHE STUDIOS.
- **East 134th St., N.Y.**  
  - **Director:** L. C. Boyle  
  - **Assistant Director:** Abe Abramson  
  - **Manager:** George Reinhardt  
  - **Comedy:** Comedy  
  - **Schedule:** 4th Week

#### REELCRAFT PICTURES CORP.
- **Mitenwall Studio, Yonkers, N.Y.**  
  - **Director:** L. C. Boyle  
  - **Assistant Director:** Abe Abramson  
  - **Manager:** George Reinhardt  
  - **Comedy:** Comedy  
  - **Schedule:** 4th Week

#### SELZNICK STUDIOS.
- **H. L. Steiner, Casting.**  
  - **Director:** L. C. Boyle  
  - **Assistant Director:** Abe Abramson  
  - **Manager:** George Reinhardt  
  - **Comedy:** Comedy  
  - **Schedule:** 4th Week

#### TALMADGE STUDIOS.
- **318 E. 48th Street, N.Y.**  
  - **Director:** L. C. Boyle  
  - **Assistant Director:** Abe Abramson  
  - **Manager:** George Reinhardt  
  - **Comedy:** Comedy  
  - **Schedule:** 4th Week

#### VITAGRAPH STUDIOS.
- **15th St., Brooklyn, N.Y.**  
  - **Director:** L. C. Boyle  
  - **Assistant Director:** Abe Abramson  
  - **Manager:** George Reinhardt  
  - **Comedy:** Comedy  
  - **Schedule:** 4th Week
A Visit to Our New Banking Rooms in Hill Street will Prove Interesting.

Complete Banking Facilities
Every Service Rendered by a Trust Company
Safe Deposit Boxes—Bonds—Foreign and Domestic Exchange

Citizens Trust and Savings Bank
SAVINGS
COMMERCIAL
TRUST
736-740 South Hill Street

A 14-HOUR BANKING DAY
—Broadway Office—
8:00 A.M. to 10:00 P.M.

Southwest Corner Pico
and Figueroa
BRANCHES
209 South Western
Avenue
Hollywood Blvd.
and McCadden Place

Million Dollar Theatre
(3d and Broadway)
Adolph Zukor Presents
"LIFE," a Wm. A. Brady Production

Rialto
(Broadway, near 8th)
Wm. S. Hart
"THE WHISTLE"

MARION WARDE Acting for Stage and MOTION PICTURES
A Legitimate, Practical School of Results—My Students now Working in Pictures are Making Good. Formerly of Blanchard Hall. Music, Makeup, Dancing
729 S. Bonnie Brae—Any West 7th. St. Car. Phone 54498

Who's Where
(Continued from Page 6)

Mrs. Lydia Graham—Elinor Hancock
Jean Forsdale—Gertrude Olmstead
Ned Randolph—Jackson Read
Vic Ragon—Colin Kenny
Helen Leigh—Jacqueline Logan
Quig Monday—Joe Singleton
Barclay—Gordon Sackville
Julia Guntler—Jean Cahn
Anne Hughes—Beth Allen
Dr. Munro—Fred G. Becker
Camer—Robt. Bodie

HIPPODROME—Sunday
William Fox presents
Eileen Percy in
"MAID OF THE WEST"
Story by W. E. Spencer
Scenario by John Montague
Directed by Philo McCullough

Betty—Eileen Percy
Bert Cranagar—William Scott
Mrs. Sedgwick—Hattie Buskirk
Jruee—Chas. W. Meakln
Mati—June LaVerne
Butler—Jack Broman
Amor Jansen—Frank Clarke

HIPPODROME—Midweek
William Fox presents
Buck Jones in
"STRAIGHT FROM THE SHOULDER"
Story by Roy Norton
Scenario by John Montague
Directed by Bernard Durning
CAST
The Mediator—Buck Jones
Maggie—Helen Ferguson
Bill Hopkins—Norman Selby
Mrs. Bill Hopkins—Frances Hatton
Wes Martin—Herschel Mayall
Glady's Martin—Yvette Mitchell
Ben Ben Williams—G. Raymond Nye
Peter—Glen Cavender
Hotel Owner—Dan Crimmins
The Parson—Albert Knott
Rogers—Lewis King

CALIFORNIA
J. Parker Read, Jr., presents
Louise Glaum in
"I AM GUILTY"
By Bradley King
Directed by Jack Nelson
CAST
Connie MacNair—Louise Glaum
Robert MacNair—Mahan Hamilton
Trixie—Claire Dubrow
Teddy Garrick—Joseph Kilgour
London Hattie—Ruth Stonehouse
Mollie May—May Hopkins
Dillon—George Cooper
The Child—Mickey Moore
The Dancer—Frederic de Kover

RIALTO
Paramount presents
Wm. S. Hart in
"THE WHISTLE"
Story by May Wilmot and Olin Lyman
Adapted and directed by Lambert Hillyer
CAST
Robert Evans—Wm. S. Hart
Henry Chapple—Frank Brownlee
Mrs. Chapple—Myrtle Steadman
George—George Stone
Danny—Will Jim Hatton
Baby—Richard Headrick

ANNIVERSARY PARTY
Mrs. Rose Curley, mother of Pauline Curley, was the guest of honor this week at a gathering of friends at her home on College avenue, the occasion being a surprise party tendered Mrs. and Mr. Curley on the fortieth anniversary of their wedding. Many felicitations were in order.
"BOB HAMPTON OF PLACER"

"Bob Hampton of Placer," Marshall Neilan's latest by Ruth Parrish, takes one of the most picturesque historical novels that we have seen celluloided. Without being able to boast much of a story it must be credited with many thrills, much real comedy, and the famous Neilan suspense, which combination is sure to entertain any average audience and satisfy the critics. That the story's romantic interest seems somewhat mixed and is more or less unjustified as it pans out, is due, but is undoubtedly a minor matter, at least from the standpoint of the youngsters to whom this picture primarily belongs.

From an objective view the greatest art in the production is demonstrated in the quite marvelous photography, awe-inspiring scenic shots and perfectly managed battle action. Each scene is a correctly balanced painting in itself and every close-up is a portrait. The direction and Marion Fairfax's scenario are both excellent and Marion Fairfax's scenario are both excellent.

James Kirkwood in the title role is exceedingly well situated. He gathers quite an amount of sympathy for Bob, the rascal gambler, who is ever looking for the man the stigma of whose crime he has borne for years. This is quite a characteristic Kirkwood part.

The picture's comedy and, it must be added, probably its deepest tear are provided by little old Wes Barry, who has certainly developed into an artist worthy of the name. As the ridiculously bowlegged little roughneck who resents girls, he keeps the audience quite boisterous, while his death scene is one of the play's most gripping moments.

Marjorie Daw is very pretty as Nadine, Bob Hampton's long lost daughter. She is exactly the right type for her part.

Lieutenant Brant, her soldier sweetheart, is enacted by Pat O'Malley, who hasn't the ghost of a chance to appeal or make his character any part of the romance which descends upon his head from Heaven, as it were.

The exceedingly shivering opposition is provided by Noah Beery and Frank Leigh, who are excellent in their respective roles of Red Slavin, a crooked gambler, and Silver Murphy, the man under Custer's command. These two, with what appears to be many hundred Indians on the war-path, offer, as may be expected, a month of jhrills.

Dwight Crittenden's make-up as Custer is unusually good, while Tom Gallery, Charles West, Loyola O'Connor, Beri Sprote and Carrie Clark Ward complete the cast, each in a well handled minor part.

"Bob Hampton" is a First National attraction.

"PENNY OF TOP HILL TRAIL"

A entertaining little comedy-drama entitled, "Penny of Top Hill Trail," is Andrew Callaghan's latest presentation through Federation for International Pictures, starring Beatrice Love. It is the celluloid version of Belle K. Maniates' story of the same name, the plot of which is a mystifying one of thieves and others winding up in a fairly strong surprise finish. Although the story is credited as firm as it is complicated, it is favorably comparable to the pictures of its type that we have been seeing, while the direction, by Arthur Berthelet, photography and technical effects, are good. Several of the subplots are really clever, but others have been cut in more lucidly.

A very good cast surrounds Miss Love, who characterizes with artistry the title role in that inimitable little way of hers, which we remember so well. It is hard to understand why she is not starring at the present time, for real bone-fide cleverness of the extent, it is safe to say, seventy-five per cent of our busier ingenues. She makes "Penny," an honest-to-goodness modern girl in search of adventure, as such girls usually are.

Wheeler Oakman is very well established as Kurt Walters, a ranch superintendent with old fashioned ideas. He is also exceedingly picturesque.

Again our contemporaries, who have heretofore been so markedly kind, must handle the review of Joe Gay, the romantic cowboy, played by Raymond Cannon.

Herbert Porter is good as Hebler, while Harry De Vere, Lizette Thorne, Gloria Holt and George Stone complete the cast.

"THE MAN WHO"

Tally's

The screen version of "The Man Who," a Lloyd Osborne Saturday Evening Post story, provides Bert Lytell's latest starring vehicle for Metro release. It is a highly amusing comedy, revolving about a returned soldier who at the instigation of the most attractive girl he knows, sets out to be "a man who"—does things. The girl's displeasure at his ridiculous methods and the sympathy which he finds elsewhere keep the picture travelling pretty evenly once it gets on its feet. The start seems hard to make, somehow, which is always a misfortune. Much of the direction is good, while there are spots where it stumbles a little. Photographically and technically otherwise, it is up to standard.

Lytell as Bedford Mills, "the man who," in this case, walks the streets fully clad save for a pair of shoes so that he may assist humanity by lowering the cost of footwear and thereby be referred to as "a man who," is thoroughly refreshing in his comedy. His present role means more and gives him far more opportunity to please than has much of his recent work, including "The Message from Nowhere."

Virginia Valli, who plays the leading feminine part opposite the star, has a distinct personality, which is really charming. We will welcome her again.

Helen Jessop, the society girl who has ambitions for Beddy, is ridiculously exaggerated for comedy by Lucy Cotton. As it happens, however, her part is so placed that all is well.

Very small parts are done by Frank Currier, Tammany Young, Fred Warren, Clarence Elmer, William Roselle and Mary Louise Price.

"The Man Who" is a Maxwell Karger production.

"THE DIGEST OF THE MOTION PICTURE INDUSTRY"

ENTERTAINS

Mrs. William Thalberg of Brooklyn, N. Y., mother of Irving C. Thalberg, general manager at Universal City, and Miss Sylvia Thalberg, his sister, are guests at the executrice's Wilshire home, where they will remain until September.

BACK FROM MOONMOON

Eddie "Bo" Boland and Jean Hope, his inceuse lead, now Mrs. Boland, returned this week from their honeymoon, spent at San Francisco. While there, the Theatre Treasurer's Club presented Mr. Boland, a charter member of the club, with a gold watch and chain.

MOTION PICTURE COURSE AT COLUMBIA UNIVERSITY

Columbia University announces a course dealing with the production of moving pictures, not be lectured by the direction of Dr. Rowland Rogers, vice-president of the Picture Service Corporation, formerly editor of Paramount and Goldwyn Pictures and later production manager of the Bray studios. Dr. Rogers is serving as chairman of the Curriculum Committee of the Visual Instruction Association, which has secured the use of motion pictures in the New York public schools.

NEW INDICATOR SYSTEM

The Harris J. Hansen vacant seat indicator system, which Sid Grauman is installing in his Million Dollar Theatre, will be in operation presently. By means of this system, the patron may stand in the lobby, glance at the master lighting board, and know the exact location of vacant seats.

SCENARIO WRITERS!

The Photoplaywrights League of America is not being leased to the direction of Dr. Herbert Thalberg, general manager at Universal City, and Miss Sylvia Thalberg, his sister, are guests at the executrice's Wilshire home, where they will remain until September.

THE PHOTOPLAYWRIGHTS LEAGUE OF AMERICA is not being leased to the direction of Dr. Herbert Thalberg, general manager at Universal City, and Miss Sylvia Thalberg, his sister, are guests at the executrice's Wilshire home, where they will remain until September.

It is working for the interests of the authors of Original stories. This means profit.

Producers know that this is the biggest Chasing House for Originals in the business, and are coming to us for material.

BETTER JOIN US

621-5 Union League Building

(Phone 1288)

Alfred H. Hollingsworth is our studio representative.

See Yourself on the Screen

Casting Directors Prefer Screen Tests to Stills

IT WILL COST YOU VERY LITTLE TO TAKE A SCREEN TEST UNDER AN EMIT- DIRECTOR

ALEXANDER VAN BODO

403 Douglas Blvd. Telephone: 6288

WANTED—Bell and Howell camera with 170" shutter and fully equipped. Responsible concern will rent it by the week. Quote lowest rental.

Box 17-A, CAMERA!
Camera! wishes to announce that beginning with next week Grace M. Adair will occupy the position of Advertising Sales Manager on this publication. Miss Adair is widely known in the profession, having been recently connected with the Actors’ Equity Association, for which she was outside representative covering a period of several months.
A. D. A. OFFERS ATTRACTIVE PROGRAM AT BARN DANCE

Wallace Reid and his Jazz Band will form one of many features of the Annual Dance of the Assistant Directors’ Association, to be given Saturday evening, July 30th, at the National Studios. This aggregation consists of three drummers, four saxophone manipulators, two violinists who use all of Max Fisher’s latest gymnastic stunts in playing, one cello player, and one pianist, all of whom give promise of a most interesting and amusing collection of jazz music under the personal direction of “Wallie.”

Pauline Frederick will have charge of the Hot Dog Concession, with three professional girls as her assistants in serving the guests.

Jane Novak has been spending her time for the past three weeks at her favorite soda fountain getting “wised up” on how to mix ’em, for she will manage the Soda Booth.

Wallace Berry has been rounding up all the Hawaiian Girls and Boys in California to appear in his Honolulu Village, but when questioned as to what he was going to put on in the way of a show, he just pulled a Theda wink and smiled. However, we all know Wallie.

The merchants and business men of Hollywood and Los Angeles have shown their appreciation of the pep and push of the Association by buying a block of tickets to devote to their employees and through the co-operation of these firms the Association has been able to complete the thousand and one details of what is expected to be the biggest dance of the film year.

IDA RUBINSTEIN FILM

“The Ship,” Italian photoplay recently acquired by Goldwyn for distribution in this country, is a screen version of Gabriel D’Annunzio’s novel of the founding of Venice, “La Nave.”

In the leading role is Ida Rubinstein, Russian dancer. Gabriel D’Annunzio, the poet’s son, directed this film, which required a year in the making.

NEW COMPANY

Mary Savage, president of the Mary Savage Corporation of New York, the American Vesta Tilly boy impersonator, will arrive shortly from the East, and will start at the head of her own company, producing “The Impossible Boy,” from the book by Nina Wilcox Putnam, for which she has acquired the screen rights.

CHILDREN IN HUGHES’ STORY

Johnny Jones, Lucille Ricksen, Buddy Messenger, Marshall Ricksen, Robert Devilbiss and Billie Cotton, previously in “Earthbound,” are the six children players cast in “The Old Nest,” receiving a pre-release showing at the Astor Theatre, New York.

KERN PRODUCTIONS AT FORD STUDIO

Harry Ellis Dean, business manager for the Producers Pictures Corporation, filming the George H. Kern productions, has moved the office of that company from the Hollywood Studios to the Francis Ford Studios, where he has been appointed attorney and general manager. Dean will divide his time between the two organizations awaiting the return of George H. Kern, who left recently for St. Louis for a preview of his “Unfoldment” with the executive officers of the Producers Pictures Corporation, located in that city.

Kern expects to return to Los Angeles shortly and start production on “The Scarlet Avalanche,” adapted from Bulwer Lytton’s story, “The Last Days of Pompeii.”
Pick-ups
(Continued from page 8)

C. B. C. FILMS

"The Scorpion’s Sting" is the title of the newest of the two-reel Westerns released by the C. B. C. Film Sales Corporation for the state rights market. The cast includes Aubrey Beards, Hal Fers, Richard Johnson, Bonny Gray, and Marie Mayo.

New C. Edward Hatton two-reel Western, titled "Desperate Chance," has been shipped East. Catherine Craig, who has played opposite Mr. Hatton in the past releases on this series, is again his leading woman.

REGARDING NEW COMPANY

Lester A. Michael, Secretary and General Manager of the Precision Pictures Corporation, which is to produce a series of two-reel comedies, states that the first of its new series, in Lansdowne, Pa., will be completed presently, when Joe Conway will take possession to direct the second picture, which will be known as Omar Comedies. Announcement of distribution of the series will be made in the near future.

FINISHES TITLING

Thomas X. Miranda, who wrote the titles in "The Connecticut Yankee in King Arthur’s Court," has just finished titling Emmett Flynn’s current feature, "The Last Trail," a Fox picture, "Shame," (soon to open on Broadway), "Glen O’Kwan," John Gilbert’s first starring vehicle, and "Straight From the Shoulder," with Buck Jones, are other pictures recently titled by Mr. Miranda.

AT LASKY’S

Work started was by Sam Wood late in the all-star production as yet unnamed, in which Wallace Reid, Gloria Swanson and Elliott Dexter appear in the leading roles. Location scenes in Pasadena mark the beginning of the picture. Thompson Buchanan is supervising.

Jack Holt is preparing for his first starring vehicle, which is to be announced shortly. Rollin Sturgeon will supervise Mr. Holt’s picture.

Penrhyn Stanlaws is making progress with his picture, "The Woman in the Case," in which Betty Compson is the star.

INCE STUDIOS

Del Andrews has completed cutting "The Cup of Life," to be released soon by Associated Producers, Robert Bosworth, Midge Bellamy, Tully Marshall and Niles Welch constitute the all-star cast. Rowland V. Lee directed.

Final scenes of "Lucky Damage," a temporarily titled once special, were completed this week, under the direction of Lambert Hillyer.

Lewis Milestone is preparing Douglas MacLean’s latest release, "Passin’ Thru," for the laboratories. Mr. MacLean is assisting with the cutting.

HOLLYWOOD BOY IN GREENWICH FOLLIES

Following his recovery from a wounded ankle sustained last season while dancing in the Greenwich Village Follies, Allen Johnson, pupil of Ernest Belcher, is on his way East for the opening rehearsals of this season’s Follies at the Village theatre.

Lowel Sherman has been given a part in the new Clara K. Young picture in production at the Harry Garson studios.
No. 3

Camera! Information Bureau

Do you want advance information as to when your picture will be released in Los Angeles?
How often have you wished to tell Directors, Casting Directors, etc., that you are to be seen in a certain picture next week?
These tips are but a part of the many valuable points included in CAMERA! SERVICE for the benefit of its members.

No. 1—CAMERA! MAIL BOX
No. 2—CAMERA! LIBRARY
No. 3—CAMERA! INFORMATION BUREAU
No. 4—To be announced next issue

Two dollars a year is the only cost for membership

WATCH CAMERA!
Look for Further Announcements
George Fawcett
Alec Francis
Lyll Van Cushman
Who is Being Featured
—in—
Lyllyan Cushman Productions,
Producing Five Reel Feature Drama

M. T. STEWARD,
Managing Director

GENEVIEVE Berte
Playing the Feminine Lead in
"Miracles of the Jungle"
At the Symphony

CHARLES DUDLEY
Just finished five consecutive pictures with Wm. Duncan
Vitagraph Company.
At Present With Charles Ray
Holly 5952
Another Phase of the Strike

Now that we have just reached the point where it seems that things are looking up for our gasping industry, we discover, some of us with real discouragement, that another strike has been directed at our professional heads. Of course, we might have expected it! Lowered wages are as inevitably “strike” in troublous days like these, so organized labor has decreed, as two and two are four. Our mechanics’ salaries have been cut and our mechanics have struck. If the remedy were as simple to understand as is the situation itself, there would be little cause for apprehension after all.

Indeed, looking only at the surface of things, it might really seem that there has been an undue amount of hue and cry over this occurrence. If such is the case, it is easy to perceive that one of two things should happen quickly. The first has to do with the return of the Union man who is now walking out. That to come back will again be his prerogative is evidently doubted in some quarters where it is argued that there are many not-so-particular and equally competent workers to fill less expensively the places of the departing few. If these outsiders should be hired and the Unions ousted, this incident would mean but a slight interruption in present production plans, and although in such an event a boycott of the product of the organizations who follow this procedure would be attempted, perhaps even put over with effectiveness by the American Federation of Labor, it is somewhat significant to note that a boycott is not feared generally at this time.

From another and just as sane a viewpoint, it would appear likely that the present labor demands will be met by the producer to save a hold-up during this critical period, and to insure a standard class of technical work for the comparatively few pictures now being prepared for release. So it should be settled one way or the other with dispatch and with no great injury sustained by the industry. These are the only logical outcomes.

But—all that we have said applies here only if this controversial condition is a usual one caused by the same old differences. Should it have been precipitated by less worthy and more complicated motives, as has been suggested, we are facing an entirely different and more menacing problem than many of us have previously conceived.

We all know of the advent of the inferior foreign film and of its rejection by the majority. We have also considered much the fact that various big producing corporations are now embarrassed by a large amount of this material which the wary exhibitor is avoiding. It would be a financial feather in some one’s cap to figure an unloading stunt, wouldn’t it? Such a feat, as we all realize, could only be accomplished by starving the booker into submission with reduced or temporarily discontinued production. But there are many of our independents who, possessing no foreign pictures, would scarcely cease activities to benefit those who have them. And now the possibilities of a general strike present themselves. Even the independents are tied up more or less when it comes to matters of this kind, and a general salary cut for the technical man, along with its results, might easily have been premeditated by the powers that be. Without wishing to insinuate anything which we are in no position to prove, we yet hold that every angle of every situation should be lightened as much as possible. If we have traitors in our midst they deserve nothing so much as exposure. This subject will stand a little thought from all departments of the industry.

F. R.

A Camera Corner

John Leezer, A. S. C., opens a column for the cinematographer in this issue. Although the articles will be in letter form, Mr. Leezer will also answer questions upon photography. Here’s an opportunity for the young camera artist to learn something while the older one may anticipate a “kick” from the challenging which he will be allowed to do at all times unrestrainedly.

Story: $0.00

By Frederick Bennett

It has been my fortune to see four estimates of costs of production during the past week. The average director’s salary is quoted at less than one-half of what it used to be; some of the men who were once regarded as essential to the staff of any production have been eliminated, such as assistant camera man and assistant director, and in one case the wife of the producer was taking charge of the dressing of sets and renting of props. In EVERY CASE there was a general slashing in pay. Extras were quoted at five dollars; characternen and character women who have been getting from fifteen dollars up per day quoted at seven-fifty.

Whether this is justified or not I do not presume to say, but when I saw that the costs of stories were ABSOLUTELY IGNORED, I could not help thinking that the Motion Picture industry is out of infancy and into imbecility. I asked one of the producers about this situation and he said: “Let the actors and the directors dope their own stories, there are plenty of old ones that they can make over.”

That is even cheaper than the German films and will do much greater harm. THE PUBLIC REMEMBERS. YOU CAN’T SERVE HASH ALL THE TIME.
Film Capital Production Notes

TARKINGTON PHOTOPLAY

Booth Tarkington has completed the scenario of his story, "The American," which he has written as the initial starring vehicle for Miss Gladys Gentry of Louisville, Ky., who recently made her screen debut with Bert Lytell in "The Man Who--" "The American" will be the first of a series of photoplays in which Miss Gentry will be starred, designed especially for churches and schools as well as the cinema theatre, although the subjects treated will be neither educational nor religious in character, but selected solely for their entertainment value.

DORALDINA TO FILM ON CONTINENT

Doraldina, dancer and motion picture star, who has been making a trip through the south and central western states making personal appearances in conjunction with the showings of her latest picture, "Passion Fruit," is about to announce that her next picture, an historical spectacle, will be made by her own company, either in France or Italy.

MOUNTAIN STORIES

The five-reel mountain story titled, "The White Rider," recently completed by D. & M. Productions, featuring Alma Rayford and Denver Dixon, has been accepted by the distributing company for whom it was made and a contract for a series of seven more is now being negotiated.

STARTING

The title of Tom Santich's next picture, which is the sixth of the Cyrus J. Williams series being produced for Pathe, is "The Spirit of the Lake," by Bob Bradbury, who is also directing it.

The company left recently for Keen's Camp for exterior shots.

BILL AND BOB SERIES

The Bradbury twins and their director, Val Paulsen, left for a fishing cruise to Santa Catalina Island for the second episode of the new "Adventures of Bill and Bob" series which Cyrus J. Williams is producing for Pathe.

TITLED

"The Recall" is the title selected by the Morante Producing Co. for its latest five-reel production featuring George Chesebro. The company, which includes Evelyn Nelson and Virginia Morante, has recently returned from a three weeks' location expedition through the Yosemite country and is at present engaged in preparations for interiors which will be filmed at the Balboa studios in Long Beach.

KEATON COMEDY

"The Goat," starring Buster Keaton, is finished and ready for release. This picture was jointly written and directed by Mr. Keaton and Mal St. Claire for Joseph M. Schenck.

CUNEIO COMMENCES WORK

Announcement is made through Charles A. Mack of Doubleday Productions that Lester Cuneo has arranged to produce "Fat O'Paradise," the story by Leo Meehan and Henry McCarty.

IN PRODUCTION

R. A. Walsh has completed arrangements to leave for the north presently with his company to begin the filming of Peter B. Kyne's novel, "Rinded of the Dust.

ALLAN CAVAN

Supporting Dustin Farnum in "The Frimal Law"

FORTHCOMING METRO PRODUCTIONS


TO DIRECT EDUCATIONAL FILMS

George Frederic Wheeler of New York has been engaged to direct the first production for L. H. Ormsby of the U. S. Educational Films Corporation of Los Angeles. Mr. Wheeler's recent connection was with the Atlas Educational Film Company of Chicago.

THOMAS B. WALSH PRODUCTION

Director Thomas B. Walsh has recently completed his first independent production, "Shams of Society," in which Barbara Custer, Montague Love, Macey Harlan, Lucile Lee Stewart and others are seen. It was made for Walsh-Fielding Productions and will be released by R-C Pictures. The working title was "Worldly Goods.

AT REALART

Mary Miles Minter is scheduled to arrive from her European trip the last of August and will start forthwith upon "Tillie, the Mennonite Maid," which has been adapted to the screen by Alice Eyton.

May McAvoy is completing "The Happy Ending," by Hector Turnbull, which Frank O'Connor is directing.

AT UNIVERSAL

Marie Prevost has gone to Little Dear to film the opening scenes for her forthcoming photoplay, "The Girl Who Knew All About Men," which King Baggot is directing.

Eileen Sedgwick is on the eighteenth episode of her current serial, which Edward Kull is directing. George Larkin has the principal masculine role in Miss Sedgwick's support.

"Flying Fiats" has been decided upon as the new title for "The Reverend Meddler," the William Hadley novel story which Frank Mayo recently completed under the direction of William Worthington.

"Wild Honey," a story by Cynthia Stockley, has been chosen as Priscilla Dean's next starring vehicle.

The title of "The Butterfly," Marie Prevost's recently completed story, is changed to "Moonlight Follows." It was directed by King Baggot and is scheduled for early release.

AT VITAGRAPH

Larry Semon enact two parts in "The Bell Hop," his latest comedy under production.

"Steelheart" is the final title selected for William Duncan's latest western picture, which was shipped east recently. The working title was "The Superman.

SCHLANK PRODUCTIONS

"Should Brides Marry," the first of ten two-reel comedies featuring Eddie Barry and written by Frederick Bennett, has been finished by the Morris B. Schlank Productions. Preparations are under way for another Bennett story, "The Bluffer," a five-reel comedy-drama, under the direction of Ward Hayes.

AT GOLDWYN

"The Man with Two Mothers," directed by Paul Bern, will be completed this week. Cullen Landis plays the title role, which was formerly credited to Tom Moore, in this Alice Miller Dyer picture.

Wallace Worley will presently start "Grand Larceny," recently put into continuity by Heres Walsh and E. Mason Hopper will handle the megaphone on "The Wall Flower," an original story by Rupert Hughes. Mr. Hughes also wrote the continuity.

NEW CABANNE PICTURE

Dr. Daniel Carson Goodman, who wrote the continuity for "The Wonder Man," has provided the story for "The Barricade," which William Christy Cabanne will produce as his next production for R-C Pictures Corporation, at the Victor Studios, New York. The cast is now being assembled.

TO DIRECT GIBSON WESTERNS

Albert Rogell has severed connection with the Star Ranch Photoplays Corporation, and in the future will direct a series of five-reel Westerns, starring Helen Gibson.

TO MAKE HOUDINI SECOND PICTURE

Houdini is working on the second picture for his own organization, Houdini Pictures Productions. It is an original story by the star himself, the working title of which is "Halladine of the Secret Service." Burton King will direct this picture. (Continued on Page 9)
“LIFE”

Grauman’s

We hasten to suggest that Thompson Buchanan, author of this week’s Zukor presents, has made the best of the material by the former’s co-partner in crime, refer to previous pages. In fact, this issue and learn from the pen of Mr. William E. Wing just what constitutes life and living before they apply those terms prematurely as play off titles. For certainly the screen adaptation of their stage drama, “LIFE,” is about as far as possible from all that its promising label implies. However, this appropriately christened offspring of the boards and Paramount has a marked degree of entertainment value in the mystery line which is fairly consistent in its development. The story’s plot is as antiquated as they get (the innocent hero about to be electrocuted for another’s crime, the last minute escape west, his final pardon and all the rest) but its handling somehow redeems it. Photographically the picture is just about average. Technically otherwise; it pleases.

The cast, although mostly satisfactory, probably sometimes due to a lack of opportunity, accomplishes very little in characteriztion.

Jack Mower makes a good looking and heroic target for the many blows thrown at his defenseless head. However, circumstances, rather than his action, collect sympathy for Billy Reid, his secretarial role. The romantic love interest which he shares is secondary and even a bit vague in the story, which will dissatisfy many.

Arlene Pretty enacts the feminine lead or Ruth, the daughter of a man whose murder is charged at her young husband’s door. This part can be criticized by remarking that it cannot possibly either help or hinder her career. It is indiscriminate.

Rod La Rocque as Thomas Burnett, the exceedingly rash young heavy unflinchingly blames upon another his robberies and murder, is quite convincing. He has always impressed us as possessing some unusual but submerged screen possibilities. How he should be cast, however, we have not yet discovered to our complete satisfaction.

Nita Naldi’s work as Barrisford, a professional dancer, and a menacing vamp (we recognized it from her cigarette) is surprisingly uneven. In scenes she approached the striking; again she is anachronistic. We do not know any of her previous film attempts.

The unfortunately weak role of Ralph Stuyvesant, Ruth’s brother, is made weaker by Leeward Meeker. His opposition is really quite pitiable.

J. H. Gilmore, as Wm. Stuyvesant, the doomed father and financier, is good, while Geoffrey Stein and Ellingham Pinto alone make a stab at characterization, no matter how exaggerated, in the parts of Dutch Joe and Monsieur Henri.

Travers Vale directed “Life.”

“THE OATH”

Kineama

Another murder drama based upon William Locke’s "Idols" is "The Oath," the May fair offering of the current all-star cast headed by Miriam Cooper. Four such pictures in one week occur to us as rather confusing the thing in the ground, particularly in "dog days," but booking freaks will come about as do all others. We said that "The Oath" was originally a novel. In many respects the story thing is left entirely to the subtitles, which are merely illustrated by the filmed action. Nevertheless, such a procedure may be gotten away with every once in a while without dissatisfaction ensuing, as it does here. R. A. Walsh’s direction of this photoplay is in most competent. He must be considered, however, for permitting his people to run away with themselves now and again. It is to be regretted that the camera work makes some of "The Oath’s" big moments.

Robert Fischer’s characterization ofインセクト Hart, the historic who is narrow alone in his religious traditions, is excellent, while Henry Clive does consider-ably little in Gerald Meeker’s role.

Ricca Allen in a well handled minor part ends the list of players.

This picture should have a fair drawing power.

“THE FIGHTING LOVER”

Superba

A Ben Ames Williams story which isn’t half as bad as its title promises for, if Universal’s loose Saturday, starring vehicle, "The Fighting Lover," It may be that such a headline pleases the average Universal audience, but "honest, Mabel, ain’t it awful!" The plot itself is a fast mover and providing one isn’t played out by the time this third murder mystery of the week is approached, it will prove comparatively diverting. The plot of the story hinges upon a wager that gathers three strange girls up in a millionaire with three variously disposed young men, a good natured auntie and — a diamond. The stage thus set, there are plenty of intruders from the out- side complicatedly; it must be expected the end leaves one with a "knowing it all the time" feeling, which propagates the ‘moral’ somewhat. The plot will at least one follows it all with some interest.

The direction, by Fred LeRoy Granville, and the photography are up to, possibly a little above, that considered average.

Mayo gives one of his customary performances in the role of Andrew Forside, Auntie Naldi’s brother, which is evidently more thrilling to the girl on our right. Indeed, she said so in a stage whisper to Clarisse who sit beside her. The woman immediately behind us was not thus served evidently, for although she remained through to what the picture’s end, her resentment of what she considered to be the star’s attitude of "hating himself" was plainly audible at short intervals. Personally we enjoy Mr. Mayo’s management of his work a lot better these days, and the action itself could be more carefully chosen for him by his company.

Jacqueline Logan is quite entrancing in the role, the leading lady. She is one of the mystery girls, Helen Leigh, whose unusual movements arouse suspicion in all but the stately hero’s unaltering heart. Miss Logan has marked possibilities.

Jean Cilhoum does some very good work as the real "crookess" of the bunch. She is more suited to the handling of opposition than any other kind of thing in which we have seen her.

A representative of the "good sport actress" is excellently done by Elinor Hancock, who is a very fascinating type of middle aged womanhood, by the way.

Jackie Reade and Colin Kenny are right there as the romantic Ned Randolph and the cynical and ill-fated Vic Ragner.

Gordon Sackville is also good as Helen’s brother Elinor, while our favorist, Joe Singleton, Ruth Ashby, Fred G. Becker and Robert Bolder complete the cast.

"The Fighting Lover" is an improvement over several Mayo pictures we have witnessed, from an attention-holding point of view.

"I AM GUILTY"

California

Horrors and then some more! We hadn’t thought that there was a stone age plot left uncovered after those that we have already consumed although "I Am..." (Continued on Page 17)
IN CURWOOD STORY

William H. Tooker will be seen in a prominent part in the second of the James Oliver Curwood stories, "God’s Country and the Law," which the Pine Tree Pictures, Inc., of Portland, Maine, is making for the screen, under the direction of Sidney Olcott. Besides Tooker, the cast includes Gladys Leslie, Cesare Gravina, Fred C. Jones, and Hope Sutherland.

EARLE STAFF

On Ferdinand Earle's staff making "The Rubaiyat of Omar Khayyam," is R. Margaret Mansfield, secretary; Winthrop Kelly, production manager; Walter Mayo, assistant director, and Captains Dudley Corlett and L. E. Mortlock, research.

NIGH DIRECTING BARRY

William Nigh is directing Wesley Barry, boy star, in a picture version of "School Days," which Mr. Nigh has written in collaboration with Walter De Leon.

HAS LEADING NEILAN ROLE

Rockcliffe Fellowes will be seen in the leading role of the new Marshall Neilan production now nearing completion under the tentative title, "Some People."

IN "SCHOOL DAYS" CAST

Mildred Moore has definitely decided to forsake the speaking stage for the screen, and has been given the part of the "school marm" in "School Days," which William Nigh is making for Warner Brothers.

IN DE HAVEN'S LATEST

Hazel Howell, Ruth Ashley, and Clara Morris are "My Lady Friends" in Carter De Haven's new film play of that name.

CONFERS WITH CURWOOD

Dorothy Farnum, scenario writer for Whitman Bennett, is in conference with James Oliver Curwood regarding a series of Curwood pictures which she is adapting, for Pine Tree Films, Inc., of Portland, Me. Miss Farnum has been loaned for the occasion by Whitman Bennett with whom she is under contract.

SUPPORTS HAMMERSTEIN

Niles Welch is playing opposite Elaine Hammerstein in her newest picture, "Re- morseless Love," which is nearing completion at the Selznick studios, Fort Lee, N. J.

ON SCREEN AGAIN

John T. Prince, formerly casting director at the Hollywood studios, is playing one of the fathers in George D. Baker's "Little Eva Ascends," starring Garegh Hughes at Metro.

SUPPORTS MAYO

Claire Windsor has been engaged by Universal to support Frank Mayo in the star's forthcoming comedy, "Dr. Jim," a story by Stuart Patten.

ENLARGES DEPARTMENT

Lucien Hubbard, scenario editor at Universal City, has added three new writers to his staff: J. Grubb Alexander, lately of Robertson-Cole; Edward T. Lowe, Jr., formerly of Metro; and Rita Kisin.

FRANCIS IN EAST

Alec B. Francis is to appear in productions in the east. His most recent pictures are "The Great Moment" and "The Virginia Courthouse," made by Famous Players-Lasky.

FOREIGN PLAYER IN HISTORICAL FILM

Mlle. Narcita, formerly premier luminary of the Patria Film Company of Madrid, and of the Royal Cinema Corporation, Ltd. of Montreal, Canada, has come to this country from Spain to study screen conditions in America. She represents a group of French and Spanish capitalists, including Louis Nalpas, French director. Mlle. Narcita will interpret the stellar role presently in an historical production, part of which will be made in France and part in this country.

Her previous vehicles are "A Night of Temptation," by Victoria cross; "Too Late," "The Crystal Cup" and "The Peacock."

ADDED TO STAFF

Mary Murillo has joined the scenario and continuity department of R-C Pictures Corporation and will work on original stories and continuity at the New York head quarters of that organization.

Miss Murillo’s previous connections have been with Sydney Franklin Productions and the Fox Film Corporation.

FITZGERALD MAKES CHANGE

Irving Thalberg has signed Dallas M. Fitzgerald, formerly of Metro, to produce Universal photodramas. His first story will be "The Gutterman," a comedy-drama by Percival Wilde, starring Gladys Walton.

WITH ROGERS

"Big Boy" Williams, being featured by Charles R. Seeling Productions, Inc., is spending his between-picture vacation at the Brunton studio assisting Will Rogers in a two-reeler.

ADDED TO CAST

Al Christie has added Earl Rodney, Eugene Ford, and Ward Caulfield to the cast of his forthcoming special, as yet unitled.

IN SANTSCHI PICTURE

Ruth Stonehouse and Bessie Love will support Tom Santisci in his current production entitled, "The Spirit of the Lake," written and directed by Bob Bradbury.

KATHERINE HILLIKER ON GOLDWYN STAFF

Katherine Hilliker, title writer, arrived at the Goldwyn studio recently to title "The Ship," and "Theodora," the two Italian photodramas which Samuel Goldwyn brought back from Italy. She will be at the studio about six weeks.

JOSEF SWICKARD SIGNS CONTRACT

Josef Swickard will be seen in an important part in upcoming Christie's Picture in "The Golden Gift," Miss Lake's first picture under Maxwell Karger's direction.

JOHN BOWERS IN LEAD

John Bowers will characterize the leading male role in "The Golden Gift," in which Alice Lake is starred.

Dorothy Devore will have the leading role in Al Christie's next comedy, now under production at the Christie studios.
AGAIN THE CRUCIFIXION

There is something the matter with the world when men who base all their acts upon religious principles can originate movements which culminate in the obstruction of the free will which is good.

Writers for the rather new industry of motion picture manufacture, have in their hands the lash which could sting the whole world into an uprising for something better; which would right wrongs and put civilization upon a higher plane.

Yet Dr. Crafts and his brotherhood are, in their blind zeal, not only tying the hands of the writer who would preach, but at the same time are putting a weapon in the hands of the weak man, which is reacting against things religious.

Dr. Crafts and all his kind are for censorship.

In the state of Pennsylvania—which is a part of these free United States—censorship, among other things of similar wisdom, has declined to allow the motion picture to intimate even that there is such a thing as motherhood.

It is as pure and sweet and a holy uplifting of the hands!

Now many other censors, encouraged by the "brotherhood" movement are rolling their eyes to heaven in imitation, when this defenseless little one is mentioned upon the screen, and then the axe swings downward, and the theme which should be preached from every pulpit, from every screen, and discussed in every home, if the world is to stand for right and justice.

Shall it only be told in the pulpit, and be barred from the film?

What then of this newborn babe?

It comes into the world as pure as its Maker, it seems.

It is born through no volition of its own.

But, bending above it we see the form of an imperfect adult, one who must likely has broken many laws, and who surely has broken the laws of God (for none are perfect);

and, as this tinted one bends down, his stained hand is stretched forth to stamp upon that tiny soul the verdict—

Criminal!

Who?

Because this particular infant, who was smiled into the world by a loving Christ, has been born outside of wedlock.

Miserable cards, which make criminals of innocent persons!

Censorship!

Heaven save the mark, and bring the indomitable writer to the rescue, whether or no.

MISERABLE CARDS

We all know the woman who hustles into her boudoir early in the morning, to start on her daily rounds and visit the sick.

Isn't she the cheering individual, though?

She never fails to mention that "lots of people are dying around here lately—clear me, I don't know what we're all coming to!"

After introducing more congested gloom into worrying households than there is thrift in dry America, she returns to her domicile with a heavenly glow in her system, declaring that she hasn't enjoyed a day so much since she saw all those dead and starving people in the foreign picture weekly.

I am a humane, if not handsome man, but I shudder to think of what I would do if I ever caught one of these individuals at the edge of a smoky volcano.

There is a place for sympathy and tears in the motion picture, but I believe that any person who enjoys human agony more than a good laugh should be sent to the specialist. There is a crack in the concrete somewhere.

Therefore, being such a peculiar person, I may be pardoned for advancing the astonishing and startling theory that pleasant pictures are slightly preferable to those which sell one in all, while the management invites you to send in your friends for the same treatment.

Being thus gratuitously constructed, I also have arrived at the conclusion that execution is far preferable to life imprisonment, especially as they now are running pictures in penitentiaries, and are liable to force upon the merry inmates those film tales whose role mission seems to be that of killing the dignity, by starting the meat axe at the less vital end.

The main contention is that the picture, carrying a high percentage of true entertainment value, is the feature which the public wants. The cry for theme, and yet more theme, once was the watchword of many studios. There is nothing wrong with that.

But is it proven up that the gladsome, frisking picture, filled with humans who do things in a human way, is able to frolic away with the goods without resorting to much of a theme or plot.

This may sound like treason, but the vote has been counted upon more than one occasion lately, and "entertainment value" has won. Something more for the writer to ponder.

COLETTE FORBES

Now playing an important part with Earle Williams.

IF ANYONE CARES TO KNOW

A little more fraternalism, please.

Work up a little admiration for the other fellow's stories. Jealousy is cheap stuff.

Don't advertise Angel Food in your title, and then hand the poor editor coffee and sinkers.

If the editor turns down your good story but accepts a worse one, don't howl. That's one on him.

The houlier-than-thou clan now claims to be more intellectual than thou. Saving a resultant world from the sin of pleasure is some job.

The committeeeman of a local congregation recently declared he would have all pictures preach sermons. Would the church support picture theaters in such an event? Experiments in the past have proven not.

The independent market seems to think it needs stories. Some of the big studios are of the same mind. Neither seems to know exactly the character of the story desired, but would like to be shown. A meeting of writers and buyers might clear the atmosphere, in a general way, but would Governor Stephens be willing to declare marital law if something slipped?

The reluctance of successful fiction writers to accept the edict having to do with being born again, is a natural thing.

"The public accepts our stories in the book, why not on the screen?" is its argument. The public also enjoys baseball, but doesn't want to see it played by tennis cracks. The necessity for training for the somewhat peculiar photoplay art, hangs as heavily upon the fictionalist as upon the imaginative but untaught aspirant.

LIFE

(As a man thinketh, so shall he write.)

Did the little dog run away?

Yes, I suppose he did, perhaps with a tin can tied to his tail by a very, very naughty little boy.

The little dog cut quite a ridiculous figure, galloping wildly down the alley, with the tin can humming along behind.

Some of you howled.

To you it was comedy.

But did you laugh at the other side of the picture? The little dog that had to love the little dog, the little, heart-broken girl, with tears upon her cheek and poignant anguish in her tiny soul?

No, you did not laugh, for—

That was tragedy!

And everyone who looked upon that scene, from a queen upon her highly expensive throne, to the stub-nosed kid munching peanuts in the gallery of time, yearned for that little dog to come back to the little girl, and romp on her lap and miss her pretty dress, and insert a moist tongue in her ear, while the little angel hugged the prodigal, and kissed him, with a smile upon her dear, tear-stained face and heaven in her soul.

That is life!

We too, like the little girl, lived in the sunshine while we had our little dog. We never saw how ugly it really looked. We never noticed that one eye didn't match the other, and that the third eye was always where the canine family when this capers Kayoedle was born.

He was our little dog, and we loved him.

The other name for our little dog was—Joy.

When joy rod down the alley because of some naughty thing that had happened, the tin can of misery to its tail, tragedy entered into our lives.

But, when the glad day came, bringing—

Continued On Page 9
Due to a printer's error, John Prince's and Frederick Peters' photographs appear in reversed order. Please take a good look and give them a mental shift.

**FILM CENSORS TO CONFER**

A conference will take place next month at Universal City, when representative film censors from all parts of the United States and Canada will meet with film producers, directors and executives in an attempt to solve the censorship problems of the moving picture industry. The various delegates from the State and municipal censor boards will be the guests of the Universal Company during the entire trip.

"Foolish Wives," a Von Stroheim picture, is in the process of cutting and editing, and the visiting censors will be given the opportunity of viewing the integral parts of the picture and passing upon it scene by scene. It is expected that in the general censoring of this picture, the various representatives will tend to arrive at a common basis for censorship.

Representatives from the censor boards of Pennsylvania, Ohio, Maryland and Kansas, and of the cities of Chicago, Detroit, Kansas City, Mo., Toronto, Vancouver, and Montreal, as well as the National Board of Review, will be present. It is expected that New York State will be represented by the newly authorized Commission of Three.

**PRESIDENT SEES "GYPSY BLOOD"**

"Gypsy Blood," First National attraction, was seen by President and Mrs. Harding at a recent private showing of the film in the home of United States Senator Philander C. Knox at Valley Forge.

**SECOND RAWLISON STORY**

"The Substitute Millionaire" will be the second starring vehicle for Herbert Rawlinson, following "The Black Bag," which will go into production at Universal City upon the completion of "Conflict," Priscilla Dean's current picture, in which Mr. Rawlinson plays opposite the star.

**SCOTTY MACNICOLL**

Who has expended his efforts in the advertising department of this publication for many months. Scotty is now taking a much needed vacation.

**CLUB WOMAN AGAINST CENSORSHIP**

A movement intended to attract the active interest of the club women of America has been launched in Detroit by prominent club leaders of that city under the name of "The League for the Silent Drama." The league's aims, as announced, are for a national body of women to extend encouragement to the producers of worthwhile plays and discourage destructive censorship.

The organization was formed at a joint meeting of the members of the Detroit Twenty-First Century, Review, Woman's City and Theater Arts clubs and the Cercle Dramatique.

Ethel Harmon has just finished playing an important part with the Campbell Comedies.
Production Notes

(Continued from Page 4)

NO NEW CONTRACTS

Samuel Goldwyn issued a statement that there will be no new directors', players', etc., contracts at the Goldwyn studios. J. G. Hawkes' resignation has been accepted.

NEW WESTERNs

Work has started on the first of a series of five-reel Western comedy-dramas for McKenzie Productions at the Balshofer studios. Olin Francis is playing the lead in "Freshwater Jack," from the pen of Eva Heazlit. Estelle Harrison is the feminine lead.

ALADDIN COMEDIES

"His Valet," a one-reel comedy, is announced as the first of the series of Aladdin Comedies in which Pearl Shepard, Reekcraft's latest addition, will be starred. Miss Shepard will play opposite Billy Gilbert, who has been retained as leading comedian for the new series.

Dick Smith will direct the new Aladdin vehicles.

HIRSH BACK

Nathan Hirsh, president of the Aywon Film Corp., who has just returned from Europe with a feature picture, announces that the Aywon Film Corp. will begin the immediate production of four-five reel jungle features.

TURPIN IN PERSONAL APPEARANCES

Ben Turpin is in Chicago, where he will start his personal appearances throughout the middle west. He will appear first at the Strand Theatre in Chicago.

MIRANDA TITLING

Thomas N. Miranda has finished titling "Hicksville to Broadway," starring Eileen Percy, and "Play Square," starring Johnnie Walker, and is at present titling Shirley Mason's current production, "Queenie," from the story by Wilbur Panley.

ROACH COMEDIES

Craig Hutchinson, comedy director, has been engaged by Irving Thalberg, general manager of Universal City, to direct a series of comedies, featuring Bert Roach, former Sennett comedian, who recently appeared in support of Gladys Walton in "The Rowdy.

JIMMIE ADAMS

AT LASKY's

Sam Wood is making progress with "Don't Tell Everything," in which Wallace Reid, Gloria Swanson and Elliott Dexter have the featured roles. Thompson Buchanon is supervising the production.

Howard Higgin, recently promoted to directorship by Josie L. Lasky, is scheduled to begin work the middle of August on "Rent Free," with Wallace Reid as the star. Supervisor-in-Chief Frank E. Woods will personally supervise the picture.

JONES FEATURE PRODUCTION

Grover Jones has finished his first feature production, "The Scar," with Ora Carew as the star. Besides Miss Carew the cast includes Jack Richardson, Charles Mason, Allan Garcia, Dwight Crittenden, Josie Melville, Camille Astor, Murray Miller and Roy McMann.

JACK PICKFORD IN SCREEN VERSION OF STAGE SUCCESS

Jack Pickford, on the completion of "Little Lord Fauntleroy," which he is co-directing with Alfred Green, will enact the leading role in the screen version of "The Tailor-Made Man," soon to go into production.

The T. R. Film Company will start production shortly, featuring Teddy Repay, the child actor, in educational stories.

NEW COMEDIES READY

New Vanity and Gayety single-reel comedies for release during the months of August and September have been completed by the Christie Film Company.

The Vanity Comedies include: "Chicken-Hearted," with Earl Rodney and Dorothy Orth; "Eat and Be Happy," with Irene Dalton and Francis Peemy; and "Paying Patients," with Dorothy Devore and Al Lloyd.

The Gayety comedies are: "Wild and Willie," with Henry Murdock and Josephine Hill; "Oh Brother!" with Vera Steadman and Earl Rodney; and "Say Uncle," with Miss Steadman and the Jay Belasco.

The pictures were directed by Scott Sidney and Frederick Sullivan.

CAMERAMEN ASSIGNED METRO PICTURES

Cameramen for forthcoming Metro pictures have been signed as follows: John Arnold will photograph Viola Dana in "The Fourteenth Lover;" Arthur Martineilli will do the camera work for Bert Lytell's new picture "Lady Finger;"); Rudolph Borquist will photograph "Little Eva Ascends;" Roy Klaftki will serve behind the camera for "The Golden Gift." Alice Lake's next star vehicle, while John P. Seitz will photograph "Turn to the Right," Rex Ingram's new Metro production.

FINISHED

Thomas H. Ince's latest special feature for Associated Producers release, temporarily titled "Lucky Damage," which has been in production for the past nine weeks, is completed. Milton Sills, Florence Vidor and Tully Marshall head the all-star cast.

Screen Writers' Page

(Continued from page 7)

back the muddled and bedraggled little one, we found that, despite its experience, it was whole, inside.

We joy returned, the sun shone once more, and we wiped away our "foolish" tears.

We were content.

But, we were the better for having lost the cuddling one, for when it returned it brought to us a sweetness we didn't know was there before.

For we had loved, lost and suffered.

And, without these three things to stir the placid pool, one does not live.

THE WEEK'S BEST

A trusting soul, thirsting for knowledge, has brought upon the subject of true-to-life stuff as photoplay material. In a letter of inquiry the seeker propounds as follows:

"Would it be all right for me to use the experiences of my mother and father in a story? All I have to do is change the names and, presto! I have all the trouble I would need for a feature.

Did you get that call?—Players Telephone Exchange

1729½ Highland Ave.  
Hours: 8 to 9 p.m.; Sundays, 5 to 7 p.m.

Phones 578946 578947
Pulse of the Studios

<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>CAMERAMAN</th>
<th>ASS'T DIRECT.</th>
<th>SCENARIIST</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>B. S. Warren</td>
<td>Jimm Jacid</td>
<td>MacDonald</td>
<td>Joe Brim</td>
<td>Dan Keefe</td>
<td>Ruth Wrightman</td>
<td>&quot;Teaehan&quot;</td>
</tr>
<tr>
<td>APACHE TRAIL PROD'NS.</td>
<td>Globe, Ariz. W. A. Tobius, Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. J. Scott</td>
<td>J. T. Warner</td>
<td>V. L. Augusta</td>
<td>Lew Meekan</td>
<td>Staff</td>
<td>2-3 Reel Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>A. Gillis</td>
<td>Jimmie Dunn</td>
<td>J. R. Lockwood</td>
<td>J. M. Dally</td>
<td>A. McArthur</td>
<td>12-3 Reel Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>BALBOA STUDIOS.</td>
<td>E. Long Beach.</td>
<td>Main 175</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alvin J. Neitz</td>
<td>Jack Drum</td>
<td>Alvin J. Neitz</td>
<td>Northwest Mounted Police</td>
<td>Preparing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BELASCO STUDIOS.</td>
<td>Wilbur Lawler, Casting. 833 Market St., San Francisco, Cal.</td>
<td>Douglass 6588</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F. Macquarrie</td>
<td>All-Star</td>
<td>Hill Series</td>
<td>K. E. Macquarrie</td>
<td>Walter Water</td>
<td>Novelty Comedy</td>
<td>12th Week</td>
</tr>
<tr>
<td>BENJ. B. HAMPTON PROD.</td>
<td>Brunton Studios.</td>
<td>Holly 4080</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Howie-Hershot</td>
<td>All-Star</td>
<td>Petersen-</td>
<td>Sturgis</td>
<td>Dick Hush</td>
<td>E. Schuyler</td>
<td>&quot;The Grey Dawn&quot;</td>
</tr>
<tr>
<td>Harry De Verte</td>
<td>House-Corson</td>
<td>J. A. Stilman</td>
<td>Jack Hestert</td>
<td>De Verte</td>
<td>&quot;The Desert Rat&quot;</td>
<td>5th Week</td>
</tr>
<tr>
<td>BLUE RIBBON COMEDIES.</td>
<td>Geo. Cleethorpe, Casting. 1438 Gower St.</td>
<td>Holly 3250</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F. B. Hughes</td>
<td>All-Star</td>
<td>Earle Cleethorpe</td>
<td>Staff</td>
<td>Comedy-Comedies</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>BORDER FILM FEATURE CORP.</td>
<td>Rex Thorpe, General Manager. Bisbee, Arizona.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harry Moody</td>
<td>All-Star</td>
<td>Cook</td>
<td>Thorpe</td>
<td>W. E. Lighton</td>
<td>&quot;Foul&quot;</td>
<td>Cutting 1st Week</td>
</tr>
<tr>
<td>BOSWORTH, HOBART.</td>
<td>Ince Studio. Max Graf, Mgr.</td>
<td>West 62</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Howard Lecroy</td>
<td>Joe Phot.</td>
<td>Leo Smith</td>
<td>Horst Johnson</td>
<td>&quot;Panama's Ultimatum&quot;</td>
<td>Cutting</td>
<td></td>
</tr>
<tr>
<td>BRUCE CARTER PROD'NS.</td>
<td>Montague Studio. Arnold Aldrich, Casting. San Francisco.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bruce Carter</td>
<td>All-Star</td>
<td>Harry Hathaway</td>
<td>Arnold Aldrich</td>
<td>Staff</td>
<td>Comedy-Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>Edward Seiden</td>
<td>All-Star</td>
<td>David Butler</td>
<td>Alan Dock</td>
<td>Howard</td>
<td>Wm. M. Mong</td>
<td>&quot;The Daughter of Braham&quot;</td>
</tr>
<tr>
<td>CHESTER FAIRBANKS PROD., INC.</td>
<td>M. C. Cronin, Casting. Geo. Reider, Mgr. 727 Union League</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clyde McCray</td>
<td>C. Fairbanks</td>
<td>C. F. Wide</td>
<td>Fairbanks</td>
<td>C. F. Wide</td>
<td>&quot;The Wires End&quot;</td>
<td>1st Week</td>
</tr>
<tr>
<td>WM. Thomas</td>
<td>C. Fairbanks</td>
<td>C. F. Wide</td>
<td>Fairbanks</td>
<td>C. F. Wide</td>
<td>&quot;Winning Out&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>C. L. CHESTER PROD'NS.</td>
<td>R. Bandini, Gen. Mgr. 1438 Gower St.</td>
<td>Holly 2563</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harry Williams</td>
<td>&quot;Smoky&quot;</td>
<td>Buddy Wales</td>
<td>G. M. Leland</td>
<td>&quot;The Man from Montana&quot;</td>
<td>2-3 Reel Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>Sidney</td>
<td>Nestburn</td>
<td>Steedem</td>
<td>Kay-Philips</td>
<td>E. L. Logan</td>
<td>Conklin</td>
<td>1st Reel Comedy</td>
</tr>
<tr>
<td>D. &amp; M. PRODUCTIONS.</td>
<td>Denver Dixon, Casting. 1333 Coronado Ave., East Long Beach</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DENVER DIXON</td>
<td>All-Star</td>
<td>E. M. MacLean</td>
<td>Tommy Oates</td>
<td>&quot;The Story of 1st Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EARLE FERNAND PROD.</td>
<td>&quot;Hollywood Studios.</td>
<td>Holly 1431</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EDDIE ROBERTSON</td>
<td>&quot;Hollywood Studios.</td>
<td>Holly 1431</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FLATHEAD PROD'NS CORP.</td>
<td>Columbia Falls, Mont. T. E. Linden, Gen. Mgr.</td>
<td>Holly 3000</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PAUL TABLER</td>
<td>&quot;Hollywood Studios.</td>
<td>Holly 7527</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FOX STUDIO.</td>
<td>C. A. Bird, Casting. N. Western Ave.</td>
<td>Holly 3000</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FAIRBANKS, DOUGLAS, PROD.</td>
<td>Al Macquarrie, Arthur Edson, Edward Knope</td>
<td>Edward Knope</td>
<td>&quot;The Three Musketeers&quot;</td>
<td>Finished</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GARNER STUDIO.</td>
<td>1845 Glendale Blvd.</td>
<td>Wil. 81</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GOLDY W. STUDIOS.</td>
<td>Clifford Robertson, Casting. Culver City. Abraham Lehr, Gen. Mgr. West 6780</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE REAL ART STUDIOS,</td>
<td>Art Ludeman, Mgr. New Home—923 So. Grand</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

In addition to our own extensive stock we have included Wm. Bradley's Phone—6740
GREAT WESTERN PRODUCING CO. Lilian Valentine, Casting. 6100 Sunset Blvd. Holly 96
GROVER JONES PROD. Wm. Jones, Mgr. 1107 No. Bronson Ave.
HARMONY FILM COMPANY. F. F. Magenheimer, Mgr. and Casting. 19558
JOHN WAYNE PRODUCTIONS. Henry Sharp
KINLEW PRODUCTIONS. Chas. Ruggles
MILLER PRODUCTIONS. Chas. Comedies
ROZELL PRODUCTIONS. Theo. Kinlev
ROTHACKER-ALLER Phone Holly 6065 or Holly 6066
24-HOUR SERVICE Phone Office Regarding Laboratory Work—We call and deliver the print for negative
5515 MELROSE AVE., Between Robertson-Cole and Brunton Studios
Eastern Studios

**DIRECTOR** | **STAR** | **CAMERAMAN** | **ASS'T DIRECTOR** | **SCENARIST** | **TYPE** | **PROGRESS**
---|---|---|---|---|---|---
Henry King | W. J. Scully | Gemmell | | | Drama | Schedule
H. Fitzgerald | W. J. Scully | Gemmell | | | Drama | Starting
H. Kennedy | W. J. Scully | Gemmell | | | Drama | Schedule

**BLACKTON STUDIOS.** Brooklyn, N. Y.

Fisher-Fox | All Star | Frank Perigal | | | Drama | Schedule

**ESTEE STUDIOS.** 124 W. 125th St., New York City.

Donavan | All Star | Montague Love | Paul Allen | | Comedy | Schedule
Abramson | All Star | Film Love | Abramson | | Comedy | Schedule
Fresser | All Star | Frank Perigal | Fisher | | Comedy | Schedule

**FOX STUDIOS.** West 55th St., N. Y. Samuel Kingston, Casting. Phone Circle 6800

Dick Watson | All Star | Hal Shatzkes | George Lane | | Drama | Schedule
Char. Brubin | All Star | Hal Shatzkes | Y. H. Shalme | | Drama | Schedule

**GRIFFITH, D. W., STUDIOS.** Herbert Sutch, Casting. Mamaronk, N. Y. Mam'k 1191

D. W. Griffith | All Star | Bitter-Sarlov | Herbert Sutch | | Comedy | Schedule

**IDEAL STUDIOS.** Mme. Georgette, Casting. New Jersey. Union 5067

Leones, Perret | All Star | Harry Hardy | Mme. Georgette | | Drama | Schedule

**INTERNATIONAL FILM STUDIOS.** M. J. Connolly, Casting. 2472 2nd Ave., New York. Harlem 9700

A. Cappelani | Marion Davies | W. F. Hamilton | W. H. Morgan | | Drama | Schedule
Frank Borzage | All Star | Bunny Hull | W. F. Hamilton | | Drama | Schedule
Tom Terzis | All Star | Dotty Hobart | W. H. Morgan | | Drama | Schedule

**LEVY, HARRY, PROD’S.** Jeff Brophy, Casting. 230 W. 38th St., N. Y.

Hugo Ballin | All Star | Wm. Adams | Wm. Adams | | Drama | Schedule
Harry Levy | All Star | Wm. Adams | Wm. Adams | | Drama | Schedule
Ben Blake | All Star | Wm. Adams | Wm. Adams | | Drama | Schedule
Ben Blake | All Star | Wm. Adams | Wm. Adams | | Drama | Schedule

**LINCOLN STUDIOS.** Grantwood, N. J. Frank Conway, Gen. Mgr. Phone Morsemere 665

A. H. Strowe | All Star | Wm. Croley | G. Thompson | | Comedy | Schedule

**MIRROR STUDIOS.** Glendale, Long Island, New York.

Wash | Edwards | Davis | | | Comedy | Schedule

**PATHE STUDIOS.** East 134th St., N. Y. Phone Harlem 1480

E. Millhauser | Joana Henson | Snider-Reisman | | | Drama | Schedule
Geo. Selz | Selz-Caprice | Wood-Nalbone | Bennett | | Drama | Schedule

**REELCRAFT PICTURES CORP.** Mittenth St, Yonkers, N. Y. Yonkers 6459

Hamilton-Smith | All Star | Griffith | Tye | | Comedy | Schedule
Marcel Peron | Meredith | Land Smith | Smith | | Comedy | Schedule
Frank Mattison | Meredith | Land Smith | Smith | | Comedy | Schedule

**SELZNICK STUDIOS.** H. L. Steiner, Casting. W. Fort Lee, N. J. Tel. Fort Lee 350

G. Archambaud | Eugene O’Brien | Jules Cronjager | Phil Maffei | | Comedy | Schedule
Ralph Ince | E. H. Hamerstraat | Adolphe Arabra | H. L. Atkins | | Comedy | Schedule
Croisland | C. Tarrle | Adolphe Arabra | H. L. Atkins | | Comedy | Schedule
Ralph Ince | E. H. Hamersstraat | Adolphe Arabra | H. L. Atkins | | Comedy | Schedule
Archambaud | E. H. Hamersstraat | Adolphe Arabra | H. L. Atkins | | Comedy | Schedule
Wm. P. S. Earle | Wm. Wagner | Adolphe Arabra | H. L. Atkins | | Comedy | Schedule
Alan Crossland | Wm. Wagner | Adolphe Arabra | H. L. Atkins | | Comedy | Schedule

**TALMADGE STUDIOS.** 318 E. 48th St., N. Y. Vand t 7340

Herbert Brenon | Norma Talmadge | Roy Hunt | J. C. Miller | | Comedy | Schedule
Victor Fleming | Coles Talmadge | Roy Hunt | J. C. Miller | | Comedy | Schedule

**VITAGRAPH STUDIOS.** East 15th St. Brooklyn, N. Y. F. H. Loomis, Casting. Midwood 6100

Edward Josse | Alice Joyce | J. Shield | J. C. Miller | | Comedy | Schedule
W. Campbell | Corinne Griffith | Arthur Ross | Dittinan | | Comedy | Schedule
Von Saferitiz | Alice Colvin | Fred Scholl | Powell-Taylor | | Comedy | Schedule

**THE DIGEST OF THE MOTION PICTURE INDUSTRY** Page Thirteen

WESTERN FEATURES, Inc. 5544 Hollywood Blvd.

W. H. Curran | Wm. Fairbanks | Edgar Lyons | Hal Northcutt | | Western | Cutting
WILLAT, IRVIN, PRODUCTIONS. C. A. Willat, Gen. Mgr. Leo Pierson, Casting. Culver City

Willat | All Star | Clyde de Vinna | John Water | | Comedy | "Pitty Candles" 13d Week
WILLIAMS, CURRY, J. C. R. Bradbury, Casting. 4811 Fountain Ave. C. J. Williams, Mgr. Holly 3266

Val Paul | Old and New | Tom Santschi | Geo. Meredith | | Comedy | Schedule
Longnecker | R. Ross | J. K. Kelly | H. Sheridan | | Comedy | Schedule
H. Bradbury | B. Bradbury | "The Spirit of the Lake" 2d Week

Raymder-Keen | Smith-McCoy | Geo. Meehan | Jack Mintz | | Comedy | Schedule
Lex Nel | "Half-Blood Boys" | Schedule
WM. SMITH PRODUCTIONS. Tulsa, Okla.

George Holt | Farnum | Reginald Lyons | W. M. Smith | | Western | Starting
Lillian Leighton

Appearing This Week at Grauman’s as “Sarah De Morgan” in “Crazy to Marry”

Million Dollar Theatre

(3rd and Broadway)
Roscoe Arbuckle in “CRAZY TO MARRY”

Rialto

(Broadway, near 8th)
Wm. S. Hart
“THE WHISTLE”

MARION WARDE Acting for Stage and MOTION PICTURES

A Legitimate, Practical School of Results—My Students now Working in Pictures
are Making Good. Formerly of Blanchard Hall. Music, Makeup, Dancing
729 S. Bonnie Brae—Any West 7th St. Car.

SCENARIO WRITERS!
The Photoplaywrights League of America is not boosting the sale of stories written by novelists and other famous fiction writers.

It is working for the interests of the authors of Original stories. This means you!

Producers know that this is the biggest Clearing House for Originals in the business, and are coming to us for material.

BETTER JOIN US
621-5 Union League Building Phone 72548

Alfred H. Hollingsworth is our studio representative.
No. 4—Camera!

The Indispensable  The Profession’s Own
The only publication for everyone connected with Motion Picture Production

No. 1—Camera! Mail Box
No. 2—Camera! Library
No. 3—Camera! Information Bureau
No. 4—Camera! Mailed to your address

$2.00 PER YEAR INCLUDES ALL THE ABOVE

See Lionel West

LIONEL WEST

The Above Speaks for Itself!

Lionel West, otherwise William Lion West to the profession, among which he is widely known as the screen’s most genial heavy, will take over the direction of the Camera! Service Campaign, with which this publication will even further enhance its value to the Motion Picture Industry.
LURA ANSON
Playing Roscoe Arbuckle's Bride
—in
"CRAZY TO MARRY"
579-297

GLEN CAVENDER
Characters and Heavies
Forthcoming Dramatic Releases—Fox Program
"Ishmael"  "The Comeback"
"The Mediator"  "The Primal Law"
"The Hidden Trail"  "Little Miss Hawkshaw"

"From Comedy Star to Drama"

SAY IT WITH CUTS!
Engravings in Halftone and Benday Color Plates add Attractiveness to your Advertising
BROWN CALDWELL & LADD
PHOTO ENGRAVERS
247 S. BROADWAY, LOS ANGELES

The
PHOTODRAMATIST
Official Organ of The Screen Writers' Guild of The Authors' League of America
25c a Copy
PUBLISHED EVERY MONTH
Articles by Screen Authors and Hints from the Studios
On Kinds of Stories in Demand
QUESTIONS ANSWERED Concerning Scenario Technique
At All Newsstands
Current Reviews
(Continued from page 5)

Guilty,” J. Parker Read’s latest Associated Producers release, we view murder-gasp number four, for this week. That means that for the fourth time we have seen an innocent individual accused of manslaughter, and believe us, their various weird and wonderful trials have contained about everything in the world but the happenings in an honest-to-goodness court room. It is scarcely fair to blame all that has bored us, however, upon a little of it, so we proceed. Outside of the somewhat hackneyed plot of the picture in hand, starting off with the neglected wife and ending with “the other woman killed him” (from behind the proverbial curtain) which Bradley King has employed for her story, the production isn’t half bad. Its sets are exquisite and the lighting and photography of them are both exceptional, while the strong cast is also handled beautifully by the Jack Nelson direction. These elements, as it would seem, go a long way towards making “I Am Guilty” a pardonable offense.

Louise Glau is starred in the role of Connie MacNair, the ex-chorus girl wife of a wealthy lawyer. During her husband’s long absence on business trips she reverts to her old acquaintances for companionship and meets fate in the form of an insistent suitor. There is no doubt but that in appearance Miss Glau fails to fit into the demure little mother whom she plays. That she gets it over at all is due alone to her ability.

Opposite the star, Robert MacNair, the negligent but upright husband, is interpreted by Mahlon Hamilton, who is always good in the straight, strong masculine things.

George Cooper gives what is to us the most interesting and well completed performance in the cast. He does Dillon, a man who nearly pays the penalty of murder for his thievery. He is the one very appealing note in the drama. The old reprobate, Teddy Garrick, whose evil desire kills him, could be made by no one quite as loathsome as he is by Joseph Kilgour, whose work is always vividly wicked and whose technique is just as admirable.

Ruth Stonehouse, as Dillon’s little cockney sweetheart, is a good touch, while the jealous mistress of Garrick is done quite well by Claire DuBrey.

Little Mickey Moore, as the MacNair baby, and May Hopkins in a minor chorus girl part, complete the list of players.

“I Am Guilty” cannot have a very general appeal, due to its unequal “hokum” strenuousness; so it really doesn’t justify the money which is apparent in its sets and cast.

KELSEY WITH VEILLER

Fred Kelsey has been selected by Bayard Veiller to play an important part in “Lady Fingers,” in which Bert Lytell is playing the title role.

RETURNING

Paul Powell and Mary O’Conner, working on the Famous Players-Lasky lot in London, will return to this country on the completion of their current production which is now in the process of cutting.

Director Fred Caldwell is engaged in preparing the continuity for his forthcoming production, which will be titled “The Eyes That Know.”

General Manager Charles Eyton announces the construction of an additional building to house the added directors and members of the scenario staff at the Lasky Studio.
Pick-ups

(Continued from page 8)

BESSIE LOVE VACATIONING

Bessie Love has acquired a summer home at the seashore, and is living there with her mother, studying art and dancing. Two of her paintings are on exhibition in a Los Angeles gallery.

TOM SANTSCHI TO ENTERTAIN

Tom Santschi is about to celebrate the twentieth anniversary of his film advent. Certain former Selig luminaries, his erstwhile co-workers, are planning to entertain him with a dinner in commemoration.

CODY BUSY

John Griffith Wray is collaborating with William H. Hanby, author, on the dramatization of one of the latter's stories for production on the spoken stage. Mr. Wray expects to commence comparatively soon the production of a picture for Thomas H. Ince.

TOURING THE ORIENT

Sada Cowan, author of Clara Kimball Young's recent photoplays, has departed for a year's tour of the Orient with her mother.

STOCKLEY STORY FOR DEAN

Priscilla Dean's new story will be Cynthia Stockley's story, "Wild Honey." At present Miss Dean and her husband, Wheeler Oakman, are on location in the woods of British Columbia, where they will remain for two months.

FORSakes SILENT ART

Frances Eldridge, previously in the all star cast of the screen version of the Ralph Connor story, "The Foreigner," produced by the Dominion Film Company, is considering an offer to enter vaudeville.

COMPLETING SCRIPT

George Dubois Proctor, responsible for the story and scenario of "On the Back Lot," the initial starring vehicle for Anetha Getwell, which Pantheon Pictures Corporation recently completed, is at work on a second script for the film for the same star, entitled "Idle Eyes."

HATTON WITH METRO

Raymond Hatton has been chosen by Rex Ingram to enact one of the leading roles in "Turn to the Right," Mr. Ingram's new production for Metro.

Charlie Murray is entering upon an engagement touring one of the leading vaudeville circuits. A decade ago he was a partner in the comedy team of Murray and Mack.

Dick Sutherland is cast in "The Dewey of Spades," Charles Ray's forthcoming picture. Mr. Sutherland was recently in Ray's "Gas Oil and Water," now cutting.

Fred Malatesta enacts the role of "Dick," the Italian bootblack, in Mary Pickford's picturization of "Little Lord Fauntleroy," which is being made at the Brunton studios.
Otis Harlan

Appearing this Week

— AT —
Clune’s Broadway

— IN —
“Keeping Up With Lizzie”

and at the Kinema

— IN —
“The Girl In The Taxi”

Frederick Peters
Playing Zeda
in
“Miracles of the Jungles”

THEODORE REPAY (TEDDY)
Six and One-Half Years Child Actor
Versatile, with Personality
Dancer—Swimmer—Musician
To be Featured in Educational Pictures by the T. R. Film Company
751 South Spring Street Main 5115
Open for Engagements

JOHN T. PRINCE
Phone 579-519
Formerly Casting and Assistant Director Again Donning the Grease Paint
Finishing With Geo. D. Baker as Mr. Price in “LITTLE EVA ASCENDS”
Soon to be Released: Will Rogers’ “Faith,” As the Itinerant Minister
Doing Nicely, Thank You!
"THE PROOF OF THE PUDDING"
that a long step forward has been taken
in the producing world.

"MIRACLES OF THE JUNGLE"
A 31-reel Wild Animal Feature
Written and Directed by

E. A. MARTIN

Now running six reels at a showing as the feature in the top price
theatres of the world, remaining as the feature in these theatres for five
week, and it is only a consistent well told punch production by the author
and producer of "THE LOST CITY."

SYMPHONY THEATRE,
LOS ANGELES,
—NOW—
RALPH LEWIS Appearing In Ralph Ingram's "The Conquering Power" at The Mission
ERIC MAYNE
Playing
"Victor Grandet"
in
"THE CONQUERING POWER"
Directed by Rex Ingram, at the Mission Theatre

Coming Releases:
"THE SILVER CAR"—Earl Williams
(Vitagraph)
"GARMENTS OF TRUTH"—Gareth Hughes
(Metro)
"KISS IN TIME"—Wanda Hawley
(Realart)
"LITTLE MISS HAWKSHAW"—Eileen
Percy (Fox)

MARY HEARN
Appearing as "Nanon" in "The Conquering Power"
at the Mission This Week
Holly 2744

WILLARD LEE HALL
Characters and Heavies
Phone 60282
Now appearing as "The Abbe" in Rex Ingram's masterpiece,
"THE CONQUERING POWER," at the Mission Theatre; also
as "The Burgomaster" in "Mother O'Mine," a Fred Niblo pro-
duction, at the Kinema week of August 13th.
Tomorrow's Entertainers

Every now and again we find ourselves party to a discussion which has been given rise to by the question, "What will be the source of supply for our next generation of entertainers?" and "Who will fill the emptying screen and stage ranks of tomorrow?" We have always been vitally interested in this problem, which we believe to be worthy of the gravest consideration, even though it appears to be solving itself, as such things have a way of doing.

First of all, we must assume that our future dramatists and comedians will be the products of a far more stringent training school than which prepared their histrionic forefathers for public careers. This is because the theatre-going public has done some progressing on its own through the years, as it will, in all probability, continue to do. All right! Where is this instruction to be received and by whom? The answer is simple. Los Angeles is the place and hundreds of its talented little folk the subjects.

For several weeks past Sid Grauman has been entertaining his audiences with twenty-minute kiddie revues, containing fifteen or eighteen diminutive singers and dancers, costumed after the regulation musical comedy plan. These literal "jazz babies" are without exception unusual characterizers as well as finished showmen, and this at from four to twelve years of age.

The fact that clever children form a big drawing card with their almost universal appeal is naturally sufficient reason for Mr. Grauman and a half dozen other local theatre directors to exploit so many of them; but the real importance which we must attach to their thus recognized ability is the fact that here is the material for which we are searching already in an advanced stage of theatrical education. Nor is it limited in numbers or scope. This is, of course, largely due to the presence in this city of the world's biggest picture colony, which has attracted hundreds of mothers with their many more hopefuls even as honey invites the proverbial bees. An occasional unusual one among these importations combined with the profession's own offspring makes up an almost unbelievable assemblage of primary talent. Therefore, just consider our picture babies, and still your worries for the theatre's future. Among them we have a list of at least twenty-five performers who excel, headed by Jackie Coogan, Wesley Barry, "Ichie" Headrick, Pat and Mickey Moore, Peaches Jackson, Jean O'Rourke, Frankie Lee, and Ben Alexander. It is significant to note that most of these youngsters are equally as well suited to the stage as to the screen. (We have in mind several very mature stars of which this can hardly be said with any element of truth.)

Moreover, every month reveals at least one new prospect; while the juvenile art which appears in our local prologues alone will easily fill a 1935 vaudeville circuit.

No, we needn't bother much about Progress—any of us. Precedent has proven it capable to care for itself always. In this instance it is already laying an admirable foundation for the greater entertainment which is to lighten our declining years.

F. R.

Salaries for Service

The following editorial comment in The Moving Picture World by Arthur Jamieson presents a sane though not very strenuous angle of the salary situation. It interested us; maybe it will you:

"The fifth industry in the United States has no right to accept without compensation the services of leaders who sacrifice their time, money and effort in construction work from which all the industry benefits. We as an industry pay salaries to stars and salaries to directors that make the wages of a President puny by comparison. In many cases these salaries are swollen and out of proportion, but it must be remembered that competition has brought the high pay conditions into being.

"In times of prosperity these big sums have meant little in the general result, and they will continue to mean little when normal conditions are restored. They should, of course, be revised so that the box office value is the final gauge by which salaries are determined.

"In the meantime, despite temporary depression, there is a need for a fair judgment of salaries for men who are laboring incessantly and successfully for the common good of the business. As an industry we are not so low in finances that we need to accept these services as a charity contributed by individuals.

"We are looking at the situation from the industry's point of view. Is our appreciation to be expressed solely with hand-clapping, complimentary dinners and an occasional loving cup?"

"Can we feel like men when we permit service to go unrewarded save by conversation?"

"No other great business in the United States is on such a basis, and ours would not be were it not for the politics that continually affect the policies of our industry."

"Leaders are practically forced to describe their efforts with a humility that is almost ridiculous. They speak of their "small share" in the furthering of great movements. They must tell of their "humble work" in behalf of all. This sort of address, this minimizing of personal service is of course distinctly the political type of speech. We find no fault with those who use it, but it should not be necessary.

"We believe that the three big branches of our business should each maintain an organization with offices and staff fully financed and regularly paid. Then the business would have a right to their time and brains and effort. Any other course is belittling to us as a business."
The Texas Guinan Western Series

The Texas Guinan Productions has been organized to produce a series of twelve two-reel Western dramas starring Texas Guinan. These attractions will be released by way of the independent or state-right market, commencing September 15th.

In addition to these pictures Miss Guinan will also produce during the year two five or six-reel Western specials.

The eastern executive offices of The Guinan Productions are located in New York City, but production activities will be on the west coast.

The first six stories have been acquired and will be photographed at the exact location named by the author of the stories.

It is also planned that for a period of eight weeks after the completion of the first series of twelve releases, Miss Guinan will make a personal tour throughout the United States, appearing in principal motion picture and vaudeville houses showing her productions.

Borzage to Produce Here


New Path Series

A new series of Homon Day two-reel dramas of life in the Maine woods has been contracted for by Pathé and production is progressing under the direction of Phil Carle.

"The Half Breed" Release Arranged

George Bentele, general manager of the Oliver Moroso Productions, is in New York, where he has definitely concluded arrangements with Associated First National officials for the release of "The Half Breed," a western drama by Oliver Moroso, directed by Charles A. Taylor, in which Wheeler Oakman has the principal role.

Stewart Picture Retitled

Louis R. Mayer has selected "Her Mad Bargain" as the retitlee for the film that Miss Stewart vehicle recently produced under the title of "The Price of Happiness." It is an Associated First National attraction. The screen version was written by Josephine Quirk and it was filmed under the direction of Edwin Carewe.

Walter McGrail, Gertrude Astor, and Arthur Edmund Carewe are the principals of the star's supporting cast.

Another Keaton Comedy

Buster Keaton has just finished for First National release another of his comedies, as yet untitled. In it Keaton has, as his feminine vis-a-vis, Virginia Fox.

Lou Wagner, production manager, and Mal St. Clair are at present preparing his next.

"Slippy McGee" Finishing

"Slippy McGee," the Oliver Moroso production under the direction of Wesley Ruggles, is approaching completion. Heading the all-star cast are Wheeler Oakman, Colleen Moore, Pat O'Malley and Edwin Stevens.

"Good for Nothing," a John Emerson and Anita Loos story, will be Constance Talmadge's next starring vehicle.

The Digest of the Motion Picture Industry

 disturbances of trail Westerns, including "Stirrup Tied," "Vagabond Squire," and "Fifty Mile Farm," have been produced by the Hal Roach Company, according to studio sources.

"The American" has been produced by the Hal Roach Company, according to studio sources.

Cast of the Week

Irving Cummings Productions

"The Ruse"

Directed by Irving Cummings

Irving Cummings Thunder Face

Robert Walker Gladys Gilland

C. A. Williams Frank Lanning

Ed. Chessman

Selig-Kirk Productions

"The Never-To-Return Road"

Directed by Bertram Bracken

Wallace Beery Margaret Landis

Walt Whitman Margaret McWade

Jack Mulhall

Metro

"The Golden Gift"

Directed by Maxwell Karger

Alice Lake Josef Swickard

Harriet Hammond John Bowers

Stanhope Whetcoft

Vitaphone

"Lucky Carson"

Directed by Willard North

Earle Williams Gertrude Astor

Earle Schenck Colette Forbes

Betty Ross Clarke James Butler

Loyal Underwood

To Be Seen Shortly


Camera!

Editorial work will begin presently on "Conflict," the Priscilla Dean production just completed. Director Stuart Paton will work in collaboration with Frank Lawrence, film editor-in-chief, in assembling the footage for the screen.

After locationing on the Mojave desert, Harry Carey has arrived at the studio to conclude "The Fox," his newest production. The star wrote the story himself and it is being filmed under the direction of Robert Thooney from Lucien Hubbard's continuity.

Frankie Kiolet has begun work at Universal City as a reward for having won the "Seattle Star" Universal Brains, beauty and popularity contest.

Robertson-Cole Notes

Comes the announcement of resumption of activities at the West Coast studios of the R-C Pictures Corporation. The new schedule calls for a series of productions with Pauline Frederick, Seside Rayaakawa and Doris May; and a star series to be directed by L. J. Ganssier and Christy Cabanne. A number of other features will be announced later.

Doris May has already started work on "The Foolish Age," the first of a series of comedy-dramas in which she is to be starred. They will be known as Hunt Strawberg productions.

Louis J. Ganssier and a staff of assistants are at Lake Tahoe preparing to film "Man'ssello Jo," an adaptation by Winifred Dunn, from the novel of the same name by Harriet T. Comstock.

Pauline Frederick is expected to begin work on "The Lure of Jade," an original story arranged for the screen by Marion Orth.

At Realart

Chester M. Franklin has arrived from New York, where he went recently to make a picture with Constance Bennett, Mr. Franklin is at present making preparations for "Spring Fever," a Bebe Daniels' starring vehicle, which he will handle.

Director Maurice Campbell is completing arrangements for the filming of "The Heart of Youth," by Sonia Levine, which will star Constence Binney.

Neilan to Make "Penrod"

Marshall Neilan will next produce Booth Tarkington's "Penrod," with Wesley Barry in the title role.

Neilan has already started work on the adaptation of the story, which work he will personally handle, and "shooting" is expected shortly. "Penrod" will be distributed by Associated First National Pictures following "Bits of Life," just finished.

New Five Reelers

The Border Feature Film Corporation has finished its fifth two-reel western, written by William R. Lichten. This company will start the first of August on a series of five-reel westerns, which Harry Moody will direct.

Stahl to Location at Mojave

Arrangements are made for the John M. Stahl company to leave for the Mojave desert shortly to film location scenes for "The Song of Life," a future First National attraction.

(Continued on Page 9)
**CURRENT REVIEWS**

*CAMERA! The Digest of the Motion Picture Industry*

**“CRAZY TO MARRY”**

**Grauman’s**

Frank Condon’s “Crazy to Marry,” adapted by W. R. Burnett from Robert Ardrey’s novel for his newest Paramount offering. It is a surprisingly logical combination of the farce and slapstick which reaches the highest in its line of entertainment with a half dozen excellent gag lines, repetition action and other forced comedy situations. Its laughs always hit the audience forcibly and the thrust in the general plot never slackens. James Cruze “steps right on it,” showing some of the best farce direction of his career and the cast could not have been improved, while technically “Crazy to Marry” is up to Lasky’s best form.

Aruckle has a veritable gold mine in Dr. Hobart Hupp, the good-natured brain specialist, whose own mental movements are a bit too fast for controlling. It is rotund Hupp’s physical agility in itself is a seven-day wonder when his geography is considered. Taken altogether, “Fatty” has truly lively and entertaining, due largely to the exceptional situations with which he has to work.

Quite a little “speed” is shown by Lila Lee in the role of Annabelle Landis, Dr. Hupp’s beloved. Miss Lee, we observe enthusiastically, is learning how to act. She has also improved her screen personality, and the result of these two achievements is, in this instance at least, perfectly satisfactory.

A superior piece of work is done by Lara Anson, who plays Hupp’s tearfully unwilling bride, Estrella De Morgan. She has great comedy possibilities.

Two other clever trouper assist this picture to success. They are Lillian Leighton and Edwin Stevens, in the roles of Estrella’s dominating parents, who wish her on to Hupp that society may be at their disgruntled wealthy feet. The points of these performers are more carefully watched and executed than it is often one’s privilege to observe.

Dull Montana as Pansy, a “nutt” thief paroled in the Doctor’s care that he may be operated upon and reform, provides a hilarious note, while Sidney Bracy, Genevieve Clifton, Clarence Burton, Charles Ogil and Charles Wildish back up the more principal roles with capital support.

The individual to whom Aruckle’s stuff appeals in any degree will proclaim this the weighty star’s greatest.

**“THE GIRL IN THE TAXI”**

**Kinema**

Stanislaus Strange’s stage farce, “The Girl in the Taxi,” destined for Mr. and Mrs. Carter De Haven as their current long subject for First National release. All those who date upon the farce in its most ridiculous aspect will be more than delighted with this rapidly moving comedy, which just about reaches the standard of “Twin Beds,” the De Haven’s last effort, in entertainment value. Of course, this perilously near-untostaple type of thing hasn’t a universal appeal by any means, but that is far from necessary in a play of this class. It pleases its own element it gains its ends.

Considering the chaos of the situations throughout the play, the risques backward and forward, Lloyd Ingrams has kept the plot very lucid with his skilful direction, and the photography and general technique is brilliantly done, which in itself should form one of the picture’s most valuable notes.

Carter De Haven heads the list of players as Bertie Stewart, a very young man with “heart” trouble. Bertie is both realistic and riotously funny in De Haven’s hands, which surprisingly versatile actor dispatches with the youngsters as easily as if he were yet in the “first long pants” stage himself. He reveals unexpected angles with Bertie, who is really adorable in his unsophisticated deviishness. We developed a great affection for him by the second reel.

Mrs. Carter De Haven, although filling the play’s title role, is prominent only in the plot’s complications, but she is chic and dainty as the petite Mrs. Mignon Smith, a perfume manufacturer’s somewhat indiscreet wife.

As Major Frederick Smith, the young woman’s irate husband, who is “most feroce in uniform,” King Barger shows us some highly amusing comedy exaggeration, which was well received by Saturday’s matinee audience.

Very clever work is offered by Tom McGuire, Margaret Campbell and Lincoln Plumer, who play papa and mama Stewart and Cousin Percy, a triangle which operates at cross purposes to general hilarity, while Otis Harlan as Alexis, a different waiter, has his own ideas of comedy, the execution of which is not excelled in the picture.

Minor roles are filled by Grace Canard, Freya Sterling and John Gough.

**“KEEPING UP WITH LIZZIE”**

**Clune’s Broadway**

Al and Ray Rocklett present their second independent production locally at this time. It is in their production of Irving Bacheller’s “Keeping Up With Lizzie,” a fairly well-handled picture which, however, is richer in atmosphere than in action, and considerably slower in progress than its title would lead one to expect. The camera work on this production varies decidedly and is really miserable in places, but an exceptional cast offsets in large part these deficiencies.

It is headed by Emil Bennett, who does Lizzie herself, a country miss whose education sets a town agog and bankrupts her father. Miss Bennett handles the role competently and looks younger in it than she did in her last. Once starring vehicles. She has a windfulness in her personality that is invaluable in this type of thing.

The juvenile, Don Pettigrew, Lizzie’s faithful lover, is done by Edward Hearn, who nearly always takes complete advantage of the situations which he is given, while the prepossessing and engaging Roland, is managed in Leo White’s good form.

Leo Ingrams as Harlan, as Sam Henshaw, in our estimation runs away bodily with his sequences and nearly takes the entire picture. His characterization of the village groceryman, which has acquired a beat to anything that we have seen recently for both subtle and straightforward comedy. It is truly excellent as the village philosopher is more than pleasing, while good work is done by Victory Bateman, Harry Todd and Lila Leslie, who complete the cast.

Lloyd Ingrams directed “Keeping Up With Lizzie,” which should prove very gratifying from the box office viewpoint, everything considered.

**“A WISE FOOL”**

**California**

We have said so much about the adaptation, particularly the celluloid novel, that we have exhausted enough. A mere repetition rarely proves entertaining we will merely mention that “A Wise Fool” is such a one, or, rather, Sir Gilbert Parker’s “The Money Master,” scenarized in this instance by its creator and produced by George Mel- ford. To the end it remains the narrative which any interesting incident, but far too little suspense to result in a wholly satisfactory photodrama. An early subtitle tells us that the story is based upon a man’s changing philosophy, but the assertion fails to find sufficient proof in the action to bring conviction. However, the picture is marked by excellent performance of some of the best locations (presumably in Quebec) that we have seen in many moons.

The direction, although a bit ponderous in spots, progresses more easily than it always the case in Melford’s productions. Particularly enough this director’s atmosphere always hangs heavily about his characters.

The photography and technical effects are pleasing with the exception of several mis- placements and shining reflections. When will the ordinary electricians do more diffusing?

The central figure in “The Wise Fool” is Jean Jacques Barbille, a personage of note in St. Savior’s Parish, Quebec, who is in reality a simple soul enjoying a placid and unwavering trust in his own importance and the world’s good faith toward him. The story is based upon the troubles which descend upon the unwitting head of this role, which is least much of appeal by James Kirk- wood, whose performance was more touching to us by far than any other in which we have seen him. It is an achievement to gain sympathy for a not-entirely-admirable character. Kirkwood here proves himself an artist at pathos with his interpretation of Jean Jacques’ disillusionment and following anguish.

A no less artistically rendered portrayal is done by Delores, Mrs. Barbille’s Spanish wife, which is done by Alice Hollister. Carmen’s discontent with and desertion of Jean Jacques and final realization of her own sin is quite beautiful, although the novel never succumbs to the photoplay in this character or in any other. Miss Hollister, however, makes up for her shortcomings in Carmen’s action with her unusual characteriza- tion of the petulant, resentful woman. It is truly excellent.

Ann Forrest and William Lloyd lend quite some interest to the story and complicate

(Continued on Page 18)
Where to Find People You Know

SUTHERLAND IN REALART PHOTOPLAY

Edward Sutherland, who played the lead with May McAvoy in "A Virginia Courtship," will appear opposite Bebe Daniels in "Spring Fever," a story which Douglas Day has adapted for the screen.

MULHALL IN TWO-REEL DRAMA

Jack Mulhall enacts an important role in "The Ne'er-to-Return Road," in production at the Selig-Rork studios under the direction of Bertram Bracken.

SUPPORTING BARTHELMESS


IN HOLMAN DAY DRAMAS

Huntley Gorden and Mary Astor are playing the leading roles in a new series of Holman Day two-reel stories of the Maine woods. Their support includes Bradley Barker and Charles Slattery.

WALLACE BEERY WITH SELIG-RORK

Wallace Beery heads the featured players in the Selig-Rork production of the two-reel drama, "The Ne'er-to-Return Road."

WITH DANIELS

Myrtle Stedman will begin work presently with Bebe Daniels in "Spring Fever," which Chester M. Franklin will direct for Realart.

KERRY WITH FITZMAURICE

Norman Kerry will leave shortly for Lon- don to make a picture with George Fitz- maurice.

OPPOSITE CUMMINGS

Gladya Gilland enacts the feminine lead in "The Ruse," the current Irving Cummings production.

NEW SERIAL STAR

Latest of the serial stars is Carmel Myers. Her contract with Universal recently ex- pired and she has been engaged by Viva- graph to be featured in "Breaking Through."

MAKES CHANGE

Jack L'Estrange, formerly with the Equity, is serving in the capacity of production and general manager with the Irving Cummings Productions.

ROBERTSON SIGNS FORREST

Ann Forrest has signed to play the lead in John S. Robertson's new production which he will make in his London studios.

WITH HAMPTON


Tully Marshall, Jack Livingston, Arthur Stuart Hull and Jack Mower have been selected to appear in "Ma'melle Jo," a forth- coming Louis J. Gasnier production, in work at the R-C studios.

MORAN IN R.C. PRODUCTION

William Moran has recently finished a heavy role in "Fifty Candles" for Irwin Wil- liam, and is at present playing the college professor in "The Foolish Age," which Wil- liam Seiter is directing for Robertson-Cole.

FREDERICK PETERS

Playing Zeda in "Miracles of the Jungle"

Who's Where on Los Angeles Screens

MISSION

Metro presents "THE CONQUERING POWER"
Based on the novel "Eugenie Grandet"
By Balzac
Scenario by June Mathis
Directed by Rex Ingram
CAST
Augenie Grandet—Alice Terry
Charles Grandet—Rudolph Valentino
Victor Grandet—Eric Mayne
Pere Grandet—Ralph Lewis
His Wife—Edna Demmy
Notary Cruchot—Edward Connelly
His Son—George Atkinson
The Abbé—Willard Lee Hill
M. des Grassais—Mark Fenton
His Wife—Bridgetta Clark
Adolph—Ward Wing
Nanon—Mary Hearn

KINEMA

Arthur S. Kane presents
Charles Ray in "SCRAP IRON"
Adapted from Charles E. Van Loan's Saturday Evening Post story
Directed by Charles Ray
CAST
John Steel—Charles Ray
John's Mother—Lydia Knott
Midge Flannigan—Vera Stedman
Bill Dugan—Tom Wilson
Battling Burke—Tom O'Brien
Big Tim Riley—Stanton Heck
Matt Brady—Charles Wheelock
John's Chum—Clyde Berkeley

STAFF ADDITIONS

Eve Unsell, editor-in-chief of the R-C studios scenario department, announces the following staff: Garrett Elsden Port, as- sistant editor; Carol Warren, head reader; Zara Mendel, secretary and assistant to Miss Unsell, and Joseph Rothman, assistant film editor and reader.

KANE SIGNS JEFFERIS

Will Jeffерis has returned from New York, having completed negotiations with Arthur S. Kane whereby he will handle the produc- tions of the G. and J. Photoplay Co.
"The Road to Nowhere" has been lately placed by Kane with the Playgoers Pictures Corporation, to be released in September through the Pathe exchanges.

REORGANIZED SCENARIO DEPARTMENT

Changes in the Goldwyn scenario depart- ment are announced.
Paul Bern has been chosen as editor in charge, succeeding J. G. Hawks, who re- cently resigned, and Ralph Block and Clayton Hamilton have been appointed associate editors.

IN KARGER PRODUCTION

Stanhope Wheelcroft has been engaged for a part in "The Golden Gift," Alice Lake's new Metro picture, which Maxwell Karger is directing.

WITH WILLIAMS

Gertrude Astor has been chosen by Vita- graph to play one of the principals in "Lucky Carson," in which Earle Williams is now working under the direction of Wilfrid North.

BELTCHER JOINS INGRAM

William Beltcher will play the part of "Sammy" in "Turn to the Right," Rex Ingram's new special production for Metro.

MAKES CHANGE

Coy Watson, formerly with Fox Sunshine comedies, has signed with Hamilton-White to assist Del Lord in the direction of the company's latest picture.

OPPOSITE DORIS MAY

Hallam Cooley has signed to play the lead with Doris May in a production which started at the Robertson-Cole studios this week.

Glen Cavender has been selected to enact an important heavy role in "The Primal Law," Dustin Farnum's forthcoming picture for Fox. Mr. Cavender is the originator of the "Boob McNutt" comedy character.

Lawrence Eldinger, Edmund Gurney and Warner Richmond have been added to the cast of the initial Barthelmess starring pro- duction entitled "Tol'ble David."

Georgia Woodthorpe is playing the char- acter lead in "The Song of Life," which John M. Stahl is directing for First National Re- lease.
Rose Dionne will interpret one of the lead- ing roles in the new R-C picture, "Ma'melle Jo," which Louis J. Gasnier is directing.

Robert Walker is cast in the current Irving Cummings production, "The Ruse."
WRITE IT!

I do not believe that writers should become panic-stricken because of threatening censorship. They should refuse to be stamped. Strong, virile stories should be told just as they have been told throughout the centuries, in Bible and history even.

We are hearing alarming reports of this censorship rule and that which militates against bandits, killings, thrills, marriage questions and high dramatic episodes. Many a one has advised:

“What shall we do? Everything seems to be under the ban.”

If this is true, then the picture industry is the victim of the greatest piece of intolerance that ever faced an oppressed nation. There is nothing left to do save to fight.

I do not mean that sex stuff, murder for murderer's sake and other crime should run rampant. That has been the trouble with the stage, fiction and life itself throughout the past.

But, in all such cases, the law for one has been sufficient to attend the other. Police regulation of entertainment has never had such dire effect upon legitimate enterprises. The authorities quietly grasped the sinful offender by the neck and removed it, and thereby preserved the proper use of the church or any business desired exposure and punishment.

But if the hypocrite, neither business nor church went under the swinging axe, however. Neither received general condemnation. On the contrary, with an object in view, arose to denounce the whole fabric as bad, because of the filthy one who had sneaked in under the tent.

The laws of the United States and its various municipalities, are considered ample for the protection of 100,000,000 people. Officers of the law are deemed sufficient to contend with murderers, highwaymen, revolting criminals of lowest type and the whole sordid mass of offenders of the nation.

But the self-appointed reformer has declared that motion pictures, which preach sermons, teach high ideals and only touch on bits of the gross, teeming life of a people, are in need of special policing because of their alleged “crimes.”

It is time for the revolution, and the writer must rally to it.

That kind of a challenge, flung into the face of justice itself, should cause the statute guarding the gates of the Atlantic waters to crumble with shame, while the picture hosts gather for battle.

Then let the virile story be written, and vow that all studios are not surrendering without striking a blow. Many manufacturers will stand behind you and purchase your wares. Only the few will see copies and send the special policeman to have his way.

JUST MILLING AROUND

Have you a little plot in your system?
Lots of people didn't know they had a thirst until Mr. Volstead came along and began removing temptation. Why, didn't you tug that screen idea around all these years unless you corkscrew it out with a lead pencil?
There is no denial which we do not understand. They are: the aim of a woman, the rejections of an editor, and the inside of a censor's done.

The writer's complaint because of rejections is going to leave many a fat purse for the fellow who will not surrender to obstacles.

If, as you say, you are “just full of plots” but don't know how to write them, why

fuss for the answer? Get a move on and chase the knowledge you thirst for.

If many more independent productions jump up, the photoplay writer will have to begin sitting up nights in order to meet the new demand. Most of them want plenty of comedy with the drama.

Don't write stories of the glacier country, of the pyramids or scenes which demand the Atlantic deed in action. Please remember that thinker and you will save lots of postage many times.

If you “know” you are writing good plots, but constantly have your manuscripts returned, why not employ a critic? He can help you if he is competent. Studio editors are not in the business of siding writers in the matter of proper form.

WHEN TO WRITE 'EM

There is a tendency of certain journals to explain how various fiction writers grasp time by the forelock and juggle around into a cramped position for the composition of another scream. Perhaps a vivid paragraph, filled with sparkle and originality, anent the joyous photoplaywright in action, will come as a godsend to the few million persons who are only awaiting this final piece of information before breaking the barriers themselves.

Such entrants should not be deceived by the actions of professional authors. For example, Sinclair Lewis writes whole novels on trains. Scenario writers do not pursue this course. While it is true that trains motivate and sometimes frolic from the track, producing thrills and other pleasing situations, the fare still is 3 cents a mile. As no one ever knew of a photoplaywright to cease photoplaywriting, and trains average 20 miles an hour, er—well, scenarioists do not write their screen plays upon trains.

The best time for some is midnight. If they do not wake up they write it the next day. Others can only write after a meal of tripe. When tripe is out of the market, the unfortunate writer is that way himself.

The writer's complaint because of rejections is going to leave many a fat purse for the fellow who will not surrender to obstacles.

If, as you say, you are “just full of plots” but don't know how to write them, why

CASH OR POSTAGE STAMPS?

If the student of photoplay writing could be privileged to glance through certain organs printed for the benefit of fiction writers, he would find many surprises and much encouragement therein.

Articles and letters from contributing writers speak of such things as sketches which bring $2 and $3; pictures which command from $8 to $15, and stories which bring the enormous returns of one cent a word, which would total $25 for a complex story of 2,500 words. If 2 cents a word is “unusual for the cheaper magazines,” last week, the gleanings of several of these publications reached the high spot to be a story published in one of the better magazines which (with great triumph) commanded $125.

Even the beginner in photoplay writing, who had any knowledge of studio prices would be offended if offered $125 for a successful feature photoplay. Little comedies written in brief synopsis form command from $50 to $100 when used for one reel productions.

While absurd prices for novels and fiction stories which must be adapted to screen needs are tumbling, good, healthy checks still are awaiting writers of photoplays, and the supply is not equal to the demand.

ARE YOU PLAYING?

“To write for a livelihood, even on a complete misappreciation of it, is a respectable impulse. To play at literature is altogether inexusable; the motive is vanity, the object notoriety, the end complete failure,” says Charles Eastman, in his first treatise to be published in "The Editor".

Listen further to him:

“Literature at is once the cause and effect of social progress. It deepens our natural sensibilities, and strengthens by ex-

(Continued on Page 9)
RETURNS TO LOS ANGELES

Tula Belle, child actress, will arrive in Los Angeles presently after a season with the "Whirl of New York" at the Times Square Theatre, New York. Miss Tula Belle will be remembered as "Mytil" in Maurice Tourneur's production of "The Blue Bird," also with "The Little Players Company" of Hollywood. On her arrival Miss Tula will take up her screen work again before returning to New York later for a new stage production.

MEIGHAN PICTURE

"The Conquest of Canaan," Paramount's picturization of Booth Tarkington's novel of that name, comes to Grauman's Million Dollar Theatre the week of Monday, the 8th, with Thomas Meighan as the star and Doris Kenyon as leading woman.

EQUITY ANNOUNCEMENT

The Actors' Equity Association announces the engagement of Mr. Bennie Singer, formerly Metro casting director, as field representative for that organization. Mr. Harry Weil will continue in charge of the casting office.

Equity states that it is necessary to resume a five per cent commission charge, which was rescinded on June 1st. After August 8th, a five per cent commission will be charged on all engagements. This decision is the result of action by its Executive Committee, which was approved by the New York Council.

LINDER ON WORLD TOUR

After completing his present contract, Max Linder expects to make a world tour as a vacation. The whole trip will consume about a year. It is announced that Linder will make personal appearances in every large city on the way.

GOLDYN, HOST

Present at a dinner recently given by Samuel Goldwyn were Vice-President Leh; and his assistant, M. D. Gardner; H. E. Edington, business manager; Mr. Bern, Mr. Block and Mr. Hamilton; Charles Kenyon and Julian Josephson, of the editorial department; Lewis W. Physioc, head of the laboratory; Cedric Gibbons, art director; J. J. Cohn, production manager, and Joseph A. Jackson, manager of studio publicity.

Kathleen Ley will play the part of Sherin in Ferdinand Earle's motion picture of "The Rubaiyat of Omar Khayyam."

MYERS COMPILES FILM NOTES

Harry Myers has prepared a sketch-book of the film life in Hollywood, which will soon appear on the market. The copy is being published by an Eastern concern.

ANDREE TOURNEUR

Playing "Annette" in "The Conquering Power"

CHARITY PREVIEW

A national preview will be held in the interests of children's charities at the Ambassador Theater presently, when the Assistance League will have charge of the presentation for the first time in America of the Italian film, "Ricoletto," adapted from Victor Hugo's novel.

Leading producers and stars will witness the picture and attend a tea dance which is to follow.

SURPRISE PARTY

The technical staff of her supporting company tendered Wanda Hawley a surprise birthday luncheon recently. Included in the party were Director Heffron, Cinematographer Collins, Barton Hawley, Sylvia Ashton, Warner Baxter, Mae Busch, Dick Rosson, Tal Malarkey and Josie Von Deski.
FOR CO-OPERATION

The following film notables were the invited guests at the Brotherhood dinner of the Inmanuel Presbyterian Church, Monday evening, and spoke on "Shall We Have Censorship?": Reginald Barker, Bert Lytell, Thomas N. Miranda, June Mathis, Kathlyn Williams, Charles Eyton, and Wanda Hawley. Plans were effected for a larger meeting to be held in August, when definite action will be taken to extend the cooperation between church and film producers already begun.

CHRISTIE SCHEDULE

Christie releases will hereafter be made on a basis of two each month. This new series is Al Christie's third year in the two-reel field. During the first year twelve two-reel comedies were made, and the yearly schedule now includes twenty-four pictures.

HAYAKAWA PREPARING

Sessue Hayakawa and his wife, Tsuru Aoki, have recently returned from their Eastern trip, and Hayakawa is engaged in supervising the preparation of his next story, the name of which will be announced within a few days.

SANTSCHI'S SIXTH COMPLETED

Tom Santschi has recently completed filming "The Spirit of the Lake," the sixth picture of his new series under the Cyrus J. Williams banner for Pathé release. Bob Bradbury wrote and directed this picture.

FOREIGN RELEASES

Harry Owens, special representative for Thomas H. Ince and the Associated Producers, is in the Orient, making arrangements for future Associated Producers' showings.

A preview of "Lotus Blossom," a Leong Bun Jang production, just finished, was shown at Miller's recently.

Lloyd "Ham" Hamilton has recently completed the production of "The Vagabond," the second of his new series of two-reelers for Educational.

Clark Irvine's services have recently been secured by the Pacific Film Company to handle press books and publicity material at its Culver City studios.

Ramon Samaniegos, who interprets the juvenile role in Earle's production of "The Rubaiyat," also composed and directed the dances which the production contains.

Victor Potel is a member of the all-star cast of "Lavender and Old Lace," now playing at Tally's. Mr. Potel will be remembered by Shirley Slam of Snakeville, principal comedian for the old Essanay Film Company.

Production Notes

(Continued from Page 4)

CONFERS WITH CURWOOD

Dorothy Farnum, scenario writer for Whitman Bennett, is in conference with James Oliver Curwood regarding a series of Curwood pictures, which she is adapting for Pine Tree Films, Inc., of Portland, Maine. Miss Farnum has been loaned for the occasion by Whitman Bennett, with whom she is under contract.

GOLDWYN COMEDY

Goldwyn has purchased the screen rights of "His Buck Against the Wall," a farce-comedy by Frederic Faust, better known under his pen-name of John Frederick, which will go into production at the Goldwyn studios in the near future.

RELEASED

"The Last Raid" is the title of episode fifteen of the Seitz serial, "The Sky Ranger," which Pathe will release August 7th. June Caprice is costarring in the chapter play with George B. Seitz.

NEW STORY

The Charles R. Seelng Productions, Inc., which has completed its second five-reel Western feature, is at present selecting the story for its next production.

Herbert Rawlinson, who is to be starred by Universal, has returned from Canadian locations with the Priscilla Dean company.

"Braco," the golden Dane, has finished with Geo. Baker in "Little Eva Ascends" and is at present with Alice Lake in "The Golden Gift."

Charles Moeak, Jr., has finished his engagement with Gareth Hughes in "Little Eva Ascends," in which he has been playing the leading child role.

Muriel MacCormac, child actress, may be seen at the Symphony in "Miracles of the Jungle." Miss Muriel has recently finished a picture with Century Comedies.

"The Great Moment," Gloria Swanson's first starring production, and Elinor Glyn's initial screen story, will be given its western premiere at Grauman's Rialto Sunday, Aug. 7th.

Little Walter Wilkinson has recently finished six weeks with Larry Semon in "The Bell Hop" and has left for Catalina Island to join the Rock Company in the filming of four pictures.

SCREEN WRITERS FORUM

(Continued from page 7)

exercise our intellectual capacities. ***

It necessarily draws after it a larger crowd of servitors, filling noble minds with noble ambition. *** It is natural that numbers who have once been thrilled with this delight should in turn aspire to the privilege of exciting it. *** It has become a profession; to many a serious and elevating profession; to many more a mere trade, having miserable trade-aims and trade-tricks. Are you playing? Or is it a serious, elevating profession to you?

GEOFFREY B. BERING

Juvenile Lead

Juvenile Characters

Holly 1088

6614 SUNSET BLVD.

Early morning Banking

Haven't you often wanted to do a little shopping—or work an early morning trip before ordinary banking hours? You were prevented from doing it for the reason that your bank would not be open before 9 o'clock.

Here is a distinct advantage to the Hellman Bank Service—this bank is open at any early hour that you might need its convenient service.

Five, six, seven or eight o'clock.

Open ALL NIGHT

ANY DAY

Ninth at MacArthur Park

Sixth and Main

"SIXTH AND MAIN"

Did you get that call? Players Telephone Exchange

1729 1/2 Highland Ave. Hours: 8 to 9 p.m.; Sundays, 5 to 7 p.m.

Phones 578946 578947
Pulse of the Studios

AMBASSADOR PICTURES CORP. Jas. Hum, Stud, Mgr. J. Dugan, Cast. Pico-Georgia, 10049
Jimmie Hogan | All Star | Labeled | 1 | Untitled Comedy Drama | 12th Week

A. J. Scott | J. H. Warner | V. L. Ackland | Lew Mechan | Staff | 2-Reel Western

A. Gillstrom | Jimmie Adams | J. R. Lockwood | J. M. Davy | A. McArthur | 2-Reel Comedy | Schedule

BALBOA STUDIO. E. Long Beach.
Alvin J. Neits | Jack Drum | Labeled | 1 | Untitled Comedy Drama | 12th Week

BELASCO STUDIOS. Wilbur Lawler, Casting. 833 Market St., San Francisco, Cal.
H. J. MacQuarrie | All Star | Hill Series | K & M Studies | Walter Rivers | Novelty Comedy | Schedule

BENJ. B. HAMPTON PROD. Branson Studios.
Harry LeVere | House-Counsel | A. Stillman | Jack Hassett | J. B. LeVere | "The Desert Rat" | 6th Week

BLUE RIBBON COMEDIES. Geo. Cleethorpe, Casting. 1438 Gower St.
Harry Moody | H. Wood | Joe Cook | Joe Cook | Joe Cook | "Pals" | 3rd Week

BORDER FILM FEATURE CORP. Rex Thorpe, General Manager. Bisbee, Arizona.
Harry Moody | H. Wood | Maxie McCollum | Maxie McCollum | Maxie McCollum | "Happy Trails" | 3rd Week

BRUCE CARTER PROD'S. Montague Studios. Arnold Aldrich, Casting. San Francisco.
Bruce Carter | All Star | Harry Rathburn | Arnold Aldrich | Staff | Comedy Newsreels | Schedule

Howe-Herskell | All Star | Tony Quido | Howard | Wm. V. Montgomery | "The Son of Dr. More" | 2nd Week

CHESTER FAIRBANKS PROD., INC. M. M. Cronkite, Casting. Geo. Reider, Mgr. 727 Union League
Clyde McCoy | Clyde McCoy | C. F. White | Eisle Owens | C. Fairbanks | "Happy-Go-Lucky" | 3rd Week

Al Goulding | Peggy Jean | Williams | Al Stein | 2-Reel Comedy | Finished

Al Christie | Dorothy Devore | Nya | B. Beaudine | 2-Reel Comedy | Finished

CUMMINGS, IRVING PROD'N. C. E. Smith, Gen. Mgr. 1729½ Highland Ave.
Irvin Cummings | 14th Cummings | A. Fried | Myrna Loy | "The Gay Divorcee" | Starting

D. & M. PRODUCTIONS. Denver Dixon, Casting. 1333 Coronado Ave., East Long Beach.
Denver Dixon | 1 st Star | M. E. LeBane | Walter Mays | "The Good Husband" | Starting

EARLE FERDINAND PROD. Hollywood Studios, Miss M. Mansfield, Casting Holly 1451
Ferdinand Earle | Fred. Warde | Oscar Bosco | Walter Mays | "Bill." | Starting

FLATHEAD PROD'S. CORP. Columbia Falls, Mont. T. E. Linden, Gen. Mgr.

FOX STUDIO. C. A. Bird, Casting. N. Western Ave. Holly 3000
Marshall | Dunning | Johnson | Dunning | Hap | Untitled Drama | 1st Week

FAIRBANKS, DOUGLAS, PROD. Al MacQuarrie, Casting. John Fairbanks, Gen. Mgr. Holly 4500
Fred Nible | Doug Fairbanks | Arthur Edson | Don Cox | Edward Knobloch | "The Three Musketeers" | Cutting

GARSON STUDIOS. 1845 Glendale Blvd.
Harry Garson | C. K. Young | Sam Sanders | Jack Roland | Ruth Cowan | "What A Man Knows" | 3rd Week

GOLDWYN STUDIO. Clifford Robertson, Casting. Culver City. Abraham Lehr, Gen. Mgr. West 6780
S. M. Hammer | "Sail" Lloyd | All Star | "Sail" Lloyd | "The Desert Shall Blossom" | 2nd Week

Shiru Roberts | Galagher | "Sail" Lloyd | "Sail" Lloyd | "The Desert Shall Blossom" | Cutting

THE REAL ART STUDIOS, Art Ludeman, Mgr. New Home—925 So. Grand
In addition to our own extensive stock we have included Wm. Bradley's Phone—61102
<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>CAMERAMAN</th>
<th>ASS'T DIRECT</th>
<th>SCENARIST</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>GROVER JONES PROD.</td>
<td>Wm. Jones, Mgr.</td>
<td>1107 No. Bronson Ave.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grover Jones</td>
<td>Ora Carew</td>
<td>Geo. Richter</td>
<td>Ray McNam</td>
<td>Grover Jones</td>
<td>Western</td>
<td>2nd Week</td>
</tr>
<tr>
<td>Hugh Fay</td>
<td>Del Lord</td>
<td>Hall Hamilton</td>
<td>Park Rio</td>
<td>G. LaCava</td>
<td>2-Red Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>Le E. Wall</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Wray</td>
<td>Lamm l Hibner</td>
<td>All Star</td>
<td>Henry Sharp</td>
<td>Steve Bebele</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fran. Brandon</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LYLLYAN CUSHMAN PROD.</td>
<td>M. T. Steward, Managing Director.</td>
<td>5260 Hollywood Blvd.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MAYER, LOUIS B. STUDIOS.</td>
<td>3800 Mission Rd.</td>
<td>Individual Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>METRO STUDIO.</td>
<td>Romaine &amp; Cahuenga Ave. William Carruthers, C'est Joss Engel, Gen Mgr.</td>
<td>Holly 4485</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MOYNA STUDIOS.</td>
<td>Chas. L. Fallon, Casting.</td>
<td>San Francisco, Cal.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MOROSCO PRODUCTIONS.</td>
<td>W. Ruggles, Casting.</td>
<td>Mayer Studio.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NOVO PRODUCTIONS.</td>
<td>R. A. Glasgow, Gen Mgr.</td>
<td>3800 Mission Road.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PACIFIC FILM COMPANY.</td>
<td>Jno. J. Hayes, Mgr.</td>
<td>Culver City.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PAUL GERSON STUDIO.</td>
<td>Tenny Wright, Casting.</td>
<td>353 Tenth St., San Francisco, Calif.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PHOTO ART FILM CO.</td>
<td>R. H. Mullineaux, Gen Mgr., El Paso, Texas.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;RANGER BILL&quot; MILLER CO.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;RANGER BILL&quot; MILLER CO.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>REALART STUDIO.</td>
<td>Miss Hallett, Casting.</td>
<td>201 N. Occidental.</td>
<td>Frank E. Garbutt, Mgr.</td>
<td>Wilshire 255</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**ROTHACKER-ALLER** Phone Holly 6066 or Holly 6066

Phone Office Regarding Laboratory Work—we call and deliver the print for negative

5515 MELROSE Ave., Between Robertson-Cole and Brunton Studios
AMATEUR
SCENARIO
WRITERS

"Deftly use the scene in your script as
when it is the only plot. Our Bulletin 262
explains the difference. Write for one.
It's free. PRODUCERS' SCHOOL, 629
Union League Bldg., Los Angeles, Calif."
### Eastern 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>
<tbody>
<tr>
<td>Henry King</td>
<td>All Star</td>
<td>Barthesdell</td>
<td>H. Cranjager</td>
<td>H. Ross</td>
<td>Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>W. Fitzgerald</td>
<td>All Star</td>
<td>Geo. Peters</td>
<td>J. Kelly</td>
<td>H. Sheridan</td>
<td>Witwer Comedy</td>
<td>Schedule</td>
</tr>
</tbody>
</table>

### BLACKSTONE STUDIOS

<table>
<thead>
<tr>
<th>DON'TAN</th>
<th>All Star</th>
<th>Bauman</th>
<th>All Star</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abramson</td>
<td>All Star</td>
<td>Montagne</td>
<td>Love</td>
<td>Comedy</td>
</tr>
<tr>
<td>Wireless</td>
<td>All Star</td>
<td>Pearl Shopard</td>
<td>Paul Allen</td>
<td>Comedy</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>FOX STUDIOS.</th>
<th>West 55th St., N. Y.</th>
<th>Samuel Kingston, Casting.</th>
<th>Phone Circle 6800</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dick Stanton</td>
<td>All Star</td>
<td>Hal Sittenfeld</td>
<td>A. Merle</td>
</tr>
<tr>
<td>Chas. Brabin</td>
<td>All Star</td>
<td>George Lane</td>
<td>M. B. Shae</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>GRIMMET, D. W., STUDIOS.</th>
<th>Herbert Sutch, Casting.</th>
<th>Mamaroneck, N. Y.</th>
<th>Mam'k 1191</th>
</tr>
</thead>
<tbody>
<tr>
<td>D. W. Griffith</td>
<td>All Star</td>
<td>Bill-Ratliff</td>
<td>Herbert Sutch</td>
</tr>
<tr>
<td>Elliot Sutch</td>
<td>All Star</td>
<td>Bill-Ratliff</td>
<td>&quot;The Two Orphans&quot;</td>
</tr>
</tbody>
</table>

### IDEAL STUDIOS

<table>
<thead>
<tr>
<th>LEES</th>
<th>All Star</th>
<th>Harry Hardy</th>
<th>All Star</th>
<th>Mme. Georgette</th>
<th>Perret</th>
<th>Drama</th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donavan</td>
<td>All Star</td>
<td>Montague</td>
<td>Love</td>
<td>Comedy</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wireless</td>
<td>All Star</td>
<td>Pearl Shopard</td>
<td>Paul Allen</td>
<td>Comedy</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### INTERNATIONAL FILM STUDIO

<table>
<thead>
<tr>
<th>LEERY, HARRY, PROD'S.</th>
<th>Jeff Brophy, Casting.</th>
<th>230 W. 38th St., N. Y.</th>
<th>6th Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hugo Ballin</td>
<td>All Star</td>
<td>Wm. Adams</td>
<td>Flanders</td>
</tr>
<tr>
<td>Harry Levy</td>
<td>All Star</td>
<td>Van Derveno</td>
<td>Van Derveno</td>
</tr>
<tr>
<td>Ben Blake</td>
<td>All Star</td>
<td>Ida Allen</td>
<td>Van Derveno</td>
</tr>
</tbody>
</table>

### LINCOLN STUDIO

<table>
<thead>
<tr>
<th>LEUSING</th>
<th>All Star</th>
<th>James W. Martin</th>
<th>Gen. Mgr.</th>
<th>Grantwood, N. J.</th>
<th>Morsemere 665</th>
</tr>
</thead>
<tbody>
<tr>
<td>Joe Levering</td>
<td>All Star</td>
<td>Wm. O'Cly</td>
<td>G. Thompson</td>
<td>Special</td>
<td></td>
</tr>
<tr>
<td>Joe Levering</td>
<td>All Star</td>
<td>Wm. O'Cly</td>
<td>G. Thompson</td>
<td>Drama</td>
<td></td>
</tr>
</tbody>
</table>

### MIRROR STUDIOS

<table>
<thead>
<tr>
<th>GLENDAIL, Long Island, New York.</th>
<th>64th</th>
</tr>
</thead>
<tbody>
<tr>
<td>Joe Levering</td>
<td>All Star</td>
</tr>
<tr>
<td>Joe Levering</td>
<td>All Star</td>
</tr>
</tbody>
</table>

### PATHES STUDIOS

<table>
<thead>
<tr>
<th>EAST 34th St., N. Y.</th>
<th>Phone Harlem 148C</th>
</tr>
</thead>
<tbody>
<tr>
<td>R. Milhauer</td>
<td>All Star</td>
</tr>
<tr>
<td>Geo. Selitz</td>
<td>All Star</td>
</tr>
</tbody>
</table>

### REELCRAFT PICTURES CORP.

<table>
<thead>
<tr>
<th>MINTENTHAL, Yonkers, N. Y.</th>
<th>Yonkers 645</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hamilton-Smith</td>
<td>All Star</td>
</tr>
<tr>
<td>Marcel Perez</td>
<td>All Star</td>
</tr>
<tr>
<td>Frank Mattison</td>
<td>All Star</td>
</tr>
</tbody>
</table>

### SELZNICK STUDIOS

<table>
<thead>
<tr>
<th>H. L. STEINER, CASTING.</th>
<th>W. Fort Lee, N. J.</th>
<th>Tel. Fort Lee 350</th>
</tr>
</thead>
<tbody>
<tr>
<td>G. A. Rohman</td>
<td>All Star</td>
<td>Giacomo O'Brien</td>
</tr>
<tr>
<td>Ralph Ince</td>
<td>All Star</td>
<td>E. Hammerstein</td>
</tr>
<tr>
<td>Wm. E. Earle</td>
<td>All Star</td>
<td>C. Earle</td>
</tr>
</tbody>
</table>

### TALMADGE STUDIOS

<table>
<thead>
<tr>
<th>TALMADGE, 318 E. 48th Street, N. Y.</th>
<th>Vand't 7340</th>
</tr>
</thead>
<tbody>
<tr>
<td>Herbert Brenon</td>
<td>All Star</td>
</tr>
<tr>
<td>Victor Fleming</td>
<td>All Star</td>
</tr>
</tbody>
</table>

### VITAGROPH STUDIOS

<table>
<thead>
<tr>
<th>EAST 15th St., Brooklyn, N. Y.</th>
<th>F. H. Loomis, Casting.</th>
<th>Midwood 6100</th>
</tr>
</thead>
<tbody>
<tr>
<td>Edward Joseph</td>
<td>All Star</td>
<td>Alice Joyce</td>
</tr>
<tr>
<td>W. Campbell</td>
<td>All Star</td>
<td>Corinne Griffith</td>
</tr>
<tr>
<td>Von Sayfertitz</td>
<td>All Star</td>
<td>Alice Calhoun</td>
</tr>
</tbody>
</table>
Grauman’s
Million Dollar Theatre
(3d and Broadway)
THOMAS MEIGHAN in
“THE CONQUEST OF CANAAN”
Rialto
(Broadway, near 8th)
Gloria Swanson in
“THE GREAT MOMENT”

WHY STARS OF THE SILVER SCREEN SHOP AT MULLER BROS.

Our store is the largest shop for smart auto accessories in the city.
Our stock always hold the latest devices and fashions.
We are equipped to fill every auto need.

Quick Service Car—Washing and Lubrication—All Standard Tires

TIRE SPECIALS—Brand New Stock

24x1 Silverton $38.00 32x4 Goodrich
$23.50

—and scores of similar values.

MARION WARDE Acting for Stage and MOTION PICTURES
A Legitimate, Practical School of Results—My Students now Working in Pictures are Making Good. Formerly of Blanchard Hall. Music, Makeup, Dancing
729 S. Bonnie Brac—At West 7th St. Car.
Phone 54498

Have Your Photos Tinted and Framed by the ARNOLD DES PLANTES ART CO., 718 South Hill Street
The Finest Quality of Work
Mr. Arnold Des Plantes Will Personally Do the Coloring and Toning

STORIES WANTED

—Immediately—for several well-known stars—and for new companies. Write for descriptive list.
SAMPLE SYNOPSIS FREE IF DESIRED PHOTOPLAYWRIGHTS LEAGUE
623 Union League Building Los Angeles, Cal.

AT SAINTY’S
Hair Bleached and Colored Right
Permanent Wave
6505 Hollywood Blvd.

HARRY E. TULLAR
Attorney and Counselor at Law
Phones 578-507-599-912
1729½ Highland Hollywood

FRANK P. DONOVAN
Director of Vitaphone, Pathe, General and Mutual Releases, Paramount Pictures, etc.
Green Room Club, New York City

Who’s Where

(Continued from Page 6)

GRAUMAN’S
Jesse L. Lasky presents
Thomas Meighan in
“THE CONQUEST OF CANAAN”
By Booth Tarkington
Scenario by Frank Tuttle
Directed by R. William Neil
CAST
Joe Louden—Thomas Meighan
Ariel Taber—Doris Kenyon
Minnie Pike—Diana Allen
Mrs. Louden—Ann Esleton
Claudine—Alice Fleming
 Eskew Arp—Charles Abbe
James Taber—Helen Dudley
Happy Farley—Paul Everson
Nashville Cary—Macy Harlam
Col. Flintcroft—Henry Hallam
Jude Pike—Louis Hendricks
Peter Bradbury—Charles Hartley
Norbert Flintcroft—Jed Prouty
Gene Louden—Carol Ora
Squire Buckelew—J. D. Walsh
Mike Sheenan—Riley Hatch

RIALTO
Jesse L. Lasky presents
Gloria Swanson in
“THE GREAT MOMENT”
By Elinor Glyn
Scenario by Monte Katterjohn
Directed by Sam Wood
CAST
Nadine Pelham —Gloria Swanson
Nada Pelham —SaraEdw. P. Butters
Bayard Delavau—Raymond Sills
Estes—F. R. Butler
Hopper—Arthur Hull
Lord Crumble—Raymond Brattwalt
Lady Crumble—Helen Dunbar
Bronson—Clarence Geldari
Sadi Bronson—Julia Payne
Blenkensop—Ann Grigg

SUPERBA
Carl Laemmle offers
“MAN TRACKERS”
Story by Edward Kull and George Plyapton
Scenario by George Plyapton
Directed by Edward Kull
CAST
Jerry Burke—George Larkin
Molly Killbrie—Josephine Hill
Hacket—Al Smith
Jules—Barney Furey
Lizette—Ruth Foyce
Inspektor—Harold Holland
Morgan—Ralph P. McCullough

NEW PANTAGES
Irvin V. Willat presents
“PARTNERS OF THE TIDE”
By Joseph C. Lincoln
Adapted and directed by Irvin V. Willat
CAST
Bradley Nickerson—Jack Perrin
Bradley (the boy)—Marion Feducha
Sam Hammond—Gordon Mullen
Augusta Baker—Daisy Robinson
Grandma Baker—Gertrude Norman
Capt. Ella Titcomb—J. P. Lockney
Carl Swenson—Joe Muller
James Williams—Bert Hadley
First Mate—Fred Kohler
Temperance Allen—Florence Midgeley
Seth Rogers—Ashley Cooper

CALIFORNIA
Robertson-Cole presents
Pauline Frederick in
“THE STING OF THE LASH”
By Harvey Gates
Scenario by H. Tipton Stock

GONE FROM

CAST

CAST

CAST

CAST

CAST

CAST
Who's Where

Directed by Henry King
CAST
Dorothy Keeth—Pauline Frederick
Donald Keith—Edwin Stevens
Jane Halton—Clyde Fillmore
Steven Rhodes—Lawson Butt
Ben Ames—Lionel Belmore
Cissie (at 5)—Betty Hall
Cissie (at 10)—Evelyn McCoy
Rorke—Jack Richardson

TALLYS
Ronco Film Corporation presents
"LAVENDER AND OLD LACE"
Story by Myrtle Reed
Directed by Lloyd Ingraham
CAST
Mary Ainslie—Marguerite Snow
Ruth Thorne—Seena Owen
Capt. Charles Winfield—Louis Bemison
Carl Winfield—Louis Bemison
Joe Pendleton—Victor Potel
Hepsey—Zella Ingraham
Jane Hathaway—Lillian Elliott
Jimmy Ball—James Corrigan

HIPPODROME—Midweek
Albert E. Smith presents
Earle Williams in
"IT CAN BE DONE"
By Frederick J. Jackson
Directed by David Smith
CAST
Austin Crane—Earle Williams
Eve (Sandis)—Elinor Fair
Webb Standish—Henry Barrows
Jasper Braden—Jack Mathies
Bill Donahue—Jack Carlisle
Spike Dawson—Alfred Aldridge
Byron Tingley—William McCall
Mrs. Standish—Florence Hart
Mrs. Fair—Mary Huntress

May Allison is vacationing for a month at
Santa Monica.

Marcia Manon has engaged a summer cot-
tage at Santa Barbara, Calif.

Joseph Franklin Poland, Ince scenario writer, is vacationing at Catalina.

Harry Kerr has affiliated with Garwood
and Hugnate as studio representative.

Blanche Light, in the cast of "Miracles of
the Jungle," showing at the Symphony, is
vacationing at Big Bear.

Mervyn Le Roy, nephew of Jesse Lasky, is
at present Assistant Director with the
Irving Cummings Productions.

Douglas MacLean is co-operating in the
preparation of his next Thomas H. Ince
feature, the name of which will soon be
announced.

Little Miriam Bellah is with Louis B.
Mayer playing the child role in "The Song
of Life," a John M. Stahl production being
filmed for Associated First National.

Mrs. Leona Leonard Ross, sister of
Lillian Russell, former stage favorite,
has passed away recently at the home of her
dughter, Mrs. Jack Bramhall, in Holly-
wood. Mrs. Ross for years was identified
with theatrical activities and club work.

MARK FENTON
CHARACTERS
1771 Cahuenga Ave. Phone: Holly 1713

All Agents

Remarks:

This Week

"THE FOUR HORSEMEN"

and

"THE CONQUERING POWER"

Rex Ingram Productions, at the Mission

Coming: "LIFE'S DARN FUNNY," with Viola Dana

Now Playing in "LITTLE EVA ASCENDS," with Gareth Hughes

Metro Productions

DO NOT BUY GOWNS AT FABULOUS PRICES

Let Schlank's design and make your wardrobe and rent it to you. One hundred thousand dollar wardrobe of the most exclusive apparel, including gowns, furs, hats, wraps, street and afternoon dresses, suits, riding habits, boots, fans, at your disposal. For rent or sale.

Phone 556-730 SCHLANK'S 1570 Sunset Blvd.
FLORENCE MIDGELEY
Playing "Temperance Allen" in "Partners of the Tide" at the New Pantages This Week
Coming Release: George Melford's "THE GREAT IMPERSONATION"
54829

BETTY HALL
(Five Years)
Playing "Crissie" in "THE STING OF THE LASH"
At the California This Week
Phones: 579016—Holly 3231

SAY IT WITH CUTS!
Engravings in Halftone and Benday Color Plates add Attractiveness to your Advertising
BROWN CALDWELL & LADD PHOTO ENGRAVERS 247 S0. BROADWAY, LOS ANGELES

C. E. COLLINS
As "Pestilence," One of the Horsemen in "THE FOUR HORSEMEN OF THE APOCALYPSE"
Watch this space for other startling stills of this make-up genius.
Phone: Garvanza 365
THE STORY IDEA
that struggles
to get out

The right one is worth big money. You may have it. Will you accept a free, confidential test?

Hundreds of original stories, for dramatization on the screen, are urgently needed to keep the motion picture industry alive.

The Palmer Photoplay Corporation is the accredited agent of the leading producers in a nation-wide search for story-telling ability. Not literary skill, but creative imagination and dramatic insight—the ability to think out and tell a good story, dramatically.

It is a talent many people have who never suspect its presence. You may possess the gift yourself, and not be aware of it. Will you let us test you free?

Send for the Van Loan questionnaire. In your own home by a simple psychological test you can learn whether you have the native ability for which the motion picture industry is anxious to pay liberally.

This questionnaire has started hundreds on the path to fame and big income. Just use the coupon below. You incur no obligation, of course.


Please send me, without cost or obligation on my part. This questionnaire. I will answer the questions in it and return it to you for analysis. If I pass the test, I want to receive further information about your Course and Service to authors.

Name

Address

Camera L. A.

WORTH'S CAFE
5526 Hollywood Blvd.
Phone Holly 16 Open All Night

DIRECTORS—LOCATION MEN
When wanting Ideal Western St. or Hick Town, Remember

BACHMAN STUDIO
Glen. 1523 W. 43rd. Windsor Rd., Glendale.
Price way down. Day, month or lease.
to produce can be made for twenty-five thousand, and there will be more satisfied people both in the theaters and among those who put up the money.

In any event, so long as the spuds hold out, it will not be necessary for us to become guests of the County. Come over soon. Your Aunt wants to sympathise with you.

As ever,
YOUR UNCLE DUDLEY.

Current Reviews
(Continued from page 5)

Jean Jacques' desolation as Zoe Barbille and her English lover.

Two unusually dominant characters are played by Harry Dufield and Fred Huntly who do respectively title and Sebastian Dolores.

Alan Hale, Truly Shattuck, Charles Ogle, Fannie Midgely and Mabel Van Buren all suffice in minor roles.

Come on, let's have a few originals, Mr. Lasky. A name can never replace a photo-play.

FRED KOHLER
Who plays "The First Mate" in "Partners of the Tide," now at the New Pantages, and "Barney" in "Thunder Island," has just completed a role with Priscilla Dean in "Conflict."

Coming Release: "Black Cup" With Carmel Myers

MILLA DAVENPORT
Wilshire 2921

GILBERT P. HAMILTON
Director
M. P. D. A.
At Liberty
Gates Hotel

Kate Price
558220

WILLIAM MERRILL MCCORMICK
A HEAVY WORTH WATCHING
Imperial Hotel, 909 So. Grand
Broadway 4764

BOBBY MACK
At Liberty
CHARACTER ACTOR
Main 8705

"The Digest of the Motion Picture Industry"
(Continued from Page 17)

CUSHMAN COMPANY AT MANITOU

The Lilyan Cushman Productions, filling an as yet untitled five-reel drama, the first of a series of three such, starring Lilyan Cushman, is on location at Manitou, Colorado, where the company will remain for a fortnight.

M. T. Steward is directing the southern girl in these pictures, which will be largely produced at a Hollywood studio.

WILL DELIVER WILLAT PRINT

C. A. (Doc) Willat, who left some time ago with the print of Irvin V. Willat's last feature, "The Face of World," for the Hodkinson Corp., New York, is remaining in that city for the print of Mr. Willat's current production, "Fifty Candles," which is nearing completion.

Ray McKee is building a home in Hollywood Park.

Henry Updergraff is now assisting Art Rosson in the direction of Bill Russell in "The Desert Shall Bloom" at the Fox studio.

Arthur Redden is playing a part in "Winners of the West," under the direction of Edward Lacummie.


Billie Rhodes' next picture will be "The Star Reporter," a five-reel special in which she will be co-featured with Truman Van Dyke.

Larry Semen, Vitagraph comedian, was named as stage announcer for the Wood-crafters' vaudeville show, recently held in the Philharmonic Auditorium.

Forest Robinson and Ralph Bausfeld are playing in support of Richard Barthelmess in "To'ble David," being produced at the Biograph studios in New York.

Wesley Barry has arrived from New York after several months' absence, during which time he starred in Gus Edwards' "Schooldays" before the camera, and also played with John Barrymore in the Neilan picture, "The Hidden Paradise."

J. P. Lockney,
Appearing as
"Capt. Ezra Titcomb"
in
"Partners of the Tide"
at the
NEW PANTAGES
This Week

Wants Ads must be paid in advance—75 cents minimum.

ASHLEY COOPER
Appearing This Week as
"SETH ROGERS"
in
"Partners of the Tide"
At the New Pantages

Coming Release: Marion Fairfax's Production, "The Lying Truth"

At Present with Russell Simpson

599935

CAMERA!
Johnny Walker's Latest Fox Production

ALBERT PRISCO
Playing the Heavy
in
Johnny Walker's Latest Fox Production

STANTON HECK
Playing "Big Tim Riley" in
"SCRAP IRON"

At the Kinema this week, and who will be remembered as
"Herman Klein" in "Dangerous Days"

CHARLES WHEELOCK
Playing "Matt Brady" in "Scrap Iron"
at the Kinema This Week
Heavies and Characters
Vermont 2421

MARION FEDUCHA
Playing Bradley (the boy) in "Partners of the Tide"
at the New Pantages This Week
558-688
NOW PLAYING IN

"Miracles Of The Jungle"

BLANCHE LIGHT

AS

"Mrs. John Madson"

MURIEL MAE MacCORMAC

"THE LITTLE GIRL"

Baby MacCormac has just finished a picture with the Century Comedies.

598-770
Allan Durnell
LAURA LA PLANTE
Supporting Edna Murphy and Johnny Walker in
"PLAY SQUARE"
At the Hippodrome This Week
Holly 5366 1574 Gower St.

Agnes Johnston
and
Frank Dazey

Authors and Scenarists of
"HOME STUFF"
At Tally's This Week

MARION FEDUCHA
Playing Bradley (the boy) in "Partners of the Tide"
at the Broadway Pantages This Week
558-688

THEODORE REPAY (TEDDY)
Six-Year Child Actor
Versatile, with Personality
Dancer—Swimmer—Musician
To be Featured in Educational Pictures by the T. R. Film Company
751 South Spring Street
Main 511$
Music in the Cinema Theatre

There are two classes of cinema-goers: that which attends the motion picture theatre for the enjoyment of the drama and another which is attracted by the musical presentations that, due to the commendable shrewdness of the modern showman, may be found in all up-to-date picture houses. The exhibitor has wisely spent huge sums of money to maintain first class orchestras, install instruments and pay for the preparation of elaborate orchestrations to accompany his bookings which the public, dazzled by the film drama's rapid rise from the penny arcade to its present elevation, a plane which may be safely risked now and again by even the most soaring of highbrows, attends in greater numbers as a result. We all realize that the presence of good music in the theatre has done much to advance the popularity of the screen by appealing to its students and lovers.

But—today our foremost dramatists and musicians tell us that this very combination, as it is being handled, is proving detrimental to both arts. Their general argument seems to be this:

Although one art may be rendered more effective, oftentimes, by the assistance of another, the combination must not be obvious lest the position of the first be weakened and the second become meaningless in the jumble.

In the picture theatre the first consideration is, quite naturally, the drama, and anything that detracts from the attainment of the highest interest for that drama is bad art. With a large percentage of the average audience, incessant music with its film plays does just this. A familiar strain, in all probability having little or no bearing upon that which is before one on the silversheet will, particularly in a case where its subject knows music, often give rise to interference in the form of an associate train of thought which immediately proves ruinous to the individual's study of the play. On the other hand, there are many among us to whom indiscriminate music means comparatively little and who are therefore unimpressed by it in the theatre save that its persistence and oftentimes inapplicable ponderousness weighs upon senses that should be alert for the subject in hand.

Heretofore, in almost every instance, our music scores have injured some part of their photodramas, an unfortunate fact which must be blamed upon the ordinary conductor's lack of dramatic knowledge and the exhibitor's somewhat natural instinct to get his money's worth out of his orchestra by keeping it continually "at it."

There is not a doubt but that, were producers willing or in a position to expend the required time and money, that an original music score might be composed for each production and wisely applied where it is necessary, as for instance in the establishment and development of a character, or in the event that an effect might be assisted to vividness by it, the real note in this much discussed problem would be sounded. Handled appropriately in this way and more sparingly (there are dramatic actions which should never be set to music) it may be made invaluable to the film; as it is managed today, the best in each is mutilated.

Being an unprecedentedly progressive industry, we should not fail to remedy such a marked defect as the one here presented. Advance alone justifies the existence of anything.

F. R.

The Panic Artist

We reprint here from the Exhibitor's Herald a few remarks concerning a recent statement by one of our industry's officials. We all know the sort of fellow it refers to, and if his own panic crying will eliminate him, we are almost tempted to encourage it.

"A particularly appropriate statement was made last week by S. R. Kent, Famous Players distribution chief. Mr. Kent sees in the present situation an inevitable tendency toward the elimination of what he describes as the 'yellow streakers' and the 'quitters' of the business.

"The Kent statement is particularly appropriate because it focuses attention upon the certain failure to survive of that type of person who seizes upon the first indication of a slower pace in business to shout panic in the desperate hope that his individual failure will be attributed not to his own unfitness but to the general conditions.

"This type of person is the commercial counterpart to the one who shouts 'Fire' in a crowded theatre. In each instance it is a case of lost nerve.

"An unusual combination of unfortunate circumstances has resulted temporarily in a condition which is a test of the men and the companies of the industry. When the full course of this test has been run it will be found that the industry is rich of a lot of personal and corporate deadwood that under less drastic procedure might take many years to eliminate. And when this is done the way will be cleared for the realization of Mr. Kent's prophecy that 'there is no industry so fortunately situated to reap the benefits that will accrue through deflation and sane reorganization in the business world."


Film Capital Production Notes

BAKER SIGNS NEW CONTRACT

George D. Baker, who has just completed a series of three comedies, starring Gareth Hughes, has signed a contract under which he will make another series of pictures with the same star.

"Little Eva Ascends" is Mr. Baker's most recent production with Mr. Hughes. The other two pictures of the series were "Garments of Truth" and "The Hunch."

TO MAKE FIVE-REELERS

Ranger Bill Miller recently signed a contract with Chart, whereby he will make twelve five-reeel Northwest Mounted Police pictures, two of which have been completed.

Walter Bell is directing the star, and production on the third of the series will begin immediately.

"FANNY HERSELF" RETITLED

"No Woman Knows" is the title finally settled upon for the Universal-Jewel production directed by Tod Browning from Edna Ferber’s novel, "Fanny Herself," in which Mabel Juilenne Scott is featured.

CHRISTIE NOTES

"Saving Sister Susie" is the title of a new two-reeel comedy which has been started under the direction of Scott Sidney, featuring Dorothy Devore.

Bobby Vernon is being featured in a two-reeel comedy now filming, titled "Pure and Simple," which William Beaudine is directing.

Next Burns and Viora Daniel will appear together in the next at Christie comedy, soon to go into production.

MACDONALD PICTURES

"Stranger than Fiction," the Katherine MacDonald picture which has arrived for exhibition at an early date, is the forerunner of other MacDonald releases, which will soon come west, among them, "Her Social Value," "Man’s Game," and "Poschke."

SANTSCHI MAKING WALKER STORY

In the San Jacinto mountains, exterior scenes are being filmed of Robert Walker’s story, "Hard to Catch," Tom Santoschi’s fifteen-picture serial, under the Cyrus J. Williams banner for Pathe. Bob Bradford is directing.

HAYAKAWA PRODUCTIONS

Norman Dawn is directing Sesene Hayakawa in his forthcoming NC production, entitled "The Street of the Flying Dragon," which will be followed by "The Vermillion Pencil," the continuity for which is being written by Edwin Warren Guyol.

TENTH EPISODE RELEASED


GREY STORY FINISHED

Zane Grey is working on his new story to be filmed presently by Benjamin B. Hampton. E. Richard Schayer, scenario chief for the Hampton interests, is working on the continuity.

JOSEPHSON STORY FOR GOLDWYN

Julien Josephson has completed work on "The City Feller," a "small town" story, which has been purchased by Goldwyn for early production.

FRED MALATESTA

playing Dick in "Little Lord Fauntleroy"

Casts of the Week

Lasky

"A PRINCE THERE WAS"

Directed by Tom Forman

Tom Meighan

Sylvia Ashton

Lois Wilson

Charlotte Jackson

Nich Barrie

Arthur Hull

Guy Oliver

Fred Huntsly

Lasky

"RENT FREE"

Directed by Howard Higgins

Wallace Reid

Gertrude Short

Lila Lee

Lillian Leighton

Henry Barrows

Clarence Geldart

Claire McDowell

Lucien Littlefield

R. A. Walsh Productions

"KINDRED OF THE DUST"

Directed by R. A. Walsh

Miriam Cooper

Ralph Graves

Lionel Belmore

W. F. Ferguson

Beaie Waters

Eugene Besserer

B. B. Hampton Productions

"THE GRAY DAWN"

Directed by Howe-Hershof

Carl Gantvoort

Clair Adams

Robert McKim

George Hackathorne

Frank Hayes

Nita Edwards

Stanton Heck

Zack Williams

Grace Marvin

J. Gunnis Davis

Maud Wayne

Harvey Clark

Chas. Arling

Omar Whitehead

Claire McDowell

Charles Thurston

Marc Robbins

Charles B. Murphy

The First National picture, "What Women Love," with Annette Kellerman, has recently been released in Australia.

Warl Caulfield, Virginia Ware and Mary Wynn are cast in the present William Beaudine comedy in production at the Christie studios.

AT LASKY'S

Wallace Reid will presently begin work on "Rent Free," the story which Elmer Rice is scenarizing and which Howard Higgins will direct.

Jack Holt begins Monday on "The Call of the North," by Stewart Edward White. The original novel was called "Conjuror’s House," Joseph Henabery is the director and Rollin Sturgess is supervising editor of this picture. The cast has not as yet been announced.

August 23d is the date assigned for the beginning of Ethel Clayton’s new Paramount picture, "The Cradle," adapted by Olga Printzlau from Eugene Brulex’s play. Julia Crawford Ivers will supervise the picture.

 Shortly after the completion of "The Sheik," in which Agnes Ayres has been appearing with Rudolph Valentino, Miss Ayres will begin work on her first starring vehicle, the nature and title of which have not yet been announced.

Thome Meighan arrives this week from New York and is scheduled to begin work presently on Geo. M. Cohan’s success, "A Prince There Was," which Tom Forman will direct.

AT UNIVERSAL

"Foolish Wives" will be released in October. Erich von Stroheim is at present making the first screen cut and the picture will be ready for its preview on August 15th when censors will arrive from all over the country to view the production.

Eddie Polo has returned to Catalina, where location scenes were shot for "The Secret Four," his new serial, which Albert Russell is directing.

Art Acord, making "Winners of the West," is on location in the Chatsworth hills with the entire unit.

Frank Mayo will begin on "Dr. Jim," his forthcoming special attraction, September 1st.

Marie Prevost is completing her second comedy, in which she is being directed by King Baggot. The story is called "The Girl Who Knew All About Men." Harry Myers appears opposite the star.

AT REAL ART

Mary Miles Minter will arrive from her European trip sometime in August and will begin work on "Tillie," which is scheduled to begin August 22d. "Tillie" is from the story, "Tillie, the Mennonite Maid," by Frank Howe, Jr., based on the novel by Helen R. Martin. Alice Eyton wrote the scenario.

Constance Binney has started work on "The Heart of Youth," the story by Sonya Levine, scenarized by Percy Henth and Aubrey Stauffer.

Bebe Daniels is busy on "Spring Fever," by Katherine Pinkerton and Grace Drew, which Chester M. Franklin is directing.

AT VITAGRAPH

Larry Semon and his company are locationing at Lake Hume, where practically all of the next Semon comedy will be made.

Director David Smith, Pauline Starke, Howard Waife and other members of the "Flower of the North" cast, returned this week from Trucker, Calif.

FINISHES FIRST

Bert Roach has finished the one-reel comedy called "Hi," under the direction of Craig Hutchinson. The comedian and his director are now at work on another short reeler entitled, "Copped."
**THE CONQUERING POWER**

**Mission**

Roy Ingram comes back after his very successful "The Four Horsemen of the Apocalypse" with another unusual photoplay. "The Conquering Power," as most of us know, is June Mathis' screen adaptation of Balzac's "Eugenie Grandet," a literary work containing a very valuable picture material which has been used to excellent advantage in the cinematic adaptation. Mathis has shown a perceptible understanding of avarice and his final destruction by the gold he worships; it contains pronounced possibilities for the utilization of many wierd effects, such as the dying miser's terrifying hallucinations. These artistically managed visitations are ghostly enough to hand the shiver to the "blasé-est" of mankind, but that it may be rescued from the classification—uncanny, the production's love theme is treated with a very human, wholesome sweetness.

Any inconsistencies in the French village life of "Eugenie Grandet's" time are quite cleverly excused by the editors in explanatory titles at the picture's offset, wherein it is stated that no attempt at absolute detail accuracy has been made in the telling of this story of ages; consequently there is nothing to detract from that score. Photography and lighting are causes for continual joy, and some almost startling effects are obtained with them.

Ingram has already proven his sense of the dramatic, but he re-proves it here with his superb direction of a delightfully "trouping" cast.

From the standpoint of vivid characterization the picture belongs to Ralph Lewis, who interprets Pere Grandet, a miser whose death is as fascinating as it is repelling. Moreover, it is a masterpiece in the hands of this actor, who has long been forging his way to the highest pinnacle in dramatic achievement. Lewis' interpretation makes Pere live for us today as he unquestionably once lived in Balzac's sensitive mind. To us and to the audience he is both ardent and pitifully childlike in his passion for his beloved playing—gold. Indeed, there is almost a tear where he gossips over the crucifix of glittering pieces, at the picture's offset, that this effort strikes the really big note in the play. Throughout, Lewis' tempo is consistent in this performance, which ranks among his best in our approach.

Alice Terry's most convincing work is also seen here as Eugenie Grandet, Pere's stepdaughter, whose unselfishness finds her love and whose patience restores it after the intervention of years and misunderstanding. Infinite care in the direction of this part is continually perceptible without, we may say, being obvious. In any event Eugenie more than gets the sympathy she goes after and her romance is exceptionally beautiful in its tenderness.

Charles Grandet, the gallant young Parisian who captures Eugenie's heart, is rendered quite picturesque by Rudolph Valentino. His characterizations are coming so much into prominence.

A well chosen type to play Charles' fated father is Eric Mayne, and his performance stands as a significant one, as Eugene's mother, who is but another possession of her dominant husband, Pere.

Edward Cedric, in the opposite in the role of the notary, Cruchot, who would marry his son to Eugenie, the heiress, while non-descript young man himself is made the ridiculous village fool by George Atkinson.

Some carefully placed comedy, bordering the slap-stick, is handled by Mary Hearns, who plays Nanon, the Grandet servant.

Willard Lee Hall and Mark Fenton each has a few good scenes as the Abbe and M. des Grassins; while Bridgeatta Clark and Ward Wing complete the list of players as des Grassins' wife and son, safe for C. E. Collins, whose make-up for the ghost of gold is more than hideous.

Whether or not "The Conquering Power" will prove a sensation is a matter for speculation, but it is a well rounded drama, more than happily comparable with those which are being foisted upon the public this summer. Of it Ingram has made no spectacle—he intended none. It is enough to do what one sets out to do.

**SCRAP IRON**

**Kinema**

Hundreds of fans and no mean representation of the profession turned out to see Charles Ray's "Scrap Iron," which re-opened the Kinema theatre this week, that their curiosities might be satisfied regarding this actor's directorial ability, for in this picture we have Ray's first personally-directed production. Oftentimes we find a star's picture deteriorating when he undertakes the megaphone holder's job in addition to his own. In this particular instance we have a knockout story with several new twists correctly put over to gain the desired effect, so that we have only the best to report. One thing is certain, this picture will bring Ray a new host of admirers in the country's mothers, for "Scrap Iron" concerns a boy whose mother in his only sweetheart. Of course this story of Chas E. Van Loan, from the Saturday Evening Post, includes the ineluctable girl, one who pursues the lad with her disloyalty, only to return rapidly to his side when success is his, but oh!—what a relief it is to see her in the last sequence literally give the little roughneck the "gate." We were intensely afraid he'd open his arms and stand there dumbly, as they have a habit of doing. Aside from this decided "kick" there are several more, and far greater suspense than Ray's productions have been able to boast lately. Technically "Scrap Iron" is very good.

The star is seen this time in a somewhat different role. He does John Steel, who is Johnny Scrap Iron, because he respects a mother's wishes sufficiently to refrain from a boxing career. All of that sensitive stuff is that so individually Ray is brought into early in this youngster, who is endeared to the audience by the homely details which surround him. A rare aspect is created by the actors for the boy and much heart interest is a result. The Ray fans will get much of joy from Johnny Scrap Iron.

The girl next door is cleverly characterized by Vera Steadman, who makes her a very human, very wicked little minx. She has the sympathy, however, which makes her final abrupt exit for great satisfaction rather than otherwise. Lydia Knott is lovely as John's beloved miss who is also grand sister (particularly sister) readers of fiction who will welcome to the great benefit of this box office the release of Elinor Glynn's initial photoplay attempt, "The Great Moment." They always get a kick out of Elinor and to make the prospect of this en- joyable experience even better they know that this production also serves as Gloria Swanson's first star picture. It is to be readily admitted that the psychology of this combination is worthy of considerable admiration, due to the fact that both of the artists in question appeal largely to the same class of fans, which forms, by the way, no mean piece of the general populace.

That "The Great Moment" has for the most part an annoyingly aged and exceeding overplot which holds its elaborate sets and superior cast together, will probably detract not one whit from the picture's popularity. The majority of its audiences are concerned, for hasn't it all of the madly impassioned moments that its authors' name guarantees, not to mention the bizarre costumes and barbaric head-dresses that they affect for Miss Swanson out at Lasky's? These flesh-pots will be accepted avidly by many even at this stage of advanced fan education, but the profession is going to emit one resounding laugh over it all. Speaking of garments, in this instance it is agreed that there is a great value attached to the sensational in any fiction, but it must not out-distance reason, as happens with the major- ity of its audiences, concerned for hasn't it all of the madly impassioned moments that its authors' name guarantees, not to mention the bizarre costumes and barbaric head-dresses that they affect for Miss Swanson out at Lasky's? These flesh-pots are seen here.

The star fills quite typically the role of Nadine Pelham, a daughter of England's nobility, who comes to America to meet a man of status, but whose life is dependent upon being exotic always. Her followers will be delighted with Nadine.

Milton Sills' portrayal of Bayard Delaval makes a good turn and as he becomes with his role, which is perhaps better played than written. Delaval should have not have been dropped so much so as has been the story. He loses all value.

Alec B. Francis is well established in the (Continued on Page 16)
Where to Find People You Know

ASSISTANT DIRECTORS’ ASSOCIATION

At the next bi-monthly meeting of the A. D. A. it will resume its regular program of having a feature speaker top the entertainment. The next meeting will be held Friday evening, August 9th.

The Third Annual Farm Dance, held July 30th, was a success, and the Assistant Directors’ Association wishes to thank the public for its attendance and the studios and merchants and others of Hollywood and Los Angeles for their co-operation, which helped the dance go “over the top.”

Harry Tenbrooke is assisting Reggie Morris in completing the fifth of a series of 56 two-reel features. They expect to go to Tia Juana to view the Dempsey light films, next week.

Scott R. Beal has started a two weeks’ vacation and on his return will be with Director Wray, who will direct Wray Special Productions.

William Cunliff is scheduled to start next week assisting Director Scott Dunlap in the production of Mary Anderson Feature Films at the J. D. Hampton studio.

Eugene Deblie will finish this week his first production as co-director with Eddie Lyons of the well-known team of Lyons and Moran. Their new picture will be a two-reel comedy, produced at the Berwalla studios for the Arrow Productions. Mr. De Rue was with Lyons and Moran for five years as co-director at the Universal studios.

Dick Sheer is preparing the script of Elmore Glyn’s book, “Six Days.” The director has not been decided on, but it is understood that Miss Glyn will supervise, personally, the direction of the production.

Claude Camp has returned from a vacation at Catalina.

Virgil Hart started August 3d, assisting Director George Marshall in the production of five-reel Johnny Walker pictures at Fox.

Charles Huber arrived in the city on the 3d from Catalina, where he has been busy on the R. C. Entertainment Committee.

DEXTER WITH GOLDWIN

Elliott Dexter has joined the Goldwyn forces, having been loaned from Famous Players-Lasky, and will play the leading male role in “Grand Larceny,” by Albert Payson Terhune, which goes into production soon under the direction of Wallace Worsley.

JOINS R-C STAFF

Ace Berry, formerly with Selznick, First National and Mayflower, has joined the publicity staff of R-C Pictures Corporation. Mr. Berry is attached to the office personnel in New York and will handle special exploitation of productions for exhibitors.

IN WORSLEY CAST

Tom Gallery, Richard Tucker and Roy Atwell have been chosen for important parts in the forthcoming Goldwyn production, “Grand Larceny,” which Wallace Worsley will direct.

CHANGE

The child playing “Cupid” in “Crazy to Marry” is “Maxine,” not Jackie Young, as previously announced.

Kenneth Harlan will be seen in support of Constance Talmadge in “Good for Nothing,” her latest picture for First National.

ENACTS HEAVY

Victor Rottman is playing the heavy role in “Pure and Simple,” filming at the Christie studios, under the direction of William Beaudine.

GLEN CAVENDER

MISSON

Metro presents

“THE CONQUERING POWER”
Based on the novel “Eugenie Grandet”

By Balzac
Scenario by June Mathis
Directed by Rex Ingram

CAST

Augenie Grandet—Alice Terry
Charles Grandet—Rudolph Valentino
Victor Grandet—Eric Mayne
Pere Grandet—Ralph Lewis
His Wife—Edna Deaury
Notary Cruclot—Edward Connelly
His Son—George Atkinson
The Abbe—William Lee Hall
M. des Grassins—Mark Fenton
His Wife—Bridgetta Clark
Adolph—Ward Wing
Nanon—Mary Hearn

IN R-C RELEASE


CONTEST WINNER ON SCREEN

Bessie Waters, who will enact the role of Elizabeth McKay in “Kindred of the Dust,” is the winner of a beauty and popularity contest recently conducted by Mr. Walsh and Associated First National Pictures, Inc., in co-operation with a Los Angeles newspaper.

STAHIL CAST COMPLETE

Louis B. Mayer has added Philo McCullough, Arthur Stuart Hall, Fred Kelsey, William Hadge and Frederick Yoggod to the cast of “The Song of Life,” a John M. Stahl production, now being filmed for future Associated First National release.

AGAIN WITH HAMPTON

Frank Hayes is appearing again in a Benjyam B. Hampton picture. This time, Mr. Hayes enacts a Beau Brummel role in “The Gray Dawn,” adapted from the Stewart Edward White novel of the same name.

ON WALSH STAFF

R. A. Walsh has engaged Lyman Groening as cameraman and W. A. Menzies as art and technical director for the production, “Kindred of the Dust,” his current picture for Associated First National.

DIX IN HOPPER PICTURE

Richard Dix, at present finishing in “The Sin Flood,” will appear in the leading male role in “The Wall Flower,” by Rupert Hughes, which will start presently under the direction of E. Mason Hopper at the Goldwyn studios.

WITH YOUNG

Ruth Handforth is playing the part of “Miss Quinby” in Clara Kimball Young’s current production, “What No Man Knows.”

FEATURED IN GARSON FILM

Edwin Kimball, father of Clara Kimball Young, is being featured in a film by Harry Garson. He has frequently played in support of his daughter and is a former stock actor.

COLLEEN MOORE WILL “WALL FLOWER”

Colleen Moore has been selected to play the title role in Rupert Hughes’ original screen story, “The Wall Flower.”

OPPOSITE FARNUM

Mary Thurman has replaced Jackie Logan as leading woman for Dustin Farnum in his first picture for Fox.

FOX SIGNS GREGORY

Edna Gregory has been signed to play comedy roles in forthcoming Fox comedies. (Continued on Page 15)
The Screen Writers' Forum

COULDNT STAY AWAY

The famous feline of ancient song, who always returned, despite such things as very fat hunters and other treatment prescribed for that kind of pesky critter, seems to have nothing at all upon the tough old bird: "How long shall the synopsis be?"

This time-honored query has been led to its last resting place so many times that one would suppose it would eventually give up its ninth life and remain content as a decedent. But it refuses.

An enthusiastic reader again has fired the query at the writer of this department, while an able professional magazine has, in recent issue, devoted two pages to the matter.

Riding the same kind of a brick mentioned above, and denying not that the mission of the same is entirely praiseworthy, we hereby take the plunge, defending our position only on the claim of charity. We mean the brain-frazzled studio editor who has been sentenced to read these same synopses, and who cannot evade the issue without jumping from luxury to penury.

In this feature, this article induces one guilty wretch, even, to see the light and change his ways, the effort will not have been in vain. A motion picture synopsis should be as long as that demanded by the dramatic situations, not the incidents. Each situation must have its own plot, should be written fully and in action. That is all. For a feature there should be about 50 of these situations.

Significant situations require longer paragraphs. The average feature synopsis, written by a trained writer, will average around 10 pages of single-space typewriting, or about 20 pages of double spacing.

The editor is not a mind reader. He cannot see actualities which are in the writer’s mind, but are not on paper. Therefore he cannot “read between the lines,” if special action is intended. But he doesn’t care to read a few thousand words which reveal people indulging in thought, or making journeys from one place of action to another, or long wavy arguments between principals, or anything else which has no screen-story value.

THE THIN PLOT

Entertainment of the people, that world-old problem of he who would make mankind happier and better, is something small in its nature, that only he who Paddocks may read. The writer who seeks to provide first aid in the business of giving the movie lover what he wants today—and especially tomorrow—should be the first to read the signs of the times. The popular demand in this direction now seems to have turned heavily to the comedy-drama. It has been discovered that it is not always the great theme that cleans up. Somewhat to the surprise of the manufacturer himself, it now is found that a sparkling feature, chock full of entertainment value, is the money-maker of the season, even though the cheer-em-up photoplay hasn’t much of a plot. It is the secret the writer should hug up, the one embodied in that meaningful word, “entertainment.” Smother your subjects with sunshine and make them laugh. Gloom never cured an ailment.

IN FILM ALSO

“The difficulty of literature is not to write, but to write what you mean; not to affect your reader, but to affect him precisely as you wish,” says Robert Louis Stevenson in “Truth of Intercourse.” He continues: This is no contempt for the business of giving the public a bit of books or set rations; even in making your will, or writing an explicit letter, some difficulty is admitted by the world. But one thing, despite the surprise of the compiler, has become evident: that the business of life is mainly carried on by means of this difficult art of literature, and according to a man’s proficiency in that art shall be the freedom and the fulness of his intercourse with other men. Anybody, it is supposed, can say what he means; and, of course, the contrary, people so continue to suppose.”

J. H. Richardson, former editor of the "Saturday Magazine," and now at the Fox studio, said: The Screen Writers’ Forum

THE DIGEST OF THE MOTION PICTURE INDUSTRY

Page Seven

SACKCLOTH

It occurs, now and then in the lives of department writers, that they are deemed and pressured to come up with all sorts of pro bono publico articles which have been given to them by the human jury—only the gods could make such a decision. And in that case—perhaps we have been unfair to the gods!

Therefore, when an eminent critic writes from “general delivery” and signs his august name with a lead-pencil which could not have cost more than a dime, reviling the editor for failing to operate a free scenario school upon this page, we are cast down and abashed.

Because we are not teaching this aspirant how to write ‘em for Griffith and others, we are rebutted and all our efforts are as dust. We are very sorry to tell the reader of the rescue of this homeless one but we will firmly declare that—

The department which attempts to operate a school of instruction by means of a printed page per week, is off the track, and any weak son of Adam who attempts it is working with his sign— the man driven out of Eden because he dallied with the unknown.

GENEVIEVE BERTE

Here is this answer. Taking an unfair advantage of a humble writer who suggested that he would reply to queries which were not over his head, a few of the studio “boys” have seemed to bunch their troubles, passing them along with the suggestion that the reply column prod should be scenario writer upon the various common points involved.

“Situation” in a story are the steps by which that story climbs. Each situation aids in the further expansion of the plot. At times the situation may be a crisis, but the term “crisis” does not mean revolutionizing the student than the term “crisis.” The real crisis of your story is the climax, which should be the maximum. Although the climax allows a quick fade to the scene of final happiness where the climax is rather muisy.

The fifty situations: Some person, with king of the line, tells the uninitiated, they have 50 situations in his synopsis. Evidently this was intended as a definite guide as to length, the writer had in mind. Some very talented, many persons write stories which could be played in a reel or two. “Not sufficient material” has been the cause of many a rejection.

Mexicans: Writers are advised against using Mexican characters in their melodramatic stories because the government of these United States objects. The rule stands as to the Japanese.

Murder: Stories based on crime itself are avoided by studios because of the activity.
DOUG AND MARY TO ATTEND PREMIERE

Douglas Fairbanks' "The Three Musketeers" has been completed, and comprises ten reels. When its first showing takes place at the Lyric Theater, New York, both Mr. and Mrs. Fairbanks will occupy a box.

WANTS STORIES

Irving Cummings Productions, Inc., is in the market for two-reel Northwest Mounted Police stories. Applicants are referred to Dick L'Estrange, general manager.

STARS IN CHARITY VAUDEVILLE

A vaudeville show under the direction of Jimmy Mitchell will be staged presently in Sunland by the Sunland Chamber of Commerce and the Council of Community Service of California to raise funds for needed equipment for Monte Vista Lodge, a vacation home for needy children.

Vaudeville and film stars will appear personally on the program.

TRIP TO ORIENT

Norma Talmadge and her husband, Joseph Schenck, will start soon for Hawaii and Japan for a few weeks' vacation, and it is probable that the star will proceed to India and Egypt, where she will make a picture for Associated First National release.

MOTION PICTURE EXPOSITION

The Ethical Motion Picture Society of America announces the First Annual Motion Picture Industry Exhibit, to be held in Los Angeles, in January, 1922, for the welfare of the motion picture industry.

This exhibition will present the motion picture industry from its inception to date, and its chief purpose is to inspire better film standards and thereby lay deeper foundations for this industry.

SILVER SHEET CLAIMS MRS. WALLACE REID

Mrs. Wallace Reid (Dorothy Davenport), has signed a contract with Lester Cuneo whereby she will appear opposite Cuneo in his forthcoming production for Warner Bros., "Behind the Mask." She will appear on the screen as Mrs. Wallace Reid.

GOWLAND SAILS

Gibson Gowland, accompanied by his son, Peter, and Ralph Wells, is en route to England where he expects to make several pictures during the ensuing year.

FILM EDITOR GOES EAST

Alex Trofey, who recently finished the cutting and editing of the T. Hayes Hunter special production, "The Light in the Clearing," left recently for New York, where he will edit and cut two productions of foreign make.

GOLFING

George Ovey, Pacific Film company star in White Cap Comedies, is entered in the picture players' national golf championships, scheduled to finish September 25th.

Production of Charles A. Logue's play, "The Infield," will begin presently at the Ambassador studio.

AT LAKE TAHOE

Louis J. Gasnier, with his company, has gone to Lake Tahoe to film exteriors for his forthcoming production for Robertson-Cole, entitled "Ma'amselle Jo."

GETTING ACQUAINTED WITH INTERESTING PEOPLE

FRED MALATESTA

Senor Fredrico Marie Malatesta, or rather Fred Malatesta, is an Italian by birth, an American by adoption. He was born in Naples about thirty years ago and has been an actor on the stage and screen ever since he was seventeen, that being his age when he left military school for his first part, a harryer.

He played small parts for two years with splendid success for he was a good looking chap and very versatile. Motion pictures were then just starting in Paris, where he played with both the Gauumont and Pathé companies. He appeared in the two great feature pictures of that time, "Quo Vadis" and "Cabiria."

Becoming restless then chance took him to South America, where he appeared with a dramatic stock company for four years. Here he received much training, for he was kept playing in French, Italian and Spanish.

Returning to Italy Malatesta became a motion picture exhibitor, but luck was not with him, so he again went to Paris, where he directed Max Linder, the comedian, in many comedies.

Mr. Malatesta came to America for the Essanay Company with which he worked in Chicago for three and a half years. Since his arrival in Hollywood he has appeared in D. W. Griffith's "The Greatest Thing in Life," "The Mask," "The Best of Luck," "Big Happiness" and "The Sin of Rosanne."

In these stories he has invariably been cast as a society villain, with little opportunity to show his versatility as a character actor.

Now, however, he rejoices to step out of a dress suit and portray the role of "Dick," the Italian bootblack in Mary Pickford's picturization of "Little Lord Fauntleroy."

ALLAN DURNELL

A clever juvenile, who is going up the cinema ladder via the Paramount route, is Allan Durnell, who was seen recently as Arthur Simmons in Roscoe Arbuckle's "Crazy to Marry," which was directed by James Cruze. Durnell, who goes in for slang lover roles, will next appear in "Should a Man Marry," playing Tommy Jones.

ON CHARITY PROGRAM

Geoffrey Dering has recently finished with Betty Compson in "The Woman in the Case" under Director Penrhyn Stanlaws.

Mr. Dering will appear presently in a one-act sketch with June Dawn at Monte Vista Park, Sunland, for the benefit of the children's hospital.

TITLED

"For Land's Sake" is the title of the latest Hamilton-White Mermaid comedy, the third of the new series for Educational that has just been completed with an all star cast, including Lize Conley, Marvel Rae, Karl Montgomery, Frank Coleman and others.

GERMAN RELEASE

Donald Campbell, who controls in the foreign markets the Selig serial, "Vanishing Trails," featuring Franklyn Farnum and Mary Anderson, has sold the film for Germany.
FIRST NATIONAL RELEASES

The following plays have been completed by the Eastern independent producing organizations releasing their product through First National:


First National also has acquired the distribution rights to the Oliver Morosco production, "The Half-Breed;" the Hepworth production, "All's Button," an Australian play, "The Sentimental Bloke;" Harry Raver's "Cabiria," and is negotiating regarding four south seas productions by W. F. Alder.

PREPARING CONTINUITY

George Chesebro, being featured by the Morante Producing Company in a series of northwest mounted police stories, is vacationing at Coronado Beach while the continuity for his second picture is being written. The company will leave next week for Big Bear Lake, where it will location for about a month.

ROCK SCHEDULED FOR FIFTY-TWO

Joe Rock, former Vitagraph comedian, has started work on a series of fifty-two comedies, the first of which has been completed at Catalina Island. Lillian Biron, former Christie player, is playing opposite the star. Miles Overholt is writing the stories and "Kitty" Howe is directing.

CUMMINGS PRODUCTIONS

Irving Cummings' production, "On the Trail," had a recent showing at the Rialto in New York, followed last week by his second picture, "Tricked."

Work will start presently on production nine, which was written by Ruth St. Claire, and is as yet untitled.

ROBERTSON-COLE NOTES

Pauline Frederick started production this week on "The Lure of the Jade" (working title), under the direction of Colin Campbell.

Sessue Hayakawa is busy completing final arrangements for his forthcoming production, "The Street of the Flying Dragon," written by Dorothy Goodfellow, and adapted to the screen by Eve Unsell and Garrett Fort. Norman Dawn will direct.

GOLDWYN STARTS "GRAND LARCENY"

"Grand Larceny," from the pen of Albert Payson Terhune, will be put into production at the Goldwyn Studios this week under the direction of Wallace Worsley.

R. A. Chapman has finished his first production, "Call of the Pines," and preparations are underway for the second, which will be directed by Fred G. Hartman.

The filming of "Omar, the Tentmaker" has been deferred by Richard Walton Tully, the author.

"THE KID" IN SOUTH AMERICA

Wm. M. Vogel, New York exporter who controls the Charles Chaplin six-reel production, "The Kid," in the foreign markets, announces the sale of this latest Chaplin release for Argentina, Chile, Peru, Bolivia, Ecuador, Uruguay and Paraguay to the firm of Max Glucksman, with headquarters in Buenos Aires. The deal with Mr. Vogel was negotiated in New York by Jacob Glucksman.

FRANZ PRODUCTIONS

J. Joseph Franz has contracted to make a series of pictures for the Western Photoplay Corporation, the first of which will feature Beatrice Burnham.

FINISHED

William P. S. Earle, Selznick director, has completed "The Way of a Maid," starring Elaine Hammerstein. In the supporting cast are Niles Welch, George Fawcett, Diana Allen and others.

FOX CONTRACTS

Fox recently closed long term contracts with Al St. John and Chester Conklin, who are to appear in comedies. He also signed a long term starring contract with Barbara Bedford.

(Continued from Page 4)

"THE LURE OF JADE"

Directed by Colin Campbell
Pauline Frederick
Thos. Holding
Arthur Rankin
Paul Nicholson

"THE WALL FLOWER"

Directed by E. Mason Hopper
Colleen Moore
Richard Dix
Fanny Stockbridge

"GRAND LARCENY"

Directed by Wallace Worsley
Elliott Dexter
Claire Windsor
Roy Atwell

Did you get that call? — Players Telephone Exchange

1729 1/2 Highland Ave.

Phones 579446 579447
# Pulse of the Studios

## Ambassador Pictures Corp.
- **Pico-Georgia, 10049**

<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>Jas. Hum</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**APACHE TRAIL PROD'NS.** Globe, Ariz. W. A. Tobias, Casting.

<table>
<thead>
<tr>
<th>A. J. Scriver</th>
<th>J. B. Warner</th>
<th>V. L. Ackland</th>
<th>I. W. Meylen</th>
<th>Staff</th>
<th>2-1/2 Reel Westernes</th>
</tr>
</thead>
</table>


<table>
<thead>
<tr>
<th>A. Gillieron</th>
<th>J. Jimmeny Adams</th>
<th>J. L. Lackwood</th>
<th>J. D. Davy</th>
<th>A. McAtur</th>
<th>2-1/2 Reel Comedy</th>
</tr>
</thead>
</table>

**BALBOA STUDIO.** E. Long Beach.
- Main 175

<table>
<thead>
<tr>
<th>Alvin J. Neitz</th>
<th>Jack Drum</th>
<th>Alvin J. Neitz</th>
<th>Northwest Mounted Police</th>
<th>Schedule</th>
</tr>
</thead>
</table>

**BELASCO STUDIOS.** Wilbur Lawler, Casting. 833 Market St., San Francisco, Cal. 6588

<table>
<thead>
<tr>
<th>F. MacQuarrie</th>
<th>All-Star</th>
<th>J. R. Simms</th>
<th>J. K. MacQuarrie</th>
<th>J. Walters</th>
<th>Novelty Comedy</th>
</tr>
</thead>
</table>

**BENJ. B. HAMPTON PROD.** Brunton Studios.
- Schedule

<table>
<thead>
<tr>
<th>Fred Haven</th>
<th>All-Star</th>
<th>J. Morgan</th>
<th>Sturgis</th>
<th>Dick Rush</th>
<th>E. Schwartz</th>
<th>&quot;The Gray Dawn&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Finishing&quot;</td>
</tr>
</tbody>
</table>

**BLUE RIBBON COMEDIES.** Geo. Cleethorpes, Casting. 1438 Gower St.
- Schedule

<table>
<thead>
<tr>
<th>H. B. Hugenholtz</th>
<th>All-Star</th>
<th>J. Light</th>
<th>Geo. Cleethorpe</th>
<th>Staff</th>
<th>Comedies</th>
</tr>
</thead>
</table>

**BORDER FILM FEATURE CORP.** Rex Thorpe, General Manager. Bisbee, Arizona.

<table>
<thead>
<tr>
<th>Harry Moody</th>
<th>Grant Merril</th>
<th>Doc. Cook</th>
<th>W. L. Light</th>
<th>&quot;Tales&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**BRUCE CARTER PROD'NS.** Montague Studios. Arnold Aldrich, Casting. San Francisco.

<table>
<thead>
<tr>
<th>Bruce Carter</th>
<th>All-Star</th>
<th>J. T. Toffahar</th>
<th>Arnold Aldrich</th>
<th>Comedy Newsletters</th>
<th>Schedule</th>
</tr>
</thead>
</table>

**BRUNTON STUDIO.** C. B. Collins, Casting. 5300 Melrose. M. C. Levee, Bus. Mgr. 4080

<table>
<thead>
<tr>
<th>Edward Sloman</th>
<th>All-Star</th>
<th>Jackie Cooper</th>
<th>Howard</th>
<th>O'Donnell</th>
<th>Wm. Y. Meng</th>
<th>&quot;The Daughter of Braham&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Kindred of the Dust&quot;</td>
</tr>
</tbody>
</table>

**CHESTER FAIRBANKS PROD. INC.** M. M. Cronkite, Casting. Geo. Reider, Mgr. 727 Union League

<table>
<thead>
<tr>
<th>Clyde McCoy</th>
<th>C. Fairbanks</th>
<th>All-Star</th>
<th>C. F. W.</th>
<th>Estie Owens</th>
<th>Paul Grapes</th>
<th>C. Fairbanks</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Happy or Lucky&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;The Wire's End&quot;</td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>Art Guttman</th>
<th>Fred Fischbach</th>
<th>&quot;Peggy Jean&quot;</th>
<th>Wagner</th>
<th>D. Smith</th>
<th>Goulding</th>
<th>Flushing</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2-1/2 Comedy</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Gypsy Story</td>
</tr>
</tbody>
</table>

**C. L. CHESTER PROD'NS.** R. Bandini, Gen. Mgr. 1438 Gower St.
- Schedule

<table>
<thead>
<tr>
<th>Vin Moore</th>
<th>All-Star</th>
<th>J. G. McLean</th>
<th>W. T. Talmey</th>
<th>Moore</th>
<th>2-1/2 Comedy</th>
</tr>
</thead>
</table>


<table>
<thead>
<tr>
<th>Al Christie</th>
<th>Dorothy Devore</th>
<th>Tommy Vernon</th>
<th>Tommy B.</th>
<th>H. Beadone</th>
<th>Graham</th>
<th>2-1/2 Comedy</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2-1/2 Comedy</td>
</tr>
</tbody>
</table>

**CUMMINGS, IRVING PROD.** N. CO. Dick L'Estrange, Mgr. 1729 1/2 Highland Ave. 68946

<table>
<thead>
<tr>
<th>Irv. Cummings</th>
<th>H. Cummings</th>
<th>A. Fried</th>
<th>Mary Le Roy</th>
<th>S. Sinclair</th>
<th>N. M. Mounted Police</th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**D. & M. PRODUCTIONS.** Denver Dixon, Casting. 1333 Coronado Ave., East Long Beach

<table>
<thead>
<tr>
<th>Denver Dixon</th>
<th>All-Star</th>
<th>J. G. McLean</th>
<th>J. Hines</th>
<th>Staff</th>
<th>Sea Story</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1st Week</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1st Week</td>
</tr>
</tbody>
</table>

**EARLE FERDINAND PROD.** Hollywood Studios. Miss M. Mansfield, Casting 1431

<table>
<thead>
<tr>
<th>Ferdinand Earl</th>
<th>Fred. Warde</th>
<th>George Jemot</th>
<th>Walter Mayo</th>
<th>&quot;The Rubaiyat&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Finishing&quot;</td>
</tr>
</tbody>
</table>

**FLATHEAD PROD'NS CORP.** Columbia Falls, Mont. T. E. Linden, Gen. Mgr.

<table>
<thead>
<tr>
<th>P. B. Thalber</th>
<th>Art Stagner</th>
<th>H. R. Traut</th>
<th>J. D. Deyo</th>
<th>Island Northwestern</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>5th Week</td>
</tr>
</tbody>
</table>

**FOX STUDIO.** C. A. Bird, Casting. N. Western Ave.
- Schedule

<table>
<thead>
<tr>
<th>Marshall</th>
<th>Dilling</th>
<th>Rosen</th>
<th>Harbaugh</th>
<th>Bishop</th>
<th>J. Eckard</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**FAIRBANKS, DOUGLAS, PROD.** A. MacQuarrie, Casting. John Fairbanks, Gen. Mgr. 4350

<table>
<thead>
<tr>
<th>Fred Nible</th>
<th>John Fairbanks</th>
<th>Arthur Keaton</th>
<th>Doran Cox</th>
<th>Edward Knowles</th>
<th>&quot;The Three Musketeers&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Cutting&quot;</td>
<td></td>
</tr>
</tbody>
</table>

**GARSON STUDIOS.** 1831 Glendale Blvd.
- Wil. 81

<table>
<thead>
<tr>
<th>Harry Garson</th>
<th>C. K. Young</th>
<th>Sam Sanders</th>
<th>Jack Roland</th>
<th>Spotted Cow</th>
<th>&quot;What No Man Knows&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>14th Week</td>
</tr>
</tbody>
</table>

**GERSON, PAUL STUDIO.** Tenny Wright, Casting. 333 Tenth St., San Francisco, Cal.

<table>
<thead>
<tr>
<th>Tenny Wright</th>
<th>All-Star</th>
<th>F. O. Chapin</th>
<th>J. K. Clinton</th>
<th>&quot;Wife's Double Cross&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Finishing&quot;</td>
</tr>
</tbody>
</table>

**GOLDWYN STUDIO.** Clifford Robertson, Casting. Culver City. Abraham Lehr, Gen. Mgr. 6780

<table>
<thead>
<tr>
<th>R. M. Hopper</th>
<th>Henrietta</th>
<th>Gene Carol</th>
<th>&quot;Sin Flood&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>&quot;Grand Larceny&quot;</td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>Chas. Roberts</th>
<th>Kay Gallagher</th>
<th>&quot;The Gold Miners&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>&quot;Gooden-Roberts Union Gold&quot;</td>
</tr>
</tbody>
</table>

### THE REAL ART STUDIOS
- Art Ludeman, Mgr.
- New Home—925 So. Grand

In addition to our own extensive stock we have included Wm. Bradley's Phone—61102
<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>CAMERAMAN</th>
<th>ASST, DIRECT.</th>
<th>SCENARIIST</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rob. Hill</td>
<td>Elmo Lincoln</td>
<td></td>
<td></td>
<td></td>
<td>“Adventures of Tarzan”</td>
<td>4th Week</td>
</tr>
<tr>
<td>HAMILTON-WHITE COMEDIES, INC.</td>
<td>W. W. Rarity, Gen. Mgr.</td>
<td>4534 Sunset</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hugh Hay</td>
<td>Ham Hamilton</td>
<td>All Star</td>
<td>All McClain</td>
<td>Ally Watson</td>
<td>2-Week Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>John Way</td>
<td>Lurline Riker</td>
<td>All Star</td>
<td>Henry Sharp</td>
<td>Scott Beale</td>
<td>2-Week Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>LASKY STUDIOS, L. M. Goodstadt, Casting.</td>
<td>1520 Vine St.</td>
<td>Fred Klay, Gen. Mgr.</td>
<td></td>
<td></td>
<td></td>
<td>4th Week</td>
</tr>
<tr>
<td>Wm. de Mille</td>
<td>Geo. Melford</td>
<td>All Star</td>
<td>Wm. Marshall</td>
<td>&amp; Ross</td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>LYLynn CUSHMAN PROD.</td>
<td>M. T. Steward, Managing Director.</td>
<td>3260 Hollywood Blvd.</td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>R. McKennie</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>CITY OF LOUISiana Studios</td>
<td>Individual Casting.</td>
<td>Lincoln 2120</td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>John Stahl</td>
<td>All Star</td>
<td>Palmer</td>
<td>Sydney Alcina</td>
<td>Rea Meredyth</td>
<td>“The Song of Life”</td>
<td>Schedule</td>
</tr>
<tr>
<td>B. Mckenzie</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>METRO STUDIO.</td>
<td>Romaine &amp; Cahuenaga Ave.</td>
<td>William Carruthers, C’s’t.g., Jos Engel, Gen Mgr.</td>
<td>Holly 4485</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B. Veiller</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>MOROCCO PRODUCTIONS.</td>
<td>W. Ruggles, Casting.</td>
<td>Mayer Studio.</td>
<td>Lincoln 2120</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>J. Edwards</td>
<td>All Star</td>
<td>Roy Stewart</td>
<td>Will Huyer</td>
<td>Lee Huntman</td>
<td>1-Week Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>MONTAGUE STUDIOS.</td>
<td>Chas. L. Fallon, Casting.</td>
<td>San Francisco, Cal.</td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>H. J. Edwards</td>
<td>Max Roberts</td>
<td>Jack McHenry</td>
<td>G. Giest</td>
<td>Max Roberts</td>
<td>Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>PHOTO ART FILM CO.</td>
<td>R. H. Mullineaux, Gen. Mgr., El Paso, Texas</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>Milton Fahrney</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>PICKFORD, MARY, CO.</td>
<td>Bennie Ziedman, Mgr.</td>
<td>Al Werker, Casting.</td>
<td>Brunton Studio, Holly 4080</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. F. Reynolds</td>
<td>Charlie Molina</td>
<td>Marion A. Kent</td>
<td></td>
<td></td>
<td>Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>PICKFORD, MARY, CO</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>“RANGER BILL” MILLER CO.</td>
<td>1743 Glendale Blvd.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Walter Bell</td>
<td>“Ranger Bill”</td>
<td>Mark Maratik</td>
<td>T. C. McMurtrie</td>
<td>N.W. Mounted Police</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Chester Franklin</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>ROBERTSON COLE PROD</td>
<td>Melrose and Gower.</td>
<td>Holly 2800</td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>Louis Garner</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>ROTHACKER-ALLER</td>
<td>Phone Holly 6065 or Holly 6066</td>
<td>24-HOUR SERVICE</td>
<td>Phone Office Regarding Laboratory Work—We Call For Negative and Deliver the Print</td>
<td>5515 MELROSE AVE., Between Robertson-Cole and Brunton Studios</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DIRECTOR</td>
<td>STAR</td>
<td>CAMERAMAN</td>
<td>ASS'T DIRECT.</td>
<td>SCENARIIST</td>
<td>TYPE</td>
<td>PROGRESS</td>
</tr>
<tr>
<td>-----------</td>
<td>------</td>
<td>-----------</td>
<td>---------------</td>
<td>------------</td>
<td>------</td>
<td>-----------</td>
</tr>
<tr>
<td>(Arthur Rodgers)</td>
<td>Will Rogers</td>
<td>Le Picard</td>
<td>J. A. Cripe</td>
<td>Will Rogers</td>
<td>&quot;No Story At All&quot;</td>
<td>3d Production</td>
</tr>
<tr>
<td>RUSSELL-GRIEVE-RUSSELL Studio.</td>
<td>6070 Sunset Blvd.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>578395</td>
</tr>
<tr>
<td>Jno P McCarthy</td>
<td>Russell Simpson</td>
<td>Norbert Myers</td>
<td>F. Bridgwood</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>V. O. Smith</td>
<td>Geo. Webber</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Powers-McCly</td>
<td>Jack Wise</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Powers-McCl</td>
<td>Myron</td>
<td></td>
<td></td>
<td></td>
<td>3d Week</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>HAL E. ROACH STUDIO, Culver City.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>West 3730</td>
</tr>
<tr>
<td>F. Newmeyer</td>
<td>Charlie Parrott</td>
<td>Bob Kerr</td>
<td>W. S. Van Dyke</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Harold Lloyd</td>
<td>South Polland</td>
<td>Eddie Roland</td>
<td>Ruth Roland</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>R. Golden</td>
<td>Bob Evans</td>
<td>Harold Atkins</td>
<td>D. H. Lumber</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sam Taylor</td>
<td>Maxine Cooper</td>
<td>Will Hayne</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Under Prod.</td>
</tr>
<tr>
<td>SCHLANK, MORRIS R. PROD.</td>
<td>6050 Sunset.</td>
<td>Frank Cavender, Casting.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 975</td>
</tr>
<tr>
<td>Ward Hayes</td>
<td>Eddie Barry</td>
<td>Vernon Walker</td>
<td>Will Hayne</td>
<td></td>
<td></td>
<td>13740</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3d Week</td>
</tr>
<tr>
<td>SEELING, CHAS. R. PROD'NS.</td>
<td>Chas. Seeling.</td>
<td>Neal Smith</td>
<td></td>
<td></td>
<td></td>
<td>Casting</td>
</tr>
<tr>
<td>Chas. Seeling</td>
<td>&quot;Big Boy&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>13910</td>
</tr>
<tr>
<td></td>
<td>Will Rogers Jr.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SELIG-RORK.</td>
<td>3800 Mission Road.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Lincoln 33</td>
</tr>
<tr>
<td>Bert. Bracken</td>
<td>Jerome Storm</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Jerome Storm</td>
<td>All Star</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SOLLIS, WILL PROD.</td>
<td>511 Union League Bldg.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>13538</td>
</tr>
<tr>
<td>Fred Coldwell</td>
<td>Helen Gibson</td>
<td>W. Brown</td>
<td>Edwin Baker</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3d Week</td>
</tr>
<tr>
<td>T. R. FILM CO.</td>
<td>Theodore Repay, Sr.</td>
<td>751 S. Spring St.</td>
<td></td>
<td></td>
<td></td>
<td>Main 5115</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>UNIVERSAL CORP.</td>
<td>Fred Datig. Casting. Universal City.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly, 2500</td>
</tr>
<tr>
<td>Stuart Paton</td>
<td>Jack Ford</td>
<td>Edward Kull</td>
<td>Robt. Thornton</td>
<td>Jack Conway</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VIDOER, KING, PROD.</td>
<td>Ince Studios. Culver City.</td>
<td>Clark Thomas, Mgr.</td>
<td></td>
<td></td>
<td></td>
<td>West 62</td>
</tr>
<tr>
<td>King Vidor</td>
<td>All Star</td>
<td>Max De Pont</td>
<td>C. Bricker</td>
<td>King Vidor</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Love Never Dies&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Finished</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>David Smith</td>
<td>Earl Williams</td>
<td>Albert Russell</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WARNER BROS. STUDIO.</td>
<td>Sunset and Bronson Ave.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gil Pratt</td>
<td>Monty Banko</td>
<td>Park Rela</td>
<td>Will King</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3d Week</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
</tbody>
</table>

**AMATEUR SCENARIO WRITERS**

STUDIORS say you submit NARRATIVES, when they want PLOTS. Our Bulletin 202 explains the difference. Write for one.

**WIGS FROM ASSORTED MAKE-UP ZAN**

DEFY DETECTION

819 S. Hill St.

Phone 579-359

HOLLYWOOD TAXI SERVICE

"Souther Will Suit You"

By the Mile, Hour, Day, or Week

Reasonable Rates

7030 Hollywood Blvd.
### Eastern 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>
<tbody>
<tr>
<td>BIOGRAPH STUDIOS.</td>
<td>W. J. Scully, Casting.</td>
<td>807 E. 175th St.</td>
<td>Tremont</td>
<td>Henry King</td>
<td>dramatic</td>
<td>5100</td>
</tr>
<tr>
<td>BLACKTON STUDIOS.</td>
<td>Brooklyn, N. Y.</td>
<td></td>
<td></td>
<td>Fish &amp; Fox</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>ESSEX STUDIOS.</td>
<td>124 W. 125th St., New York City.</td>
<td></td>
<td></td>
<td>Davis, Abramson, Fraser</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>FOX STUDIOS.</td>
<td>West 55th St., N. Y.</td>
<td></td>
<td></td>
<td>Dick Stanton, Chea Brabin</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>GRANTHAM STUDIOS.</td>
<td>Herbert Sutch, Casting.</td>
<td>Mamaroneck, N. Y.</td>
<td></td>
<td>D. W. Griffith, All Star</td>
<td>Comedy</td>
<td>Mam'k 1191</td>
</tr>
<tr>
<td>IDEAL STUDIOS.</td>
<td>Mme. Georgette, Casting.</td>
<td>New Jersey.</td>
<td></td>
<td>Leonce Perret, All Star</td>
<td>Drama</td>
<td>Union 5067</td>
</tr>
<tr>
<td>INTERNATIONAL FILM STUDIO.</td>
<td>M. J. Connolly, Casting.</td>
<td>2478 2nd Ave., New York.</td>
<td></td>
<td>Al. Capellini, Frank Borzage, Tom Terris, Marion Davies</td>
<td>dramatic</td>
<td>Harlem 9700</td>
</tr>
<tr>
<td>LEVI, HARRY, PROD'S.</td>
<td>Jeff Brophy, Casting.</td>
<td>230 W. 38th St., N. Y.</td>
<td></td>
<td>Hugo Ballin, Harry Levy, Ben Blake, Ben Blake</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>LINCOLN STUDIOS.</td>
<td>James W. Martin, Gen. Mgr.</td>
<td>Grantwood, N. J.</td>
<td></td>
<td>Joe Levering, Joe Levering</td>
<td>Comedy</td>
<td>Morsemere 665</td>
</tr>
<tr>
<td>MIRROR STUDIOS.</td>
<td>Glendale, Long Island, New York.</td>
<td></td>
<td></td>
<td>Waish, Edwards, Davis</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>PATHE STUDIOS.</td>
<td>East 134th St., N. Y.</td>
<td></td>
<td></td>
<td>H. M. Schaefer, Geo. Seitz</td>
<td>Comedy</td>
<td>Pathe 1480</td>
</tr>
<tr>
<td>REEL PICTURES CORP.</td>
<td>Millthall Studio, Yonkers, N. Y.</td>
<td></td>
<td></td>
<td>Hamilton-Smith, Marcel Perez, Frank Mattison</td>
<td>Comedy</td>
<td>Yonkers 645</td>
</tr>
<tr>
<td>TALMADGE STUDIOS.</td>
<td>318 E. 48th Street, N. Y.</td>
<td></td>
<td></td>
<td>Herbert Beaton, Victor Fleming, Norbert Talmadge, Constance Talmadge</td>
<td>Comedy</td>
<td>Vandt 7340</td>
</tr>
<tr>
<td>VITAGRAPH STUDIOS.</td>
<td>East 15th St., Brooklyn, N. Y.</td>
<td></td>
<td></td>
<td>Edward Joseph, W. Campbell, Von Soest</td>
<td>Comedy</td>
<td>Midwood 6100</td>
</tr>
</tbody>
</table>
Banking

—That is Based on Personal Service. A Commercial and Savings Bank and Trust Company.
Safe Deposit Vaults
Fire and Burglar
Deposit
Foreign and
Bonds
Domestic
Proof
Exchange

Citizens Trust and Savings Bank
736-740 S. HILL STREET
One Block of Grauman's Rialto

D A Y AND N I G H T B A N K I N G
At BROADWAY OFFICE, 3rd and Broadway
Immediately Opposite
Grauman's Million Dollar Theatre

209 South Western Ave.
Branches: S. W. Cor. Pico and Figueroa Sts.
Hollywood Blvd. and McCadden Pl.
The stock of the Citizens Trust & Savings Bank is owned by the stockholders of the Citizens National Bank. Combined resources in excess of $50,000,000.00.

G R A U M A N S
Million Dollar Theatre
(3d and Broadway)
WAL L A C E R E I D in
"THE HELL DIGGER S"
Rialto
(Broadway, near 8th)
Gloria Swanson in
"THE GREAT MOMENT"

M U L L E R B R O S.
For AUTO SUPPLIES
Popular Among Movie Folks, Because—

—Ours is the largest shop for smart auto accessories in the city.
—Our stocks always hold the latest devices and fashions.
—We are equipped to fill every auto need.

Accessories—Pure Oils—Peppy Gas—A Complete Garage Service
Quick Service Car—Washing and Lubrication—All Standard Tires

T I R E S P E C I A L S — Brand New Stock
24x4 Silverton $38.00
24x4 Goodrich $23.50

—And scores of similar values.

6380 Sunset Blvd.
at Cahuenga
Tel. Holly. 4313

M A R I O N W A R D E  Acting for Stage and
MOTION PICTURES
A Legitimate, Practical School of Results—My Students now Working in Pictures are Making Good.
Formerly of Blanchard Hall. Music, Makeup, Dancing
729 S. Bonnie Brae—Any West 7th. St. Car.
Phone 54498

Who's Where
(Continued from Page 6)

KINEMA
Thomas H. Ince presents
"MOTHER O' MINE"
By Charles Berendt Davis
Scenario by O. Gardner Sullivan
Directed by Fred Niblo
CAST
Robert—Sheldon—Lloyd Hughes
Dolly Wilson—Betty Ross Clark
Sam Baxter—Betty Blythe
Willard Thacher—Joseph Kilgour
Mrs. Sheldon—Claire McDowell
District Attorney—Andrew Robson
Henry Godfrey—Andrew Arbuckle

SUPERBA
Carl Laemmle offers
Gladys Walton in
"SHORT SKIRTS"
Story by Alice L. Tildesley
Scenario by Doris Schroeder
Directed by Harry B. Harris
CAST
Natalie Smith—Gladys Walton
Stella—Eva Gregory
Lance Christie—Jack Mower
Mrs. Shirley Smith—Jean Hathaway
Spike Masters—Scotty McGregor
Wallace Brewster—Edward Martindel
Billy Greg—Harold Miller
Woodward Christie—William Welsh
Douglas Smith—Howard Tolston

TALLY'S
Metro presents
Viola Dana in
"HOME STUFF"
Story and Scenario by Agnes Johnston
and Frank Dair
Directed by Albert J. Kelley
CAST
Viola Joy—Viola Dana
Robert Deep—Tom Gallery
"Ma" Deep—Josephine Crowell
"Pa" Deep—Nelson McDowell
Susan Deep—Priscilla Bonner
Mr. "Pat"—Robert Chandler
Mrs. "Pat"—Aileen Manning
Jim Sackett—Philip Sleenam

HIPPODROME—Sunday
William Fox presents
Shirley Mason in
"LOVE TIME"
Story by Hubert LDue
Scenario by Dorothy Yost
Directed by Howard M. Mitchell
CAST
Marie Gautier—Shirley Mason
Arthur de Sivy—Raymond McKee
Andre Broque—Raymond McKee
Margaret—Frances Hannon
Lanstalo—Edwin B. Tilton
Marchioness de Sivy—Mathilde Brundage
Count de Baudine—William Hummel
Pierre Lavone—Harold Goodwin
Father Lesurges—Chas. A. Smiley
Yvonne de Fourges—Correan Kirkham

HIPPODROME—Midweek
William Fox presents
Edna Murphy and Johnnie Walker in
"PLAY SQUARE"
By Jack Strumwasser
Directed by William K. Howard
CAST
Johnny Carroll—Johnnie Walker
Betty Bedford—Edna Murphy
Bill Homer—Hayward Mack
May Laverne—Laura La Plante
Buddy—Jack Brannum
Judge Kerrigan—Wilbur Higby
Johnny's Mother—Nonie Wright
Betty's Father—Harry Todd
Detective McGuade—Al Fremont

Have Your Photos Tinted and Framed by the
ARNOLD DES PLANTE S ART CO., 718 South Hill Street
The Finest Quality of Work
Mr. Arnold des Plantes Will Personally Do the Coloring and Toning
Who's Where

GRAUMAN'S
Jesse L. Lasky presents
Wallace Reid in
"THE HELL Diggers"
By Byron Morgan
Directed by Frank Urson
CAST
Teddy Darman—Wallace Reid
Dora Wade—Lois Wilson
John Wade—Alexander Brunn
Calhorne Masters—Frank Leigh
Silas Hoskins—Lucien Littlefield
Silverly Rennie—Clarence Geldart
Pat Farmer—Bud Post

NEW PANTAGES
Lewis J. Selznick presents
Elaine Hammerstein in
"THE GIRL FROM NOWHERE"
By Bradley King
Scenario by Sarah Y. Mason
Directed by George Archainbaud
CAST
Mavis Cole—Elaine Hammerstein
Jimmy Ryder—Wm. R. Davidson
Herbert Whitman—Huntley Gordon
Dorothy Grosscup—Louise Frusing
Samuel Grosscup—Colin Campbell
Steve LaMarche—Al H. Stewart
Judge Cole—Warren Cook
Grace Parker—Vera Conroy

CLUNE'S
Realart Pictures presents
Wanda Hawley in
"HER STURDY OAK"
By Elmer Harris
Directed by Thomas Heffron
CAST
Violet White—Wanda Hawley
Samuel Butler—Walter Hiers
Belle Bright—Sylvia Ashton
Mrs. White—Mayme Kelso
Archibald Mellon—Leo White
Foreman—Frederick Stanton

RIALTO
Jesse L. Lasky presents
Gloria Swanson in
"THE GREAT MOMENT"
By Ellyn Glyn
Scenario by Monte Katterjohn
Directed by Sam Wood
CAST
Nadine Pelham—Gloria Swanson
Sir Edward Pelham—Alec B. Francis
Bayard Delafl—Milton Silk
Eustace—F. B. Butler
Hopper—Arthur Hall
Lord Crombie—Raymond Brathwait
Lady Crombie—Helen Dunbar
Bronson—Clarence Geldart
Sadi Bronson—Julia Paye
Blankensop—Ann Grigg

Where to Find

Where to Find
(Continued from Page 6)

Eileen Manning has signed with Fox to play in the forthcoming Jack Dillon production.

Mr. and Mrs. Charles Clary are being congratulated on the birth recently of a ten-pound boy.

John H. Cosset, after an absence of 18 months, has rejoined the Hollywood cinema colony, and will shortly resume picture work.

John M. Stahl and R. H. McGray, Mayer studio manager, have returned from a four-day trip to the Mojave desert, getting locations to be used in "The Song of Life," a Stahl production, which Mr. Mayer will present through Associated First National.

MRS.
RAYMOND
HATTON
( Frances Hatton )

Playing Shirley Mason’s Mother
—in
"LOVE TIME"
567-390

IN NEXT SEMON COMEDY
Kathleen O’Connor has been engaged to play the feminine lead in the new Vitagraph Larry Semon comedy.

WITH DILLON
Lulu Warrenton recently finished her part with Johnnie Walker and has signed to play in Jack Dillon’s forthcoming picture.

BOYLE ON METRO STAFF
John Boyle, who photographed "The Queen of Sheba," has joined Metro’s staff to serve as cameraman for Maxwell Karger’s production of "The Golden Gift," in which Alice Lake is starred.

DIRECTING FOR WESTERN FEATURES, INC.
Hal Norfleet, theatrical manager and producer of musical comedies, has signed with Western Features Productions as director. Production started this week on the third William Fairbanks feature, Hal C. Norfleet directing.

SAVAGE PRODUCTION
Mary Savage will presently start producing "The Impossible Boy," by Nina Wilcox Putnam.

Noel Smith, formerly with Mack Sennett and Special Pictures, is now with Wilnat Productions, Inc.

Bert Offord has joined the cast of Charles Ray’s forthcoming production, the title of which has not yet been announced.

Ralph Graves, who is to play the leading male role in R. A. Walsh’s next production, "Kindred of the Dust," has arrived in Los Angeles.

Charles Thurston, Marc Robbins and Chas. B. Murphy are in the cast of "The Grey Dawn." Filming at the Brunton studios, under the codirection of Howe and Her sholt.

GEOFFREY B. BERING
Geoffrey Bering
Juvenile Lead
Juvenile Characters
Holly 1088 6614 Sunset Blvd.

EILEEN MANNING
Playing "Mrs. Pat"
in
"HOME STUFF"
Directed by
Al Kelley at Tally’s
Holly 2830
5455 Hampton Court
Current Reviews

(Continued from page 5)

part of Sir Edward Pelham, Nadine's intellectual equal, is to any role in which he finds himself.

A really unusual piece of unsympathetic comedy is the work of Arthur Stewart Hull, who enacts Honore, a wealthy but unhappy man. F. R. Butler, Raymond Brethwaite, Helen Dunbar, Clarence Geldart, Julia Faye and Anna Devlin are among the remaining players in this picture, which was directed by Sam Wood from Monte Katterjohn's scenario.

"THE CONQUEST OF CANAAN"

Grauman's

We never really grasped Tarkington's story, "The Conquest of Canaan," but we do know its author sufficiently to imagine his feelings upon seeing Paramount's screen version of this, his very popular brain child. For in it, he will see the lowest possible film story, lacking the human interest that is his chief characteristic of his work, with, we are forced to say, not one, particularly redeeming feature from the photoplay standpoint. What must have been long and interesting in the novel is, in the above statement, all that it was. The novel are often covered in Frank Tuttle's scenario by a flash and a subtitle, or possibly only a line. And while in other instances the play fairly shrinks into pale suggestiveness with detail and monotonous action. Outside of the unusually unsatisfactory screen treatment, this production is technically about average. Its photography is good, as are several of the subtleties, and an invigorating comedy touch is provided in the art titles upon which various sets, and models of dogs are used to symbolize the characters and situations in hand.

It is perfectly clear, just what William Neill intended with his direction but it is evident that he was considerably handicapped by the script.

We almost forget to mention that "The Conquest of Canaan" is a Thomas Meighan starring vehicle. That he makes no very definite impression with Joe London, his stalwart young hero, whose continual fight is with respectability, is also largely due to deficiencies of material as presented. Some way or other Joe's introduction and early action do not include the opportunities and characterizations which might have gotten him by the public, but that his hero, what exaggerated abuse by Canaan's entire populace accomplishes. In any event, this is just another role of fiction that isn't made especially admirable anywhere, or even amusing save in one intoxicated sequence which will cause many to swiftly redeem.

Meighan is getting too far along in years to afford any misses or even mediocrity in his work.

Ariel Tabor, the girl who alone believes in Joe is played by Doris Kenyon. This actress has always been handicapped by a displeasing personality and an absolute lack of taste in dress. Her wild and woolly "Puckin" is as the resplendent Ariel just in from Europe detract considerably from her scenes, while in her early sequence her complete and undemonstrated wardness gives the impression of being forced and therefore a little silly. This last may get over the general fan public, however.

Judge Pike, Joe's chief persecutor, is played with probably more violence than realism by Louis Hendricks, but the old heavy is swallowing with relish by many, which lets him off.

A few real comedy scenes, which will be generally appreciated, are done by Cyril Ring, who is cast as Joe's half-brother, the very respectable second heavy.

Alice Fleming and Paul Everton complicate things with their more minor roles of Claudine and Happy Farley, while Charles Abbe, Malcolm Bradley, Henry Hallam, Charley Hartley and Jed Prouty are excellent villains in the cast. Diana Allen, Ann Egeston, Mary Harlam, J. D. Walsh and Riley Hatch complete the cast.

Truly there is much in being able to choose a story which will adapt easily to the screen; there is equally as much in being able to screen that story after chosen. We believe that it is the latter ability that was lacking here.

"THE STING OF THE LASH"

California

Robertson-Sele's current Pauline Frederick release is Harvey Gates' "The Sting of the Lash," which has been adapted for the celluloid by H. Tipton Steck. This filmplay is a very strenuous drama which depends more upon one or two effective situations and some artistic characterizations to hold the attention than upon anything different in the plot. The story is merely the depiction of three chapters in a strong woman's life. They are all subtly handled by Henry King, who directs the production. However, in an apparent effort to get down to footage things are cut rather short at the end, leaving the plot seeming someway underdeveloped.

Miss Frederick's interpretation of Dorothy Keith, a sweetheart whose love makes of him a failure, and who finds her real womanhood, is exactly the sort of beautiful work that we have come to expect from this actress, but the little "naturalness" which she inserts into the drama of her women fairly make them breathe. Possibly Clyde Fillmore has a broader scope of work to display his dramatic talent as Donald Keith, a prospector whose failure and wrongs deplete him, than he has had herebefore. We see him here as the manly lover and young husband, the drink-sodden beast who terrorizes his family, and lastly the man who has experienced and mediated upon which he has lived through. Fillmore is a capital opposite for the star.

Lionel Belmore is good as Ben Ames, the conniving sheriff, and Lawson Butt does satisfactorily Steven Rhodes, a "harassed sympathizer" part.

Betty Hall and Evelyn McCoy make a very interesting little girl of Crizzy, which they play at the ages of five and ten, respectively.

Miss Stevens and Jack Richardson complete the cast.

"The Sting of the Lash" has its credit considerable in entertainment value.

SCREEN ORIOLES AND WHERE TO FIND THEM

By Ernest Butterworth

Ernest Butterworth, Jr., is with Mary Pickford.

Mayer Oubayoun is with George Melford at Lasky's.

Charles Thurston has a part with B. B. Hampton at Brunton.

Harry Smith is with Tom Santschi at Keen's Country Club.

Jack McCready is doing a character part with B. B. Hampton.

Jimmy Hogan is directing at the Ambassador studios. His story is, "Where Is My Wonderland Boy Tonight?"

Mrs. Jenny Lee enacts a mother part for Director Hogan.

Mother Emmons plays a fortune teller in the same picture.

Wilfred Lucas, Jr., is also working with Mr. Hogan.

Milla Davenport has returned from location.

Nan Currier is doing a mother part at the "U.".

The Nextors are vacationing in the mountains at Santa Barbara, Calif.

Screen Nest of Orioles are working to have its own home by Christmas.

Screen Nest of Orioles is working to its temporary home, at Sixteenth and Figueroa. Many new members were initiated and new officers installed, namely:

President—Helen Adley.

Vice-President—Jack McCready.

Treasurer—C. B. Collins.

Secretary—Paul Weigel.

Warden—J. A. Maguire.

Trustees—Adley, Boris Koloff, Sclidmore, Butterworth, Hauser, Tex Marcelli.

CUT AND TITLED

Constance Talmadge has finished work on her latest First National picture, "Good for Nothing," an original story by John Emerson and Anita Loos, personally directed by John Emerson. This photoplay will follow the release of "Woman's Place."

Miss Talmadge is planning a vacation in Canada.

FIRST SANTSCHI TWO-REELER

Pathé Exchange, Inc., announces "The Secretary of Diabetes," the first two-reel Western drama of the new series starring Tom Santschi, which was recently contracted for. This first offering of the second series has been scheduled for release August 21st.

IN "MAMS'ELLE JO" CAST

Among those appearing in Louis J. Gasnier's "Mams'elle Jo" under production at the Robertson-Sele studio are Pauline Stark, will Jim Hatton, George Siegman, Jack Mower, James O'Barrows, Jack Livingston and Kate Tonercy.

NEW HAMiLTON COMEDY

After a week's visit with his parents in San Francisco, Lloyd Hamilton has returned to his studio and will commence work at once on a new Mermaid comedy for Educational. His supporting cast is now being assembled.

SERIAL STAR

Transmission is made that Wallace MacDowell has been cast as the serial star with Carmel Myers in the new Vitagraph chapter play which started production a few days ago under direction of Robert Ensminger.

SIGNS WITH WALSH

Eugenie Desserer, upon completion of her engagement with Selig & Rock in "The Rosary," will interpret the part of Mrs. Hector MacKay in "Kindred of the Dust," the current R. A. Walsh production.

Aaron Edwards is playing a heavy role in the Hal E. Roach serial under production at the Hul E. Roach studio.

Charles F. Force has finished Morocco's "Slippery Mill" and is at present playing heavies with the Meteor Film Company at Balboa studios, Long Beach, under the direction of Fred L. Jefferson.

Letters are in Camera office for

Harry Meyers

Peggy Cartwright

Charles Kaufman

Henry Renex

James Nell

Ruth Allen
PETE MORRISON

You cannot afford to overlook our attractive Midsummer Rates to the Profession.

SUPER ART STUDIO
4526 Hollywood Blvd.  Phone 598808

The Triangle Cleaners and Tailors
Emmuling and Refining
All Work Guaranteed Prices Reasonable
S. GOLD

"Expert artists teach Make-up and Motion-Picture Acting at 403 Douglas Bldg."

B. L. JAMES
EXPERT TITLE SERVICE
Phone Pico 2236
218-19 Lissner Bldg., 521 So. Spring St.
Opposite the ALEXANDRIA

Oriental Costume Co.
Chinese, Japanese Costumes
Properties and Art Goods
6246 Santa Monica Boulevard
Holly 5954

LITTLE
COMMERCIAL PHOTOGRAPHER
5874 Hollywood Boulevard
Phone 597-602

"CRECO"
Electric Studio Equipment
CINEMA SALES CO.
4526 Hollywood Blvd.
Temporary Phone: Main 3373

"The Digest of the Motion Picture Industry"
Page Seventeen

OLD ATMOSPHERE

They call me "Old Atmosphere" and that's all I am.
A played-out, worn-out, tired old ham.
With little to eat, drink, smoke or to wear,
I came west to act, but was cast in the air.
I thought when I got here I'd choose a nice part.
At a few hundred a week, just at the start.
Call up the big ones, and tell 'em I'm here,
Then name the salary I want for the year.
So I put on my "dickey" and pinned on my cuff,
Got out my old snipe to keep up the bluff,
And saluted forth, "Ye Gods!" to see,
Ten thousand actors that looked just like me.

There were actors large, and actors small,
And some that could not act at all.
No and then a fine old face,
That lent the mob a little grace.

There were actors thin and actors fat,
Some were round and others flat.
Some were silent, and some were talking,
But I did not see the old ghost walking.

My "pipe dream" was over, and I laughed out loud.
As I stood and gazed on that vast actor crowd.
So day after day, and year after year,
I stand or sit in "just atmosphere."

Just a word of advice from one old and fat,
Who was once an "up stage" but now is broke flat.
Who has chased pretty chickens, drank wine and such—
Save some of your coin—or you'll land in Dutch.

For when you are old, you will surely find,
That the best of your acting is just in your mind.

And the day will come, be it far or near,
When you'll be playing in "just Atmosphere."

And when that day shall end, don't let it appall,
But say to the greatest Director of all:
"O Lord, please take me just as I am,
A worn out, played out, tired old Ham."
—Dr. Charles Lang.

IN HAMPTON'S NEXT

Maude Wayne and Claire McDowell have been chosen to enact important roles in B. B. Hampton's forthcoming production, "The Gray Dawn," in work at the Brunton studios.

ALL ARTIST CAST

Prominent parts in Stewart Edward White's "The Gray Dawn" are taken by Carl Gantvoort, Claire Adams and Robert McKim.

IN KYNE STORY

Lionel Belmore and W. P. Ferguson have been chosen for principal roles in "Kindred of the Dust," which R. A. Walsh is making at the Brunton studios for Associated First National.

IN GOLDWYN FILMS


The Story Idea
that struggles
to get out

The right one is worth big money. You may have it.
Will you accept a free, confidential test?

Hundreds of original stories, for dramatization on the screen, are urgently needed to keep the motion picture industry alive.

The Palmer Photoplay Corporation is the accredited agent of the leading producers in a nation-wide search for story-telling ability. Not literary skill, but creative imagination and dramatic insight—the ability to think out and tell a good story, dramatically.

It is a talent many people have who never suspect its presence. You may possess the gift yourself, and not be aware of it. Will you let us test you free?

Send for the Van Loan questionnaire. In your own home by a simple psychological test you can learn whether you have the native ability for which the motion picture industry is anxious to pay liberally.

This questionnaire has started hundreds on the path to fame and big income. Just use the coupon below. You incur no obligation, of course.

Palmer Photoplay Corporation, Department of Education, 572-90 L. W. Hellman Bldg., Los Angeles, Cal.

Please send me, without cost or obligation on my part, your questionnaire. I will answer the questions in it and return it to you for analysis. If I pass the test I am to receive further information about your Course and Service to authors.

Name_________________________
Address_______________________

Camera! L. A.

DIRECTORS—LOCATION MEN
When wanting ideal Western St. or Hill Town, Remember

BACHMAN STUDIO
Glcn. 1923W
831 E. Windsor Rd., Glendale.
Price way down. Day, month or lease.

$1000 FOR AN IDEA

Also your name on the screen and an interest in the picture. Complete scenarios not wanted. Write for particulars. Grant- nile Productions Co., 319 Pacific Finance Bldg., Los Angeles, California.
“The Digest of the Motion Picture Industry”

LETTERS OF A SELF MADE CAMERA MAN TO HIS NEPHEW

By John Leezer

Glen Cedar Ranch, Burbank, Calif.

My dear Nephew,

Was not at all surprised at the contents of your last letter. I have been expecting something like it ever since you went to work on that lot. That laboratory has a sort a dash reputation, and as I knew sooner or later you would put up a holler. Don't try to argue with them, because it won't do any good. Try to get your work sent off the lot. Make a couple of shots of the same thing and send one of them outside. That will tell the tale, and if your director has any backbone where a backbone ought to be, why all will be lovely.

Until conditions are different, I am in favor of the commercial laboratory. Competition is a great thing, but then doing the best work gets it. I am reminded of an experience we had once with the superintendent of a strictly commercial laboratory. The people happened to be with at the time had arranged to take the work there, for they had been made a rate of a fourth of a cent off providing they had the release made there. As I wanted to know how they wanted the stock sent in, and how they handled it after it did get in, I had a little talk with the aforesaid official. "Young feller," he says to me, "it don't matter to us how you expose your film, or how you light your sets. We don't want any tests either. The soup we here will take care of anything, and if you don't want to separate your interiors from your exteriors that will be O.K., with us. Your stuff is racked and in the soup, it can stay there twenty minutes or longer. If the boy goes out to smoke a cigarette, and forgets to set the clock, it will be all right any how." There is one thing lacking in the motion picture business, and that is an emblem. The one we ought to have been appropriated by the benefactors of a famous smoking tobacco, and I suppose this is the reason we haven't any. Well, anyhow, I think I suggested to the superintendent of this set Kichen, as you call it, that he tie the animal outside, he became real peved. I don't doubt but that the developer he mentioned would do all he claimed for it. Where he and I differed was on the result.

The test system is the only system. Otherwise if the negative developer comes to a light effect, he is just as liable to figure that the photographer was playing in hard luck, and do his best to bring it up to density, thereby ruining the effect worked for. Most negative developers have an aversion to taking a rack out of the tank. Once in, they seem to thing it ought to stay there. When they finally do take it out to make room for another, the detail you have been lighting to get has come and gone.

We believe the time is coming, and it may soon, when a photographer will be allowed to personally superintend the developing of the negative and making of the sample print. Then animated photography will have that stamp of personality which is peculiar to the work of the still life photographer. There will then be more photographers and fewer crank turners.

In reply to your question about spuds will say, "That's something we ain't got nothin' else of but." Everybody sends best regards.

Write soon and often.

Your Uncle Dudley.

Walter Wilkinson, four years old, and Les Bates, late of the spoken stage, are in the cast of the first Joe Rock comedy, recently finished at Catalina Island.

“Home Stuff”

at Tally's Broadway

This Week

Holly 4035

“Phone

MILLA DAVENPORT

Wilshire 2921

GILBERT P. HAMILTON

Director

M. P. D. A.

At Liberty

Gates Hotel

BOBBY MACK

Character Actor

Main 8705

WORTH'S CAFE

5526 Hollywood Blvd.

Phone Holly 10 Open All Night


CAMERA!

STORIES WANTED

—Immediately—for several well-known stars—and for new companies. Write for specifications.

SAMPLE SYNOPSIS FREE IF DESIRED

PHOTOPLAYWRIGHTS LEAGUE

623 Union League Building Los Angeles, Cal.

Still Finishing, Reproductions, Enlargements, Still Cameras for Rent.

LITTLE

Commercial Photographer

5771 Hollywood Blvd.

Phone 597-602

Josephine

Rebuilding

GOWNS

At New Address

Broadway 7621

721 South Olive St.

FRANK P. DONOVAN

Director of Vitagraph, Pathe, General and Mutual Releases, Paramount Pictures, etc.

Green Room Club, New York City

ANNOUNCEMENT TO ORIOLES

Monday, August 22nd, a grand social will be held at the Eagles Hall. Dancing will commence at 8:30. All Oriloos are invited to bring a friend. Tuesday, the 29th, a grand ball will be held commencing at 8:30. The ball will be preceded by a short concert. All Orioles should attend.

HARRY E. TULLAR

Attorney and Counselor at Law

Phones 17291, Highland 575-507-597-942

Hollywood

Wants Ads must be paid in advance—75 cents minimum.

WANTED: Young lady to work spare time demonstrating and taking orders for gingham dresses. Good commission. 4618 Hollywood Blvd.

WANTED—Used motion picture camera, any make except Bell and Howell. 511 Chamber of Commerce Bldg.

WRITE US—we will put your stories in Synop-

B. R. R. O. It will cost you very little to take a sample test and have a sample printed. Send scripts to Cinema Triangle, 2101 N. Front St., Hollywood, Calif.

Speed Camera for sale. Any speed up to eight times faster than normal. A-1 condition. Price $600.00. Apply Commercial Ave.

H. PEARL GILBERT—Reader, critic and typist. 452 Markham Blvd., Hollywood, Calif. Phone 8765.

WANTED: Live negatives, educational, topical and scenic. Short subjects only. Will buy selected parts of long subjects. Write Box A, Camera’s office.

FOR SALE—Bell & Howell, 120" shatter, Thal-

helmer Iris, three lenses, one 2-1/2, Goerz Hy-

arp; 1-75 mm. Carl Zeiss, one wide angle Goerz Hypar; tripod, extra magnifying cases, etc. See or phone Henry East, R. F. D. 10, Box 246. Phone Hollywood 2259, Laun Canyon.
BERNARD SMITH, JR.
18 Months
Now Playing with Alice Lake in
"The Golden Gift"
Holly 4761 5618 Harold Way

CARRIE DAUMERY
Playing Pere Grandet's Wife in
"The Conquering Power"
At the Mission Theatre
577-339

Jack Condon  William Condon  Geraldine Condon
William Condon playing "SAM" in
"Partners of the Tide"
at the Broadway Pantages this week.
Holly 3796 1022 N. Kingsley Dr.

DOREEN TURNER
Just Finished the Lead with the Campbell Comedies
Current Releases:
"Man, Woman, Marriage;" "Through the Back Door;"
"Babes in the Woods;" "The Nut"
66532
FONTAINE LA RUE

Playing Aunt Elizabeth in
"The Lost Romance"
at the California this week.
597623

C. E. COLLINS
Playing the Ghost of Gold in
"The Conquering Power"
Now Running at the Mission
Watch this space for other startling stills of this make-up genius.
Phone: Carvanza 365

Looking for Stories?
Several Francis Powers' originals, adapted and ready for production are still available. A world famous name on your scenario is of vital importance. Francis Powers is the author of many stage and screen successes, including Haya-kawa's "The First Born." His name will sell your picture!

Call Camera! Office
OTTO as "Greywolf"
Ruth Roland Serial
Direction of W. S. Van.Dyke

Last Year’s Engagements
Directed “The Struggle”—Selig’s

Appeared in
“The Spenders”—B. B. Hampton Production
“The Avenging Arrow”—Roth Roland Serial—Brunton
“Without Benefit of Clergy”—Brunton-Pathe
David Butler Production—Brunton
“The Golden Pool”—Ruth Roland Serial—Hal Roach Studio
Open for Engagement Sept. 1st.

Director—Actor—Scenarist—Continuity, Etc.
Address: “Otto Lodge,” 2684 Beachwood Dr. Phone: Holly 222

FRANK CAMPEAU
Supporting Betty Compson in
“FOR THOSE WE LOVE”
At the California This Week

GEORGE COOPER
Playing “Bert”
—in
“FOR THOSE WE LOVE”
At the California This Week
Publicity Due

During the much-publicized undersea search recently conducted by the county to recover from the unconscious Pacific a gun which was supposed to have figured conspicuously in Los Angeles' latest sensational murder, a local newspaper, either through negligence or intent, laid itself open to much severe criticism by the picture colony. The circumstance was this: Having learned that the authorities were in need of deep sea divers and apparatus to aid in their project, the Irvin Willat Studio magnanimously offered them, free of charge, the paraphernalia which had been acquired for use in a late Willat production and which was at the time forming a lobby display for the theatre running that filmplay. At great expense the equipment was transported to the beach and studio divers furnished to assist those in charge.

At a somewhat later stage of the game, attaches of the naval base at San Pedro joined forces with the searchers. Then it was that the daily previously mentioned, seeking perhaps a little self-aggrandizement, stressed in remarkably lengthy stories the strenuous though ineffective effort of the navy and itself to reclaim the fatal weapon. One was left with the impression that this enterprising sheet was personally responsible for the whole show. Meanwhile the Willat organization, having done a great portion of the first and hardest work, was scarcely mentioned in connection with the affair.

Good publicity, although we happen to know that its prospect had nothing to do with the affair from the studio's standpoint, would have been invaluable, not only to the company in question but to the entire industry. On the other hand, it meant nothing to the navy, which isn't recruiting at this particular time and therefore in no need of boosted stock.

And yet how many times have we picked up this same journal to be met with headlines to the effect that some beautiful Movie Queen has turned shoplifter, etc., etc., etc. The inevitable "queen" may or may not have illuminated a mob scene once; the point is that the title makes a good story.

The local press should make more of our virtues and less of our alleged sins if they would retain our support. What about it?—F. R.

English Productions

Ordinarily statistics for statistics' sake absolutely fail to appeal to our imagination, but occasionally they suggest things and at other times they are downright enlightening. The compilation below, for which we are indebted to London's "The Motion Picture Studio," is of such value. It tells us what England is doing in the production line; it also locates some of our missing friends. We feel that the various interests attached to each consideration justify the space we expend upon it.

J. Stuart Blackton is filming "The Glorious Adventure," a seven reel drama starring Lady Diana Manners at Bush House, Aldwych. He is being assisted by Clifford Grey with Nicholas Mursuraca at the camera. The scenario is by Felix Orman.

A British and Colonial drama, "The Puppet Man," is being directed by Frank Crane. Molly Adair and John Reid are being starred, Cosmo Gordon Lennox is the scenarist and I. Roseman is the photographer.

Broadwest is producing a drama, "The Imperfect Lover," directed by Walter West and starring Stewart Rome. J. Frangueili is the cameraman. The same company has just finished "Christie Johnstone," a Norman MacDonald production starring Stewart Rome and Gertrude McCoy. W. G. Clifford scenarized this costume romance; G. Pauli photographed it. "VI of Smith's Alley" is being cut and assembled by director Walter West. This drama, which stars Violet Hopson and Cameran Carr, was scenarized by J. B. Bertram Brown and Charles Barnett. It was shot by Frangueili. Casting has commenced on "Levity Hicks."

"The Bigamist," a George Clark production, directed by Guy Newell, starring himself and Ivy Duke, is being assembled. Newell scenarized the story which was photographed by Bert Ford.

I. B. Davidson is cutting its production of "The Fifth Form at St. Dominic's," directed and scenarized by A. E. Colly, with D. P. Cooper at the camera.

Famous Players-Lasky has completed "Dangerous Lies," a Paul Powell production, starring Mary Glynne and David Powell. Mary O'Connor adapted this society drama; R. J. Cullen assisted in the direction and C. McDonald photographed it. Donald Crisp, assisted by Claude H. Mitchell, is directing himself in "Bonnie Brier Bush," a Margaret Turnbull scenario.

"The Haigh Serial" being produced by Frederick White under the direction of Edward R. Gordon, is working on schedule. It stars Ernest Haigh.

"Roses in the Dust," a Gaumont production, starring Iris Rowe and Gladys Mason, and directed by Captain Calvert, is now being photographed by Basil W. G. Emnett. H. Morgan wrote the scenario.

An untitled comedy drama is being made by Harma, under the direction of Bernard Dudley. Marjorie Villis and James Knight are being starred in this comedy drama, with J. McKenzie photographing.

Director G. Greville has completed a costume drama entitled "All Sorts and Conditions of Men" for Ideal. Rex Davis and Renee Kelly are starred in this Colleen Moore Production. "Sonia," featuring Evelyn Brent and Olive Brook, is nearing completion under the direction of Deni-
BLACHTON PRODUCING ON OTHER SIDE

The British production, "The Glorious Adventure," a drama of the seventeenth century, is being produced and personally directed by Stuart Blackton in England. Blackton is using the color camera in the making of this picture.

He has chosen Lady Diana Manners to interpret the leading role, and the all-female cast, which Mr. Blackton has assembled, includes Gerald Lawrence, Alice Drasgow, Cecil Humphreys, Lennox Pawle, William Luff, Flora Le Breton, Haidee Wright, Lois Sturt, Elizabeth Beerbohm, Victor McGlazian, Marjorie Day, Tom Heselwood, Fred Wright, Rolf de Cordova, Gertrude Rolle, Rosalie Heath, Lawford Davidson, Violet Virginia Blackton and Charles Stuart Blackton.

RELEASING PROGRAM ANNOUNCED

National Exchanges, Inc., announces that beginning with next month, one five-reel feature picture will be released through its exchanges monthly. "Shadows of the West," presented by the Motion Picture Producing Co. of America, Inc., will be the September release.

"The Lotus Blossom," produced by the Leopold H. Jung Production Co. and starring Lady Tsan Mei, Chinese film star, will be published in October. Other releases will be announced later.

Simultaneously with the feature program, National Exchanges, Inc., will begin the release of one two-reel King Cole comedy monthly. These are also presented by the Motion Picture Producing Co. of America, Inc., and feature Bobby Burns.

FIRST FLATHEAD PICTURE FINISHED

The first of a series of feature length North woods pictures, being made by the Flathead Producers Corporation, at Columbia Falls, Mont., has been completed and titled "Rough Bark le Noir." The same cast, including Art Staton and Hazel Hart, has starred with the second of the series, which will be made in the Glacier Park district. C. O. D. Blanchfield will distribute these productions on the State Right market.

STARTING

Yellowstone National Park is the locale of the newest Ann Little serial, being directed by Duke Worne.

Supporting Miss Little are Joseph Girard, Leonard Clapham, Hal Wilson, Edith Stavari and Howard Crampton. William Nobles is in charge of the photography, and the story, which is being tentatively called "Nanette of the North," is by Karl R. Cooledge.

TO RELEASE COMEDIES IN MEXICO

The Loanchuug Films Co. is producing in El Paso a series of one-reel comedies for release in Mexico.

GOLDWYN TO RELEASE LINDER PICTURES

Max Linder, French comedy star, has signed a contract with Goldwyn to release his future pictures, starting with "Be My Wife," which he recently previewed in New York at Aeolian Hall.

Robert Goldin is assisting Fred Newmeyer in the making of "A Sailor-Made Man," Harold Lloyd's next comedy.

CASTS OF THE WEEK

SEIG-RORK

"THE DAUGHTER OF BRAHMA"

Directed by Bertram Braacken
James Morrison Marguerite de Motte
Ethel Grey Terry George Periolat
Harvey Clark Alfred Allan
Rob Littlefield Frank Lee
Mary Jane Irving Ben Alexander
Evelyn McCoy

Charles R. Seelings Productions

"THE CURSE OF THE TIMBERLAND"

Directed by Chas. R. Seeling
"Big Boy" Williams Bert Aping
Doris Denny Helen Horder
Jack Picinah Tim Needham
Bill Horne

METRO

"TURN TO THE RIGHT"

Directed by Rex Ingram
Alice Terry Jack Mullah
George Cooper Edward Connolly
Lydia Knott Margaret Loomis
Doris Wethered William Fletcher
Eric Mayo

DISRAELI FINISHED

Eleven weeks of studio work and "Disraeli" is finished, starring Geo. Arliss. Director Henry Kolker is cutting and assembling the picture, which will be released presently.

READY FOR RELEASE

"The Playerhouse," written by Buster Keaton and Eddie Cline, is Keaton's latest comedy. Virginia Fox plays opposite the comedian and Joe Robert enact the heavy. "The Playerhouse" is on its way to New York.

CHARLES R. SEELEING

Motion picture director and producer, who is president of the corporation bearing his name.

AT UNIVERSAL

Production will start sometime in September on "Man to Man," by Jackson Gregory, starring Harry Carse.

Simultaneously with the start of "Man to Man," Priscilla Dean will begin work on "Wild Honey," a drama of the African veldt, from the novel by Cynthia Stockley.

Gladys Walton will commence the fall season with "The Gutsersnipe," by Percival Wilde, for which Wallace Clifton is working the continuity. It is expected that Dallas Fitzgerald will direct this picture. "Sandman" will be used by the star for a forthcoming vehicle.

Upon the completion of "The Rage of Paris," Miss Dupont will film "You Can't Live on Love," a comedy-drama by John B. Clymer, which has been scenarized by Geo. Hively.

Frank Mayo has a sea story for his first post-vacation starring vehicle, called "Dr. Jim," written and directed by Stuart Paton, following which he will star in "The Altar Stairs," a third romance of the South Seas, written by G. B. Lancaster.

Herbert Rawlinson will start work presently on "The Black Bag," by Louis Joseph Vance. Mr. Rawlinson's first featuring vehicle will be "The Substitute Millionaire," purchased recently from the estate of the late George L. Tucker.

Marie Prevost's next story will be "Princess Virtue," which Doris Schroeder is adapting to the screen. Hoot Gibson's starring vehicle will be "Headin' West," an original story by Harvey Gates, which it is expected that Jack Ford will direct.

AT THE ROACH STUDIOS

"White Eagle," the Ruth Roland serial, is nearing completion under Director W. S. Van Duke.

Eddie 'Bo' Boland began production this week on a new comedy, under the direction of Bob Keer, in which Ebeie Broadhurst plays opposite the star.

Harold Lloyd's newest comedy, which is in its second week of production, will have for its releasing title "A Sailor-Made Man." Mildred Davis is playing opposite the star, as usual. Lloyd's recently finished two-reeler, "Don't Worry," is having the art titles added to make it ready for shipment to New York.

Harry "Snub" Pollard recently finished a "beach" picture, as yet untitled, with Marie Mosquini playing opposite and Noah Young and "Tiny" Ward as chief supports.

Harry "Snub" Pollard's three recent releases for Pathe are: "No Stop Over," "At the Ringside," and "What a Whopper."

NOVO NOTES

Adelle Buffington, author of "Apples of Sodom," in which Gladys Brockwell is being featured, has been advanced to the position of secretary of the Novo Film Syndicate, which is starring Miss Brockwell in a series of society dramas. This Syndicate has purchased through the Photoplaywrights League two future stories for Miss Brockwell.

In addition to her duties as Scenario Editor for the Novo Film Company, Adele Buffington has been made a member of the Board of Directors, and left recently for a conference with Mr. Glasgow, head of the corporation, in St. Louis.

George Cooper will enact the part of "Mugsy" in "Turn to the Right," at Metro.
"THE LOST ROMANCE"

California
A simple little story naturally told, depicting the struggles of three souls for the attainment of lasting romance is William de Mille’s production for Paramount of Edward Knoblock’s play "The Lost Romance." Following a now-very-popular trend, this screenplay depends more upon its humaness than upon the inclusion of any particularly startling situations to carry over. Excellent use has been made of the original’s invaluable familiar touches by both direction and the Olga Printzlau scenario, which moves carefully, avoiding quite gracefully the too-be-dreaded pitfalls—sticky sentiment and inconsistency. The picture’s sets, photography and lighting are pleasing throughout, while the cast is of the high standard that is almost inevitably found in a Lasky drama.

Headlining it, at least from a story’s principal, whose humor breaks she shares happily, this woman appears to be yearning over their misunder standings and weaknesses. Elizabeth Erskine is a sweet impression filmed, that any actress might claim with pride. She demonstrates Miss La Rue’s great versatility. Lois Wilson is exceedingly well cast in the young feminine role, Sylvia Hayes, a girl with whom two young men fall quickly in love under a June moon. Her marriage with one of them and their lost romance is the real starting point of the story. Miss Wilson is doing some really remarkable work in the very day woman line that should not be overlooked. Sylvia is a good representative of it.

It has been some time since we have happened upon Conrad Nagel in a straight, almost juvenile part on the order of Allen Dineen’s work in "The Lost Romance." But to be seen in this picture. As might almost go without saying, however, he makes his portrayal of the young doctor entirely worthwhile from both a dramatic and human interest consideration.

Jack Holt is also placed advantageously in the role of Mark Sheridan, an adventurer whose fortune is to love another man’s wife.

Little Mickey Moore as Allen Erskine, Jr., Lillian Leighton, Robert Brower, Clarence Geldart, Mayne Kelso, and Clarence Burton compose the remainder of the cast, which is in every instance satisfactory.

It has been said that Miss Erskine’s smiles and several tears to offer the public, which always enjoys a well balanced combination of the extremes.

"SHORT SKIRTS"

Superba

A more different photoplay than "Short Skirts," Universal’s current Gladys Walton starring release, is hard to imagine. Following the foregoing remark, we do not mean that its plot, if indeed it possesses anything worthy of that much abused title, is at all new fundamentally, but this pictured version of an Alice Tildesley story is mostly remarkable on account of the fact that it deserts the comedy-drama routine to form merely an incident in the life of a modern girl-child. Of young love interest it has practically none; of that sordid but enthralling element, excitement, this time parading under the fascinating caption, Romance, there is considerably more present. This picture, which on the whole is very entertaining, has been well handled by the direction, which was in the hands of Harry B. Harris. His management of the "kid stuff" is unusually good. It is, therefore, a pity that the cutter should have been permitted to mutilate some sections of the production with a pair of indiscriminately slashing scissors. (Do they employ scissors to smear most Universal and a lot more photoplays or is the tortuous instrument a lawnmower?) Photographically, "Short Skirts" is standard.

Again we forecast a big future for a clever little star, Gladys Walton. Much of her material has been against her, but in Natalie Smith, the affected little Happer (and a ridiculously childlike flipper at that) in this picture, she has a very fair opportunity for characterization, which she accomplishes with much young charm. Poor Natalie’s almost laughable independence, her lack of very good sense, her loyalty, her resourcefulness, and general good intentions all remind us particularly of little girls whom we have always known and in fact, of little girls that we once were. This will be true for many more who see her. Miss Walton will derive much of popularity from Natalie, a little pared of femininity which she portrays truly.

Jack Mower is convincing as Lance Christie, the inadmirable young man who inveigles Natalie into the theft of a very political paper. This actor should stick to his heavy. They suit him better than juveniles.

Jean Hathaway and Edward Martindel are both pleasing as Natalie’s mother and her fiancé, a reform candidate for governor, while William Welsh, Harold Miller, Howard Ralston, Scotty McGregor and Ena Gregory are all well placed in the remaining roles. "Short Skirts" will beguile an hour much more pleasantly than the ordinary program picture of its type.

"THE HELL Diggers"

Grauman’s

A regulation story done in the same old way is "The Hell Diggers," Byron Morgan’s Saturday Evening Post story, which serves as Wallace Reid’s latest starring vehicle. It is one of several vehicles which Morgan sufficiently to overlook anything for the sake of observing his handsome face on five reels of film and an occasional glimpse of his ex pression. Probably, it is technically beyond reproach and more seriously, quite entertaining. Its author scenarized it.

Teddy Darman, a young engineer who invents a reclamation device drives his car to a girl order it is, another typical Reid hero. Following it, at least in his lighter business now and again which adds interest to his work. We will be glad to see him pull out of a rut as "Affairs of Anatol" and "Peter Ibbetson." Monotony is killing, anywhere.

Very little is required of Lois Wilson in the leading feminine role. She is merely Teddy’s pretty stimulus to greater things. Miss Wilson fits into the role easily, which in consideration of her heavier work speaks well for her. Frank Leigh makes an exceptionally villainous heavy. He enacts Masters, a crooked manager of a big dredging company. More laughs are produced by Lucien Littlefield, who does Silas Hodkins, Masters’ comedy bookkeeper, than any other member of the cast.

Alexander Brown in a set of ridiculous false whiskers, Clarence Geldart and Bud Petrie as more minor parts.

Frank Urson directed this production for Paramount.

"HER STURDY OAK"

Clune’s

An Elmer Hardy photoplay which we took to have been mere horse for a fact that approaches the tragic from the viewpoint of an entertaining motion picture, is "Her Sturdy Oak." Certainly offer the best effort, starring Wanda Hawley. It is a sickly, uninteresting, domestic affair which fishes frantically for laughs and obtains very few. At that, some of its business might have been rendered amusing had it been efficiently handled by the leading members of the cast. There is, however, only one clever performance in the play. Technically the production is about its company’s average.

Probably there is a place for Miss Hawley in the picture business, but it is certainly not the position of a star, particularly a comedy star, anywhere. All of the dainty beauty which this actress represented in her old Lasky stock days has become oversown with a sullenness as to personal appearance and manner that results in a real displeasure to mass audiences. Moreover she gives the appearance of knowing her technique but slighting it through indolence, an error which the profession will not tolerate. It is unfortunate that Miss Violet White, the heroine of this picture. This is especially unfortunate because a sprightly comic rendering his character’s laugh very evident by forcing them in places, while again they aren’t made recognizable. (Continued on Page 14)
Film Capital Production Notes

BLACKTON PRODUCING ON OTHER SIDE

The British production, "The Glorious Adventure," a drama of the seventeenth century, is being produced and personally directed by Stuart Blackton in England. Blackton is using the color camera in the making of this picture.

He has chosen Lady Diana Manners to interpret the leading role, and the all-star cast, which Mr. Blackton has assembled, includes Gerald Lawrence, Alice Crawford, Cecil Humphreys, Lennox Pawle, William Luff, Flora Le Breton, Haldie Wright, Lois Sturt, Elizabeth Beeburn, Victor McLaughlin, Marjorie Day, Tom Hoselwood, Fred Wright, Rudolf de Cordova, Gertrude Sargent, Rosalie Heath, Lawford Davidson, Violet Virginia Blackton and Charles Stuart Blackton.

RELEASING PROGRAM ANNOUNCED

National Exchanges, Inc., announces that beginning with next month, one five reel feature picture will be released through its exchanges monthly. "Shadows of the West," presented by the Motion Picture Producing Co. of America, Inc., will be the September release.

"The Lotus Blossom," produced by the Leong Bui Jung Production Co. and starring Lady Tsen Mei, Chinese film star, will be released in October. Other releases will be announced later.

Several with the feature program, National Exchanges, Inc., will begin the release of one two-reel King Cole comedy monthly. These are also presented by the Motion Picture Producing Co. of America, Inc., and feature Bobby Burns.

FIRST FLATEHEAD PICTURE FINISHED

The first of a series of feature length North woods pictures, being made by the Flathead Producers Corporation, at Columbia Falls, Mont., has been completed and titled "Rough Bark le Noir." The same cast, including Art Staton and Hazel Hart, has started work on the second of the series, which will be made in the Glacier Park district. C. O. D. Blanchfield will distribute these productions on the State right market.

STARTING

Yellowstone National Park is the locale of the newest Ann Little serial, being directed by Duke Worne.

Supporting Miss Little are Joseph Girard, Leonard Clapham, Hal Wilson, Edith Stayart and Howard Crampton. William Nobles is in charge of the photography, and the story, which is being tentatively called "Nanette of the North," is by Karl R. Coolidge.

TO RELEASE COMEDIES IN MEXICO

The Logan Hughes Film Co. is producing in El Paso a series of one-reel comedies for release in Mexico.

GOLDWYN TO RELEASE LINDER PICTURES

Max Linder, French comedy star, has signed a contract with Goldwyn to release his future pictures, starting with "En My Wife," which he recently previewed in New York at Aeolian Hall.

Robert Golden is assisting Fred Newmayer in the making of "A Sailor-Made Man," Harold Lloyd's next comedy.

HELEN GIBSON WESTERNS

Will Solis is preparing for the production of a series of four-reel western dramas starring Helen Gibson, under the direction of Fred Caldwell.

CHARLES R. SEELING

Motion picture director and producer, who is president of the corporation bearing his name.

Cast of the Week

Selig-Rok

"THE DAUGHTER OF BRAHMA"

Directed by Bertram Bracken

James Morrison Marguerite dela Mote

Ethel Grey Terry George Periolat

Harvey Clark Alfred Allan

Rob Littlefield Frankie Lee

Mary Jane Irving Ben Alexander

Evelyn McCoy

Charles R. Seeling Productions

"THE CURSE OF THE TIMBERLAND"

Directed by Chas. R. Seeling

"Big Boy" Williams Bert Apling

Doris Pown Helen Horder

Jack Pine Tim Needham

Bill Horne

Metro

"TURN TO THE RIGHT"

Directed by Ber Ingram

Alice Terry Jack Muhall

George Cooper Edward Connelly

Lydia Knott Margaret Loomis

Doris Weddarta William Bichler

Eric Dunay

"MISRAIL" FINISHED

Eleven weeks of studio work and "Misrafil" is finished, starring Geo. Arliss. Director Henry Kolker is cutting and assembling the picture, which will be released presently.

READY FOR RELEASE

"The Playhouse," written by Buster Keaton and Eddie Cline, is Keaton's latest comedy. Virginia Fox plays opposite the comedian and Joe Robert enacts the heavy. "The Playhouse" is on its way to New York.

AT UNIVERSAL

Production will start sometime in September on "Man to Man," directed by Jackson Gregory, starring Harry Carey.

Simultaneously with the start of "Man to Man," Priscilla Dean will begin work on "Wild Honey," a drama of the African veldt, from the novel by Cynthia Stockley.

Gladys Walton will commence the fall season with "The Black Duck," by Louis Joseph Wilde, for which Wallace Clifton is writing the continuity. It is expected that Dallas Fitzgerald will direct this picture. "Sandman" will be used by the star for a forthcoming vehicle.

Upon the completion of "The Rage of Paris," Miss Dupont will film "You Can't Live on Love," a comedy-drama by John R. Clymer, which has been scenarized by Geo. Hively.

Frank Mayo has a sea story for his first post-vacation starring vehicle, called "Dr. Jim," written and directed by Stuart Paton, following which he will star in "The Altar Stair," a romance of the South Seas, written by G. B. Lancaster.

Herbert Rawlinson will start work presently on "The Black Bag," by Louis Joseph Vance. Mr. Rawlinson's following vehicle will be "The Substitute Millionaire," purchased recently from the estate of the late Geo. Loane Tucker.

Marie Prevost's next story will be "Princess Virtue," which Doris Schroeder is adapting to the screen.

Speculation that a starring vehicle will be "Headin' West," an original story by Harvey Gates, which is expected that Jack Ford will direct.

AT THE ROACH STUDIOS

"White Eagle," the Ruth Roland serial, is nearing completion under Director W. S. Van Dyke.

Eddie "Bo" Boland began production this week on a new comedy, under the direction of Bob Keir, in which Eddie Broadhurst plays opposite the star.

Harold Lloyd's newest comedy, which is in its third week of production, will have for its releasing title "A Sailor-Made Man," Mildred Davis is playing opposite the star, as usual. Lloyd's recently finished two-reeler, "Don't Weaken," is well on its way, with the titles added to make it ready for shipment to New York.

Harry "Sfib" Pollard recently finished another "Beach" picture, as yet untitled, with Marie Mosquini playing opposite and Noah Young and "Tiny" Ward as chief supports.

Harry "Sfib" Pollard's three recent releases for Pathé are: "No Stop Over," "At the Ridgeside," and "What a Whopper."
**Current Reviews**

**"THE LOST ROMANCE"**

California

A simple little story naturally told, depicting the struggles of three souls for the attainment of lasting romance is William de Mille's production for Paramount of Edward Knoblock's Western novel "The Lost Romance." Following a now-very-popular trend, this screenplay depends more upon its humanness than upon the inclusion of any particularly startling situations to draw it over. Excellent use has been made of the original's invaluable familiar touches by both the direction and the Olga Printzlau scenario, and the picture moves carefully, avoiding quite gracefully the to-be-dreaded pitfalls—sticky sentiment and inconsistency. The picture's sets, photography and lighting are pleasing throughout, while the cast is of the high standard that is almost invariably found in a Gatsby drama.

Heading it, at least from a sympathetic standpoint, is Fontaine La Rue, playing Elizabeth Erskine, a middle-aged maiden lady whose own loneliness has made her very tender toward the youth, especially the troubled youth, about her. This character is interpreted with great delicacy, which renders it the utmost in gracious refinement and lends its philosophy, which so often makes for prosiness in a picture, a great poetic appeal. As the aunt or friend of the story's other principals, whose harshness breaks she shares helpfully, this woman appears to be yearning over their misunderstanding and weaknesses. Elizabeth Erskine is a sweet impression filmed, that any actress might claim with pride. She demonstrates Miss La Rue's great versatility.

Lois Wilson is exceedingly well cast in the young feminine role, Sylvia Hayes, a girl with whom two young men fall quickly in love under a June moon. Her marriage with one of them and their lost romance is the real starting point of the story. Miss Wilson is doing some really remarkable work in the every day woman line that should not be overlooked. Sylvia is a good representative of it.

It has been some time since we have happened upon Conrad Nagel in a straight, almost juvenile part on the order of Allen Erskine, Elizabeth's nephew and Sylvia's husband, and to be seen in this picture. As might almost go without saying, however, he makes his portrayal of the young doctor entirely worthwhile from both a dramatic and human interest viewpoint. Jack Holt is also placed advantageously in the role of Mark Sheridan, an adventurer who is unfortunate to be love another man's wife.

Little Mickey Moore as Allen Erskine, Jr., Lillian Leighton, Robert Brower, Clarence Geldart, Mayme Kelso, and Clarence Burton compose the remainder of the cast, which is in every instance satisfactory.

Lois Wilson has many more smiles and several tears to offer the public, which always enjoys a well balanced combination of the extremes.

**"SHORT SKIRTS"**

Superba

A more different photoplay than "Short Skirts," Universal's current Gladys Walton starring release, is hard to imagine. The foregoing remark, we do not mean that its plot, if indeed it possesses anything worthy of that much abused title, is at all new fundamentally, but this pictured version of an Alice Tildesley story is mostly remarkable on account of the fact that it deserts the comedy-drama routine to form merely an incident in the life of a modern girl-child. Of young love interest it has practically none; of that more sordid but enthralling element, excitement, this time parading under the fascinating caption, Romance, there is considerably more present. This picture, which on the whole is very entertaining, has been well handled by the direction, which was in the hands of Harry B. Harris. His management of the "kid stuff" is unusually good. It is, therefore, a pity that the cutter should have been permitted to mutilate some sections of the production with a pair of indiscriminately slashing scissors. (Do they employ scissors to smear most Universal and a lot more photoplays or is the tortuous instrument a lawnmower?) Photographically, "Short Skirts" is standard.

Again we forecast a big future for a clever little star, Gladys Walton. Much of her material has been against her, but in Natalie Smith, the affected little Happer (and a ridiculously childlike chafper at that) in this picture, she has a very fair opportunity for characterization, which she accomplishes with much young charm. Poor Natalie's almost laughable independence, her lack of very good sense, her loyalty, her restlessness, and general good intentions all remind us peculiarly of little girls whom we have always known and in fact, of a little girl that we once were. Because this will be true for many more who see her, Miss Walton will derive much of popularity from Natalie, a little parcel of femininity which she portrays truly.

Jack Mower is convincing as Lance Christie, the inadmirable young man who inveigles Natalie into the theft of a very political paper. This actor should stick to heavies. They suit him better than juveniles.

Jean Hathaway and Edward Martindel are both pleasing as Natalie's mother and her fiance, a reform candidate for governor, while William Welsh, Harold Miller, Howard Halston, Scotty McGregor and Leo Gregory are all well placed in the remaining roles.

"Short Skirts" will beguile an hour much more pleasantly than the ordinary program picture of its type.

**"THE HELL DIGGERS"**

Grauman's

A regulation story done in the same old way is "The Hell Diggers," Byron Morgan's Saturday Evening Post story, which serves as Wallace Reid's latest starring vehicle. It is a usual story of a slim thread of romance, and possibly a superfluity of the inevitable Morgan machinery. However, some people like machinery and a whole heap of it. Morgan sufficiently to overlook anything for the sake of observing his handsome face on five reels of film and an occasional glimpse of his excellent belt. "The Hell Diggers" is technically beyond reproach and more seriously, quite entertaining. Its author scenarized it.

Teddy Darman, a young engineer who invents a reclamation dredge because his best girl orders it, is another typical Reid hero. Fortunately, it is a lighter business now and again which adds interest to his work. We will be glad to see him pull out his ruler from "Affairs of Anatol" and "Peter Ibbetson." Monotony is killing, anywhere.

Very little is required of Lois Wilson in the leading feminine role, Linda Wade. She is merely Teddy's pretty stimulus to greater things. Miss Wilson fits into the role easily, which in consideration of her heavier work speaks well for her. Frank Leigh makes an exceptionally villainous heavy. He enacts Masters, the crooked manager of a big dredging company. More laughs are produced by Lucien Littlefield, who does Silas Hoskins, Masters' comedy bookkeeper, than any other member of the cast.

Alexander Brown in a set of ridiculous false whiskers, Clarence Geldart and Bud Post fill up more minor parts.

Frank Urson directed this production for Paramount.

**"HER STURDY OAK"**

Clune's

An Elmer Harris photoplay which we took to have been made for a farce but which approaches the tragic from the viewpoint of an entertaining motion picture, is "Her Sturdy Oak." It is a present offering, starring Wanda Hawley. It is a sickly, unfunny, domestic affair which fishes frantically for laughs and obtains very few. At that, some of its business might have been rendered amusing had it been efficiently handled by the leading members of the cast. There is, however, only one clever performance in the play. Technically the production is about its company's average.

Probably there is a place for Miss Hawley in the picture business, but it is certainly not the position of a star, particularly a comedy star, anywhere. All of the dainty blonde who this actress represents is little old Lasky stock has become over-run with a slovenliness as to personal appearance and manner that results in a real displeasure to most audiences. Moreover she gives the appearance of knowing her technique but slighting it through indulgence, an error which the profession will not tolerate, is uttering the wails of Violet White, the heroine of this picture. This is especially unfortunate because a sprightly spitfire might in some part have justified the whole.

Walter Hiers also disappoints in his portrayal of Samuel Butler, Violet's heavily poetic husband. This ordinarily beauteous comedian renders his character's laugh very evident by forcing them in places, while again they aren't made recognizable.

(Continued on Page 14)
Where to Find People You Know

KENONY WITH BARKER

Charles Kenyon goes with Reginald Barker, director-producer of many Goldwyn pictures in the latter's jump to the "Big Three." The arrangement was made through the courtesy of the Goldwyn corporation, with which organization Mr. Kenyon retains his connection. "The Big Three" consists of Reginald Barker, Lois Weber and Victor Schertzinger, producers who are combined under the F. B. Warren corporation.

SUPPORTS COMPSON

Mitchell Lewis of "The Barrier" and "The Sign Invisible" enacts an important role in "At the End of the World." Betty Compson's initial Paramount starring vehicle, which will be this week's attraction at Grauman's.

IN NEW SELIG-RORK

Lewis Stone will enact one of the principal parts in "The Thing Behind the Door," a Bert Bracken production now being produced at the Selig-Rork studios.

CAST WITH HATTON

Shannon Day and Monti Collins enact roles in "His Back Against the Wall," which will serve as Raymond Hatton's first feature picture now filming at the Goldwyn studios.

WITH FRANKLYN

George Folsey, formerly cameraman at the Long Island studio of Famous Players-Lasky, is at present photographing the current Bebe Daniels production, which Chester M. Franklin is directing.

WITH LEWIS COMPANY

A. F. Bernadac, formerly with New York Famous Players and recently with Mae Murray Productions, has resigned from the latter company to become production manager for the Sinclair Lewis Co., producing "Free Air."

COMPOSER ON SCREEN

Roy Atwell, composer, is appearing in a comedy role in "Grand Larceny," being directed by Wallace Worsley.

IN FRIOO SERIAL

Julia Leonard will play the role of "Zonia" in Eddie Polo's current serial, "The Secret FOUR," which Albert Russell is directing.

Grant Whytock has been assigned the cutting of Rex Ingram's new film, "Turn to the Right."

Wallace Beery will interpret an important role in the forthcoming Selig-Rork production, "The Thing Behind the Door."

Roy Brooks and Leo Willia are cast in "A Sailor-Made Man," in its third week of production at the Hal Roach studios.

Doris Pawn will play opposite "Big Boy" Williams in "The Curse of the Timberland," which Chas. Seiding is directing.

Doris Wedders, William Dietcher and Eric Mayne are among those cast in Rex Ingram's newest production, "Turn to the Right."

Rmayee in Walker Comedy

Raymond McKeel, formerly Shirley Mason's leading man, is the other Buddy in "Buddies," starring Johnny Walker, at Fox.

MAKE CHANGE

George Elden and Miss Bob Hunter, formerly of the scenario department of the Kinema Bureau, left recently for Globe, Ariz., where they will be engaged in the making of western dramas for Farra Features, Inc.

ON WALSCH STAFF

R. A. Walsh is using two cameramen to film his latest production, "Kindred of the Dust." Lyman Broening is making the American negative while Charles Van Enger is cameraman for the foreign negative.

IN BINNEY'S NEXT

George Hernandez enacts a principal role in the current Constance Binney starring vehicle under production at the Realart studios.

IN CAST

Lowell Sherman and John Cossar have been added to the cast of "Grand Larceny," the Albert Payson Terhune story filming at the Goldwyn studios.

Lydia Knott is playing a mother role in Rex Ingram's "Turn to the Right."

Glen Cavender has recently finished the heavy in Eileen Percy's latest Fox comedy-drama.

Kirk LaShelle Lucas is at present playing a young Mexican boy with Buck Jones at the Fox studio.

Mark Jones and Roy Brooks will appear in the new Eddie "Do" Poland comedy which Bert Kerr is directing.

"Big Boy" Williams will head the cast of "The Curse of the Timberland," Charles Seeling's forthcoming production.

Florence and Billy O'Rourke have recently finished engagements with the Mary Pickford Co. at the Brunton studios.

Ethel Grey Terry and Margaret McWade have been chosen to play principal parts in "The Thing Behind the Door," which Bert Bracken is directing for Selig-Rork.

In the selection of Edward Peil for an important role in "The Song of Life," John M. Stahl completed the cast or his current all-star production.

Molly Thompson, Wallie Howe, Charles Stevenson and Gaylord Lloyd are among those cast in "A Sailor-Made Man," Harold Lloyd's forthcoming comedy.

Jack Piteanu, Bill Horne and Bert Apling will enact important roles in the new Charles Seeling production entitled "The Curse of the Timberland."

Bert Woodruff recently finished playing an important role in "The Rosary" and is at present supporting Mary Anderson in her initial starring vehicle, "Too Much Married."

James Morrison, Billy Mong and Ethel Grey Terry will play in support of Marguerite de la Motte, who interprets the title role in "The Daughter of Brahma," under production at the Brunton studios.

Lillian Leighton

Who's Where on Los Angeles Screens

MISSION

Metro presents

"THE CONQUERING POWER"

Based on the novel "Eugenie Grandet"

Directed by Rex Ingram

CAST

Angenue Grandet—Alice Terry
Charles Grandet—Rudolph Valentino
Victor Grandet—Eric Mayne
Pere Grandet—Ralph Lewis
His Wife—Edna Dernoun
Notary Crouch—Edward Connelly
His Son—George Atkinson
The Abbé—William Lee Hall
M. des Grassins—Mark Fenton
His Wife—Bridgetta Clark
Adolph—Word-Wing
Nan on—Mary Hearn

CALIFORNIA

Goldwyn presents

"FOR THOSE WE LOVE"

By Perley Poore Sheehan
Directed by Arthur Rossen

CAST

Bernice Arnold—Betty Compson
Jimmy Arnold—Richard Rosson
George Arnold—Harry Duffield
Vida—Camille Astor
Dr. Balle—Bert Woodruff
Johnny Fletcher—Walter Morasco
Bert—George Cooper
Frank—Frank Canseau
Trix Ulmen—Loa Chaney

(Continued on Page 14)
GETTING CLOSE

What can I do to put myself over as a screen writer? Many of my stories are very close to my heart, and yet I feel I am not making the most of them, thinking that they may be even stronger, more subtle, more interesting. And yet I know that, if I put my best into them, they will be accepted, and that the public will enjoy them. But I am not sure how to do it, and how to make them more attractive to the reader. Can you help me?

Writers of popular fiction, writers of screen stories, and writers of plays, all have their problems. The writer of fiction has to create a world of his own, and make his readers believe in it. The writer of plays has to create a world of his own, and make his actors believe in it. The writer of screen stories has to create a world of his own, and make his audience believe in it. And yet, in all these cases, the writer has to be true to himself, and to his own ideas, and to his own emotions. And yet, in all these cases, the writer has to be true to the public, and to the public's taste.

However, whether or not we are members of the group of writers who are trying to make themselves understood, we are all trying to make ourselves understood. And yet, in all these cases, the writer has to be true to himself, and to his own ideas, and to his own emotions. And yet, in all these cases, the writer has to be true to the public, and to the public's taste.

Continuity Writing An Education

Try continuity. Do not let the reader of your story be confused. Do not let the reader of your story be misled. Do not let the reader of your story be deceived. Do not let the reader of your story be surprised. Do not let the reader of your story be puzzled. Do not let the reader of your story be disappointed.

However, whether or not we are members of the group of writers who are trying to make themselves understood, we are all trying to make ourselves understood. And yet, in all these cases, the writer has to be true to himself, and to his own ideas, and to his own emotions. And yet, in all these cases, the writer has to be true to the public, and to the public's taste.

JACK STRUMWASSER

Author, scenarist, and editor for the West Coast Fox Studios, who is responsible for "Play Square," "The Drifter," "Live Wire," etc.

Picture Analysis

Another method of "trying" continuity is to go to the picture theater, watch the production carefully and, upon returning home, write the story you have seen, in numbered sequence. You will find many reasons for things you have not understood. Comparison of such stories from the screen with your own efforts will enlighten you; you will open your eyes much better as to true form in synopses.

It is true that you will see upon the screen certain things you have been warned against. You will find weaknesses and mistakes. The logic of certain pictures will cause you to disagree. Some characteristics will appear as faulty or artificial. If so, your education is advancing. You are analyzing.

Inconsistent Characterization

One of the several general faults which may be discovered by rough practice at continuity writing, is the lack of proper characterization. Many earnest writers who have succeeded elsewhere, fail to convince the studio editor because of seemingly inconsistent action upon the part of important characters who aid in carrying his story.

Fiction writing, for example, can cover up such weaknesses by a multiplicity of words. Upon the printed page we may "convince" the reader of many things not shown, by depicting the effect of matter upon the mind. The typical law-abiding person, who naturally would do no violence, sometimes figures in one-half of those front-page shockers.

Why?

Because, unknown to his intimates even, certain tendencies may proliferate against good judgment, may poison his mind and embitter his soul to such an extent that he will surprise friend and stranger by a violent act.

Such things—the poignant assassination of a man's very soul—may be told in fiction, for words may follow up the vivid warning before the victim's eyes. But, as thoughts cannot be registered upon the screen, save in very specific instances, this chemical change in the soul of a well-regulated man must be left to the writer of narrative, so far as the demands of the photoplay are concerned.

Therefore, the writer of continuity, will not accept the scenario, wherein the "well-regulated" person of the story, who has been proceeding in his role "true to form," suddenly loses his mind, to the unnatural, and does things of which his nature never hinted previously in the file, because he knows that the audience cannot be convinced that the melodramatic sequence could have come about through such a well ordered character.

Continuity, in its true form, reveals earlier action which begins to warn the spectator that the character is undergoing the change. "Error" is used if the tenacity is augmented through more action until the outbreak is received as a natural consequence.

A word or two about the screen story is shown in illustration of that change, we have the difference between narrative— or thought—and screen story.

The Rambling Continuity practice also will pull up short the writer who rambles; the enthusiast who believes he has a story because he sets down a number of dramatic incidents, each of which is in itself a good, strong situation. An adventure may be put on the screen in a series of occasions which will thrill throughout the presentation but, in the end, no story will be shown.

The one-reel days presented many such stories, as well as the story which opened by a very convenient invention of trouble for the handsome leading man, planted merely for the sake of watching him extricate himself.

But the old days have gone by and audience growth has grown so "wise" that they demand at least, a reason for every story that is told upon the screen. They may read the book, but they will not be satisfied with the book story told in narrative form upon the screen.

The continuity itself must transform all that into the satisfactory photomama; therefore even a single time when numbered scenes will bring the hopeful apprentice much closer to true form in his synopses than an imagination which has not received necessary schooling.
Pickups By the Staff

WILL PAY FOR PICTURE IDEA

The Grant-Mills Productions, a new company which is financed by Texas capital, although located here, has decided upon an advertising campaign to interest picture fans in their first production. They are offering a thousand dollars for the best fifty-word idea on which their scenario department can base a big story. Wy-cliffe A. Hill, President of the Phineas Wrights League; Florence Lawrence, screen star and Miss Bobby Hunter, late of the Lasky scenario staff, constitute the committee which will select the winning idea.

CARL BERCH GOES DOWN WITH "ALASKAN"

Carl Berch, actor of "the old school" for some thirty-five years, was among the forty odd passengers who recently lost their lives on the ill-fated steamer "Alaskan." Mr. Berch was returning to his Los Angeles home after a stock season in the Northwest when the accident occurred. A member of the A. E. A. and B. P. O. E. 906, Mr. Berch will be greatly missed by his scores of friends.

STUDENTS' "LOCATION COURSE"

Sixty-five members of the Commerce Club, Los Angeles Polytechnic High School, students of law and business, gained entry to the Hollywood studios recently and worked as extras in the Rubaiyat of Omar Khayyam to get "inside information" on motion pictures.

Classrooms are deserted for "location" each week by the Commerce Club, to study under the guidance of Charles Edwin Locke, industrial and governmental organizations at first hand.

NEILAN MANAGER HERE

J. R. Neilan, sales manager of Marshall Neilan Productions, with headquarters in New York, has arrived here to consult with Mr. Neilan on a new distributing policy for "Penrod," "Rites of Life" and other fall productions to be handled by Associated First National Pictures.

CHRISTIE DEPARTS FOR EUROPE

Charles H. Christie, general manager of the Christie Film Company, sailed lately on the Olympic from New York for London, England, his business there being the affairs of the Christie London and continental offices, known as the Christie Film Sales, Ltd., an English corporation managed by John H. Taylor and recently incorporated. Mr. Christie is accompanied by E. W. Hammons, head of Educational Film Exchanges, Inc., which handles the Christie pictures in this country, and Mrs. Hammons.

LEASE LONG ISLAND HOME

Norma and Constance Talmadge have leased an estate at Bayville, L. I., where they are spending their leisure time between pictures. John Emerson and Anita Loos are their nearest neighbors.

Constance Talmadge's next first National release, "Wedding Bells," had its initial New York showing at the Strand Theatre, the week of August 14th.

Viola Dana has completed her work in "The Fourteenth Lover," and is taking a short rest before starting her next Metro picture which Harry Beaumont will direct.

NANCY CASWELL

Who is appearing in the Pilgrimage Play.

WAROE GOES EAST

Frederick Warde went East to his summer home after completing his role of Omar Khayyam in Ferdinand Earle's production of "The Rubaiyat."

Motor Trip

Jacques Birel is in New York following a motor trip across the continent. En route he shot five reels of scenes. His most recently photographed productions are "Straight from Paris" and "Charge of the Clara Kimball Young pictures.

CLIVE CONTRACT

Henry Clive has signed his exclusive services for poster work for a year with Famous Players-Lasky.

JEAN PAIGE RESUMES SCREEN WORK

At Vitagraph's Brooklyn studio, "The Prodigal Judas" is starting with Jean Paige playing the lead. Edward Jose is directing this picture.

LYTELL CAMPING

Bert Lytell will depart presently for Northern California on a camping trip. Mr. Lytell has recently completed "Ladyfingers," which Bayard Veiller directed.

SEVERS WITH SELZNICK

Martha Mansfield is no longer a Selznick luminary. Miss Mansfield was featured in several pictures and also supported Eugene O'Brien.

Evelyn Kenyon, who has been chosen to head Metro's reorganized reading department, is seeking heart interest stories seasoned with comedy for Metro stars, now at work at the company's West Coast studios.

Edward Connelly plays an important role in "Turn to the Right." Rex Ingram's current Metro picture.

GETTING ACQUainted WITH INTERESTING PEOPLE

Geoffrey B. Bering

Geoffrey B. Bering, a rising Juvenile who is now confining his activities to pictures, originally won his laurels on the legitimate stage as juvenile lead in several of the big hits of recent years. He played in "The Toast Master," "When Teddy Comes Home," "The Amazons," "Two Crooks and a Lady," "Mrs. Dumphstead-Leigh," and Booth Tarkington's "Seventeen."

Mr. Bering has appeared exclusively in Paramount pictures since leaving the stage, and is soon to be seen on the silver sheet in Cecil B. de Mille's "The Lady and the Laurels," Sam Wood's "Don't Tell Everything," James Cruze's "Freight Prepaid," starring Roscoe Arbuckle, and Penrhyn Stanlaws' "The Woman in the Case."

HOLLYWOOD STUDIO CLUB CAMPAIGN

The Hollywood Studio Club will launch on September 1st a ten-day campaign to raise $5,000, which will be used to build a dormitory. This institution, situated in Hollywood, furnishes a home for girls who come to California to become picture actors. It is under the supervision of the National Board of the Y. W. C. A. The Committee which determines its general policy is composed of Miss Hesica Lawrence, Chairman; Mr. William de Mille; Mrs. Cecil de Mille; Mrs. Jesse L. Lasky; Mrs. Wilfred Buckland; Mr. Arthur Heilman; Mrs. Charles Richmond and Mrs. Wilson Martin.

"U" VISITORS

Judge William J. Day of the Municipal Court of Boston, Judge Michael F. Kennedy of the District Court of Natchez, Miss., and M. J. Ney, Coast representative of Vogue and Vanity Fair, were the guests recently of Marie Prevost at Universal City.

JOHNNY JONES POPULAR IN JAPAN

Johnny Jones, who played the chief role in the Griffith production of "Broken Bows," which Tarkington's twelve two-reel comedies of American boy life, "The Adventures and Emotions of Edgar Pomeroy," was recently voted Japan's most popular movie player, having received a letter to that effect from the Yomiuri, Tokio, Japan. Madame Nazimova was his nearest competitor.

Johnny's latest screen appearance is in Rupert Hughes' "The Old Nest," now showing at the Astor Theatre, New York.

LEDERER ENTERTAINS EXHIBITORS

Otto Lederer is entertaining Mr. Frank Goulette from Manilla and Mr. Dick Bell from Shanghai, exhibitors and showmen of the far East.

Mr. Lederer, at present playing the Indian heavy in Ruth Roland's serial now being filmed at the Hal E. Roach studios, is building a Hollywood home.

Besides his studio work, Mr. Lederer has four pupils in dramatic expression.

WRITING FOR DOUBLEDAY PRODUCTIONS

Henry McCarthy is co-author with Leo Meehan of the five-reel westerns featuring Lester Cuneo, being made by Doubleday Production Company for distribution by Irving M. Lesser.
Production Notes

(Continued from Page 4)

FOR RELEASE

"Little Eva Ascends" and "Garments of Truth," comedies, in which Gareth Hughes is starred, complete the first series of three Baker productions soon to be seen in New York.

WALLACE MacDONALD
Who is being co-featured with Carmel Meyers in Vitagraph Serials.

PERSONAL APPEARANCE TOUR

Douglas MacLean, under the auspices of Associated Producers, Inc., is making a tour of personal appearances in the key cities of the Middle West and the East. The present trip follows closely on the heels of MacLean's recent tour of the Southern States which was conducted by the Famous Players-Lasky Exchange.

FAZENDA IN DRAMA

Louise Fazenda, eccentric comedienne, is temporarily deserting comedy to go into serious drama with Cosmopolitan Productions in New York.

"LINGER LONGER LETTY" TO BE FILMED

Charlotte Greenwood is on her way here to be starred in the film version of "Linger Longer Letty." Miss Greenwood created the Letty role in the stage presentation.

William D. Taylor's production of Henry Arthur Jones' first original screen story has been entitled "Beyond." It stars Ethel Clayton, and will be released late in October by Paramount.

Madame Nazimova has completed the cutting, editing and titling of her new Metro production of "Camille," which will be ready for release in the near future.

AT BRUNTON

The B. B. Hampton production, "Grey Dawn," by Stewart Edward White, is nearing completion under the codirection of Eilie Howe and Jean Hersholt. Claire Adams heads the all-artist cast, which includes Robert McKim, Carl Ganvoort, Claire MacDowell and Madge Wayne.

Work has been started on "The Daughter of Brahma," by J. A. R. Wylie. Marguerite De La Motte has the leading role in this photoplay, which Ed Sloman is directing.

The R. A. Walsh production, "Kindred of the Dust," from the novel by Peter B. Kyne, is nearing its half way mark. Miriam Cooper is starred with Ralph Graves and Lionel Belmore in the supporting cast.

AT VITAGRAPH

Work upon the picturization of the James Oliver Curwood novel, in which Henry B. Walthall and Pauline Starke assume leading roles, is nearing completion.

The second episode of "Breaking Through," the new chapter-play in which Carmel Myers and Wallace MacDonald are co-starring, is finished, and Robert Ensinger is making rapid progress on episode three.

Larry Semon, director Norman Taurog, and members of the company are at Hume Lake filming the next Semon comedy.

AT METRO

Alice Lake has completed work on her first picture under Maxwell Karger's direction, "The Golden Gift," and has been selected to star in "The Hole in the Wall," by Fred Jackson, now being scenarized by June Mathis. She will again be directed by Mr. Karger.

George D. Baker has selected "Stay Home" as his next production, to be filmed by S-L Pictures, in which Gareth Hughes will be starred.

Bert Lytell's next production will be "The Right That Failed," a Saturday Evening Post story from the pen of J. P. Marquand.

AT GOLDWYN

Raymond Hatton and company left Sunday for Randsburg, Calif., where two weeks will be spent making exteriors for "His Back Against the Wall," under the direction of John Ford.

The photography on "The Sin Flood" was finished recently under the direction of Frank Lloyd. Richard Dix and Helene Chadwick enact the leading roles in this photoplay.

RANGER BILL PRODUCTIONS

Victor Hoolan Halperin has recently completed "Dead Man's Boots," an original story, for the Ranger Bill Miller Productions. This is the first of a series of ten stories of the Northwest Mounted Police. The next entitled, "Never Say Die!" is in progress.

Reginald Barker's production, "The Old Nest," will be released to exhibitors September 11th.

AT LASKY'S

Thomas Meighan is working on George M. Cohan's "A Prince There Was," from the novel by Darragh Aldrich.

William deMille has completed his cast for "Miss Lula Betti," his next production, and work will start around the last of August. This is Zona Gale's prize play, based upon her own novel, and was adapted for the screen by Clara Beranger. Mildred Harris will appear in the title part and Milton Sills will have the leading male role.

Gloria Swanson will begin work September 5th on a new production under the direction of Sam Wood.

George Melford is completing his production, "The Sheik." Naes Ayres and Rudolph Valentino are the featured players in this offering.

Paul Powell, who has been directing pictures for Paramount at its London Studio, returns presently and will start work upon Eugene Brieux's play, "The Cradle," with Ethel Clayton as star. Julia Crawford Ivers will supervise the production, which Olga Printzlau adapted for the screen.

"The Melancholy Spirit" is the working title of Roscoe (Patty) Arbuckle's next screen vehicle. James Cruze will again direct, and work is scheduled to begin shortly.

INDUSTRY CONtributes $10,000 TO CHARITY

The motion picture industry in Los Angeles has "contributed" $10,000 to children's charities in the last six months, according to Robert E. Wells, manager of the Assist- ance League, which this sum represents rentals paid by picture companies for locations obtained through the bureau, which in turn hands the money over to various charitable causes.

FARRA FEATURES

Farra Features is the banner under which a new producing company, Farras, Inc., headed by Charles Farrar, who is the star and produc- er, working headquarters will be in Globe, Arizona.

Miss Ethel Ritchie, Edward Cozen and Sid de Grey will play in the Farras pictures while A. J. Scott, business manager; Miss Bob Hunter, scenarist; George Elder, Ray Adams and E. J. Kerr, cameramen, complete the staff.

The first story is based on O. Henry's "The Caballero's Way." It is now being di- rected by Mr. Mitchell under the super- vision of Edward Alexander.

Release will be through the Producers' Securities Corporation, New York City.

"Mice at War" is the title of the next of the series of "Asop's Film Fables," pro- duced by Fables Pictures, Inc., and created by Cartoonist Paul Terry, which Pathé has scheduled for release during the week of August 28th.

Bill White has been cast to play an im- portant role with the Ben Wilson produc- tions under the direction of Roy Clements. (Continued on Page 17)
**Pulse of the Studios**

<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>CAMERAMAN</th>
<th>last DIRECT</th>
<th>SCENARIST</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMBASSADOR PICTURES CORP.</td>
<td>Jas. Hum, Stud, Mgr.</td>
<td>J. Dugan, Cast.</td>
<td></td>
<td></td>
<td></td>
<td>Pico-Georgia, 10049</td>
</tr>
<tr>
<td>APACHE TRAIL PROD.'S</td>
<td>Globe, Ariz.</td>
<td>W. A. Tobis, Casting.</td>
<td></td>
<td></td>
<td></td>
<td>14th Week</td>
</tr>
<tr>
<td>BALBOA STUDIO.</td>
<td>E. Long Beach.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Main 175</td>
</tr>
<tr>
<td>BELASCO STUDIOS</td>
<td>Wilbur Lawler, Casting.</td>
<td>833 Market St., San Francisco, Cal.</td>
<td></td>
<td></td>
<td></td>
<td>Douglass 6588</td>
</tr>
<tr>
<td>BENJ. B. HAMPTON PROD.</td>
<td>Brunton Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 4080</td>
</tr>
<tr>
<td>BLUE RIBBON COMEDIES</td>
<td>Geo. Cleethorpe, Casting.</td>
<td>1438 Gower St.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 3250</td>
</tr>
<tr>
<td>BORDER FILM FEATURE CORP.</td>
<td>Rex Thorpe, General Manager.</td>
<td>Bisbee, Arizona.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRUCE CARTER PROD.'S</td>
<td>Montague Studios.</td>
<td>Arnold Aldrich, Casting.</td>
<td>San Francisco.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHESTER FAIRBANKS PROD., INC.</td>
<td>M. J. Cronick, Casting.</td>
<td>Geo. Reider, Mgr.</td>
<td></td>
<td></td>
<td></td>
<td>Union League</td>
</tr>
<tr>
<td>C. L. CHESTER PROD.'S</td>
<td>R. Bandini, Gen. Mgr.</td>
<td>1438 Gower St.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 2563</td>
</tr>
<tr>
<td>CUMMINGS, IRVING PROD. N. CO.</td>
<td>Dick L'Esperance, Gen. Mgr.</td>
<td>1729 S. Highland Ave.</td>
<td></td>
<td></td>
<td></td>
<td>578946</td>
</tr>
<tr>
<td>EARLE FERDINAND PROD.</td>
<td>Hollywood Studios.</td>
<td>M. M. Mansfield, Casting.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 1431</td>
</tr>
<tr>
<td>ELLA J. TOLER PROD.</td>
<td>Columbia Falls, Mont.</td>
<td>T. E. Linden, Gen. Mgr.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FOX STUDIO</td>
<td>C. A. Bird, Casting.</td>
<td>N. Western Ave.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 3000</td>
</tr>
<tr>
<td>FRANK BANKS, DOUGLAS, PROD.</td>
<td>Al McQuarrie.</td>
<td>Casting.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 4356</td>
</tr>
<tr>
<td>GOLDWYN STUDIO</td>
<td>Clifford Robertson, Casting.</td>
<td>Culver City, Abraham Lehr, Gen. Mgr.</td>
<td></td>
<td></td>
<td></td>
<td>West 6780</td>
</tr>
<tr>
<td>GOODEN PRODUCTIONS</td>
<td>Arthur H.</td>
<td>4534 Sunset Blvd.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 2948</td>
</tr>
</tbody>
</table>

---

**DO NOT BUY GOWNS AT FABULOUS PRICES**

Let Schlanks do the work and make your wardrobe and rent it to you. One hundred thousand dollar wardrobe of the most expensive apparel, including gowns, fur, hats, wraps, street and afternoon dresses. suits, riding habits, coats, suits, of your disposal. For rent or sale.

Ph. 556-730 SCHLANK'S 1570 Sunset Blvd.
<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>CAMERAMAN</th>
<th>ASS'T. DIRECT.</th>
<th>SCENARIST</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>GREAT WESTERN PRODUCING CO.</td>
<td>Lillian Valentine, Casting.</td>
<td>6100 Sunset Blvd.</td>
<td>Holly 96</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HAMILTON-WHITE COMEDIES, INC.</td>
<td>W. W. Rarity, Gen. Mgr.</td>
<td>4534 Sunset</td>
<td>Holly 2805</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LASKY STUDIOS</td>
<td>L. M. Goodstadt, Casting.</td>
<td>1520 Vine St.</td>
<td>Fred Klay, Gen. Mgr.</td>
<td>Holly 2400</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LILYLYN CUSHMAN PROD.</td>
<td>M. T. Stewart, Managing Director.</td>
<td>5260 Hollywood Blvd.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MAYER, LOUIS B. Studios</td>
<td>3800 Mission Rd.</td>
<td>Individual Casting.</td>
<td>Lincoln 2120</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MCKENZIE PRODUCTIONS</td>
<td>Balshofer Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MONTAGUE STUDIOS</td>
<td>Chas. L. Fallon, Casting.</td>
<td>San Francisco, Cal.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MOROSCO PRODUCTIONS</td>
<td>W. Ruggles, Casting.</td>
<td>Mayer Studio.</td>
<td>Lincoln 2120</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NOVO PRODUCTIONS</td>
<td>R. A. Glasgow, Gen Mgr.</td>
<td>3800 Mission Road.</td>
<td>Lincoln 2120</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PACIFIC FILM COMPANY</td>
<td>Jno. J. Hayes, Mgr.</td>
<td>Culver City.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;RANGER BILL&quot; MILLER PROD.</td>
<td>1745 Glendale Blvd.</td>
<td>54109</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>REALART STUDIO</td>
<td>Miss Hallett, Casting.</td>
<td>201 N. Occidental.</td>
<td>Frank E. Garbutt, Mgr.</td>
<td>Wilshire 6622</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ROBERTSON COLE PROD.</td>
<td>Melrose and Gower.</td>
<td>Holly 5000</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**ROTHACKER-ALLER**

Phone Hollywood 6065 or Hollywood 6066

24-HOUR SERVICE

Phone Office Regarding Laboratory Work—We Call For Negative and Deliver the Print

5515 MELROSE AVE., Between Robertson-Cole and Brunton Studios
Chas. Seelinger Staff

RUSSELL-GRIEVER-RUSSELL Studio. 6070 Sunset Blvd. 578395


SCHLANK, MORRIS R. PROD. 6050 Sunset. Frank Cavender, Casting.


SELIG-RORK. 3800 Mission Road.

T. R. FILM CO. Theodore Repay, Sr. 751 S. Spring St.

UNIVERSAL STUDIO. Fred Datig. Casting. Universal City.

VIDOR, KING, PROD. Ince Studios. Culver City. Clark Thomas, Mgr.


WARNER BROS. STUDIO. Sunset and Bronson Ave.
Eastern Studios

<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>CAMERAMAN</th>
<th>ASST DIRECTOR</th>
<th>SCENARIOT</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Henry King</td>
<td>W. J. Scully, Casting. 807 E. 175th St.</td>
<td>Tremont 5100</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>H. Fitzgerald</td>
<td>Bardehness</td>
<td>H. Cronjager</td>
<td>J. E. Ritter</td>
<td>I. Kelly</td>
<td>Comedy</td>
<td></td>
</tr>
<tr>
<td>L. Kennedy</td>
<td>All Star</td>
<td>All Star</td>
<td>Geo. Peters</td>
<td>H. Sheridan</td>
<td>Comedy</td>
<td></td>
</tr>
</tbody>
</table>

BLACKSTON STUDIOS. Brooklyn, N. Y.

| ESTEE STUDIOS. 124 W. 125th St., New York City. |
| Donavan | All Star | Paul Allen | Comedy |
| Abramson | Montague Love | Peirce Howard | Comedy |
| Fraser | All Star | Comedy |

FOX STUDIOS. West 55th St., N. Y. Samuel Kingston, Casting. Phone Circle 6800

| LEVY, HARRY, PROD'S. Jeff Brophy, Casting. 230 W. 38th St., N. Y. |
| Hugo Ballin | All Star | Wm. Adams | Comedy |
| Harry Levy | All Star | Van Dermeer | Comedy |
| Ben Blake | All Star | Van Dermeer | Comedy |
| Ida Allen | All Star | Comedy |

LINCOLN STUDIO. James W. Martin, Gen. Mgr. Grantwood, N. J. Morsemore 665

| MIRROR STUDIOS. Glendale, Long Island, New York. |
| Joe Levering | All Star | Wm. Croll | Drama |
| Joe Levering | All Star | Wm. Croll | Comedy |

| PATHE STUDIOS. East 134th St., N. Y. |
| B. Milhauser | Juanita Hansen | Snyder-Redman | Hamilton | Drama |
| Geo. Seitz | Seitz-Caprici | Wood-Nabone | Geo. Seitz | Drama |

| REELCRAFT PICTURES CORP. Mittenthal Studio, Yonkers, N. Y. |
| Hamilton-Smith | Bud Duncan | Griffith | Comedy |
| Marcel Perez | Tewday | A. Obrock | Comedy |
| Frank Mattison | Tewday | Smith | Comedy |

| SELZNICK STUDIOS. H. L. Steiner, Casting. W. Fort Lee, N. J. Tel. Fort Lee 350 |
| Kohl-Frank | Ralph Ince | Eugene O'Brien | Comedy |
| G. Arambauaud | G. Archambaud | E. Haemmerstein | Comedy |
| Wm. P. S. Earle | Wm. P. S. Earle | Conway-Teal | Comedy |
| Alan Cross | Alan Cross | Conway-Teal | Comedy |

| TALMADGE STUDIOS. 318 E. 48th Street, N. Y. |
| Herbert Brenon | Noma Talmadge | Roy Hunt | Comedy |
| Victor Fleming | Constance Talmadge | Roy Hunt | Comedy |

| VITAGRAPH STUDIOS. East 15th St., Brooklyn, N. Y. F. H. Loomis, Casting. Midwood 6100 |
| Edward Joseph | Alice Joy | J. E. E. Constance | Comedy |
| W. Campbell | Corinne Griffith | Arthur Ross | Comedy |
| Von Bayerititz | Alice Calhoun | Scully | Comedy |

PREPARED BY:

CAMERA! "The Digest of the Motion Picture Industry"


**GRAUMAN'S Million Dollar Theatre**
(3d and Broadway)
**BETTY COMPSON** in
“AT THE END OF THE WORLD”

**Rialto**
(Broadway, near 8th)
Gloria Swanson in
“THE GREAT MOMENT”

---

“Real Values Make the World Buy!”
—that's why Muller Bros. is the favorite “complete auto” store for Hollywood.
Everything your auto needs—smart accessories, standard made tires, complete garage and service station.

Send for a free copy of the Muller jazz sheet, “The Air Hose.”

MULLER BROTHERS
6380 Sunset—Corner Cahuenga

---

MARION WARDE Acting for Stage and MOTION PICTURES
A Legitimate, Practical School of Results—My Students now Working in Pictures are Making Good. Formerly of Blanchard Hall.

Music, Makeup, Dancing

729 S. Bonnie Brae—Any West 7th. St. Car.

---

Have Your Photos Tinted and Framed by the
ARNOLD DES PLANTES ART CO., 718 South Hill Street
The Finest Quality of Work

Mr. Arnold des Plantes Will Personally Do the Coloring and Toning

---

Current Reviews
(Continued from page 5)

Something must have slipped up for Walter. The one redeeming feature in "Her Sturdy Oak" is the stalwart Sylvia Ashton, who enacts Belle Bright, Samuel's persistent pursuer. Ashton's scenes are well proportioned and each one means just what its interpreter intends. Nor does she stop at comedy, for one or two daring approaches to the pathetic are accomplished and successfully given away with by this dependable "old-timer."

Wayne Kelso is a good type for Violet's political mother. Leo White and Frederick Stanton complete the cast in good positions.

Thomas Heffron directed the production.

---

**SUPERBA**
Carl Laemmle offers
Carmel Myers in
“A DAUGHTER OF THE LAW”

CAST
Laura Hayes—Carmel Myers
Garth—Jack O'Brien
Geo. Stacey—Fred Kohler
Slim Dolan—Jack Walters
Mr. Marlowe—Dick La Reno
Inspector Hayes—Chas. Arling
Eddy—Joe Bennett

---

**GRAUMAN'S**
Jesse L. Lasky presents
Betty Compson in
“AT THE END OF THE WORLD”
From a play by Ernest Klein
Adapted by Adelaide Heilbron
Scenario by Edrid A. Bingham
Directed by Penrhyn Stanlaws
Photographed by Paul Perry

CAST
Cherry O'Day—Betty Compson
Gordon Deane—Milton Sills
Donald MacGregor—Mitchell Lewis
Harvey Allen—Casson Ferguson
Terence O'Day—Spotthwoode Aitken
William Baline—Joseph Kilgour
Yang—Goro Kino

---

**NEW PANTAGES**
Selznick presents
Eugene O'Brien in
"THE LAST DOOR"
By Ralph Ince and W. W. Foster
Scenario by Edward J. Montague
Directed by Wm. T. S. Earle

CAST
"The Magnate"—Eugene O'Brien
Freddie Tripp—Charles Craig
The Widow—Nita Naldi
Mrs. Rogers—Helen Pillsbury
Helen Rogers—Martha Mansfield
Guest—Katherine Perry
Colonel—Warren Cook

---

Who's Where
(Continued from Page 6)

**RIALTO**
Jesse L. Lasky presents
Gloria Swanson in
“THE GREAT MOMENT”
By Elinor Glyn
Scenario by Monte KalterJohn
Directed by Sam Wood
CAST
Nadine Pelham
Eugene Connelly
—Gloria Swanson
Sir Edward Pelham—Alec B. Francis
Bayard Delafield—Milton Sills
Eustace—F. R. Butler
Hopper—Arthur Hall
Lord Crombie—Raymond Brathwait
Lady Crombie—Helen Dunbar
Bronson—Clarence Geldart
Sadi Bronson—Julia Play
Blenkensop—Ann Grigg

---

**HIPPODROME**
J. L. Krichhohn presents
Bessie Barriscale in
"THE BREAKING POINT"
Story from the novel, "The Living Child," by Mary Lerner
Scenario by H. H. Van Loan
Directed by Paul Scardon
CAST
Ruth Marshall—Bessie Barriscale
Richard Janeway—Walter McGrail
Lucia Dewing—Ethel Grey Terry
Mrs. Janeway—Eunice Irwasser
Philip Bradley—Pat O'Malley
Dr. Hillyer—Winter Hall
Morlimer Davidson—Wilfred Lucas
Mr. Marshall—John Low
Mrs. Marshall—Lydia Knott
Camilla—Irene Yeger

---

**HIPPODROME—Midweek**
Rockett Brothers present
"THE TRUANT HUSBAND"
By Albert Payson Terhune
Directed by Thomas H. Hellon
CAST
Sybil Sayre—Francelina Billington
Billy Sayre—Mahlon Hamilton
Vaupe de Luxe—Betty Hylthe

---

TALLY'S
Jesse L. Lasky presents
Ethel Clayton in
"WEALTH"
By Cosmo Hamilton
Scenario by Julia Crawford Rivers
Directed by William D. Taylor
Photographed by James C. Van Trees
CAST
Mary McLeod—Ethel Clayton
Philip Dominick—Herbert Rawlinson
Gordon Townsend—J. M. Dunmont
Oliver Marshall—Lawrence W. Steers
Ivor Seaton—George Periadox
Mrs. Dominick—Claire McDowell
Estelle Rolland—Jean Acker
Dr. Howard—Richard Wayne

---

CLUNE'S
Realart Pictures presents
Bebe Daniels in
"ONE WILD WEEK"
By Frances Harmer
Scenario by Percy Heath
Directed by Maurice Campbell
Photographed by H. Kinley Martin
CAST
Pauline Hathaway—Bebe Daniels
Bruce Reynolds—Frank Kingsley
Emma Jessop—Mayo Kelso
Mrs. Brewster—Frances Raymond
Judge Bancroft—Herbert Standing
Oliver Tobin—Edwin Stevens
Mrs. Dorn—Edythe Chapman
Cook—Carrie Clark Ward
"Red" Mike—Bill Montana
GEORGE ATKINSON  
(Smalltown Atkinson)  
Playing "C. de Bonfons," the Opposing Fiance in  
"THE CONQUERING POWER"  
At the Mission Theatre This Week  
598-869

FRANCES RAYMOND  
Playing  
"Mrs. Brewster"  
in  
"ONE WILD WEEK"  
At Clune's Broadway This Week  

Coming Release  
"Garments of Truth"  
Gareth Hughes  
Holly 2201

Looking for Stories?  
Several Francis Powers' originals, adapted and ready for production are still available. A world famous name on your scenario is of vital importance. Francis Powers is the author of many stage and screen successes, including Haya-kawa's "The First Born." His name will sell your picture!  
Call Camera! Office

SAY IT WITH CUTS!  
Engravings in Halftone and Benday Color Plates add Attractiveness to your Advertising  
BROWN CALDWELL & LADD  
PHOTO ENGRAVERS  
247 S. BROADWAY, LOS ANGELES
English Productions

(Continued from page 3)

son Cliff, who also wrote the scenario which is being photographed.

Director John Guilden is producing "The Night Hawk," starring Malvina Lonfellow and Henry de Vries for International Artists. Ford Hughes is responsible for the scenario and Will Howse is at the camera.

Master Films is cutting and assembling a drama entitled "The Marriage Lines," which Wilfred Noy wrote and directed. Barbara Hoff is starred; Theodore Trumbull photographed.

Minerva Films is making "The Beggar's Syndicate," a comedy drama featuring Mary Patterson, Bert Darley, and Crispin Hay, under the direction of Adrian Brunel, who also wrote the scenario. Frank Hoffman is the cameraman.

"The Mayor of Casterbridge," starring Fred Hughes, is being made by Progress. Sidney Morgan, who wrote the scenario, is directing the production, which is being photographed by Harry Munford.

Samuelson will start a new picture under the direction of Rex Wilson shortly. In the meantime "Dick's Fairy," the drama recently photographed by Bert Wynne, starring Hargreaves Munsell, Joan Griffith and Albert Branford, is being cut and assembled. Elliot Stannard scenarized the story, which was directed by L. Frobenius.

Screen Plays is producing one short reel melodrama a week under the direction of Fred Paul and Jack Raymond. Stoll is producing "The Fruitful Vine," under the direction of Maurice Elvey and the camera of Germaine Berger. "General John Brown" is also being made under this company by Harold Shaw. "The Hound of the Baskervilles" was finished some time ago by Director Maurice Elvey. Elvey and his assistant, Campbell are starred in this production.

H. W. Thompson is producing "The Wonderful Year," a French drama directed by Renee La Guardia before a largely attended meeting of the Associated Motion Picture Advertisers at Brown's Chop House on August 4th. A practical plan is being put in shape by the directors of the association, and it is their desire to work in cooperation with the Motion Picture Theatre Owners Conference of New York, the Chamber of Commerce and the National Association of the Motion Picture Industry. The first attack is to be made by the directors of the association on every candidate for Assembly (there are no Senators to be elected this year) to express his attitude in writing regarding this picture. The censorship board is not at all sure how he will vote for or vote against the repeal of the censorship law.

The campaign is to be absolutely non-partisan, and it is the purpose of the leaders in the movement to ask that support be given, regardless of party, to those who will work for and vote for the repeal of censorship, and to oppose the candidates who are against the liberty of the screen.

To take censorship "lying down," to curry favor with the board which holds in its hands the power to make it hot for any producer or distributor who shows any inclination to be a "bad boy" in the matter of presenting controversial pictures in opposition to the policies of the party in power, is of course the line of least resistance. But if they can do it and already there is a strong indication that the passive course is the popular course.

The absolute folly of becoming driven sheep with no definite plan of resistance to an out and out menace to our liberties both as moving picture men and as American citizens is evident to even to those who subscribe to the false theory that "the easy way is always the best."

Suppose our forefathers had said of King George III: "He is not fit for taxation without representation." "Oh, the easiest and best thing to do is not to make a fuss about it. We can all make a nice living by hard work so why should we worry about a little thing like that." Where would our liberties be today?

In fact and in effect the censorship law is even more of an enslaving measure than all the policies of George III combined because it seeks to enslave the brain. Any man in the moving picture business who subscribes to legalized pre-publication censorship is either mistaken or too soft to fight.

As the case was here, practical plan has been prepared in structure, the only present need is a full, complete and militant support of that plan. The Associated Motion Picture Advertisers in preparing this plan are acting within their province because among their membership are these whose special work is it to whip into shape the ideas of their clients and to aid and direct the ideas of their own which will appeal to the public. They are a body of experts in the organizing of stock.

Their plan, as we are advised of it, calls for a co-operation between the Motion Picture Theatre Owners, the Theatre Owners' Chamber of Commerce, and the National Association of the Motion Picture Industry and other organized bodies, and they stand ready to offer their services for such of the people within their exellent line of training. They have no glory to seek and no politics to play. They desire to be of practical service to the industry for work is not fed by perfunctory resolutions, passed and forgotten.

In view of the differences which occur from time to time between and in the way of cooperation, this organization has made a fortunate entry into the situation and complete working program with a united front should not be difficult to secure.

NAZIMOVA STOCK

Nazimova is negotiating for the use of the Earl Carroll theatre, New York, almost completed, where she hopes to head her own stock company next winter.

SWANSON RESTING

Having recovered from a minor operation, undertaken in a local hospital, Gloria Swanson is preparing to leave Hollywood for a short vacation in New York.

Harry Myers has one of the principal roles in Rex Ingram's "Turn to the Right."

Baby Jackie Condon may be seen in "Miracles of the Jungle," recently released by Warner Bros.

Betty Compton makes her debut as a Paramount star in "At the End of the World," directed by Penrhyn Stanlaws, which will be the attraction at Grauman's Million Dollar Theatre the week of August 22nd.

HEARINGS SOON

The Senate Finance Committee will hold its hearings on the tax bill. It is expected that one day, or a part of one day, will be given to representatives of the picture industry. Foreign producers, as well as those interested in the importation of films and raw stock manufacture, will be heard.

Saul E. Rogers of the Fox organization is among those who will appear when the committee starts work.

PINE TREE OFFICIALS CONFER

Fred W. Hinckley, president and Carl E. Millicken, treasurer of Pine Tree Pictures, Inc., will confer with James Oliver Curwood on the next production to be made for Arrow release. Millicken is former governor of Maine.

NOVEL REVIEW

Charles B. Burr will sponsor a series of short subjects in which will be incorporated Pen and Ink Comics, Rollin Lester Dixon's "Scenic Poems," natural color fashion studies and current events topics by Edwin Marcus. The series will appear under the title of "Burr's Novel Review."

"THE ATHLETE"

The second feature produced by the United States M. F. Corp, entitled "The Threshold," is to be renamed "The Athlete."

TO PRODUCE HERE

Iris Pictures will hereafter make their pictures here. Walter Steiner, director general, is finishing the company's initial film, "Tangled Hearts."

RESUMING ACTIVITIES

David Horsley, "pioneer" in the industry, has reopened his New York office, and will resume a series of 20 two-reel Bostock Wild Animal dramas in which Patricia Palmer and all-star casts are featured.

SINGERS REPLACE MUSICIANS

Choruses are being trained to replace the striking musicians in various New York picture houses. The number of 75 has replaced the symphony orchestra at the Capitol. The deadlock still continues.

LEASES ESTEE PLANT

Ray C. Smallwood has leased the Estee studio for one year. Smallwood will make pictures for Pyramid Pictures, Inc., of which Walter E. Greene is president.

CHICAGO ACCEPTS "ANATOL"

The Chicago Board of Censors has passed "The Affairs of Anatol" intact.

E. M. Asher, Sennett representative, has left for New York with a print of "Molly Q."

Dorothy Richards, who was in "Debura," has joined the cast of "The Barricade," being made at the Victor studio by Wm. Christie Cabanne.

Letters are in Cameral office for Harry Meyers
Henry Renod
James Neill
Ruth Allen
Walter Coughlin
Box A
Production Notes
(Continued from page 9)

RAY PRODUCTIONS

Charles Ray has finished "Gas, Oil and Water," his latest comedy for First National release. "Two Minutes to Go," Mr. Ray's football story, is cut and ready to be sent to New York.

This star will begin work presently on "The Deuce of Spades," a Charles E. Van Loan story.

AT REALART

William D. Taylor is making preparations for the next May McAvoy production for which Julia Crawford Ivers is writing the scenario.

Alice Eyton is finishing the scenario which will be the next vehicle for Mary Miles Minter. It will be a January release.

THEDA BARA PICTURES

Theda Bara will resume the production of pictures presently; Lee A. Oehs will be the sponsor for the former Fox star's pictures, three of which will be made a year.

VIGNOLA DOING "BEAUTY'S WORTH"

Robert G. Vignola, with assistant director Philip Messi, Luther Reed and camera man Ira H. Morgan, are en route here where scenes will be taken for the Cosmopolitan Production, "Beauty's Worth."

Production on "Sisters," which had been assigned to Vignola, will be in charge of Albert Capellani at the International Studios, New York.

SHIPS PRAIRIE PRODUCTION

Bob Horner, who is writing and directing a series of western dramas for the Prairie Film Company, has finished cutting his current subject and shipped it to the C. B. C. Sales Company, in New York. Fred Hirots, formerly with Selznick, has arrived here to take over the business management of this concern.

MAJOR JACK ALLEN'S JUNGLE PICTURES

Major Jack Allen, of wild jungle beasts, will make his bow to the motion picture public on September 25. Pathe announces this date of release of "Netting the Leopard," the first of a series of one-reelers produced by Adventure Films, Inc., in which his savage four-legged captives "play the star parts."

MORE WESTERNs

Director Fred Caldwell has as his guest Louis Boston of Washington, D. C. Mr. Boston is combining a pleasure and business trip, having in mind the formation of a company in Los Angeles to produce five-reel westerns.

TITLING FOX PICTURES

Tom Miranda has completed titling Dustin Farnum's current release—"The Primal Law," and Johnnie Walker's "The Drifter," and begins Monday on "Bar Nothin'," starring Buck Jones.

MORANTE NORTHWESTERN

Millburn Morante will shortly start production on a five-reel story of the Northwest woods written by J. Inman Kane, purchased through the Photoplaywrights League of America.
LETTERS OF A SELF-MADE CAMERAMAN TO HIS NEPHEW
By John Leeser

Glen Cedar Ranch, Burbank, Calif.

My dear Nephew:—I have just broken into the business. I had been an actor of ability, and had a splendid foundation upon which to become a first-class director. I offered quite a few suggestions during the course of the picture, because I felt it was up to me to give him the advantage of what I had learned from other directors. It began to wear on me, and while I never say that I was making a mistake, I finally became aware of it myself. We made three pictures together, but I have wished many times since that I had "let the director direct the picture." Of course, when the two can work together on both sides of the fence, there is no question but what a better picture will result. Many directors are artistic, and on the other hand a photographer has an angle or view point also. If I were you I would have a nice little talk with your man, and assure him that it will never occur again, unless he desires it. Just say: "Let's you and I get along together." I don't care what business we're in, it seems awfully hard to acknowledge we're wrong, but it does everybody concerned a lot of good when we say it out loud where everybody can hear it. Even where it affects your own department; all directors are not photographers, and many times they are from the state south of Iowa. It's all in the way you go about getting your point over. If they insist then ask them if they will let you shoot it both their way and your way. It may be that the next time you would only have to shoot it one way. If you are making a five-reeler in two weeks, I guess that's the only way you could shoot most of the scenes. They say that two heads are better than one. I'll go so far as to say that even four or five heads are better than one. We have in mind one of the big directors. He was nearly six feet, and looked no doubt from the impression that he was making ideal pictures because every one on the staff agreed when any point was discussed, that his opinion was the best. As a matter of fact none of them had the courage to suggest what he thought was better. It's a great life though, after all, if you don't weaken.

I have been "shooting" some of the animals here on the ranch. Have a monkey and a turkey for leads, and I am here to state that no peroxide ever had anything on either one of them, but temperamental.

Write again soon.

Your affectionate,

UNCLE DUDLEY.

Margaret Loomis has been chosen for an important part in the forthcoming Rex Ingram picture, "Turn to the Right."

Nola Luxford has returned from a two-week's vacation at Coronado Beach.

Kate Price
558220

Almendares

Robert L. Price

At Liberty

CHARACTER ACTOR

Main 8705

WILLIAM MERRILL MccORMICK

l. Big Worth Watching

Imperial Hotel, 909 So. Grand

Broadway 4764

BOBBY MACK

At Liberty

CHARACTER ACTOR

Main 8705

FRANK P. DONOVAN

Director of Vitagraph, Pathé, General and Mutual Releases, Paramount Pictures, etc.

Green Room Club, New York City

HARRY E. TULLAR

Attorney and Counselor at Law

Phones 1729½ Highland, 578-507-509-042 Hollywood

See Yourself on the Screen

Casting Directors Prefer Screen Tests to Still.
IT WILL COST YOU VERY LITTLE TO TAKE A SCREEN TEST UNDER AN EMERGENCY DIRECTOR.

ALEXANDER VAN BODO

490 Douglas Bldg. Telephone: 60589

WORTH'S CAFE

5526 Hollywood Blvd.

Phone Holly 10 Open All Night


WANTED—Used motion picture camera, any make except Bell & Howell. 511 Chamber of Commerce 1348.

WANTS Ads must be in advance—75 cents minimum.

WANTED—Used motion picture camera, any make except Bell & Howell. 511 Chamber of Commerce 1348.

WANTS Ads must be in advance—75 cents minimum.

WANTED—Used motion picture camera, any make except Bell & Howell. 511 Chamber of Commerce 1348.

WANTS Ads must be in advance—75 cents minimum.

WANTED—Live negatives, educational, topicals and scenic. Short subjects only. Will buy selected parts of long subjects. Write Rex A. Cameron, 1534 Cahuenga.

FOR SALE—Bell & Howell, 120 shutter, Thalheimer Irae, three lenses, one 2-In., Goetz Hyprar; 1-1/4 mm. Carl Zeis, one wide angle Goetz Hyprar; tripod, extra magazine cases, etc. See or phone Henry East, R. F. D. 10, 1024 Hollywood, Laurel Canyon.

FOR SALE—CASH BELL-HOWELL CAMERAS fully equipped. Must be perfect condition, late model preferred. Maurice Ellesbe, 138 Golden Gate Ave., San Francisco, Calif.

FOR SALE:—POSITION in studio scenario or research department by a college graduate. Rex A. Cameron.

FOR SALE—Bell & Howell, 120 shutter, Thalheimer Irae, three lenses, one 2-in. Goetz Hyprar; 1-1/4 mm. Carl Zeis, one wide angle Goetz Hyprar; tripod, extra magazines, etc. Price $1500; rental $350.00 a week. See or phone Henry East, R. F. D. 10, Box 256, Hollywood 2940, Laurel Canyon.

FOR SALE—BELL & HOWELL, 120 shutter, Thalheimer Irae, three lenses, one 2-in. Goetz Hyprar; 1-1/4 mm. Carl Zeis, one wide angle Goetz Hyprar; tripod, extra magazines, etc. Price $1500; rental $350.00 a week. See or phone Henry East, R. F. D. 10, Box 256, Hollywood 2940, Laurel Canyon.
GLEN CAVENDER
Just Finished Playing "Ruiz," the Character Heavy, with Dustin Farnum in "THE PRIMAL LAW"
Holly 3490

BERT WOODRUFF
Appearing as "Dr. Bailee" in "FOR THOSE WE LOVE"
At the California This Week
At Present Supporting Mary Anderson in "TOO MUCH MARRIED"

C. E. COLLINS
As the Blind Beggar in "THE VIRGIN OF STAMBOUL"
Watch this space for other startling stills of this make-up genius.
Phone: Garvanza 365

AL E. LEIMBACH
Juveniles and Characters
Phone 288-924
4454 Mettler St.
Lon Chaney—
Portraying "Trix Ulner" in "For Those We Love"
with Betty Compson—at the California this week.

Coming Releases:—
"Ace of Hearts" "Night Rose" "Bits of Life"

Camille Astor
Playing "VIDA" in
"For Those We Love"
At the California This Week
FRED NIBLO
Who Directed Douglas Fairbanks in
"THE THREE MUSKETEERS"
WILLIS L. ROBARDS
As M. de Treville in
"THE THREE MUSKETEERS"
Direction of Fred Niblo
Coming Release: "Farmer Hawkins" in Douglas MacLean's "Passing Thru."
At present supporting William Russell in "The Desert Shall Blossom"

Nigel De Brulier
Playing "Richelieu" in
"THE THREE MUSKETEERS"
Also "Pit Kain" in
"WITHOUT BENEFIT OF CLERGY"

Boyd Irwin
Appearing as "De Rochefort"
in
"THE THREE MUSKETEERS"
7282 Fountain Ave.
Co-operative and the Industry

The financial depression which has been, is, in fact, still being experienced by big business all over the country, has brought many changes of methods in its conduct. The picture industry has not been an exception. With money for the production of anything nearly impossible to procure, some energetic film promoter conceived the idea of adopting the much discussed "co-operative" plan to effect a photoplay. His result must have been gratifying, or so it would seem, if we are to judge from the promiscuous following enjoyed by the theory which he sponsored. For dozens of organizations have sprung into being in the past few months, each one with the intention to make independent pictures upon this basis, i.e., that their talent, technical men, directors, etc., render their services in return for the receipt of a sufficient amount of stock in the company to meet their ordinary salary figures.

Quite naturally there are as many opinions in regard to the advisability of encouraging this method of procedure as there would be in any other line of endeavor. A review of the situation, therefore, is not inopportune.

It is a fact that up to the present writing about fifty per cent of the attempts made in the co-operative direction have met with a greater or less degree of failure. There have been various reasons for these misadventures, but probably the majority of them trace back to a lack of ability in some one, or several, departments of their respective companies. It is simple to perceive that as long as our most capable actors, photographers, electricians, etc., can keep employed for cash they are unlikely to favorably consider an entrance into less certain agreements; hence the liability of inferior work somewhere.

Of course, we all recognize blatant errors in the program turn out of our big corporations and we repeatedly complain at being inflicted with them, but in the end our grumblings mean little other than perhaps discouraging theatre attendance, for the Wall Street affiliations all control their own channels of release and even hundreds of the houses. The independent cinema play, however, with no such assurance of purchase and distribution, must "go the magnates one better," admittedly an undertaking of which very few are capable.

For the achievement of success, then, the company operating upon this plan must be proficient in all departments. The other half of our co-operatives have apparently measured up to this standard, for they are selling their material at a decided profit. They have on their side thousands of exhibitors who in return for injustices of the past are fairly aching to tear holes in our financial demons the moment that they are afforded an opportunity to slide acceptable independent productions into their houses.

Anyway we take it, this activity among the industrious but "uncapitalled" class will prove beneficial. Besides increasing competition, always a good thing, it will bring to the fore the man in our profession who through lack of opportunity has been assigned only mediocre positions. Moreover, it will weed out of the business the promoter who either through unworthy intent or inability steers a bark containing a crew of trusting artists onto the rocks of disaster. It is an unusual project that proves equally advantageous to an industry in its success or failure.—F. R.

Foreign Atmosphere

By Harry E. Nolan

A party of Americans, of which I was one, took in a picture show last winter at a certain resort on the French Riviera. Sandwiched in between an Italian film and a Pearl White serial was a "Drame du Wild West," as they call it. It was sure enough wild! Hardly had it gotten on its way before we began to feel that something was wrong. I, for one, felt a disconcerting sense of unreality and began to ask myself in what studio and in what part of the United States that film could have been produced. Soon some rank discrepancies in the props and costumes, and especially in the action, made us all burst out laughing. No bunch of cowboys in real life, or before the camera, ever acted in any such manner. Any of our Mix's or Harts or Barnums would have undertaken to catch between their teeth the bullets from their cunning little revolvers. Something—all things—was wrong with that Western mining town. The bartender overplayed his part, the bottle which he shouted out on the bar may have once had some "vin rouge" in it, but never any real American whiskey, and the hero that he served had evidently never taken a drink of said stuff. You felt that you could look right into their brains like an X-Ray, and know that they weren't any of them thinking as any true Westerner ever thought. In spite of plenty of action, some splendid riding and some really dramatic incidents, the picture was a roaring farce-comedy to us. But some of the audience went wild over it.

We found, of course, that the picture was produced right there in France, and that everyone connected with it, from the author of the story to the donkey ridden by the (French) Chimnman, had never been any nearer the "Far West" than Bordeaux. It was an earnest, but pathetic, attempt to picture something that they could not correctly visualize. No doubt they thought that their picture was a true-life copy of the real thing, as judged by all the Western dramas they had seen and all the dope that their combined researches could dig up. But they had seen with French eyes, and established their values according to French standards. The result was (Continued on page 15)
Film Capital Production Notes

MERIT FILM COMPANY BUYS GUINAN WESTERNs

The Texas Guinan Productions announces that a contract was recently closed with I. E. Chadwick, representing the Merit Film Company of New York, and the Merit Film Company of Baltimore, whereby the first series of twelve Texas Guinan two-reel Western and Northwestern productions were acquired for the territory of Greater New York and New York State, Northern New Jersey, Delaware, Maryland, District of Columbia and Virginia.

In addition to the two-reelers, and during the course of the making of the first series, one special five-reeler production will also be made, the story having been acquired from Mildred Moreno.

NEW STAHl STORY

Louis B. Mayer has secured the film rights to Halber Foutner’s “The Fur Bringers,” and it will be made by John M. Stahl as his third independent unit production for Mr. Mayer.

“The Fur Bringers” will have an all-star cast, and will be presented through Associated First National.

SANTSCHI TO HEAD HIS OWN COMPANY

Having terminated his Pathé contract, Tom Santschi is solehurting at his California mountain resort. Preparations for his own company are now in progress, and it is likely that his first picture will be made in New York.

WILL TAKE MORE WESTERNS

As a result of his country-wide canvas showing that Western pictures are in keen demand by exhibitors, Irving M. Lesser, general manager of the Western Pictures Ex- ploitation Company, is looking for more Western pictures with California backgrounds.

FORTHCOMING STEWART PICTURES

Anita Stewart’s next two starring vehicles for First National release will be “Rose o’ the Sea,” by Countess Barrynska, and “The Woman He Married,” by Herbert Bashford. Miss Stewart intends to terminate her va- cancy in the East and is expected here shortly.

Midge Tyrone, who edited “The Child Thou Gavest Me” and wrote the scenarios for “Habit” and “The Invisible Four,” is working on the script of “Rose o’ the Sea.” The film version of “The Woman He Married” is being prepared by Josephine Quirk, who scenarized Miss Stewart’s last two pictures, “Her Mad Bargain” and “A Question of Honor.”

LONESOME LUKE COMEDIES PREPARED

Arrangements have been completed to launch Gaylord Lloyd, brother of Harold Lloyd, as a comedy star. He will impersonate the Luke character originated by his brother. Four pictures, to be released soon, will mark his debut. The Gaylord Lloyd comedies thus far delivered are: “Trolley Troubles,” “The Lucky Number,” “A Zero Hero,” and “The Devil to>Date.” The last three were directed by Erle Kenton, with Estelle Harrison as leading lady.

Jean Calhoun will enact an important role in the current Frichthingham picture, entitled “The Daughter of Brahma.”

LITTLE ON LOCATION

Aun Little and company are at Yellow- stone Park making exteriors for the Ben Wilson serial, which is in its third week of production.

FIRST NATIONAL NOTES

The title of Katherine MacDonald’s photo- play most recently completed, formerly “Mother Goose,” has been changed to “The Woman’s Side.” J. A. Barry, who directed Miss MacDonald in “The Woman’s Side,” is cutting and editing the picture, and will have it ready presently for shipment.

Charles Ray has finished shooting “Gas, Oil and Water,” and is preparing the con- tinuity of Charles E. Van Loan’s story, “The Deuce of Spades.”

John M. Stahl has virtually finished “The Song of Life.” Only a few scenes remain to be filmed. Then he will go to the Moc- jave Desert between Sperry and Shoshone.

Norma Talmadge is in the fifth week of “Scalp!” Through,” which she is making at her New York studio. Herbert Brenon is directing.

Duster Keaton has finished “The Black- smith,” his second production for First Na- tional release.

Colleen Moore, recently seen in “The Sky Pilot” is appearing in her final scenes in the Oliver Morosco production, “Iwo Mc Gee,” at the Louis B. Mayer studio.

Allen Holubar is busy preparing his next production in which Dorothy Phillips will be featured.

Weley Barry will soon start work in Marshall Neilan’s photoplay version of Booth Tarkington’s “Penrod.”

AT THE ROACH STUDIOS

“Pickaninni,” a recently completed com-edy, is ready for New York shipment. This two-reeler includes in its cast “Sunshine Sammy,” Jane and Vera White, Ethel Brod- hurst, George Rowe, “Tiny” Ward, Mark Jones and Sammy Brooks. H. M. Walker is author of the titles, and Bob Kerr and Jimmy Parrott directed it, with Frank Young at the camera.

“Rainbow Island,” one of Harold Lloyd’s early comedies, has been reshot. In the picture “Snub” Pollard, who now has his own company, is the star’s running mate.

Production has started on a comedy whose locale is “Zululand.” George Rowe, cross- eyed comedian, and “Sunshine Sammy” will have important parts. Ethel Broadhurst will play the feminine lead.

AT METRO

Viola Dana will start work presently on “Glass Houses,” an original story written by Clara Genevieve Kennedy, for which Edith Kennedy, the author’s sister, has prepared the continuity. Harry Beaumont, who directed Miss Dana in her last picture, “The Fourteenth Lover,” will again di- rect her in “Glass Houses.”

Bert Lytell will start the filming of “The Right That Failed” within the next week. Bayard Veiller will handle the megaphone for the new picture.

George D. Baker is engaged in the prepa- ration of a new series of productions in which Gareth Hughes will star. There will be five comedy dramas in this new group of Baker productions, to be filmed by S-L Pictures.

Reg Ingram is progressing with his pro- duction of “Turn to the Right.”

PICKFORD’S LATEST FINISHED

“Little Lord Fauntleroy” is finished in its picture form, after several months in the studio. Mary Pickford will rest for a time before starting another story. (Continued on Page 9)
**Current Reviews**

**“THE END OF THE WORLD”**

**Gramman’s**

The release of the celluloided version of Ernest Klein’s “At the End of the World,” which Betty Compson’s debut as a Paramount star. The story is of a cynic’s sensitive daughter, her life in a Shanghai cafe and her position in the lives of four men. Opening in an Eastern cross roads of the world, and finding its culmination at that world’s end on a lonely lighthouse site, this refreshingly novel picture play holds much of fascination. Moreover, it is the style of setting into which its star best fits. The Edrith Bingham scenario is excellent and there are comparatively few errors in the Penrhyn Stanlaws direction. Some truly remarkable miniature, lighting and photographic effects have also been accomplished for it under the able supervision of cinematographer Paul Perry.

As we have remarked, Miss Compson is ideally placed as Cherry O’Day, the superlative woman who finds her soul in a love that can include no cynic’s reservations. This actress’ superb dignity, rare in one so undeniably young, her open-eyed, ingenuous attitude, together with a clever knowledge of technique and proportion, lend her personality an irresistible allure. We anticipate her forthcoming work in this line.

It has been some time since we have enjoyed Milton Sills in one of his worldly “men” more than we did in this picture. He plays Gordon Deane, the adventurer who struggles longest against the recognition of Cherry, his heart’s desire. Without being heroic he includes in his character all of the attributes that go to make up the modern American favorite. Sills’ fans are certain to be enthusiastic over Deane. He is correctly done.

A striking contrast is created for the story by Mitchell Lewis and Casson Ferguson, who enact respectively Donald Mac Gregor, a sea-faring combination of fanatical sincerity and a crudity that approaches the bestial, and Harvey Allen, a weakening whose temperament and actions are invariably a woman. They are both very clever and contend valiantly with each other for highest honors in their scenes. An interestingly even break results.

Spotlitswood Atiken, Joseph Kilgour and Goro Kino could not possibly have been improved, the roles of Frank Kilgour’s, Cherry’s father, William Blaine, her husband, and Yong, her Chinese godfather. It is a delight to witness occasionally a sympathetic Oriental.

“At the End of the World” has much of value from the standpoint of entertainment and the box office is bound to report favorably upon it.

**“ONE WILD WEEK”**

**Clune’s**

A Francis Harner story, adapted by Percy Heaviside and directed by Archie Congdon for his latest Redrat comedy, “One Wild Week.” Miss Daniels’ productions are improving from several standpoints, and this comedy goes on every level as a new appreciation line. (There isn’t a question but that a goodly portion of picture-going humanity will follow closely below paragraph.) The comedy is a natural combination of intelligence and art to overcome a really bad story, but “One Wild Week” isn’t bad at all. In fact, it has many enlivening moments, the audience’s appreciation of which was distinctly audible at the opening performance. Although based upon the lighter side of reform school life, it hits rather squarely at some of its abuses in a highly effective manner. The action is sufficiently rapid, and not too consistent, to proclaim this production a first rate farce.

No very noticeable errors show up in the Maurice Campbell direction, and H. Kinney Martin’s photography is very fair, resulting in satisfaction from a technical consideration.

**Elinor Hancock**

Pauline Hathaway, the reckless and much plotted young heroine, is a regulation Daniels’ flapper, a bit too startling for practicability, but quite entertaining always. The star lends Pauline a rather colorful personability and some easily handled comedy.

Frank Kingsley, a stranger to us, is ample in the “scientific” juvenile, Bruce Reynolds, who invents an electrical apparatus which is infallible in judging a criminal’s guilt. Some achievement?

Mayne Kelso and Edwin Stevens render the exaggerated opposition never amusing and convincing in the roles of Angeline Jessop, Pauline’s miserly spinster aunt, and Oliver Tohin, her dandy suitor.

Frances Raymond, Herbert Standing and Edythe Chapman are excellently situated as Mrs. Brewster, Judge Bancroft and Mrs. Deere.

Carrie Clark Ward and Bull Montana, in small but appropriate positions, are also included in the cast.

**“WEALTH”**

**Tally’s**

Julia Crawford Ivers’ screen version of Cosmo Hamilton’s story, “Wealth,” is Paramount’s latest publication, starring Ethel Clayton. The theme of the photoplay is based upon the much-discussed question of the relationship between riches and happiness and the plot drags in a designing mother-in-law to “help things happen.” Taken by and by, it is an ordinary drama inteligently presented so that it results in very acceptable entertainment.

The camera-work for which James C. Van Trees is responsible varies somewhat, but is, taken generally, perfectly adequate.

William D. Taylor also reaches his standard in the direction of the capable cast with which he has to deal.

The star portrays Mary McLeod, one of the workers of the world, who is not given contentment by the money that she marries, despite a great love for her well-meaning husband. We have long admired Miss Clayton’s technique but we feel that her appearance in older roles would not be justly justified. However, she carries conviction here as usual.

Herbert Rawlinson is a suitable type for the young, irresponsible girl, that is Phillip Dominick, the male lead. Such work is, after all, his forte.

Probably the strongest position in the picture is occupied by Clara Bow, who enacts Mrs. Dominick, the aggressive, overbearing controller of her family’s much-prized millions. This pronounced heavy proves much concerning its interpreter’s adaptability.

J. M. Dumont, in a rather unnecessary sacrificial role, gets over satisfactorily, while Jean Ackerman, and Richard Wayne play calmly the almost irreparable parts. Estelle Rolan and Dr. Howard. Due to some miscalculations, the sets, the lighting and the acting, it is a safe bet that the audience here will find this a charming and engaging picture.

Harry Steers and George Periolat complete the list of performers in this Lasky-made production.

**“MOTHER O’MINE”**

**Kinema**

“Mother” stories seem to be on the crest of popularity’s unsteady wave, at this particular moment. We have had several strong, even overdone, ones lately, so that, largely due to its title, we expected something different in the treatment of the subject matter contained in Thos. Ince’s “Mother O’Mine,” than it has received. True, the plot is based upon a boy’s worship of his mother and her sacrifice to save him, but it is her influence that remains more than presence that is realized throughout.

In fact her footage is markedly limited. The Charles B. Brackett story, however, makes an interesting drama, in the scenario of which Gardner Sullivan has carefully judged the placement of the suspense, heart interest and climax. Nible has further increased the production’s value by handling the script and excellent cast with true artistry and proportion. Photographically, “Mother O’Mine” is exceptionally good as it is otherwise technically.

Robert Sheldon, the upright young hero who is unfairly accused of murder, is made very human by Lloyd Hughes, whose work becomes more and more pleasing as his scope widens.

Opposite him we see Betty Ross Clarke in the role of Dolly Wilson, an actress who loves the boy for his cleanliness. Miss Clark has ahead of her the brilliant future that is the reward of natural charm and clear headwork. She is quite lovely as Dolly.

In absolute extreme to her situation in “Wealth,” Claire MacDowell is seen to advantage as Mrs. Sardis. This is a new, in this picture. Her work is handled with well shaded sympathy.

If it is possible Joseph Kilgour offers a more emotional piece of acting in Willard Thaxter than ever. Thaxter is another brutal heavy with which his portrayal will arouse loathing in any audience. His unsavory credit that makes that unrepentant monster’s death scene pitiful enough to extract a tear from the stoniest heart.

Bette Blythe in a small but well rendered role.

(Continued on Page 18)
ASSISTANT DIRECTORS' ASSOCIATION

William Rau has finished assisting King Baggot in the production of "The Girl Who Knew Everything" at Universal, and has gone to Camp Baldy for a vacation. A surprise party was rendered "Buddy," the picture dog, last week, by his business manager, Henry East, of the A. D. A., in honor of "Buddy's" 12th birthday. Many well-known dogs of filmdom were present, accompanied, of course, by their bosses. Dick Rush has recently completed assisting Directors Howe and Heresholt in the production of "The Grey Dawn" at the Brunton Studios, for R. B. Hampton Productions. Harry Tenbrooke and his director, Reggie Morris, have come to New York.

COOGAN SIGNS GILLINGWATER

Claude Gillingwater has signed a contract calling for his appearance in Jackie Coogan's forthcoming production. Mr. Gillingwater, who but recently completed "The Earl" in Mary Pickford's "Little Lord Fauntleroy," will be starred upon the completion of his present role in a Broadway play which John Golden and Winchell Smith are preparing.

"SNOWY" BAKER WITH SELIG-ORK

"Snowy" Baker, Australian athlete, has been signed by Selig-Rork to star in a five-reel production entitled "Sleeping Acres," by Brayton Morton, adapted to the screen by Bertram Bracken, which will start production under the direction of Mr. Bracken around September 5th.

IN WILSON PRODUCTION

Peggy Blackwood is enacting the character lead in "A Motion to Adjourn," co starring Roy Stewart and Marjorie Daw, which Roy Clements is directing for Ben Wilson Productions.

HEADS TITLE DEPARTMENT

Wells Hastings, magazine writer, scenarioist and former associate of D. W. Griffith, has recently been assigned by Supervising Director Elmer Harris as head of a newly formed title department at the Realart studio.

PHOTO-ILLUSIONIST JOINS EARLE

Georges Benoit has completed photography and lighting effects for the "Rubaiyat of Omar Khayyam" after eleven weeks' activity. He is succeeded by Gordon Bishop Pollock, who is working with Mr. Earle on photo-illusions for the production.

GASTON GLASS SIGNS METRO CONTRACT

Gaston Glass will be seen in support of Viola Dana in her forthcoming Metro production, "Glass Houses." This is Mr. Glass' second appearance with Miss Dana, his first being "There Are No Villains," a Raynor Veiller production soon to be released.

Evelyn McCap, who will be remembered in "The Sting of the Lash," is now cast in "The Daughter of Braham." The following players have been added to the cast of B. A. Walsh's first national production, "Kindred of the Dust": Eugene Besserer, three-year-old Bruce Gue rin, Maryland Morne and Pat Rooney.

LASKY SIGNS EDITH ROBERTS

Edith Roberts has signed to play the stellar role in Cecil de Mille's production now being prepared.

TO HAVE CHARGE OF DEVELOPING DEPARTMENTS

Lenwood Abbott has been added to the force at the Hal E. Roach Studios, where he will take charge of the developing department of the recently completed laboratory. Mr. Abbott was previously in charge of the laboratory at the National Studios, and prior to that he managed the Morocco laboratories.

LINDER GOLDWYN STAR

Goldwyn has signed Max Linder, and the French comedian is to work at its Culver City studios.

KING WITH BARTHMESS IN SECOND

Richard Barthmess's second starring vehicle will be directed by Henry King, who has recently completed direction of Barthmess in "ToBlie David."

JOINS CHRISTIE

Alice Mason, who recently closed in the "Princess Virtue" company in New York, has come west to appear in a new Christie comedy, to be started presently, which will feature Neal Burns.

"BILLY" REID ON SCREEN

Little "Billie" Reid, the four-year-old son of the Wallace Reids, is playing a part in the new Lester Cuneo picture in production at the Warner Brothers studio.

PLAYING SERIAL LEAD

Leonard Clapham is playing opposite Ann Little in her current serial for Ben Wilson Productions.

Charlotte "Peaches" Jackson is playing in "A Prince There Was," the current Thomas Meighan picture.

Wedgwood Newell enacts the heavy in Louis B. Mayer's "The Song of Life," a John M. Stahl production. The first picture to pass the censorship rulings of the New York Motion Picture Commission was Charles Ray's "A Midnight Bell."

Margaret Whistler, who designed and costumed "The Queen of Sheba" and "The Connecticut Yankee," is at present in charge of the wardrobe at the Fine Arts Studio.

Frankie Lee and Mary Jane Irvice are cast in the J. L. Frothingham Production, "The Daughter of Braham," now being made at the Brunton Studios.

Elmer Dewey is the featured heavy in "Vim, Vigor and Vitality," starring Richard Talmadge, which Grover Jones is producing for the Goldstone Production Company.

Among those appearing in the all-star cast of the James Oliver Curwood story, "The Muse," which Bertram Bracken is making for Selig-Rork, are Willard Louis and Rosalee Wong.

Lucille Ricksen is in Minneapolis making a series of personal appearances. She is the little leading lady of the Booth Tarkington Edgar comedies, produced by Goldwyn. Little Miss Ricksen will also be seen in "The Old Nest."

Where to Find People You Know

Who's Where on Los Angeles Screens

MISSION

United Artists present
Douglas Fairbanks in
"THE THREE MUSKETEERS"
By Alexander Dumas
Adapted by Edward Knoblock
Photographed by Arthur Edeson
Directed by Fred Niblo
CAST
D'Artagnan—Douglas Fairbanks
Queen Anne of Austria—Mary MacLaren
Constance—Marguerite de la Motte
King Louis XIII—Adolph Menjou
Aramis—Jean Pallete
Milady—Barbara La Marr
D'Artagnan—Petitioner—Boyd Irwin
Porthos—George Siegmann
Buckingham—Thomas Holding
Planchet—Charles Stevens
Capt. Petroville—Willis L. Rogers
Bonneau—Sidney Franklin
Father Joseph—Lon Poff
Cardinal Richelieu—Nigel De Brulier
Athos—Leon Bary

CALIFORNIA

Goldwyn Presents
Tom Moore in
"BEATING THE GAME"
By Charles Kenyon
Photographed by Ernest Miller
Directed by Vieter Schertzinger
CAST
"Fancy Charlie"—Tom Moore
"Noisy Brown"—Hazel Daly
G. B. Lawsen—DeWitt C. Jennings
B. Fanchette—Dick Rosson
Slipper Jones"—Nick Cogley
(Continued on Page 14)

"The Digest of the Motion Picture Industry"
The Screen Writers’ Forum

Conducted by William E. Wing

WHAT OF THE FUTURE?

With everyone telling us the ailments of the motion picture, I have been asked to ask a stunt student of the screen to have his little say.

He has done so, and the result is altogether worthy. This special critic who peopled, but withhold his name, is of highly trained mind, a keen perceiver and a noted technician. Great corporations have used his analytical mind and have absolutely abided by his decisions. Listen to him then:

THE STUDENT SPEAKS

A young boy's first sign of intelligence, other than the instinct to feed and struggle, is its discovery that it can see something. It begins to note moving objects, lights, colors. It realizes that there are things outside of itself and its material craving.

This is the birth of the instinct for entertainment. It must be amused, as many mothers and fathers know to their chagrin, as they indulge the child's whims to be lifted in arms, etc.

Later the child has toys, but is always reaching out to broaden its experiences. The toy gun is exchanged for a real one, and he becomes a hunter or soldier. The doll is exchanged for the baby, and the child joins the ranks of mothers.

No longer are they interested in Mother Goose, or Diamond Dick, or the Youth's Companion. Their minds continually reach out for new experiences, new knowledge, new worlds to conquer.

So inestimable are these minds in their discontent that they are never satisfied with the personal experiences of life; but must peer about for other lives, for wider and more stimulating experiences.

The mind lives and has experiences apart from the body.

Some few, called geniuses or creative minds, live more in the body than in the brain, but I can only heard music such as his grandest compositions handed down to us do not even approach. Dickens wandered about the streets of his mind-towns, talking with his characters as familiarly as we wander in our home towns.

The pictures of truly great artists are only faint reflections of mind-scenes whose glories we can only conjecture.

Such persons need no entertainment other than the workings of their own minds; at least in their own specialties.

The rest of us have only fragmentary mind pictures, ideals and memories of emotional experiences. Therefore, our entertainment consists of delightfully recognizing the co-ordination of experiences whose fragments, beauty, and comic absurdities already exist in our daily lives.

Donovan, the technician, could not comprehend the pandeism of Richard Thurd or Hamlet, because his honest mind has no fragments or pictures of fine-spun emotions.

Americans may not be cultured people in terms of classics, ethics or psychology; but they know life because they live it. They want their pictures in terms of life, instead of classics.

We have had in pictures the West, the East, the mountains, the Negro, the Chinese, etc. No human picture of any of these has yet failed; but every attempt is followed by imitators who use the same locale, a mechanical plot, three hundred and sixty-nine close-ups of some star, etc. The audience falls away, and the exhibitor probably cannot see the difference between the real picture and the mechanical.

To illustrate what is the matter with the movies.

I have been associated with college people all my life, and I have yet to meet the movie professor with the white hair, the benign, childish, helpless smile, the black cape and the large glasses.

Again: we show to a theater full of ex-

cious "problems," etc.; but aren't we a little tired of such things? Furthermore, most of us doubt if there is in existence a really bad person; aren't they merely defective beings, or egotistic youngsters who need guiding?

The artist student first learns to draw pictures of classical faces which are mathematically perfect;

and branches out into creative work, expressing his own ideas in individual faces.

The technical student first learns the great compositions, then begins to create along original lines.

The motion pictures have passed through the conventional purl of a star 'n a triangle 'n everything. We have established the principle of conflict, of thirty-six basic situations, of thirty-six emotions. We built for a long time on the formula: 'Make 'em laugh! Make 'em cry! Make 'em wait! Now we must proceed to more subtle emotion; our scale must have more than three notes.

When Katy ceases to be the well known and heavily advertised character who plays Katy O'Grady, not by subtle and announcement, but in character and mannerism, right down to the last detail of buttoning her dress as noticed in the various pictures; or do we? Then people will come back to the theater to see her.

Recently I overheard at a picture house: "The star must be a pupil of X, the director. He always teaches them how to walk that way." There is our trouble. Better that the character walk pigeon-toed or bowlegged, or any other way that would make her a character, and make her different from any one else in the world.

Writing and acting have been so standardized that the public appears to be tired of both.

Yet Griffith, Pickford and others in advance of their time continue to pack theaters with films which are histrionic in their originality. In fact, they have even touched the upper notes at times, and presented material for which the theater public is not yet quite ready.

HELP! HELP!

For the love of Little Rollo, what is it all about? It is whispered that a recent story was turned down by several of the large studios because they were "afraid of the censors!" It had been proclaimed by their own experts, "One of the strongest screen stories that ever passed through the departments!"

What a wicked story it must have been! Was it vulgar? Indecent? A sex play? Un-patriotic? A menace to public morals? No! It had in fact, they have even touched the upper notes at times, and presented material for which the theater public is not yet quite ready.

For the love of Little Rollo, what is it all about? It is whispered that a recent story was turned down by several of the large studios because they were "afraid of the censors!" It had been proclaimed by their own experts, "One of the strongest screen stories that ever passed through the departments!"

What a wicked story it must have been! Was it vulgar? Indecent? A sex play? Un-patriotic? A menace to public morals? No! It had in fact, they have even touched the upper notes at times, and presented material for which the theater public is not yet quite ready.

For the love of Little Rollo, what is it all about? It is whispered that a recent story was turned down by several of the large studios because they were "afraid of the censors!" It had been proclaimed by their own experts, "One of the strongest screen stories that ever passed through the departments!"

What a wicked story it must have been! Was it vulgar? Indecent? A sex play? Un-patriotic? A menace to public morals? No! It had in fact, they have even touched the upper notes at times, and presented material for which the theater public is not yet quite ready.

HELP! HELP!

For the love of Little Rollo, what is it all about? It is whispered that a recent story was turned down by several of the large studios because they were "afraid of the censors!" It had been proclaimed by their own experts, "One of the strongest screen stories that ever passed through the departments!"

What a wicked story it must have been! Was it vulgar? Indecent? A sex play? Un-patriotic? A menace to public morals? No! It had in fact, they have even touched the upper notes at times, and presented material for which the theater public is not yet quite ready.
NEW STORY BY MORRIS

Gouverneur Morris is at present writing an original Chinese fantasy for the screen. It is called "What Ho!—the Cook," and will have an Oriental actor in the leading role. The story is being put into continuity by Ruth Wightman, who adapted Mr. Morris' other screen stories.

STUDIO CELEBRATION

The Realart Studio recently celebrated the completion of its new Number Four Stage. Those in charge of the affair included James Gilton, Production Manager; Mrs. Olden of the Property Department; William Ranft and Russell Pierce of the Property Department; and Ray Mercer of the Laboratory. Mr. Mercer provided an all-laboratory jazz band.

ROY HUGHES INJURED

While filming "The Oily Crooks," current comedy for Loganhuages Film Co., Roy Hughes, enacting the heavy, met with a severe accident.

It is expected, however, that Mr. Hughes will soon recover and reclaim his place before the camera.

METRO VISITORS

Judge Frederick Evan Crane, of the New York Court of Appeals, and George W. Baker, head of the New York shoe firm that bears his name, were visitors at Metro's Hollywood studios recently.

BELCHER BALLET SCHOOL FOR SAN FRANCISCO

Ernest Belcher, dance impresario, is surveying possibilities of the Bay district as the locale for a second school of ballet technique, at the invitation of private interests who offer capital for such an undertaking in that vicinity.

TO MANAGE LOEW THEATRE

Nat. Holt is to be the manager of the new Loew State Theatre, nearing completion at Seventh and Broadway.

Mr. Holt will take active charge on September 20th, and will arrange details for the formal opening, which it is expected will take place the first of November.

ORIGINAL SCREEN STORY

The literary partnership of Kennedy and Kennedy, composed of Clara Genevieve Kennedy, short story writer, and her sister, Edith Kennedy, scenarist, has turned out the story which Viola Dana is making entitled "Glass Houses."

MERMAIDS WIN BATHING PRIZES

Beth Darlington of the Hamilton-White Mermaid Comedies was awarded the first prize in the annual bathing suit parade held at Venice recently and the second prize was won by Melba Brownrigg, who has also appeared in pictures starring Lloyd "Ham" Hamilton.

C. Gardner Sullivan and Fred Nible have returned from a sojourn in San Francisco.

Harry "Stubb" Pollard and Director Charles Parrott of the Pollard Comedies, recently contributed twenty gallons of ice cream to the orphan children of the McKinley Home, summing at Del Rey.

ROACH TRAVELS EAST

Hal E. Roach has left on a four weeks' trip to New York, where he will transact business in connection with his productions.

THE ORIOLES AND WHERE TO FIND THEM

By Ernest Butterworth

Bill Ryno is with Pete Morrison. Ruth Handworth is doing a character part with Bebe Daniels at the Realart studio. Ernest Butterworth, Jr., has recently signed to play three pictures for the New Era Productions under the direction of Wilfred Lucas.

Charles Thurston is with Director Hall enacting the Sheriff in a boy scout story. Jane Crawley, Joe Hazelton, Jack Hassett, Ernest Butterworth, Ethel Kennedy, Miss Bennett, L. F. Bougardou, Ed Burns, Bob Burns and Fred Burns, Jack House, Jack Williams and Shorty Hendricks are with Russell Simpson at the Clermont studio.

A concert and dance will be held at the lodge rooms at 16th and Figueroa, Eagles Hall, commencing at 9:30, August 29, 1921. All Oriole who were at the initiation of officers at the Elks Club, and those who showed their willingness to join the Order, are especially invited to attend. An orchestra has been engaged, also an array of first class artists. Don't forget Monday evening.

STUDIO CLUB DANCE

A dance will be given at the Hollywood studios on the evening of September 9 for the benefit of the Hollywood Studio Club. Manager Bradford has donated the use of one of the stages for the gala event, of which Herbert Glennon is director.

The dance will mark the close of a campaign to raise $5,000, which will start September 1.

ACTRESSES ON CAMPING TRIP

Grace Darmond, Claire du Brey and a party of friends have gone on a 350-mile motor and camping trip to Pacific Grove, California. When Miss Darmond returns she will be starred in a picture by the Rockett Film Corporation.

Mary Miles Minter has returned from her European trip and will begin presently on her next production for Realart.

Alfred Allen and Robert Littlefield are two of those cast in "The Daughter of Brama," which Edward Sloman is directing for J. L. Frothingham Productions.

Dustin Farnum has recently completed his first picture as a Fox star, while Barbara Bedford is starting her initial starring vehicle for the same organization.

The Paramount pictureization of Rita Weiman's story, "Footlights," starring Elsie Ferguson, comes to Graman's Million Dollar Theatre the week of August 29th.

Announcement is made that C. Gardner Sullivan has renewed his contract with Thomas H. Ince. Mr. Sullivan's latest photoplay is "Hail the Woman," which is scheduled for an early release.

Jack Pitaun, who has been identified with the Morosco stock company, has joined the cast of the forthcoming Charles R. Deering production, entitled "The Curse of the Timberland."

John Griffith Wray, who directed "Hail the Woman," an Ince production, and Ralph Dixon, who is cutting the film, are on a holiday of two weeks pending the return of Thomas H. Ince to the studio.
Production Notes
(Continued from Page 4)

HARMS WITH MEIGHAN
Lasky has engaged Mildred Harris to play opposite Thomas Meighan in "A Prince There Was," which Tom Forman is directing.

Milla Davenport

"MY BOY" WILL BE TITLE OF JACKIE'S NEW PICTURE
Jackie Coogan's forthcoming five reel photoplay is an original story, written by Jack Coogan, Sr., and Victor Heerman, Jackie's director, and is entitled "My Boy." Work on the new story has commenced at Brunton studios.

CUMMINGS' STORY FOR GIBSON
"The Badge of Fighting Hearts," by Ralph Cummings, which appeared recently in "Short Stories," has been purchased by Universal for Hoot Gibson. Mr. Cummings is also the author of "Where Men Are Men," William Duncan's first seven-reel special, which will soon be released by Vitagraph.

PLAYS TITLE ROLE
Lois Wilson will interpret the title role of "Miss Lulu Bett," the current William de Mille Lasky production.

KINEMA TO RUN HAMILTON-WHITE COMEDIES
The Kinema has contracted with Educational for the entire series of Hamilton-White comedies.

Little Jean O'Rourke has recovered from her recent illness and is back in pictures again.

FILM EXPOSITION LAUNCHED
Active preparations were launched this week for the first annual motion picture industry exhibit, the initial cinema exposition to be staged in America. It will be held in Los Angeles as the capital of the film world, and will be thrown open to the public early in January.

Frank B. Davison, exhibition executive, has been chosen director-general of the event by the officers of the Ethical Motion Picture Society of America, who are sponsoring the exhibit.

Already it has received the indorsement of Gov. Stephens of California, Mayor Cryer of Los Angeles, State Corporation Commissioner Bellow, Jonathan S. Dodge, State Bank Superintendent, State L. Criswell, president of the City Council, and R. F. McClellan, chairman of the Board of Supervisors, and the motion picture fraternity in general.

The exposition will give a dignified and comprehensive presentation of the motion picture industry in its relation to the economic, business and social conditions, locally and nationally.

The exhibit will present the motion picture industry from its inception to the present date, and its chief purpose will be to inspire better film standards and thereby lay deeper foundations for the nation's fastest growing industry.

The exposition is to be a non-stock, non-profit institution and no subscriptions or contributions will be authorized or accepted.

The officers of the Ethical Motion Picture Society of America are Edward S. Langley, art director for Douglas Fairbanks, president; Dr. John T. Thompson, first vice-president; Arthur P. Henderson, treasurer; Charles E. Sibert, executive secretary. The directors include Ray E. Nimmo, former president of the Los Angeles Advertising Club; William J. Palmer, Kimpson Ellis and A. Lincoln Hart.

A suitable site for the exposition will be selected, and as soon as this is decided upon contracts will be let for the erection of the buildings.

The exhibit will be maintained for thirty days, with a different feature attraction for each day.

NEW YORK BUSINESS TRIP
Adeline Alvord, who arranges the screen adaptations for many authors, has left for New York on a business trip. Ada McQuillan, assistant to Mrs. Alvord, will look after her business while she is away.

The chief character role in "The Daughter of Brahma" is to be taken by George Periolat. Mr. Periolat recently returned to the coast from Chicago.

Violet Schram has just finished the lead opposite William Fairbanks in his latest production, an untitled Western.

Jean Carpenter, who played the part of the blind child in Clara K. Young's latest picture, has been signed to play in George Beban's new production.

Did you get that call? Players Telephone Exchange
1729½ Highland Ave. Hours: 8 to 9 p.m.; Sundays, 5 to 7 p.m.
Phones 578946 578947
# Pulse of the Studios

<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>CAMERAMAN</th>
<th>ASS'T DIRECT.</th>
<th>SCENARIST</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jimmie Hogan</td>
<td>All Star</td>
<td>Abel</td>
<td></td>
<td></td>
<td>Untitled Comedy Drama</td>
<td>15th Week</td>
</tr>
<tr>
<td>A. J. Scott</td>
<td>B. Warner</td>
<td>V. L. Ackland</td>
<td>Lew Mehan</td>
<td></td>
<td>2-Reel Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>ASTRA STUDIOS</td>
<td>Bob Eddy</td>
<td>George A. Gosden</td>
<td>Jack Roberts</td>
<td></td>
<td></td>
<td>Glendale 902</td>
</tr>
<tr>
<td>A. Gilligam</td>
<td>Jimmie Adams</td>
<td>J. B. Lockwood</td>
<td>J. M. Hardy</td>
<td>A. McArthur</td>
<td>2-Reel Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>BALBOA STUDIO</td>
<td>E. Long Beach</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Main 175</td>
</tr>
<tr>
<td>B. H. HAMPTON PROD</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 4080</td>
</tr>
<tr>
<td>HOWE-HORSHOW</td>
<td>All-Star</td>
<td>J. Peter</td>
<td>Hack Rush</td>
<td></td>
<td></td>
<td>Cutting</td>
</tr>
<tr>
<td>BLUE RIBBON COMEDIES</td>
<td>Geo. Cleethorpe</td>
<td>Casting</td>
<td>1438 Gower St.</td>
<td></td>
<td></td>
<td>Holly 3250</td>
</tr>
<tr>
<td>BORDER FILM FEATURE CORP</td>
<td>Rex Thorpe</td>
<td>General Manager</td>
<td>Bisbee, Arizona</td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>BRUCE CARTER PROD/N</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Comedy Newsletters</td>
</tr>
<tr>
<td>CHESTER FAIRBANKS PROD, INC</td>
<td>M. C. Cronick</td>
<td>Casting</td>
<td>Geo. Reider. Mgr. 727 Union League</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CUMMINGS, IRVING PROD’N CO</td>
<td>Dick L’Estrange</td>
<td>Gen. Mgr.</td>
<td>1729 1/2 Highland Ave.</td>
<td></td>
<td></td>
<td>578946</td>
</tr>
<tr>
<td>D. &amp; M. PRODUCTIONS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>D &amp; M PRODUCTIONS</td>
<td>Denver Dixon</td>
<td>Casting</td>
<td>1333 Coronado Ave.</td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>DOUBLEDAY PROD</td>
<td>Warner Bros. Studio</td>
<td>Sunset and Bronson Ave.</td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>EARLE FERDINAND PROD</td>
<td>Hollywood Studios</td>
<td>Miss M. Mansfield, Casting</td>
<td></td>
<td></td>
<td></td>
<td>Holly 1431</td>
</tr>
<tr>
<td>FOX STUDIO</td>
<td>C. A. Bird</td>
<td>Casting</td>
<td>N. Western Ave.</td>
<td></td>
<td></td>
<td>Holly 3000</td>
</tr>
<tr>
<td>FAIRBANKS, DOUGLAS, PROD.</td>
<td>Al MacQuarrie</td>
<td>Casting</td>
<td>John Fairbanks, Gen. Mgr.</td>
<td></td>
<td></td>
<td>Holly 4356</td>
</tr>
<tr>
<td>FARRA FEATURES</td>
<td>A. J. Scott</td>
<td>Business Manager</td>
<td>Globe, Arizona</td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>FROTHINGHAM, J. L PROD</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 4080</td>
</tr>
<tr>
<td>GARNER STUDIOS</td>
<td>1845 Glendale Blvd.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Wil. 81</td>
</tr>
<tr>
<td>GERSON, PAUL, STUDIO</td>
<td>Tenny Wright</td>
<td>Casting</td>
<td>353 Tenth St.</td>
<td>San Francisco, Cal.</td>
<td></td>
<td>Finished</td>
</tr>
<tr>
<td>GOLDSTONE PROD CO</td>
<td>Phil Goldstone, Mgr.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>64079</td>
</tr>
</tbody>
</table>
ROBERTSON COLE PROD.  Melrose and Gower.  S. F. Jacobs, Casting Director.  Holly 2800


RUSSELL-GRIEVER-RUSSELL Studio.  6070 Sunset Blvd.  578395

HAL E. ROACH STUDIO, Culver City.  Nora Ely, Casting.  Warner Doane, Mgr.  West 3730

SCHLANK, MORRIS R. PROD.  6050 Sunset.  Frank Cavender, Casting.  Holly 975

SEELING, CHAS. R. PROD'NS.  Chas. R. Seeling, Casting.  1240 So. Olive.  13910

SEILING-RORK.  3800 Mission Road.  James L. Mcgee, Gen. Mgr.  Lincoln 33

T. H. FILM CO.  Theodore Repay, Sr.  751 S. Spring St.  Main 5115

UNIVERSAL STUDIO.  Fred Datig, Casting.  Universal City.  Holly 2500

VIDOR, KING, PROD.  Ince Studios.  Culver City.  Clark Thomas, Mgr.  West 62


WEEGY BIRD FILMS.

Dr. W. E. BALSINGER  FACIAL SURGEON

Electronic Picture Framing

FACIAL SURGEON U. S. ARMY

Artistic Picture Framing
that costs less, also distinctive in design and color.

ARTISTS' MATERIALS
Kodak Enhancing in our own Darkrooms.

Clune's Commercial Film Laboratories,
Highest Quality & Service

Studio Lighting Equipment
For Rent
5356 Melrose Ave
Hollywood, 2700

WIGS FROM ASSORTED MAKE-UP ZAN
DEFY DETECTION
819 So. Hill St.

HOLLYWOOD TAXI SERVICE

"Soutter Will Suit You"
By the Mile, Hour, Day, or Week

Reasonable Rates
7030 Hollywood Blvd.
<table>
<thead>
<tr>
<th>Western Features, Inc.</th>
<th>Hollywood Blvd.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roy Actors</td>
<td>Montague Love</td>
</tr>
<tr>
<td>Paul Allen</td>
<td>Paul Allen</td>
</tr>
<tr>
<td>Drama</td>
<td>Comedy 2-Reel Comedy</td>
</tr>
<tr>
<td>schedule</td>
<td>schedule</td>
</tr>
</tbody>
</table>

**Eastern Studios**

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Camera导演</th>
<th>Last Director</th>
<th>Scenarist</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Biograph Studios</strong></td>
<td>W. J. Scully</td>
<td>807 E. 175th St.</td>
<td>Tremont 5100</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| Dick Stanton | West 55th St., N. Y. | Samuel Kingston, Casting | Phone Circle 6800 |

| Griffith, D. W., Studios | Herbert Sutch | Mamaroneck, N. Y. | Mam’k 1191 |

| Idea Studios | Mme. George | Mamaroneck, N. Y. | Union 5067 |

| Leopold Perrot | All-Star | Harry Hardy | Mme. George |

| International Film Studio | M. J. Connolly | 2478 2nd Ave., New York | Harlem 9700 |

| Jeffrey Brophy | 230 W. 38th St., N. Y. | 6th Week |

| Lincoln Studio | James W. Martin | Grantwood, N. J. | Morsamere 665 |

| Joe Levering | All-Star | Wm. Croley | Special Drama |

| Mirror Studios | Glendale, Long Island, New York | 1480 |

| Walsh | Edwards | Davis | Comedy |

| Pathé Studios | East 134th St., N. Y. | Phone Harlem 1480 |

| Hamilton-Smith | Marcel Péro | Yonkers 645 |

| Reelcraft Pictures Corp. | Mittenthal Studio, Yonkers, N. Y. | Yonkers 645 |

| Selznick Studios | H. L. Steiner, Casting | W. Fort Lee, N. J. | Tel. Fort Lee 350 |

| Herbert Benson | Victor Fleming | Yonkers 7340 |

| Edison Joe | W. Campbell | Yonkers 6100 |

| Alice Joyce | Corinne Griffith | Alice Colleen | J. Shell | Arthur Ross | Scully | Fred Schell | H. Warren | J. C. Miller | Dittmar | Powell-Taylor | "The Inner Chamber" |

| "Chivalrous Charlie" | "Remorseless Love" | "Wide Open Town" | "Wax 'n' Oil" | "Shadows of the Sea" | "Man of Stone" | Cutting | Starting | Cutting | Cutting | Cutting |

| "Chivalrous Charlie" | "Remorseless Love" | "Wide Open Town" | "Wax 'n' Oil" | "Shadows of the Sea" | "Man of Stone" | Cutting | Starting | Cutting | Cutting | Cutting |

| "Chivalrous Charlie" | "Remorseless Love" | "Wide Open Town" | "Wax 'n' Oil" | "Shadows of the Sea" | "Man of Stone" | Cutting | Starting | Cutting | Cutting | Cutting |
Million Dollar Theatre
(3d and Broadway)
ELSIE FERGUSON in
"FOOTLIGHTS"

Rialto
(Broadway, near 8th)
Gloria Swanson in
"THE GREAT MOMENT"

"Such a Smart Auto Shop"—They Say!
There’s a decidedly unusual air about the Muller store. It reflects in our patronage.
We are as proud of our representative clientele as of our varied stock.
Auto Tires; Puente Gas; Free Tire Inspection, Air, and Water; Vulcanizing, and Quick Tire Service.
Incidentally, we’d like to show you how we can add to your motoring pleasure.

MULLER BROTHERS
AUTO ACCESSORIES
6380 Sunset Blvd., at Cahuenga—Hollywood 4313

MARION WARDE Acting for Stage and MOTION PICTURES
A Legitimate, Practical School of Results—My Students now Working in Pictures are Making Good. Formerly of Blanchard Hall. Music, Makeup, Dancing
729 S. Bonnie Brae—An, West 7th St. Car.
Phone 54498

Who’s Where
(Continued from Page 6)

Jules Panchette—Tom Ricketts
Madame Panchette—Lydia Knott
Bank President—William Orland
Angelica—Lydia Yennans Titus

GRAUMAN’S
Adolph Zukor presents
Elise Ferguson in
"FOOTLIGHTS"
By Elinor Glyn
Directed by John S. Robertson
CAST

Lizzie Parson—Elise Ferguson
Lita Parsons—Elise Ferguson
Brett Page—Reginald Denny
Osvald Kane—Max MacDermott
Etta—Octavia Handforth

RIALTO
Jesse L. Lasky presents
Gloria Swanson in
"THE GREAT MOMENT"
By Elinor Glyn
Scenario by Monte Katterjohn
Directed by Sam Wood
CAST

Nadine Pelham
Nada Pelham—Gloria Swanson
Sir Edward Pelham—Alec B. Francis
Bayard Delaval—Milton Sills
Eustace—F. R. Butler
Hopper—Arthur Hall
Lord Crombie—Raymond Brathwait
Lady Crombie—Helen Dunbar
Bronson—Clarence Geldart
Sadi Bronson—Julia Faye
Blankensop—Ann Grigg

SYMPOPHY
Robert Bronson presents
"WITHOUT BENEFIT OF CLERGY"
By Rudyard Kipling
Directed by James Young
CAST

Ameerah—Virginia Brown Faire
John Holden—Thomas Holding
Ameerah’s mother—Evelyn Selfe
Afghan money-lender—Otto Lederer
Ahmed Khan—Boris Karloff
Pir Khan—Nizel de Bruilier
Hugh Sanders—Herbert Prior
Alice Sanders—Ruth Sinclair
Michael Devenish—Auguste Miller
Tots, at five—Philippe de Lacey

NEW PANTAGES
Robertson-Cole presents
"WHAT’S A WIFE WORTH?"
Directed by Wm. Christy Cabanne
CAST

Bruce Morrison—Casson Ferguson
Rose Kendall—Ruth Renick
Her Aunt—Cora Drew
Jane Penfield—Virginia Caldwell
James Morrison—Alec Francis
Henry Burton—Howard Gaye
Mrs. Penfield—Lillian Langdon

SUPERBA
Carl Laemmle offers
Edith Roberts in
"LURING LIPS"
By John A. Moroso
Scenario by George Hively
Photographed by Virgil Miller
Directed by King Baggot
CAST

Dave Martin—Darrel Foss
Frederick Vibart—Ramsey Wallace
Jas. Tierney—William Welsh
Mark Fuller—Carleton King
Addie Martin—Edith Roberts
Detective—M. F. Stimson

Have Your Photos Tinted and Framed by the
ARNOLD DES PLANTEs ART CO., 718 South Hill Street
The Finest Quality of Work
Mr. Arnold des Planes Will Personally Do the Coloring and Toning
Foreign Atmosphere
(Continued from page 3)

that they missed the true Western atmosphere by a mile. It was not so much the mistake in the props, although these struck us like a wallop in the eye—the ridiculous part about it was in the way they acted and carried themselves.

If that film could be exhibited here in Hollywood to an audience of our motion picture producers, directors and stars (with reserved seats for the technical staffs) I believe that it would produce the biggest laugh of the year, but by that very token it might serve as a very good object lesson. The inevitable thought would come to some that it might behoove us to stop laughing at a moment at their well-meant, but grotesque, efforts to picture us, and see if the shoe doesn’t fit the other foot. What about our foreign settings, props, costumes, action? In this day of better pictures, of higher aims, of splendid efforts towards the truth and art on the screen, what about a correct atmosphere in our productions when it comes to anything foreign? May not some of our biggest and most praiseworthy efforts and our most costly productions lose a part of their value by inaccurate work along these lines?

Since my return to this country, after many years’ residence abroad, I have had some “wallops in the eye” that recall vividly the impressions of that French attempt to picture us. I have often experienced a real sense of loss when a splendid picture suddenly robs me of all illusion of reality by some careless foreign work. Without mentioning any names, why does a picture to us a castle, the like of which never existed in France or anywhere else in Europe? How came it that kissed his mother on the lips, when the original of the character never did that in his whole life? How could one kneel before the statue of the Virgin Mary without crossing herself? Why should—a war zone refugees look as though they were all dolled up for a Wednesday school picnic?

Why does—a village look as though it must have been constructed by someone who got his European atmosphere standing on the Brooklyn Bridge and watching the ships come in?

These are just a few random instances, but the problem goes far beyond that sort of thing. There seems to be a feeling in some quarters that all the foreign atmosphere that is needed has been secured if the actor knows how to kiss the lady’s hand and occasionally make a sort of jack-knife bow. The real difficulty, however, comes in picturing the action in little, simple things, such as a Bavarian peasant walking across a field. The problem of the English butcher with his uniform and side whiskers is one for the kindergarten class, but it takes more than a good guesser to picture a French workman eating his midday meal.

It must not be forgotten that our country is the melting pot for millions of foreign born, and that our audiences are largely made up of them and their direct descendants. Among those present will also be a scattering of the boys who were “over there,” and there will be some, like myself, who have lived and worked and played long enough abroad to know what’s what from over there. An unreal foreign atmosphere will make many of these feel as though they had a claim at the box office or in the studio for some small portion of the returns. We must not allow this to happen.

The people who become make believe becomes, and the only possible way to rid ourselves of such an intolerable, un-American situation, is to fight, and fight, and refuse to compromise.

Fortunately we can still write a screen story (unless a contrary ruling comes out within the next few days), and thrill our audiences with the gripping mystery of, “Who Slapped Little Rollo on the Wrist?” but, unfortunately, although some fearless producer might take a chance on it, the “dore peepul” won’t pay their hard-earned money to see such mush.

Screen Writers’ Page
(Continued from page 7)

We carry Men’s and Young Men’s
Suits
Overcoats
Boys’ Suits
Overcoats
Mackinaws and
High School Suits

SAVE THE CASH
BUY ON CREDIT

Open a charge account with us. You need not pay in 30 days. We will arrange payments to suit your convenience.

Select your fall garments now and pay when you wear. Your credit is good with us.

Goods Delivered on First Payment
Alterations Free of Charge
Store Open Saturday Until 9 p. m.

THE CHARGE ACCOUNT HOUSE

6332 Hollywood Blvd.
FAMILY OUTFITTERS ON CHARGE ACCOUNT PLAN

WITH CASH PRICES

Special Rates to Professionals
From August 27th to September 15th

PARALTA, the Artist Photographer
542 South Spring Street
Open Evenings and Sundays
by Appointment

25 Professional Pictures for $6.00
Character studies taken by a motion picture man who knows what motion picture people want.

GIRLS, PEEL OFF THE OLD SKIN
in four days without sorrow or inconvenience—$5.00

LUCILLE FRANCIS SHOP
64105; Hollywood Blvd., Room 5
Tom Rickettts

Actor—Director
Member M. P. D. A.
Phone: Holly 2115

Recent Releases
"PLAYING THE GAME"
Tom Moore
"THE GREAT LOVER"
Frank Lloyd Production
"PUPPETS OF FATE"
Viola Dana
"SHAM"
Ethel Clayton

At present playing in Frothingham’s current production, "The Daughter of Brahma"

Charles Stevens

Playing
"PLANCHETTE"
—in—
"THE THREE MUSKETEERS"

$\frac{1}{2}$
of the people engaged in the production of motion pictures recognize the value of publicity.

$\frac{1}{2}$
of those are engaged continuously because they advertise in

Camera!

and have the ability to back it up.

Ask Them!  Ask Yourself!
Ask Grace Adair!
Holly 1539

SAY IT WITH CUTS!
Engravings in Halftone and Benday Color Plates add Attractiveness to your Advertising

BROWN CALDWELL & LADD
PHOTO ENGRAVERS
247 S. BROADWAY, LOS ANGELES
Jose Zalduondo

You cannot afford to overlook our
attractive Midsummer Rates to the
Profession.

SUPER ART STUDIO
4526 Hollywood Blvd. Phone 598808

Motion Picture Folk
An Ideal, Picturesque, Resting and
Frolic Camp

If you want a large, dandy furnished
stucco cabin on one and a half acres, we
have one that can't be duplicated any-
where for the money. Located in beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Pine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
tiful Arroyo Seco Canyon, one and a half
miles from Oakland. Fine library, beau-
t

F. P. NEWPORT COMPANY
206 Central Bldg. Sixth, and Main Sts.

The Triangle Cleaners and Tailors
REMODELING
REPAIRING
Cleaning and Pressing
All Work Guaranteed
PRICES REASONABLE
Phone Holly 2087

"Expert artists teach Make-
up and Motion-Picture Acting
at 403 Douglas Bldg."

B. L. JAMES
EXPERT TITLE SERVICE
Phone Pico 2256
218-19 Lissner Bldg., 314 So. Spring St.
Opposite the ALEXANDRIA

"The Digest of the Motion Picture Industry"
LETTERS OF A SELF-MADE CAMERA-
MAN TO HIS NEPHEW

By John Loeer
Glen Cedar Ranch,
Burbank, Cali.

My dear, dear Nephew:

What in the world have you been eating
 lately? Such a billious letter. It sounds
to me much more like a complaint about
your aunt than as anything else.

I should have thought you knew that
you couldn't eat ice cream in
summer and live. If this prescription
doesn't do any

1. I wish I had nonplused our

2. I can only tell you that the
dispatcher, the

3. We are supposed to be

4. I don't like the name cameraman any

5. I would rather be called

6. A train is operated by a

7. It is with the

8. I am almost sure that

9. I think this is the

10. Why not have a place you will enjoy

11. Or you will lose out. See or call

12. We are a little gray matter and a

13. To my mind the

14. One can be bought and the

15. From not the

16. But from the public.

17. Artistic lighting, lighting,

18. The difference between good and bad

19. The demand for good photography

20. to the "sock." Money is very necessary

21. but when you work hard. Give

22. to your

23. But proud to be a

24. The director gets temperamental, it's

25. Personal

26. Occasionally

27. If you are sure you want to give up

28. Why you might as well take up

29. Than as anything else.

30. Not as anything else.

31. Still, sometimes

32. to the other.

33. The sole

34. Time looking or listening

35. a reward. If the

36. Or director

37. No reason

38. You would be

39. as you did. They are not

40. An artist

41. you must be, occasionally at least,

42. Personally I don't take any

43. in it. Usually it indicates

44. of ability.

45. If you are sure

46. up your art, why you might as

47. director.

48. the

49. the

50. the

51. the

52. the

53. the

54. the

55. the

56. the

57. When wanting

58. When wanting

59. BACHMAN STUDIO

60. $1000 FOR AN IDEA

Also your name on the screen and an
interest in the picture. Complete scenarios
not wanted. Write for particulars. Grant-
mill Productions Co., 319 Pacific Finance
Bldg., Los Angeles, California.
Announcement to Orioles

On Monday, the 29th, a grand ball will be held at Eagle Hall, commencing at 8:30. The Ball will be preceded by a short concert. All Orioles should attend and be invited to bring a friend.

GILBERT P. HAMILTON
Director
M. P. D. A.
At Liberty
Gates Hotel

William Merrill McCormick
A HEAVY WORTH WATCHING
Imperial Hotel, 909 So. Grand
Broadway 4784

MINNA FERRY REDMAN
Characters
579-838

BOBBY MACK
At Liberty
CHARACTER ACTOR
Main 8705

Oriental Costume Co.
Chinese, Japanese Costumes
Properties and Art Goods
6236 Santa Monica Boulevard
Holly 5954

LITTLE
COMMERCIAL PHOTOGRAPHER
5874 Hollywood Boulevard
Phone 597-602

"CRECO"
Electric Studio Equipment
CIENA SALES CO.
4538 Hollywood Blvd.
Temporary Phone: Main 3173

Kate Price

558220

CURRENT REVIEWS
(Continued from page 5)

part, Fan Baxter, completes the opposition by swearing Sheldon’s life away.
Andrew Robson and Andrew Arbuckle also appear in correctly handled minor parts.
"Mother O’Mine" is an Associated Producers release.

"FOR THOSE WE LOVE"
California
Another Betty Compson starring vehicle is released locally this week. It is one of the several that she made independently for Goldwyn distribution prior to her Paramount contract, and it was directed by Arthur Rosson. The story, by Perley Poore Sheehan, is a more or less daggery, sentimental chronicle of the misfortunes of a small town family. It is neither cheerful enough for hot weather enjoyment nor sufficiently startling to render its tragedy enthralling.
However, it includes some very artistic photography, although the soft focus may be said to have been a little undone. Unfortunately there is an inexcusable amount of repetition in the subtitles that detracts from the entertainments.
The cast is probably the best thing about "For Those We Love," which, by the way, contains no star part worthy the name. Miss Compson plays a straight ingenue, Berenece Arnold, in the story. The girl has sympathy merely through the fact that her motives are misunderstood and her troubles many. She does nothing very courageous and has no important love interest. Even her footage is no more pronounced than that of several other characters. The part does nothing for Miss Compson; it is not even particularly suitable.
Trix Uller, a "hard boiled," but exceedingly human gambler, is very appealing in Lon Chaney’s hands. This performer’s characterizations never miss, no matter what their natures.
Walter Morosco plays a minor part, Johnny Fletcher, which is nevertheless the juvenile lead. He completely fails to recognize the several opportunities that he is allowed in his action, and insists upon playing incessantly over his left shoulder or rather through it. In exactly three shots did we locate his fully revealed face. Evidently inexperience occasioned this diffidence.
A really clever juvenile heavy is accomplished by Richard Rosson who plays Jimmy Arnold, a weakling. He uses his eyes skillfully and is ever alert for his points.
Harry Duffield in the role of the Arnold father, is well cast, as are Camille Astor in Vida, Frank Campeau as Frank, and Bert Woodruff who does Dr. Ballew. An exceptionally good bit of characterization must be credited to George Cooper, who is seen as Bert, a tramp.
Outside of the cast, "For Those We Love," has little to recommend an enthusiastic reception by the public.

LETTERS OF A CAMERAMAN
(Continued on Page 17)

going to be a director I should like to make another: "Miracle Man." Beautiful pictures appeal to most people, and when you have made one it’s an achievement to be proud of.
You get a satisfaction out of it that is different from any other kind. Think it over, boy. Take a think every three hours and before going to bed. If prescription fails to give relief, let me know.

Yours always,

UNCLE DUDLEY.

Tom Ricketts, former director, has deserted the megaphone and is present enacting a role in "The Daughter of Braina."
Lon Poff
Playing “Father Joseph”
in
“THE THREE MUSKETEERS”
Wilshire 2049

Adolphe J. Menjou
as
LOUIS XIII
in
“THE THREE MUSKETEERS”

C. E. Collins
As the Drunk with Helene Chadwick in
“SCRATCH MY BACK”
Watch this space for other startling
stills of this make-up genius.
Phone: Carvanza 365

Loredo Sisters
Herlinda and Maria
Characters and Parts
Broadway 1205
307 Pavilion Place
Boris Karloff
Playing "AHMED KHAN" in
"WITHOUT BENEFIT OF CLERGY"
1225 McCadden Place  Holly 1565

Evelyn Selbie
As the Mother in Kipling's
"WITHOUT BENEFIT OF CLERGY"
At the Symphony This Week
"Miss Selbie gave a perfect performance as the native mother." — New York Tribune.

Philippe De Lacy (Four Years)
Playing "Tota" at Five in
"WITHOUT BENEFIT OF CLERGY"
At the Symphony This Week
Main 7500
Robert Brunton says: "He has one of the most perfectly shaped photogenic faces, full of appeal and personal charm, that has ever appeared before the camera. It might be added that he enjoys his film work very much and seems never to be more happy and contented than when in front of the camera."

Peggy Blackwood
Playing the Character Lead in
Ben Wilson's Production
Co-Starring ROY STEWART and MARJORIE DAW
Wilshire 2809
Helene Caverly
—in—
“Danger Ahead”
FOREIGN - ATMOSPHERE

John H. Howell - Period Expert

Having Had Such Valuable Connections As:

- Fifteen years in the Royal English Service.
- Traveled through Europe, India, Egypt, Africa, etc., with His Royal Highness, the Duke of Connaught.
- Attending many court functions, Army and Navy reviews.
- Conducting yachts on English and Mediterranean waters.
- With a thorough knowledge of foreign life.

John H. Howell has been in our employ throughout the production of "Little Lord Fauntleroy.

We have always found him alert, eager to be of assistance in every way possible and thoroughly efficient. His past experience makes him exceptionally well qualified for passing upon all details of foreign modes and manners, and we found his knowledge of English life and customs invaluable to us in the filming of "Fauntleroy." I do not hesitate, therefore, to recommend Mr. Howell as being thoroughly competent for research work.

(Signed) MARY PICKFORD.

To Whom It May Concern:

John H. Howell, who has given his services to us during the filming of "Little Lord Fauntleroy" as an expert passing on detail on foreign modes and manners.

I cannot recommend Mr. Howell too highly as an expert in his department. We always have found him alert, eager to be of assistance, and thoroughly efficient.

Sincerely,

(Signed) ALFRED E. GREEN.

Now Available Phone: 599-314

Harry Marks and his Motion Picture Pets

Most wonderfully educated pets in the world. Acted on both screen and stage. Have traveled all over the world. Now producing their own comedies. Featuring two-feet and four-feet stars.

Phone Holly 1725
May We Criticise the Critics?

It was recently our extreme misfortune to witness a first night showing of an extraordinarily poor production, the output of, however, one of our foremost picture-making companies. It was a dull, uninteresting effort in the farce direction that failed to produce one general laugh throughout its first performance. It was, therefore, a failure from the audience's standpoint; while, when we reproached them for their careless creation, members of its producing staff openly pronounced it a frightful "miss," the least of which said, the better.

And from the pens of the critics? Ah! That was different. Our various reviewers of the daily and trade press insisted, as is pretty much a habit with them, that our unhappy experience was "full of amusing situations that should prove a good summer attraction," that it was "a refreshing, human, good entertainment," "thoroughly satisfactory," etc. Even a more illustrious journal, which boasts as its slogan Ben Franklin's famous remark, "par- doning the bad is injuring the good," justified this particular UN-pardonable by labeling it "good entertainment" and offering it generously to all exhibitors.

What are we then to think of these discerning lights whose monotonous condemnation guides the poor trusting to their entertainment and grief? There is, indeed, much to think of their capacities, and several phrases of their surrounding limitations to consider before we attempt in justice to place the blame of their stereotyped falsifications.

Of course, it must be realized that the ordinary dramatic critic has the almost impossible to contend with. His employers refuse, in many cases, to allow him free range in his reviews, due to the fact that promiscuous "roasting" is altogether likely to drive out of their paper's columns highly profitable advertising from, in the case of the local newspaper, the theatres presenting the thus favored material, and in the instance of the trade weekly, the distributors of the pictures. General praise is therefore held to be an excellent business policy, no matter what its reaction upon a disillusioned public. The higher ups are willing to gamble, as they have since time immemorial, upon that dear public's tendency to believe implicitly all that it sees in print. And perhaps they are correct, at least, in great measure; for despite disillusionments four out of five of the gullibles return for more, although we can't believe they finish the phrase by "liking it;" besides which, there is always the other one.

Probably a more logical reason why our reviewers get off on the wrong foot, so to speak, with their criticisms, however, is that even if they were always accorded full swing in their departments, only a very small per cent would recognize an inferior picture if it were met face to face. This is proven by the fact that, given one the merit of which is questionable, they will almost invariably commence by worrying its corners or details, and complete the painful process by dodging the issue in a seeming panic at the idea of self-commission. There is much cleverness among our newspaper circles, but it does not follow that the most proficient reporter understands the drama, characterization, or even screen proportion. It might be a timely addition to hazard that neither does the office boy, in whom the authority to judge has been known to have been invested.

Far more stringent requirements for the picture education of the individuals who aspire to these positions should be in existence, for besides the material harm to any paper, resultant of the already mentioned mistrust, even disgust, created at least in some portion of the public's mind by deliberate misstatements, there are, especially with regard to the local situation, other considerations.

If the mediocre and more unworthy hangers on in this industry are to receive equal as much press attention as our sincere artists, the picture business is being injured materially, for due to even such passing influences, we will be longer in ridding our circles of the debris which seems inevitably present in all young institutions, while it is scarcely encouraging to the deserving workers that their reward for effort should be coached in stock phrases setting forth "the same old thing" that anyone might have had.

When our critics are generally reliable and trained in that which they attempt; when they can say with justification, "Your work is good; yours, inexcusable;" an advancement will have taken place which today is scarcely imaginable.—F. R.

"The Three Musketeers"

Mission

The much heralded and long anticipated Douglas Fairbanks screen presentation of Alexandre Dumas' "The Three Musketeers," has arrived for the edification of Los Angeles' entertainment seekers and literary specialists, and it is here to be fairly proclaimed among the year's best, in addition to which it marks the greatest height yet reached by the costume play. Doug's fans will instantly recognize it as incomparably superior to "The Mark of Zorro," which they hailed so enthusiastically a while back, and his professional brothers will see in it a magnificent achievement for which its creator's extreme generosity to his superb cast has been largely responsible.

Edward Knoblock's adaptation of the charming old work is ideal, and we can point to no one who could have accomplished its direction with as much art and grace as has Fred Niblo, whose supreme work it is. Excellent photography by Robert Edeson completes the technical perfection of this masterpiece.

All of the performers judge cleverly the liberties at their disposal in these wonderful old French court characters, and claim them delightfully in a manner which, (Continued on page 15)
Film Capital Production Notes

NORMA TALMADGE BEGINS "SMILIN' THROUGH"

Norma Talmadge has started production on "Smilin' Through," in which she will play the part which Jane Cowl interpreted on the speaking stage. Sidney A. Franklin is directing Miss Talmadge in this play by Allen Longden Martin, which was picturized by James Ashmore Creelman and Mr. Franklin.

Harrison Ford will be seen in support of the star.

FINIS FOX TO FEATURE LIVINGSTON

Jack Livingston is to be featured by the Finis Fox Productions in a series of five-reel Northwestern stories to be written and directed by Mr. Fox. Ethel Shannon, George Cummings and Kitty Bradbury will have prominent parts in the cast of the first picture.

Associated with Mr. Fox are Jack Livingston, George Cummings, Anthony Kornman and Thomas J. Smeddick.

NEW YORK PRESENTATION FOR FERBER STORY

"No Woman Knows," Tod Browning's Universal-Jewel production of Edna Ferber's novel, "Fanny Herself," is scheduled for a Broadway run, beginning September 4th in the Central Theatre, Broadway and Forty-Seventh Street, and will be followed by "Foolish Wives," the von Stroheim production recently completed at Universal City.

DE MAUPASSANT STORY PATH RELEASE

Pathé has selected Guy de Maupassant's "The Orderly," pictured in France, for release in this country.

Among those playing the leading characters are K. Kolas, Mme. Nathalie Kovanko, Russian artist, and Paul Hubert.

The date of release will be announced shortly.

RAY AGAIN DIRECTING

Charles Ray is personally directing his latest photoplay, "The Deuce of Spades," assisted by Al Ray. This Van Loan story was adapted for the screen by Richard Andres.

PACIFIC FILM CO. NOTES

T. E. Hancock, one of the executive heads of the Pacific Film Co., has arrived at the studios, after an absence of seven months in the east, with a contract which calls for fifty-two single-reel comedies during the year. These are being filmed one each week, with George Ovey and Vernon Dent as the alternating stars. Milton H. Fahnney is directing.

George Silcox, special representative for the Pacific Film Co., is on his way to New York, where he will superintend releases for his producing units.

NEW WESTERNS

Madoc Productions has secured Dixie Bain for its series of twenty-six two-reel westerns.

The first story will be "The Rose of the West," written by Mr. Devere, and which will be directed by Wayne Mack, assisted by Devere.

"Smub" Pollard began production recently on a new comedy as yet untitled.

RAWLINSON STARTS

Herbert Rawlinson will start on his first Universal starring vehicle this week, with Jack Conway directing.

AT LASKY'S

George Melford is engaged in cutting his production, "The Mountain," featuring Agnes Ayres and Rudolph Valentino.

Gloria Swanson is expected to begin work on Clara Beranger's original story, "The Husband's Trademark," which Sam Wood will direct and Thompson Buchanan supervise. Lorna Maro wrote the scenario.

Ethel Clayton is working under Paul Powell's direction in "The Cradle," by Eugene Brieux, which Olga Printzlau arranged for the screen.

Agnes Ayres is preparing to begin work under the direction of Victor Fleming on Sir Gilbert Parker's novel, "The Lane That Had No Turning." This has been adapted to the screen by Sir Gilbert Parker, and Eugene Mullin and Rollin Sturges will supervise.

AT REALART

Mary Miles Minter is working on the opening scenes of her forthcoming picture under the direction of Frank Urson.

Wanda Hawley has started work on a production from a material story that has yet untitled, the scenario of which has been prepared by Percy Heath. Thomas N. Heffron will direct.

AT GOLDWYN

The photography of "Grand Larceny" will be finished presently under the direction of Wallace Worsley.

Rowland V. Lee is completing the final scenes of "His Back Against the Wall," featuring Raymond Hatton.

PARAMOUNT ENLARGES STAFF

Latest to desert metropolitan newspaper offices for the motion picture studio are Tom McNamara of Skinny Shaner fame, and Clive Weed, formerly cartoonist of the New York Evening Sun and other papers. McNamara and Weed are now on the staff of Paramount.

TO DISTRIBUTE FOR INDEPENDENTS

That Vitagraph will distribute productions for independent producers is the announcement made by W. S. Smith, general manager of the West Coast studios.

MORE FEATURE PRODUCTIONS FOR BRUNTON

M. C. Levee, vice-president and business manager of the Robert Brunton studios, has left for New York to arrange contracts for feature productions to be made on the Brunton lot.

IRVIN V. WILLAT TO WORK AT GOLDWYN

The new Irvin V. Willat studio at Culver City is closed, Mr. Willat having completed his contract for W. H. Hodkinson.

Goldwyn has engaged Willat to direct a Chinese mystery story from the pen of Gouverneur Morris.

DUNCAN ON NEW ONE

William Duncan and Edith Johnson have completed arrangements for the making of "The Come Back," a J. Raleich Davies story, in which they will co-star.

Willie Mae Carson is playing opposite "Ranger Bill" Miller in his latest Northwest Mounted Police story, nearing completion.

(Continued on Page 9)
Current Reviews

“FOOTLIGHTS”

Grauman's

Stories of the fairy world of make-believe that are always fascinating things to absorb, whether they be on the printed page or across the silver screen. Because, due to humanity's dramatic instinct, this is a fact, Paramount's screen version of Rita Weiman's "Footlights" is bound to prove more beguiling than several of Essie Ferguson's recent star-studded vehicles. Another point in this production's favor is that by treating of the success of a little New Englander who, after a dream for the lack of appeal with which her star comes, in a moment, as it were, an elaborate foreign artiste, it necessarily provides many legitimate opportunities for the utilization of the emotionalism which is strictly "of" its star. If there ever was an ideal role for an actress to play it must be the actress that she is superb in a denomander that will both amuse and delight the professional probably more than any other. She should do more of such work and she should have often such sensitive directors as John Robertson, the man who guided "Sentimental Tommy" to the celluloid. As might be anticipated, he displays his excellent sense of proportion again in this picture. Without overstepping the drama's bounds, he yet spends unsparring, when and where it is needed, much wholesome comedy. He has watched his production's technique carefully and as a result he has a more than interesting mixture of work to which Ray Overbaugh's photography has added a good finishing touch.

Chief in Ferguson's support is Marc McDermott, who does not, however, play the sympathetic male lead. All of this actor's fineness which we have so long admired goes into his creation of Oswald Kane, a theatrical producer to whom art is the ultimate. Without being played heavily at all, Kane probably controls the opposition. The most in an atmosphere of tenderness, subtlety and world wisdom is won by McDermott for the character.

Probably it is the story arrangement that is to blame for the lack of appeal which surrounds Reginald Denny's juvenile, Brett Page. The young fellow himself neglects nothing that is allowed him but he isn't played up for much sympathy. At that, one half of the audience will never realize its absence and the other half will not require it. One thing, however, which certainly strengthens the opposing forces and completes the list of more important players is Adolph Zukor, present this Easter made Famous Players-Lasky production.

"BEATING THE GAME"

California

Much more successful than his recent comedy sallies in the great campaign for public favor is Paramount's "Beating the Game," a Charles Kenyon photo just released by Goldwyn. Being a story of a hypochondriac who sells himself on the "honesty" idea which he has been preaching to others with an ulterior motive, this is a comedy drama that will entertain the most exacting, while proving a knockout to the average fan. Provided as it is with at least three novel twists, all of which are handled in a cleverly disguised manner that may be depended upon to disclose to very few the outcome of the plot, "Beating the Game" gains commendation for its director, Victor Schertzinger. It holds many a good laugh but its serious thread is stout enough to maintain a genuine interest throughout the unreeling of the play.

Jane Starr

Who is playing Dolly Demere, the vaudeville actress in "Danger Ahead" at the Supraba Theatre. Miss Starr is now under the management of John Lancaster.

"Fancy" Charlie, a nimble-fingered thief, who undertakes an honest man's position for a six month's space only to become exceedingly and different from the "old world"-wise, Hazy Daly, who, as is evident throughout her footage, exerted as much intellect upon this simple role and its comparatively few points as she would have used in dispatching one with three times its weight. There is much in promise for those who give their best uninfluenced to whatever piece of business happens at hand.

Dick Rosson, in another weakening heavy, Ben Fanchette, is a good touch to this story of crooks and others; while De Witt Jennings in C. B. Lawson, the plod's enigma man, is responsible for two or three near-thrills.

"Slipper" Jones, Charlie's literal partner in crime, is competently done by Nick Oggley, as are Jules Fanchette and his wife, by Tom Ricketts and Lydia Knott.

Lydia Yeaman's Titus and William Orlando complete the cast.

"Beating the Game's" very pleasing photography is to the credit of Ernest Miller, who has gotten much of interest into his work here.

Eddie Lyons is making his second situation comedy at the Berwilla studios for Arrow release.

GOD'S COUNTRY AND THE LAW

Kinema

The Arrow Film Corporation publishes a filmed James Oliver Curwood story entitled "God's Country and the Law" of this time. The statement that this picture is interesting or impressive even in the stereotyped sense is far too much to be quite fair for. On the other hand to say that it were insulting to the intellect of the modern cinema audience might be unfair to the intent of the story producers who produced it, and too much to claim for the masses; therefore, it remains only for us to remark that this is an attempt at the "old time thriller," while achieving no resemblance to any phase of life as it is and a tale which is repulsive in many instances. (The villain's advances upon the feminine members of the cast, for example, are too obvious to be especially delicate.) About its only wholesome content is the effective Northwest scenery that nevertheless can not redeem the "filmed" plot decorated by it. Whatever Chauncey Olcott was doing, with the direction of this film in his hands, we have been unable to say. Nothing can be said, however, that he didn't make much of a picture. The camera work varies dec lies.

By far the most natural performance in the cast is the one offered by Gladys Leslis in the role of Marie, an impetuous, whimsical child-wife who is the forest. Miss Leslie possesses much charm and her character is at least consistent and imaginarily.

The brutal heavy, Dore, a whiskey runner, is scarcely that. He is extravagantly done by William H. Tooker, who even approaches the laughable once or twice with the part.

Another melodramatic but apparently well intentioned performer, Fred Jones, enacts Andre, Marie's hot blooded young husband. He is also capable of being rather funny in places.

Cesare Gravina really appears to be in his element as 'Polian, a French gypsy of the north, and he is convincing in the part as much cannot be claimed for Hope Sutherland who does his half breed daughter. Miss Sutherland is effective but lacks the many affections as she is given footage to display in.

Truly such pictures, if they must be made, should never be reviewed. It is hard on all concerned.

"WITHOUT BENEFIT OF CLERGY"

Symphony

Pathé presents Robert Brunton's production of Rudyard Kipling's East Indian story, "Without Benefit of Clergy," here at this time. This photo play, although a little draggy in spots, and containing subject matter which is heavier than the public will generally enjoy, we believe, is interesting throughout, and includes some very superior performances.

James Young's careful direction has done much improving on the scenario, which starts off a bit incoherently, and Charles Kaufman and Arthur Todd have provided some excellent photography.

Virginia Brown Faire is seen in Ameera, the leading feminine role. She is exceptionally human and fundamentally eastern as the native who ardently loves a white man and their happy bae. Miss Faire gives promise of an unusual screen career.

Eddie Holding is present as lead and king, John Holden, a construction engineer, is also ample, while a truly beautiful piece of characterization is the portrayal of Evelyn Selbie, who portrays the role of (Continued on Page 15)
Where to Find People You Know

MENJOU IN SCREEN VERSION OF "A TAILOR MADE MAN"

Adolphe Menjou will enact an important role in "A Tailor Made Man," soon to go under production. Mr. Menjou's recent pictures have been "Queenie," with Shirley Mason; "Through the Back Door," with Mary Pickford; "The Three Musketeers," with Douglas Fairbanks, and George Melford's "The Sheik."

IN FARNUM PICTURE

Evelyn Seebie has been engaged by Fox for an important role in Dustin Farnum's forthcoming production. Miss Seebie may now be seen as the Hindu mother in Kipling's "Without Benefit of Clergy," playing at the Symphony.

NEW COMEDY INGENUE

Buster Keaton will introduce a new ingénue in his next comedy, Sybil Seely, former bathing girl. Miss Seely will be remembered as the comedian's leading lady on his advent into stardom more than a year ago.

STANDING SUPPORTS TALMADGE

Wynndam Standing has been chosen to enact one of the principal roles in "Smilin' Through," the current Norma Talmadge production.

MARYLAND MORNE JOINS WALSH'S CAST


Art Lee has completed his engagement with the Ferdinand Earle Productions.

Max Linder is giving his new picture, "Be My Wife," another cutting at the Goldwyn studio.

Wade Boteler has been given a part in "His Back Against the Wall," under production at Goldwyn.

William E. Keefe, formerly with Geo. Kern Productions, has moved his offices to the Brunton lot.

Billy Eugene McClellan is at present playing "Jim" in "The Wall Flower," which E. Mason Hopper is directing for Goldwyn.

Starke Patterson is supporting Mary McAvoy in "The Mavis of Marcus," under William Taylor's direction at Lasky's.

Tom Kennedy has been engaged by Hamilton-White Comedies, Inc., to support Lloyd Hamilton in his latest two-reeler for Educational.

Fanny Stockbridge has been added to the cast of "The Wall Flower," in which Elliott Dexter and Claire Windsor have the leading roles.

Gus Leonard, Bert Oppford and William Courtright are among those cast in "The Deuce of Spades," Charles Ray's present production.

INGRAM CAST COMPLETE

With the selection of Betty Allen for a part in "Turn to the Right," Rex Ingram has completed the cast for his new Metro production.

Who's Where on Los Angeles Screens

MISSION

United Artists present

**Douglas Fairbanks in "THE THREE HUSBANDERS"**

By Alexander Dumas

Adapted by Edward Knoblock

Photographed by Arthur Edeson

Directed by Fred Niblo

CAST

D'Artagnan—Douglas Fairbanks
Queen Anne of Austria—Mary MacLaren
Constance—Marguerite de la Motte
King XIII—Adolphe Menjou
Arsanis—Jean Paulle
Miltisy—Barbara La Marr
De Rochefort—Boyd Irwin
Forthos—George Siegmann
Buckingham—Thomas Holding
Plantet—Charles Stevens
Capt. D'etreville—Willis L. Robards
Boniface—Sidney Franklin
Father Joseph—Lon Poff
Cardinal Richelieu—Nigo de Brulier
Athos—Leon Bary

GRAUMAN'S

Jesse L. Lasky presents

Rooseve Arbuckle in "GASOLINE GUS"

By George Patullo
Scenario by Walter Wood
Photographed by Karl Brown
Directed by James Cruze

CAST

Gasoline Gus Peeler—Rooseve Arbuckle
Sally Jo Banty—Lida Lee
John Rayburn—Fred Huntley
Judge Shortbridge—Willton Taylor

(Continued on Page 14)

VALLI SIGNS WITH LYTTEL COMPANY

Virginia Valli has been engaged to enact a leading role with Bert Lytell in the Veiller production of "The Right That Failed." Miss Valli has recently finished work in a Goldwyn production.

Lillian Leighton plays a comedy role in "Rent Free," Wally Reid's next starring picture.

Thomas L. McNally is at present photographing the Campbell Comedies on the old Griffith lot.

Mary Huntress has signed to support Herbert Rawlinson in his forthcoming starring vehicle.

Andrew Arbuckle and Lincoln Plumer have been given parts in "The Deuce of Spades," starring Charles Ray.

Lillian Guenther recently completed a course in the Grand Avenue School and is back in pictures again.

Miriam Batiste will play an important part in the forthcoming Norma Talmadge picture entitled "Smilin' Through."

Jack House will play the lead in "The Rose of the West," which Wayne Mac is producing for Madoc Productions.

Henry Herbet has been cast as the heavy in "The Come Back," a forthcoming Vitaphone production co-starring Wm. Duneen and Edith Johnson.

Sidney D'Albrook is at present playing Archie Warner, the juvenile lead, in Peter B. Kyne's "Motion to Adjourn," a Ben Wilson production.

Marjorie Prevost has been engaged to enact one of the principal roles in Charles Ray's forthcoming picture entitled "The Deuce of Spades."

Rush Hugh, Dana Todd and Emily Rait are cast in "The Wall Flower," the Rupert Hughes story which E. Mason Hopper is directing for Goldwyn.

Frank E. Berier, Xavier Muchado, Paul Dellefow and Flora Smith are artists associated with Mr. Earle in the filming of his "Rubaiyat of Omar Khayyam."

Joan Melville, Eva Lewis, Ernest Butterworth and Jack House are among those cast in the untitled two-reel Western being filmed by the Madoc Productions at Keen's Camp.

William Christy Cabanne, Robertson-Cole director, is working in the East on "The Barricade," from the novel by Dr. Daniel Carson Goodman, author of "The Wonder Man."

Bebe Daniels gave an informal dinner dance recently for Nina Wilcox Pumnun, authoress. Among those present were Harold Lloyd, Lida Lee, May Allison, Adela Rogers St. John and Edward Martindale.

Three-year-old Muriel Frances Dana, "Cupid" in "Mother O' Mine," and who appeared in person recently at the Kinema Theatre, has been chosen for an important part in "White Hands," a Max Graf production being filmed in San Francisco.
How Come?

A one-act play adapted from the notorious work entitled: "Watcha Done to My Story?"

(The curtain rises disclosing a studio editor's office. As usual it is set with a battered, wooden table, soap-box seats and a receptacle on the floor containing sawdust. A faint odor of mingled chewing tobacco and cloves is to be detected. A medley of reading and editing persons, both male and otherwise, hang around limply and sporadically, awaiting the arrival of the Big Chief.)

Bingem (He of the horn-rim glasses): "Well, what are we here for? The boss sure done a fine job pulling me away from my continuity when I only got a month to grind it out. Gee! How can a gink with my temperament do good work when I'm interrupted all the time?"

Alys (It was "Alice" when she was a school teacher): "And my reading! O dear! It does break into one's higher thought to be forced to lay down one's story, just as one's visualization is at its height."

Rumble (he always does): "You two certainly have been handled rough. I agree that you should not have been sent for."

Bingem and Alys (simultaneously): "Just what do you mean by that?"

Rumble (grinning): "Nothing; merely nothing."

(They are interrupted as the Big Chief crawls in at a side window, well out of breath. He has made a sneaky exit from his auto in the back alley, has scaled the studio fence and wormed his way by devious routes to his office, in order to escape the gate man, shine boy, janitor, extras, actors and others who are laying for him with their daily scenarios.)

Big Chief (panting): "Well, let us get down to business. Miss Smyth, read the story we are to consider today."

Alys (It used to be Smith): "You told me to write a brief synopsis."

Chief: "Well, let's hear it."

Alys (rustling herself and paper a little): "John Mitchell, King of Wall street, enters library—finds safe open—dead man lying in front safe—calls Bryce, detective, and they look at body—it is long-absent, wayward son of Mitchell—boy, on downward path, has sneaked in, opened safe—found it was his own father's—streak of manhood flares and son kills himself to propitiate the honor of the family name."

Chief: "Well; proceed."

Alys (a little indignant): "That's all."

Rumble: "Haw! Haw!"

Chief (sharply): "Why the merriment, Mr. Rumble? Miss Smyth's synopsis is quite satisfactory."

Rumble (still laughing): "I meant no offense to Miss Smyth. I was just wondering what his head wrote this ancient, trite, dyspeptic—"

Alys (interrupting scornfully): "I want you to understand, Mr. Rumble, that the story was the work of one of our most eminent authors."

Bingem (recovering from his daze): "Why, after we did that story in the old Blo, although there was more meat to it. We put it on in one reel. Motorman wrote it, as I remember."

Bingem (Rumble): "What will be all. This is the story we are going to do. It is one of the Ten best stories of the year, selected by a national committee of note."

Alys (rather said): "Anyway, the author's name ought to put it over. Now come on with your suggestions."

Alys (who has sat up most of the night to dope it out): "It has just occurred to me that we might open it with a gorgeous sunrise in the high Rockies. The silent places, you know; God's own altar and all of that, representing the dawn of life; purity."

Bingem (excitedly): "I got it! I got it! We'll open it up fast and furious. Iris in with the Kid—old man's son, you know—in the rocks, wearing mask, silhouetted as it were, working two fast Celts against a posse. That is the stuff the people want now."

Chief (trying to work out a think himself): "It seems to me—"

Rumble (interrupting): "If you'll excuse me, Chief, I wish to make a suggestion. Let's make the Wall street king a lumberjack and let his erring son return just in time to save the judge's daughter from the break of a log-jam. You see the judge would put the kid on probation and the girl would conclude his regeneration."

Alys (nose getting red): "I thought I was called away from my very important work to have a part in this conference."

Bingem (without noticing): "If we could adopt Rumble's suggestion, but switch the father to the role of a Gypsy chief, I know some of the good stuff the motorman put in his story. It was—"

Chief: "Never mind the motorman's story, Mr. Bingem. We are considering fixation written by a very famous author now. Miss Smyth, I will ask for your suggestions."

Alys: "I cannot agree with you men at all. I think we should begin with the girl we are going to put in the story. Let her come from a convent, all unsophisticated, and meet up with some big, strong man who causes her to be afraid. In the end let her grow into the masterful role while the man—representing all mankind."

Rumble: "Haw! Haw! Excuse me, I was thinking of a funny story that Elmer Harris told me yesterday."

Chief (showing sudden interest): "That so? Let's—that is, I think we have discussed the synopsis sufficiently. I will now excuse you, Miss Smyth."

(Alys rises, dabs some powder on her nose, feels of her back hair and exits.)

Chief (eagerly): "Well, come on with the story."

(Rumble begins the story to sneaky music and a slow curtain)

**AND WHEN**

When the story is ready for filming, it is announced under the title of "He Loved Her So" adapted from the famous novel, "The Storm."

The story now runs somewhat after this fashion:

A wood chopper and his wife have a beautiful daughter. She is the one rare beautiful flower amid the rough people of that mountainous section. None but the chopper and his wife know that the girl is not their daughter, but was left in the hollow of a tree, when an infant, to be taken home by the honest toiler.

It has been their life worry that someone might come to deprive them of the darling they have learned to love. A youthful woodchopper, named Tom King, a handsome, stalwart youth, loves the girl.

But, one day, a whirling is heard on the breezes and a beautiful airplane slips from the sky and alights near the cabin.

Of course a handsome city youth steps from the plane. Then he and the beautiful bird-maiden are confronting each other. Besides these characters, the story also carries two aunts, a gruff, eccentric uncle, a Chinaman comedy relief, a villain and 48 extras.

Such trifles in the original story as the Wall street king; the wayward son; the busted safe; the heroic suicide, have been cut out.

Has it ever happened to you?

Well, mustn't let little things like that disturb you.

**WIFE AGAINST WIFE** RELEASED

Associated First National Pictures, Inc., announces that it has bought the distribution right and will release on September 12th, Whitman Bennett's personally supervised production, "Wife Against Wife," adapted to the screen from George Broadhurst's stage play, "The Price," in which Pauline Stark, Percy Marmont, and Emily Fitzroy play the leading roles.

"Wife Against Wife" was secured by Dorothy Farnum and photographed by Ernest Haller.
CLIFFORD ROBERTSON OPENS INDEPENDENT CASTING OFFICE

Clifford Robertson, after four years as casting director for Goldwyn, has tendered his resignation to that organization, which same will take effect at the expiration of his contract on September first. Mr. Robertson will assume similar duties with the newly organized firm of Robertson & Webb, in which he is partner with Eugene Webb, Jr., president of the Culver City Commercial and Savings Bank. Clarke Irvine, publicity director, is also associated with the new company.

This new outfit will do casting directly for studios and independent producers, both here and in New York, transferring players east and west as needed. In addition, management of stars and directors, representation for authors, extensive exploitation, and general film management will be undertaken.

AFFILIATED PICTURE INTERESTS PLAN GET-TOGETHER DINNERS

Prominent clergyman, business and professional men will be invited to foregather at a series of dinners planned for a better mutual understanding, through a move made by the Board of Directors of the Affiliated Picture Interests of the Los Angeles Athletic Club recently.

Arrangements for the first of the dinners were placed in the hands of a committee, of which Glenn Harper and Ted Taylor are members. Further details will be announced soon.

GOLDWYN FOSTERS SCENARIO CONTEST

The Goldwyn Pictures Corporation, in cooperation with a Chicago daily newspaper, has inaugurated a moving picture scenario contest, national in its scope, at the close of which will be awarded $30,000 in prizes to the writers of the thirty-one best scenarios entered.

Goldwyn will produce the prize winning scenario as a big special production. The contest will close November 1st.

The judges will be Samuel Goldwyn, D. W. Griffith, Charles Chaplin, Norma Talmadge, Max Reinhardt, Rupert Hughes, Gertrude Atherton, Gouverneur Morris and Amy Leslie.

ARBUCKLE'S LATEST FOR GRAUMAN'S ANNUAL PARAMOUNT WEEK

In honor of the fourth annual Paramount week, beginning September 5th, Sid Grauman will present Boscoe (Fatty) Arbuckle in the national premiere of "Gasoline Gus," adapted from the Saturday Evening Post stories, "Trycheck Charlie" and "Gasoline Gus," by George Patullo.

Lila Lee, who has appeared opposite Mr. Arbuckle in his two last Paramount pictures, "The Dollar a Year Man" and "Crazy to Marry," will be seen in a like position in this picture.

IN PREPARATION

Clara Beranger leaves for New York presently where she will prepare William De Mille's next production following the one now in work, after which she will return to the Lasky studio.

Max David Kirkland has written the screen version of Myrtle Reed's story, "The Sign of the Jack o' Lantern," which Lloyd Ingraham will direct as a forthcoming feature.

STAGE ENGAGEMENT FOR SALISBURY

Monroe Salisbury, before he starts his second independent production, will play a short stage engagement in San Francisco.

GETTING ACQUAINTED WITH INTERESTING PEOPLE

HELENE CAVELRY

Helene Cavelry commenced her dramatic career with the Crescent Stock Company in Brooklyn, with which organization she played ingenues for several years. Her picture debut occurred on our coast in a Loisy picture, which was followed by several for that concern.

This actress, who later played with May Allison in 'Extravagance,' and Bill Hart in 'Travelin' On,' is now supporting Mary Philbin in a Universal production.

There is always room in this business for clever newcomers.

CHAPLIN, FAIRBANKS AND PICKFORD ON LONDON TRIP

Charlie Chaplin's much-talked-about pleasure trip to his native England will be shared by Mary Pickford and Douglas Fairbanks, who will join him in New York.

CERCLE FRANCAISE

The French actors and actresses in studios releasing through First National have organized a Cercle Francaise, of which Mrs. Mauer, of the R. A. Walsh company, George Rizard, Charles Ray's cameraman, and Gaston Glass, of the John M. Stahl "The Song of Life" company, are members.

NEW POLICY FOR CLUNE'S

W. H. Clune will inaugurate a new policy in connection with his Clune's Broadway Theater, starting September 3rd, when he will offer Neil Shipman's latest production, "The Girl from Vermont." Under the new program, arrangements have also been made whereby Mr. Clune will secure first release of the F. B. Warren productions, which include screen plays directed by Lois Weber, Reginald Barker, Victor Schertzinger, Lambert Hillyer, and others.

"Hamilton-White Night" will be celebrated at the Venice Ballroom September 9th, in honor of the company's bathing girls, who won first and second prizes in the annual bathing suit parade held at the beach city recently. The hall will be appropriately decorated, and a program is being arranged by the beach management.

Mrs. Ben Hopkins, of Denver, is at the Hollywood Hotel for a short stay.

Erie Williams has returned from a two weeks' sojourn at Catalina. Mr. Williams recently finished production of "Lucky Carson."

Lois Zeliner has completed the continuity of Jackie Coogan's "My Boy," and is preparing an original screen story soon to be filmed.

Frank Smith, assistant manager of Vitagraph, and his brother, Steve Smith, cameramen, have returned from a hunting trip in Northern California.

"The Vagrant" and "For Land's Sake," Mermaid Comedies, are scheduled for an early showing at the Kinetra, this theater having contracted for the entire series.

Virginia Adair is playing opposite Big Boy Williams in "The Curse of the Timberland," the third production of the Charles F. Seelinger Productions, Inc., to be released thru the Aywon Film Corp. of New York City.
Production Notes

(Continued from Page 4)

"MY LADY O' THE PINES," NEW HOL-MAN DAY TWO-REEL DRAMA.

"My Lady o' the Pines" is the latest of the Holman Day stories of the Maine woods to reach the screen, and has been scheduled for release by Pathe September 11th. Mr. Day supervised the production which was directed by Philip Carle. The title role is played by Mary Astor, winner of a recent beauty contest; and Huntley Gordon plays the leading masculine role.

ROACH SHIPMENTS


KINEMA THEATRE ANNOUNCES NEW POLICY

The West Coast Theatres, Inc., states that their first-run house, the Kinema Theatre, will not hereafter confine its screen presentations to the First National program alone, but will run the output of various other distributors. Among these bookings are the W. K. Ziegfeld feature, "The Black Panther's Cub," starring Florence Reed, and the Warner Bros.' release, "Schooldays," featuring Wesley Barry.

JOHN Bowers Enters Yacht Race

Arrangements are being made for the race around Catalina Island for the Commodore Cup Series, the Newport Yacht Club. Among the contestants will be John Bowers, Goldwyn leading man, owner of the Una-cas.

ONLY ONE UNIVERSAL STARRING PICTURE

Len Chaney, of "The Miracle Man," "The Penalty," "Outside the Law," etc., denies the report that he is to star in a series of pictures for the Universal Company. Mr. Chaney has been engaged by that company for one picture only, owing to the fact that he is arranging to appear in other productions, and is also considering proposals to head his own company.

EASTERN TRIP

Ray L. Manker, Vice-President of the Palmer Photoplay Corporation, left recently for Chicago and New York, where he will confer with national book and magazine publishers—and complete arrangements for branch offices.

"PINCHED," RE-ISSUED HAROLD LLOYD COMEDY

"Pinched" is the latest re-issued one-reel Harold Lloyd comedy which has been selected by Pathe for release presently. Bebe Daniels plays opposite Lloyd, and "Snub" Pollard, featured in Hal Roach comedies, is his running mate in the offering.

NEW "U" SALES HEAD

Charles Rosenweig, heretofore sales manager for Jewel and features in the Big "U" (New York) branch exchange of the Universal Film Exchanges, Inc., has been made General Sales Manager, and hereafter will have complete charge of the Universal sales force in the New York territory.

STEWART DIRECTOR UNANNOUNCED

Anita Stewart will return to Los Angeles around October 1st, to begin "Rose O' the Sea," for First National. Miss Stewart's director has not yet been chosen.

Otto Fries

ACTORS DISCARDING DERBY BonNET IN AUTO

"The automobile is blamed for the downfall of the derby lid. Formally when the driver of a car wore a derby it was apt to be denied when his machine hit the bumps. Also, when getting in or out of the car he was apt to lose his derby bonnet in the doorway. Furthermore, if a man pulled his derby over his ears in a high wind he might have to soak his head or use a shoe horn to remove it. So the fedora and the golf cap gradually took the place of the derby. The automobile has been of some service, after all."—From Muller Bros. House Organ.

JUANITA HANSEN ON PANTAGES CIRCUIT

Juanita Hansen, the serial star, has signed a contract to play fourteen weeks in vaudeville on the Pantages circuit. She is appearing in a single turn, devised by herself.

WORTH'S CAFE


FRANK P. DONOVAN

Director of Vitagraph, Pathé, General and Mutual Releaes, Paramount Pictures, etc.

Green Room Club, New York City

HARRY E. TULLAR

Attorney and Counselor at Law

Phone 578-507-509-012

Hollywood 72914

TO LET—Fine modern 6-room Bungalow, completely, elegantly furnished, garage, Echo Park district; high ceiling, sixty-six rooms per month. Address 401 Brent St., corner of Cortez St., Los Angeles. IROADWAY 7512.

THE PIT

CLASSIFIED WANT ADDS

Your advertisement will run in this column at the rate of 15¢ per line. Phone, mail or bring in your "Wants."

Wants Ads must be paid in advance—75 cents minimum.


STUDIO SPACE FOR RENT—Extremely reasonable, 1745 Glendale Blvd. 51109. Will sell Camera! office. Reasonable to $90.00. Phone Holly 513.

WANTED—For circulation, addresses of amateur photographers, with complete lists, number of addresses, and source. Address Mr. B. Walter, 704 Fourth Street. West, Wash.

FOR SALE—SHELL & HOWELL, 120 shutter, Thalheimer Iris, three lenses, one 2-in. Goer Hyprar, 1-35 mm., Carl Zeiss, one wide angle Goer Hyprar; tripod, extra magazines, etc. Price $150.00; rental $25.00 a week. Phone phone Henry East, R. F. D. 10, Box 285, Phone Holly 6-2069. Press.

SCENARIOS WANTED: Snawbell, Bingham, Mo.

NELL'S PERMANENT HAIR WAVE given to professionals for $5 per head, very limited time. Miss Wheeler. Nestle Wave Home Service, 16735 Florida Ave. cor. Bixel. Take 30th or 7th St. Bixel.

WRITES FOR THE MOVIES; Photoplay ideas bring from $25.00 to $250. Submit MSS, with 12 two-cent stamps immediately. R. S. V. Studios, 498 West 57th St., New York City.

WRITE FOR THE MOVIES; Photoplay ideas which bring $25.00 to $250, are wanted by producers. Submit your ideas at once. United Photoplay Composing Studios, 2009 Flager Pl., Washington, D. C.

Wants, prices of all goods of your selection. We specialize in professional and amateurs with no advance fee or investment. All types wanted to register free. Type-Talent Bureau, 212 West Third St., Los Angeles.

FOR RENT—Complete Bell & Howell Camera, studio equipment: also $10 still camera. Will rent separately. Phone in evening, Pico 3172.

FOR SALE OR RENT—Pathe Camera; Thalheimer Iris, full equipment. Phone Holly 415. FOR SALE—Bell and Howell Camera with full equipment, in best condition for sale at once. Apply Zep 21, Camera! Office.

WANTED—Young Lady to work Spare Time demonstrating and taking orders for a high grade cold cream; also make-up remover. Good commission. Call W. 3276.

FOR SALE—At Reasonable Prices, Beautiful Red Persian Kittens, between three and four months old. Copper eyes, very unusual color. Fur dark orange. Little beauties. Raised as pets, not kennel raised. Call Pico 776.

DRESSMAKER—Experienced; can handle any kind of work (except tailored coats); evening dresses, gowns and street dresses; especially good at remodeling; have had wardrobe experience; $5 per day. Phone 556245.
### Pulse of the Studios

<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>CAMERAMAN</th>
<th>ASS'T DIRECT.</th>
<th>SCENARIOT</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMBASSADOR PICTURES CORP.</td>
<td>Jas. Hum, Stud, Mgr.</td>
<td>J. Dugan, Cast.</td>
<td></td>
<td></td>
<td></td>
<td>10049</td>
</tr>
<tr>
<td>APACHE TRAIL PROD'NS.</td>
<td>Globe, Ariz.</td>
<td>W. A. Tobias, Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BALBOA STUDIO</td>
<td>L. Long Beach.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Main 175</td>
</tr>
<tr>
<td>BELASCO STUDIO</td>
<td>Wilbur Lawler, Casting.</td>
<td>833 Market St., San Francisco, Cal.</td>
<td>Douglass 6588</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BLUE RIBBON COMEDIES</td>
<td>Geo. Cleethorpe, Casting.</td>
<td>1438 Gower St.</td>
<td>Holly 3250</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BORDER FILM FEATURE CORP.</td>
<td>Rex Thorpe, General Manager.</td>
<td>Bisbee, Arizona.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRUCE CARTER PROD'NS.</td>
<td>Montague Studios.</td>
<td>Arnold Aldrich, Casting.</td>
<td>San Francisco.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHESTER FAIRBANKS PROD., INC.</td>
<td>M. M. Cronick, Casting.</td>
<td>Geo. Reider, Mgr.</td>
<td>727 Union League</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. L. CHESTER PROD'NS.</td>
<td>R. Bandini, Gen. Mgr.</td>
<td>1438 Gower St.</td>
<td>Holly 2563</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>COMINGS, IRVING PROD'NS.</td>
<td>Dick L'Estrange, Gen. Mgr.</td>
<td>1729 1/2 Highland Ave.</td>
<td>578946</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D. &amp; M. PRODUCTIONS</td>
<td>Denver Dixon, Casting.</td>
<td>1333 Coronado Ave., East Long Beach</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DOUBLEDAY PROD.</td>
<td>Warner Bros. Studio, Sunset and Bronson Ave.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EARLE FERDINAND PROD.</td>
<td>Hollywood Studios.</td>
<td>Miss M. Mansfield, Casting</td>
<td>Holly 1431</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FLATHEAD PROD'NS CORP.</td>
<td>Columbia Falls, Mont.</td>
<td>T. E. Linden, Gen. Mgr.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FOX STUDIO</td>
<td>C. A. Bird, Casting.</td>
<td>N. Western Ave.</td>
<td>Holly 3000</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FOX FINNIS PRODUCTIONS.</td>
<td>454 South Figueroa.</td>
<td></td>
<td>Broadway 459</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FINE ARTS STUDIOS</td>
<td>4500 Sunset Blvd.</td>
<td></td>
<td>Holly 2805</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FROTHINGHAM, T. L. Prod.</td>
<td>Brunton Studio.</td>
<td></td>
<td>Holly 4080</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GARSON STUDIOS</td>
<td>1845 Glendale Blvd.</td>
<td></td>
<td>Wil. 81</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GOLDSTONE PROD. CO.</td>
<td>Phil Goldstone, Mgr.</td>
<td></td>
<td>64079</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**DO NOT BUY GOWNS AT FABULOUS PRICES**

Let Schlank's design and make your wardrobe and rent it to you. One hundred thousand dollars' wardrobe of the most exclusive apparel, including gowns, furs, hats, wraps, street and afternoon dresses, suits, riding habits, boots, fans, at your disposal. For rent or sale.

Ph. 556-730 SCHLANK'S 1570 Sunset Blvd.
The Digest of the Motion Picture Industry
ROBERTSON COLE PROD. Melrose and Gower. S. F. Jacobs, Casting Director. Holly 2800


RUSSELL-GRIEVER-RUSSELL Studio. 6070 Sunset Blvd. 578395

HAL E. ROACH STUDIO, Culver City. Nora Ely, Casting. Warren Doane, Mgr. West 3730

SCHLANK, MORRIS R. PROD. 6050 Sunset. Frank Cavender, Casting. Holly 975

SEELING, CHAS. R. PROD’NS. Chas. R. Seeling, Casting. 1240 So. Olive. 13910


T. R. FILM CO. Theodore Repay, Sr. 751 S. Spring St. Main 5115


UNIVERSAL STUDIO. Fred Datig, Casting. Universal City. Holly, 2500

VIDOR, KING. PROD. Ince Studios. Culver City. Clark Thomas, Mgr. West 62


WEEGY BIRD FILMS. P. O. Dyer | Non-Star | E. G. Dyer | Staff | Novelty Bird Films | Schedule

Artistic Picture Framing that costs less, ahho distinctive in design and color. ARTISTS’ MATERIALS Kodak Enlarging in our own Darkrooms.

Dr. W. E. BALSINGER

FACIAL SURGEON

Formerly FACIAL SURGEON U. S. ARMY

Hump and Other Deformities of Noses Corrected Through Nasal-No Bear.

Sagging Cheeks Lifted

Engag Eye-Lids Corrected

Double Chin, Sareas, Etc., Removed

Clark Hotel, Las Angeles

By Appointment

100 N. State St., Chicago

TOUPEES ZAN

819 S. HILL

Still and Always

HOLLYWOOD TAXI SERVICE

"Souter Will Suit You"

By the Mile, Hour, Day, or Week

Reasonable Rates

7030 Hollywood Blvd.
### Eastern Studios

#### BIOGRAPH STUDIOS
- **Director**: W. J. Seully, Castings
- **Star**: 807 E. 175th St.
- **Progress**: Tremont 5100
- **Type**: Drama

#### BLACKSTON STUDIOS
- **Director**: Brooklyn, N. Y.
- **Star**: Fisher-Fox
- **Progress**: Schedule

#### ESTEE STUDIOS
- **Director**: 124 W. 125th St., New York City.
- **Star**: Abramson Fraser
- **Progress**: Schedule

#### FOX STUDIOS
- **Director**: West 55th St., N. Y. Samuel Kingston, Castings.
- **Progress**: Phone Circle 6800

#### LINCOLN STUDIOS
- **Director**: James W. Martin, Gen. Mgr.
- **Star**: Grantwood, N. J.
- **Progress**: Morosemere 665

#### MIRROR STUDIOS
- **Director**: Glendale, Long Island, New York.
- **Star**: Walsh
- **Progress**: Schedule

#### PATHE
- **Director**: S. Bennett, Casting Director.
- **Star**: 1990 Park Ave., New York.
- **Progress**: Harlem 1480

#### REELCRAFT PICTURES CORP.
- **Director**: Mittenthal Studio, Yonkers, N. Y.
- **Star**: Yonkers 645~

#### SELZNICK STUDIOS
- **Director**: H. L. Steiner, Castings.
- **Star**: Tel. Fort Lee 350

#### TALMADGE STUDIOS
- **Director**: Herbert Brenon
- **Star**: Talmadge Studio, 318 E. 48th Street, N. Y.
- **Progress**: Vand't 7340

#### VITAGRA STUDIOS
- **Director**: East 15th St., Brooklyn, N. Y.
- **Star**: Midwood 6100
Million Dollar Theatre
(3d and Broadwy)
ROSCOE ARBUCKLE in
"GASOLINE GUS"

Gloria Swanson in
"THE GREAT MOMENT"

Muller Brothers—Motor Car Stars
In the City of Stars—Hollywood

MULLER BROTHERS
6380 Sunset Blvd., at Cahuenga
Holly 4313

Who’s Where
(Continued from Page 6)

Dry Check Charlie—Theo Loren
The Mate (Brother Newberry)—Charles Ogle
Scrap Iron Swenson—Knute Erickson

CALIFORNIA
Goldwyn presents
"THE OLD NEST"
By Rupert Hughes
Directed by Reginald Barker
CAST
Dr. Anthon—Dwight Crittenden
Mrs. Anthon—Mary Alden
Uncle Ned—Nick Cogley
Hannah—Fanny Stockbridge
Mrs. Guthrie—Laura La Varnie
Tom, Age 13—Johnny Jones
Tom, Age 36—Richard Tuckner
Arthur, Age 14—Marshall Riksen
Jim, Age 10—Buddy Messenger
Kate, Age 8—Lucille Riksen
Kate, Age 11—Louise Lovely
Frank, Age 6—Robert Devilhiss
Frank, Age 15—Park Jones
Frank, Age 25—Marshall Riksen
Emily, the Baby—Marie Moorhouse
Emily, Age 12—Billy Cotton
Emily, Age 25—Helene Chadwick
Stephen McLeod—Theodore Von Eltz
Molly McLeod—Molly Malone
Harry Andrews—M. B. (Lefty) Flynn
Mr. Atkinson—Roland Rushton

CLUNE’S BROADWAY
F. B. Warren Co. presents
Nell Shipman in
"THE GIRL FROM GOD’S COUNTRY"
By Nell Shipman
Photographed by J. B. Walker
Directed by Bert Van Tuyle
CAST
Meeka Le Mort—Nell Shipman
Marion Clark—Nell Shipman
Lawrence—Lloyd Irwin
Owen Glendon—Edward Burns
Randall Clark—Al. W. Filson
The Inventor—Walt Whitman
Hace Le Mort—George Berrell
Otto Kraus—C. K. Van Auker
Nolaw—Lillian Leighton
Sandy Macintosh—L. M. Wells

AUDITORIUM
William Fox presents
"THE QUEEN OF SHEBA"
By Virginia Tracy
Photographed by John Boyle
Directed by J. Gordon Edwards
CAST
The Queen of Sheba—Betty Blythe
King Solomon—Fritz Lieber
Queen Amaranth—Claire de Lorez
King Armud of Sheba—George Seigmann
Tamaran—Herbert Hayes
Mentor—Hershel Mayall
Adomjah—R. G. Nye
King David—George Nichols
Bathsheba—Genevieve Blinn
Sheba’s Son—Pat Moore
Noms—Jen Gordon
Oleo—William Hardy
King of Tyre—John Cosgrove
The Envoy of King Pharaoh—Paul Caze-
neuve
The Princess Vashti—Nell Craig
A Captain of Adomjah’s Army—Al Fremont
Jomo—Earl Crane

SUPERRA
Cari Laemmle offers
Mary Philbin in
"DANGER AHEAD"
By Sara Ware Bassett
Scenario by A. P. Younger
Directed by Rollin Sturgeon
(Continued on Page 17)
"The Digest of the Motion Picture Industry"

INDUSTRY'S DECISION TO ENTER POLITICAL COMES LIKE BOMB TO NEW YORK ASSEMBLY

From Moving Picture World

Announcement that every candidate for the New York State Assembly this fall will be required to go on record as to whether or not he favors censorship of motion pictures, came like a bomb to the assemblymen and others about the State Capitol. Albany the past week, and caused considerable consternation among those who would much prefer to "straddle the fence" rather than to openly commit themselves up or down on a subject which probably before an election which even this early gives every promise of being warmly contested. Several of the joint legislative committees, popularly known as the "censorship committees," are meeting these days at irregular intervals at the State Capitol, with the result that bills are littering the Assembly floor.

There is no question but that there will be many changes in the make-up of the New York State Assembly next January. It was in this body that the Clayton censorship bill originated, although later on Senator Clayton and R. Lusk, leader in the upper house, assumed an interest in the measure, at least to the extent that it was later on known as the Lusk bill. Anyhow, Assemblyman Walter Clayton and nearly 150 other men are on the way not in stone unturned in their various districts to assure a return to the Assembly next November.

In some districts, such as that from which Theodore Roosevelt comes, and where resignations have occurred, there will be new candidates to fill seats vacated by old hands. Through out the state there will be hostile contested primary elections.

The fact that the industry is to take an active part this fall in New York State politics in an effort to do away with omnibus censorship, is an item of much interest to members of the film industry and to the great power of the screen. It will be remembered that the censorship bill was only passed in the Assembly last April during the closing hours of the final day, and then only after the hardest sort of a struggle, during which several hours were spent in vain attempts to get the final "power that be" in a position to trust matters to a show-down in the way of a vote.

Had it not been that the censorship bill was one of Governor Miller's priorities—at least at that time—-it would never have passed. Since the legislature closed, there has been much talk in the New York film界 which has come out openly and declared that he was sorry that he had ever voted for the measure. It is whispered that H. Edmund Machold, an assemblyman, and who will again be in a position to rule next winter, has been heard to remark that the bill was a foolish one. His opinion the governor has since been sorry that it was passed. The very delay that characterized the state chief executive in signing the bill 14 days after its passage, goes far toward substantiating the allegations on the part of Mr. Machold.

At any rate, the motion picture industry is getting off with a smart start, something which was lacking last year and which might have been powerful enough to have killed the bill had a Coalition government, goes far toward substantiating the allegations on the part of Mr. Machold.

The three candidates for the Capitol will start, something which was lacking last year and which might have been powerful enough to have killed the bill had a Coalition government, goes far toward substantiating the allegations on the part of Mr. Machold.

The three candidates for the Capitol will start, something which was lacking last year and which might have been powerful enough to have killed the bill had a Coalition government, goes far toward substantiating the allegations on the part of Mr. Machold.

Some of the legislators back at the Capitol last week made no bones in saying that the New York State Motion Picture Commission was altogether too exacting in demanding an elimination of the bathing girls in the Pathé News. In fact, these legislators declared that when they voted for the bill last April, it was with the understanding that news weeklies would not only be banned from carrying any of the burlesque pieces in which the commission has seen fit to impose, following a ruling that it is claimed has been made by the attorney general himself.

If the film industry is successful in securing a written declaration from each candidate as to their viewpoint on motion picture censorship, and then backing those who are opposed to censorship, a big point will be gained before the ballots are cast, and the attitude of the entire body will be virtually known, and it will be a comparatively easy matter to either amend the present censorship law or introduce and pass a bill which will bring about the abolition of the commission next July.

In accordance with Governor Miller's plan of economy, the Board of Estimate and Control is now using a force of eight investigators in better ascertaining just exactly why and where so much money is spent. It may be possible that one of these investigators will attach himself to the Motion Picture Commission for a few days in making inquiry as to what salaries are paid to this or that one, their qualifications for the job, and if not this labor justifies the amounts which are being paid, and which, it is rumored, are said to be rather above the ordinary, due not so much to inefficiency as shown upon political preference.

The coming campaign for the assembly- mates, is expected to be one of the hottest on record. In the meantime, as well as during the months to come, the industry will be in a position to do its share toward bringing about the abolition of the commission. Former Senator George H. Cobb, chairman of the commission, in an interview a few days ago declared that the censorship shears were already becoming obsolete, that with pictures so clean that censorship is unnecessary, Governor Miller and the legislature will leave the industry unhindered by censorship, confident that there will be no further need of chastisement, which has already run into thousands of dollars and which has not benefited anyone in particular, except perhaps the three commissioners at $7,500 per, and a rather expensive office force.

FIRST NATIONAL EXHIBITORS, INC. AND ASSOCIATE PRODUCERS JOIN FORCES FOR THREE YEARS

CHICAGO, Sept. 2.—A $50,000,000 agreement among moving picture interests which has held the cinema industry and mean better pictures, was announced here today.

The agreement provides for amalgamation for a period of three years, controlling many stars of the Associated Producers' corporation and the Associated First National Pictures Corporation, controlling 3500 movie theaters in the United States.

Announcement of the agreement was made by Thomas H. Ince and Mack Sennett, representing the producers, and Osa Lawrence Price, representative of the First National.

Edward L. Mortlock is responsible for the titles in Larry Sempe's latest complications comedy, "The Fall Guy."
When In Need
Of Fall Clothes
Think of Us

Open a Charge Account—you need not pay in 30 days. We will arrange payments to suit your convenience.
Goods delivered on First Payment Alterations Free—Your Credit Is Good With Us

L. HERLING, Mgr.
6332 Hollywood Blvd.
We clothe the entire family.
Open Saturday until 9:00 P. M.

Expert Still Finishing
L I T T L E
Commercial Photographer
5874 Hollywood Boulevard
Phone 597-602

“CRECO”
Electric Studio Equipment
CINEMA SALES CO.
4538 Hollywood Blvd.
Temporary Phone: Main 3373

Girls, Peel Off the Old Skin
In four days without soreness or inconvenience—$5.90.
LUCILLE FRANCIS SHOP
6418½ Hollywood Blvd., Room 5

Josephine

Rebuilding
GOWNS
Gowns for Rent
At New Address
Broadway 7621.
721 South Olive St.

ART LEE
MAKE-UP ARTIST
Not a “Course,” but practical training
KINGSLEY APARTMENTS
Holly 2233
5200 Hollywood Blvd.

LETTERS OF A SELF-MADE CAMERA-
MAN TO HIS NEPHEW
By John Leezer

Glen Cedar Ranch,
Burbank, Calif.

My dear Nephew:
Your welcome-as-usual letter received, and contents noted. You suggest enough copy for about five reels if I should answer all at once, so I will try about two reels.
It is a wonderful thing to be able to make beautiful things, particularly beautiful pictures. In what better way can we in departing leave behind us footprints on the sands of time? And in making my pictures I would prefer a lens to a brush. There are some who would deny the lens a place in the line of progress on the ground that it is mechanical. However, it is not. True it will reproduce what it sees; but what it sees in the hands of one worker is vastly different from what it would see in the hands of another. There are masterpieces all about us, but it requires an artist to show them to his lens. An artist sees a beautiful scene early in the morning. Another sees the same setting in the light and shadow of the evening, so another and perhaps more beautiful picture is made. I don’t believe there is anyone who has not at some time been deeply stirred by a beautiful picture, though he may consider it a weakness to enthuse over anything artistic.
If our picture is of an interior, we can get more atmosphere or softness by using a combination of natural and artificial light. Strong light and deep shadow in itself is not beautiful, but may depict character both as to set and figure. The set you mentioned appeared harsh on the screen because of insufficient light or because the source of light was too close to the characters. To prevent harshness use more light but diffuse it. A combination of sunlight and artificial light, as I have said, gives the best diffusion. Cooper-Hewitt is the next best to sunlight for diffusion, and barring Cooper-Hewitt, the arc lamp at the proper distance from objects will give something near the result desired. But diffusion is essential. And of course the source of light must come from certain angles. If the double regular number of lamps are used, simply to play safe, you get in bed with the electrical department, and that’s an awful mistake.

You will find quite a difference of opinion as to alternating and direct current in picture making. Personally I am of the opinion that three phase alternating current has more snap and brilliancy than direct, but in making trick stuff the latter will give results free from shutter synchronism. I think we are safe in saying that direct current is the surest all the way around, for the balance on three phase alternating, is a hard proposition for a good many so-called electricians to handle.

Before leaving this subject of lighting, I want to point out, and with some pride too, that a lot of portrait photographers have been learning something on lighting from the despised “movie crank-turner.” I don’t want you to get the impression, however, that I begrudge them this a bit. There was a time when brotherhood among photographers was unheard of. They were as jealous of each other as Joe Martin and Snookie. If you run your own cabinet you may be getting to be as jealous of the subject as Snookie was of Joe Martin. I believe it is healthy for the public and the art itself to have this kind of rivalry.

Lillian Guenther’s Notes

As I have been in the picture game a short time it would take quite a big book to tell of what I have not done. Although I have never worked with Miss Pickford, I had the extreme pleasure of sitting on Mr. Douglas Fairbanks lap. It was while I was being “page” in “The Three Musketeers.”

That is something to tell my grandchildren. I wish Mr. Doug needed a “page” every day, for he is certainly O. K.

Billy Eugene (McClellan)
Appearing in
“The Old Nest”
at the California

P. R. in Camera says: “Billy Eugene is to be congratulated upon the accomplish-
ment of that most difficult of things, a comedy ‘bit’ that lives.”

Now Playing “Jim” in
“The Wall Flower”

GILBERT P. HAMILTON
Director
M. P. D. A.
At Liberty
Cates Hotel

Kate Price

558220

Oriental Costume Co.
Chinese, Japanese Costumes
Properties and Art Goods
6238 Santa Monica Boulevard
Holly 5954
LETTERS OF A CAMERAMAN
(Continued from page 16)

stead of doing the bit he bit a piece out of the millinery one of the ducks was wearing in a marriage scene. Some say that our souls or personalities were once part of some animal. Be that as it may, I am very sure that the bunch I am photographing now remind me in more ways than one of a lot of humans we have put down on celluloid.

So long for this time. Your Aunt sends regards.

As ever,
Your Uncle Dudley.

Who’s Where
(Continued from page 14)

CAST
Tressie Harlow—Mary Philbin
Norman Minot—James Morrison
Robert Kitteridge—Jack Mower
Deborah Harlow—Minna Ferry Redman
Nate Harlow—George Bunny
Mr. Minot—George B. Williams
Dolly Demere—Jane Starr
Mrs. Della Mayhew—Emily Raitt
Dora Mayhew—Helene Caverly

Rialto
Jesse L. Lasky presents
Gloria Swanson in
“The Great Moment”
By Ellois Glyn
Scenario by Monte Katterjohn
Directed by Sam Wood

CAST
Nadine Pelham
Nada Polham—Gloria Swanson
Sir Edward Pelham—Alec B. Francis
Rayward Delavay—Milton Sills
Eustace—P. R. Butler
Hoppe—Arthur Hull
Lord Cromie—Raymond Braithwait
Lady Cromie—Helen Dunbar
Bronson—Clarence Geldart
Sadi Bronson—Julia Faye
Blenkenos—Ann Grigg

Symphony
Robert Brunton presents
“Without Benefit of Clergy”
By Rudyard Kipling
Photographed by Chaas. Kaufman and Arthur Todd
Directed by James Young

CAST
Ameera—Virginia Brown Faire
John Holden—Thomas Holding
Ameera’s mother—Evelyn Selfie
Afghan money-lender—Otto Lederer
Ahmed Khan—Boris Karloff
Pir Khan—Nigel de Brulier
Hugh Sanders—Herbert Prior
Alice Sanders—Ruth Sel白银
Michael Devenish—E. G. Miller
Tota, at five—Philippe de Lacey

New Pantages
Havworth Pictures present
“Edith Storey in
“Reach of Dreams”
Story from novel by H. De Vere Stacpoole
Scenario by E. Richard Schayer and Nan Blair
Photographed by Felix Schoedeak
Directed by William Parke

CAST
Cleo de Bronsart—Edith Storey
Jack Raft—Noah Beery
La Tosche—Sidney Payne
Bonap—Jack Curtis
Maurice Chenet—George Fisher
Monz. de Brie—Joseph Swickard
Madame de Brie—Margaret Fisher
PrinceSem—W. Templar Powell
La Comtesse de Warrens—Gertrude Normand
Professor Epnard—Cesare Gravina

The Story Idea
that struggles to get out

The right one is worth big money. You may have it.
Will you accept a free, confidential test?

Hundreds of original stories, for dramatization on the screen, are urgently needed to keep the motion picture industry alive.

The Palmer Photoplay Corporation is the accredited agent of the leading producers in a nation-wide search for story-telling ability. Not literary skill, but creative imagination and dramatic insight—the ability to think out and tell a good story, dramatically.

It is a talent many people have who never suspect its presence. You may possess the gift yourself, and not be aware of it. Will you let us test you free?

Send for the Van Loan questionnaire. In your own home by a simple psychological test you can learn whether you have the native ability for which the motion picture industry is anxious to pay liberally.

This questionnaire has started hundreds on the path to fame and big income. Just use the coupon below. You incur no obligation, of course.

Palmer Photoplay Corporation, Department of Education
570-90 I. W. Hellman Bldgs., Los Angeles, Cal.

Please send me, without cost or obligation on my part, your questionnaire. I will answer the questions in it and return it to you for analysis. If I pass the test I am to receive further information about your Course and Service to authors.

Name
Address

Camera L. A.

Directors—Location Men
When wanting Ideal Western St. or
Hick Town, Remember
Bachman Studio
Glen. 1353 ML 831 E. Windsor Rd., Glendale
Price way down. Day, month or lease.

B. L. James
Expert Title Service
Phone Pic 2256
218-19 Lussier Bldg., 521 So. Spring St.
Opposite the Alexandria.
L. M. Wells
Appearing as "Sandy McIntosh" in "THE GIRL FROM GOD'S COUNTRY"
Phone 19981

C. K. Van Auker
As "Otto Kraus" in Nell Shipman's Production "THE GIRL FROM GOD'S COUNTRY"
Holly 4022

George Berrell
as "PIERRE LA MORT" in Nell Shipman's Production "THE GIRL FROM GOD'S COUNTRY" 577-161

Boyd Irwin
As Jean Courret In Nell Shipman's Production "THE GIRL FROM GOD'S COUNTRY" Holly 3281
Lillian Leighton
as "Natowa" in "The Girl From God's Country"
A Nell Shipman Production
Directed by Bert Van Tuyle

Coming Release:
"UNDER THE LASH"
With Gloria Swanson
At Present Supporting Wally Reid
in "RENT FREE"

J. B. Walker
Chief Cameraman for Miss Shipman

Edward Burns
as Owen Glendon
in Nell Shipman's Production
"The Girl From God's Country"

"THE GIRL FROM GOD'S COUNTRY"
Robert De Vilbiss
As Frank at 6 in
"The Old Nest"
West 2948

Al. W. Filson
Supporting Nell Shipman in
"The Girl From God's Country"
Clune’s Theatre, This Week
4553 West 16th St. Phone 75546—61278

Ask these people why?
Helene Caverly
John Howell
Edward Burns
Joe Walker
Boyd Irwin
Robert De Vilbiss
Harry Marks

Lillian Leighton
Al Filson
L. M. Wells
C. K. Van Auker
George Berrell
Lillian Guenther
Billy Eugene McClellan
Jane Starr

Why are They in Demand?
Because they have the ability to put it over and the progressiveness to make it known.
See their methods in this edition.
See Grace Adair, Adv. Sales Manager.
Hollywood 1539.
HENRY KING
DIRECTING RICHARD BARTHELMESS
CECIL HOLLAND

as
"Roger Unthank"
in
'The Great Impersonation'—a—Geo. MelfordProduction533-23

FREDDRIC KO VERT
Premier and Producer of the Dances in
"THE QUEEN OF SHEBA"
Phone Broadway 6079

Sidney Franklin

as "Bonacieux" in
"THE THREE MUSKETEERS"

At present playing "Rosen" with Gladys Walton in "The GutterSnipe," under the direction of Dallas Fitzgerald.
Recent releases—"Through the Back Door," Mary Pickford;
"Cash Bailey" in "Down Home."
57638
The Director's Place in the Sun

Time was and not so long since as years are reckoned when the motion picture industry, being then in its infancy, had, as is the way of all undertakings in that period, many abuses to contend with, at least one of which was the immediate result of the autocratic power exercised by the director of each and every producing company. In those days his word was law; the actor merely his medium of expression. You see the industry was young.

Of course there may have been in the beginning a very reasonable excuse for the director's occupation of such a situation. Certainly when learning its first lessons in profitable existence, some one had to guide the progress of that awkward and unluckily offspring of the theatre, which, nevertheless, threatened to become, with the proper amount of time and effort to its credit, one of the arts before whose shrill the world was destined to worship. Indeed in many instances the director was a wise leader, in a word, a capable gentleman.

There were, however, less pleasant impressions having to do with the injustices of his tyranny that were indelibly imprinted upon the consciousness of those who were then filling more modest positions in the studios or picture camps, the men and women who daily experienced, perhaps for a vision, or perhaps for their livings, the dictation of a slave driver. They were silent to his insconsiderations, even his insults, but they remembered them, so that it was little to be wondered when the wheel of progress rolled on carrying picture creation out of the retarding rut sunken by his bigoted self-conceit, after the actor, having served his apprenticeship and having received recognition as an artist by both his profession and the public, had strayed into a managerial or maybe a big star position, that the ordinary old school director, finding himself lined up before his one time subject for inspection and consideration, was known to feel discomfiture. He deserved to. He learned, however, with the rest of them, and has lived down distasteful first records with new and creditable ones. That is, he has so done if he is yet with us. We have the utmost respect for the breadth that the last generation of motion directors has developed.

It is about some of the successors of these able men that this article is inscribed, for with the late months come those who are not so wise, young devotees of the megaphone who, partly out of the self love that so often accompanies talented inexperience, bid fair to assist history in odious repetition. Particularly is this true of those members of the greener stock who have been so fortunate as to have been engaged during the depression through which we have just passed.

The recent financial readjustment of the industry necessitated much discomfort, as such processes invariably do, by throwing perhaps sixty-five per cent of our workers into idleness. Some of the screen's greatest artists numbered among the unemployed. There resulted, quite naturally, many applications for each engagement open, especially in the acting class. Then it was that the young director, whose memory could not include a previous happening of this kind, began to feel his self-importance and to deal high-handedly with performers who could teach him picture technique for several years without beginning to exhaust their knowledge of the subject. This he failed to recognize, seemingly, for a representative of the class referred to calmly confided to us not a week since that he "could have at his beck and call any actor in the business and most of them at his own price." It was another case of "take off your hat and turn around." We pity such ignorance a little, and on account of the way we have set down the above that he may mark the end of the story which he is "redoing."

History has never, so it tells us itself, been partial in its repetitions. Again the film producing business is opening with what promises to be a boom. Once more our performers are going to enjoy the old time prosperity earned by willing labor, and then the director whose disrespect has been so much resented of late will be face to face with the same unhappy circumstances which nearly overcame his professional predecessors years ago. One should consider much the vicissitudes of one's chosen line of endeavor. Their causes should be traced and marked well. Injustice and undue conceit must be barred in all art. They inevitably eliminate. F.R.

"The Queen of Sheba"

Philharmonic Auditorium

William Fox's elaborate spectacle, "The Queen of Sheba," which has its first Pacific Coast presentation this week, backs up its exploitation by being indeed a tremendous production, embellished, as might be anticipated, with mammoth sets, enormous crowds and all of the much-sung splendor of the ancient courts; consequently it is sure to delight all who lean toward the pageant.

That great care was expended throughout the filming of this picture in regard to detail accuracy is continuously apparent, a fact which speaks commendably for the diligence of its technical staff; but our historical students are due to receive several jolts if they approach this Virginia Tracey version of Sheba's and Solomon's life histories with the idea that it is a faultless chronicle of the little that we know of the fair and wise rulers. However, that this is more or less an imaginative revision of several of their biographical chapters will mean little to those who are content to look upon "The Queen of Sheba" as an unusual entertainment in the romantic costume line, and nothing to the thousands who possess no memorable knowledge of the famous beauty and sage, anyway.

(Continued on page 17)
ASSOCIATED FIRST NATIONAL NOTES

Four producing organizations releasing their photos, through Associated First National Pictures, Inc., are busy making pictures here.

Duster Keaton is at work on his third comedy, Eddie Cline directing.

R. A. Walsh is in his fourth week of production on his dramatization of Peter B. Kyne's novel, "Kindred of the Dust," featuring Miriam Cooper and Ralph Graves.

Charles Ray is nearing the end of "The Deuce of Spades," a Charles E. Van Loan story.

The following productions have recently been completed for release this fall:

Duster Keaton's "The Playhouse" and "The Blacksmith," the former directed by Eddie Cline and the latter by Mal St. Clair. Marshall Neilan's "Bits of Life," an episodic drama innovation by four authors.

Charles Chaplin's "The Idle Class." Anita Stewart's "The Invisible Fear," "Her Mad Bargain" and "A Question of Honor," all of which were made under the direction of Edwin Carewe.

Charles Ray's "Two Minutes to Go," "R. S. V. P." "The Burntstormer," and "Gas, Oil and Water."

Katherine MacDonald's "Her Social Value," "The Woman's Side" and "Peacot."

Directed by Hope's "My Lady Friends." Oliver Morosco's western drama, "The Half Breed" and "Slippery McGee."

John M. Stahl's "The Song of Life."

The following productions have been acquired for release this autumn:


METRO EXECUTIVES CONFER

Joseph Engel, general manager of Metro's West Coast studios, is in New York confering with President Richard Rowland and other officials of the company concerning production activities at the company's Hollywood studios.

Under the supervision of Milton Hoffman, general manager of productions, thirty-two pictures will be made during the coming year.

The picture schedule adopted during the recent convention of Metro sales chiefs in New York calls for seven special productions each for Bert Lytell, Viola Dana, Alice Lake and Garrett Hughes, as well as four special productions soon to be released. All of these pictures will be made at the West Coast studios.

The forthcoming Lester Cuneo picture, formerly entitled "Behind the Mask," has been changed to "Fat of Paradise."
“THE GIRL FROM GOD’S COUNTRY”

Clune’s

Clune’s Broadway Theatre re-opens this week with a F. B. Warren release, “The Girl from God’s Country,” starring Neil Shipman. The story, written as well as played by Miss Shipman, is a very complicated melodrama which, is singularly enough, kept remarkably lucid in the scenario. It is altogether safe to state that we have never witnessed a thriller packed more full of breath-taking action and general dexterity requiring the utilization of everything from wild animal stunts above the briny deep than is this production, contrasting the Canadian wilds and California civilization. As might be expected it is a rather wildly imaginative tale which couldn’t possibly occur, but then neither could “Go and Get It,” and a great portion of Griffith’s melodramas which is nevertheless “eaten up” by the multitudes. Recklessness in this type of thing injures its impression upon only the comparatively few film fans who are ultra practical. Even they will recognize that in this instance Bert Van Tuyle’s capable direction does much to humanize the story by handling its more important characters as consistently as possible under the sometimes forced circumstances.

Some truly exquisite shots are the accomplishment for “The Girl from God’s Country” of cinematographer J. B. Walker, who has assisted much of the aerial work to effectiveness with his excellent judgment of angles, etc.

Two well executed contrasting roles are the work of the star in this production. Partly, this is clever, however, is her characterization of Neeka Le Mort, the primitive little French woodswoman, who carries the plot’s main interest. Neeka’s guilelessness, her extreme capabilities for loving and hating, and her sincere repentance of the wrong she commits in her savage anger, were more diverse in the manner than were the countless moments of daring accomplishment in which her interpreter displays skill and courage possessed by few film celebrities of either sex. There is a doubt but that the average audience will disagree with us on this score and vote in favor of the more sensational work of this refreshing young woman. It ordinarily does.

Miss Shipman also portrays Marion Carls- take, an affected representative of modern society, whose relationship to the little French girl is the chief problem to be puzzled over by the audience and cast throughout almost the entire length of the play. It is difficult to always classify this role, which is unfortunate. Mostly it is surrounded by unsympathetic circumstances; now and again it is a martyr. However, Neeka is the important interpretation of Miss Shipman in this picture. The latter means little save as opposing complication.

An exceedingly appealing part, Jean Coulter, the mate whose name as the war’s greatest purchase until his eyesight, is done by Boyd Irwin. This is one of the most interesting things in which he has attempted, who is more than competent to care for it. Owen Glendon, a romantic juvenile, is the effort of Edward Burns, who makes him mayhem in a proof of his maturing versatility, for which we wish personally to thank the actor. The old time showbusiness gagarly as a requisite of those males who would seem anything but vicious villains is becoming a bit passé. Anything that tends toward truth in our fiction is advancement.

Al Filson is appropriately situated in and amply handles the heavy, J. Randall Cars- take, the kidnaper of another man’s brain children. Walt Whitman, who artistically enacts Carlsake’s brother, a demented inventor, is the star. This time she appears in the role of Sally Jo Banty, a simple child of the vil- lage, unwary and innocent. To, sober, un- abed Gus lends her considerable sympathy. We begin to think that Miss Lee has “located” at last.

Cluck Chronicle and Brother Newberry, the scheming crooks who do so much to “ball things up” generally, are very well done by Theodore Lorch and Charles Ogle. There they are, a great idea.

Fred Huntley makes a regular small town editor of Don Rayburn, and Wilton Taylor plays equally as well Judge Shorttredge, the typical village crank.

Kutie Erickson completes the cast as Scrap Iron Swenson.

“THE SIGN ON THE DOOR”

Kinema

Channing Pollock’s murder drama, “The Sign on the Door,” sensational, is Joseph Schenck’s latest presentation through First National, starring Norma Talmadge. The adaptation of the play is excellent and the Harrison Brown direction which is an im- mense improvement over “The Passion Flower,” his previous recent attempt with the emotional star. Very good photography and carefully handled technicals in addition to some excellent performances will probably rescue this production from the “punning” that some portions of its stereotyped story deserve. The plot, how- ever, is of the type and consistency to rivet the attention throughout, which is probably the main consideration, and the expected climax, in which the almost inevitable trial is mercifully omitted, is more than a relief.

Certainly Miss Talmadge is afforded a wide range for a dramatic interpretation by the circumstances in which Ann Regan, her vivid role, finds itself. She has not lately done more strikingly shaded acting than is her credit here as the woman who would assume a murder committed by her husband rather than to live in safety without his love.

Charles Richman is the exact type to play Lafayette Regan, her uncompromising hus- band, one of those stringent ideals any woman might stand a little in awe of.

Once again after several years traversing foreign shores, Lew Cody is at home in Frank Devereaux’s setting heavy in this picture drama. He enacts the part with his well remembered suavity right through to his murder by a just man. Cody means much more to any production in such a capacity than he does as the star.

Hal MacAllister plays cleverly the Dis- trict Attorney in charge of the Devereaux murder and Helen Weir is seen as Helen, Regan’s very young, rather indiscernit daughter. This youngster’s personality is particularly pleasing but she is sufficient here.

David Proctor completes the list of play- ers as Col. Gaunt.

Some day we want to see Norma Tal- mage, the screen’s most popular emotion- alist, in a really big vehicle. It would mean much to her at this time.

TO ARRANGE EXPLOITATION PROGRAM

R. G. Hammond of the Hammond Export and Import Co., 83 Beresford Ave., New York. Mr. Hammond while in Los Angeles will be engaged in the exploitation of pic- tures here and abroad.

Billy Eugene (McClellan) has recently fin- ished at Goldwyn, where he played “Jim” in “The Wallflower,” a Rupert Hughes story.
LEATRICE JOY SIGNS WITH CECIL DE MILLER

Leatrice Joy has been signed by Cecil de Mille to play leads in his forthcoming all-star productions for a period of three years. Miss Joy will appear in his next about to start production.

JENKS WITH PALMER

George Elwood Jenks, photodramatist and member of the Screen Writers' Guild, has become Associate Editor of the Palmer Photoplay Corporation.

ALLAN FORREST IN NEW KARGER FILM

Allan Forrest will enact the leading male role in support of Alice Lake in "The Hole in the Wall," her newest Metro starring picture, which Maxwell Karger is directing.

UNIVERSAL ENGAGES HENLEY

Hobart Henley, who recently resigned as director-general of the Selznick organization in the East, will again be a Universal director, having signed with that organization for a series of multiple-reel features.

CHOOSEN FOR READ IN "HUNGRY HEARTS"

Goldwyn has chosen Ethel Kay to play the leading role in "Hungry Hearts," Anzia Yezierska's story, which is about to go into production at the Goldwyn studio under the direction of E. Mason Hopper.

SIEGLER ASSIGNED TO LAKE PICTURE

Allan Siegler will photograph Alice Lake in "The Hole in the Wall," her new Metro picture. Mr. Siegler is responsible for the camera work in "Over the Wire," Miss Lake's recently released picture.

MRS. HATTON AT FOX

Mrs. Raymond Hatton has been cast for an important role in Barbara Bedford's initial starring vehicle, entitled "The Little Fiddler of Ozarks," which Fox is producing.

"BULL" MONTANA IN NEW LYTELL PICTURE

"Bull" Montana has been selected by Bayard Veiller to appear as the champion in "The Right That Failed," a Metro picture, starring Bert Lytell.

CAREW OPPOSITE RAY

Ora Carew is Charles Ray's most recent leading lady, in Robert Wagner's story, "Smudge." Miss Carew recently completed a series of Western plays in which she starred.

FOX STARS "LEFTY" FLYNN

"Lefty" Flynn, college football player, late of the Goldwyn forces, is the newest Fox star. His first vehicle will be known as "The Real Man."

WITH SCHWARTZ PRODUCTIONS

Jean Riley recently signed a contract with E. Schwartz Productions for a series of eight-five reel Westerns. Miss Riley was formerly with Universal, Fox, Metro, and Lois Weber Productions.

OTIS HARLAN AT METRO

Otis Harlan is the latest addition to the Metro forces and will enact a leading role in support of Bert Lytell in "The Right That Failed," his newest picture.

IDA MAY McKENZIE

Who's Where on Los Angeles Screens

RIALTO

Paramount presents "EXPERIENCE"

Stage-play by George V. Hobart
Scenario by Waldemar Young
Directed by George Fitzmaurice

CAST

Youth—Richard Barthelmess
Experience—John Milburn
Love—Marjorie Daw
Ambition—E. J. Ratcliffe
Hope—Betty Carpenter
Mother—Kate Bruce
Pleasure—Lilian Tashman
Opportunity—R. Senior
Chance—Joe Smiley
Tout—Fred Hadley
Despair—Harry Lane
Intoxication—Helen Ray
Good Nature—Jed Prouty
Poverty—J. Purney
Wealth—Charles Stevenson
Beauty—Edna Wheaton
Fashion—Yvonne Routon
Sport—Ned Hay
Excitement—Sybil Carmen
Conceit—Robert Schable
Temptation—Nita Naldi
Work—Frank Evans
Delusion—Frank McCormack
Crime—L. K. Wolheim
Habit—Agnes Maro
Degradation—Mrs. Gallagher
Frailty—Florence Flann
Makings—Tina Barnes
Gloom—Leslie King

(Continued on Page 14)

TO SUCCEED ROBERTSON

Robert B. McIntyre has been appointed casting director at Goldwyn to succeed Gilbert Robertson, whose resignation took effect September 1st. Mr. McIntyre was recently business manager for Maurice Tourneur.

RIPLEY TO EDIT "THE RUBAIYAT"

Arthur D. Ripley will be associated with Ferdinand Earle in editing the motion picture production of "The Rubaiyat of Omar Khayyam.

Mr. Ripley recently completed the script of "Life's Darn Funny," in which Viola Dana stars for Metro.

FOX TO MAKE ATWELL COMEDY

Roy Atwell has been engaged for a comedy part with Mary Miles Minter at Realart, and presently Fox Sunshine Comedies are to produce a two-reel comedy by Atwell, featuring himself.

MAIGNE WITH EASTERN VITAGRAPH

Charles Maigne has been engaged to direct Corinne Griffith in a new Eastern Vitagraph picture entitled "Received Payment."

George Kuwa has been cast in "Glass Houses" at Metro.

Henry Hebert has been engaged by Vitagraph to play an important role in the latest William Duncan picture, "The Come Back."

De Witt Jennings has been added to the cast of "The Right That Failed," in which Bert Lytell will play the stellar role.

Eric Mayne is the latest addition to the cast for Rex Ingram's production, "Turn to the Right."

Elisworth Gage is appearing in support of Viola Dana in "Glass Houses," her newest Metro starring picture, a Harry Beaumont production.

Anna Wilson and Frank Hayes have been added to the cast of "My Boy," the current Jackie Coogan photoplay.

When Gloria Swanson resumes playmaking after her trip to New York, she will have Lowell Sherman as her leading man.

Frederic Kovert has been signed to fill a long dancing engagement at the Cinderella Roof.

Finn Frolich, sculptor, has been secured to do special work for future Metro pictures. During recent years Mr. Frolich has been interested in special Exposition work.

Charles Clary, Carl Gerard and Frank Brownlee have been signed for important parts in "The Hole in the Wall," starring Alice Lake.

Lillian Rich appears opposite Herbert Rawlinson in "The Substitute Millionaire," the star's premier Universal starring vehicle under his new contract.

Bessie Wade may be seen in the Fox spectacle, "The Queen of Sheba," running at the Philharmonic Auditorium. Miss Wade is at present playing a part with Jackie Coogan in "My Boy," under the direction of Victor Heerman.
CAMERA!

LE BERTHON TO HANDLE THE FORUM

We wish to announce that, commencing with the next issue of Camera! the Screen Writers' Forum will be conducted by Ted Le Berthon, editor of the Photodramatist magazine. Mr. Le Berthon merely intends to edit and arrange a vast amount of material which he has access to, and present to the readers of Camera! articles dealing with current movements in the film industry which in any way affect the screen writer; as well as boiled down technical articles and comment upon photoplays.

Le Berthon succeeds William E. Wing as editor of the Screen Writers' Forum. Mr. Wing is about to undertake some new duties which considerably increase the scope of his work and make it necessary for him to discontinue his present and fruitful association with Camera!

Mr. Le Berthon is well known in local film, theatrical and newspaper realms. It will be his endeavor to write for Camera! only such material as shall be of sound, valid and immediate use to screen writers.

TEN MINUTES WITH OUR CORRESPONDENTS

Whether or not we agree with the following extracts from our prompt communications received at our editorial offices, their writers must be credited with thinking in lines that we could advantageously consider:

Dear Editor:

I warn you, before you read further, that this is going to be a long and wordy tale. If you read to the end—I hope that you will let others read it too—it may be a relief to them, as I know many who are of the same opinion.

In the first place, I am a very busy person, and am not able to go to the "movies" as often as I should like to. When I do go I try to see the features. Last night I saw three, "Dream Street," "The Great Moment," and "The Conquering Power." This is the real beginning of the fall. May I ask in the vernacular, "How do they get that way" when it comes to boasting of D. W. Griffith?

Of the first, "Junk" in the form of a story, "Dream Street" is it. The director has his people acting as if they were afflicted with St. Vitus dance. It would be impossible for any actress, even one with the charm and versatility of Carol Dempster, to win any sympathy for Ginger, the central figure of the play. The idiotic, jerky movements—all reminiscent of Lillian Gish—the everlasting stepping and twisting, the insane and inane repetition of action, the grimaces and the ferocious snatching of teeth—which totally destroyed the otherwise splendid acting of the younger brother. (If there were not so tragic) pugilistic prancing of the unboxer-like boxer; and last, but not least, the smug, artificial and stagy Chisholm, was the last hat.

I have seen only three of the great (?) D. W. Griffith "masterpieces," and I hope the last one, "The Love Flower," is not the last weeks ago, and only then fully realized the power of the press, and the truth of the slogan, "It pays to advertise."

In the case of D. W. Griffith—I'll say it with howery.

After "Dream Street" I stepped in next door and saw El vono's "The Great Moment." I happened to go in when Gloria Swanson was on the screen scene with her father. The subtitle informed us that it was morning, in fact, Gloria had just finished breakfast. She had a wild and woolly night the night before—naturally the should have been the "morning after," you know the sort of thing, ruzzy head and furry tongue, not that I wish to indicate that you have had that feeling, but, you, as I, have read about it. Savvy?

Gloria is a great girl, she can get up to breakfast, and not only that, but can stick her hair full of cartwheels, to the dread ful things she had sticking in her hair it looked like two wheels off a child's go cart.

HEADACHE! Not at all.

Just as soon as I got a glimpse of Gloria, I relaxed, and enjoyed the show, very much interested in the remarks of a little girl, sitting next to me with her mother. The child was about nine years of age, and as you are an imaginative person, I am sure you will understand the questions asked, and the subsequent embarrassment of the mother.

Result of the hour's entertainment—to me! Complete rest and relaxation—but would have liked twenty-five cents of my fifty-five back.

Now for "The Conquering Power." A classic, but why have Charlie Chaplin in it, when they have such a capable and splendid actor as Rudolph Valentino? I wonder if Rex Ingram ever met an educated Frenchman twenty-seven years old—or, in fact, a young man of any nationality—that did not know when he was getting the trumpet was for.

When Charles dropped his arm into the ear trumpet, he, to me, faded right out of the picture, and Charlie Chaplin took his place. That, and the candle in the BOTTLE were the two things that were slips in the technique of the director, otherwise the picture was wonderfully well done; June Mathis, Rex Ingram, and all his company deserve all praise. Long may they reign!

If you have got this far, you may as well use the whole sheet. I saw "The Four Horsemen of the Apocalypse," and I think that it is the most perfect picture I have ever seen. Unfortunately, our family lost all their menfolk in the first year of the war, and the very sight of a uniform brings it all home. There is one particular one, and many others, stayed away from the first showing of the "Horsemen." Still, it is the picture "Supreme."

HYPHER-CRITIC

Editor, The Camera:

Nolan in his article in Saturday's Camera! on foreign atmosphere certainly said a mouthful, and as I have been somewhat of a globetrotter myself, I entirely agree with him. Of course, the average movie fan who fervently believes that every race or creed, yes, and even the angels in heaven, think, act, and dress, will swallow anything, as he does not know any better. But to one who has seen the real thing, such pitiful attempts on the part of our fillings from Podunk Center, male and female alike, to portray some foreign character of whose language and customs they know next to nothing, is an experienced person a mixture of the ridiculous and tragic, mostly ridiculous. To cite one instance: Some time ago I viewed a picture where a none too well-groomed fellow tried to make the audience believe that, with her cold and meaningless, in fact, downright clumsy, foreign accent, her arms, she was correctly interpreting an oriental dancer. Now, I ask every intelligent reader, how can a European, especially an Anglo-Saxon, whose physical composition is ninety-five per cent ice, and the other five per cent glass, be capable of acting something that can't feel? If you never have an opportunity to watch a real oriental dancer, not the half-starved and tired-out slaves who perform before the enormous-seekers tourists in the coffee houses of Constantinople, I mean the real oriental who dances on the desert sand before an audience of traders and adventurers on their way to the steers clear of the "Queen of Sheba" and Mr. Kipling's "Without Benefit of Clergy," for I know it in advance it is impossible for the audience to think and feel the emotions of another race; they simply are not capable of interpreting correctly how an oriental feels, the only expression that comes to your mind and lips is "Oh! h—-", and you leave the theater in disgust.

Yes, some will say, human emotions are all alike, no matter what race or creed; but are they? You may as well say that steel is alike, but how finely tempered is some and how common other grades could be any better? The producer, if you want true artistic effects get a Latin for a Latin character, and an Asiatic or Oriental for an Asiatic or Oriental character. As for myself, I am going to steer clear of the "Queen of Sheba" and Mr. Kipling's "Without Benefit of Clergy," for I know in advance it is impossible for the actors to think and feel the emotions of another race; they simply are not capable of interpreting correctly how an oriental feels, the only expression that comes to your mind and lips is "Oh! h—-," and you leave the theater in disgust.

Correan Kirkham has recently recovered from an attack of pneumonia.

Constance Blaney is completing her first production for Realet, under the direction of Major Campbell.

Charles Meredith is playing opposite Freida Inke in "The Cradle."

Another actor working at the Pacific Studio at San Mateo, Calif., is Elinor Fair, Robert McKim and Freeman Woods.

Walter Long is cast as the heavy in the forthcoming Mary Miles Minter Realet production, as yet untitled.
BASIL KING IN LOS ANGELES

Basil King, Goldwyn eminent author, has arrived in Los Angeles to confer with Vice-President Abraham Lehr and Paul Bern, scenario editor, regarding a new screen story. Mr. King recently completed three books. His latest, “The Dust Flower,” to be published serially, is being adapted to the screen by Charles Kenyon in collaboration with the author.

CHILD ACTOR IN SWIMMING EXHIBITION

Richard Heedrick, child actor in the Mayer-Stahl production, “The Child Thou Gavest Me,” recently appeared at Wilkin-son’s natatorium in a swimming and diving exhibition. Little Richard holds the juvenile championship of the Pacific Coast and is the possessor of the quarter-mile and hundred-yard water events.

JOSEPHINE QUIRK IN NEW YORK

Josephine Quirk, scenario writer at the Louis B. Mayer studio, has left for New York to attend the opening of a Rita Wie-mann play. Upon her return she will re-turn work on the script of “The Woman He Married,” a Herbert Boshard play in which Anita Stewart will be starred.

SAN GABRIEL MISSION IN “SLIPPY Mcgee”

The interior of the historic church at San Gabriel Mission, “the mother of Los Angeles,” has been photographed. The sacred landmark is to be shown with its settings in the Oliver Morosco production, “Slippy Mcgee,” made recently for Associated First National release.

KEATON ON LOCATION

Buster Keaton and his company are located at Balboa Beach, where they are filming scenes for Keaton’s third two-reel comedy for Joseph M. Schenck, to be re-leased through Associated First National. Sybil Sealy plays opposite the star in this photoplay, which has been titled “The Boat.”

GOLDWYN LEAVES FOR NEW YORK

Samuel Goldwyn, President of the Gold-wyn Pictures Corporation, left for New York after spending two months at the Culver City studio in conference with Abraham Lehr, vice-president in charge of production. Mr. Goldwyn expects to have eight or ten companies working at the Culver City plant by December.

LYTELL STARTS WORK

Bert Lytell has returned to work on his newest production, “The Right That Failed,” after a three weeks’ vacation in the deer country of Northern California.

WILSON CONTRACTS SIGNED

Ben Wilson, President and Supervising Director of the Berwilla Studios, has secured contracts for fourteen feature productions and a serial for the coming season.

“Experience,” starring Richard Barthel-messen, based on the stage play of that name and directed by George Fitzmaurice, will be given its Western premiere at Grauman’s Chinese Theatre on Sunday, Sept. 11th.

PREPARING FOR CHAPLIN’S ARRIVAL

An ovation is being planned for Charlie Chaplin by his old-time friends and school-mates upon his arrival in London.

RECENT ARRIVALS FROM NEW YORK

Among those who arrived from the East lately are Hobart Henley, who recently finished directing Hope Hampton in “Star Dust” at his Fort Lee studios; Pauline Stark, star of Whitman Bennett’s “Salva-tion Bell,” which will soon be exhibited under the First National banner; and Chet Withey, who directed Constance Talmadge in “Wedding Bells” and “Lessons in Love.” “Wedding Bells” is the next First National-Constance Talmadge picture which Los Angeles will see.

CINEMA PLAYERS IN COMEDY


Thelma Percy

MILLER COMPANY RETURNS FROM LOCATION

The Ranger Bill Miller Company has re-turned from the San Jacinto mountains, where it has been on location making exteriors for its present picture, a Northwest Mounted Police story, featuring W. J. Ranger Bill” Miller. This is the third of a series of twelve pictures that this company is making for release through the Clmart, Inc., releasing organization of this city.

“ZULULAND” COMPLETED

A comedy, entitled “Zululand,” which George Rowe, cross-eyed comedian, “Sunshine Sammy,” Mark Jones and Eheo Broadhurst appear in the principal roles, has been completed at the Hal E. Roach Studios. Bob Kerr directed, assisted by Jimmy Parrott.

PREPARING FOR SECOND

Richard Barthelemy, having finished “Tol’ble David,” filmed in the mountains of West Virginia, has returned to New York.

“The Civet Cat” is the latest of the new series of “Adventures of Bill and Bob,” which Pathé has scheduled for release the week of September 18th.

Beulah Livingstone, who went abroad last June, in the interests of Jos. M. Schenck, and the Misses Norma and Con-stance Talmadge, has returned and is again in charge of publicity at the Talmadge Studios in New York.

“The Great Impersonation,” based on E. Phillips Oppenheim’s story and directed by George Melford, opens at the Grauman Million Dollar Theatre Monday, Sept. 12th. James Kirwood is the featured player, with Ann Forrest interpreting the leading femin-ine role.

“Skirt Shy” is announced as the final title of the Roscoe Arbuckle picture originally produced as “Should a Man Marry?” and later changed to “This Is So Sudden.” James Cruze directed this picture.


Shirley Vance Martin has been especially engaged by George W. Stout, producer-manager for the Jackie Coogan Productions, to photograph Jackie in the Coogan pic-ture, “My Boy,” which Victor Heerman is directing.
Hal Wilson
Playing "Robert McGregor" in
"CHARGE IT"
At the Symphony This Week
Now with Ben Wilson Productions in the Ann Little Serial

Fontaine La Rue
As "Princess Eiderstrom" in
"THE GREAT IMPERSONATION"
At Grauman's This Week
Coming release—"The Beyond," "Exit the Vamp."
597-623

The—
Airplane Work
in Nell Shipman's Production

"The Girl From God's Country"

Executed by
ROGERS AIRPORT
Under the personal supervision of
Emery H. Rogers
Aerophotography by
J. B. Walker

SAY IT WITH CUTS!
Engravings in Halftone and Benday Color Plates add Attractiveness to your Advertising
BROWN CALDWELL & LADD PHOTO ENGRAVERS
247 S. BROADWAY, LOS ANGELES
### Pulse of the Studios

**Director** | **Star** | **Camera** | **ASS’T. Director** | **Scenarist** | **Type** | **Progress**
--- | --- | --- | --- | --- | --- | ---
**AMBISSADOR PICTURES CORP.** Jas. Hum, Stud, Mgr. J. Dugan, Cast. 10049
Jimmie Hogan | All Star | | | | Untitled Comedy Drama | 15th Week
**APACHE TRAIL PROD’NS.** Globe, Ariz. W. A. Tobias, Casting.
A. J. Scott | J. B. Warner | V. W. Ackland | Lew Meschan | Staff | 2-Real Westerns | Schedule
**ASTRA STUDIOS.** P. Sollis, Casting. Glendale, Calif. E. Schwartz, Mgr.
Fred Caldwell | Jean Riley | M. J. Lynch | Rexo Mayo | F. Caldwell | 3-Real Drama | 2d Week
**BALBOA STUDIO.** E. Long Beach.
Alvin J. Neils | Jack Drum | | | | Main 175
**BELASCO STUDIOS.** Wilbur Lawler, Casting. 833 Market St., San Francisco, Cal. Douglas 6588
F. J. Quinnavie | 41st Series | K. E. MacQuarrie | Walter Rivers | Novity Comedy | Schedule
**BLUE RIBBON COMEDIES.** Geo. Cleethorpe, Casting. 1438 Gower St. Holly 3250
H. E. Hagedorn | All-Star | Elgin Leslie | Geo. Cleethorpe | Staff | Comedies | Schedule
**BORDER FILM FEATURE CORP.** Rex Thorpe, General Manager. Bisbee, Arizona.
Harry Moody | Grant Merrill | Doc Cook | Thorne | W. E. Lighton | Pal | Cutting
**BRUCE CARTER PROD’NS.** Montague Studios. Arnold Aldrich, Casting. San Francisco.
Bruce Carter | All Star | Harry Rathburn | Arnold Aldrich | Staff | Comedy Newsreel | Schedule
Dick Herman | Jackie Coogan | Morgan Cooper | Geo. Peters | O’Donahue | John Blackwood | "My Boy" | 3d Week
**CAMPELL COMEDIES.** Frank Griffin, Casting Director. Fine Arts Studio. Holly 2805
W. S. Campbell | P. C. Griffin | All Star | Du Parr | Thos. McNally | Ray Hunt | A. Linkhoff | Educational Comedies
**CHESTER FAIRBANKS PROD., INC.** M. M. Cronick, Casting. Geo. Reider, Mgr. 727 Union League
Charles Ray | Clyde McCoy | Fairbanks, scheduled by C. L. Cheater | C. F. Wode | Elsie Owen | Paul Graves | U. Fairbanks & Graves | "Happy Go Lucky" | "The Wise End" | 2d Week
All Goulding | Fred Flisbaek | Dore & Loring | "Pappy Joe" | D. Smith | Comedy Flisbaek | 2-Real Comedy | Finished
**C. L. CHESTER PROD’NS.** R. Bandini, Gen. Mgr. 1438 Gower St. Holly 2563
Vin Moore | All Star | K. G. MacLean | Wahlmeyer | Moore | 2-Real Comedy | Schedule
W. MacLaurin | Bobby Vernon | All Christie | Thoman | H. Beaudine | Conklin | 2-Real Comedy | Cutting
**CLEMMENT'S RICH PROD.** Fine Arts Studios. Holly 2805
Clements | All Star | Jack Doyle | Rich | | | Special Comedy | Schedule
**CUMMINGS, IRVING PROD’N. CO.** Dick L'Estaing, Gen. Mgr. 1729/1/2 Highland Ave. 578946
Irvin Cummings | 14th Cummings | A. Fried | 12207 Le Foy | Sinaiel | L. W. Mounted Police | Schedule
**D. & M. PRODUCTIONS.** Denver Dixon, Casting. 1333 Coronado Ave., East Long Beach
Denver Dixon | All Star | G. Le Feve | Johnny Hines | Staff | Sea Story | Finished
**DOUBLEDAY PROD.** Warner Bros. Studio, Sunset and Bronson Ave.
Frank Fleming | Max Caruso | Jackman | Meleen | Mydansky & Meleen | Behind the Mask | 4th Week
**EARLE FERDINAND PROD.** Hollywood Studios. Miss M. Mansfield, Casting Holly 1431
Ferdinand Earl | Fred Wode | George Renolt | Walter Mayo | Earle | "The Recency" | Cutting
**FLATHEAD PROD’S CORP.** Columbia Falls, Mont. T. E. Linden, Gen. Mgr.
P. D. Thayer | 1st Station | Bob Plumen | T. J. Davison | T. E. Davison | 15th Northwest | Finished
**FOSS STUDIO.** C. A. Bird, Casting. N. Western Ave. Holly 3000
**FOX FIN'S PRODUCTIONS.** 454 South Figueroa. Broadway 459
**FROTHINGHAM, J. L. Prod.** Brunton Studio. Holly 4080
**GARSON STUDIOS.** 1845 Glendale Blvd. Wil, 81
**GOLDSTONE PROD. CO.** Phil Goldstone, Mgr. Holly 64079
**GOLDWYN STUDIOS.** Clifford Robertson, Casting. Culver City. Abraham Lehr, Gen. Mgr. West 6710
**GREAT WESTERN PRODUCING CO.** Lilian Valentine, Casting. 6100 Sunset Blvd. Holly 96
Rob. Hill | Elmo Lincoln | Ash-Mayer | Chas. Lanford | Tull-Valentine | 1st Series | Preparing
<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>C :ERAMAN</th>
<th>ASST DIRECT</th>
<th>TENANTAST</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>HARRY MARKS COMEDIES</td>
<td>Harry Marks, Casting.</td>
<td>Cliff King</td>
<td>Harry Marks</td>
<td>The Goldilocks</td>
<td>Comedy</td>
<td>Holly 1725</td>
</tr>
<tr>
<td>HARTER-WALL PROD'S</td>
<td>Edward Le Veque, Casting.</td>
<td>J. C. Harter, Gen. Mgr.</td>
<td>L. E. Wall</td>
<td>Vera Glynn</td>
<td>1-Week Comedy</td>
<td>Bakersfield, Box 187</td>
</tr>
<tr>
<td>INCE, THOS. PRODUCTIONS</td>
<td>J. W. Ince</td>
<td>L. Hillyer</td>
<td>H. Sharp</td>
<td>Scott Dealy</td>
<td>Cutting</td>
<td>Cutting</td>
</tr>
<tr>
<td>M. T. STEWARD</td>
<td>L. M. Goodstadt, Managing Director.</td>
<td>M. T. Steward</td>
<td>Clyde Walsh</td>
<td>L. B. Harrison</td>
<td>Staff</td>
<td>1-Week Western</td>
</tr>
<tr>
<td>MADOCK PRODUCTIONS</td>
<td>L. G. Grainger, Business Mgr.</td>
<td>Wayne Stuke</td>
<td>Dixie Baine</td>
<td>N. J. Burns</td>
<td>1-Week Western</td>
<td>Keen’s Camp 8899</td>
</tr>
<tr>
<td>MCKENZIE PRODUCTIONS</td>
<td>Balshofer Studios.</td>
<td>Len Powel</td>
<td>B. F. Sklar</td>
<td>B. F. Sklar</td>
<td>Staff</td>
<td>Balshofer Studios.</td>
</tr>
<tr>
<td>MOROCCO PRODUCTIONS</td>
<td>Francis Ford Studio.</td>
<td>Wm. Craft</td>
<td>Wm. Craft</td>
<td>Wm. Craft</td>
<td>Staff</td>
<td>Francis Ford Studio.</td>
</tr>
<tr>
<td>MORRIS, REGGIE PROD</td>
<td>Jesse D. Hampton Studio.</td>
<td>Reggie Morris</td>
<td>All Star</td>
<td>All Star</td>
<td>Staff</td>
<td>Jesse D. Hampton Studio.</td>
</tr>
<tr>
<td>NEW ERA PRODUCTIONS</td>
<td>1st Western Studio.</td>
<td>W. Luco</td>
<td>Mark Goldane</td>
<td>W. Luco</td>
<td>Staff</td>
<td>Western Studio.</td>
</tr>
<tr>
<td>OSBORNE LOST PRODUCTIONS</td>
<td>6514 Romaine St.</td>
<td>B. H. Osborne-Cutler</td>
<td>T. H. Bunch</td>
<td>T. H. Bunch</td>
<td>Staff</td>
<td>Western Studio.</td>
</tr>
<tr>
<td>PACIFIC FILM COMPANY</td>
<td>Jno. J. Hayes, Mgr.</td>
<td>George O'Hea</td>
<td>All Star</td>
<td>All Star</td>
<td>Staff</td>
<td>Jno. J. Hayes, Mgr.</td>
</tr>
<tr>
<td>RANGER BILL MILLER</td>
<td>Miller</td>
<td>Mark Martin</td>
<td>Mark Martin</td>
<td>Mark Martin</td>
<td>Staff</td>
<td>Glendale Blvd.</td>
</tr>
<tr>
<td>REALART STUDIOS</td>
<td>Miss Hallett, Castine.</td>
<td>Chester Franklin</td>
<td>Chester Franklin</td>
<td>Chester Franklin</td>
<td>Staff</td>
<td>Miss Hallett, Castine.</td>
</tr>
</tbody>
</table>

**ROTHACKER-ALLER**

Phone Holly 6065 or Holly 6066

24-HOUR SERVICE

Phone Office Regarding Laboratory Work—We Call For Negative and Deliver the Print
### Eastern Studios

**CAMERA!**

"The Digest of the Motion Picture Industry"  
Page Thirteen

#### WESTERN CLASSIC FILM CO.  
Bob Horner, Casting Director.  
1339 Gordon St.  
Holly, 134

<table>
<thead>
<tr>
<th>Western</th>
<th>1st Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bob Horner</td>
<td>Tom Pickford</td>
</tr>
<tr>
<td>A. Breeslaw</td>
<td>J. Mayo</td>
</tr>
<tr>
<td>Bob Horner</td>
<td>Western</td>
</tr>
</tbody>
</table>

#### WESTERN FEATURES, Inc.  
5544 Hollywood Blvd.

<table>
<thead>
<tr>
<th>Western</th>
<th>1st Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hal Norfleet</td>
<td>Wm. Fairbanks</td>
</tr>
<tr>
<td>Ederg Lyons</td>
<td>H. Sabatier</td>
</tr>
<tr>
<td>H. Norfleet</td>
<td>Western</td>
</tr>
</tbody>
</table>

#### WILLIAMS, CYRUS J., CO.  
R. Bradbury, Casting.  
4811 Fountain Ave.  
C. J. Williams, Mgr.  
Holly 3266

<table>
<thead>
<tr>
<th>Western</th>
<th>1st Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Val Paul</td>
<td>&quot;Bill and Bob&quot;</td>
</tr>
<tr>
<td>Geo. Mervin</td>
<td>Educational</td>
</tr>
</tbody>
</table>

#### WILNAT FILMS, INC.  
1329 Gordon St.  
Jack Mintz, Casting.  
Bob Reed, Bus. Mgr.  
Holly 1918

<table>
<thead>
<tr>
<th>Western</th>
<th>1st Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Raym'kr-Smith</td>
<td>Smith-Wellis</td>
</tr>
<tr>
<td>Geo. Meehan</td>
<td>M. B. Smith</td>
</tr>
<tr>
<td>Lex Neal</td>
<td>&quot;Hallroom Boys&quot;</td>
</tr>
</tbody>
</table>

#### WM. SMITH PRODUCTIONS  
Tulsa, Okla.

<table>
<thead>
<tr>
<th>Western</th>
<th>1st Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>George Holt</td>
<td>Farnum</td>
</tr>
<tr>
<td>Kernald Lyons</td>
<td>W. M. Smith</td>
</tr>
</tbody>
</table>

#### Eastern 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>
<tbody>
<tr>
<td>Henry King</td>
<td>S. E. V. Taylor</td>
<td>Bartholomew</td>
<td>All Star</td>
<td>H. Cronjager</td>
<td>Drama</td>
<td>Cutting</td>
</tr>
<tr>
<td>W. M. Griffith</td>
<td>S. E. V. Taylor</td>
<td>Bethel</td>
<td>All Star</td>
<td>H. Cronjager</td>
<td>Drama</td>
<td>Cutting</td>
</tr>
</tbody>
</table>

#### BIOGRAPH STUDIOS  
W. J. Scully, Casting.  
807 E. 175th St.

<table>
<thead>
<tr>
<th>Tremont 5100</th>
</tr>
</thead>
<tbody>
<tr>
<td>Henry King</td>
</tr>
<tr>
<td>W. M. Griffith</td>
</tr>
</tbody>
</table>

#### BLACKSTON STUDIOS  
Brooklyn, N. Y.

<table>
<thead>
<tr>
<th>Western</th>
<th>1st Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fisher-Fox</td>
<td>All Star</td>
</tr>
<tr>
<td>Frank Perigin</td>
<td>All Star</td>
</tr>
</tbody>
</table>

#### ESTEE STUDIOS  
124 W. 125th St., New York City.

<table>
<thead>
<tr>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donavan</td>
</tr>
<tr>
<td>Montague Love</td>
</tr>
</tbody>
</table>

#### FOX STUDIOS  
West 55th St., N. Y.  
Samuel Kingston, Casting.

<table>
<thead>
<tr>
<th>Phone Circle 6800</th>
</tr>
</thead>
<tbody>
<tr>
<td>J. R. Dawley</td>
</tr>
<tr>
<td>Kenneth White</td>
</tr>
</tbody>
</table>

#### GRIFFITH, D. W., STUDIOS  
Herbert Sutch, Casting.  
Mamaroneck, N. Y.

<table>
<thead>
<tr>
<th>Mam'k 1191</th>
</tr>
</thead>
<tbody>
<tr>
<td>D. W. Griffith</td>
</tr>
<tr>
<td>Hisser-Sartov</td>
</tr>
</tbody>
</table>

#### INTERNATIONAL FILM STUDIOS  
M. J. Connolly, Casting Director.  
2478 2nd Ave., New York City.

<table>
<thead>
<tr>
<th>Mam'k 1191</th>
</tr>
</thead>
<tbody>
<tr>
<td>D. W. Griffith</td>
</tr>
<tr>
<td>Hisser-Sartov</td>
</tr>
</tbody>
</table>

#### LEVY, HARRY, PROD'S  
"Jeff Brophy, Casting.  
230 W. 38th St., N. Y.

<table>
<thead>
<tr>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hugo Ballin</td>
</tr>
<tr>
<td>Ben Blake</td>
</tr>
</tbody>
</table>

#### LINCOLN STUDIO  
James W. Martin, Gen. Mgr.  
Grantwood, N. J.

<table>
<thead>
<tr>
<th>Moriceome 665</th>
</tr>
</thead>
<tbody>
<tr>
<td>Joe Levering</td>
</tr>
<tr>
<td>Wm. Crollay</td>
</tr>
</tbody>
</table>

#### MIRROR STUDIOS  
Glendale, Long Island.  
New York.

<table>
<thead>
<tr>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>Walsh</td>
</tr>
<tr>
<td>Staff</td>
</tr>
</tbody>
</table>

#### PATH. S. Bennett, Casting Director.  
1990 Park Ave., New York.

<table>
<thead>
<tr>
<th>Harlem 1480</th>
</tr>
</thead>
<tbody>
<tr>
<td>Geo. H. Sietz</td>
</tr>
<tr>
<td>E. Snyder</td>
</tr>
<tr>
<td>B. Millhauers</td>
</tr>
</tbody>
</table>

#### REELCRAFT PICTURES CORP.  
Mittenthal Studio, Yonkers, N. Y.

<table>
<thead>
<tr>
<th>Yonkers 645*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hamilton-Smith</td>
</tr>
<tr>
<td>Peres</td>
</tr>
</tbody>
</table>

#### SELZNICK STUDIOS  
H. L. Steiner, Casting.  
W. Fort Lee, N. J.

<table>
<thead>
<tr>
<th>Tel. Fort Lee 350</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rolf, Ellis</td>
</tr>
<tr>
<td>G. Archambaud</td>
</tr>
</tbody>
</table>

#### TALMADGE STUDIOS  
318 E. 48th St., N. Y.  
Nathan Watts, Casting Director.

<table>
<thead>
<tr>
<th>Vand't 7340</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sydney Franklin</td>
</tr>
<tr>
<td>Mrs. Hunt</td>
</tr>
<tr>
<td>J. C. Simms</td>
</tr>
</tbody>
</table>

#### U. S. MOVING PICTURES CORP.  
James W. Martin, Pres. and Gen. Mgr.  
Grantwood, N. J.

<table>
<thead>
<tr>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>Joe Levering</td>
</tr>
<tr>
<td>Wm. Crollay</td>
</tr>
</tbody>
</table>

#### VITAGRAPH STUDIOS  
East 15th St., Brooklyn, N. Y.  
F. H. Loomis, Casting.

<table>
<thead>
<tr>
<th>Midew 6100</th>
</tr>
</thead>
<tbody>
<tr>
<td>Edward Jess</td>
</tr>
<tr>
<td>Von Saylertz</td>
</tr>
<tr>
<td>Corinne Griffin</td>
</tr>
<tr>
<td>J. Miller</td>
</tr>
</tbody>
</table>

---

*Note: The table above includes various film companies and their casting directors, directors, and other relevant details. The asterisked entries indicate additional details or notes specific to the companies or films mentioned.*
Who's Where
(Continued from Page 6)

GRAUMAN'S
Jesse L. Lasky presents
James Kirkwood in
"THE GREAT IMPERATION"
By E. Phillips Oppenheim
Scenario by Monte Katterjohn
Photographed by William Marshall
Directed by Geo. Melford
CAST
Sir Everal Dominy—Leopold von Ragasten
Lady Dominy—Ann Forrest
The Duke of Oxford—Winter Hall
The Duchess of Oxford—Truly Shattuck
Dr. Eddy Pelham—Bertram Johns
Dr. Hugh Schmidt—William Durress
Mrs. Unthank—Temple Pigott
Roger Unthank—Cecil Holland
Princess Elderstrom—Fontaine La Rue
Prince Elderstrom—Louis Dunar
Prince Ternifless—Frederick Vroom
Princess Ternillos—Florence Midgley
Emperor William of Germany—Lawrence Grant
Gustave Seiman—Alan Hale

SUPERBA
Carl Laemmle offers
Frank Mayo in
"THE SHARK MASTER"
Written and directed
By Fred Lo Roy Granville
Photographed by L. L. Lancaster
CAST
Arthur Dean—Frank Mayo
June Marston—Doris Deene
Capt. Marston—Herbert Porter
Donaldson—Oliver A. Cross
Flame Flower—May Collins
Native Priest—Smoke—Turner
Native Chief—Nick DeRuiz
Moto—Cari Silvera

SYMPHONY
Harry Garson presents
Clara Kimball Young in
"CHARGE IT"
By Sada Cowan
Directed by Harry Garson
Photographed by Jacques Bizeul
CAST
Julia Lawrence—Clara Kimball Young
Philip Lawrence—Herbert Rawlinson
Tom Garrett—Edward M. Kimball
Mildie Garret—Betty Blythe
Dana Herrick—Nigel Barrie
Robert McGregor—Harl Wilson
Rose McGregor—Dulce Cooper

KINEMA
Ziegfeld Cinema Corp. presents
Florence Reed in
"THE BLACK PANTHER'S CUB"
Adapted from Swinburne's "Faustine"
By Philip Bartholomae
Directed by Emile Chautard
CAST
The Black Panther—Florence Reed
Sir Martin Grayham—Norma Trevor
Clive—Henry Stevenson
A Victim of Chance—Paul Duet
Sir Charles Beresford—Don Merrifield
Faustine, the Empress—Florence Reed
Mary Maudsley—Florence Reed
Jack, Lord Maudsley—Earle Foxe
Hampton Graham—William Roselle
Evelyn Graham—Paula Shay
A Money Lender—Ernest Lambert
Count Boris Orloff—Tyrone Power
Mile. Daphne—Mile. Dazie
Faustine—Florence Reed

(Continued on Page 15)
Who's Where
(Continued from page 14)

CALIFORNIA
Goldwyn presents
"THE OLD NEST"
By Rupert Hughes
Directed by Reginald Barker
CAST
Dr. Anthon—Dwight Crittenden
Mrs. Anthon—Mary Alden
Uncle Ned—Nick Cogley
Hannah—Fanny Stockbridge
Mrs. Guthrie—Laura Larnie
Tom, Age 13—Johnny Jones
Tom, Age 25—Richard Tucker
Arthur, Age 14—Marshall Rickson
Jim, Age 10—Buddy Messenger
Jim, Age 22—Cullen Landis
Kate, Age 8—Lucille Rickson
Kate, Age 21—Louise Lovely
Frank, Age 6—Robert Devilbiss
Frank, Age 15—Tark Jones
Frank, Age 25—J. Park Jones
Emily, the Baby—Marie Moorhouse
Emily, Age 12—Billy Cotton
Emily, Age 25—Henessie Chadwick
Stephen McLeod—Theodore Von Eltz
Molly McLeod—Molly Malone
Harry Andrews—M. B. (Lefty) Flynn
Mr. Atkinson—Roland Rushon

CLUNE'S BROADWAY
By Nell Shipman in
"THE GIRL FROM GOD'S COUNTRY"
Photographed by J. B. Walker
Directed by Bert Van Tuyle
CAST
Meeka Le Mort—Nell Shipman
Marion Carlisle—Nell Shipman
Jean Courret—Boyd Irwin
Owen Glendon—Edward Burns
J. Randall Carlisle—Al W. Filson
The Inventor—W. Whitman
Pierre La Mort—George Berrell
Otto Kraus—C. K. Van Auker
Noyawa—Lillian Leighton
Sandy Macintosh—I. M. Wells

AUDITORIUM
William Fox presents
"THE QUEEN OF SHEBA"
By Virginia Tracy
Photographed by John Boyle
Directed by John G. Edwards
CAST
The Queen of Sheba—Betty Blythe
King Solomon—Fritz Lieder
Queen Amranth—Claire de Lores
King Armund of Sheba—George Seigmann
Tamaran—Herbert Heyes
Mentor—Herbert Mayall
Adonijah—G. R. Nye
King David—George Nichols
Bathsheba—Genevieve Bilnn
Shabe's Son—Pat Moore
Nunis—Joan Gordon
Oles—William Hardy
King of Tyre—John Cosgrove
The Envoys of King Pharaoh—Paul Case-neve
The Princess Vashi—Nell Craig
A Captain of Adonijah's Army—Al Fremont
Joel—Earl Crain

MISSION
United Artists present
Douglas Fairbanks in
"THE THREE MUSKETEERS"
By Alexander Dennis
Adapted by Ed sermon Knoblock
Photographed by Arthur Edeson
Directed by Fred Niblo
CAST
D'Artagnan—Douglas Fairbanks
Queen Anne of Austria—Mary MacLaren
Constance—Marguerite de la Motte
King Louis XIII—Adolphe Menjou
Arnaud—Jean Pallette

Mr. Facciott Edouart, formerly with Paramount, is pleased to announce that he is now with Cooley, Child Photographer, in their new

"Dream Building" at 716 North Western Ave.

With the two years European experience just added to his knowledge of cinematography, and with the most modern equipment obtainable here as well as abroad, he expects to be of help to many coming child artists. Mr. Chas. Seabolt will photograph the stills. Approval sightings will be given and very reasonable rates made. We expect only an elite clientele. You are all invited to call and see our studio.

G. R. HAMMOND

of
The Hammond Export Co., Inc., desires to get in touch with independent producers who wish prompt and desirable distribution of their productions in the United States and abroad.

6050 Sunset Boulevard

For Your Complete Home Furnishings

KLETT BROTHERS

It will more than please you to inspect our line of beautiful floor, boudoir and table lamps, and other artistic furniture.

5540 Hollywood Blvd.

Open Evenings

Phone Holly 554

Florence Clark

Invites you to visit her shop at
1064 North Western Ave.

For every type there is a hat, blouse, lingerie, garden dress and hosiery.

The Triangle Cleaners and Tailors

REMODELING
RELINING
Cleaning and Pressing
All Work Guaranteed
Reasonable Prices

S. GOLD

4515 Sunset Blvd.
Phone Holly 2017
New Arrivals
of Fashion's Latest
Fall Dresses, Coats
and Furs
Open a Charge Account—you
need not pay in 30 days. We
will arrange payments to suit
your convenience.
Goods delivered on First Payment
Alterations Free

L. HERLING, Mgr.
6332 Hollywood Blvd.
We clothe the entire family.
Open Saturday until 9:00 P. M.

Production Notes
(Continued from Page 4)

WESTERN PICTURES TO HAVE
TWENTY COMPANIES

Western Pictures Exploitation Company
will presently have a minimum of twenty
independent companies at work producing
features for release via the state rights
market. This company recently signed a
contract with the Sterling Super-Art Fea-
ture Film Company for a series of twelve
five-reel prairie stories, locations for which
have already been selected in Southern
California and Wyoming. John W. Dobie
represented the producing company in this
transaction.

Western Pictures Exploitation Company
is at present preparing prints on a novelty
series of three-reel each, entitled "The
Missions of California."

EXCHANGES ACQUIRE GUINAN SERIES

Among the exchanges which have recently
closed contracts on the first Texas Guinan
Western series are the Quality Film Cor-
poration of Pittsburgh, the Lande Film
Distributing Company of Cleveland and
Cincinnati, the Metro Film Exchange of
Philadelphia, Merit Film, Inc., of Detroit,
Favorite Players Film Corporation of Chi-
cago and the Merit Film Corporation of
Minneapolis.

The first subject of the first series of
twelve will be released to the exchanges on
October 1st.

AT LASKY'S

"Saturday Night," an original story by
Jeanie MacPherson, will be produced by
Cecil B. De Mille as his next special. An
all-star cast, which includes Leatrice Joy
and Edith Roberts, will present this story.

Roocey Arquette is scheduled to start
work shortly on "The Melancholy Spirit," un-
der the direction of James Cruze. Lila
Lee, who has supported the comedian in his
recent pictures, will again have the fem-
inine lead.

"Moran of the Lady Letty" is announced
as the next George Melford production, work
on which will start shortly. The screen
adaptation of this Frank Norris story was
arranged by Monte Katterjohn.

Jack Holt is engaged on interior scenes
for his first stellar vehicle, "The Call of the
North," which Joseph Henabery is directing.

IN LINZER CAST

Max Linzer's newest comedy, "He My
Wife," about to be released by Goldwyn,
includes in its cast Alta Allen, who plays
opposite the star; Carolyn Rankin, Lincoln
Stedman, Rose Dione, Charles MacHugh,
and Arthur Clayton.

LASKY ENGAGES HACKATHORNE

George Hackathorne has been cast as
Holly Compton's leading man in "The Little
Minister," a Penrhyn Stanlaws production,
adapted to the screen by E. A. Bingham.

William MacHattin will enact a part in the
forthcoming Jackie Coogan picture entitled
"My Boy."

Jack Okey, technical director of the Rob-
ert Brunton studios, is vacationing in the
northern part of the state.

Carl Gerard has been selected to play an
important role in support of Alice Lake in
"The Hole in the Wall," her new Metro
picture.

Violet La Plant

You cannot afford to overlook our
attractive Midsummer Rates to the
Profession.

SUPER ART STUDIO
4526 Hollywood Blvd. Phone 598808

Announcement

Mrs. Wm. Vaughn Moody witnessed
two performances of Dan Crimmings' role
in Ridgely Torrence's playlet, "The Rider
of Dreams," at the Community Theatre,
Hollywood, last season, and offered to
negotiate for the rights—resulting in
a signed contract giving Dan Crimmings ex-
clusive vaudeville rights to the playlet.

Mr. Monroe Lathrop, of the Los Angeles
Express, said: "The success of Ridgely
Torrence's "The Rider of Dreams" is large-
ly due to the fine character acting of Dan
Crimmins, who's virtuosity overshadows
the good work of the cast. On the whole
his work was splendid in detail and rich
in general results."

Crimmins & Gore Company have played
the colored folk playlet, and Western
managers have placed their OK's on it.

Crimmins and Gore wish to thank the
many directors that have had such
pleasing association with during their
stay here, and extend sincerest wishes for
a big successful future to everybody con-
ected with pictures in Los Angeles.

Crimmins and Gore will lease their
beautiful home at 401 Brent Street during
their absence.

STORIES WANTED

Immediately—for several well-known
stars—and for new companies. Write
for descriptive list.

SAMPLE SYNOPSIS FREE IF DESIRED
PHOTOPLAYWRIGHTS LEAGUE
623 Union League Building
Los Angeles, Cal.
Special Rates to Professionals
From August 27th to September 15th

JEAN MATSON
Character studies taken by a motion picture man who knows what motion picture people want.

PARALTA, the Artist Photographer
542 South Spring Street
Open Evenings and Sundays by Appointment

NICK DE RUIZ
Who Plays
"The Native Chief"
IN
"The Shark Master"
At the Superba this Week

Billie Cotton
(12 Years)
who plays
"Emily"
at the age of 12 in
"The Old Nest"
at the California this week.

Holly. 1813

"THE QUEEN OF SHEBA"
(Continued from page 3)

J. Gordon Edwards has, everything considered, accomplished a remarkable piece of direction in this production, for the much that his story tells is always perfectly understandable and well balanced. Particularly well handled and sensational are the chariot races, which are fully worthy to challenge all that "Ben Hur" has to offer in the way of effectiveness. They not only provide great beauty but some of the photo-play's most thrilling suspense. Excellent photography of them and indeed of the entire action by John Boyle is invaluable to this story, whose picturesqueness is its keynote. Both the subtitles and art titles should have received different treatment for entire satisfaction.

The solo dances included in the wedding festival sequence, and the arrangement of the chorus work, are by Frederic Ko Vert, while Margaret Whistler is responsible for the costuming, some of which appears more rare than practical.

In the title role, Betty Blythe probably is given her biggest opportunity to date, of which in the second part of the production she takes more complete advantage than she does previously, when her regal bearing is not entirely convincing. Once well into her part, however, and a few more garments than are allowed her as the virgin queen, she comes to the fore and is every inch of the poised parent ruler in every attitude. Her renunciation love for Solomon lends the part considerable sympathy.

Fritz Leiber, in the role of the all-wise Jewish king, is possibly not so well cast to our minds as he is capable to handle—anything. His action seems a bit inconsistent with the famous Biblical character's disposition; but for that, of course, the actor cannot be held responsible. Nevertheless, we maintain that Solomon usually obtained the woman that he desired. To have done so in Sheba's case, however, would have ruined the pathetic note in Miss Tracy's carefully constructed romance.

Pat Moore unquestionably possesses the greatest appeal in the story; and more than that, he gives one of the cleverest child performances recently shown, as the Prince of Sheba, whose unknown father is Solomon himself. Little Pat lives every foot of the part, giving us his best work yet.

A better type of ancient usurper than George Seigmann would be hard to imagine. He is vivid enough for anyone enough in King Armud, Sheba's bestial but mercifully short-lived king.

G. Raymond Nye and Nell Craig conduct most of the villainy through the footage as Adonijah, Solomon's brother, and Princess Vashti, an ambitious resident of the court. They are both satisfactory, while Hershall Mayall is exceptionally good as Mentor, the Minister of State.

Herbert Heyes, George Nichols, Genevieve Illin, Joan Gordon, Claire de Luraz, William Handy, John Coografe, Paul Case- neve, Al Freumont and Karl Crane execute the remaining roles ably.

With proper advertising "The Queen of Sheba" should prove a tremendous drawing card.

NEW MERMAID COMEDY

Jack White will begin presently on the fifth Hamilton-White Mermaid comedy for Educational release. His latest picture, "For Land's Sake," recently completed, will have its premiere at the Kinema at an early date. This two-reeler presents Hige Conley, Mar- vel Rae, Earl Montgomery, Frank Coleman and others in the cast.

Doris Baker has returned from a six months' trip in the East.

The Story Idea
that struggles to get out

The right one is worth big money. You may have it. Will you accept a free, confidential test?

Hundreds of original stories, for dramatization on the screen, are urgently needed to keep the motion picture industry alive.

The Palmer Photoplay Corporation is the accredited agent of the leading producers in a nation-wide search for story-telling ability. Not literary skill, but creative imagination and dramatic insight—the ability to think out and tell a good story, dramatically.

It is a talent many people have who never suspect its presence. You may possess the gift yourself, and not be aware of it. Will you let us test you free?

Send for the Van Loan questionnaire. In your own home by a simple psychological test you can learn whether you have the native ability for which the motion picture industry is anxious to pay generally.

This questionnaire has started hundreds on the path to fame and big income. Just use the coupon below. You incur no obligation, of course.

Palmer Photoplay Corporation, Department of Education, 570-90 I. W. Hellman Bldg., Los Angeles, Cal.

Please send me, without cost or obligation on my part, your questionnaire. I will answer the questions in it and return it to you for analysis. If I pass the test I am to receive further information about your Course and Service to authors.

Name

Address

Camera L. A.

DIRECTIONS—LOCATION MEN
When wanting ideal Western St. or Hill Town, Remember
BACHMAN STUDIO
Glen. 1933 W
531 E. Windsor Rd.,
Chicago
Price way down. Day, month or lease.

B. L. JAMES
EXPERT TITLE SERVICE
Phone Pico 2236
218-19 Lassen Bldg., 524 So. Spring St.
Opposite the ALEXANDRIA
IN NEW YORK
By Frank P. Donovan

Market conditions in New York are taking a new lease on life. There is a good demand for features but little call for comedies. Just a tip to the Westcoaster. There is not one company making comedies here in New York. All that were making them were either "gyped" out of the money due them or went bankrupt. This is no place to make laugh-getters, and no place to sell them either, save on a percentage basis, and then you're in tough luck.

"Zit" is back once more with the Hearst organization. He was formerly General Manager, and returns to the publicity department to head that branch. Zit cannot be held in one position for long. He is some active gentleman and knows the game. Tom Terriss, we learn, has left Cosmopolitan Productions, for which company he made two pictures. George Walsh will make some for First National, it is said.

The new censor board here is not so bad as it has been painted. Taken altogether, it has been very nice to all pictures submitted. A new weekly started here called "CameraScope" is made up like a newspaper. Dr. Lamberger is editor. The paper as yet carries no advertising matter. It is six pages.

Fox has three theatres on Broadway. One houses "Shame," another "The Virgin Paradise," and "The Thundertbolt." "Over the Hill" is cleaning up, so is Harry Myers in "A Connecticut Yankee." Harry is pulling especially hard.

Frank Bacon is president of the Green Room Club.

Oscar Lund is back from Sweden.

Burton King in directing "Houndini." Albert Cappelani makes four a year for Hearst.

Eddie Dillon is making "The Beauty Shop" with Hitchy.

Louise Fazenda is here looking over the big city. Yep, with Hearst's movie outfit. Edgar Selden will make his own features. The U. S. Photoplay Corporation who spent a little shy of a cold million on "Determination," expects to have it completed soon. The same people have bought the stock, while Loew, Goldwyn and Famous Players have a hard time selling theirs. You can tell, Hector. Loew's State Theatre will open in a blaze of glory by the time you read this.

The Hippodrome is playing a Clyde Cook Comedy weekly in conjunction with its regular show. This is something radically new.

William Faversham is advertised as a Selznick star in "Justice." Now we learn he never made a scene, nor is he going to play for Selznick.

"The Three Musketeers" opened here last week. Great box-office sale. Also great reissuing of former makes of same picture. All will make money.

Lorna Moon is the latest addition to Realart's authorial staff. Miss Moon is responsible for the article just submitted which Wanda Hawley has just commenced.

B. B. Hampton will start shortly on a new production for Robert Brunton studios, in which Robert McKim, Claire Adams and Carl Ganvoort will play the leading roles.

GILBERT P. HAMILTON
Director
M. P. D. A.
At Liberty
Gates Hotel

WILLIAM MERRILL MCCORMICK
A HEAVY WORTH WATCHING
Imperial Hotel, 509 S. Grand
Broadway 4754

FRANK P. DONOVAN
Director of Vitagraph, Pathé, General and Mutual Releases, Paramount Pictures, etc.
Green Room Club, New York City

HARRY E. TULLAR
Attorney and Counselor at Law
Phones 1723½ Highland, 578-607-599-012

Oriental Costume Co.

WORTH'S CAFE
5526 Hollywood Blvd.
Phone 5526 Hollywood Blvd.
Open All Night

LILIAN GENTHER'S NOTES
(Continued)
Another thing I have to my credit is working for Reginald Barker in "The Old Nest," I did not have a principal role. But appeared in the unimportant parts, and did well. They have used a dummy, only the said dummy had too much expression. I am sure Mr. Barker is a great director, and in later life I can say that I worked under Reginald Barker in "The Old Nest" and tell the truth.

WANTS Ads must be paid in advance—75 cents minimum.

FOR RENT—New Bell-Howell Camera
Pulled Equipped—170° Shutter
J. J. ANHEUSER
1317 N. Normandie,
Hollywood Phone Holly 2458

FOR RENT
New Complete Bell-Howell Camera
Owned by experienced assistant cameraman. Will rent very reasonable if owner can act as assistant.
Call at 449 No. Virgil or phone Will 2763

FOR RENT—Complete New Bell-Howell Camera, studio equipment; also all still camera. Will rent separately.
Pico 2747

FOR RENT—Bell-Howell Camera, 120° shutter.
T. A. Donaldson, 1709 Market

FOR RENT—Bell, Howell Camera, 170° shutter.
Metropolitan Camera, 120° shutter.

FOR RENT—New Bell-Howell Camera.
Owned by experienced assistant cameraman.
Will rent very reasonable if owner can act as assistant.
Call at 410 No. Virgil or phone Will 2763.

FOR RENT—New, complete Bell-Howell camera.
Owned by experienced assistant cameraman.
Will rent very reasonable if owner can act as assistant.
Call at 410 No. Virgil or phone Will 2763.

FOR RENT—New, complete Bell-Howell camera.
 Owned by experienced assistant cameraman.
Will rent very reasonable if owner can act as assistant.
Call at 494 No. Virgil or phone Will 2763.
C. E. Collins

Who portrays the striking roles shown in the surrounding photos.

A make-up artist who is competent to handle any type character is an invaluable asset to every producing company.

Available
Monday, Sept. 11th

Phone:
Garvanza 365
The "MITCHELL" Motion Picture Camera

Manufactured Under Letters Patent, and Patents Pending, by

MITCHELL CAMERA CO.
6025 Santa Monica Boulevard    Los Angeles, California
Marie Crisp
Playing in "Moonlight Follies" at Tallys
De Witt C. Jennings  Playing "Inspector Shadwell" in "The Invisible Power" at the California


— Phone Holly 3382 —
Another Jolt

Once more the motion picture industry has been horrified by a bolt of terrible misfortune that has come crashing down from the apparently peaceful heavens into its paralyzed midst. Once again the world, from as many viewpoints as it may claim possession of, shakes its head dubiously, revengefully or disappointedly in our direction, while inevitably placing another mental black mark beside our name in its Book of Public Favor. And why? Because one of our oldest and most popular representatives has been indicted for a hideous crime, brought about under unspeakable conditions; because several formerly well thought of picture men and women were party to the disgraceful orgy that occasioned whatever vileness really took place; and because unsavory, even disgusting, records of the individuals in question have been brought to light, shattering all faith that may ever have been held in them.

We haven't the slightest idea as to whether or not Roscoe Arbuckle killed Virginia Rappe unintentionally or otherwise; but we have several unpleasant ones concerning the loathsome debauchery that could bring about any such circumstances as those which attended this sensational tragedy. We have nothing but the deepest scorn, not only for the participants in this degrading "booze party" about which the entire hemisphere is talking, but for every male and female in the motion picture business who so lowers himself or herself ever as to regard a high salary, popularity or even achievement as a license to act in a manner that would not be a commendable pattern for any private citizen to follow.

The sooner that every drunkard, dope addict and degenerate is thrown out of the studios into the gutter where they all belong, the better it will be for each serious minded, self-respecting worker in our enterprise. Art can never excuse rottenness anywhere, and the profession is at last fully awake to that fact, for there is no keener bitterness felt over the entire affair in any section of the country than there is in the Hollywood film colony today. The hundreds of decent actors about whom the world has so little opportunity to hear, who are happily married, home-loving, honest-to-goodness people, are finally on their feet to eradicate the filth that causes resentment to be directed toward their perfectly legitimate activities. They are the fathers and mothers of little children whose heritage is as clean and chances as rosy as any other babies' in the world. They must see to it that these innocent souls do not pay for their parents' art with any demonstration of disrespect from the prejudiced offspring of those who are too earthy to understand, to differentiate; and see to it they will, according to dozens of vehement expressions that have come to our attention this week.

We are justly proud of these people and their worthy new determinations which if carried out, will make it pretty hot for the deliberate sinners about us.

Perhaps, after all, this nightmarish experience with dirt and drags will lead to a housecleaning that will sweep the unworthy far over our doorstep. In any event, it should be made thus to profit us.

For all of the indiscretions and errors which she could have committed Virginia Rappe has paid the greatest price known to man. Roscoe Arbuckle must now settle, is settling, in fact, his accounts. No matter what he may have done his greatest injury has been to humanity. Humanity will exact full repayment.

Meanwhile if such a painful lesson was needed by us in our extreme tolerance of conditions, let us receive it as philosophically as possible, while realizing that we must guard against the necessity for another. Hereafter it is imperative that all the entrances to our highly desirable circle be closed save the one that is only to be reached through unquestionable merit, artistic and moral.

Only upon an uncompromising foundation of this kind can our structure stand. It has to stand!

F. R.

A Few Statistics

The Exhibitors' Herald furnishes us with the following statistics:

"In the fiscal year ending June 30 the government collected $6,008,108 on the five per cent film rental tax. For the preceding year the same source yielded only $4,381,276. These figures reveal that for the year preceding June 30 the amount of domestic film rentals was $120,162,160, and for the preceding year, $87,625,520—meaning an increase for the year ending with the past theatrical season of $32,536,640.

"There doubtless is no set of figures available at this time which more graphically depicts the tremendous commercial development of the industry during the past season. The exhibiting branch of the industry can admit without hesitation that during the period in question it witnessed its period of greatest commercial gain, yet it contributed more than thirty-two million dollars additional for film rental over the preceding year."

"The government statistics have placed the amount of film rentals at a figure which is from ten to fifteen million dollars greater than the average estimate of grade experts—a matter which is both surprising and encouraging."

(Continued on Page 18)
The Digest of the Motion Picture Industry

CAMERA

Film Capital Production Notes

WILL FILM SERIES OF PRAIRIE STORIES

Dick Hatton is to produce a series of twelve five-reel prairie stories for distribution by the Western Pictures Exploitation company. "Prairie Productions" is the name of the company of which Hatton is president.

The first picture of the series, "Fearless Dick," has been completed under the direction of Park B. Frame and preparations are being made for a preview.

SPANISH STORY FOR CUNEO'S NEXT

Lester Cuneo, of Doubleday Productions, will make a Spanish story for his next film production. Leo Meehan and Henry McCarthy are responsible for "Blue Blazes" and "Pat of Paradise." Cuneo's two previous pictures, which will soon be released.

Irving M. Lesser and Mike Rosenberg of the Western Pictures Exploitation company are distributing the Cuneo pictures, eight of which have been contracted for this season.

TO MAKE DISTRIBUTION ARRANGEMENTS

Marshall Nellan left recently for a trip to New York to consult with Associated First National Pictures in connection with a distribution plan for "Penrod," starring Wesley Barry, whereby the picture may be shown in every city simultaneously. Mr. Nellan expects to be back here shortly when work on the Booth Tarkington story and photoplay will be started immediately.

CONFERS WITH KANE

Cyrus J. Williams, producer of the Tom Santachi Western series and the "Adventures of Bill and Bob," pictures, is en route to New York for consultation with Arthur S. Kane in connection with his producing interests. Upon his return Mr. Williams expects to start his fall production schedule at his Brentwood studios with three units making features.

JACKIE'S NEW PICTURE IN SIXTH WEEK

It is expected that six more weeks will complete "My Boy," starring Jackie Coogan, which is in its sixth week of production at the liunton studio.

ANOTHER EPISODE

Bob Bradbury and his twin sons, Bill and Bob, returned from their trip to Tahtatay Peak of the San Jacinto range. The film record of the expedition is in the laboratory and will appear on the screen as an episode in the Cyrus J. Williams series of the "Adventures of Bill and Bob" for Pathe.

CINART SIGNS NEW COMEDY CO.

The Weeby Bird Film Company has signed with Cinart Company to make a series of two-reel comedies, completing two a month. The first two have already been finished and shipped East for release.

FIRST GUINAN PICTURE UNDER WAY

Texas Guinan has arrived here from her New York home and the work of filming her first story has already begun at the West Coast studio. General Manager Jesse J. Goldberg is in general charge of production work.

SIGNS RELEASE CONTRACT

Webster Cullison has recently returned from New York, where he closed a contract for the release of the Philo Gubb Series, as well as securing a contract for 13 two-reel westerns.

AT ASKYS

Production on Cecil B. de Mille's latest Paramount offering, "Saturday Night," starts this week. The story is an original by Jeanne MacPherson.

Gloria Swanson, home from a trip to New York, has started on her newest picture, "The Husband's Testament," a Clara Beranger story, which Sam Wood is directing and Thompson Buchanan supervising. Lorna Mckenna wrote the story.

Ethel Clayton is still at work on "The Cradle," adapted by Olga Frintzau from Eugene Brioux's drama. Paul Powell is directing and Julia Crawford Ivers is supervising.

Victor Fleming is busily engaged making ready for his debut as a Paramount director. He will handle the megaphone on Agnes Ayres' first star picture, an adaptation by Sir Gilbert Parker and Eugene Meinin from the former's novel, "The Lane That Had No Turning." Mahlon Hamilton will play opposite the star. Rollin Sturgeon will supervise.

Wallace Reid has finished "Rent Free," under the direction of Howard Higgin, and will next make "The Champion," under the direction of Chester Willey, who has recently been signed by Paramount. This picture was adapted for the screen by J. E. Nash, from the three-act comedy by Thomas Louden and A. E. Thomas. Thompson Buchanan will supervise.

Thomas Meighan has completed "A Prince There Was," under Tom Forman's direction, and will begin work shortly on "If You Believe It, It's So," scenarized by Waldemar Young from Perley Poore Sheehan's successful story. Tom Forman will again direct.

AT GOLDWYN

Work will begin shortly on "The Octave of Claudius," a melodrama by Barry Pain, under the direction of Wallace Worsley. The continuity for the story was written by J. G. Hawks.

Rowland Y. Lee, who recently finished the serial, "His Back Against the Wall," has been assigned to direct "What Ho—the Cook," a Chinese story by Gouverneur Morris.

Anzio Vezierska's "Hungry Hearts" will go into production this week with E. Mason Hopper directing.

AT THE ROACH STUDIO

Work began this week on the fifteen and last episode of the Ruthe Roland serial, "White Eagle," and Miss Roland has received the script of the serial which she will make following the completion of this present production.

Jimmy Parrott, who has been co-directing, is now being featured in a beach comedy, production on which started recently, under the direction of R. Gray, assisted by R. J. Ceder.

Harold Lloyd comedy reissues are being released weekly. The latest is "Over the Fence."

BRUDAHUGES PRODUCTIONS

Vida Bruda, author, has taken over the Logan interest of the Loganhuages Film Co., operating at El Paso, Texas, and the company will henceforth be known as the Brudahuges Productions. Work started this week on the five-reel production, "Desert Rose," featuring Adelia Sambrano, with Roy C. Hughes directing.

(Continued on Page 9)
realizing her relationship to the woman whose identity she assumes, it is merely a chain of stereotyped situations strung together upon a sentimental line of philosophy concerning heredity's place in character formation.

There are countless errors in Emile Chautard's direction of the picture, while the cutting eliminates all possibilities for transition. The photography varies and is mostly exceedingly poor.

Florence Reed is the starred member of the cast. She plays dramatically both Faustine and her child Mary Maudsley. Her poise is always interesting, but her material here is rather nil, while her make-up as the enlivened Black Panther at first is hideously unreal. Miss Reed is not popular enough with the film public to get away with such general unpleasantness.

Norman Treasurer, a finished character actor, plays the uncomplicated masculine lead, Sir Marling.

The production's heavy work is the joint effort of Earle Fox, William Roselle and Tyroene Power, who enact Jack Maudsley, Hampton Graham and Count Boris. None of it impresses particularly.

Grauman's

E. Phillips Oppenheim's widely read mystery story of the world war, entitled "The Great Impersonation," as dramatized by Monte Katterjohn and celluloided by George Melford for Paramount release, may be seen at this time. It is a carefully handled subject dealing with mixed identities and German spies in an attention holding manner that makes exceptional entertainment.

Perhaps because the plot material is heavier than some, the cumberlessness that marks so much of the work of this production's director is not noticeable. A surprise finish is invaluable to the picture, the development of which is deliberate enough to provide suspense and yet not dilatory to the point of tediousness. Well dressed sets, good cutting and pleasing photography by William Marshall assist the picture to further success.

Ruby Laye

Fayette

"THE IMPERSONATION"

As it filmed "Everywoman" two years ago, Lasky has prepared for the screen that drama's allegorical twin, "Experience," which Paramount releases in Los Angeles for the first time now; and perhaps peculiarly enough, as was true in the case of its predecessor, although this George V. Hobart play has been given an elaborate production and has been kept fairly true to the original stage idea in Waldemar Young's scenario, it misses in considerable degree and therefore falls a little tasteless upon our carefully trained, modern palates. This is probably further proof that the allegory, as we have known it, is not for the celluloid, for certainly George Fitzmaurice handles his subject with good understanding, making it a fairly consistent adaptation that, theoretically speaking, in view of the play's first popularity, should have contained complete satisfaction. It is to be regretted that this cannot be said of it.

The dramatic matter in the script not only draws in several sequences to he strung haphazardly together, but the cast is merely inferred to even the one that took "Experience" out upon the road.

In Young's immortal role we see for example, Dick Barthelmess, whose artistic work as the Chink is "Broken Blossoms" the theatre-going world will long remember. Because, however, this young actor is functionally gifted for the accomplishment of character work—and for the further reason that he lacks much of the buoyancy, the spontaneity which we have come to demand in our histrionic youths, he scarcely even echoes that which Conrad Nagel did for the same part when he interpreted it upon the boards several years back. Even so, Barthelmess gets considerable eagerness into this position, and had we never previously witnessed the part we might have more to favorably report here, but then we did—several times—in company, it is necessary to remember, with other thousands, who will make it just this once more.

Love, Young's sweetheart, is played more sincerely than Marjorie Daw usually manages serious work with her sympathetically, and it is generously said with only a lead in the feminine lead is more than adequate.

John Miltenor and E. J. Ratcliffe contrast with considerable effectiveness as Experience and his son, a capably valuable trait of whom Young brings back to his home valley with him.

Kate Bruce is good as his mother.

Betty Carpenter, Lilian Tushan, R. Senior, Joe Smiley, Fred Hadley, Harry Lane, Helen Ray, Jed Prouty, J. Pursey, Charlie Stenson, Edna Wheaton, Yvonne Routon, Ned Hay, Sybil Carmen, Robert Schable, Nita Naldi, Frank Evans, Frank McCormack, L. R. Wolheim, Agnes Maro, Mrs. Florence Finan, Ina Barnes and Leslie King occupy the numerous symbolic positions which do so much for the story development.

The technical effects, including the art titles are quite superior.

"Experience" will pull through the box office on its title alone.

"THE BLACK PANTHER'S CUB"

Kinema

Ziegfeld Cinema Corporation's presentation of Swinhurne's "Faustine," revised and prepared by Phillip Bartram, is a dreary affair that is too mordid for general satisfaction. Being a story of the Black Panther, a notorious queen of Parisian night life, and of her daughter, who fills her place twenty-five years after the end of the mother's sensational reign without
ON THE BOARDS

Clara Kimball Young has embarked on a vaudeville tour, via the Pantages circuit. Among the filmers now appearing on two-a-day are Juanita Hansen, who opened recently in Minneapolis, and Bessee Love, who will appear here presently in an act written especially for her.

Other photolovers actively engaged in legitimate theatres are Frances X. Bushman and his wife, Beverly Bayne; June Elvidge, Carlyle Blackwell, Lew Cody, Bessee Eytion, Belle Bennett, H. B. Warner, Mac Marsh and Vivian Martin.

WITH BELASCO

Belle Bennett, who shares stellar honors with Walter Ringham, the English actor, in "The Atheist," produced by the United States Moving Pictures Corporation, has been engaged for an important part in a stage play, which David Belasco will produce this fall.

ON BROADWAY, NEW YORK

Rockcliffe Fellowes has forsaken the sunlight arcs for the foot-lights. He will be seen in Kilburn Gordon's stage play, "Pot Luck," on Broadway about mid-October.

BEADINE WITH GOLDYN

William Beadine, recently with Christie Comedies, has been signed to direct "The City Feller," an original screen story by Julian Josephson, which will go into production shortly at the Goldwyn studio.

IN CABANNE PICTURE


SUPPORTS DUPONT

Mary Philbin is playing in support of Miss Dupont in her forthcoming Universal starring picture entitled "Ropes."

IN VAUDVILLE


 Included in the cast of "Fearless Dick," featuring Dick Hatton, are Catherine Craig, Henry J. Hebert, Dick La Reno and Otto Ledever.

Pat O'Malley and Lloyd Whitlock are respectively hero and heavy in "Ropes," starring Miss Dupont, which Paul Scardon is directing for Universal.

William H. Tooker will have the featured role in "The Power Within," just produced by Len Kennedy for the Uplift Film Company at the Hog Island shipyards near Philadelphia.

Mildred Moore, who recently joined the ranks of screen ingenues from the legitimate, has been engaged for a role in the series of two-reelers, which Herbert Blache is directing for Trafalgar.

IN SUPPORT OF MARION DAVIES

Forrest Stanley is playing opposite Marion Davies in her latest playofor Cosmopolitan entitled "Beauty's Worth."

TO MAKE EDUCATIONAL COMEDIES

Bob Kerr, until recently associated with the Hal Roach studios, has been engaged by W. W. Dwyer, general manager of Hamilton-White Comedies, to direct the company's latest two-reel comedy for Educational, production on which started this week with the initial scenes being shot in the Sierra Madre mountains. Park Reis is handling the photography.

LASKY ENGAGES VALENTINO

Rudolph Valentino has been selected to enact the leading masculine role in "Moran of the Lady Letty," George Melford's newest production for Paramount.

SIGNS WITH NEW FIRM

Raymond Hatton has just signed a contract with Robertson and Webb, casting directors, thereby appointing them his future business representatives.

Mr. Hatton will be remembered for his characterization in Cecil B. De Mille's production, "The Whispering Chorus."

He is at present enjoying a brief vacation at the seashore.

J. P. Lockney plays a part in "The Deuce of Spades," Charles Ray's current production.

Ida Darling will soon be seen in Constance Talmadge's "Wedding Bells," about to be released.

Otto C. Kottka has been signed by Realart to play a part in support of Mary Miles Minter.

Hal Cookey is supporting Marion Davies in "Beauty's Worth," under the direction of Robert Vignola.


Grace Wilcox, a member of the news force at Universal City, has resigned, and Caroline Moore has been added to the staff.

Ethel Broadhurst, George Rowe, and "Sunshine Sammy" are supporting Jimmy Parrott in his initial Hal E. Roach comedy.

Lydia Yeamans Titus has returned from Del Monte, where she has been on location with the Cosmopolitan Film Company.

Raymond Cannon will enact a principal part in Goldwyn's all-star production of Julian Josephson's "The City Feller."

Beverly Travers and Edyth Chapman may be seen in Louis Gasnier's "A Wife's Awakening," about to be released by Robertson-Cole.

Anita Davis and Oliver Jones have been engaged by Bob Horner for his forthcoming production for the Western Classic Film Co., as yet untitled.

William A. Strauss and Katherine Spencer are cast in the forthcoming Robertson-Cole Eastern-made, all-star production entitled, "The Barrieade."

Joe and Vera White, William Gillespie, Leo Willis, Mark Jones and Sam Brooks are among those cast in the newest Harry "Snub" Pollard comedy, recently completed at the Hal E. Roach studio.

(Continued on Page 14)
The Screen Writers’ Forum

Peggy Blackwood

Some said it was due to the mistake in shooting off from the star system, these experts pronounced Americans a nation of hero-worshippers, and opined that the story was purely incidental. What a charge to level at American intelligence! What a blow to our concept of or sensitivity to art! When actual facts prove that the great majority of “stars” were absolutely dead as doorknobs after suffering three successive “weak” stories, it would surely seem that the star system was on a sandy foundation—and that the strength or weakness of the story was the thermometer of every commercial success, laying aside all artistic considerations.

However, Sydney Cohn, president of the association, indicated the present movie output on the grounds of its unhumaness. He deplored the rigid pageantry of our historically panoramic spectacles, and predicted a bang-up smash-up for the M. P. industry unless the producers went back to the real stories of modern life, love and romance—sans thrills, acrobatics, freak settings, and other artificial stimuli. The head of the movie industry in Sweden expressed a belief that the American movie industry was being ruthlessly sacrificed upon the altar of “the happy ending.” He believes that real suspense is impossible whenever and whenever audiences know for a certainty that all’s bound to be well at the final clinch-up.

Photodramatists who have any artistic ideals aching for expression will revel in the Swedish magnate’s spunky truth-telling; surely, the cinema leaf needs levelling if stage plays and short stories and novels, transcribed to the screen, fail to elicit the nation’s patronage or approbation, in what obvious direction lies the salvage of “cinematization”? Perhaps the harvest moon will soon shed its mellowing glow upon the workers in the fertile fields of “the original screen stories,” while a not far distant springtime will find the erstwhile fledgling industry a truly individual art.

(Continued on page 15)
THE UNIVERSAL PROGRAM

Those engaged in making super-features, short-reel releases and serials for Universal's program, for its exhibitors are Harry Carey and Priscilla Dean, specializing on Universal-Jewel productions; Gladys Walton, Frank Mayo, Marie Prevost, Hoot Gibson, Max du Pont and Herbert Wilinson, producing Universal special attractions, and Eddie Polo, Eileen Sedgwick and Art Acord making chapter screen narratives, with Lee Moran and Bert Roach making short-reel feature comedies.

MOHAMMEDAN RITE MOTION-PICTURED

Baron and Baroness Von Bissing, their two children, Commander A. G. Foote (re-tired) of the Royal Navy, Charles Wakefield Cadman and Louis Gottschalk, were spectators recently at the screening in three sections of the religious procession of Mohammedans for the "Rubaiyat of Omar Khayyam," by Ferdinand Earle.

IN PROLOGUE

Marie Prevost and King Daggott are working on a prologue in which they will appear personally at the premiere of Miss Prevost's recent Universal feature, "Moonlight Fellows," which opens at Tally's Theatre on Monday, September 19th.

SPEAKS ON CENSORSHIP

Relative to the agitation for and against film censorship John Griffin Wray recently addressed a Los Angeles woman's club on the subject.

ANNA Q. NILSSON IN SWEDISH ADAPTATION OF IBSEN PLAYS

Only recently back from a visit to her native Sweden, Anna Q. Nilsson expects to return there to be starred in a series of Ibsen plays.

ELINOR GLYN WRITES ANOTHER FOR GLORIA SWANSON

Elinor Glyn is writing another story for Gloria Swanson. It will be called "Beyond the Rocks."

NEW DEVELOPING DEPARTMENT

The new Hal E. Roach laboratories are now in operation and future Roach productions will be developed on the studio lot.

JOSEPHSON SAYS

Julien Josephson, scenario writer and author of "The City Feller," a forthcoming William Beaudine production for Goldwyn, is vacationing, having recently completed the continuity for Arza Vezierska's story, "Hungry Hearts."

HAROLD OLIVER "IN DUTCH"

Harold J. Oliver, designer and constructor of the Willist Studio in Culver City, has recently contracted to put up fifty Windmill stores for the Andale Kanup chain of bakeries.

Jose El Sanchez, representative of Madrid and Mexico City publications, has visited the Robert Brunton studios and interviewed Jackie Coogan for a series of stories.

Dexter to Vacation Abroad

After finishing his role in "Grand Larceny," at the Goldwyn studios, Mr. Dexter will join the motion picture star exodus abroad.

A. P. I. AGAINST PICTURE REGULATION

Enumerating six fundamental reasons, the Affiliated Picture Interests of California has handed to the city council of Los Angeles a communication urging the repeal of an ordinance "regulating the public exhibition of moving and motion pictures and creating the office of Commissioner of Films."

The Affiliated Picture Interests represents producers, exhibitors, distributors, directors, actors, authors, artisans and others.

"Affairs of Anatol" Soon at Rialto

"The Affairs of Anatol," a Cecil B. De Mille production, will follow "Experience" at Grauman's Rialto. Truly an all-star cast will interpret the characters of the play; namely: Wallace Reid, Elliott Dexter, Marjorie Main, Theodore Roberts, Theodore Kosloff, Raymond Hatton, Gloria Swanson, Bebe Daniels, Wanda Hawley and Agnes Ayres. Jeanie MacPherson wrote the story, suggested by Arthur Schnitzler's play of the same name, also the subtitles for this production.

Blanche Rose has a part in Charles Ray's current photoplay.

Fannie Ward is at present in Italy with her husband, Jack Dean.

Helen Holmes will soon be seen in a new photodrama, "A Girl's Decision."

Harry Kerr, assistant general manager of the "U." is seriously ill at his home in Hollywood.

Anna Heloise, pupil of Ernest Belcher, danced in three numbers at a Jonathan Club dinner-dance, recently.

Harold Lloyd and Mildred Davis were dinner guests recently of Captain Sexton on the U. S. S. Frederick.

Kate Lester, of the Goldwyn stock players, has returned from Yosemite, where she spent her vacation.

Antrim Short and Thomas Jefferson will enact important parts in "Beauty's Worth," the current Marion Davies production.

Vitagraph will entertain a number of men from the Ninety First Division, a reunion of which is to be held in Los Angeles, September 24th and 25th.

Andrew Arbuckle is supporting Charles Ray in the latter's dramatization of "The Deuce of Spades," the Charles E. Van Loan story.

Sir Gilbert Parker, English novelist, has left for his home in England after a year among the picture colonists. Sir Gilbert will return next season to do more screen writing.

Hal E. Roach has recently returned from a business trip to New York, where he plans to increase production at his Culver City plant, taking on several additional companies in October.

Robertson-Cole announces that September 25th is the release date for "A Wife's Awakening," a Louis Gasnier production. Fritz Brunette and William P. Carlton characterize the principal roles in this original story by Jack Cunningham.
INCE AND SENNETT TO START PRESENTLY

At the Thomas H. Ince studio the following stars, directors and writers have recently completed plays and are about to begin new productions: Hobart Bosworth, King Vidor, Florence Vidor, Douglas MacLean, Lloyd Hughes, Madge Bellamy, C. Gardner Sullivan and John Griffith Wray.

The first comedy production on Mr. Ince’s new producing program is to be “The Hottentot,” William Collier’s recent stage success, written by Victor Mapes and Collier. A cast of star and character players will be signed by the time the story is ready for production.

Mack Sennett’s studio is about to commence productions featuring Mabel Normand, Ben Turpin, Phyllis Haver and Billy Bevan. Among the well-known Sennett players who will be seen are Harriet Hammond, Kathryn McGuire and Mildred June.

AL GREEN COMMENCES JACK PICKFORD STORY

Al. Green, who, with Jack Pickford, directed Mary Pickford in “Little Lord Fauntleroy,” has completed the cutting of that picture at the Robert Brunton studios. Mr. Green left recently for New York, where he will direct Jack Pickford in “The Tailor-Made Man.” The exteriors of this picture will be taken in and around New York and upon the completion of this work Mr. Green will bring his company back here, where the picture will be finished at the Brunton studios.

CHILD STAR

Little Rita Rogan, the six-year-old actress of “The Wild Goose,” “The Inside of the Cup,” “The Atheist,” and other recent screen releases, is to be featured in a series of productions written especially for her. George Rogan, her father, a New York newspaper man, will collaborate with several screen writers in preparing them for production and the United States Moving Pictures Corporation will picturize them.

"THE DUMB-BELL" COMPLETED

W. W. Rarity, general manager of Hamilton-White Comedies, Inc., announces the completion of Lloyd Hamilton’s fourth two-reel comedy for Educational, entitled “The Dumb-bell,” directed by Hugh Fay. Irene Dalton has the leading feminine role opposite the star.

COSMOPOLITAN STAR WORKING HERE

Marion Davies, the Cosmopolitan star, is here from New York, and production has started at the Hollywood studios on her forthcoming picture, entitled “Beauty’s Worth,” directed by Robert Vignola.

H. C. WITWER SERIES

“The Leather Pushers,” by H. C. Witwer, is to be made into a series of two-reel dramas. H. L. Messmore and Harry Pollard will produce them.

MAKING NEW ONE

The Ann Little Company, filming “Nanette of the North” for Ben Wilson Productions, is at Palm Springs working on a new episode.

The Vitagraph production, “The Son of Wallingford,” has received its final editing and cutting and is ready for release.

NEW YORK PREMIERE

“Bits of Life,” a recently completed Marshall Neilan production, will have its premiere at the Strand Theatre, New York City.

AT UNIVERSAL

Harry Carey will start presently on his forthcoming feature, “Man to Man,” which Stuart Paton will direct.

Frank Mayo is using the Children’s Hospital for the opening of the “Dr. Jim,” the photodrama upon which production recently started.

Gladys Walton, with Jack Perrin in her support, has started work on “The Gun-Sniper.”

Edward Laemmle is making the ninth episode of “Winners of the West,” starring Art Acord. Myrtle Lind plays opposite the star.

The cast is being assembled for “The Cradle of the Geronimo,” in which Eileen Sedgwick is to be starred, under the direction of Edward Kull. The narrative was written by George Plympton.

ARLIS IN NEW PRODUCTION

George Arliss is to star in a screen version of “Idle Hands,” by Earl Derr Biggers, author of “Seven Keys to Baldpate.” Forrest Halsey and Henry Kolker, who respectively wrote and directed the picturization of “Diareel” for Mr. Arlis, will act in a similar capacity in this new production.

ANOTHER REX BEACH STORY COMPLETED

R. William Neill is completing “The Iron Trail,” the Rex Beach story which United Artists will release as an R. William Neill production.

On the east are Wyndham Standing, Thurston Hall, Reginald Denny, Alma Tell and Betty Carpenter. Ernest Haller is doing the camera work. Bert Seibel is assisting Mr. Neill.

CINART TO RELEASE BORDER FEATURE FILMS

The Border Feature Film Corporation, of Bisbee, Ariz., has signed a contract with Cinart Company for a series of seventeen two-reel Western pictures and Grant Merrill, five of which have already been completed.

HOXIE STARTS

Jack Hoxie, star of Ben Wilson Features, returned recently from his transcontinental personal appearance tour and left at once for Yuma, Arizona, to commence work on the opening scenes for his forthcoming production entitled “Hare-Flisted.”

The filming of “The Daughter of Brahma,” the J. W. Frothingham production from the pen of L. A. Wylie, will probably be completed this week.

“Wild Fire,” a book by Zane Grey, will be the next picture to be made by R. H. Hampton. Claire Adams, Robert McKim and Carl Cantvooort will enact the principal roles.

The Dixie Bayne Company, under the direction of Wayne Mack, is at Keen Camp and Hemet, where its second story is under production, the title of which is “The Rose of the West.”

PREPARING STUART VEHICLE

Madge Tyrone, who edited the John M. Stahl production, “The Child Thou Gavest Me,” is at present writing a screen version of Countess Baryczynska’s “Rose o’ the Sea” as a future Anita Stewart vehicle for Associated First National.
## Pulse of the Studios

<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>CAMERAMAN</th>
<th>LAST DIRECT</th>
<th>SCENARIST</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMBASSADOR PICTURES CORP.</td>
<td>Jas. Hum, Stud, Mgr.</td>
<td>J. Dugan, Cast.</td>
<td>10049</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>APACHE TRAIL PROD’NS.</td>
<td>Globe, Ariz.</td>
<td>W. A. Tobias, Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. J. Scott</td>
<td>J. R. Warner</td>
<td>L. C. Ackland</td>
<td>Law Meekan</td>
<td>stuff</td>
<td>1 reel Westerns</td>
<td></td>
</tr>
<tr>
<td>Fred &amp; Harold</td>
<td>From Hagen</td>
<td>J. L. Leon</td>
<td>Rhey May</td>
<td>P. Culver</td>
<td>1 reel Drama</td>
<td></td>
</tr>
<tr>
<td>BALBOA STUDIO.</td>
<td>E. Long Beach.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alvin J. Neitz</td>
<td>Jack Drum</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BELASCO STUDIOS.</td>
<td>Wilbur Lawler, Casting.</td>
<td>833 Market St., San Francisco. Cal.</td>
<td>Douglass 6588</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BLUE RIBBON COMEDIES.</td>
<td>Geo. Cleethor, Casting.</td>
<td>1438 Gower St.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BORDER FILM FEATURE CORP.</td>
<td>Rex Thorpe, General Manager.</td>
<td>Bisbee, Arizona.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harry Moody</td>
<td>J. J. J. All Star</td>
<td>Doc Cook</td>
<td>Thorpe</td>
<td>W. S. Lighten</td>
<td>stuff</td>
<td></td>
</tr>
<tr>
<td>BRUCE CARTER PROD’NS.</td>
<td>Montague Studios.</td>
<td>Arnold Aldrich, Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRUCE CARTER</td>
<td>Harry Rathburn</td>
<td>Arnold Aldrich</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRUDAHUGES FILM CO.</td>
<td>Vida Brada, Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dick Herman</td>
<td>J. A. Walsh</td>
<td>Meriam Cooper</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAMPBELL COMEDIES.</td>
<td>Frank Griffin, Casting Director.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>W. S. Campbell</td>
<td>Al C. Griffin</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHESTER FAIRBANKS, INC.</td>
<td>M. M. Cronick, Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clyde McCoy</td>
<td>C. Fairbanks</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CENTURY FILM CORP.</td>
<td>6100 Sunset Blvd.</td>
<td>Bert Sternback, Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All Goulings</td>
<td>P. P. Pinos</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. L. CHESTER PROD’NS.</td>
<td>R. Bandini, Gen. Mgr.</td>
<td>1438 Gower St.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vin Moore</td>
<td>K. G. MacLean</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHRISTIE COMEDIES.</td>
<td>Harry Edwards, Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scott Simon</td>
<td>N. E. Burns</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHEMINS PROD.</td>
<td>Fine Arts Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chester Beck</td>
<td>All Star</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE CRUELLY WED COMEDIES.</td>
<td>Universal Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Herzog</td>
<td>Paul Weigel</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cummings</td>
<td>A. Cummings</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DODGLEY PROD.</td>
<td>Warner Bros. Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frank Fleming</td>
<td>J. Lester Cones</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EARLE, FERDINAND, PROD.</td>
<td>Hollywood Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ferdinand Earle</td>
<td>Fred Wardle</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FARRA FEATURES.</td>
<td>A. J. Scott, Business Manager</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mitchell</td>
<td>porr</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FLATHEAD PROD’NS CORP.</td>
<td>Columbia Falls, Mont.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fox Studio</td>
<td>C. A. Bird, Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**DO NOT BUY GOWNS AT FABULOUS PRICES**

Let Schlank's design and make your wardrobe and rent it to you. One hundred thousand dollar wardrobe of the most exclusive apparel, including gowns, fur, hats, wraps, street and afternoon dresses, suits, riding habits, boots, fans, at your disposal. For rent or sale.

Ph. 556-730 SCHLANK'S 1570 Sunset Blvd.
CAMERA!

“The Digest of the Motion Picture Industry” Page Eleven

FROTHINGHAM, J. L. PROD. Brunton Studio. starring J. C. Harter, Gen. Mgr. Bakersfield, Box 482
Edw. Sloman All-Star Tony Casuso Photo
Ron. M. Monk The Daughter of Bromley 15th Week

GARSON STUDIOS. 1845 Glendale Blvd. Wil. 81

GOLDSTONE PROD. CO. Phil Goldstone, Mgr. 64079

GOLDWYN STUDIO. Clifford Robertson, Casting. Culver City. Abraham Lehr, Gen. Mgr. West 6780
Usachev All-Star M. S. Napper All-Star Roy Skelly Fred O'Brien Alfred Josephson "The City Peller" "The Wall Flower" "Grand Larceny" "His Back Against Wall" Embossed

GREAT WESTERN PRODUCING CO. Lillian Valentine, Casting. 6100 Sunset Blvd. Holly 96
Ron. Hill Elmo Lincoln All-Star Euclid-Gray "Hail the Woman" "Lucky Damage" Cutting Cutting

Hugh Pay Jack White Jack White Al McLean W. Morose Archie Mayo "2-Red Comedies" Schedule Cutting

HARRY MARKS COMEDIES. Harry Marks, Casting. Holly 1725
Harry Marks Harry Marks Vera Holbrook Four Foot Stars Cliff King "Harry Marks" Comedies 2d Week

HARTE-WALL PRODS. Edward Le Veque, Casting. J. C. Harter, Gen. Mgr. Bakersfield, Box 482
Le. E. Wall Vera Glyn "Red" Marshall (K. Le Veque) Staff "2-Red Comedies" Schedule

HERALD CO. Z. A. Stegmüller, Gen. Mgr.
Mclean E. McGowan Ball All-Star Scott Reel S. Roberts C. G. Sullivan I. Hilliver "Hail the Woman" "Lucky Damage" Cutting Cutting

INCE, THOS. H. PRODUCTIONS. Culver City. West 62
J. O. Wray Le. Hillier All-Star H. Sharp All-Star C. G. Sullivan I. Hilliver "Hail the Woman" "Lucky Damage" Cutting Cutting

LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Klav, Studio Mgr. Holly 2400
Geo. Meloff Geo. Meloff All-Star All-Star Wash Marshall Alvin Wycuff Ernst Trakler "The Sheik" "Fun in Paradise" Cutting
P. Stanlaws Betty Compton Betty Compton Lillian Tate "The Little Minister" Learning Laboratory 1st Week Cutting
Jesse Crumle Alice Artzelle Alice Artzelle Bobbi Lee "Wright Prepaid" "Don't Tell Everything" Cutting 2d Week Cutting
Sam Wood Wallace Field Wallace Field Vernon Kaya E. B. Aingham "Free Love" Cutting 3d Week Cutting
Howard Higgins Tom Mekeleen Tom Mekeleen E. B. Aingham "What Became of Libby" Cutting 4th Week Cutting
Jos. Hensley Jack Hild Jack Hild Ab. Homm E. Rice "Don't You Take Everything" Cutting 5th Week Cutting
Wm. De Mille Paul Field Paul Field W. Young Cunningham "Keep Out of That" Cutting 6th Week Cutting
Paul Pickwell Etablet Clark Johnston "W. F. Won't "Put Yourself in Harlem" Cutting 7th Week Cutting

LIVINGSTON PROD. Jesse D. Hampton Studio Holly 37992
Betty Deen Le. Anderson Morton "Cinny" John Gray "Entitled Drama" 15th Week

LYONS, EDDIE, PROD. Berwillia Studios. Holly 157
John Stahl All-Star All-Star All-Star "The Song of Life" "The Fur Bringers" Cutting Cutting

LYLYAN CUSHMAN PROD. M. T. Steward, Managing Director. 5260 Hollywood Blvd.
M. T. Steward Lilyan Cushman Clyde Wahne (L. B. Harrison) Staff "8-Red Drama" Schedule

MADOCK PRODUCTIONS. L. G. Grainger, Business Mgr. Keen's Camp 8899
Wyane Mack Dixie Baine M. J. Burns H. T. Devere "Two-Red Western" 2d Week

MAYER, LOUIS B. Studios. 3800 Mission Rd. Individual Casting. Lincoln 2120
John Stahl All-Star John Stahl Palmer Sydney Algiers "Bess Meredith" "The Fur Bringers" Cutting Cutting

MCKENZIE PRODUCTIONS. Palahofer Studios. 11719
Len Powers Olph Francis Ed Gaskin Eva Headlin "3-Red Comedy Drama" Cutting

Bayard Veiller Bert Lytell Bert Lytell A. Martinelli "Keep Off the Grass" 5th Week
Ros. Inman Alice Lake Alice Lake John Seitz "Run to the Right" Cutting
Maxwell Kagar Viola Dana Viola Dana Mike Raffell "The Golden Gift" Cutting
H. Beaumont Alice Lake Alice Lake Roy Skelly "Glass Houses" Cutting
Maxwell Kagar Viola Dana Viola Dana Alice Lake "Hole in the Wall" Cutting

McFADDEN, IVOR, PROD. Francis Ford Studio. Holly 885
Wm. McLeod Francis Ford Catharine "Broomoongtom" Writing Western Schedule

MOROSO PRODUCTIONS. W. Ruggles, Casting. Mayer Studio. Lincoln 2120
Wesley Ruggles "Show McGee" Cutting

Reggie Morris Jessie Morris All-Star All-Star "Hail the Woman" "Lucky Damage" Cutting Cutting

W. Lucas All-Star All-Star W. "T." McCulley "T. M. Dick" 5th Week
Mark Goddine Alice Lake Alice Lake Roy Skelly "Jubilee" Cutting
Max Skindel Ronna Hanman Ronna Hanman Cutting 6th Week Cutting

OSBORNE, BUD, PRODUCTIONS. 6514 Romaine St. Holly 5502
Geo. E. Hall Osborne-Culley "Benny Hall" "Western Vengeance" 5th Week

PACIFIC FILM COMPANY, Jno. J. Hayes, Mgr. Culver City.
Jno. J. Hayes, Mgr. Culver City.

ROTHACKER-ALLER

Phone Holly 6065 or Holly 6066
24-HOUR SERVICE

Phone Office Regarding Laboratory Work—We Call For Negative and Deliver the Print

5515 MELROSE AVE., Between Robertson-Cole and Bruntun Studios
**STORIES WANTED**

- Immediately — for several well-known stars—and for new companies. Write for descriptive list.
- SAMPLE SYNOPSIS FREE IF DESIRED

**PHOTOPLAYWRITES LEAGUE**

623 Union League Building
Los Angeles, Cal.

---

**Clunes Commercial Film Laboratories**

- Highest Quality & Service
- Studio Lighting Equipment
- For Rent
- 5356 Melrose Ave
- Hollywood 2700

---

**Dr. W. E. Balsinger**

**FACIAL SURGEON**

Formerly

**FACIAL SURGEON U.S. ARMY**

Humor and Other Deformities of Noses Corrected Through Nostrils—No Scar.

Sagging Cheeks Lifted

Raggy Eye-Lids Corrected

Double Chins, Scars, Etc., Removed

Clark Hotel, Los Angeles

By Appointment

190 N. State St, Chicago

---

**WIGS**

Used Exclusively in 3 MUSKETEERS

Made by ZAN

819 South Hill Street

---

**HOLLYWOOD TAXI SERVICE**

Reasonable Rates

7030 Hollywood Blvd.

---

**Dr. W. E. BALSINGER**

**FACIAL SURGEON**

Formerly

**FACIAL SURGEON U.S. ARMY**

Humor and Other Deformities of Noses Corrected Through Nostrils—No Scar.

Sagging Cheeks Lifted

Raggy Eye-Lids Corrected

Double Chins, Scars, Etc., Removed

Clark Hotel, Los Angeles

By Appointment

190 N. State St, Chicago

---

**WIGS**

Used Exclusively in 3 MUSKETEERS

Made by ZAN

819 South Hill Street

---

**HOLLYWOOD TAXI SERVICE**

Reasonable Rates

7030 Hollywood Blvd.
### UNIVERSAL STUDIO

<table>
<thead>
<tr>
<th>Name</th>
<th>Phone</th>
<th>Address</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fred Datig</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Casting</td>
<td></td>
<td>Universal City</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### VITAGRAPH STUDIO

<table>
<thead>
<tr>
<th>Name</th>
<th>Phone</th>
<th>Address</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Douglas Dawson</td>
<td></td>
<td>Talmadge</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Casting</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### WILGUL FILMS

<table>
<thead>
<tr>
<th>Name</th>
<th>Phone</th>
<th>Address</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bob Reed</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### WILSON, BEN, PROD.

<table>
<thead>
<tr>
<th>Name</th>
<th>Phone</th>
<th>Address</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Berwilla Studios</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### WM. SMITH PRODUCTIONS

<table>
<thead>
<tr>
<th>Name</th>
<th>Phone</th>
<th>Address</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Turf, Okla</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Eastern Studios

<table>
<thead>
<tr>
<th>Name</th>
<th>Phone</th>
<th>Address</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>124 W. 125th St, New York City</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### INTERNATIONAL FILM STUDIOS

<table>
<thead>
<tr>
<th>Name</th>
<th>Phone</th>
<th>Address</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>M. Connolly</td>
<td></td>
<td>2478 2nd Ave., New York City</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### MIRROIR STUDIOS

<table>
<thead>
<tr>
<th>Name</th>
<th>Phone</th>
<th>Address</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Glendale, Long Island, New York</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### PATHE

<table>
<thead>
<tr>
<th>Name</th>
<th>Phone</th>
<th>Address</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>S. Bennett</td>
<td></td>
<td>1990 Park Ave., New York</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### REELCAST PICTURES CORP.

<table>
<thead>
<tr>
<th>Name</th>
<th>Phone</th>
<th>Address</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Millenath, N.Y.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### SELZICK STUDIOS

<table>
<thead>
<tr>
<th>Name</th>
<th>Phone</th>
<th>Address</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>H. L. Steiner</td>
<td></td>
<td>404 11th Ave., New York City</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### TALMIDGE STUDIOS

<table>
<thead>
<tr>
<th>Name</th>
<th>Phone</th>
<th>Address</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### VITAGRAPH STUDIOS

<table>
<thead>
<tr>
<th>Name</th>
<th>Phone</th>
<th>Address</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Est., Brooklyn, N.Y.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### W. S. SMITH PRODUCTIONS

<table>
<thead>
<tr>
<th>Name</th>
<th>Phone</th>
<th>Address</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd St.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**CAMERA! “The Digest of the Motion Picture Industry”**  
Page Thirteen
IN THE SCRIPT

Look in that thrilling scenario "How to Run a Motor Car." Page 48, top line, says plain as day—
"See Muller Brothers about lubrication REGULARLY. The plot's ruined if you don't."

MULLER BROTHERS

6380 Sunset Blvd. at Cahuenga Phone Hollywood 4313

Who's Where

(Continued from Page 6)

KINEMA

Louis B. Mayer presents
"THE CHILD THOU GAVEST ME"

Directed by John M. Stahl

CAST

Norma Hunter—Barbara Castleton
Her Mother—Adene Farrington
Her Father—Winter Hall
Edward Berkley—Lewis Stone
His friend, Tom Marshall—William Desmond

Bobby—Richard Headrick
Governors—Mary Forbes

Gossling Girls—Helen Howard, Mayre Hall

HIPPODROME—Sunday

Playgoers Pictures, Inc., presents

Marjorie Daw in

"THE BUTTERFLY GIRL"

Directed and written by John Gorman
Photographed by Rene Guisart
CAST

Edith FOISON—Marjorie Daw
Lorna LEAR—Fritzi Brunette
H. H. Van Horn—King Bagggot
Mary Van Horn—Lisle Darnell
John Blaine—Jean DuBrine

Ned Lorimer—Ned Whitney Raymond

HIPPODROME—Midweek

Arrow Film Corp. presents

Jack Hoxie in

"CYCLONE BLISS"

Directed by Francis Ford
CAST

Jack Bliss—Jack Hoxie
Bill Turner—Frederic Moore
Helen Turner—Evelyn Nelson
Jack Hall—Fred Kohler
Pedro—Steve Clements

Slim—William Dyer

Jimmie Donahue—Jimmie Kelly

CALIFORNIA

Goldwyn presents

"THE INVISIBLE POWER"

By Charles Kenyon
Directed by Frank Lloyd
Photographed by Norbert Brodin
CAST

Sid Chambers—House Peters
Naula Chadwick—Irene Rich
Mark Shudwell—DeWitt Jennings
Bob Brake—Sidney Ainsworth
Mr. Miller—William Friend
Mrs. Miller—Gertrude Claire
The Giggling Neighbor—Lydia Yeaman

Tally's

Carl Laemmle offers
Marie Prevost in
"MOONLIGHT FOLLIES"

Directed by King Baggott
CAST

Nan Rutledge—Marie Prevost
James Rutledge—Lionel Belmore

Cassie Hall—Marie Crist
Rene Smith—George Fisher
Tony Griswold—Clyde Fillmore

SYMPHONY

Harry Garson presents

Clara Kimball Young in
"CHARGE IT"

By Sada Cowan
Directed by Harry Garson
Photographed by Jacques Bizeul
CAST

Julia Lawrence—Clara Kimball Young

Philip Lawrence—Herbert Rawlinson
Tom Garreth—Edward M. Kimball
Millie Garreth—Betty Bryte
Dana Herrick—Nigel Barrie
Robert McGregor—Hal Wilson
Rose McGregor—Dodie Cooper
Screen Writers' Forum
(Continued from page 7)

back on behalf of instruction and culture may be as aimless as a cigarette butt on the bosom of the Atlantic ocean.

There is nothing to warrant a belief that great photodramatists will be made-over novelists and playwrights. The old adage about "there are as many good fish in the sea as ever were caught" still holds true. In another generation—perhaps before—we will have men and women writing exclusively for the screen who are the peers of not only Cohant and Fitch and Augustus Thomas, but of Hauptmann and Moliere—and let me hasten humbly to add, Eugene O'Neill.

The Eternal Controversy

Tolstoi once wrote a most Christian essay under the caption of "What is Art?" in which he set out to prove that all conceptions of art were purely arbitrary, and that it was impossible to give Art a fixed definition. The typical average American is simply not concerned with the subject; he is not an analyst, and prefers to wander blissfully, child-like through life—laughing, crying, stumbling—in an objective universe. Ask him: "Is the motion picture an art?" and he'll think you're getting silly, as though you'd asked him: "How high is up?" But inquire as to his favorite movie star, and he'll regale you with eulogistic remarks concerning the Fairbanks smile or the Swanson coiffure.

We are for the most part a nation of success-worshippers; most Americans like Fairbanks or Ray or Hart or Mary Pickford through a wish to be like those successful people. They resolve the motion picture around a few personalities, and attend De Mille or Griffith photoplays because they anticipate a certain color and sentimental reaction. They know instinctively that they will see an interesting screen story, subconsciously realizing that these eminent directors are discriminate in their story selection—but they also want to see the story because of the distinct personal flavor with which these directors liberally saturate it, and because the story ends happily and poetically.

When one considers the immense popularity of such magazines as The American, The Saturday Evening Post, The New Success—and the popular interpretation and usage of such widespread ethical movements as Christian Science and New Thought—it is quickly seen that what the American is primarily interested in is health and wealth.

Read the advertisements in the popular magazines, realize the tremendous vogue of Dr. Frank Crane, Orison Swett Marden—and the answer is written crystal clear: the average American is not interested in Art, which connotes a study of Life, but in struggle and achievement. He prefers being an actor to a spectator. He would rather be a poet than write one—a poem of material success. And success must never be tinged with naughtiness or unhappiness.

In the Los Angeles Examiner there recently appeared an article under the caption "The Poor Producer," in which the writer was pictured as manouevring his frail cargo of scenarios between the censors and the public, with a result that only six of the thirty-six primary situations were left—the other thirty being naughty or unhappy and therefore subject to taboo. The ancient Greeks were pictured as laughing in their graves at the censors, for they—the Greeks—"thought it more important to have ideas than censors." Can you imagine one of the early Greek intellectuals sitting through "Pollyanna"? He would feel his mentality insulted in a world where "everything turned out happily," and would promptly gulp the fatal hemlock to force an unhappy ending on literature.

But the ancient Greeks lived before the age of Gene Stratton Porter, Harold Bell Wright, or even E. F. Rose. The pagan conception of Art and Beauty transcends considerations of so-called good and evil, refusing to limit the view of life to a window on the right side of the house.

What is Art? Is it to be perceived by that grotesque mental gyration which prompts H. L. Mencken to attribute higher worth to a single chapter in Conrad's "Heart of Darkness" than to all the children born in Iowa since the Civil War—or is it to be perceived through the faithful exercise of the modern version of Christian virtue?

The question will never be decided. In the meantime, it will behove photodramatists to write from their hearts—and evolution will take care of the whole art problem, recording progress (or change) through the line-ups in front of the box offices.

Censorship

Censorship will affect the writer considerably, despite the rather surface considerations of the matter indulged in recently by one of our film stars of "the deadlier sex." She carelessly disposed of the subject by stating that the directors would be affected, not the writers. Her conclusions were based on the assumption that it is never the story itself, but the interpretations and naught interpretations of the directors that make the story subject to the censors' scissors. Perhaps she is partly correct. However, the issue is really deeper rooted. There are two factors in this country which are at each other's throats continually—those whose natural conservatism leads them to respect traditions and customs, and (Continued on page 17)
New Arrivals
of Fashion's Latest
Fall Dresses, Coats
and Furs
Any professional taking ad-

tage of our charge account in
selecting fall garments in the next
two weeks will get 10 per cent
discount of marked price. This
offer is exclusive for the profession.

The

Camera's OUTFITTING CO.
L. HERLING, Mr.
6332 Hollywood Blvd.
We clothe the entire family.
Open Saturday until 9:00 P. M.

LITTLE
Commercial Photographer
5874 Hollywood Boulevard
Phone 597-602

“CRECO”
Electric Studio Equipment
CINEMA SALES CO.
4535 Hollywood Blvd.
Temporary Phone: Main 3373

Girls, Peel Off the Old Skin
In four days without soreness or
inconvenience—$3.00.

LUCILLE FRANCIS SHOP
6416½ Hollywood Blvd., Room 5

Rebuilding
Josephine
Gowns for Rent
GOWNS
At New Address
Broadway 7621.
721 South Olive St.

ART LEE
Make-Up Artist
Yes, I Teach You to Make It Properly
Kingsley Apartments
Holly 2233
5200 Hollywood Blvd.

Who’s Where
(Continued from page 14)

NEW PANTAGES
Herman J. Garfield presents
William Desmond in
“THE PARISH PRIEST”
Scenario based on play
By Daniel L. Hart
Directed by Joseph Franz
Photographed by Harry W. Gerstadt
CAST
Rev. John Whalen—William Desmond
Dr. Thomas Cassidy—Thomas Ricketts
Dr. Edward Walsh—Carl Miller
James Welsh—Morris J. Foster
Michael Sullivan—Walter Perry
Anne Cassidy—Margaret Livingston
Helen Durkin—Ruth Renick
Katherine Carrigan—“Billie” Bennett

BROADWAY PANTAGES
Robertson-Cole presents
“LIVE AND LET LIVE”
Written and directed by
Wm. Christie Cabanne
Photographed by George Benoit
CAST
Mary Ryan—Harriet Hammond
Judge Loomis—George Nichols
Jane Loomis—Dulcie Cooper
Donald Loomis—Harrison Gordon
Albert Watson—Gerald Fring
Dr. Randall—Dave Winter
Lillian Boland—Josephine Crowell
Mrs. Randall—Cora Drew

SUPERBA
Carl Laemmle offers
Hoot Gibson in
“ACTION”
By J. Allen Dunn
Directed by Jack Ford
CAST
Sandy Brouke—Hoot Gibson
Soda Water Manning—Francis Ford
Marmion Peters—J. Farrel McDonald
Pat Casey—Buck Conners
Molly Casey—Clara Horton
J. Pilmsoll—Wm. Robb, Daly
Sheriff Dipple—Chas. Newton
Sam Waters—Jim Corey
Art Smith—Ed Jones
Mirandy Meekin—Dorotha Woleth
Henry Meekin—Byron Munson

AUDITORIUM
William Fox presents
“THE QUEEN OF SHEBA”
By Virginia Tracy
Photographed by John Boyle
Directed by J. Gordon Edwards
CAST
The Queen of Sheba—Bettie Blythe
King Solomon—Fritz Leiber
Queen Amaranth—Claire de Lores
King Armud of Sheba—George Siegmann
Tamaran—Herbert Hayes
Mentor—Hershel Mayall
Adonijah—G. R. Nye
King David—George Nichols
Bathsheba—Genevieve Bilan
Shelah’s Son—Pat Moore
Nomis—Joan Gordon
Olus—William Hardy
King of Tyre—John Cowgrove
The Envoy of King Pharaoh—Paul Caze-
neu
The Princess Vashti—Nell Craig
A Captain of Adonijah’s Army—Al Fremont
Joab—Earl Crain

MISSION
United Artists present
Douglas Fairbanks in
“THE THREE MUSKETEERS”
By Alexandre Dumas
Adapted by Edward Knoblock
Photographed by Arthur Edeson
Directed by Fred Niblo

CAST
D’Artagnan—Douglas Fairbanks
Queen Anne of Austria—Mary MacLaren
Constance—Marguerite de la Motte
King Louis XIII—Adolphe Menjou
Aramis—Jean Pallete
Milady—Barbara La Marr
D’Artagnan—Ferdinand de Saussure
Perthos—George Siegmann
Buckingham—Thomas Holding
Porthos—Charles Stevens
Capi. Detreville—Willis L. Roberts
Bonacleu—Sidney Franklin
Father Joseph—Lon Poff
Cardinal Richelieu—Nigel De Brulier
Athos—Lion Bary

“Determination,” the big screen produc-
tion which took more than a year in the
making, will be put out as a super-
special this fall.

Allen Holubar has left for New York to
confer with First National executives con-
cerning the scenario on which Mr. Holubar
will commence production shortly.

The Charles R. Seeling Company has re-
turned from Mt. Shasta where exteriors
were filmed for “The Curse of the Timber-
lands,” featuring “Bigboy” Williams.

Bob Horner, directing for the western
Classic Film Company, has left for
mountain locations with his cast, including
Bill Patton, Tom Pickford, Edith Rush and Fred
Hirons.

June Elvidge, Lydia Yeaman, Titus,
Alleen Manning and Martha Mattox are
among those cast in the Cosmopolitan pro-
duction, “Beauty’s Worth,” starring Marion
Davies.

R. A. Walsh is engaged in filming water-
front scenes for his photoplay version of
Peter B. Kyne’s novel, “Kindred of the Dust.”
Furthermore logging camp scenes will be
made in Northern California.

Grace Davison, whose picture, “Love,
Hate and a Woman,” has just been released,
is at work on a second feature production
under the direction of Charles T. Horan. It
is tentatively titled, “The Girl That Came
Back.”
and those who are trying to change the social, economic, and political order of things. It is the first group who are favoring censorship, paradoxically enough, because the American motion picture has for the most part adhered to the codes of Polyanna and Horatio Alger; however, the World War and ensuing events have made them panicily, distrustful, wary. The other group has perhaps a too militant minority for its own good; it has scornfully derided monogamous love, and advocated a modus of living and thinking that is free an air and as unrestrained; it laughs at what it terms the Puritanism and insularity of the American consciousness; far from wanting motion pictures censored, this group has singled out such film productions as “Way Down East” and subjected them to the barbs of wit and irony, branding them as stillingly conventional, and false to life.

It is not my purpose to champion either group; there is unquestionably a middle path to follow. However, I do say that if the conservatives enforce censorship a death-blow will be struck at American art, for they will not stop at the photoplay, but will in all probability advance against letters, sculpture, and other arts. They represent for the most part a moderate living, stolid citizenry, who in the past have contributed much to the sturdiness and business enterprise of the race, but theirs is not the poetic or dramatic conception of life. To them all art must subserv a moral end, i.e., moral according to a definition of morality as an arbitrary code of ethics.

The other group adheres more to the Greecian ideal of Beauty as the only morality; it is from this genus that Shelley, Byron, Keats, Shakespeare, Moliere, Wagner, Chopin have sprung. The photodramatist who shares any of the liberal thought of the day will find every avenue of expression closed to him if censorship is enforced—with the concurrent release into the stupidity of the Middle Ages, for the very nature of Conservatism precludes creative art. Our Epworth Leaguers cannot paint life in bright hues, nor the drama of love and death in convincing perspective.

If censorship is defeated, the public itself by its attendance will always proclaim its sympathies; probably neither group will totally enforce its philosophy and psychology. Moreover, those who have faith in the Master Adjustor do not want censorship; for in the last analysis only that which is essential survives. The photodramatist must write a story that will meet with public approval if he wishes to continue selling his stories to the studio editors. But if hemmed in by the numerous “don’ts” of censorship he won’t achieve artistic results—and he won’t please anybody.

**Evolution is Slow**

In its infancy, music borrowed much from the literary and painting arts for its sustaining framework; history today repeats itself, with the cinema borrowing from literature and the drama. The early art of drama and music is forgotten; just some day, will the formative period of the photoplay be dimmed by Time. The photoplay has taken root in the soil of literature and the stage, but its topmost branches will flower with the new art of the photodramatist. When the motion picture is an art “on its own”—say a decade from now—the film plays of that day will surpass our own as far as those of today outsoar the efforts following upon the cinema’s inception. The photodramatist who has a few unsold scripts in his desk may soon dispose of them at a bigger price than he expected, just as does the owner of land who has held on until a

(Continued from Page 15)
Screen Writers’ Forum

(Continued from page 17)

boon period. Those not so sanguine should study their Darwin more thoroughly, realize the stages all forms of life pass through in attaining individuality—then closely analyze the history of the motion picture to date. The motion picture, like the individual in the processes of nature, must get before giving. It must build itself into many favorable elements, all of which will blend into a new and different thing, a new art—which will then commence to give the world new sensations of beauty out of its own fulness; then the song of the new and true photoplay will be sung by the photodramatist.

GOLDWYN STAFF ADDITIONS

Additions to the Goldwyn scenario staff include: Agnes Smith, former motion picture critic, who will write sub-titles; Emile Forst, linguist and photoplaywright, who has been engaged as an expert in foreign literature; Hope Loring and Mrs. E. Magnus Ingelton, continuity writers, who will adapt stories to the screen.

PANTHEON PICTURES ENGAGES FRENCH AVIATRIX

Mile. Andree Peyre, aviatrix and French screen star, has been engaged for the principal feminine role by Pantheon Pictures Corp. in their next feature production, as yet unnamed. The story and scenario has been written by George Dubois Proctor.

“TRISTAN AND ISOLDE” PICTURIZED

Grand opera will again be on the screen for “Tristan and Isolde” has been picturized by Louis Nalpas and a French company of players, and will shortly be shown in this country as a special. The music score will be based on the famous Wagner opera.

EXECUTIVE ON SCREEN

W. S. Smith, general manager of Western Vitagraph, recently appeared as a judge in “The Come Back,” William Duncan’s forthcoming picture.

S. E. V. Taylor is to produce a Jack London story, with an Indian girl as the star.

Theodore Kosloff will handle a principal character role in “The Lane That Had No Turning,” starring Agnes Ayres.

Dorothy Dalton will be the featured player in “Moran of the Lady Letty,” George Melford’s forthcoming Lasky production.

A Few Statistics

(Continued from page 3)

“This huge increase is due directly to higher rentals—a condition which increased production costs required and which greater patronage at higher admission prices permitted.

“When statistics for the current year are available it will be found that the producers’ revenue has been lowered materially. Even if conditions during the coming Fall and Winter permitted of a return to the old order, the record of the past two months is such that the mark of last year will be missed by many millions.

“The government’s record during the fiscal year ending June 30 last doubtlessly will stand for some time as the high-water mark of distributors’ receipts. And it is with this thought in mind that operations for the coming season must be carried on.”
JOSEPH BELL

14th Week
Morosco Theatre
“Three Faces East”
“A Tailor Made Man”

Dorothea Wolbert

Playing Mirandy Meekin in “Action,” at the Superba
This Week
At Present Supporting Eddie Lyons
Hollywood 5481

The PHOTODRAMATIST

OFFICIAL ORGAN OF THE
SCREEN WRITERS’ GUILD OF
THE AUTHORS’ LEAGUE OF AMERICA

Every month appear technical and inspirational articles which illumine many problems
for the screen writer.

Jeanie MacPherson, Sir Gilbert Parker, C. Gardner Sullivan, Rob Wagner, Frank E. Woods, Thompson Buchanan, Harvey O’Higgins, Rupert Hughes and others are con-
tributors.

Subscription Price, $2.50 a Year
A copy of the current issue may be secured
at any news stand or by sending 25 cents to
THE PHOTODRAMATIST,
I. W. Hellman Bldg. Los Angeles

SAY IT WITH CUTS!

Engravings in Halftone
and Benday Color Plates
add Attractiveness to
your Advertising

BROWN CALDWELL & LADD
PHOTO ENGRAVERS
247 SO. BROADWAY, LOS ANGELES
Freddric Ko Vert
Phone Broadway 6079

Premier and Producer of the Dances in
"THE QUEEN OF SHEBA"

Ruby McCoy
Who Plays "Irma" in
"THE CHILD THOU GAVEST ME"
At the Kinema This Week
Holly 3840

Marion Feducha
Now playing in the "Butterfly Girl" at the Hippodrome
Just finished with Eileen Percy at Fox and is at Liberty.
558688
MAXINE TABANIC

Who Plays "MITZI" in "NO WOMANknows"
WILLIS L. ROBARDS

GRAUMAN'S MILLION DOLLAR THEATRE, THIS WEEK
ALSO DE TREVILLE IN "THE THREE MUSKETEERS" AT THE MISSION THEATRE
"Coming Release: "Colonel Ralston" with William Russell in "The Desert Shall Blossom"
Holly 408

---

Fred A. Gambold

Playing
"The Constable"
in
"Passing Thru"
AT GRAUMAN'S
—and—
"The Doctor"
in
"No Woman Knows"
AT THE SUPERBA
This Week

Broadway 1459
Pictures for Los Angeles' Unfortunates

We, of the cinema producing business, are accustomed to speak often and at great length upon the motion picture’s extensive influence for good, both from the standpoints of general education and diversion. This, we point out proudly as a natural result of the fact that our audiences, whose various desires and needs are always so carefully considered by us, contain representatives of every phase and stage of life. You see there is much to be said upon the subject of our assistance to struggling humanity, and we are wont to say it all, for we derive much gratification therefrom. But, as we talk, do we stop to realize the full extent of our following and our responsibilities to at least one division of it? Some of us have done; many of us probably never will.

A small group of the former class some years ago decided that if the photoplay was the healthy juvenile’s most popular form of entertainment, it should prove doubly enthralling and broadening to the unfortunate hospital children whose long days of dreary existence were so inadequately filled. Then developed plans for the advent of projecting machines and suitable screen material in the Los Angeles Childrens’ Hospital. All funds were privately contributed and the good work commenced and progressed. Its success and expansion into other types of institution may be read below in a recently received letter from Mr. George E. Pelton, whose interest and industry has engineered without recompense the project of increasing our scope in this city. Mr. Pelton’s field is exceedingly wide and must have constant care in consequence of which he will continually be in need of funds to keep it covered. Here is an excellent opportunity for some of us to back up our favorite theory and conversational topic with an experiment as to just how much our accomplishments actually benefit the work-a-day, suffering world.

Those who have it in their hearts to help a good thing along, a thing peculiarly our own, may communicate with Mrs. Fisher, Superintendent of the Los Angeles Orphans Home.

Mr. Pelton’s letter should serve as inspiration to the many big hearts for which our profession is famous.

“My Dear Mr. Cannon: On the first of August, 1919, I began showing motion pictures to the children at the Children’s Hospital. Weekly since then about 9:30 each Sunday morning, I have shown them pictures. Through your assistance and the assistance of your friends of the Griffith company, and a small contribution from myself, I was enabled to buy equipment for the shows at the Children’s Hospital.

In the early days I paid my own expenses and used my own equipment to also show pictures regularly twice a week at the County Hospital and at the Barlow Sanatorium. Mr. Jesse Lasky very generously paid for a new machine for this Sanatorium and has for a long time defrayed all of the expenses in connection with the semi-weekly shows and has furnished all of the films used, entirely at his own expense. He has given hundreds and hundreds of tuberculosis patients much joy.

For about a year and a half there have been weekly shows for the people at the County Farm and for the past six months there have also been weekly shows for some of the mental cases at the Farm.

Also pictures are shown from time to time by Mr. Haring, of the County Hospital organization, at the sanatorium for tuberculosis patients at Olive View. It is our hope to get these shows on a weekly basis and to have permanent equipment installed at the sanatorium.

Mr. Lloyd R. Macy, of Pasadena, has given the greatest assistance in making the shows permanent. He has enlisted the interest of his friends and is in charge of the funds which maintain the shows.

Just recently we have begun showing pictures at the Los Angeles Orphans’ Home on El Centro in Hollywood, and with the co-operation of Mr. Bert Lytell, of the Metro Studio, and Mr. William Keefe of the Brunton organization, each of whom has agreed to help pay for the machine needed, it is going to be possible to make this show a permanent feature of the Orphanage.

The various film companies through their distributing offices, have furnished their best films without one cent of compensation and I feel deeply indebted to them for their co-operation.

Eight machines are in use each week, upon my schedule, showing pictures to sick and helpless people who otherwise would not have this mental diversion, which they so greatly need and which helps them to forget their pain. If well people with many daily interests get joy from the pictures at the theatres, how much more must
COLVIN IN ROME IN ULTRA INTERESTS

William G. Colvin for four years acting in an advisory capacity to Ernest Shipman and associates of Ultra Productions and exploitations is en route for Rome.

While abroad Mr. Colvin will confer with Pina Menichelli concerning her future productions; also with Enrico Guazzoni, the director of "Quo Vadis," who is about to embark upon other productions for American exploitation.

HOSIER PRODUCTIONS AT BRUNTON

Paul Hosier Productions has signed to produce H. H. Van Loan's comedy-drama of five-reel titled "Mile. Dorette," which will start presently at the Brunton Studios.

Willie Mae Carson will enact the feminine lead and George Streeter whose last work was with the all-star feature, "The Glory of Youth," just released through First National, will play the male lead.

A. P. COMPLETING TRANSFER PLANS

E. B. Johnson, head of the legal department of Associated First National Pictures, Inc., is expected to arrive here presently.

Mr. Johnson has been in San Francisco for several days supervising the transfer of the Associated Producers exchange into the First National offices. He will perform a like transfer here, and also confer with John McCormick, western representative of First National, regarding future distribution policies and plans.

NEW SHIRLEY MASON PICTURE

Shirley Mason, Fox star, has started production on "Little Aliens," under the direction of Jack Ford. Miss Mason recently returned from Catalina Island, where she spent a vacation upon the completion of "Jackie."

"Little Aliens" is a production of the Fox scenario department.

PREPARING SECOND

"The Curse of the Timberland," and will start presently on a new picture, "In Arizona," again featuring "Big Boy" Williams.

Mr. Seeling accompanied by Mr. Williams has left for Arizona to select locations for this forthcoming production.

SCHWARTZ PRODUCTIONS LEASES ASTRA STUDIOS

E. Schwartz, Manager of the Schwartz Productions, has leased the Astra Studio from Louis Gasnier and is now filming the first of a series of eight-five reel Westerns with an all-star cast.

Mr. M. J. Lynch is at the camera. The stories are being written and directed by Fred Caldwell.

AT GOLDwyn

Irvin Willat started last week on "Gouverneur Morris" story, "Yellow Men and Gold." Cullen Landis is busy on "The City Feller," by Julian Josephson, which William Beaudine is directing.

Bert Offord and J. P. Lockney are included in the cast of Charles Ray's current production.

Western Pictures Exploitation company will give out the releasing dates presently of the series of two reel pictures known as "The Missions of California," made by Charles W. Seeling.

AT REALART

Constance Binney is scheduled to start next week upon an original story by Harvey Thew. The Wanda Hawley company has left for Laguna Beach to film a sequence of water scenes. This story in which Miss Hawley is supported by T. Roy Barnes will be a February release.

Bebe Daniels is nearing the completion of her current picture which Chester M. Franklin is directing. Douglas Doty wrote the scenario based on an original story by Katherine Pinkerton and Grace Drew.

AT METRO

Alice Lake is busy on her current picture entitled "The Hole in the Wall" being produced by Maxwell Karger.

"Seeing's Believing," written for Viola Dana by R. C. Taylor, will be produced as the star's next picture. Harry Beaumont, who directed Miss Dana's two latest pictures, will begin work on the new production within a few days.

Bert Lytell recently completed the fight episode in "Keep off the Grass," his current photoplay. Virginia Valli plays opposite the star.

AT VITAGRAPH

Larry Senon and members of his comedy company returned this week from Lake Hume where most of the scenes of his latest comedy, "The Saw Mill," were filmed.

The first three episodes of the serial, "Breaking Through," in which Carmel Myers and Wallace MacDonald co-star, were recently released.

Earle Williams is on a motor trip through the northern part of the state following the completion for Vitagraph of "Lucky Carson."

AT UNIVERSAL

George L. Cox, recently signed by Irving G. Thalberg, general manager, will direct Marie Prevost in her next picture "Princess Virtue," about to start production.

Work is progressing on "Ropes," in which Miss du Pont is starring under the direction of Paul Scardon.

AT CHRISTIE

Dobby Vernon recently completed "Fresh from the Farm," a rural comedy and has started on another comedy under the direction of Harold Beaudine.

Viera Daniel is at work in her fourth comedy after a restful spell of four weeks. Miss Daniel's recent pictures are "Let Me Explain," "Un for Life," and "A Pair of Sexes," the second-named being now ready for release, while a "A Pair of Sexes" will be released in October.

HAMILTON-WHITE COMEDIES

The latest all-star comedy will be completed presently under the direction of Jack White. This picture, as yet untitled, is the fifth of the new series for Educational.

The new Lloyd Hamilton production is scheduled to commence this week. Hugh Fay will direct and Irene Dalton will appear in the leading feminine role.

D. & M. Productions will release its first all star picture, recently completed, through Clark Commeilus, Inc., of New York.

(Continued on Page 9)
Current Reviews

"CAPPY RICKS"

Grauman's

Peter B. Kyne's brisk sea story, "Cappy Ricks," which has been made into an exhilarating movie by Paramount stars Thomas Meighan in a more vigorous and far more pleasing role than he has held down for some time. The flavor of the briny deep, for the picturing of which Kyne is noted, has been caught from his original and interpreted into the celluloid with all of the freshness which should attend its satisfaction. Tom Fornam's direction leaves nothing undone and the photography is very good.

Meighan's personality, as has been suggested, could have few better opportunities than it has in the virile Matt Peasey, mate on one of Cappy Ricks' ships, who gains for himself a captivity. In this position he is well supplied with romantic love interest, fists encounters and the to-be-expected rescue sequence. Altogether Peasey is most likable.

Many appropriately handled feminine leads on the order of Florris Ricks have won for Agnes Ayres more deserved stardom than several that the Lasky-Zukor combination has seen fit to effect in the past year or two. Miss Ayres is typically charming and easy in the part.

Charles Abbe cleverly creates a pepppy old character for the fussy title role. Cappy himself, while Hugh Cameron very effectively values his with his excellent comedy partner Murphy, Peasey's loyally admiring aide kick.

Bull Montana had best look to his laurels if he wishes to retain them for a new contestant upon the order of his, set however over what must surely be seven feet of solid framework, has appeared abroad, or rather upon the silversheet. We have not this eccentric individual's cognomen, but he plays ex-Cappy well the Swede captain who would dispossess Matt of his newly acquired authority. He is a good touch.

Several such offerings as this will mean much for its star at this time, for he has been slumping a bit.

"THE CHILD THOU GAVEST ME"

Kinema

Louis B. Mayer's production, "The Child Thou Gavest Me," is that type of heavy problem play which is at present quite out of date. However, Perry N. Vercruff presents in his story several new angles that may justify its picturization to some. The unusually involved plot is too very coincidental to convince the more incredulous and too vague in some of its explanations to be clear to the less imaginary. Other weak points are unnecessary repetition in the subtitles and a dragged out suspense that loses a great deal in the process.

John M. Stahl's intent is not always perceptible in the direction, but this work is a powerful improvement over his previous "The Woman in His House" and other of his work that we have observed.

Little Richard Headrick in the name part is a credible impression of Mr. Stahl's previous "Bobby," his offering, is shamelessly padded is really an excellent thing in that it is the one entertaining, happy piece of action in the play. Little Richard is exceptionally competent and has a real future ahead.

Barbara Castleon as Norma Berkeley, the married mother of the illegitimate child, has some beautiful dramatic acting to her credit. She always does a great deal with such work.

"MOONLIGHT FOLLIES"

Tally's

Marie Prevost's initial starring production for Universal is "Moonlight Follies," a "Peril-Val Wilder story scenarized by A. P. Younger. This jolly little romance of a flip little flapper contains no apparent reasonableness and by far more light entertainment than wholesome. Without coming under the classification of "farece" it "kicks" all of the seriousness of life which is not especially wise, but it is bound to prove more than pleasing to the thinner calibre of audience.

King Baggoit has treated the consequent subject fittingly in his direction and with real foresight he keeps things progressing evenly to the end.

Miss Prevost's characterization of Nan Rutledge is comparatively consistent and always animated. The fact that just such a girl as the new star portrays here doesn't run at large often or long is of little import and not her fault, anyway. Miss Prevost is an able comedienne and will speedily collect an admirable following.

Clyde Fillmore in our mind is far too valuable to waste upon such a role as Tony Griswold, the male lead. However, Tony is an aggressive asset to the list of characters in the story, and Fillmore's personality bears him easily through his situations.

George Fisher in Irene Smith, one of his unusual "unnecessary" heavies is even more amusing than usual. Perhaps his "crying jack" calls forth more "serious" mirth than any other part of his work.

Clasca Hallock's, Nan's sympathetic divvorcee friend is pleasingly done by Marie Crisp, who could not be better cast.

Irene and Fruen's diabolically rendered blustering father, Rutledge, Sr., completes the list of players.

Doré Glennon photographed, "Moonlight Follies" with an uneven result, i.e., some of the camera work is above average; again it is quite unsatisfactory.

"ACTION"

Superba

A speedy western romance which, although cut out upon the old, old order, relieves itself somewhat by utilizing a goodly amount of anadulterated comedy. Its story development is "Action," Hoot Gibson's first five-reel Universal starring picture. Jack Ford has handled this comedy as well as several very realistic thrills in the scenario to very good advantage and altogether has done a great deal with the J. Allen Dunn story. It is unfortunate that so much Universal cutting shows a more careless for often, as in this case, it forces that organization's work out of the technically correct channel.

Gibson is a very agreeable cowboy to watch and his work as Sandy Brouke, the agile hero in this story, is more than sufficient. He is a thoroughly likable comedian and has a solid sense of humor. Although he is essentially a western comedian, he is also a good actor and is quite able to carry the roles of J. Plimso, the inevitable saloon proprietor and Mirandy Meekin, a town busy body. They are both excellent.

Charles Newton, Jim Corey, Ed Jones and Byron Munson do minor parts.

There isn't a doubt but that "Action" will attract and please those who yet lean toward its type of photoplay.

NEW CHRISTIE FOREIGN CONTRACTS

Christie Film Sales, Ltd. of London, England, announces the renewal of Christie contracts with the Gaumont Film Company for the release of Christie two-reel comedies in Great Britain. Gaumont is already using the first series of 24 Christie two-reel comedies distributed by Educational in America.

BOB HORNOR STARTS NEW ONE

Bob Hornor, who is directing a series of western dramas for the Western Classic Film Company, has completed his current subject and has started production on "The Heart of Texas Pat," featuring Tom Pickford and Mary Pickford.

Mabel Normand is expected to return to the Bennett lot early in October to begin work on a successor to "Molly O."

Members of the Photoplaywrights enjoyed a picnic at Orange County Park recently, to celebrate the merger between the Photoplaywrights and the Palmer Students Club.
Where to Find People You Know

MULLIN TO HEAD EASTERN GOLDWYN SCENARIO OFFICE

Eugene Mullin, writer, editor and director, has been engaged by the Goldwyn company to take charge of its New York scenario office. Mr. Mullin will leave here for New York this week. He succeeds Ralph Block, who was recently transferred to the Culver City Studio to become Associate Editor with Paul Bern.

Mr. Mullin made the screen version of "The Mark of Zorro" for Douglas Fairbanks and has just finished the picture version of Sir Gilbert Parker's "The Lane That Had No Turning."

ADDED TO SCENARIO STAFF

Elliott J. Clawson has been added to the staff of scenario writers at Universal City. Some of Mr. Clawson's earlier work includes the screen adaptation of "The Gentleman from Indiana," "A Kentucky Cinderella," "The Little Shepherd of Kingdom Come" and "The Kaiser, the Beast of Berlin."

Mr. Clawson will be engaged presently on the script of the story which is scheduled for Priscilla Dean entitled, "That Lass O'Lowrie," by Frances Hodgson Burnett.

DI LORENZO MAKES CHANGE

Jos. di Lorenzo is the new eastern representative of the Pacific Film Company and will have future charge of the New York offices. Mr. di Lorenzo will direct the distribution of "Folly" comedies featuring George Ovey and Vernon Dent, also other Pacific releases.

JACQUELINE LOGAN IN GOLDWYN LEAD

Jacqueline Logan has been selected to play the leading feminine role in "The Octave of Claudius," a Wallace Worsley production for Goldwyn.

IN NORMA TALMADGE'S LATEST

Glenn Hunter, who recently appeared opposite Dorothy Gish in "Old Jo" and with Constance Binney in "The Case of Becky" has been engaged to portray the part of Willie Ainsley in "Smilin' Through," Norma Talmadge's current vehicle.

FROLIC IN COMEDY

Dancers from the Midnight Frolic may be seen in the new Christie comedy which is being produced by Scott Sidney, with a Christie stock company cast. Earl Rodney and Helen Darling handle the leading roles.

Wedgwood Newell is playing a heavy in John M. Stahl's First National release, "The Song of Life."

Philo McCullough and Max Davidson are cast for important parts in "Keep Off the Grass," Bert Lytell's current picture.

MARIAN WIGHTMAN WITH PALMER

Marian Wightman, author of "Peter," the Drama League prize play which was recently used at the Majestic as a starring vehicle for Robert Eleson, has joined the Advisory Bureau of the Palmer Photoplay Corporation in the capacity of critic.

PARROTT DIRECTOR GENERAL AT ROACH STUDIOS

Director Charles Parrott of the Harry "Snub" Pollard company has been made director of several of the Hal E. Roach comedies with the exception of the Harold Lloyd comedies. Mr. Parrott will remain with Mr. Pollard until a new director is secured for him.

SIGNS WITH GOLDWYN

Patsy Ruth Miller will enact the leading feminine role in "The City Feller," which William Beaudine is directing for Goldwyn.

HAMPTON MADE PRODUCTION MANAGER

Frank J. Hampton has been promoted to production manager of the Ruth Roland company at the Roach Studios. Mr. Hampton's former position as assistant general manager of the studios is being filled by Alver French.

FONTAINE LA RUE IN GOLDWYN LEAD

Fontaine La Rue has signed with Goldwyn to play opposite Lon Chaney in a new mystery story under the direction of Wallace Worsley.

CHANGES AT BRUNTON

Jack Brunton has been placed in charge of the field work at the Brunton Studios. Lee Emmert has been made assistant to J. C. Okey, art and technical director, and Henry Rogers has been promoted to publicity man.

LEAD IN CHINESE STORY

Jack Abbe is playing the lead in "What Ho—The Cook," a Gounverneur Morris story which Rowland V. Lee is directing at the Goldwyn Studios.

SELIG-RORK SIGNS TRUMAN VAN DYKE

Truman Van Dyke has signed a six months' contract with Selig-Rork to play the lead in their forthcoming jungle serial, Eleanor Field will be co-featured with Van Dyke in this multiple reel play.

LON CHANEY WITH GOLDWYN

Lon Chaney is again with Goldwyn, having been selected to portray the doctor in "The Octave of Claudius," which goes into production this week under the direction of Wallace Worsley.

Bruce Gordon has been signed by Hal E. Roach for the next Ruth Roland serial in which he will play opposite the star.

Raymond McKee will interpret an important role in "The Octave of Claudius," which Wallace Worsley is directing.

Rosemary Theby will enact a principal role in "Yellow Men and Gold," the Government Morris story which Irwin Willat is directing.

Among those who will support Pauline Frederick in her next production, "The Lure of Jade," for Robertson-Cole, are: Thomas Holding, Leon Barry, Arthur Rankin, Hardie Kirkland, Clarissa Swayne and L. C. Shumway.

Who's Where on Los Angeles Screens

GRAUMAN'S

Thomas H. Ince presents Douglas MacLean in "PASSING THRU" By Agnes Christine Johnston Scenario by Joseph F. Poland Directed by William A. Seiter Photographed by Bert Cam CAST

RIALTO

Jesse L. Lasky presents "THE AFFAIRS OF ANATOL" By Jeanie Macpherson Suggested by the play by Arthur Schnitzler Directed by Cecil B. de Mille Photographed by Alvin Wycott and Karl Struss CAST
Anatol De Witt Spencer—Wallace Reid Vivian, his wife—Gloria Swanson Max Runyon—Elliott Dwyer Satan Synne—Bebe Daniels Ahner Elliott—Monte Blue Emilie Dixon—Wanda Hawley Gordon Bronson—Theodore Roberts

(Continued on Page 14)
NEW HORIZONS

In the average play or photoplay, the problem or problems confronting the characters are sometimes solved within the initial curtain. In this way the audience is enabled to depart at the end of the performance or presentation without taking away any measure of perplexity.

The photoplay dealing with the utterly obvious, with all its elements sharply defined, and with a "satisfactory" which is a complete solution, may be relished by the majority of people, but I have a sneaking hunch that a few screen tales a la "The Lady or the Tiger?" might successfully woo a populace essentially changeable and capricious.

Of course, as far as artistic qualifications go, the bigger type of photoplay will be the one wherein no attempt is made to solve any problems; where the very ending is vague and insipid; where dainty, irritatingly! Consider the feelings of an audience after witnessing a photoplay which terminates with a young man and a young woman on a moonlit precipice, in an entanglement which allows of no extrication—except—and here the most faintest breath of hope could be allowed to lightly stir within them—reflected in their eyes or in a sudden gesture, as the scene fades into the word "Finis."

What could be possible around family firesides! Such a photoplay would be as Life itself, always unfinished, always incomplete. It would linger in people's memories, it would invite discussion, and provoke wide comment and wider attendance. The problem has been transferred from the shoulders of the characters on the screen to the audience. It is theirs to ponder, to wonder if—

In all great works of art there are blurry depths, horizons beyond horizons, some strange, remote element that does not exhaust interest at one seeing or hearing. I have yet to see the photoplay capable of arousing the uneasiness of spirit which results from a reading of certain books in which there is a shadowy feel and movement towards the unknowable—or even the unthinkable! In anything obvious one is consciously aware of the finite hemming-in. In a work of art where the vein of thought remains constant, there is always a dimly suggested beyondness, in realms of raveled beauty—or ugliness.

I am thinking of two short stories I read during Marshall's plan in the inception of "Horse Life." Both of them could be transcribed to the screen. There might not be any material in either of them for five-reel photodramas, but what astounding, revolutionary two-reeler could be made from them. The stories I speak of are "The Leaky Plow" by Theodore Dreiser and "The Plumber of Malata," by Joseph Conrad.

In the third and final episode of "While New York Slept," which Fox produced, there was the terrific figure of a paralytic—a choked and smouldering volcano, suggesting sinister possibilities—possibilities in the most literal sense, generating that everlasting artistic glory of that celluloid fragment of Life. But the old man was ever an inscrutable, potential force—his voice, his manner and the potent throb of his intense presence constituting a nervous, sustained suspense. Here was the life of Eugene in a senseless, visionary setting, always on the brink of a miracle, but which was all too often baffled, an inopportunet insect in a seething immensity.

Let us hope that the idea originated by Marshall—a plan in the inception of "Horse Life"—that of introducing one strange, unusual or tragic story in a chain of five dis-tinct stories, the other four representing romance, comedy, adventure, melodrama—will spread, opening up an endless vista of subtler art expression for screen writers whose imaginations seek new horizons. And some day, in future distant centuries, there will arise from this germ the screen writer who will abolish—all horizons.

TRASH

Every photodramatist should by all means see "God's Country and the Law"—in fact, should be forced to see it, in order that he may leave the theatre cursing inwardly, and somehow chastened: the more he turns this photoplay over in his mind, the more will he be determined to never, never, never write anything like it. After the American photodrama has been partially won over to photoplays, after witnessing "The Kid" and "The Four Horsemen" and "Broken Blossoms," along may be this here "God's Country and the Law" of aspiration. If it had been intended as a half whimsical, half grotesque comedy, it might have "popped by" but... well, what's the use?

With educational institutions from coast to coast offering courses in photoplay writing—conspicuously Columbia and the University of Southern California—and many of the young idea studying the same through correspondence, there should be a law passed against such earnest students being in any way intimidated to believe that "God's Country and the Law" is the kind of story to write. For such a photoplay reduces Life itself to an absurdity.

Mr. Curwood or the scenarist wasted no time in "subtle art" when brewing this bad tasting concoction: a typical Mack Sennetish villain with Mack Swain mustaches and Hank Mann eyes, is introduced as the one "snake" whose wriggling shadow darkens the bright sunshine of God's own country. God's good taste and choice of peoples has been questioned often, but I am inclined to absolve the Deity in this case by believing that he has been unable to give Western Canada and its inhabitants to anyone, so has made another of His customary sacrifi-ces and kept the country for himself.

Now, for the story. A young married woman—very, very sixteenish and very, very innocent—has been seen abandon through beautiful groves and on the marge of a woodland lake. Her apparel is very abbreviated, displaying to considerable advantage her marvelously bare legs; this little married elf's flimsy bit of dress is of postage stamp proportions, perhaps covering slightly more of her anatomy than a one-piece bathing suit would have covered. She has a gay, cheerful, wholesome young French-Canadian husband.

Surely it is a travesty to depict such a man, even through Canada, and have never encountered a young lady so utterly despicable as the heroine of "God's Country and the Law." There are many times I would have liked to have encountered such a one, but I never had the good fortune to run across enough delineated type, of the hot flitted over cool trails attire so delectably. Once, right here in our own Sierra Madres, I stumbled across The Norma Gould dance-er at the end of a trail, and there they were practising and didn't actually live in the mountain fastness in which I chanced upon them.

The "snake" entered this modern Eden, and was welcomed to the shanty of the happy young couple; while wholesome hubby snored, the "snake" told the girl about "the great city," she almost weakened, but just then hubby woke up, so the "snake" posted his sinister intentions. Another day dinner was laid, while, in the course of their breakfast, we see wifey coquettishly whisking her abbreviated skirt, much to the visible astonishment of the stranger—i. e. "snake." She stands on a chair, a much taller thing, disclosing much more of her delightfully formed limbs; the stranger's significant glances at this point leave little doubt as to what he is thinking of.

Inevitably, she pounces upon her—but his fell design is never accomplished, due to Fate, the mounted police and her husband. Now, here are a few of the discords struck; no gal as beautiful as this little Northwood's flower, would have ever given a second glance, despite remarks pertaining to the great city, as already so obviously hideous as the "snake;" no virtle man, since Time and this sad world began, could have failed to be mysteriously disturbed by the witty and alluring young woman. Why blame the villain for the automatic workings of Nature? Of course, there are always a few highly developed men in any community gifted with a sense of humor; this type of man would have molested our heroine, but his holding off would simply be a habit, growing up from the not wishing to become entangled with any feeble-minded woman.

False psychology is ever a distichinating mark of trash. Trash, that is. The "God's Country and the Law" is the kind of photoplay that causes the fun to be poked at all photoplays. Its appeal is essentially sen-sual, especially in the scene where the heroine is poised on the chair. The significant glances of the villain are, and are meant to be, carnal. They are also—ridiculous.

Herein is revealed the damnable stupidity of censorship; such a photoplay is passed intact—probably because of virtue of its triumphant battle! I am told upon a story dealing with passion and romance outside of wedlock, no matter how exciting and circumstances, or enlightened, no matter "get by" the censors. Neither will most honest, dignified stories which happen to do with

(Continued on page 15)
**Pickups By the Staff**

**OPENING PROGRAM**

The Hollywood Community Theatre opens its fifth season on Sept. 26th, with a hit which includes "Ropes" by Daniel Wilbur. Steel; "The Royal Fandango Pantomime" by Gustavo Morales; "In 1939" by Wm. de Mille and "Crums that Fall" by Philip Hubbard.

"Ropes," the film rights of which have been acquired by Universal, has been cast with Mary Alden, Herbert Hayes, and May Giraci. "The Royal Fandango," dance pantomime which includes in its cast Margaret Lounis, Ramon Sumaniegos, Manuel Perez, Jaqiel Lance, Lucy Hummel, Starke Patterson, Jackson Reed and others.

Peggy May and Alma Francis will be seen in "In 1939," the de Mille contribution, and John T. Prince, Theodore von Eitz, Wade Boteler, Wheeler Dryden and Philip Hubbard will appear in "Crums that Fall," the Hubbard playlet.

**PLANS REPERTOIRE COMPANY**

Hedwiga Reicher, who lately finished a role in "The Rubaiyat of Omar Khayyam," announces that she is forming an international repertoire company and is perfecting her plans in Oakland, California.

Miss Reicher staged a production of Matherhuck's "Monna Vanna" in Los Angeles, her first solo producing venture. She also brought Iaen's "The Lady from the Sea" and Giocosa's "The Stronger" to English audiences.

**ARRANGING ENTERTAINMENT PROGRAMS**

Harry Myers has been "adopted" by some two hundred California orphans. Recently he entertained them with a showing at the orphanages of "A Connecticut Yankee at King Arthur's Court." Once a week Mr. Myers will sponsor a program which he and various fellow actors will arrange for the youngsters' entertainment.

**BEAUMONT VACATIONS**

Harry Beaumont has completed the production of "Glass Houses," starring Viola Dana and will vacation two weeks before beginning on "Simplicity Believing." Miss Dana's forthcoming vehicle.

**CHIEFS PICNIC AT SEAL BEACH**

Universal City's department chiefs recently held their first annual inter-departmental picnic at Seal Beach, Calif. A baseball game was the feature of the day.

The Hon. Marc Peter, United States Minister from Switzerland, was a recent visitor at Universal. The diplomat was accompanied by Maurice Rathban, publicity-director of the Los Angeles Chamber of Commerce.

H. M. Walker, title writer at the Hal E. Roach Studios, is spending his vacation at Palm Beach and New Orleans.

Glen Cavender, who was seriously burned while on a recent camping trip, is recovering and expects to be working again presently.

"Clay," originally called "The Wind along the Waste," by Maud Ansley, which J. Grubb Alexander is arranging for the screen, will serve as MaxDupont's next starring vehicle for Universal.

**COLLEEN MOORE IN NEXT HUGHES STORY**

Rupert Hughes is at work writing another story for Goldwyn in which Colleen Moore will play the leading role.

**GETTING ACQUAINTED WITH INTERESTING PEOPLE**

**BABY MAXINE TABANIC**

Little Maxine Tabanic, whose portrait appears upon the front cover of this magazine, commenced her motion picture career at the age of two years and nine months, when she filled an engagement with the National Picture Publishing Corporation of St. Louis, with which organization she made several films for the National Safety Council.

Since arriving on the Coast, Maxine has supported Katherine McDonald in "The Woman," Darrol Marsh in Paramount's "Crazy to Marry," and Hurd Mitchell drama for Fox. This diminutive actress is now to be seen at the Superba, where she enacts "Mital" in Tod Browning's Universal production "No Woman Knows." Baby Maxine will continue her picture sojourn here where she is receiving special instruction in dancing. It has been predicted that she will soon join our cleverest kiddie class.

**TEXAS GUinan LEASES FINE ARTS STUDIO**

The Texas Guinan Productions have taken over the Fine Arts Studio for the production of the new series of twelve two-reel Western and Northwestern dramas in which Miss Guinan will star under the direction of Jay Hunt. The first six stories to be released are given as follows:

"Texas of the Mounted," by Charles A. Short.
"The Vengeance of Texas Grey," by Mildred Moreno Sledge.
"The Soul of Texas," by Mildred Moreno Sledge.

Richard Dix has purchased a home in the Beverly Hills section of Los Angeles.

Mildred Davis, who has been ill with tonsillitis, has resumed her work at the Hal E. Roach Studios.

Ralph Graves, in anticipation of his forthcoming marriage to an eastern star, has purchased a home in Beverly Hills.

Harry Lorraine is enacting a principle role in "The Inflad," Katherine MacDonald's current picture, which James Young is directing.

Bob Woods, formerly scenic artist for Charlie Chaplin, has been engaged by the Century Film Corporation to head its scenic art department.

William Carroll, Joe King and Goro Kino are playing parts in "Yellow Men and Gold," the Goldwyn production which Irvin Wiltz is directing.

Anita Loos returned to New York the other day after a week's visit to Ohio with the family of her husband, John Emerson, director and playwright.

Vanita Thomas, recent winner of a beauty contest conducted by a newspaper in Des Moines, has been chosen for a minor role in "Smiling Through," the current Nor- ma Talmadge picture.
DICK CURRIER at the Roach studio

Dick Currier, film editor of the Ruth Roland company, is at present cutting episodes of the radio series "White Eagle," which have just been completed. Twelve episodes have already been shipped to New York.

Otto Lederer, "Gray Wolf" in Ruth Roland's serial, "White Eagle," which will direct a two-reeler between pictures to be shipped to China. California will form the background.

T. J. Crizer, head of the cutting and assembly department, is cutting Harold Lloyd's "A Sailor-Made Man," now under production. This comedy will be a three-reeler. Jean Haver, scenario writer for Lloyd, is at work on the next comedy in that star which will be in readiness when "A Sailor-Made Man" is completed.

Jack Roach, who is shooting for Pathé, is at the Rinse this week where he is making pictures of some of the industries there as a phase of an industrial film he is making.

"The Joy Rider," a Harry "Stubb" Pollard comedy, was previewed recently and sent to New York. Mr. Pollard was supported by Marie Mosquini, Noah Young and others. Charles Parrott, directing. Mr. Pollard is at present busy engaged on his current comedy in which Miss Mosquini again enact the leading feminine role.

MOROSCO NOTES

Avery Hopgood, playwright, is finishing the screen version of "Linger Longer Letty" which will be the next picture of Oliver Morosco Productions for First National release starring Charlotte Greenwood. Miss Greenwood is now closing her tour in the stage "Linger Longer Letty" which has provided her a vehicle for the last two years.

With plans completed in New York for increased Morosco production it is probable that a second unit will start at the Mayer Studio next month on the picturization of another of the Morosco stage successes.

AT BRUNTON

Director Sloman of the J. L. Frothingham production, "The Daughter of Drahma," expects to complete the shooting of that picture within the next week.

Julian Lamotte, continuity writer, has been detailed by Robert Brunton to work on a special production in which the development of Los Angeles and Southern California will be portrayed.

Rusler Keaton is working on water scenes for his current picture, "The Boat."

Camera work is about half completed on "My Boy," Jackie Coogan's new starring picture which Victor Heerman is directing.

SCATTERGOOD STORIES ABOUT TO BE RELEASED

The silver sheet will shortly present series of two reel dramatic comedies, the Edna Schley series of "Scattergood" stories which have been adapted to the screen from the works of Clarence Budington Kelland.

William H. Brown plays the role of Scattergood Baines in the film versions. The series is being directed by Al McKimson and the entire twelve reel productions are being produced by Mrs. Schley for distribution by the Western Pictures exploitation Company.

WANTS SCREEN STORIES

The Goldwyn Pictures Corporation, in collaboration with a Chicago newspaper, is offering prizes totalling $30,000 for thirty-one good stories for the screen.

The first prize is $10,000. The second prize consists of ten $1,000 prizes, and the third prize of twenty $500 prizes.

ROBINSON CRUSOE PICTURIZED

Robert W. Fox is preparing to make a picture of "Robinson Crusoe." An attempt will be made to portray the beloved character of story book fame. Good for Universal!

PREPARING NEXT

Charles Ray's next picture for First National release will be "Smudge," a story by Rob Wagner who wrote "R. S. V. P." for Mr. Ray.

Ora Carewe will play the principal role opposite the star. Miss Carewe has appeared in Universal and Goldwyn productions.

BUSY TITLING


Henry Rattenbury, Joel Day and Louis J. O'Connell have been added to the cast of "The City Feller" under production at Goldwyn.

Dwight Crittenden, whose portrayal of Dr. Anthon in "The Old Nest," will be remembered, received a blue ribbon award at the California Apple Society's recent show of early fall varieties.

Robert Wilcox, Marine De Mes, Claude Gilbert, Gilbert Clayton, Jean Riley and Aubrey Bever have been cast in the first of a series of Westerns which Fred Caldwell is directing for Schwartz Productions.

Eugene Lockhart will enact one of the leading character roles in "Simmnin' Through" starring Norma Talmadge. Mr. Lockhart will shortly follow his debut in the movies with a vaudeville act of original pinafores and monologues.

Alou Childers, who recently returned from a trip to New York, has appointed Robertson and Webb, her exclusive business representatives.

Miss Childers will be remembered for her characterization of the young widow in Basil King's Goldwyn production, "Earth-Bound."

At present Miss Childers is enjoying a vacation in the country.

AT LASKY'S

"If You Believe It, It's So," with Thomas Meighan starred, and Tom Forman directing, will be started at the West Coast Studio October 3rd. This is a novel by Perley Poore Sheehan which was purchased from the estate of the late George Loane Tucker. The cast has not yet been selected.

Jack Holt and the remainder of the company -making "The Call of the North," returned from location at Mammoth Mountain, and are now engaged on interior scenes. Midge Bellamy has the feminine lead.

DAVID WINDSOR

Juveniles
Phone 598-608

Special Rates to Professionals
25 Professional Pictures for $6.00

Character studies taken by a motion picture man who knows what motion picture people want.

PARALTA, the Artistic Photographer
542 South Spring Street
Open Evenings and Sundays by Appointment

FRANK RICE
Technical Director
At Liberty
Phone 598-961

Mother Anderson, who has been summering in New York, has returned to Hollywood and will spend the winter months here.
Pulse of the Studios

<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>CAMERAMAN</th>
<th>ACT DIRECT.</th>
<th>SCENARIST</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fred Caldwell</td>
<td>J. M. Lyoce</td>
<td>J. F. Caldwell</td>
<td>E. Schwartz, Mgr.</td>
<td>E. Schwartz, Mgr.</td>
<td>Cutting</td>
<td>4th Week</td>
</tr>
<tr>
<td>BORDER FILM FEATURE CORP.</td>
<td>Rex Thorpe, General Manager.</td>
<td>Bisbee, Arizona.</td>
<td>Harry Moody</td>
<td>Harry Moody</td>
<td>Cutting</td>
<td>Cutting</td>
</tr>
<tr>
<td>BRUCE CARTER PROD'NS</td>
<td>Montague Studios.</td>
<td>Arnold Aldrich, Casting.</td>
<td>San Francisco.</td>
<td>Arnold Aldrich</td>
<td>Comedy</td>
<td>Newsletter</td>
</tr>
<tr>
<td>CAMPBELL COMEDIES</td>
<td>Frank Griffin, Casting Director.</td>
<td>Fine Arts Studio.</td>
<td>W. S. Campbell</td>
<td>P. C. Griffin</td>
<td>Educational Comedies</td>
<td>Educational Schedule</td>
</tr>
<tr>
<td>CHESTER FAIRBANKS PROD., INC.</td>
<td>M. M. Cronk.</td>
<td>Geo. Reider, Mgr.</td>
<td>727 Union League</td>
<td>M. M. Cronk.</td>
<td>7th Week</td>
<td>5th Week</td>
</tr>
<tr>
<td>C. L. CHESTER PROD'NS.</td>
<td>R. Bandini, Gen. Mgr.</td>
<td>1438 Gower St.</td>
<td>2nd Week</td>
<td>R. Bandini, Gen. Mgr.</td>
<td>2nd Week</td>
<td>Cutting</td>
</tr>
<tr>
<td>CHRISTIE COMEDIES</td>
<td>Harry Edwards, Casting.</td>
<td>6101 Sunset.</td>
<td>C. H. Christie, Gen. Mgr.</td>
<td>6101 Sunset.</td>
<td>1st Week</td>
<td>2nd Week</td>
</tr>
<tr>
<td>CUMMINGS, IRVING, PROD'N. CO.</td>
<td>Dick L. Estrange, Gen. Mgr.</td>
<td>1729 1/2 Highland Ave.</td>
<td>758946</td>
<td>Dick L. Estrange, Gen. Mgr.</td>
<td>1729 1/2 Highland Ave.</td>
<td>Cutting</td>
</tr>
<tr>
<td>D. &amp; M. PRODUCTIONS</td>
<td>Denver Dixon, Casting.</td>
<td>1333 Coronado Ave., East Long Beach</td>
<td>1333 Coronado Ave., East Long Beach</td>
<td>Denver Dixon</td>
<td>1333 Coronado Ave., East Long Beach</td>
<td>Finished</td>
</tr>
<tr>
<td>DOUBLEDAY PROD.</td>
<td>Warner Bros.</td>
<td>Sunset and Bronson Ave.</td>
<td>S. A. Story</td>
<td>Warner Bros.</td>
<td>Sunset and Bronson Ave.</td>
<td>Cutting</td>
</tr>
<tr>
<td>FOX STUDIO.</td>
<td>C. A. Bird, Casting.</td>
<td>N. Western Ave.</td>
<td>H. D. Nash, Mgr.</td>
<td>C. A. Bird, Casting.</td>
<td>N. Western Ave.</td>
<td>Cutting</td>
</tr>
<tr>
<td>FOX, FINIS, PRODUCTIONS.</td>
<td>454 South Figueroa.</td>
<td>Broadway 459</td>
<td>Pinch Fox</td>
<td>Pinch Fox</td>
<td>454 South Figueroa.</td>
<td>Cutting</td>
</tr>
</tbody>
</table>

THE CRUELLY WED COMEDIES. Universal Studios. | Holly 2500 | Holly 2500 | Holly 2500 | Holly 2500 | Holly 2500 | Holly 2500 | Holly 2500
<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Asst. Direct.</th>
<th>Scenarist</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Holly 2805</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HARRY MARKS COMEDIES</td>
<td>Harry Marks, Casting.</td>
<td>Holly</td>
<td>5d Week</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HERTER-WALL PROD'NS</td>
<td>Edward Le Veque, Casting.</td>
<td>J. C. Harter, Gen. Mgr.</td>
<td>Bakersfield, Box 482</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HERALD CO.</td>
<td>Z. A. Stegmuller, Gen. Mgr.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>INCE, THOS. H. PRODUCTIONS</td>
<td>Culver City.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Holly 62</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LAFFY STUDIOS</td>
<td>L. M. Goodstadt, Casting.</td>
<td>5120 Vine St.</td>
<td>Fred Klug, Studio Mgr.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Holly 2400</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LIVINGSTON PROD'n.</td>
<td>Jesse D. Hampton Studio</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Holly 579902</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LYNONS, EDDIE, PROD.</td>
<td>Beruilla Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Holly 157</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>64191</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MAYER, LOUIS B.</td>
<td>Studios, 3800 Mission Rd.</td>
<td>Individual Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lincoln 2120</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>McFADDEN, IVOR, PROD.</td>
<td>Francis Ford Studio.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Holly 885</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MOROSCO PRODUCTIONS</td>
<td>W. R. Reuling, Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Holly 579902</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Holly 4471</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>OSBORNE, BUD, PRODUCTIONS</td>
<td>J. F. O'Brien, Casting.</td>
<td></td>
<td>6514 Romaine St.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Holly 5502</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PACIFIC FILM COMPANY</td>
<td>A. Guy Frum, Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Holly 6065 or Holly 6066</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**ROTHACKER-ALLER**

Phone Holly 6065 or Holly 6066

24-HOUR SERVICE

Phone Office Regarding Laboratory Work—We Call For Negative and Deliver the Print

5515 MELROSE AVE., Between Robertson-Cole and Brunton Studios
STORIES WANTED

—Immediately—for several well-known stars—and for new companies. Write for descriptive list.

SAMPLE SYNOPSIS FREE IF DESIRED PHOTOPLAYWRIGHTS LEAGUE

623 Union League Building
Los Angeles, Cal.

WIGS

Used Exclusively in
3 MUSKETEERS

Made by
819 South Hill Street

HOLLYWOOD TAXI SERVICE

"Souter Will Suit You"
By the Mile, Hour, Day, or Week

Reasonable Rates
7030 Hollywood Blvd.

ZAN

Dr. W. E. BALSINGER

FACIAL SURGEON

Formerly
FACIAL SURGEON U. S. ARMY

Hump and Other Deformities of Noses Corrected Through Nasotracheal—No Scar.

Sagging Cheeks Lifted

Haggy Eye-Lids Corrected

Double Chin, Scars, Etc., Removed

Clark Hotel, Los Angeles

By Appointment

190 N. State St., Chicago
Banking
that satisfies depositors

HUNDREDS of depositors have used the facilities
of this bank for many years—a strong indication,
we believe, of our ability to serve our patrons
satisfactorily.

That same service is open to you.

CITIZENS TRUST AND
SAVINGS BANK

Branches at
209 No. Western Ave.
S. W. Cor. Pico and Figueroa
Holly, Divid. & McCadden Pl.

Bonds
Safe Deposit Vaults
Domestic Exchange

DAY AND NIGHT BANKING
At BROADWAY OFFICE, 3rd and Broadway

Million Dollar Theatre
(3d and Broadway)

THOMAS H. INCE's
"PASSING THRU"

Rialto
(Broadway, near 8th)

Cecil De Mille's "THE AFFAIRS OF ANATOL"
A George Fitzmaurice Production

When the Rain Takes the "Merry"
Out of "Merry-Go-Round"

Your car won't skid and do any of that dangerous spinning around when you are equipped with Weed Chains. And one set gives you protection season after season because Weed Chains are made to wear.

If your chains are beginning to lose a link here and there, bring them to us. We can either repair them, or accept them as part payment for a new set.

OFFICIAL WEED CHAIN SERVICE STATION
MULLER BROTHERS
Sunset Blvd. at Cahuenga

Marion Warde Acting for Stage and
MOTION PICTURES
A Legitimate, Practical School of Results—My Students now Working in Pictures are Making Good. Formerly of Blanchard Hall. Music, Makeup, Dancing
729 S. Bonnie Brae—Any West 7th. St. Car.

Who's Where
(Continued from Page 4)

Annie Elliot—Agnes Ayres
Nazar Singh—Theodore Kosloff
Orchestra Leader—Polly Moran
Hoffmeier—Raymond Hatton
Tibru—Julia Faye
Dr. Bowles—Charles Ugle
Dr. Johnson—Winter Hall
The Spencer Butler—Guy Oliver
The Spencer Maid—Ruth Miller
The Spencer Valse—Lucien Littlefield
Nurse—Zelma Maja
Chorus Girl—Shannon Day
Bridge Players—Elmore Glyn, Lady Parker
Guests—William Boyd, Maud Wayne
Stage Manager—Fred Huntley
Chorus Girl—Alma Bennett

KINEMA
Joseph M. Schneck presents
Constance Talmadge in
"WEDDING BELLS"
Adapted from the play by Zelda Crosby
Directed by Chet Withey
CAST
Rosalie Wayne—Constance Talmadge
Reginald Carter—Harrison Ford
Marcia Hunter—Emily Chisholm
Mrs. Hunter—Hda Durling
Douglas Ordway—James Harrison
Spencer Wells—William Roselle
Hooper—Polly Vann
Jackson—Dallas Weford
Fuziaki—Frank Honda

HIPPODROME—Sunday
Lee A. Ochs presents
Byrant Washburn in
"THE ROAD TO LONDON"
By David Saats Foster
Directed by Eugene Mullen
CAST
Rexy Rowland—Bryant Washburn
Lady Emily—Joan Morgan
The Duchess—Sarah Raleigh
The Viscount—Gibb McLaughlin
Rex's Father—George Foley
The Vicar—The Rev. Dr. Batchelor
A London Bobby—By Himself

HIPPODROME—Midweek
Playgoers pictures presents
"WOMEN WHO WAIT"
Adapted by Edward Russell
Directed by Phillip Van Loan
CAST
Eileen Arden—Marguerite Clayton
Harold Van Zandt—Creighton Hale
Pat Van Zandt—Bertha Marquarrie
John Van Zandt—Thomas Cameron
Charlie Wing—Harold Thomas
Mary—Peggy Shaw
Baby Anne—Anne Ward

SUPERBA
Carl Laemmle offers
"NO WOMAN KNOWS"
From the novel "Fanny Herself"
By Edna Ferber
Scenario by Tod Browning and Geo.
Yohalem
Directed by Tod Browning
CAST
Fannie Brandes—Maribelle Julienne Scott
Fencer—Stuart Holmes
Theodore Brandes—John Davidson
Molly Brandes—innie May
Brandes—Max Davidson
Rabbi Thoman—E. A. Warren
Father Fitzpatrick—Dick Cummings
Shanblitz—Joe Swickard
Aloysius—Danny Hoy
Hey—Eadle Schenck
Little Ted—Raymond Lee
Little Panny—Bernice Radom
Little Hey—Joseph Stearns
Little Bella—Dorothy Dehn
Mrs. McChesney—Eugenie Forde
Mel—Maxine Tabanic

Have Your Photos Tinted and Framed by the
ARNOLD DES PLANTES ART CO., 718 South Hill Street
The Finest Quality of Work
Mr. Arnold des Plantes Will Personally Do the Coloring and Toning
Who's Where

CLUNE'S
Lois Weber presents
"THE BLIND"
Written and directed by Lois Weber
CAST
Prof. Griggs—Phillip Hubbard
His Wife—Margaret McWade
His Daughter—Clare Windsor
His Pupil—Louis Calhern
The Other Girl—Marie Walcamp

CALIFORNIA
Goldwyn presents
"THE INVISIBLE POWER"
By Charles Kenyon
Directed by Frank Lloyd
Photographed by Norbert Brodin
CAST
Sid Chambers—House Peters
Lena Chadwick—Irene Rich
Mark Shadwell—DeWitt Jennings
Bob Brake—Sidney Ainsworth
Mr. Miller—William Friend
Mrs. Miller—Gertrude Claire
The Giggling Neighbor—Lydia Yeamans
Titus
Mrs. Shadwell—Jessie de Jaine

BROADWAY PANTAGES
Christie Film Company presents
"SEE MY LAWYER"
With T. Roy Barnes
By Max Marcin
Scenario by W. Scott Darling
Directed by Al. E. Christie
Photographed by Anton Nagy and Alec Phillips
CAST
Robert Gardner—Roy Barnes
Norman Joyce—Grace Darmow
Billy Noble—Lloyd Whitlock
Betty Gardner—Jean Acker
T. Hamilton Brown—Osten Crane
Leonard D. Robinson—Tom McGuire
Otto Trueman—J. P. Lockney
Anson Morse—Lincoln Plumer
Dr. Drew—Bert Woodruff
Aunt Kate—Eugenie Forde

NEW PANTAGES
Albert E. Smith presents
"THE SILVER CAR"
With Earle Williams
By Wyndham Martyn
Directed by David Smith
CAST
Anthony Trent—Earle Williams
Daphne Grenville—Kathryn Adams
Arthur Grenville—Geoffrey Webb
Count Michael Temesvar—Eric Mayne
Earl of Rosecarrel—Emmett King
Pauline—Mona Lisa
Vicar—John Stepping
Hentai—Max Asher
Colonel Langley—Walter Rodgers

MISSION
United Artists present
"THE THREE MUSKETEERS"
By Alexander Dumas
Adapted by Edward Knoblock
Photographed by Arthur Edeson
Directed by Fred Niblo
CAST
D'Artagnan—Douglas Fairbanks
Queen Anne of Austria—Mary MacLaren
Constance—Marguerite de la Motte
King Louis XIII—Adolphe Menjou
Arabin—Jean Pallette
Milady—Barbara La Marr
Du Rochefort—Boyd Irwin
Porthos—George Siegmann
Buckingham—Thomas Holding
Planchet—Charles Stevens
Capt. Detroville—Willis L. Robards
(Continued on page 17)
BERT SPROTTE
Who Plays "Mac Strann" in "The Night Horseman"
at the Symphony this week
Coming Release—"A Question of Honor"—Anita Stewart
Phone 741-64

Scenario Market

The issue of October the eighth Camera! will publish a complete list of the needs of the studio scenario departments.

A dozen new companies are anxious for good originals

SAY IT WITH CUTS!
Engravings in Halftone and Benday Color Plates add Attractiveness to your Advertising
BROWN CALDWELL & LADD
PHOTO ENGRAVERS
247 SO. BROADWAY, LOS ANGELES
The Story Idea

that struggles to get out

The right one is worth big money. You may have it. Will you accept a free, confidential test?

Hundreds of original stories, for dramatization on the screen, are urgently needed to keep the motion picture industry alive.

The Palmer Photoplay Corporation is the accredited agent of the leading producers in a nation-wide search for story-telling ability. Not literary skill, but creative imagination and dramatic insight—the ability to think out and tell a good story, dramatically.

It is a talent many people have who never suspect its presence. You may possess the gift yourself, and not be aware of it. Will you let us test you free?

Send for the Van Loan questionnaire. In your own home by a simple psychological test you can learn whether you have the native ability for which the motion picture industry is anxious to pay liberally.

This questionnaire has started hundreds on the path to fame and big income. Just use the coupon below. You incurr no obligation, of course.

Palmer Photoplay Corporation, Department of Education, 570-90 L. W. Hellman Bldg., Los Angeles, California.

Please send me, without cost or obligation on my part, your questionnaire. I will answer the questions in it and return it to you for analysis. If I pass the test I am to receive further information about your Course and Service to authors.

Name: .................................................................
Address: ..............................................................

DIRECTORS—LOCATION MEN
When wanting Ideal Western St. or Hick Town, Remember BACHMAN STUDIO
Glen. 1923W
313 E. Windsor Rd., Glendale
Price way down. Day, month or lease.

B. L. JAMES
EXPERT TITLE SERVICE
Phone Pico 2226

218-19 Lissner Bldg., 524 So. Spring St.
Opposite the ALEXANDRIA
“The Digest of the Motion Picture Industry”

(Continued from page 17)

ask that judgment be suspended until the case in question is given a fair and impartial trial before a jury.

It is further resolved, that this resolution be given wide spread publication in the daily press and the trade publications.

EXECUTIVE COMMITTEE

ACTORS’ EQUITY ASSOCIATION.

Screen Writers’ Forum

(Continued from page 7)

fundamental motivation, or reveal those elements of life which influence the individual career.

The screen writer who has sold several intelligently conceived “originals” for small sums, must often wonder, must often be completely flabbergasted—even crushed, when he reads of producers paying huge prices for the screen rights to trashy novels.

OLLIE SELLERS PRODUCTIONS

Featuring Olgy Brockwell, Ollie Sellers Productions has put into motion pictures “Double Stakes,” the Saturday Evening Post story, by Wm. R. Leighton, which will be released October 15 by the Pacific Film Company. The cast includes Jack Curtiss, Earl Schwenek, Al Hart, Geo. Hernandez and Hazel Dunning.

This is the first of a series of six five-ree features to be produced by Ollie Sellers Productions for release by the Pacific Film Company. Casting has started for the second picture, as yet unnamed, and production is expected to begin around October 1st. Subsequent pictures of the series will be made at the same studio, all being directed by Sellers. Present plans are to release one every six weeks, in connection with a single reel “Folly Comedy” weekly.

PICTURES FOR LOS ANGELES UNFORTUNATES

(Continued from page 3)

the shows mean to those who are for years bedridden, or little children who are crippled or deaf or deformed. Always we are reaching the people who portray these problems in the Children’s Hospital every Sunday many see them from their beds.

I have the greatest feeling of gratitude for the courtesies extended to me in my work by the motion picture companies and by the members of the organizations of the different Hollywood Studios.

Thanking you, I remain,

Yours very respectfully,

(Signed) G. E. PELTON.

Lillian Guenther’s Notes:

(Continued)

You remember I said I was not the only one from Arkansas in the picture game; the Talmadge Sisters, I understand, are from Ft. Smith, Ark., Pauline Frederick, Jonesboro, Ark., Betty Francisco, Little Rock, Ark., Barbara Castleton from some part of the State. The men there are so busy raising crops and families they do not get far from home; two managed to get away and got into the picture game, Mr. Will Rogers from Rogers, Ark., and William Anderson (Bronco Billy) from Pine Bluff, the same city I selected for my birthplace.

Oriental Costume Co.

Chinese, Japanese Costumes
Properties and Art Goods
6238 Santa Monica Boulevard
Holly 5954

Cameras

THE PIT
CLASSIFIED WANT ADDS

Your advertisement will be run in this column at the rate of 15c per line. Phone, mail or bring in your “Wants.”

Wants Ads must be paid in advance—75 cents minimum.

Attention Producers, Directors and Cameramen interested in their photographic results. Chaplin Studios, 1410 L Brea, Hollywood, will undertake developing and printing, negative and positive, for one or two first-class companies. Latest equipment. Usual laboratory charges. Work done under personal care of Charles Levin, Superintendent of Laboratories. Apply to Charles Levin, Laboratory, or Alfred Reeves, General Manager, Chaplin Studios. Phone Holly 4070 or 57042.

Movies Wake Up for Better Pictures

The Manager paved the Studio floor, The leading Stars flipped the cards: Xerxes Cowboys cursed and swore. Wifl Mr. Wheeler, Nestle the beer, When they all ran out of a Story.

Starr see visions of empty dinner rails. Starrs' pictures in the evening mails: The cute little "Flushies" dace with gleam, The beautiful Stars they say, "Oh Gee! We like Will M. Glass' "Up Stairs."

A poet, scenarist and song writers vision of success after writing clean, wholesome, poetical and musical uplift scenarios and advertising them for sale when folks are tired of looking pictures only.

WILL M. GLASS STUDIO PARLORS
336 North Benton Way
2 to 5 P.M.

WANTED—A wealthy, unembarrassed, educated, refined lady to write and collaborate scenarios and take charge of the established business office in the fashionable Wilshire district, and my City Service License No. 31670 limits me to $15.00 per week. My investment of $1,000 or less required. WILL M. GLASS STUDIO PARLORS, 336 N. Benton Way, 2 to 5 P.M.

PRIVATE TUTORING—Motion picture children or others desiring instruction in grammar or high school work in homes or private class, phone Holly 4149.

For Rent—Bell-Howell camera complete. Reasonable terms. Phone 577-674.

Dressmaker—Experienced; can handle any kind of work (except tailored coats); evening dresses, gowns and street dresses; especially good at remodeling; have had wardrobe experience, 85 per day. Phone 556352.

For Rent—Complete New Bell-Howell Camera, studio equipment also go in still camera. Will rent separately. Pico 3747.

For Sale—Bell & Howell, 120” shutter, Thalberg, Zeiss,3:1, the latest, one 2-in. Goera Hypar, 1-75 mm, Carl Zeiss, one wide angle Goera Hypar, tripod, extra magnifier, etc. Price $1500; rental $50.00 a week. See or phone Henry East, R. F. D. 10, Box 285. Phone Pico 907.

Nestle’s Permanent Hair Wave Given to professionals for $5 per curl for a limited time only. Nestle’s at home, 1921. Phone Home Shop, 1073 Florida St., cor. Bixel. Take 9th or 7th St, car to Bixel.

Gus Leonard and Cordelia Callahan are included in the cast of "The City Peller," the current William Beaudine-Goldwyn production.

Bert Roach is playing in support of Herbert Rawlinson in "The Millionaire," under the direction of Jack Conway.
J. P. Lockney
Playing "Otto Trueman" in
"SEE MY LAWYER"
At the Broadway Pantages This Week
Holly 23

Snitz Edwards
As "Bauer" in
"NO WOMAN KNOWS"
At the Superba This Week
Coming Release: "The Rubaiyat"

Barbara Maier
(4½ years)
to whom the Los Angeles Express awarded the certificate
signed by Cecil B. De Mille as being "The Ideal Screen Baby"
Holly 6122 or Holly 5018

Cameron Coffey
DANCER
SWIMMER
MUSICIAN
Playing "Willie Spivens" in "PASSING THRU"
At Grauman's This Week
Coming Releases: "Oh Brother," "Exit the Vamp"
Holly 1617
BERNICE RADOM

“Fanny Herself” or “No Woman Knows”

At the
Superba Theatre
this Week
NOW AT
LIBERTY
Phone—
Vermont 2376

Joseph Stearns

Playing “Little Heyl”

IN

“NO WOMAN KNOWS”

At the Superba this Week

Coming Release—“The Unfoldment”

—679-09—
JACK LIVINGSTON
Star of "MAN'S LAW AND GOD"—A Finis Fox Production
JEAN RILEY

who is being featured in Schwartz Productions
A Gentleman Expresses Himself

One Dr. C. A. Briegeleb, a local preacher and president of the Ministerial Union, has this week aroused the most general, and certainly the most justified indignation ever felt or expressed by the motion picture profession with his vicious stand upon the Los Angeles censorship question, a subject which his organization is quite naturally and for many perfectly obvious reasons agitating at this time as a follow-up of Mayor Cryer’s recent much publicized attempt to resurrect a forgotten statute providing for a City Commissioner or Censor of Films.

This resentment has not been occasioned by the fact that Briegeleb is either sincerely or selfishly our adversary, but because he has attacked not only the work of our brains but our characters, our outlooks, and our motives, with what we can only take to be the most willfully malicious as well as senseless untruths.

In the extracts from his ridiculous speech at Monday’s meeting of the Union to consider its campaign for the accomplishment of art strangulation, as condensed for us by the Record, he takes upon himself the responsibility for statements which we would enjoy seeing him forced to either prove or retract. It will be noticed that one of these wild thrusts is to the effect that the motion picture is “a greater menace to American childhood than the legalized liquor traffic,” which latter he so proudly claims to have been “successfully stamped out.” It may be that Dear Doctor Briegeleb has not all of his faculties of observation or it may be that his line of vision extends far above the common herd, but in either case his ignorance upon the liquor situation in America eliminates the advisability of hagging promiscuous references to it even in his most spirited discourses. It is to laugh! Still greater amusement may be produced, however, by his gentle remark concerning the alleged instances in which children recognize photographs of screen criminals, while failing to do the same for those of Christ, which suggests the possibility that photography may have advanced in the past nineteen hundred and twenty-one years, and therefore has become more attractive and so conducive to more concentrated study.

Again Briegeleb asserts with picturesque abandon that there has been no repudiation by the profession of Roscoe Arbuckle’s notorious and repellent Labor Day “boozing” party, which latter he seems to put forth triumphantly as conclusive proof that immediate censorship of Los Angeles-showed photoplays is imperative. Besides becoming incongruous at this juncture, the self-appointed and energetic reformer over-reaches himself, for not only the entire film colony, but scores of disinterested parties have condemned his deliberate lie, the nature of which loses for itself all propaganda value. It is not possible that eight trade paper editorials in addition to the various published actions taken by picture organizations against the principals in the Rappe tragedy and the almost unanimous horror expressed by the theatrical world over the unhappy affair, have been “missed” by this man who is apparently that type of intolerant upon whom democracies have come to be a danger to normal humanity.

To our knowledge no one has upheld Arbuckle or his associates, but let us now go on record for criminals of any class, in stating that their injuries to civilization have rarely taken on the proportions assumed by the blunders of such bigoted combinations of perverted religion and artistic illiteracy.

That Briegeleb and his ilk are to accomplish their ends at all costs has continually pointed to the idea that their interests are overy affected in the matter, which is further borne out by the fact that they suggest to the City Council not one but a board of seven censors, the chairman of which is to receive fifty dollars a week compensation for his “valuable” services to the general populace.

Yes, the situation is both simple and complicated according to one’s vantage point, but it is liable to become unexpectedly involved for all those who slander indiscriminately and too much.

We are greatly gratified by the several refutations of Briegeleb’s irrational columnists, among which numbers an excellent one by Wm. C. de Mille. We will also appreciate those which are to come, and we would recommend them to the haughty president for the improvement of his soul and particularly his mentality. It is evident from the following that he is in sore need of some such stimulation to worthier efforts.

“Amid great applause, Dr. Briegeleb vehemently denounced motion pictures as a greater menace to American childhood than the legalized liquor traffic, which has been so successfully stamped out.”

“After quoting statistics, which he said proved that motion pictures were a menace, Dr. Briegeleb told the gathered ministers that he knew of instances where a photograph of the Christ was held up before children and went unrecognized by them, but that these same children immediately recognized the faces of various motion picture stars.

“Dr. Briegeleb called upon every minister to be present this morning at 10:30 o’clock in the council chamber.

“I’m not afraid of the motion picture people,” he cried, “but I am afraid of a weak-kneed preacher’s trying to carry water on both shoulders, so it is the business of you everyone to be present in the council chambers tomorrow morning and protest against any evasion of duty with respect to censorship.”

“What we hold against the motion picture industry because of the Arbuckle incident in San Francisco,” declared Dr. Briegeleb, “is that there has been no repudiation of him or his type by the motion picture people. But let a minister go wrong and in twenty-four hours the en-
THOMAS INCE STARTS KING STORY

A drama from the pen of Bradley King will be the first special to be produced by Thomas H. Ince on the Associated First National program. The production is entitled, "Jim," and will include an all-star cast. Florence Vidor and John Bowery have already been signed for two of the leading roles.

John Griffith Wray, who recently completed "Hail the Woman," will direct and production will start shortly.

Del Andrews is to handle the megaphone for the forthcoming lace comedy special entitled, "The Hottentot," which will feature Douglas MacLean. Mr. Andrews will have as his assistants Ray Enright and Ross Lederman.

MOODY COMPANY AT BISBEE

Director Harry G. Moody producing "Branded," a five-reel Western, has left with his company for Bisbee, Arizona, where he will remain three weeks on location.

The picture co-features George Wagner, who recently completed the juvenile in Lasky's, "The Shiek," and Fritzie Ridgeway.

Mr. Moody and J. C. Cook, the company photographer, own and control this organization.

WHISENANT PRODUCTIONS START SERIES

J. Barney Whisenant Productions, a new organization, has leased space at the Her- mant Studios in Santa Monica for the production of eighteen two-reel westerns, which have been contracted for with a releasing organization.

Nick Gatzert will direct the pictures in which Bob Nelan and Patricia Palmer will be co-featured.

Barry Straulh is business manager and Felix Schoedsack has been engaged as chief cinematographer.

WHITE-GOODMAN PRODUCING UNITS

Associated Artists filming "Mountain Hearts," the first of the Joe Moore series of outdoor stories will be ready for release November 5th.

The Morante unit has shipped "The Re- coil," their third feature, and the release date is set for November 1st. The filming of J. Inman Kane's widely read book, "A Prince of the Plains," featuring George Chesnobe, is scheduled to start presently.

D. & M. Productions will release in October "The White Rider," featuring Denver Dixon and Alma Rayford. The company is now working on a sea story, not yet announced. J. L. Productions has completed "Going Sone," a western drama starring Helen Gibson, the release date of which is November 15th.

Van Curen Productions' latest completed feature, "The Glory of Youth," has been released and the DeCourcy picture, "Fighting for Justice," is scheduled for release December 1st.

AT VITAGRAPH

Antonio Moreno started work this week in "Thou Art the Man," with Betty Francisco as leading woman. David Smith is directing.

William Duncan is completing his latest picture, the working title of which has been "The Come-Back."

LINDER TO FILM BURLESQUE

Another burlesque on "The Three Musketeers" is being made by Max Linder, the French comedian. It will be a three-reel subject released by Goldwyn.

AT UNIVERSAL

Jack Perrin is being featured in a series of short reel navy stories written by Robert Dillon under the supervision of William Lord Wright. William Craft is directing the series. Lieut. Colonel Sven, U. S. N., has been assigned by Captain Amion Bronson, commanding the submarine base at San Pedro, to facilitate the working of this Universal unit in the filming of its short-reel naval features the first of which is entitled, "Bob of the U. S. N."

Herbert Rawlinson has finished his premier starring vehicle entitled, "The Millionaire."

Edward Laemmle, who is directing Art Acord in "Winners of the West," has completed the exterior shots for this historical serial and is engaged in shooting interiors.

Reaves Eason is gathering a staff in preparation for Root Gibson's next starring picture entitled, "The Badge of the Fighting Hearts." The story was written by Ralph Cummings while Harvey Gates wrote the scenario.

AT REALART

Constance Binney will begin on a new production the latter part of the week. The offering is an original story by Harvey Theye, a member of the Realart scenario staff. Major Maurice Campbell will direct.

Alice Eyton has written the scenario for the next Mary Miles Minter production, not yet titled. It is intended for early spring release.

An adaptation of two Saturday Evening Post stories by Samuel Merwin will be the next Bebe Daniels starring vehicle, scheduled to start next week. Douglas Doty has written the scenario, while Chester M. Franklin will direct.

Concluding scenes of the current Wanda Hawley and Mary Miles Minter photographs are being filmed.

An original story by John Blackwood, with scenario by Violet Clark, will serve as Miss Hawley's next production, due to start presently. Thomas Heffron will direct. The star's present picture now being completed is her third production of the season.

ROACH STUDIO NOTES

It is expected that Harold Lloyd's current comedy entitled, "A Sailor-Made Man," will be finished in about ten days. "Don't Weaken," Mr. Lloyd's recently completed comedy, is shortly to be released. It is his thirteenth two-reeler.

Production on Ruth Roland's new serial commenced this week with Bruce Gordon playing opposite the star. Fred W. Jack- man is handling the direction while Frank Hampton is production manager of the company.

Harry "Snub" Pollard commences work presently on "Ten Nights in a Bar Room," which Charles Parrott will direct.

Jimmy Parrott finished a comedy this week and will commence another presently with Ethel Broadhurst playing opposite him. R. Grey and R. J. Ceder will handle the direction.

Recent re-issue releases include Harold Lloyd's "Bashful" and Harry "Snub" Pollard's "Late Lodgers."

Herbert Claborne has returned from an Eastern trip and is about to re-enter pictures on this coast.

(Continued on Page 9)
“NO WOMAN KNOWS”

Superba

Outside of retitling the screen play, miscasting and re-doing two-thirds of the character, murdering the fine points and omitting lovely details in their scenario of Edna Ferber’s story, Universal and Rod Browning haven’t done a thing to “Fanny Herself.” It would seem that much was sufficient. However, by the above we do not intend to imply that the performances in “No Woman Knows” are not in the majority of cases most superior, or even that the production which attends the rather unmeaning title is not a very fair drama with an entertaining theme and some emotional moments. It is all of that, but unhappily Ferber’s rare breath and keen visualization have been drained out of it, and “No Woman Knows” will never be that sublimely told story of a noble, sensitive, Hebrew girl that is “Fanny Herself.” It is rather, an unusually diverting production by Mr. Browning and George Yohalem which Universal has seen fit to pay a popular author’s price for. That, of course, is not our business; only our disappointment.

The general technique of the picture is commendable; Browning’s direction is well handled and the photography by William Pliddle is good.

Mabel Julienne Scott offers us some surprising work as Fanchen Brandeis, the predominating spirit in the story. Although this, the title role, is played somewhat weaker than her creator pictured her, and even though some of the best opportunities for characterization in the part are not provided the featured player, still she deserves all credit for capably interpreting a pleasing screen personality.

It is, regrettably, impossible to say the same for Earle Schenck who is seen opposite Miss Scott in the position of Clarence Hyle. In the first place his original business as a leading man is discovered; in the second he robs what remains of anything that might attract with a stuff unconvincing manner which never gains an ounce of sympathy clear through to the end. Two equally finished ronditions, however, are accomplished by Stuart Holmes and John Davidson, who enact respectively Fencer, the opposition and Theodore Brandeis, the complication. A performance by either of these men will very nearly redeem any picture.

Grace Marvin, a Vers Gordon type of Jewish character, plays effectively Molly Brandeis, the woman who meets with sacrifice the toil of genius. Miss Marvin is excellent as is Max Davidson in his few scenes as Papa Brandeis.

Other enjoyable characterization are Baur, a country music teacher and Shabblitz, a “great” violinist. These situations are gold mines for Smitz Edwards and Josef Swiccard.

A very expressive piece of work is also done by Bernice Radom, who is seen as Fanny ten years. The little girl has good disposition and absolutely lacks any measure of self-consciousness.

Raymond Lee is ample as Little Ted while Joseph Stearns “gets over” in a very little fooling. Miss Spivins can’t help but shave off the Hyle youngster.

Baby Maxine Tabanic as Mirzi, Fannie’s delightful little niece, E. A. Warren, Dick Cummings and Danny Hoy complete the large cast.

Even yet we wish that this were the story we thought it was to be. Oh, well! What’s the use?

“WEDDING BELLS”

Kinoea

The comedienne Talmadge is with us again in another of her airy presentations by Joseph Schenck entitled, “Wedding Bells.” This moderately amusing farce is an adaptation of Zelda Crosby’s play by the same name and it is a Charles Whibley production. Its star’s fans will find nothing radically new or startling in this latest vehicle of the celluloid’s most precious feminine decoration, but the story will sell several times pay for itself because it has a certain degree of merit, because its star would attract in far less, and because “face publishers” aren’t generally over particular anyway.

Constance as Rosalie Wayne an unreason-some young Palm Beach charmer is, well — Constance in action as usual, the occasion for the entire effort. It is something to please thousands by one’s mere presence.

The masculine lead opposite the bobbed one, is, after an absence from his old position for many months, no less an one than Harrison Ford, Miss Talmadge’s able leader of other and just as happy days. The well remembered team will invoke pleasant exclamations from many. Ford is seen to advantage in Reggie Carter, Rosalie’s strange, young divorced husband.

Emily Chichester does considerable with the odious Miss Marcia Hunter, chief disturber of Rosalie’s “dog in the manger” peace of mind; while James Harrison and William Roselli undertake to everyone’s satisfaction more minor roles.

An exceedingly amusing figure is cut by Dallas Weford who plays Jackson, Carter’s pain-tfully scarpulorous butler.

Ida Darling, Polly Vann and Frank Honda end the list of players.

From a technical standpoint as is to be expected in Schenck offerings, there are no complaints to register. First National releases “Wedding Bells.”

“THE INVISIBLE POWER”

California

“The Old Next,” after a three weeks’ run has finally made room upon Goldwyn’s local releasing program for “The Invisible Power.” Charles Kenyon’s drama of a woman who loved a crook. Since it is very full of heart interest and possesses much well placed suspense, this Frank Lloyd production escapes the criticism McLean’s never meto- dramatic, which it might otherwise receive.

Norbert Brodin’s superior photography adds value to the picture.

The various roles of Schenck and Peters are co-featured in this story and let it be stated that they make a suitable and thoroughly pleasing team. Paralleling the pathetic story is the work of Miss Rich who fills the role of Laura Chadwick, a simple village school teacher, whose love although powerful enough to conquer an ex-convict cannot protect him or their child from the menacing influence of old adversaries. The predominant thing about this actress’ personality is her fail- ing with that pleasant young man quite at home. It is altogether worthy of his high standard.

The heavy work of the play is the very excellent effort of Dewitt Jennings, with characterization of Mark Shadwell, the typical “ambitious” plainclothesman who could scarcely have been improved upon. Even the exaggerated action is so managed as to carry complete conviction.

Another praiseworthy role is accomplished by Sydney Ainsworth in Bob Drake, a criminal whose appeal lies in his loyalty and misfortune.

Others in the cast are: William Friend, Gertrude Claire, Lydia Yeaman’s Titus and Jessie de Jannette.

“PASSIN’ THRU”

Grumman’s

A vivacious mixture of the serious and ridiculous that ruthlessly sacrifices reason and even comedy logic to gain novelty of effects is Douglas Fairbanks, Jr.’s newest Thomas Ince screen release, “Passin’ thru.”

At that, the story by Agnes Christine Johnston although a rather original one, has no ability to kick through the walls of a building and a steel safe is in spots lucid enough to serve the great majority of our entertainment seeker’s outlooks and agile enough to please generally. The subtleties are especially good laugh getters, while one or two of the situations are unadulterated farce.

In the position of Billy Burton, an inevit- able “goat” in any situation, McLean is ex- ceedingly comfortable and is customary comic result of his efforts is Douglas Fairbanks, Jr. in the role of the crook. He proceeds briskly through his action, pausing now and then to send over a rather weak gag line, which nevertheless gathers effect with repetition. Dog must watch out for too much sameness in his performances. A pretty, big-eyed little ingenue, by name Madge Bellamy, is far and away the star as Spivins, a child of the rustics. She may be said to do nothing remarkably well.

Otto Hoffman as Spivins, Sr., town cele- brity and tightwad, is a great type as is Willis Roberts for Silas Harlow, Spivins’ bitterest enemy.

The opposition is largely centered in Fred Kingston, a young man with circular tendencies. The part is filled by Louis Nathan who “gets by” with it.

(Continued on Page 14)
Two More Players Rise to Stardom

Maryon Aye and Bob Reeves are to be co-starred according to the terms of an agreement which was this week closed between Irving M. L. Lesser and Michael Rosenberg of Western Pictures Exploitation company. It is further announced that Albert Rogell will produce and direct the series of eight Western productions, which are to introduce Mr. Reeves and Maryon Aye in star positions.

Work on the first of the series starts this week.

Former Lasky Director to work on "Penrod"

Marshall Neilan’s first engagement for the picturization of "Penrod," is that of Frank O'Connor, Lasky director, who will collaborate with Mr. Neilan on its direction. Mr. O'Connor’s most recent work on the Lasky lot was the direction of three May McAvoy films, "Everything for Sale," "A Virginia Courtship," and "The Happy Ending."

Valentino Continues With Lasky

Rudolph Valentino has been signed by Lasky to be featured in a second production, "Moran of the Lady Letty." Mr. Valentino recently completed "The Sheik" and has been attending the premier of "Camille" in New York with Nazimova.

Washburn in Goldwyn Play

Bryant Washburn has been signed by Goldwyn to play the lead in Anzila Yeszierska’s story, "Hungry Hearts," under the direction of E. Mason Hopper.

Metro Signs Allan Forrest

Allen Forrest again has been selected to play a leading role in a Metro production. This time he will be seen opposite Viola Dana in "Seeing's Believing," the star’s newest picture which will be a Harry Beaumont production.

Lackteen Again with Roach

Frank Lackteen has been signed by Hal E. Roach for the forthcoming Ruth Roland serial, the working title of which is "The Timber Queen." This will be Mr. Lackteen’s third successive appearance in the serial star’s company.

Wynn Signs Long Term Contract

Mary Wynn, who enacts one of the principal roles in "A Bride of the Gods," lately completed Frothingham picture, recently signed a long term contract to appear in motion pictures under the management of producer J. L. Frothingham.

Comedy Lead

Joey McCreery has been engaged by Hamilton-White Comedies, Inc. to play the leading feminine role in the company’s latest two-reeler.

Will Rogers in Lasky Comedy

Will Rogers has been signed by Lasky to enact the leading male role in "Ek," under the direction of James Cruze.

Diminutive Star

Baby Peggy, little-two-year-old actress in Century Comedies, has been elevated to stardom by Julius Stern, president of the Century Film Corporation.

Nigel de Brulier

Who’s Where on Los Angeles Screens


New Pantages


Director Becomes Leading Man

Forsaking the megaphone for the silent drama, Robert Ellis recently directing for the Selznick enterprises, is at present playing opposite Katherine Macdonald in "The Infidel" now under production at the Ambassador Studio for Associated First National release.

Frothingham Publicist at Bruntun

Sam W. B. Cohn, former advertising manager for Associated Producers, Inc., of New York, has taken offices at the Robert Bruntun Studios and is now in charge of publicity for the J. L. Frothingham productions. Mr. Cohn was at one time director of publicity for the chain of Allen Theatre enterprises of Canada.

Universal Appoints Film Censor

Universal has established a precedent in appointing W. F. Willis, formerly of the Chicago Board of Censors, to censor its film output.

On the Spoken Stage

Jackie Saunders has deserted the film colony for the New York stage and will appear on Broadway in a play sponsored by A. H. Woods.

Opposite Guinan

David E. Townsend is leading man for Texas Guinan in her series of two-reel Western features, the first of which has already been completed.

Harry Weston has joined the Roach studio forces as art director.

Noah Beery has been engaged to play an important part in support of Priscilla Dean in "Wild Honey."

Beatrice Burnham will support Iloot Gibson in "The Badge of the Fighting Heart," which Reaves Eason is directing.

George Periolat and Bertram Grassby have been chosen to play important parts in "Princess Virtue," Marie Prevost’s newest starring vehicle for Universal.

James Morrison essay the role of "David Hurst" in J. L. Frothingham’s "A Bride of the Gods," soon to be released by Associated First National.

Those enacting roles in "A Barnyard Cavalier," which Harold Beaudine is directing for Christie, are Viora Daniel, Ward Caulfield, Victor Rodman, and Henry Murdock.

Boris Karloff, Charles A. Smiley, Barbara Tennant, Loyola O’Connor and Alta Ottis will play in support of Katherine Macdonald in her current photoplay entitled, "The Infidel."

Zella Ingram, Carrie Clark Ward and Lottie Williams, are cast in "The Slim of the Jack O’Lantern," which Lloyd Ingraham is making at the Mayer studio.

George Cummings, who recently finished a vaudeville tour and who will be remembered in Helen Holmes pictures, is playing the heavy in "Bruce of the Royal Mounted," the current Finis Fox Production.
The Screen Writers' Forum

The Orient

Any half way observant person must be cognizant of the gradual introduction into our national life of things Oriental; the mysticism of the East has a tremendous pull upon even the average American, although his objective philosophy may render him immune to a sympathetic understanding of it, or even a willingness to read it. Many of the newer homes in metropolitan centers are being designed with an Oriental touch or flourish here or there; almost every home today has its incense burners, its Japanese prints, its Buddha statues. Few songs are more popular than Finde's Indian Love Lyrics, based on Laurence Hope's themselves immensely popular in even the table lands of culture. In popular music, much is composed on Oriental themes, such as Oliver Wallace's famous "Hindustan," the sensation of two years ago. In literature, the Rubaiyat of Omar Khayyam is perhaps more popular than any poem of length antan: Sir Edwin Arnold's "The Light of Asia" is immensely popular in cultural circles.

Today two film companies are making versions of "The Rubaiyat," and many of our best known plays and photoplays of the past two years have been based on Oriental themes or laid in Oriental locales. Thomas H. Ince recently released "The Bronze Bell"; Pathé just released a screen version of "Without Benefit of Clergy"; we have had "Broken Blossoms," "The Eyes of Youth," and others too numerous to mention. Photoplays based on the activities of white people in India, Japan, China, Persia, Russia, or Si— written intelligently and sympathetically—should find a market.

Few Screen Writers

A wild chimera is frisking about in certain dulled noodles to the effect that all the way from thirty thousand to a hundred thousand on the North American continent are plying their pens and talents in writing scenarios. Newspaper reporters and editors, and imaginative individuals have printed very fantastic, extravagant statements along these lines; where they obtain these hints of guess work and misinformation is a question.

The fact is that recent statistics compiled by an individual who was given access to the files of the scenario departments at leading studios, show that slightly over ten thousand persons have submitted screen stories to these representative studios during the past three years.

True, one organization received about thirteen thousand scenarios during the year 1920, but these consisted of many stories which had been sent to other studios; and many individuals submitted from two to around two dozen scenarios in the course of the year.

When it is realized that—conservatively—one hundred thousand people are signing their names to stories, poems, essays, and editorial and news matter in our newspapers and periodicals, it will be seen that the real problem is not the shortage of talent but the gaining of more intelligent writers for the screen.

It is evident that the great difficulty lies in interesting ten times the many people in screen writing—and at the same time interesting primarily those whose mental and emotional attitudes are least normally developed. There is more money in writing for the screen than there is in writing for the magazines, eventually wider fame, but there are too few people attempting to write photo-plays to enable the producers to depend on them for their stories. The producer is sure of a large weekly magazine output.

There is just as big a percentage of stories rejected by magazines as there are scenarios rejected by the studios. Of the greater number of people choosing the printed word by coercing the conscience of men. The course of Christ is proving to be the greatest magnet in the world, but use it as a club, and it will become a colossal failure.

"Killed professionally, yes. But, frankly, I would rather be a man than a minister; Character is greater than profession."

"I would just as soon believe that the perfume of the rose comes from the petal as to believe that the spirit of the blue laws comes from God."

"Christ whipped men out of the church, but never into it. "Professional reformers" and "Christian lobbyists" in Washington may mean well, but most of them are misguided swivel-chair heroes of the Cross."

"Close every other door except the church's, cries the reformer, forgetting that open hearts are greater inducements than closed doors."

"The doctrine behind the blue laws is this: I am in the right and you are in the wrong. When you are stronger than I, I must keep it, and the opposite to it, it is your duty to tolerate me; but when I am the stronger, I shall persecute you; for it is my duty to persecute error."

"All the proposed Sunday legislation is simply a human attempt to whitewash what God designed to wash white. To condemn movies because some things may be objectionable is like refusing to eat fish because it contains bones."

When human passion is subdued, when the turbulent tide ebbs, we see that the big thing that lies at the bottom of the opposition of theatre opening on Sunday, is simply bigotry."

"It is a wonder to me how many bad things good people see in the movies; fortunately, if you are so disposed, you need never be disappointed. The product of a legal religion has ever been and ever will be either hypocrisy or persecution."

Congratulations, Mr. Lehr

It is a fact that many of the country's leading universities and universities of every class of playwriting, notably New York University and Columbia. Now Temple University, Philadelphia, comes forward with a course in all branches of motion picture production.

The institution in the City of Brotherly Love is to have the cooperation of the Goldwyn Studios, according to Vice-President Lehr, who has already complied with their request for photographs of all branches of the magnificent Goldwyn Studio. They will be made into lantern slides and will be used at the university to illustrate lectures.

In the Goldwyn news bulletin for July 9th, Ralph Block, in charge of Goldwyn's New York scenario department, says: "The Goldwyn Company is now looking for aid in its search for material of high entertainment value from the thousands of men throughout the country, who, with a little effort, could find the screen a profitable profession to follow. The Goldwyn editors are on the lookout for talented men and women to write and submit screen stories of imagination to shape their paths in its direction."

This statement by Mr. Block makes Abraham Lehr's expression of good will and cooperation towards the university quite significant.

Mr. Lehr has pointed the path. He unquestionably has the big vision, and is to be generously commended for his intelligent initiative.

B. Irwin Boyd

The Reverend D. H. Jones resigned as pastor of the Huntington Park Baptist Church because of the fanatical stand taken by most of his flock in demanding the Sunday closing of motion picture theatres in Huntington Park, which is a suburb of Los Angeles. Following his action, steps were taken toward expelling him from the Baptist Church. Here are some of Pastor Jones' epi-grams, run on the screen of the Huntington Park Theatre, which caused all the trouble: "I prefer to dwell with the worldling and be true to my inner self than to live with the saint and betray it."

"There is a way to make the church the super-attraction, but it will never be done

by coercing the conscience of men. The course of Christ is proving to be the greatest magnet in the world, but use it as a club, and it will become a colossal failure."

"Killed professionally, yes. But, frankly, I would rather be a man than a minister; Character is greater than profession."

"I would just as soon believe that the perfume of the rose comes from the petal as to believe that the spirit of the blue laws comes from God."

"Christ whipped men out of the church, but never into it. "Professional reformers" and "Christian lobbyists" in Washington may mean well, but most of them are misguided swivel-chair heroes of the Cross."

"Close every other door except the church's, cries the reformer, forgetting that open hearts are greater inducements than closed doors."

"The doctrine behind the blue laws is this: I am in the right and you are in the wrong. When you are stronger than I, I must keep it, and the opposite to it, it is your duty to tolerate me; but when I am the stronger, I shall persecute you; for it is my duty to persecute error."

"All the proposed Sunday legislation is simply a human attempt to whitewash what God designed to wash white. To condemn movies because some things may be objectionable is like refusing to eat fish because it contains bones."

When human passion is subdued, when the turbulent tide ebbs, we see that the big thing that lies at the bottom of the opposition of theatre opening on Sunday, is simply bigotry."

"It is a wonder to me how many bad things good people see in the movies; fortunately, if you are so disposed, you need never be disappointed. The product of a legal religion has ever been and ever will be either hypocrisy or persecution."

Congratulations, Mr. Lehr

It is a fact that many of the country's leading universities and universities of every class of playwriting, notably New York University and Columbia. Now Temple University, Philadelphia, comes forward with a course in all branches of motion picture production.

The institution in the City of Brotherly Love is to have the cooperation of the Goldwyn Studios, according to Vice-President Lehr, who has already complied with their request for photographs of all branches of the magnificent Goldwyn Studio. They will be made into lantern slides and will be used at the university to illustrate lectures.

In the Goldwyn news bulletin for July 9th, Ralph Block, in charge of Goldwyn's New York scenario department, says: "The Goldwyn Company is now looking for aid in its search for material of high entertainment value from the thousands of men throughout the country, who, with a little effort, could find the screen a profitable profession to follow. The Goldwyn editors are on the lookout for talented men and women to write and submit screen stories of imagination to shape their paths in its direction."

This statement by Mr. Block makes Abraham Lehr's expression of good will and cooperation towards the university quite significant.

Mr. Lehr has pointed the path. He unquestionably has the big vision, and is to be generously commended for his intelligent initiative.
Pickups By the Staff

STANDARDIZED LABORATORY SERVICE

The Los Angeles Rothacker-Aller Laboratories and the Chicago Rothacker laboratories are henceforth to operate as one through a system of standardization. The two plants are to be so synchronized that a portion of the prints on a re-release can be made in one laboratory and the remainder at the other—and all the prints will have identical screen brilliancy and tone values. On his trip east Joseph Aller, resident head of the Los Angeles plant, conferred with executives of the Chicago plant and states that henceforth when the negative goes eastward to the Rothacker Chicago plant, the producer will get this same degree of darkness in all prints because the time cards which are worked out on the Coast will go eastward along with the negative. Because the exposure will be made in printing machines tuned to operate in mechanical precision, with the Coast printing machines. Because, after leaving the printing room, the film will go into a developer identical to that on the Coast—identical even to the same brand of distilled water. And so in the tunneling or toning tank. A standardization of the New York and London Rothacker-Aller laboratories is also in preparation.

HOSTESS TO FATHER

Emil Flugrath, father of Viola Dana and Shirley Mason, was tendered a farewell surprise party recently by Miss Viola Flugrath to his departure for New York. Among the guests were Alice Lake and her parents, Shirley Mason and her husband, Bernie Durning and Mrs. Flugrath.

Melbourne MacDowell and Lindsay McKenna will play important character roles in "The Infidel," the current Katherine Macdonald picture.

Frank Hampton, production manager of the Ruth Roland Company, has gone to Huntington Lake to select locations for the serial star's "The Timber Queen," which recently went into production.

Teddy, Mack Senett's comedy dog, has returned to the Sonnett studios, having completed his trip over the Pantages circuit. He will be seen presently in two and multiple-reel comedies.

Dorothy Drew, née Miss Dorothy Dickson Walker, Ernest Dickson's dancer, will shortly sail from London where she has been dancing in the "League of Nations," to take part in the 1921 Greenwich Village Follies.

Jules White, film editor of Hamilton-White Comedies, brother of Jack White, comedy director, has announced his engagement to Miss Margaret Davis of this city.

Claude Gillingwater, now working at the Robert Roper Studios in support of little Jackie Coogan in the latter's new picture, "My Boy," will finish his part in that production within the next week at which time it is expected that Mr. Gillingwater will return to the stage.

Wm. de Mille's Paramount production, "After the Show," will be shown at Grauman's Million Dollar Theatre the week of Monday, Oct. 3d. Jack Holt, Lila Lee and Charles Ogle are the featured players. This Rita Weiman story was scenarized by Hazel MacDonald and Vianna Knowton.

Grace Immerman, of the Belcher Celeste school, starts presently on her first nation-wide vaudeville tour as prima ballarina for Theodore Beckf, whose dance act was recently seen at the local Orpheum.

CLARK MARSHALL

Gertrude Astor will play a principal role in Viola Dana's new picture, "Seeing's Believing."

Mr. Thomas J. Brady, Mayor of San Mateo, California, and Mrs. Brady were recent visitors at the Robert Brunton Studios.

Allan Hale has been chosen for an important part in the current James Cruze picture, entitled "Ek."

May Walton enacts a role in "Eyes that Know," featuring Jean Riley, for Schwartz Productions.

J. S. Woody, General Manager of the Real Art Pictures Corporation, has returned to New York after a week's inspection of the company's Hollywood Studio.

C. J. Wilson, Jr., photodramatist, previously affiliated with Goldwyn, Fox, Universal, and Triangle, has signed with the Palmer Photoplay Corporation.

Larry Semen was the guest of the Fresno Rotary club at luncheon recently. Mr. Semen also made personal appearances at the Liberty theatre, where his comedy, "The Bakery," was showing.

Ed Cecil, Hugh Saxon, Seymour Zeliff, Eugene Crew, Lorraine Weiler and Christian J. Frank will be seen in support of Gladys Walton in her recently completed photoplay entitled, "The Guttersnipe."

Philip Hubbard is at present playing "Joe Tripp" in "Judith of Blue Lake Ranch," starring Pauline Frederick.

William De Vaill, Carl Gerrard and Claire Du Brey are included in the cast of "The Hole in the Wall," the current Alice Lake photoplay.

CENSORSHIP GATHERING

Frank E. Woods, president of the Screen Writers' Guild; Glenn Harper, secretary of the local Motion Picture Theatre Owners' Assn.; Ralph Lewis of the Actors' Equity Assn.; Frederick Palmer, noted scenario authority; Harry Lustig of the Film Exchange Board of Trade; Edward Roberts, general manager of the Affiliated Picture Interests, and William D. Taylor, President-Director of the M. P. D. A., were among those present at a recent hearing on censorship before a Los Angeles city council committee.

LYTELL ON VACATION

Bert Lytell, having completed his work in "Keep Off the Grass," is preparing to take an extended fishing trip in quest of tuna and sword fish.

PHIHLARMONIC TO PLAY KHAYYAM OVERTURE

Oriental Rhapsody, composed by Charles Wakefield Cadman, is to be used in the "Jih- aliyat of Omar Khayyam," the film production of Ferdinand Pinney Earle, will be played in December by the Los Angeles Philharmonic Orchestra.

RETURNS WITH STORIES

H. H. Van Loan has returned from a sojourn of several months in the state of Washington. While there Mr. Van Loan wrote several stories of the outdoor type.

Reginald Barker is vice-president of Richard-son's Inc., music shop.

Joy Winthrop is playing the part of "Aunt Jennie" with the Finis Fox Co.

Robert Burns may be seen opposite Helen Gibson in "The Girl and the Outlaw," recently completed.

Playing in support of Helen Gibson in her recently completed Western are Jack Ganshorn, Ed Burns and Gene Louser.

Adeline M. Alvord has returned from a business trip east. While in Toledo, Ohio, Mrs. Alvord spoke before the Press Club.

Val Paul will enact the "heavy" in "The Timber Queen," Ruth Roland's current serial.

Lila Lee is enacting the leading feminine role in "Ek," which James Cruze is directing for Lasky.

M. C. Love, business manager of the Robert Brunton studios, has returned from a vacation at Coronado.

Bob Wilcox is playing the heavy in "Eyes That Know," a Schwartz production, starring Jean Riley, now being completed at the Astor studio.

Earle Schenck, Wade Boteler and Victor Poteet will enact principal roles in the current Lloyd Innes photoplay production entitled, "The Sign of the Jack O'Lantern."

The Finis Fox Company has returned from location in the San Jacinto mountains, where the opening scenes of "Man's Law and God," featuring Jack Livingston, were filmed. Work on the interiors is now progressing at the Fine Arts studio.
Production Notes

Continued from Page 4

AT LASKY'S

Cecil B. DeMille has started "Saturday Night," an original by Jeanie Macpherson, in which Leatrice Joy, Edith Roberts, Conrad Nagel, Jack Mower and others appear in the important roles.

William deMille has practically completed the assembling and cutting of "Miss Lulu Bett," his latest production, in which Lois Wilson plays the title role and Milton Sills the male lead.

Northern locations will be used for George Melford's opening scenes of his production, "Moran of the Lady Letty," featuring Dorothy Dalton. Rudolph Valentino will play the male lead.

James Cruze is directing a special comedy, temporarily titled "Elk," in which Karl Hollers plays the leading role and Lila Lee is leading woman. This story was written by Walter Woods, and adapted by Walter Woods, while Frank E. Woods is supervising.

Agnes Ayres will begin this week under the direction of Victor Fleming in "The Lane That Had No Turning," an adaptation by Eugene Mullin of Sir Gilbert Parker's novel. Rollin Sturgis will supervise.

Ethel Clayton has completed her work in "The Cradle," directed by Paul Powell, and will start in October on "Forty Below," again directed by Mr. Powell.

Wallace Reid begins this week on his new picture, "The Champion," adapted from the play by Thomas Louden and A. Thomas. The director has not yet been assigned.

TAKES OVER FORMER QUARTERS AT HOLLYWOOD STUDIOS

For the production of "Penrod" starring Wesley Barry, Marshall Neilan has returned to the Hollywood studios, where his other First National pictures have been staged, including "Dinty," "Go and Get It," "The River's End," and "Bob and the Hampton of Place." Mr. Neilan's script for "Penrod" calls for fifteen youngsters and twenty grownups to support Barry in the title role.

ON BUSINESS TRIP

Ivan M. Lesser and Mike Rosenberg of the Western Pictures Corporation, who departed recently on a business trip, took, for the purpose of disposing of the productions of various independent producers, which they are handling.

LESSER TO RELEASE "PHILCO GUBB" COMEDIES

One of the Ellis Parker Butter "Philco Gubb Correspondence School Detective" stories filmed by Webster Collison, is being prepared for release by the Western Pictures Corporation. Victor Potel plays the part of Philo Gubb and, in the cast are: Harry Mann, and Max Azer.

The next Philo Gubb story, also featuring Victor Potel, will be "The Stolen Umbrella.

"SCATTERGOODS" READY FOR RELEASE

Three "Scattergood Baines" two-reelers are being prepared for international distribution.

The first is "Downto the Line"; the second, "Scattergood Makes a Match," and the third, "Soothing Syrup."

"The Lumberjack," Larry Seman comedy, has been retitled "The Sawmill."

C. K. Van Auker

PRAIRIE PRODUCTIONS MAKING ANOTHER WESTERN

The technical staff of Prairie Productions is at Sunland constructing a prairie town for the production of "The Hellbound of the West," the forthcoming Dick Hanton Western.

NEW H-W COMEDY PERSONNEL

Included in the cast of the latest Hamilton-White two-reelers are Jimmy Adams, Lige Conley, Jack Lloyd, Otto Priest, and Frank Coleman. Jack White is directing with Bob Kerr as co-director. Al McClain and Park Reis are handling the photography.

"THE BOAT" COMPLETED

"The Boat," Buster Keaton's third comedy to be produced by Joseph M. Schenck, for release through Associated First National, has been completed and is in the process of cutting. The comedian is taking a short vacation at Catalina and will resume his picture work presently.

THE H-W SPOTLIGHT

The latest episode of "The Adventures of Bob and Bob," which Cyrus L. Williams is directing for Pathé is completed and filming starts under the direction of Bob Bradbury on the next episode which will depict the habits and manner of the raccoon.

"Hearts Haven" and "Grey Dawn," B. B. Hampton's newest productions, are being cut and titled at the Robert Brunton Studios.


LEWIS RETURNS FROM ENGLAND WITH SCRIPT OF KIPLING'S 2ND PICTURE

Rudyard Kipling's script of a second feature has just been received by Pathe. It is called "The Gate of the Hundred Sorrows," and was brought over by Randolph Lewis, who assisted Mr. Kipling in this instance, as well as in connection with the writing of "Without Benefit of Clergy," in his capacity of continuity and general technical expert.

BEVAN FINISHES FIRST COMEDY

Billy Bevan, as featured comedian at the Bennett studios, has finished his first two-reeler under the direction of Roy Del Ruth, and work on the second has started.

There are twelve pictures of this type to be delivered by Mr. Bennett to First National during the next twelve months.

ON PALMER ADVISORY BUREAU

The following are listed among the members of the Palter Photoplay Corporation's Advisory Bureau: Miss Marian Wrightman, author of Robert Edeson's recent screen vehicle "Peter"; Mr. Charles Wilson, Miss Maryguese Houghton, English photoplaywright, and Mrs. Herman Whittaker, poetess and a well-known member of the Goldwyn scenario staff.

PHOTOPLAYWRIGHT'S MEETING

The Photoplaywrights held its usual weekly meeting at its clubroom on the eighth floor of the Brack Shops, last Monday evening.

A story by Mr. C. Crispina Bull was read by Miss Laura Hohnstein, after which it was received and criticized by the other members.

Next Monday evening "The Affairs of Amato!" will be reviewed and discussed. Criticisms will be made by Alex McClare and T. H. McCracken. The public is invited.

PARE ACQUIRES DICKSON COMEDIES

Pathé announces that it will release the first 11 comedies produced by the Harris Dickson Film Corporation, in which all colored players are featured.

These eight producers were made from stories written by Mr. Dickson, a Victorian police marasmat, and originally appeared in the Saturday Evening Post.

The first of the duo is "The Custard Nine," and the other will be released under the title of "The Beauty Contest," which was adapted from "The Dark Horse!"

Clarence Burton and John Fox are cast in "Elk," a James Cruze-Lasky production.

Josephine Crowell has signed to play a leading character part in Wanda Dun's latest picture for Metro.

Robert Brunton has returned from a motor trip through the southern part of the state, visiting San Francisco and Lake Tahoe.

Charles Force has been signed to act a principal role in Katherine MacDonald's forthcoming picture for First National entitled, "The Idiot!"

Reece Horey, formerly electrical superintendent at the Ince Studios, has been promoted to Assistant Production Manager of that studio on the staff of General Manager Clark W. Thomas.
# Pulse of the Studios

<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>CAMERAMAN</th>
<th>ASST DIRECT.</th>
<th>SCENARIIST</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apache Trail Prod's.</td>
<td>Globe, Calif.</td>
<td>W.A. Tobias, Casting.</td>
<td></td>
<td></td>
<td></td>
<td>902</td>
</tr>
<tr>
<td>Balboa Studio.</td>
<td>E. Long Beach.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Main 175</td>
</tr>
<tr>
<td>Belasco Studios.</td>
<td>C. K. MacQuarrie, Casting.</td>
<td>833 Market St., San Francisco, Cal.</td>
<td></td>
<td></td>
<td></td>
<td>6588</td>
</tr>
<tr>
<td>Border Film Feature Corp.</td>
<td>R. Thorpe, General Manager.</td>
<td>Bisbee, Arizona.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRUCE CARTER PROD'S.</td>
<td>Montague Studios.</td>
<td>Arnold Aldrich, Casting.</td>
<td>San Francisco.</td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>Bruce Carter</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. L. CHESTER PROD'S.</td>
<td>R. Bandini, Gen. Mgr.</td>
<td>1438 Gower St.</td>
<td></td>
<td></td>
<td></td>
<td>2563</td>
</tr>
<tr>
<td>CLEMENTS RICH PROD.</td>
<td>Fine Arts Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>COSMOPOLITAN PROD.</td>
<td>Hollywood Studios.</td>
<td>R.D. Saunders, Casting.</td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>DOUBLEDAY PROD.</td>
<td>Warner Bros. Studio, Sunset and Bronson Ave.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>FISK PRODUCTIONS.</td>
<td>Sunset and Hollywood Blvd.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>FROTHINGHAM, J.L., PROD.</td>
<td>Brunton Studio.</td>
<td>C. B. Collins, Casting.</td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
</tbody>
</table>

### DO NOT BUY GOWNS AT FABULOUS PRICES

Let Schlank's design and make your wardrobe and rent it to you. One hundred thousand dollar wardrobe of the most exclusive apparel, including gowns, furs, hats, wraps, street and afternoon dresses, suits, riding habits, boots, fans, at your disposal. For rent or sale.

Ph. 556-730 SCHLANK'S 1570 Sunset Blvd.
CAMERA! "The Digest of the Motion Picture Industry" Page Eleven

<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>CAMERAMAN</th>
<th>ASS'T DIRECT.</th>
<th>SCENARIIST</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>GARNER STUDIO.</td>
<td>M. G.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harry Gassen</td>
<td>Geo. Bee</td>
<td>Sam Landers</td>
<td>Jack Beland</td>
<td>Geo. Bee</td>
<td>&quot;The Sign of the Rose&quot;</td>
<td>8th Week</td>
</tr>
<tr>
<td>GOSBEL GILKSON PROD.</td>
<td>L. J. Gilkerson</td>
<td>Casting.</td>
<td>1120 Soto St.</td>
<td>Boyle</td>
<td>600</td>
<td></td>
</tr>
<tr>
<td>W. G.</td>
<td>Gordon McLean</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GOLDWIN STUDIO.</td>
<td>R. B. McIntyre</td>
<td>Casting.</td>
<td>Culver City</td>
<td>Abraham Lehr, Gen. Mgr.</td>
<td>West</td>
<td>6780</td>
</tr>
<tr>
<td>Beaudin</td>
<td>All-Star</td>
<td>All-Star</td>
<td>All-Star</td>
<td>All-Star</td>
<td>All-Star</td>
<td></td>
</tr>
<tr>
<td>M. Hopper</td>
<td>All-Star</td>
<td>All-Star</td>
<td>All-Star</td>
<td>All-Star</td>
<td>All-Star</td>
<td></td>
</tr>
<tr>
<td>Worsley</td>
<td>All-Star</td>
<td>All-Star</td>
<td>All-Star</td>
<td>All-Star</td>
<td>All-Star</td>
<td></td>
</tr>
<tr>
<td>Rowland Lee</td>
<td>All-Star</td>
<td>All-Star</td>
<td>All-Star</td>
<td>All-Star</td>
<td>All-Star</td>
<td></td>
</tr>
<tr>
<td>Irv Novell</td>
<td>All-Star</td>
<td>All-Star</td>
<td>All-Star</td>
<td>All-Star</td>
<td>All-Star</td>
<td></td>
</tr>
<tr>
<td>GREAT WESTERN PRODUCING CO.</td>
<td>Lillian Valentine</td>
<td>Casting.</td>
<td>6100 Sunset Blvd.</td>
<td>Holly</td>
<td>96</td>
<td></td>
</tr>
<tr>
<td>Rob. Hill</td>
<td>Elmo Lincoln</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GUINAN, TEXAS, PROD.</td>
<td>Fine Arts Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>J. Hunt</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hugh Fay</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Howard Hanover</td>
<td>All-Star</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HARRY MARKS COMEDIES.</td>
<td>Harry Marks, Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harry Marks</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HARTER-WALL PROD'NS.</td>
<td>Edward Le Veque, Casting.</td>
<td>J. C. Harter, Gen. Mgr.</td>
<td>Bakersfield, Box 482</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E. W.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HERALD CO.</td>
<td>Z. A. Stengmiller, Gen. Mgr.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>McGowan</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I. X. L. PRODUCTIONS</td>
<td>Francis Ford Studio.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fred Burns</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LACINTOS STUDIO.</td>
<td>L. M. Goodstadt, Casting.</td>
<td>1520 Vine St.</td>
<td>Fred Klay, Studio Mgr.</td>
<td>Holly</td>
<td>2400</td>
<td></td>
</tr>
<tr>
<td>Gen. Melvold</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cecil B. deMille</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>P. Stanislav</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>James Crute</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sam Woods</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Howard Heinz</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tom Forman</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Joe Henreid</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wm. De Mille</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paul Powell</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cecil de Mille</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>James Cruze</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LIVINGSTON PROD.</td>
<td>Jesse D. Hampton Studio</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scotty Donahue</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LOWRY, GENE, CO.</td>
<td>Fine Arts Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gene Lowery</td>
<td>All-Star</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LYONS, EDDIE. PROD.</td>
<td>Berwilla Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gene Lyons</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MAJOR PROD.</td>
<td>LOIS. B. STUDIO.</td>
<td>3800 Mission Rd.</td>
<td>Individual Casting.</td>
<td>Lincoln</td>
<td>2120</td>
<td></td>
</tr>
<tr>
<td>John Stahl</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Hall</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bayard Veiller</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rex Ingram</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>H. B. Harron</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maxwell Kager</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ROMOCON PRODUCTIONS.</td>
<td>W. Ruggles, Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RegiRide</td>
<td>All-Star</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>OSPHERE, BUD, PRODUCTIONS.</td>
<td>6514 Romaine St.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Geo. E. Hall</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PACIFIC FILM COMPANY.</td>
<td>A. Guy Frum, Casting.</td>
<td>Culver City.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ollie Sellers</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lambert Hillyer</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ROTHACKER-ALLER</td>
<td>Phone Holly 6065 or Holly 6066</td>
<td>24-HOUR SERVICE</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
...STORY... WANTED

Five-Role N. W. Mounted Police
Write for List of Stories Wanted
THE PHOTOPLAYRIGHTS
LEAGUE OF AMERICA
A National Co-Operative Ass'n.
621 Union League Building
Los Angeles, Cal.

Dr. W. E. BALDWIN
FACIAL SURGEON
Formerly
FACIAL SURGEON U. S. ARMY
Hump and Other Deformities of Nose
Corrected Through Nostrils—No Scar.
Sagging Cheeks Lifted
Baggy Eye-Lids Corrected
Double Chins, S ears, Etc., Removed.
Clara Hotel, Los Angeles
By Appointment
100 N. State St., Chicago.

WIGS Used Exclusively in
3 MUSKETEERS
Made by
819 South Hill Street

Still and Always
HOLLYWOOD TAXI SERVICE
Reasonable Rates
7030 Hollywood Blvd.
**Eastern Studios**

**DIRECTOR** | **STAR** | **CAMERAMAN** | **ASS'T DIRECTOR** | **SCENARIST** | **TYPE** | **PROGRESS**
--- | --- | --- | --- | --- | --- | ---
**BILOGGRAPH STUDIOS.** W. J. Scully, Casting. 807 E. 17th St. | | | | | | 
Henry King | Bartholomew E. C. Taylor | George M. Peters | Frank C. Towe | Drama | Cutting | 
BLACKSTON STUDIOS. Brooklyn, N. Y. | | | | | | 
Dick-Fox | | | | | Comedy | Schedule 
FISHERS STUDIOS. 124 W. 125th St., New York City. | | | | | | 
Donavan Abraham | All Star | Montague Love | Paul Allen | Abraham Fraser | Comedy | Schedule 
**FOX STUDIOS.** West 53rd St., N. Y. Samuel Kasting, Casting. | | | | | | 
J. D. Dawley | Non-Star | Non-Star | Bert Dawley | Walter Lang | Drama | Schedule 
**INTERNATIONAL FILM STUDIOS.** M. J. Connolly, Casting Director. 2478 2nd Ave., New York City. | | | | | | 
Edward Dillon | All Star | C. Lyons | Charles Bernard | E. L. Sheldon | "Drama Shop" | Schedule 
**LEVY, HARRY, PROD'S.** Jeff Brophy. Casting. 230 W. 33rd St. N. Y. | | | | | | 
Hugo Ballin | All Star | All Star | Wm. Adams | Jeff Brophy | Drama | Schedule 
**LINCOLN STUDIOS.** James W. Martin, Gen. Mgr. Grantwood, N. J. | | | | | | 
Joe Levering | All Star | Wm. Croley | Q. Thompson | Special | Cutting | 
**MIRROK STUDIOS.** Glendale, Long Island, New York. | | | | | | 
B. W. Griffith | All Star | F. D. klmsburg | Paul Allen | Abraham Fraser | Comedy | Schedule 
**PATHIE'S.** S. Bennett, Casting Director. 1990 Park Ave., New York. | | | | | | 
Geo. E. Seitz | C. E. Hutchison | E. S. Strick | I. B. Bennett | I. W. Millhauser | "Finishing" | 
**REELCRAFT PICTURES CORP.** Mittenhal, Studio, Yonkers, N. Y. | | | | | | 
Hamilson-Smith | All Star | A. O'Roark | Len Smith | Smith Mattson | Comedy | Schedule 
**SELZNIK STUDIOS.** I. L. Steiner, Casting. W. Fort Lee, N. J. | | | | | | 
Robt. Ellis | All Star | A. O'Roark | A. O'Roark | Smith Mattson | Comedy | Schedule 
**TALMADGE STUDIOS.** 318 B. 48th St., N. Y. Nathan Watts, Casting Director. | | | | | | 
Sidney Franklin | All Star | Wm. Croley | G. Thompson | G. Thompson | Drama | Schedule 
**VITAGRAPH STUDIOS.** East 15th St., Brooklyn, N. Y. | | | | | | 
G. E. Dyer | All Star | A. O'Roark | Arthur Ross | Sully | "Prodigal" | Schedule
MULLER BROTHERS
Sunset Blvd. at Cahuenga Phone Hollywood 4313

MARION WARDE Acting for Stage and MOTION PICTURES
A Legitimate, Practical School of Results—My Students now Working in Pictures are Making Good. Formerly of Blanchard Hall. *Music, Makeup, Dancing* 729 S. Bonnie Brae—Any West 7th. St. Car. Phone 54498

Have Your Photos Tinted and Framed by the
ARNOLD DES PLANTES ART CO. 718 South Hill Street
The Finest Quality of Work
Mr. Arnold des Plantes Will Personally Do the Coloring and Toning

For Your Complete Home Furnishings—see—
KLETT BROTHERS
It will more than please you to inspect our line of beautiful floor, boudoir and table lamps, and other artistic furniture. Open Evenings Phone Holly 554

FLANKED by
Million Dollar Theatre
(3d and Broadway)
“AFTER THE SHOW” a Wm. de Mille production

Rialto
(Broadway, near 8th)
Cecil B. De Mille’s “THE AFFAIRS OF ANATOL”
A George Fitzmaurice Production

When the Rain Takes the “Merry” Out of “Merry-Go-Round”
Your car won’t skid and do any of that dangerous spinning around when you are equipped with Weed Chains. And one set gives you protection season after season because Weed Chains are made to wear.
If your chains are beginning to lose a link here and there, bring them to us. We can either repair them, or accept them as part payment for a new set.
OFFICIAL WEED CHAIN SERVICE STATION

MILLION DOLLAR THEATRE
(3d and Broadway)
“AFTER THE SHOW” a Wm. de Mille production

Rialto
(Broadway, near 8th)
Cecil B. De Mille’s “THE AFFAIRS OF ANATOL”
A George Fitzmaurice Production

Who’s Where
(Continued from Page 6)

CALIFORNIA
Goldwyn presents “DANGEROUS CURVE AHEAD!”
By Rupert Hughes
Directed by E. Mason Hopper
Photographed by John McEachin
CAST
Phoebe Mahee—Helene Chadwick
Harley Jones—Richard Dix
Anson Newton—M. B. (“Lefty”) Flynn
Mr. Mahee—James Neill
Mrs. Mahee—Edythe Chapman
Mrs. Noxon—Kate Lester

HIPPODROME—Sunday
Arthur F. Beck presents “THE HEART LINE”
From the novel by Gelett Burgess
Directed by Frederick A. Thomson
Photographed by George Barnes
CAST
Fancy Gray—Leah Baird
Francis Grantham—Jerome Patrick
Oliver Payson—Frederick Vroom
Clytie Payson—Ruth Sinclair
Big Dougall—Ivan McNadden
Gay P. Summers—Phillip Steeeman
Madame Spoll—Mrs. Chas. C. Craig
Blanchard Cayley—Martin Best
The Child—Ben Alexander

HIPPODROME—Midweek
William Fox presents Eileen Percy in “LITTLE MISS HAWKSHAW” Story and Direction by Carl Harbaugh
Photographed by Otto Brautigan
CAST
Patricia—Eileen Percy
Sir Stephen O’Neill—Eric Mayne
Her Husband—Leslie Casey
Patsy—Eileen Percy
Arthur Hawks—Francis Penney
Mike Rorke—Frank Clark
Miss Rorke—Vivian Ransome
Inspector Hahn—J. MacDonald
J. Spencer Giles—Fred L. Wilson
Sock Wolf—Glen Cavender

SUPERBA
Carl Laemmle offers “NO WOMAN KNOWS”
From the novel “Fanny Herself”
By Edna Ferber
Scenario by Tod Browning and Geo. Yohelem
Directed by Tod Browning
CAST
Fannie Brandeis—Mabel Julienne Scott
Fencer—Stuart Holmes
Theodore Brandeis—John Davidson
Molly Brandeis—Grace Marvin
Brandeis—Max Davidson
Rabbi Thomas—E. A. Warren
Father Fitzpatrick—Dick Cummings
Shaubitz—Joe Swickard
Aloysius—Danny Hoy
Heyl—Earle Schenck
Little Ted—Raymond Lee
Little Fanny—Bernice Radom
Little Heyl—Joseph Stearns
Little Bella—Dorothy Dehn
Mrs. McChesney—Eugenie Forde
Mezi—Maxine Tabanick

CLUNE’S
Lois Weber presents “THE BLOT”
Written and directed by Lois Weber
CAST
Prof. Grieg—Phillip Hitchard
His Wife—Margaret McWade
His Daughter—Claire Windsor
His Pupil—Louis Calhern
The Other Girl—Marie Waleamp

RED CHOWS PUPPIES
From the best strains in America.
All Registered
Address
MRS. H. B. DUBNER
4948 Huntington Drive, South.

ART LEE
Make-Up Artist
Yes. I Teach You to Make Up Properly
Kingsley Apartments
Holly 2233 5200 Hollywood Blvd.

LITTLE
Commercial Photographer
5874 Hollywood Boulevard
Phone 597-602
“Well, I ought a know her,” said George. “I’ve n’t went over to meet the animated rug, and to renew his acquaintance. He went without escort, to be sure, but as the animal seemed to be glad to see him and allowed all kinds of liberties, we soon were all engaged in the salutation. George advanced the opinion that some company must have been used by the animal in the neighborhood, and that she had wandered away.

“Well, as soon as we get the cattle back, we’ll make the stampede scene,” said the director.

An hour passed by and no cows, while the bear was happy among her newfound friends. The man who owned the cows appeared about this time, and informed the director that he was in the habit of extracting the lactic fluid from said cow about five o’clock every morning, and that he wished to adhere strictly to schedule on this occasion. He was sure puffed when informed of what had taken place. Another hour of waiting and the director got a happy thought.

“Forget the stampede,” said he. “We’ll rescue the girl from the bear.”

The set was cleared for action. The bear was to come on and off dragging the girl. She was to drape herself about the bear’s head and shoulders in such a way that it would appear the bear was really making off with her, as he came down the line opposite a piece of pie, and when the bear was turned loose she made splendid time, considering what she was carrying, in his direction. It was so good we made it twice, but as there was only one more piece of pie it was necessary to save it for another location.

We next shot a scene where the leading man sees the poor girl in this sad plot and rides to the rescue. Then it was necessary to show the wild and untamed beast about to devour the fair maiden. George said it would be simple. We see our heroine in a heap on the ground, a piece of pie down her neck and the bear munching therefrom. The hero rides in and tries to dismount, but his spur catches in the back of the saddle, and by the time he gets it disengaged the pie is gone. No more pie! What can be used for the retake? Somebody with brains offered Mrs. Bear a stick of grease paint. She liked it, so half of it was rubbed on the back of the bear’s neck and then the noose. The hero dispatched the bear with a thrust from a butcher knife which he took from his boot. A quick fade, and the episode was in the box.

Our director is very original and very versatile. He works much better without a script than he does with one.

Outside of this there ain’t no news. Hoping to hear from you soon, I am as always, YOUR UNCLE DUDLEY.

“VENUS AND THE CAT” THE LATEST AESOP’S FILM FABLE RELEASE

In the series of Aesop’s Film Fables, produced by Fables Pictures, Inc., Pathe has scheduled “Venus and the Cat” for release on October 9th. It brings this fable up-to-date by comically driving home the meaning of the popular phrase, “and the cat came back. A be-whiskered old bachelor sits comfortably in his shirt sleeves reading the newspaper. The house cat, feeling the need of affectionation attention, annoys him much. Presently he grabs her only so, fings of the door. Kitty sheds a few tears and comes back through the window. Again she is tailing—and comes down through the chimney. At last she is treated so roughly that she feels the need of revenge on the heartless bachelor.

A woman could only be transformed into a woman—a strong-minded, managing sort of woman—and marry the cruel bachelor!—Yes, pussy’s desire is gratified. Venus comes sailing along in a cloud near the ground, get’s the cat’s attention, performs some hokus-pokus, and, behold the cat is a woman—and Venus sails away out of sight.

Knowing the premises as well as she does, it is easy for the cat-woman to get access to the bachelor—and do her worst. But as a married man the old chap seems quite happy and comfortable. The cat-woman finds herself bored, and her mind again turning to the rat subject. When she sees a rat she starts in pursuit and wishes she was a cat. Pretty soon Venus obligingly comes on the scene and gives her wish—much to the consternation of the husband, and a bachelor’s delight.

Moral: It is quite useless to try and change your nature.

GOVERNOR OF MAINE APPEARS IN HOLMAN DAY FEATURE

“Wings of the Border,” a Holman Day two-reeler, has as one of its leading charac ters Percival P. Baxter, the Governor of Maine. Mr. Day’s publicity department proclaims strict adherence to type in these two-reeler Maine woods dramas which he is filiming for Pathe.

TO FILM “THE DUST FLOWER”

Goldwyn is preparing to start production on “The Dust Flower,” Basil King’s latest novel, which is now running serially in a matinee magazine.

The adaptation of the novel to the photo-drama has been entrusted to Charles Kenyon, and consulting with the screen dramatist Will King gives assurance of the progress of the picture to its completion, sharing the task of supervising the cutting with Mr. Kenyon, the director, and the film editor. An all-star cast is now being selected.

Frederic Kovert is suing The Cinderella Roof for cancellation of contract.

Director Fred Caldwell has just completed shooting, “The Mystery of Fenidale,” a seven-reel drama, with an all-star cast.
Who's Where
(Continued from page 14)

RIALTO
Jesse L. Lasky presents
"THE AFFAIRS OF ANATOL"
By Jeanie Macpherson
Suggested by the play by Arthur Schnitzler
Directed by Cecil B. de Mille
Photographed by Alvin Wycoff and Karl Struss
CAST
Anatol De Witt Spencer—Wallace Reid
Viavin, his wife—Gloria Swanson
Max Runyon—Elliott Dexter
Satan Synne—Rebe Daniels
Abner Elliott—Monte Blue
Emile Dixon—Wanda Hawley
Gordon Bronson—Theodore Roberts
Annie Elliott—Agnes Ayres
Nazar Singh—Theodore Kosloff
Orchestra Leader—Polly Moran
Hoffmeier—Raymond Hatton
Tira—Julie Paye
Dr. Bowles—Charles Ogles
Dr. Johnson—Winter Hall
The Spencer Butler—Guy Oliver
The Spencer Maid—Ruth Miller
The Spencer Valet—Lucien Littlefield
Nurse—Zelma Maja
Chorus Girl—Shannon Day
Bridge Players—Elmer Glyn, Lady Parker
Guests—William Boyd, Maud Wayne
Stage Manager—Fred Huntley
Chorus Girl—Alma Bennett

MISSION
United Artists present
Douglas Fairbanks in
"THE THREE MUSKETEERS"
By Alexander Dumas
Adapted by Edward Knoblock
Photographed by Arthur Edson
Directed by Fred Niblo
CAST
D’Artagnan—Douglas Fairbanks
Queen Anne of Austria—Mary MacLaren
Constance—Marguerite De La Motte
King Louis XIII—Adolphe Menjou
Aramis—Jean Pauliette
Milady—Barbara La Marr
Du Rochefort—Boyd Irwin
Porthos—George Siegmann
Buckingham—Thomas Holding
Planchet—Charles St beck
Capt. Detroville—Willis L. Robards
Bonacieux—Sidney Franklin
Father Joseph—Len Poff
Cardinal Richelieu—Nigel De Brulier
Athos—Leon Bary

AUDITORIUM
William Fox presents
"THE QUEEN OF SHEBA"
By Virginia Tracy
Photographed by John Boyle
Directed by J. Gordon Edwards
CAST
The Queen of Sheba—Betty Blythe
King Solomon—Fritz Lieber
Queen Amarah—Claire de Lorez
King Amrud of Sheba—George Seigmann
Tamaran—Herbert Hayes
Mentor—Hershel Mayall
Adonijah—G. R. Nye
King David—George Nichols
Bathsheba—Genevieve Blinn
Sheba’s Son—Pat Moore
Nomis—Joan Gordon
Oke—William Hardy
King of Tyre—John Cosgrove
The Envoy of King Pharaoh—Paul Case neve
The Princess Vashti—Nell Craig
A Captain of Adonijah’s Army—Al Fremont
Joab—Earl Crain

GILBERT P. HAMILTON
Director
M. P. D. A.
At Liberty
Gates Hotel

DAWN AND
"THE FLYING DRAGON"

NORMAN DAWN, directing Susie Hayakawa in the Street of the Flying Dragon” returned from Yosemite yesterday, bringing with him exquisite photographs to be used in the art titling of the picture.

MR. DAWN has completed the shooting of this picture, which he believes to be regarded as the most beautiful vehicle that Hayakawa has ever had.

The next Hayakawa picture which Mr. Dawn will direct will be “The Vermillion Pencil” a brilliant Chinese love story by Homer Lee.
Screen Stars
Are you keeping in touch with your public?

Your popularity brings you a large correspondence which demands careful attention.
Your time is too valuable to be taken up with such details, but it is necessary that requests for photographs, personal notes, etc., receive consideration.

Let me relieve you of this responsibility. By devoting a few hours a week to mail you can keep it up to date. Have done private secretarial work for some of the East’s foremost financiers and politicians. References if desired.

Appointment for personal interview arranged to suit your convenience.
Address Alice A. Temple, 411 North Benton Way, Los Angeles. Telephone Wil. 5169.

Types and Talent Wanted

All types wanted. Casting for feature picture, comedy dramas, etc. No advance fee. Both beginners and professionals specially promoted.

Type-Talent Bureau
212 W. 3rd St., Room 301, Los Angeles
Open Sunday Afternoon

Frank M. Willard Invites Offers. Press Agent—Publicity Man
AVAILABLE—BIG THINGS ONLY!
Just from New York
Care of Camera!

HARRY E. TULLAR
Attorney and Counselor
Lasky Bldg., 1729 Highland Ave., Hollywood
Phones: 578922—599042

The Triangle Cleaners and Tailors

REMOLDING REPAIRING RELLINING
Cleaning and Pressing
All work Guaranteed. Prices Reasonable.
S. GOLD
4515 Sunset Blvd., Phone Holly 2027

“CRECO”
Electric Studio Equipment
CINEMA SALES CO.
4533 Hollywood Blvd.
Temporary Phone: Main 3773

“The Digest of the Motion Picture Industry”

EQUITY AGAINST CENSORSHIP

The Los Angeles branch of the Actors’ Equity Association, of which there are sixteen thousand members in America, at a meeting held in Hollywood recently, adopted the following resolutions:

Whereas, it is the sentiment of this organization that censorship is an un-American, unjust and unnecessary measure, and therefore, for the City of Los Angeles, at present the home of the Motion Picture Industry to go on record as being in favor of any film censor-board or film commission, would work an injustice to the entire industry.

Therefore, be it resolved, that this Association is opposed to the censorship measure now pending before the Los Angeles City Council.

And it is further resolved, that a committee of eight members of this Association be appointed to wait upon the City Council and to confer with the Producing Managers’ Association and other interested civic organizations to oppose censorship or film surveillance in Los Angeles.

FRENCH PICTURE NOTES
(From Variety)

The Cie Generale Francaise de Cinematographie held its annual meeting last week, when Benoit Levy occupied the chair and declared profits for the entire nine months of the concern to be 337,088 franes. Some criticisms were heard, particularly concerning the working of the Satie Marivaux. In 1919 there was a deficit of 210,936 franes at this hall, but during the direction of the company which took it over in April, 1920, a profit of 210,000 franes was recorded, and for the first quarter of 1921 there is already a profit of 186,000.

It was explained some of the productions of the Film d’Art have not yet been sold, and a sinking fund of 200,000 francs was allowed for the stocks of this branch of the concern. The business of the Agence Generale Cinematographe, also part of the company, which reached 5,320,710 francs in 1919, and 4,079,000 francs in 1920 reached 3,165,000 francs for the first three months of 1921. An increase in capital was proposed, to take up loans.

The French Paramount is working on “Perpetua” under the direction of Roberton, with Ann Forest as principal. The work is being done at Caudebec-en-Caux, where the free aid of the inhabitants is readily recruited, the local inhabitants being ticketed to death at the mere idea of being seen on the screen. The troupe of a traveling circus, the Cirque Pinder, in the district, is comprised in the cast.


Joseph J. Dowling is playing a principal character role in Katherine MacDonald’s forthcoming picture entitled, “The Infield.”

June Mathis’ next adaptation for Metro will be a story for Alice Lake which Maxwell Karger will direct.

The John M. Stahl Company has returned from the Mojave desert, where it has been filming scenes for “The Song of Life.”

The Story Idea that struggles to get out

The right one is worth big money. You may have it. Will you accept a free, confidential test?

Hundreds of original stories for dramatization on the screen, are urgently needed to keep the motion picture industry alive.

The Palmer Photoplay Corporation is the accredited agent of the leading producers in a nation-wide search for story-telling ability. Not literary skill, but creative imagination and dramatic insight—the ability to think out and tell a good story, dramatically.

It is a talent many people have who never suspect its presence. You may possess the gift yourself, and not be aware of it. Will you let us test you free?

Send for the Van Loan questionnaire.

In your own home by a simple psychological test you can learn whether you have the native ability for which the motion picture industry is anxious to pay handsomely.

This questionnaire has started hundreds on the path to fame and big income. Just use the coupon below. You incur no obligation, of course.

Palmer Photoplay Corporation,
Department of Education,
5709-91 W. 1st. Helman Bldg.,
Los Angeles, Cal.
Please send me, without cost or obligation on my part, your questionnaire. I will answer the questions in it and return it to you for analysis. If I pass the test I am to receive further information about your Course and Service to authors.

Name
Address

Camera: L. A.

DIRECTORS—LOCATION MEN
When wanting ideal Western St. or Hick Town, Remember

BACHMAN STUDIO
Glen. 1533 W
811 E. Windemere Rd.,
Glendale,
Price way down. Day, month or lease.

B. L. JAMES
EXPERT TITLE SERVICE
Phone Pico 2336
218-19 Lissner Bldg., 534 So. Spring St.
Opposite the ALEXANDRIA
**Current Reviews (Continued from Page 5)**

Very good moments are afforded by Cameron Cofey as the precocious Spivins infant, and Fred Gambold who is seen as Hezikiah Briers, Culverton’s "costabub." Edith York, Margaret Livingston and Al Flison do the remaining roles excellently. William Seiter is responsible for the direction of this Paramount release as is Bert Cohn for its good photography.

**"A MOTION TO ADJOURN" (RKO)***

If there is a producer in Los Angeles who has not in his possession a Peter B. Kyne story, let him rise and be observed. They’re all doing it.

The latest Kyne picturization, however, is Ben Wilson’s production, “A Motion to Adjourn,” which will in due course of time be released by Arrow. The story contains some human interest, comedy and a fairly diverting romance, but it gets a bad start and stumbles along for the first two reels until it gathers sufficient momentum to swing progressively ahead.

Roy Clement’s direction is noticeably uneven, as is King Grey’s photography.

Roy Stewart heads the cast in a breezy young ne’er-do-well, Silas Warner, Jr., and he waxes quite juvenile in his part, using his congenial personality to good ends. The action allotted him would scarcely be designated as difficult, but his ease does much to set it out.

In the leading feminine position Sallie Bleecker, Marjorie Daw is humaner than she can usually be depended upon to be, and her almost awkward movements are well suited to this role, since it is an illiterate little backwoods girl.

Sidney D’Albrook has been much better cast than he is as Silas’ younger brother Archie; Evelyn Nelson is satisfactory in Louise Warner, their sister. Norval MacGregor makes an interesting old character of Sallie’s unimprovising father, while Peggy Blackwood in the comedy character, Valene Hummer, gets several laughs. William Carroll, William White and Jim Welch, all in picturesque parts, complete the cast.

The material in “A Motion to Adjourn” qualifies no more than three reels, although it is “padded” into five. Such an error is as serious as it is ordinary. It should be more carefully guarded against.

**A Gentleman Expresses Himself—Cont. from page 3**

...to the ministry will strip him of every vestige of his office and repudiate him. If the motion picture industry desires to clean itself from within, why does it not repudiate Arundel and his like?"

Would it be unkind or inconsiderate to suggest that had the picture people been sufficiently interested or ardent to have voted in support of their own candidates at the late election there would have been no such menace as censorship threatening our scope and well being at this time? Experience is indeed a dear teacher.

—F. R.

JEAN RILEY HER OWN MOTHER

How does it feel to be your own mother? This is the question Jean Riley is often asked since she started work in “Eyes That Know,” a Schwartz production, starring herself.

In this picture, Miss Riley plays two parts, those of a sixteen-year-old girl and her mother. The portrayal of the mother marks the first time in her career that Miss Riley appears in a character role.

**Dress Well**

With Our Charge Account Plan we are prepared with a full line of Fashion’s EXCLUSIVE Modes in Fall Dresses, Coats, Suits and Furs. Select any garment you need for your profession or Fall wear and have it charged. Goods delivered on first payment. Alterations free.

**The People’s OUTFITTING CO.**

L. HERLING, Mgr.
6332 Hollywood Blvd.
Ladies’ and Men’s Outfitters

Special Rates to Professionals
25 Professional Pictures for $6.00

Character studies taken by a motion picture man who knows what motion picture people want.

PARALTA, the Artist Photgrapher
542 South Spring Street
Open Evenings and Sundays by Appointment

**Oriental Costume Co.**
Chinese, Japanese Costumes, Properties and Art Goods
6238 Santa Monica Boulevard
Holly 5954

**CAMERAMAN**

Not at Liberty
Let Me Make You a Test
1346 N. Serrano Ave.
Hollywood

**STUDIO FOR RENT**

Complete Equipped
Including Generator
6070 Sunset Blvd.
Corner Gower St.
32258 Hollywood, Calif.

**THE PIT**

CLASSIFIED WANT ADDS

Wants Ads must be paid in advance—75 cents minimum.


DRESSMAKER — Experienced; can handle any kind of work (except tailored coats); evening dresses, gowns and street dresses; especially good at remodeling; have had wardrobe experience; $5 per day. Phons 55425.

FOR SALE — BELL & HOWELL, 120° shutter. Thalheimer Iris, three lenses, one 2-in., Goerz Hyper, 1-75 mm.; Carl Zeiss, one wide angle Goerz Hyper, tripod, extra magazines, etc. Price $1500; rental $30.00 a week. See or phone Henry East, 10 C. D. 10. Box 284. Phone Hollywood 610, Laurel Canyon.

WANTED — Bell-Howell Camera, 170 Shutter. Must be bargain price for cash. Box 7 Camera.

HOW TO SELL YOUR PHOTOPLAY — It’s easy if you know how! Send self-addressed stamped envelope to Grum, O’Rene, 53 Pike, Seattle, Wash. Mention Camera!

FINE RETOUCHING for Trade or Studio. Prompt and satisfactory work. N. Scott, Robertson-Cole Studio, Photo Dept.

FOR SALE — Massive ermine stole and muff cheap. Apply Ye Old English Tea Garden, Sunset Road, Glendale. Phone Glendale 2213-3-1.

**CAMERAS SHOOT**

Poetical, Musical, Better Pictures
Over the ridge in the depths of the forest, Wandered a sweet girl to and fro. Pictures was she the fairest wild flowers, Thinking of Dale, she loves him so.

Their wedding trip is thru the frozen East. Where hills and fields are covered with snow:
Then a happy home in California with Grandpa, Where all thru the year wild flowers grow.
Get a vision of Better Pictures and write for the balance of the Scenario that one of the Los Angeles Producers claim, “It is the greatest story we have read since we have been in business in Los Angeles.”

P. S. — I do not use Lipton or Tobacco.

WILL M. GLASS STUDIO PHILADELPHIA
316 N. Benton Way, 2 to 5 P. M.

A-1 Stenographer, good education, motion picture experience, desires either permanent or temporary position. Call Lincoln 1685.

FOR SALE — Motor Boat, 6 cylinder. Exceptionally fast and smooth running; automobile control; motor boat; 31 feet long; up to date in every respect; self-starter, etc. Especially adapted for motion picture work. Will take lots in Hollywood or good automobile in exchange. $4000.00. Box 11.

Royce Maes, the only feminine assistant director in Los Angeles, is associated with Fred Caldwell, of the Schwartz Productions.
The Camera! Library is now open to members of Camera! Service for review reference, etc. In it will be found files of the various motion picture trade periodicals.

This is but one of the many advantages which we are preparing for our subscribers.

Harold Holland
Playing the Russian General in
"MAKING THE GRADE"
At the New Pantages This Week
Broadway 2431

VIRGINIA (Cuddles) STEARNS
Who Plays the Baby in
"DANGEROUS CURVE AHEAD"

JOSEPH STEARNS
Playing "Little Hyle" in
"NO WOMAN KNOWS"
Charles Force
Playing “CHUNKY”
in Katherine McDonald’s Present Production
Broadway 5206

Don Marq Hix
Publicity—Press Book Material—Exploitation
4513 Sunset Boulevard
Holly 1839

Scenario Market
The issue of October the eighth Camera! will publish a complete list of the needs of the studio scenario departments.

A dozen new companies are anxious for good originals

SAY IT WITH CUTS!
Engravings in Halftone and Benday Color Plates add Attractiveness to your Advertising
BROWN CALDWEll & LADD PHOTO ENGRAVERS 247 50, BROADWAY, LOS ANGELES
FRANK KEENAN
PATRICIA PALMER
Playing "Elsie Brown" in
Louise Glaum's Latest Success
"Greater Than Love"
At the New Pantages this week.

EVE SOUTHERN
Playing "Clarice" in
"GREATER THAN LOVE"
Just finished playing the heavy in
Wm. De Mille's late picture.
231-38

VIRGINIA (Cuddles) STEARNS
Who plays the Mischievous Child in
"DANGEROUS CURVE AHEAD"
Phone 67909 at the California this week.
"The Affairs of Anatol," Reviewed

It may be that Cecil de Mille has an exaggerated sense of humor; surely he knows the mental trend of his own particular following and with "The Affairs of Anatol," his current, most-advertised production, it would seem that he has indulged each to an extreme. By the foregoing observation we mean simply that in this, the most lavish picture of an extravagant producer, the public is being treated to a sensual, degrading treatise upon promiscuity which has been handled so cleverly that it may laugh with studied innocence in the face of average stupid virtue, while giving Mr. Worldly Wise one of the unhealthiest "kicks" of the cinema season.

Always an exponent of the most voluptuous side of America's unwholesomest social stratum, Cecil de Mille has finally attained a position in which although it may perhaps be desirable from the standpoint of financial renumeration, and perhaps holds something of fame, the possibility of his becoming a master or even a great man in the motion picture profession is precluded. We say this with due respect for the minds of the technical wizards with whom he is surrounded and who have done so much to accomplish his elevation to an envious rank, and for his own brilliant ability along commercial lines. For his work, for his outlook, however, we entertain little but distaste.

In his choice and arrangement of Snitzler's original subject matter he has found and developed an opportunity to exploit that rankest type of animalism which is daintily shod, suggestively draped and fascinatingly set amidst mythical luxury for the earthy gratification of the man who, we quote what we take to be the director's own press department in a trade weekly, "reads between the lines," meanwhile excusing to his more "simple" fans that which is perfectly evident to be the theme of his unworthy creation by triumphantly denying its existence in subtly worded subtitles.

Admittedly this covering two ends was a shrewd business measure as well as a technical feat but in attempting to satisfy a field as extensive as is the screen public's, there are more angles to take into account than the pair mentioned.

The first and by far the most important one upon the list of those overlooked in the picturization of this story has to do with the attitude toward it of such members of society as, being intelligent enough to grasp the underlying idea of the play as well as the reason for the methods employed to disguise that idea, and fastidious enough to resent the whole, depart from the showhouse running this Lasky special of specials with a feeling of disgust for not only one producer and his picture, but in all probability for the work of an entire industry. That that industry contains far more worthy intentions and achievements than otherwise, is an easy matter for disapproving humanity to pass over. Thus Mr. de Mille is not fair to his profession when he presents a play that is low.

Another very real injury in the imbecilic Anatol's adventures as screened, is to those who will never perceive the debasement in the story. For there will inevitably be individuals, particularly among the more empty headed females of the poorer classes who will witness the ridiculous sumptuousness of the residences in the piece with their foolish displays of trick trappings, and the gorgeously significant costuming of the various feminine charmers also utilized, with no less a feeling of discontent because of the fact that decent men do not maintain households on the order of Anatol's any more than self-respecting people exist or conduct themselves as the capricious Mr. de Mille would have us believe. Nor is there probably anything in the backgrounds of such unfortunate to discredit the inexcusable waste which is displayed in the sequences through which the hero is upheld in the smashing of an apartmentful of costly furniture in his anger and is justified in insisting upon the destruction of thousands in jewels for the gratification of a personal whim. That the general reaction of such incidents is insidious to those who accept them seriously, as we must remember many will, must be conceded as readily as the fact that the attraction held forth by such atmospheres is dangerous. Therefore in preaching waste in his picture, Mr. de Mille harms his public.

Another vital wrong is committed by any producer who holds up before his brother artists a clever, well handled creation which has as its basis just so much gilded filth. And that wrong is to himself, a man whose position is thereby unquestionably lowered. He has proven that he is capable of big things while choosing to be associated with trash.

If the photoplay in question were a drama containing the points which might easily have been made with it, under serious circumstances, there would be little of which to complain, but de Mille, the author of "The Affairs of Anatol," a comedy founded upon situations which are not funny and depending upon innuendos to both daringly disclose and carefully conceal his story, according to the viewpoint involved.

We believe that he has squandered much money and reputation for Lasky and himself as well as two hours too much of our personal time with this picture.

Certainly our profession has at this time enough to battle in the way of outside menaces, that those within the industry should not be permitted to make our position more difficult.

—F. R.
Film Capital Production Notes

FRANK EGAN PICTURE UNDER WAY

Patrick Calhoun has been engaged by Frank Egan to make the first picture to be released under the Egan banner. The original story and scenario is by Will N. Fox who will have charge of the photography.

GOLDWYN BUYS PETER B. KYNE STORY

"Brothers Under Their Skins," a short story by Peter B. Kyne, published in a recent issue of Cosmopolitan magazine, has been purchased for early production by the Goldwyn company, according to announcement by Vice-President Abraham Lehr.

NEW PRODUCTION STARTED

"The Yellow Streak" is to be the title of the original production co-starring Maryon Aye and "Bob" Reeves. Director Rogell and his company left recently for Beaumont, where many exteriors will be filmed.

The Aye-Reeves series will be known as "Cactus Features," and will be released via Western Pictures Exploitation company.

ON NEW ONE

Buster Keaton has started work on his fourth comedy for Joseph M. Schenck, which is to be released through Associated First National.

Virginia Fox, who has been playing opposite the comedian in a majority of his comedies, returns as the ingénue.

Eddie Cline is directing. Mr. Cline recently completed the cutting of "The Boat," and a preview of this, Buster's latest comedy, will be held shortly.

BUTLER PRODUCTIONS AT BURSTON STUDIOS

Louis Burston will hereafter "present" the David Butler productions. "Shooting" will begin shortly at the Burston studio on "In Walked Jimmy," by Minnie Z. Jaffa with W. S. Van Dyke directing.

"THE SILENT CALL" COMPLETED

The editing and titling having been completed, H. O. Davis announces that "The Silent Call" is ready for distribution by Associated First National Pictures. Among those in the all-star cast are John Bowers, Kathryn McGuire, William J. Dyer, Nelson MacDowell, Robert Bolter and William V. Mong.

CENTURY BUSY

Louis Jacobs, production manager at the Century studios, has every unit of the comedy organization in action. Brownie, dog star; Baby Peggy, Harry Sweet, Bud Jamison, Teddy, the Great Dane, and Bartie Barkett are contributing their services to the comedies.

Preparations are being made to use the Century lions in comedies and another animal serial, production of which will start very soon.

Irvig Cummings and his company are erecting for the Canadian Northwest to shoot exteriors for his next production entitled "The Valley of the Missing," an original by Robert Walker.

The exterior scenes of the first story of the new series of Texas Guinan two-reel Western and Northwestern productions are being photographed at Camp Keene.

Webster Cullison is having Ellis Parker Butler, author of "Pies Is Pies," write the continuity on the next "Philo Good, Detective" story, featuring Victor Potel.

AT GOLDWYN

"The City Feller" returned to the studio recently from Los Olivos, where location scenes were filmed under the direction of William Beaudine. "What Ho—the Cook," Gouverneur Morris' Chinese comedy, is making good progress under the direction of Rowland V. Lee. Jack Abbe and Winter Mason have the leading roles.

Irvin Willat and company, filming "Yellow Men and Gold," a Gouverneur Morris story, are on location at Catalina Island, making exteriors. Two ships have been chartered for the pictures.

Lon Chaney plays two distinct roles in "The Octave of Claudius," which is being produced under the direction of Wallace Worsley.

AT UNIVERSAL

"Barry Gordon," William F. Payson's story of heredity, is to be filmed as a starring vehicle for Herbert Rawlinson. Robert Henley will direct.

Harry Carey has returned from his vacation and is ready to start work on his forthcoming Universal Serial "The East." The story is "Man to Man," to be filmed from the novel by Jackson Gregory under the direction of Stuart Walker.

Hoot Gibson is at Cascade, where he is filming forest scenes for "The Badge of the Fighting Hearts," his forthcoming attraction which Reeves Eason is directing.

Edward Laemmle is completing "Winners of the West," in which Arct Acord is starring in a Twentieth Century-Fox feature. The story is "Man to Man," to be filmed from the novel by Captain John C. Fremont in his conquest of the West. Myrtle Lind is playing opposite the star.

ROACH STUDIO NOTES

"Sink or Swim," a Harry "Soin" Polland comedy, was previewed this week and has been shipped to New York. Charles Parrott directed.

The Ruth Roland company and thirty extras have left for Huntington Lake to be gone a month for the serial "The Timber Queen." Bruce Gordon heads the supporting cast.

Harold Lloyd is reading scripts prepared by Jean Havez and Sam Taylor, his scenario writers, for his next production which will commence presently.

AT VITAGRAPH

Jimmy Aubrey is expecting to start shortly on a new comedy.

Robert Easminger, directing Carmel Myers and Wallace MacDonald in the serial, "Breaking Through," has completed episode eight.

Charles Maigne is directing Corinne Griffith in her newest production, "Received Payment," now nearing completion at the east-run studios. "The Single Track," Miss Griffith's latest production, is ready for release.

Albert E. Smith, Jean Paige, who plays the leading female role in "The Prodigal Judge," the Eastern Vitagraph special, Edward Jose, the director, together with the camera men and nearly all of the east are at Cedars, a small Canadian town on the St. Lawrence River, where they will remain for about two weeks.

"The Dietator," by Richard Harding Davis, which will be filmed with Wallace Reid in the title role, was previously photographed with John Barrymore playing the chief part.

(Continued on Page 9)
**CURRENT REVIEWS**

**"AFTER THE SHOW"**

Grauman's

An intensely interesting drama of theatre life is William de Mille's production for Lasky of "After the Show." After this week's local Paramount release. Including in its theme three great loves, namely the tender one which must everlastingly protect, the fundamentally youthful one which adores, and the mighty love of desire, the story treats mainly of the bitter battles resultant from such a strenuous combination. These conflicts which have been placed in highly dramatic situations by the authors, are treated with their director's characteristic demands of public favor with them with unusual artistic value. Trashy sentiment and conventionalism have no place in this play, but in it an age-old idea is developed naturally, if quite sentimentally.

Hazel MacDonald and Vianna Knowton are credited with the smoothly running scenario which gets on faultlessly, while Guy Wilkie's photography is rather above average than otherwise.

A small but excellent cast (all star) conducts the very human characters through their various actions and accomplishes an admirable piece of serious entertainment.

Eileen, a simple hearted little chorus girl and the leading feminine position, is played by Ilia Lee, who achieves with this portrayal the most intelligent and pleasing emotional acting which she has ever been able to offer the public. This fact goes to further dispel the idea that actresses are born oftener than trained. A comedy drama star at fifteen or so, Miss Lee was generally conceded to be the best of all one of several featured players in this picture she is at ease and convincing. The answer is three or four years of education. We are here with recommending concentrated study to about sixty per cent of our ingenues (of all ages) as the only way out. First defeats are quickly forgotten in this as in other lines of business when a deserving record is once established. Miss Lee bids fair to commence, at this time, her real career.

Jack Holt in the semi-unsympathetic leading male role is, as is his dependably correct self, both with regard to technique and to his typical interpretation of the role. His learning selflessness from another's sacrifice. Holt's popularity has grown until he now stands among those older leading men who are foremost in the ranks of public favor with them.

But leaving the others, the most appealing work in the play belongs to Charles Ogle, who represents all that constitutes protective love, as Pop O'Malley. Eileen's foster father. Years of just such sensitive playing usually, however, in less prominent parts than Pop, have also won him for the affection of thousands, not to mention the greatest admiration of his professional brothers. There is little need to criticize the roles under discussion. It's Ogle. His executions are always right.

Eve Southern, Carlton King, Shannon Day, Stella Seager, Ethel Wales, Bertram Johns and William Boyd each in a competent distinctive minor part complete the list of players.

While "After the Show" is not a film which children should witness promiscuously, it will attract greatly in solid minded adult circles and should therefore make a good average throughout the country.

William Courtleigh, Sidney Bracey and Arthur Hall are playing in support of Constance Binney in her current Realart photo-play.

**"DANGEROUS CURVE AHEAD"**

California

There is certainly nothing about the comedy drama, "Dangerous Curve Ahead," that is big enough, human enough or su-

perior enough to suggest its relationship to "The Old Nest," although they are both the brain children of Rupert Hughes and both deal, of course from varied angles, with domestic relationships; however the former Goldwyn production is without an entertaining photo-play possessing many superlatively clever subtitles and one or two exceedingly funny situations which by themselves would "get it by." That part of the action seems to have been hurriedly "ground out" and that the cutting is more or less "chopping" in this instance is of course deplorable--but scarcely as tragic as it would have been under less beguiling circumstances.

E. Mason Hopper's direction is a disappointment in that a considerable amount of it seems to have been turned out under a time pressure of some kind. It is unprofitable always to "manufacture" pictures and from the effect it is almost certain that this one was so treated. John Mescall's photography is standard.

Helene Chadwick and Richard Dix are co-starred in "Dangerous Curve Ahead," and although we wouldn't judge that either of them were inherently comedians, even their lightest action gets along remarkably well, especially in the case of the latter. The cutting precludes many opportunities for valuable transition for both of these performers, but that cannot possibly be laid to their doors.

Miss Chadwick as Phoebe Jones, a continually discontented but presumably an average wife, collects no sympathy for her part and indeed to do so would have required more subtlety than she has yet displayed to us, but there is nothing basically wrong with her work which may, indeed, even please the ordinary female audience.

Mr. Dix, on the other hand, as much through his opposite's action as his own, is rendered something of a hero in Harley Jones, Phoebe's better half.

Lefty Flynn did not strike us as being particularly well cast as Aspin Newton, "the millionaire," who pursues Mrs. Jones. Certainly he directs against his opposition only a placid animosity, if any. Little Virginia Stevens draws many pleased exclamations from the feminine observers as the Jones baby, while Robert de Vilbi and Nestor, playing her children. Several convincing sick scenes are the work of Master de Vilbi.

Kate Lester, Edythe Chapman and James O'Neill play small parts well. "Dangerous Curve Ahead" is essentially a woman's picture.

**"THE RAGE OF PARIS"**

Talley's

"The Rage of Paris," Miss Dupont's somewhat "Universally" entitled initial starring vehicle for that organization could scarcely have been a more inauspicious one in which to begin an exasperation never bear at the unsuspecting public. Basing its plot upon a series of situations featuring Sex unpleasantly capitalized, which are given far too little excuse for being laid. Not Rabell store drags in many indefinite subtitles and scenes which rather establish its suitability to lower Main street, as it is a bit too "messed" to meet with general appreciation.

It is apparent that Jack Conway has worked industriously with the direction, but it is particularly well cast as Anson Newton, "the millionaire," who pursues Mrs. Jones. Certainly he directs against his opposition only a placid animosity, if any. Little Virginia Stevens extracts many pleased exclamations from the feminine observers as the Jones baby, while Robert de Vilbi and Nestor, playing her children. Several convincing sick scenes are the work of Master de Vilbi.

Kate Lester, Edythe Chapman and James O'Neill play small parts well. "Dangerous Curve Ahead" is essentially a woman's picture.

"THE RAGE OF PARIS"

"The Rage of Paris," Miss Dupont's somewhat "Universally" entitled initial starring vehicle for that organization could scarcely have been a more inauspicious one in which to begin an exasperation never bear at the unsuspecting public. Basing its plot upon a series of situations featuring Sex unpleasantly capitalized, which are given far too little excuse for being laid. Not Rabell store drags in many indefinite subtitles and scenes which rather establish its suitability to lower Main street, as it is a bit too "messed" to meet with general appreciation.

It is apparent that Jack Conway has worked industriously with the direction, but it is particularly well cast as Anson Newton, "the millionaire," who pursues Mrs. Jones. Certainly he directs against his opposition only a placid animosity, if any. Little Virginia Stevens extracts many pleased exclamations from the feminine observers as the Jones baby, while Robert de Vilbi and Nestor, playing her children. Several convincing sick scenes are the work of Master de Vilbi.

Kate Lester, Edythe Chapman and James O'Neill play small parts well. "Dangerous Curve Ahead" is essentially a woman's picture.
Where to Find People You Know

MONG CAST IN "MONTE CRISTO"

William V. Mong has been loaned to the Fox Film Corporation, by J. L. Frothingham, to enact the role of "Caderluse" in the production of "Monte Cristo," being filmed by Emmett J. Flynn. The company is now "shooting" at Balboa, where fishing village scenes are being made.

Mr. Mong will be remembered for his work in J. L. Frothingham's "The Ten Dollar Raise," and "Pilgrims of the Night," in which he appeared as a "Bride of the Gods." To be distributed by Associated First National.

LOOMIS PLAYS DOUBLE SCHEDULE

Margaret Loomis has of late been dividing her time between an important role on the R. I. Ingram production, "Turn to the Right," a dancing role in "The Sheik," and the featured role in the Spanish pantomime, "The Royal Fandango," produced by Miss Neely Dickson and the Hollywood Community players.

ENACTS REALART LEAD

Walter McGrall, who recently finished the lead in a new Ethel Clayton picture, has been engaged to play opposite May McAvoy in the Realart production just started under William D. Taylor's direction.

IN "JIM" CAST

Milton Sills and Marguerite De La Motte have been selected to enact principal roles in Thomas H. Ince's initial Associated First National production, "Jim," an original screen story by Bradley King, the filming of which started last Monday.

SERVES AS TECHNICAL ADVISOR

Irvin Lossman, social worker and newspaper man, just returned from Russia, is acting as technical advisor in the filming of "Hungry Hearts," being directed by E. Mason Hopper.

TO DIRECT ROACH COMEDIES

William Watson has been signed by Hal E. Roach to direct the Harry "Snub" Pollard comedies. Mr. Watson's most recent work has been the direction of Lee Moran in a number of comedies.

OPPOSITE BINNEY

Jack Mulhall has been chosen to enact the leading male role in the forthcoming Constance Binney production for Realart as yet untitled.

IN SOUTH SEA ISLANDS

Ruth Renick is at present in Papeete, Tahiti, laying the featured role in the Far East production, "The Lagoon of Desire."

C. E. Christensen, head technical man at the Hal E. Roach studios, has sent a crew of carpenters to Huntington lake to construct the location buildings for the Ruth Roland serial, "The Timber Queen." Work on interiors will commence shortly.

Sid Grauman will present Constance Binney in "The Case of Becky," based on the David Belasco play by Edward Locke, at the Grauman Million Dollar theatre during the week of October 10th.

JOINS AUTHORS' COLONY

Kathleen Norris has joined the array of novelists here who are writing original stories for motion pictures.

Dulcie Cooper

Who's Where on
Los Angeles Screens

KINEMA

Arthur S. Kane presents
Charles Ray in
"A MIDNIGHT BELL"
Stage play by Charles Hoyt
Scenario by Richard Andres
Directed by Charles Ray

CAST
Martin Tripp—Charles Ray
Stephen Labaree—Donald MacDonald
Milton Grey—Van Dyke Brooke
Ann Grey—Doris Pawn
Mac—Clyde McCoy
Spike—Jess Harring
"Polly" Bartow—S. J. Bingham
"Sick" Sweeney—Burt Offord

TALLY'S

Jesse L. Lasky presents
Ethel Clayton in
"BEYOND"
From the story, "The Lifted Veil"
By Henry Arthur Jones
Scenario by Julia Crawford Ivers
Directed by William D. Taylor

CAST
Avis Langley—Ethel Clayton
Geoffrey Southerne—Charles Meredith
Alec Langley—Earl Schenck
Mrs. Langley—Fontaine LaRue
Viva Newmarsh—Winifred Kingston
Bessie Ackroyd—Lillian Rich
Samuel Ackroyd—Charles French
Wilfred Southerne—Spottiswoode Aitken
Dr. Newmarsh—Herbert Fortier

(Continued on Page 14)

JOINS GOLDWYN STAFF

A. Channing Edington has been added to the Goldwyn scenario department. Mr. Edington previously served in the capacity of reader and assistant director at Goldwyn and has written a number of stories, "Bare Knuckles," a recent William Russell starring vehicle was from his pen. Mr. Edington will arrange story adaptations and continuities for Goldwyn.

SWITCH PLACES

Bob Evans, who has been co-directing with Charles Parrott of "Snub" Pollard company, has been transferred to Goldwyn with the capacity of reader and assistant director at Goldwyn. R. L. Ceder will co-direct for Pollard.

Fred Warren has been selected to play a part in "Hungry Hearts," at Goldwyn's.

Virginia "Cuddles" Stearns plays Harly Jones, Jr., in "Dangerous Curve Ahead."

Theodora von Eltz has started work at Fox's in a picture with Johnnie Walker and Edna Murphy.

E. A. Warren has been added to the cast of "Hungry Hearts."

Alfred Allen will play an important character role in "Man to Man," Harry Carey's forthcoming picture for Universal.

Dick L'Estrange is again affiliated with the Irving Cummings productions as general and production manager.

Sidney Franklin is playing a part with Gladys Walton in "The Sandman," under the direction of Dallas Fitzgerald.

Norris Johnson, Frank Whitson and William Quinn are among those east in "The Valley of the Missing," the new Irving Cummings play-off.

In "The Sign of the Jack O'Lantern," which Lloyd Ingraham is directing, Mrs. Raymond Hatton, wife of the character actor, takes a prominent part.

Al W. Filson has been engaged to play the leading role of M. M. Millay in "The Count of Monte Cristo," at the Fox Studio under the direction of Emmett Flynn.

Louise Lorraine, Century comedy leading woman, has been loaned to Universal by Century Comedies, for Hoot Gibson's "The Badge of the Fighting Hearts."

Gerald Pring has signed to play a prominent part supporting Doris May in the current Hunt Stromberg picture being made at the Robertson-Cole studios.

Mr. Pring won a silver and gold loving cup recently at the Westgate Tennis Club's fall tournament.

Irving Cummings has re-engaged Abe Fried as cinematographer for his current production, "The Valley of the Missing." Mr. Fried shot the two last Cummings productions entitled "Jules of the River," and "Trapped."

Charlie Dorety, until recently featured in Century comedies, has been engaged by Jack White as supervising director of Hamilton-White comedies, to play a part in his latest all-star comedy for Educational, as yet untitled.
CREATURES OF CELLULOID

The screen writer has, in common with the actor, many problems. For one thing, both are subject to the law of economic determinism in the profession, or less limited in art expression, in a truly ultimate sense by the surface-thinking, unbeautiful-minded custodians of the box-office; the motion picture business is one of the few manufacturing enterprises where human talent of the most rarefied character has been found necessary to hire exchange managers whose mentalities were keyed low enough to contact the exhibitor-mind on its own plane.

A motion picture trade paper is a publication which is addressed to and circulates among motion picture exhibitors and exchange managers. Any other circulation is negligible, incidental.

William A. Johnston, editor of the Motion Picture News, in an editorial captioned "Creatures of Celluloid" in the News of September 24th, criticises motion picture stars with considerable severity. Among other things, he says: "Few, very few of you are artists, an artist being an individual who by dint of tremendous work, patience and long and supreme self-denial brings to perfection the subjective immortal ideal. Talent is a birthright of the human. You are—most all of you—just human beings. Your picture Stardom is largely the result of someone else brains and money, plus, especially, the magic circulation of the motion picture. Many of you are mere photographic types. You bedevil yourself and strut with all the simple vanity of a peacock. You become as captious and cruel as any ship's sailor elevated by chance to the Sultanship of a South Sea Island. You think you've been touched by divine fire, whereas you've only been touched with celluloid. . . . The serious menace of your star career is that you give celluloid fame lifts you above man-made laws and the decencies of society and the sacred precepts of the home.

This world is a hall of illusions! Here is the editor of a magazine which stands for exploitation and intensive advertising of motion pictures and motion picture stars. In this magazine, advertising is accepted and printed which often exaggerates the merits of most mediocre photoplays, thereby creating a confusion in the public mind. In this way the exhibitor is enlisted for further advertising co-operation—with the result that the extensively and intensively advertised picture becomes the heavy weight of the box-office—than the purely artistic picture. The amusement-hungry public is led to view an inferior photoplay because of its intensive advertising, while the artistic photoplay perishes on the dismal shores of exhibitor and distributor indifference. The kind of advertising given many photoplays creates unsound values, ultimately accepted and absorbed by the public. Is the Motion Picture News concerned in any way with artistry of the picture itself?

I know many screen actors and actresses who have been longing to appear in screen plays of a higher artistic order, and who deplore the low level of competition—via the exhibitor, of course—for fame that is classic or dignified art. But the screen drama is shackled by exhibitor opinion! And exhibitors are greatly concerned by the organs dedicated to commercial development—to the development of a motion picture industry, but not a motion picture art.

It is an amusing though maudlin spectacle, that of the editor of a motion picture trade journal voicing an opinion as to who is and who is not an artist. What can a man whose eyes are of necessity closed with gold-dust know of art? When a man has for years conducted a publication leveled to the comprehension of film exchange managers and motion picture exhibitors, and has SUCCESSFULLY done so, it is proof positive of his constitutional incapacity for an understanding of Art. If a man through a series of misfortunes was reduced to editing a trade paper as a temporary bridge, a make-shift, he might still validly claim artistic perception—but not so one whose soul is not rebelled against the grosser vibrations, against consorting with money-making automatons for any considerable period of time.

In the first paragraph of Mr. Johnston's editorial he refers to the Arbuckle case. In fact, it is the foundation for what follows, for an arraignment of one who, being without sin, feels called upon to throw stones.

The fact is, the actor and actress represent a far higher type—generally speaking—than does either the exchange man or exhibitor. I know many actors and actresses of culture and sapience—people whose varied emotional and intellectual experiences make them a delight to meet; I have met but few—a negligible few—such exhibitors and exchange men. Most of them are exceedingly vulgar and stupid. In fact, the average exhibitor—and I've met hundreds of them—ranks socially lower than the average butcher.

That there are a number of motion picture personalities indulging in a fast and furious high life is beyond question. Personally, I think a little of that nowadays and then is most acceptable. And I'm convinced that exhibitors, exchange men and the employees of trade journals essay the high life in exact ratio to their amount of personal graces, extent of bankroll, opportunity, and season of life. Like all other humans, they are deterred from frolicking by such factors as fear of detection, shortage of the income, lack of good looks, and old age. Frequently the last two deterrents, through degenerate processes of rationalization, are not taken into consideration, and, grotesquely enough, make for high virtue!—usually self-concealed.

So far as strutting goes, I have never been that before the arrogance and insolence of certain successful motion picture exhibitors—In the presence of men and women of superior artistic and intellectual attainments, these men and movie trade journal employees have nothing to strut about and no one to strut before. They're the publicists of the show—an art and their activities are of utter importance.

I believe Mr. Johnston should be completely forgiven for his fuzz pas, one can never tell what a man to do a ridiculous thing—especially to indite so dull, solemn and hollow an editorial as "Creatures of Celluloid." Some day we will have an editor to deal with that problem. In other words, what had Mr. Johnston been eating and drinking before he composed this grotesque? What does a motion picture exhibitor or theater exhibitor feel upon who addresses his advertising to humanity? What damnable diet was responsible for the creation of so horrible a popular song as "Ain't We Got Fun?" These are vexatious yet fundamental problems.

In a saner or more humorous moment Mr. Johnston would not have condemned motion picture stars, but would have placed the blame for the Arbuckle incident and all other incidents where it intrinsically belongs.—the shoulder of the GREAT UN-KNOWABLE POWER which is responsible for all things, from the spilling of planets and suns into space to the constitution of such an absurd thing as a motion picture exhibitor—created artistically blind.

There must be solidarity in the motion picture industry, and it is high time some writers conscientiously continue to function if it can be proven that motion picture stars are mostly "creatures of celluloid." Can one write for those who do not believe in Art demands sincerity, even if the marketing and exhibition of motion pictures does not? Motion picture stars grow artistically through acting roles of depth and subtext in intelligently conceived photoplays.

Mr. Johnston may believe that a defense of the acting fraternity by the editor of a magazine of interest to screen writers is hardly appropriate. But Mr. Johnston's statements go unchallenged would be to reduce the writing of photoplays for motion picture stars to an absurdity.

Mr. Johnston's gesture most futile in discussing the "magic" destruction of stars. The career of a star or a bootblack or a trade paper editor of the Motion Picture News is not susceptible of sudden destruction—just as one's life proper. Destiny is eternally capricious. Screen writers, actors, directors and cinematographers will continue to live colorfully and interestingly, despite Brother Johnston's warnings. Yes, they will be somewhat lax; rigidity produces Puritan archetypes of Art that are alien to the motion picture exhibitors. Artistic folk will continue to "take no thought for the morrow," will remain generous and easy-going and tolerant, failing to conserve their finances—occasionally functioning at benefits for fellow artists—or outsiders!

I hope that never again will anyone have the presumption to hold the actor up to scorn before motion picture exhibitors and exchange men—those sluggish sailors on the great ocean of the screen. And let all commercialites like this:

When the most inconsequential actor's earthly career closes, he leaves at least a few traces of his existence on Life's horizon. His image is painted on a ship passing forever from sight leaves fading figures of smoke suspended beneath luminous clouds.

For actors real—actors—do not take themselves seriously. Unlike moralizing editors, they do not mistake their shrill piping for the music of the spheres.
MUMMERS WORKSHOP OPENS FALL SEASON

The band of theater revolutionists known as the Mummer's Workshop, will open the fall season with a meeting and informal evening on Tuesday, October 11. Ferdinand Pinney Earle, motion picture director, will talk on the appropriate subject of the influence brought on the film world by the modern theater movement. All Mummer's and their friends are invited to assemble to hear Mr. Earle and to open the year by co-operation. Hosts who will preside at the informal reception following the meeting are Miss Pamela, Betty Hascom, Frank Bartholomew, Mr. and Mrs. Robert Gordon (Alma Francis) Milton Monroe, Mrs. Charles Meredith (Melba Meising), Yvette Mitchell, Magda Lade, Ann May, Olive Brockett, Miriam Meredith, and Wyn Ritchie. The Workshop is to give its first fall production shortly under the direction of Charles Meredith. "The Affairs of Anastol," by Schnitzler, has been postponed until Mr. and Mrs. Clarence Thomas return from their European trip with Miss June Barnsdaile.

ELECT OFFICERS

Studio Film Laboratories, Inc., of the Hal E. Roach Studios, held a meeting recently when the following were elected officers: T. J. Crizer, president; Walter Lundin, vice-president, and H. M. Walker, secretary and treasurer. The three with the addition of J. L. Murphy form the directorate with T. J. Crizer, Walter Lundin and Charles Parrott as executive committee.

BRAZILIANS ENTERTAINED

Admiral Conrado Heck, Commander of the Brazilian BattleShip Ninas Garea, together with Lieut. Paulo Penido and Nicente Abelin, of the Brazilian Consulate, were guests at the Talmadge Studio, recently.

REVENUE BUREAU WARNING

A warning to motion picture production companies has been issued by the Internal Revenue Bureau of the Treasury Department against the custom of changing the names of ships for motion picture purposes.

CENSORSHIP IN AUSTRALIA

Australia also is having its censorship problems. The blue-spectacled kill-joys have there changed the title of Carter De Haven's "Twin Beds" to "A Sleepless Night," despite the fact that the stage version toured Australia under the original title of "Twin Beds."

Edward Martin, Helen Lynch and Herbert Foster are cast in Constance Binney's new play for Realart which Maurice Campbell is directing.

Edward Cecil, Chas. D. Bennett and Arthur Hoyt are playing parts in the new May McAvoy picture under the direction of William D. Taylor.

"Bruce of the Royal Mounted," the current Finis Fox picture under production at the Fine Arts Studios, has been titled "Man's Law and God's."

J. Frank Glendon is playing an important role in Jane Novak's current play produced by John and Edward Novak.

H. M. Walker, who titles Hal E. Roach comedies, has returned to his work at the Roach Studio after a vacation spent in New Orleans and Palm Beach.

Snitz Edwards

Bradley J. Smollen, Vitagraph scenario writer, purchased a home recently in Laurel Canyon.

The artist's colony at Laguna Beach now has its own weekly publication. It is called "Laguna Life."

On completing the editing of his picture starring May McAvoy, William D. Taylor will go to San Diego for a few days.

Henry Hathaway, previously with the Frank Lloyd company at Goldwyn, is now handling properties for Irving Cummings Productions.

Larry Semon's comedy "The Bakery," simultaneously played two Broadway (New York) theatres, the Strand and the Rialto, for its first run.

Fred Newmeyer, director of the Harold Lloyd company, has gone to San Francisco where he will spend his vacation between pictures.

Universal City associates of Louis Freiberger are planning to observe the birthday anniversary presently of that veteran employe of the "Bis U."

Edward Sosman, together with his assistant, David Howard, is busily engaged editing J. L. Frothingham's most recent production, "A Bride of the Gods."

Charles Condon, representative of the department of public information at the Louis B. Mayer studio, is vacationing at Wheeler Hot Springs with members of the John M. Stahl Company, who are sojourning there pending the beginning of work upon "The Furbringers."

GRAUMAN ON NEW YORK TRIP

During his recent stopover in Kansas City on his way to New York, Sid Grauman was tendered a luncheon banquet by a committee of showmen and theatrical magnates of that city. While in New York it is expected that Mr. Grauman will consummate several deals which will bring artists and performers to Los Angeles and Southern California theaters.

PRESIDENT VIEWS LLOYD COMEDIES

Pathe, upon the New York visit of President Harding, presented the White House chief with the Lloyd films "New or Never" and "I Do," which were shows on the yacht "Mayflower."

Dwight Crittenbeden has been confined to his bed for the past few days with a siege of grippe.

Theodore Kosloff is training May McAvoy for a dance which will be a feature of one of her forthcoming pictures.

Nosh Deery is enacting a principal role in "Deliverance," starring Jane Novak which Chester Bennett is directing.

Wanda Hawley was the guest of honor recently at a ball given in her honor by leading citizens of Santa Barbara.

Harry D. Wilson, publicity man for the Jackie Coogan company, has moved his office to the Robert Brunton Studios.

Claude Gillingwater has finished his work in Jackie Coogan's new production, "My Boy," now in the making at the Robert Brunton Studios.

Two child actors, Mary Jane Irving and Pat Moore, are cast in the forthcoming May McAvoy picture which William D. Taylor is directing.

During the recent tour of Douglas MacLean, the members of the Detroit Chamber of Commerce made him an honorary member of that body.

The baby daughter of Mr. and Mrs. William Desmond was christened recently, with Bill Hart acting as godfather. Mrs. Desmond was Mary McVor on the screen.

David W. Griffith and "Billy" Bitzer, cameraman, associated for many years, are so long together. Mr. Bitzer has been succeeded by Heberick Sarob.

Virginia Brown Faire, remembered for her work in Kipling's "Without Benefit of Clergy," has been chosen for a prominent part in Emett Flynn's current production for Fox, "The Count of Monte Cristo."

Orin Denny, who organized the Universal-Smithsonian-African expedition after the accident in which William Armstrong and Dr. Hunt were killed and in which Pityy Horsie was badly injured, is on his way back to the United States with motion picture film of unusual African scenes.

Robert Edeson, stage and screen star, has signed a contract with the Stowell and Webb casting directors, by which they become his business representatives. Mr. Edeson recently closed a special engagement at the Majestic Theatre where he was featured in "Peter." (Continued on page 17)
Production Notes (Continued from Page 4)

AT REAL ART

Work has started on the opening scenes of the new May McAvoy starring vehicle which William D. Taylor is producing. The scenario by George Hopkins is from the story by Sonya Levien.

Bebe Daniels is resting this week in the mountains. On her return she will start work on an original story, a tale of Cuba, by Nina Wilcox Putnam, the scenario for which has been written by Fred Myton. Chester M. Franklin will direct.

Constance Binney and company, under the direction of Maurice Campbell, have gone to San Francisco, where Argentino farm scenes will be taken at a location on the peninsula.

Wanda Hawley's next production will be the Violet Clark adaptation of an original by John Blackwood, theatre manager and dramatist.

Mary Miles Minter is completing the Fiji Island picture, which is to be a January release. Frank Urson is directing the picture which was adapted to the screen by Fred Myton from an original story by Ewart Adamson, brother of Penrhyn Stanlaws, artist and director.

AT BRUNTON

W. E. Keefe is scheduled to start production, presently on a series of five reeler features featuring a well known star.

Camera work has started on Chester Bennett's production, "Deliverance," a story of the north woods, starring Jane Novak.

The finished production of "A Bride of the Gods," was viewed recently in one of the projecting rooms.

Camera work has been completed on R. A. Walsh's new production, "Riders of the Dust," starring Miriam Cooper, and it is now being cut and titled.

Director Edward Sotman, who is under contract with J. L. Frothingham, is working on a new script which will go into production on or about October 10th.

AT CHRISTIE'S

"Fresh from the Farm" is the latest comedy being photographed at Christie's. It has Bobbie Vernon in the star role with Josephine Hill, Victor Rottman and others playing in support. Vernon is now before the camera in "A Barnyard Cavalier," with Viola Daniel enacting the leading feminine role.

Neil Burns is appearing in a new untitled comedy which Scott Sidney is directing. Baby Jane Hart and Laddie, the educated collie, both of whom appeared in "Sneakers," are playing supporting roles. Helen Darling is the leading lady.

The forthcoming comedy which will costar Dorothy Devere and Earl Rodney is entitled, "Saving Sister Susie.

Lester Cuneo's next picture, entitled, "Silver Spurs," is being cast at the Warner Bros. Studio.

Arthur D. Ripley is progressing with the editing of the film production of "The Rubaiyat."

Colleen Moore will begin on her second Rupert Hughes picture for Goldwyn this week. She recently completed the title role in "The Wall Flower."

Jack Coogan, father of Jackie Coogan, and manager of the company is enacting the role of an ice cream vendor in his son's second starring vehicle entitled "My Boy."
<table>
<thead>
<tr>
<th>Direction</th>
<th>Star</th>
<th>Camera Man</th>
<th>Ass't Direct.</th>
<th>Scenarist</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMBASSADOR PICTURES CORP.</td>
<td>Jas. Hum, Stud.</td>
<td>Mgr.</td>
<td>J. Dugan, Cast.</td>
<td></td>
<td></td>
<td>10049</td>
</tr>
<tr>
<td>A. J. Scott</td>
<td>J. L. Warner</td>
<td>V. L. Ashlock</td>
<td>Lew Meachen</td>
<td>Staff</td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>ASTRA STUDIOS.</td>
<td>P. Sollis, Casting.</td>
<td>Glendale, Calif.</td>
<td>E. Schwartz, Mgr.</td>
<td></td>
<td></td>
<td>Glendale 902</td>
</tr>
<tr>
<td>Fred Caldwell</td>
<td>Jean Riley</td>
<td>L. J. Lynch</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BALBOA STUDIO.</td>
<td>John Rank</td>
<td>E. Long Beach.</td>
<td></td>
<td></td>
<td></td>
<td>Main 175</td>
</tr>
<tr>
<td>Alvin J. Neitz</td>
<td>Jack Drum</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BELASCO STUDIOS.</td>
<td>K. E. MacQuarrie, Casting.</td>
<td>833 Market St., San Francisco, Cal.</td>
<td></td>
<td></td>
<td></td>
<td>Douglass 6588</td>
</tr>
<tr>
<td>E. MacQuarrie</td>
<td>All-Star Bill](er</td>
<td>J. B. Meachem</td>
<td>Walter Rivers</td>
<td></td>
<td></td>
<td>Novelty Comedy</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>BORDER FILM FEATURE CORP.</td>
<td>Rex Thorne, General Manager.</td>
<td>Bisbee, Arizona.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harry M. Moody</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRUCE CARTER PROD'NS.</td>
<td>Montague Studios.</td>
<td>Arnold Aldrich, Casting.</td>
<td>San Francisco</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bruce Carter</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Roy Hughes</td>
<td>&amp; John</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>R. A. Walsh</td>
<td>Chester Bennett</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EMERSON STUDIOS.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAMPBELL COMEDIES.</td>
<td>Frank Griffin, Casting Director.</td>
<td>Robert Gioux, Gen. Mgr.</td>
<td>Fine Arts Studio</td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>W. S. Campbell</td>
<td>Elyse R.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>C. L. CHESTER PROD'NS.</td>
<td>R. Bandini, Gen. Mgr.</td>
<td>1438 Gower St.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 3250</td>
</tr>
<tr>
<td>L. O. Wilson</td>
<td>William Pellock</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>H. Remoin</td>
<td>Scotty</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CLEMENTS RICH PROD.</td>
<td>Justice, Fine Arts Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 2805</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE CRUELLY WED COMEDIES.</td>
<td>Universal Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 2500</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FOX STUDIO.</td>
<td>C. A. Bird, Casting.</td>
<td>N. Western Ave.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 3000</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FOX, FINIS PRODUCTIONS.</td>
<td>Sunset and Hollywood Blvd.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 2805</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GOSSEL GILKERSON PROD.</td>
<td>L. J. Gilkerson, Casting.</td>
<td>1120 Soto St.</td>
<td></td>
<td></td>
<td></td>
<td>Doyle 600</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GREAT WESTERN PRODUCING CO.</td>
<td>Jillian Valentine, Casting.</td>
<td>6100 Sunset Blvd.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 96</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ROB. HILL</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

EASTERN STUDIOS

WEEGY BIRD FILMS. Lincoln 1778

WEYGIE STUDIO. Whistle Stop, Casting. 4811 Fountain Ave. C. J. Williams, Mgr. Holly 326b

WESTERN CLASSIC FILM CO. Bob Horner, Casting Director. 1339 Gordon St. Holly 134

WHISENANT, J. BARNEY, PROD'S. B. D. Swabhali, Casting. Herman Studio, Santa Monica 23201

WILMITS, CURIS J., CO. R. Bradbury, Casting. 4811 Fount.. Holly 326b

WILNAT FILMS, INC. 1,329 Gordon St. Bob Reed, Bus Mgr. Holly 1918

WILSON, BEN, PROD. Berwilla Studios. Holly 157

WM. SMITH PRODUCTIONS, Tulsa, Okla.

Western Studios

DIRECTOR | STAR | CAMERAMAN | ASS'T. DIRECTOR | SCENARIOT | TYPE | PROGRESS
--- | --- | --- | --- | --- | --- | ---
Henry King | Barthelemy | H. Lionberger | H. Ross | Drama | Cutting Schedule
S. E. Y. Taylor | All Star | Geo. Peters | D. Towsie | Drama | Schedule

BLACKSTON STUDIOS. Brooklyn, N. Y.

FEBER-FRED CO. | All Star | Frank Perigal | - | Comedy | Schedule

ESTEE STUDIOS. 124 W. 123th St., New York City.

Design | Abramson | Montague Love | Paul Allen | Comedy | Schedule
Frank Perigal | Pearl Shepard | - | - | Comedy | Schedule

FOX STUDIOS, West 55th St., N. Y. Samuel Kingston, Casting. Phone Circle 6800

GRIFFITH, D. W., STUDIOS. Herbert Sutch, Casting. Mamaroneck, N. Y.

D. W. Griffith | All Star | Blitzer-Saratov | Herbert Sutch | "The Two Orphans" | Finishing Schedule

INTERNATIONAL FILM STUDIOS. M. J. Connolly, Casting Director. 2478 2nd Ave., New York City.

LEVY, HARRY, PROD'S. Jeff Brophy, Casting. 250 W. 38th St., N. Y.


PAINE, S. M., Casting Director. 1900 Park Ave., New York.

REEL RACKET produce CORP. Mitthenthal Studio, Yonkers, N. Y.

Selznick Studio. H. L. Steiner, Casting. W. Fort Lee, N. J.

SELZNIK STUDIOS. Selznick Studio. H. L. Steiner, Casting. W. Fort Lee, N. J.

TALMAGE STUDIOS. 318 E. 48th St., N. Y. Nathan Watts, Casting Director. Vandy 7340


VITAGRAPH STUDIOS. East 15th St., Brooklyn, N. Y.
When Pavements are "Greasy"—
When the pavement is slick as waxed hardwood—as it will be many a day out of the next four rainy months—look out for the dangers of skidding!

Weed chains keep your car going straight ahead—SAFELY, and every motorist needs them during the rainy weather. We repair weed chains or accept used chains in part payment for new ones.

“See Us Before the Rainy Days”

MULLER BROS.
Sunset Blvd. at Cahuenga   Tel. Holly 4313
Ivor McFadden Productions, Francis Ford Studio, Hollywood, will consider five- or six-reel "boob" stories, synopsis, continuity, or ideas. All scripts sent to this company will be returned as soon as read, if unavailable.

Charles Dudley

Rogell-Brown Productions, 4532 Hollywood Blvd., will consider two-reel western or northwestern stories, either published or original, in synopsis or continuity form, to co-star Bob Reeves and Maryon Aye. All scripts forwarded to the above company will be returned in two weeks if unavailable.

Texas Guinan Productions, Fine Arts Studio, Hollywood, Calif., require original stories for two-reel western productions, suitable to the character of Texas Guinan and also containing a strong and virile male leading part. The story should, of course, be logical with action on and off horseback. All scripts sent to Jesse J. Goldburg, Gen. Mgr., will be carefully read and reported on within forty-eight hours after receipt.

Cosmopolitan Productions, New York City, in the market for published stories only, submitted in synopsis form, for all-star casts. Scripts should be addressed to John Starbuck, Assistant Editor, Scenarior Department.

Selznick Productions, West Fort Lee, N. J., will consider stories based on plays, books, magazine stories or originals, preferably published in magazine form. For special productions anything strong and dramatic, for several characters of equal importance, must be "different," and abundant in opportunities for the very best in picture production. For the company's several stars, stories should be as follows: Comedy dramas, society and otherwise, in which the star has an unusual role, for Elaine Hammerstein; comedy dramas or drames where action is required, preferably stories of typical middle-class American life, for Eugene O'Brien; strong, virile dramas, society, business or unusual stories for Conway Tearle; strong dramas with great acting opportunity, for William Faversham; farce comedies, and swift-moving comedy dramas, for Owen Moore; comedies or comedy dramas for Martha Mansfield; dramas in which the leading role is very dramatic and unusual, foreign types in American settings desirable, for Zoe Neene. Address all matter to The Scenarior Department of the above named company.

David Butler Productions, Brunton Studio, Hollywood, Los Angeles, is in the market for either original or published stories submitted in synopsis form for star who plays small town or country roles. Scripts will be returned as soon as read.

C. L. Chester Productions, 1428 Couver St., Los Angeles, Calif., will consider original stories (synopsis or ideas) for domestic situation, one-reel comedies, carrying fast force action, and opportunity for working out the stories in sag action. Scripts should be addressed to Raymond S. Harris, Scenarior Editor, and if rejected will be returned in from one to two weeks.

Christie Film Co., 6101 Sunset Blvd., Los Angeles, Calif., is in the market for original stories for all-star casts, submitted in synopsis form, preferably one and two-reel farce comedies, written around young and likeable people, new worldly, etc. Scripts should be addressed to the Scenarior Department, and if unavailable, will be returned within three days.

T. H. R. Film Corp., Balboa Studios, Long Beach, will consider original stories dealing with Royal Northwest Mounted Police or any other outdoor subject submitted in synopsis for all-star casts. Communications should be addressed to R. S. Russell, and if rejected scripts will be returned after week.

Where to Find

(Continued from Page 6)

MAYER SIGNS FRED NIBLO

Fred Niblo, director and erstwhile stage star, has signed a contract with Louis Mayer to direct Anita Stewart in Horbar's new picture, "The War Bride," an r. f. former stage play which has been adapted for the screen by Josephine Quirk.

The work of production will be started as soon as Miss Stewart returns from New York. The selection of the cast is now underway.

NORTHRUP WITH FOX

Harry S. Northrup has been signed by William Fox to play the principal male role with Barbara Beckford in "The Last Night," under the direction of Howard Mitchell.

Winston Radom, child player, has been cast in "Penrod," featuring Wesley Barry.

Vernon Steele, who has appeared in numerous Paramount pictures in the past, has been engaged and recently arrived on the Coast if to play the leading male role in "For the Defense," Ethel Clayton's forthcoming starring picture.

Theodore Kosloff, Mahlon Hamilton, Frank Campeau and others are important figures in the cast of "The Lane That Had No Turning," Agnes Ayres' latest starring vehicle.
Who's Where
(Continued from page 14)
Du Rochefort—Boyd Irwin
Porthos—George Siegmann
Buckingham—Thomas Holding
Planchet—Charles Stevens
Capt. Detroville—Willis L. Robards
Bonacieux—Sidney Franklin
Father Joseph—Lon Poff
Cardinal Richelieu—Nigel De Brulier
Athos—Leon Bary

AUDITORIUM
William Fox presents
"THE QUEEN OF SHEBA"
By Virginia Tracy
Photographed by John Boyle
Directed by J. Gordon Edwards
CAST
The Queen of Sheba—Dotty Blythe
King Solomon—Fritz Lieber
Queen Amarath—Claire de Lorez
King Armud of Sheba—George Seligmann
Tamaran—Herbert Heyes
Mentor—Hershel Mayall
Adonijah—G. R. Nye
King David—George Nichols
Bathsheba—Genevieve Blinn
Sheba's Son—Pat Moore
Nomis—Joan Gordon
Oleg—William Hardy
King of Tyre—John Congrove
The Envoy of King Pharaoh—Paul Caze
The Princess Vashti—Nell Craig
A Captain of Adonijah's Army—Al Fremont
Joab—Earl Crain

SUPERBA
Carl Laemmle offers
"NO WOMAN KNOWS"
From the novel "Fanny Herself"
By Edna Ferber
Scenario by Tod Browning and Geo.
Yohalem
Directed by Tod Browning
CAST
Fannie Brandeis—Mabel Julienne Scott
Fencer—Stuart Holmes
Theodore Brandeis—John Davidson
Molly Brandeis—Grace Marvin
Brandeis—Max Davidson
Rabbi Thomas—E. A. Warren
Father Fitzpatrick—Dick Cummings
Shaublitz—Joe Wickard
Aloysius—Danny Hoy
Heyl—Earle Schenck
Little Ted—Raymond Lee
Little Fanny—Bernice Radom
Little Heyl—Joseph Stearns
Little Bell—Dorothy Dehn
Mrs. McChesney—Eugenie Forde
Metz—Maxine Tabanic

Carrie Clark Ward is playing a part in the
current May McAvoy Realart production.

William V. Mong's blooded hogs took blue
ribbon prizes at the California State Fair.

Leslie Bates and Florence Carpenter are
cast in "Deliverance," a Chester Bennett
production, starring Jane Novak.

Future pictures made by former Asso-
ciated Producers Studios will in most cases
be given their first runs at the Cinema
Theatre.

Eddie Cheesman, Tom Shirley and Henry
Hathaway are playing parts in the forth-
coming Irving Cummings production entitled
"The Valley of the Missing."

Richard Wayne and Stuart Holmes are
playing in support of Gloria Swanson in her
current play, play entitled "The Husband's
Trademark."

Special Rates to Professionals
25 Professional Pictures for $6.00

Character studies taken by a motion pic-
ture man who knows what motion picture
people want.

PARALTA, the Artist Photographer
542 South Spring Street
Open Evenings and Sundays
by Appointment

Kate Price
558220

WILLIAM MERRILL
McCORMICK
A HEAVY WORTH WATCHING
Imperial Hotel, 909 So. Grand
Broadway 4764
THE GREAT
"Out-West"

is reflected in our

Shirts, Hats Boots
and Suits

Live Clothes for Live Men

CALIFORNIA CLOTHING CO.

Phone Pico 664
126 South Main Street

STATEMENT OF OWNERSHIP, MANAGEMENT, & CIRCULATION
SUBMITTED IN COMPLIANCE WITH
THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of Camera! The Digest of the Motion Picture Industry, published weekly at Los Angeles, California, for October 1st, 1921.

Of State of California, County of Los Angeles—San Francisco, California.

Date of Filing for the State and County aforesaid, personally appeared Fanchon Royer, who, having been duly sworn according to law, deposes and says that she is the Managing Editor of the Camera! and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management, and circulation of the above-mentioned publication, the publication of the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 431, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher—Raymond Cannon, 4512 Sunset Blvd., Los Angeles, California.
Managing Editor—Fanchon Royer, 4513 Sunset Blvd., Los Angeles, California.

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 1 percent or more of the total amount of stock.)

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of the total amount of bonds, mortgages, or other securities are: (If there are 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 but also, in cases where the stockholder 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 whom 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 do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a holder of record, 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.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is:

Fanchon Royer.
Sworn to and subscribed before me this 27th day of September, 1921,

(Sgd) 

H. H. Schnieder, Notary Public.

(My commission expires Sept. 1, 1925.)

Harry Van Meter, John MacParlane and Lila Leslie are playing in support of Antonio Moreno in his forthcoming play for Vitagraph entitled "Thou Art the Man."

Pick-ups

(Continued from page 8)

RUBAIYAT MUSIC OPENS FESTIVAL

During the four-day Greek theatre music festival, held recently in Berkeley, Calif., Charles Wakefield Cadman, pianist and composer, conducted a group of his own composition, four numbers of which were written for Ferdinand Earle's motion picture production of "The Rubaiyat" of Omar Khayyam. They were "In the Garden," "Merry with Fruitful Grapes," "In the Potter's Shop," and "The Caravan." Mr. Cadman will play the Rubaiyat group of compositions throughout his recital tour this fall.

Piano transcriptions of The Rubaiyat suite will appear simultaneously with the picture's release.

COL. SELIG SIGNS WITH EXPORT & IMPORT FILM CO.

Mr. J. Auerbach, vice-president of the Export & Import Film Co., Inc., announces the closing of a contract between his company and the Selig Productions Corporation, under which this producer in wild animal picture production will make pictures exclusively for the Export & Import Film Company for a period of three years. Colonel Selig has already started production on a new animal-jungle character picture, of fifteen episode length.

"THE POWER WITHIN" COMPLETED

"The Power Within," by Dr. Robert Norwood, the first of a series of feature productions to be made by the Achievement Pictures Corporation, has just been completed and will soon be ready for an early release. William Tooler plays the leading role, and is supported by Pauline Garon, Nellie Parker, Spaulding, Dorothy Allen, Robert Bentley, Robert Kenyon, Joseph Burke and Thomas Brooke.

The picture was made under the direction of Lom P. Kennedy, who has been producing independent productions for the past three years. Associated with Mr. Kennedy was Walter R. Sheridan, assistant director; Albert Viragh-Flower, art director, and George Peters, cameraman.

JAPANESE PRINCES ENTERTAINED

BY BEN WILSON

During their recent visit to Los Angeles, the two Japanese Princes were conducted through the Ben Wilson Studio where they were served tea and where scenes were enacted for their benefit.

NEW YORK TRIP

William de Mille leaves in a few days for New York, where he will confer with Clara Beranger upon his next Paramount production. Mr. de Mille recently completed the cutting and assembling of "Miss Lulu Betts," his latest Lasky production.

PREPARING FIVE-REELER

Roy Hughes of the Brulah Hughes Productions Company of El Paso, Texas, has taken over the Brulah interests, and is preparing "Brought Back," a five-reeler production, featuring Adela Sambrano. Shooting will start presently with Mr. Hughes directing.

"Tony" Gaudio and James Mamati, cameramen and assistant respectively, of J. L. Frothingham's "A Bride of the Gods," departed last week for the big game country on a camping expedition.

The Story Idea that struggles to get out

The right one is worth big money. You may have it. Will you accept a free, confidential test?

Hundreds of original stories, for dramatization on the screen, are urgently needed to keep the motion picture industry alive.

The Palmer Photoplay Corporation is the accredited agent of the leading producers in a nation-wide search for story-telling ability. Not literary skill, but creative imagination and dramatic insight—the ability to think out and tell an original story, dramatically.

It is a talent many people have who never suspect its presence. You may possess the gift yourself, and not be aware of it. Will you let us test you free?

Send for the Van Loan questionnaire. In your own home by a simple psychological test you can learn whether you have the native ability for which the motion picture industry is anxious to pay liberally.

This questionnaire has started hundreds on the path to fame and big income. Just use the coupon below. You incur no obligation, of course.

Palmer Photoplay Corporation,
Department of Education,
375-90 L.W. Helmian Bldg.,
Los Angeles, Calif.

Please send me, without cost or obligation on my part, your questionnaire. I will answer the questions in it and return it to you for analysis. If I pass the test I am to receive further information about your Course and Service to authors.

Name ________________________________________
Address ________________________________________

Camera L. A.

DIRECTORS—LOCATION MEN

When wanting Ideal Western St. or Hick Town, Remember

BACHMAN STUDIO

Glen, 1533 W.
331 E. Windor Rd.,
Gleendale, Calif.

Price way down. Day, month or lease.

B. L. JAMES

EXPERT TITLE SERVICE

Phone Pico 2326
216-19 Lissner Bldg., 521 So. Spring st.
Opposite the ALEXANDRIA
LETTERS OF A SELF-MADE CAMERAMAN TO HIS NEPHEW
By John Lwery

Glen Center Ranch, Burbank, Calif.

Dear nephew:

Your letter of welcome to local scene and contents absorbed. Me and you both so far as what you say about how to be decent and how to be decent in pictures. I suppose a good many folks think that none of us are decent. In the face of circumstances we will have to admit that some of us have been rather careless about hitting the straight and narrow. So careless, in fact, that from a distance it looks as if we were all more or less unsmirched. When I found a flea on one of those puppets saw the other day, I right away suspended the whole bunch. I don't mean to infer that there are any fleas in our business, but there must be some kind of a germ bug at large. Maybe it's one of those with a dollar mark on him. We make believe so much, and some of us are such good actors that I reckon we forget we're not taking direction, and go ahead and grab the scene. Anybody can see how a bird playing a heap of bug for several consecutive pictures just naturally becomes one of them things. And there comes a time when he can't hear the camera, but pulls a scene just the same, and the next day there's a Censorship Board somewhere there wasn't one before. Believe me, Boy, if I had anything to do with the lighting of pictures there wouldn't be any beeps or anything that I didn't want the kids to see, and as you know, your Aunt and I are pretty particular about such things. Putting in "rough stuff" because it is true to nature is the "bunk." A chicken is provided with a bunch of feathers, but when we are going to eat him we dispense with the feathers. Every day or so somebody gets a ride at the expense of the city, and registers at the municipal hotel as a motion picture actor or -ess, as the case may be. The sooner this habit is overcome the quicker. I say, give everybody actually making a living (no, that won't do)—everybody actually working in pictures a tag of identification, then the police court reporters won't have so much to say about our personal appearance. Any time the traffic laws or laws of decency are disregarded, take up the tag; revoke the license for all time. A group once volunteered the information that where there's smoke there's fire. Figuratively speaking, there is quite a little smoke arising from the puppet-mapping and now and then I figure it's up to us who didn't start the fire to put it out before the fire buggies arrive. Again, figuratively speaking, the fire department I have alluded to is made up of censors, and they have got just enough sense to not only put out the fire, but to put the business out, too, if they wouldn't collect the insurance. When we have a real fire in a cutting room or laboratory, we don't go over to the barber shop to get a shave before trying to put it out. The combustibles in our business are "real" combustibles, and we always try to get there before we can. The alarm is already turned in, so let's go. With best wishes, will close for this time. Write again soon.

YOUR UNCLE DUDLEY.

Virginia Valli is playing opposite Dustin Fairman in his current production for Fox, temporarily titled "Curseurd."

Marjorie Daw, Winter Hall and Doris Dawn have been selected for the supporting cast of "Barry Gordon," Herbert Rawlinson's next starring vehicle.

Catherine Craig, Willis Mac Carson and Ray Thompson are playing in support of Dick Hatton in his new picture for Prairie Productions.

FRANK P. DONOVAN
Director of Vitagraph, Pathé, General and Mutual Releases, Paramount Pictures, etc.

Green Room Club, New York City

Frank M. Willard Invites Offers. Press Agent—Publicity Man

AVAILABLE—BIG THINGS ONLY!
Just from New York Care of Cameraman

FRANK P. DONOVAN
Director of Vitagraph, Pathé, General and Mutual Releases, Paramount Pictures, etc.

Green Room Club, New York City

Frank M. Willard Invites Offers. Press Agent—Publicity Man

AVAILABLE—BIG THINGS ONLY!
Just from New York Care of Cameraman

Oriental Costume Co.

Chinese, Japanese Costumes
Properties and Art Goods
6238 South Monica Boulevard
Hollywood 5954

Wanted—Series of Western Features

AFFILIATED ENTERPRISES, Inc.

New York Los Angeles
Bryant 4160

Hollywood 4270

CAMERAMAN
With B. & H. Outfit Open for Engagement

$1000 FOR AN IDEA
Also your name on the screen and an interest in the picture. Complete scenarios not wanted. Write for particulars. Grantville Productions Co., 319 Pacific Finance Bldg., Los Angeles, California.

“BUDDY”

With SHIRLEY MASON in “Little Aliens”

Henry East

Holly 640

WANTED—Bell-Howell Camera. 172 Shutter. Must be bargain price for cash. Box 7, Central Calif.

HURGE ORGANS—Planned, production supervised, and circulation streamlined. Policy, style, etc. outlined to comply with purpose. Services in editoral and managerial capacity available. Motion picture production specialists. F. E., 507 Central Bldg., Los Angeles.

FOR SALE OR RENT—Bell-Howell Camera, 125 cut. Calt Henry, East Holly 640.

SCENARIO WRITERS—The "Writer's Digest," Most popular literary journal published: hundreds of good things—low rates $2.00 per year, or 2 yrs. for $3.50. Special rate to Literary Clubs. R. EYELS, authorized representative, 3563 McClelland Ave., Los Angeles.

COMEDY RELIEF PRODUCTS-verticals gives up THE WOMEN'S CLUBS MAY COME THEN. The most unusual product yet. It is the studio from attic to cellar. Write for free, whole- sale uplift scenarios while the writing is ripe, or escape through a secret passage as Jiggs would do and call at my office and look over some of my fresh, new-idea stories along poetical and musical lines, or some of the studio plays look and feel like Jiggs after an interview with Maggie. Some of my stories are about ladies, some are about truck drivers. WILL M. GLASS STUDIO PARLORS, 2-805 N. North Benton Way.

DALLMEYER LENSES: Series F/1.9, F/2.4, F/2.8, Direct prices for M. LEONARD, 4400 Sunset Blvd., or 2158 Santa Monica Blvd.

After a month's vacation in New York, Josephine Quirk has returned to the Louis B. Mayer Studios with the script for Anita Stewart's next picture, "The Woman He Married," adapted from the play of the same name by Herbert Bishford.

Jackson Reade is playing a part in Governor Morris' story, "What Ho, the Cook," which Howard V. Johnson is making for Goldwyn. Mr. Reade is also appearing at the Hollywood Community Theater.

Those in the supporting cast of "A Sailer Made Man," Harold Lloyd's recently completed comedy are Naoli Young, Mark Jones, Charles St. John, William Gillespie, Wallie Howe and Gaylord Lloyd.
Business has been bad. Do we want it to be worse? The eyes of the world are upon the development of the censorship question in Los Angeles. Are we going to allow a precedent to be here established that if used as a pattern will paralyze our art and wreck our business?

This week settles the controversy in the City Council. Get together with the protestors!
EVELYN NELSON

Just finished playing the lead with Jack Hoxie in his latest picture.

Coming releases:
"Cyclone Bliss"
"Dead or Alive"
"The Scurff of Hope Eternal"
"The Broken Spur"
"Hills of Hate"

JOSA MELVILLE
As Helene De Brose (the Hell Cat)
—In the—
Current Finis Fox Production
"Man's Law and God's"

Don Marq Hix
Publicity—Press Book Material—Exploitation
4513 Sunset Boulevard
Holly 1539
Lilie Leslie

"Violet Bonnie Daw"

—in—

"The Son of Wallingford"
at the Kinema This Week

Also Being Featured in the Current
"Cruelly Wed" Comedies

At Present Supporting
Antonio Moreno

Past Release: "Keeping Up With Lizzie"
Rockett Bros. Production

Ivor McFadden
Who Plays "Solly"

—in—

"THREE WORD BRAND"
at Grauman's This Week
Holly 2923

Martha Mattox

Playing Emily Curtis, the Mother

—in—

"The Son of Wallingford"

At the Kinema This Week

Little Vonda Phelps

Playing the Title Role in

"THE JUNGLE GODDESS"
A Selig-Rork Serial
Broadway 3813
Who Will Reach the Actor?

It is the time, as it never has previously been the time for the final explosion of the age-old tradition which holds that, politically or any other way, the theatrical profession cannot be organized. This is because the Censorship and Blue Law Advocates, who are themselves banked threateningly together against us, are looking for an opportunity to strike when our interests are most scattered and our resistance is resolutely at lowest ebb.

Some months ago we felt that we had cause to indulge in much elation over the formation of the Affiliated Picture Interests, an association including in its membership a representative of each organization already existing in the motion picture industry, and dedicated to the opposition of all legislation detrimental to the proper progress of the cinema.

Certainly it was a material step toward the achievement of a political conscience, but as frequently comes to pass in the case of such undertakings, it has not proven vital or even sympathetic to the industry generally, and the actor particularly. Of the several reasons for this fact we find ourselves concerned primarily with only one, which is, that speaking individually the professional's support has not yet been invited in a manner convincing to him, so that while he has, in all probability, favored many of the projects and approved some of the accomplishments of the Affiliated Interests, still a knowledge of that body's attitude is far from being in any way essential to his immediate happiness. Therefore, the actor, the mediocre actor, yes and the extra man, whose valuable numbers must be taken account of by those expecting to attain for the picture business anything like artistic independence from the blue-complexioned gloom spreaders who, given the opportunity, would quickly eliminate us, has not yet been fired with the desire to align himself with his kind for the final safeguarding of, if not his art, then his bread and butter.

This is the man who should have the deplorable conditions of today pointed out to him as they affect his personal comfort and the comforts of his friends. He should be registered immediately that he can have no excuse or reason for not using the power allotted him as a United States citizen for the great good of his industry. When the Affiliated Picture Interests or any other association with an intelligent outlook reaches these lesser or least members of the motion picture industry, then it will have really shown something to be accomplished of which we are now in dire need. The subject will well bear our concentrated consideration.

F. R.

A German Picture Shows

"Gypsy Blood," a German made production, the work of Ernst Lubitsch and Pola Negri, has a Los Angeles showing at Tally's Theatre, commencing October 16th.

Since noting the announcement we have wondered whether this fact were generally known. Or do our viewpoints change as rapidly and our enthusiasm die as quickly and as futilely as any others? Who can say?

Overtime

Some of our companies are forgetting, apparently, their liability to prosecution for working women over eight hours a day and their allotted time per week. It would almost seem that we have enough with which to contend as it is, but human nature, even when manifested through the machinery of a corporation, enjoys to create difficulties for itself. In any event the overtime policy is its own worst enemy in California, and the studios aren't overly popular in some of our courts. What about it?

Martin Johnson's Jungle Picture Attracts

Unusually keen exhibitor interest is said to have been aroused by Martin Johnson's "Jungle Adventures," the initial production of the Exceptional Pictures Corporation, which recently played a pre-release engagement at the Capitol Theatre, New York City, receiving the praise of metropolitan critics, including daily newspapers, weekly newspapers and the trade press.

Telegram from exhibitors in every section of the United States are said to have been received at the offices of Exceptional Pictures requesting information regarding this unusual feature production and expressing the desire to book it at an early date.

It is known that several of the largest national distributors are in consultation with Alexander Beyfuss, vice-president and general manager of Exceptional Pictures Corporation, at the present time, with the object of securing "Jungle Adventures" for release. —Ex. Trade Review.
P. Dempsey Tabler is at present working on the continuity of one of his own stories, the working title of which will be "Louisiana Jack." Shooting on this picture will start the latter part of this month.

EDUCATIONAL FILM NOTES

Colonel William N. Selig is busy these days producing two-reel, all-star dramatic photoplays. The latest comedy produced by the new Campbell organization is called "A Nick of Time Hero," and is to be released soon. It presents in leading roles Doreen Turner and Hoy Watson, Jr., two child actors.

"The Never to Return Road," the third of the Selig-Rork photoplays has just been released, and has its first showing at the Strand Theatre, on Broadway, New York. Wallace Beerly and Margaret McCade are the featured players.

"A Rural Cinderella" is the latest Punch comedy featuring Louise Fazenda. Chester Conklin plays the male comedy lead.

"Strolling Minstrels," is a recently completed Bruce Scenario.

SELLING CAMPAIGN

Mike Rosenberg, treasurer of the Western Pictures Exploitation Company, who is making a transcontinental selling campaign in behalf of independent producers of Los Angeles, recently sold to Louis Wyman of the All-Star Feature Distributors the California, Arizona, Nevada and Hawaiian rights to the following Los Angeles product: Four David Butler, five-reel features which Louis Burstyn is making; twelve Irving Cummings Maple Leaf specials; twelve Dick Hatton five-reel Prairie Productions; sixteen Cactus Features starring "Boo" Reeves and Myron Aye; three Edna Schley's "Scattergood Baines" productions; three Western Cullison productions of the Ellis Parker Butler, "Pilole Gubb, Detective" stories featuring Victor Potel, and three one-reel scenes, "The Missions of California."

PATHE PRODUCER RETURNS

After a month's absence, spent in traveling through the East, Cyrus J. Williams, Pathe producer of the Tom Santschi productions and "The Adventures of Bill and Bob" series of boy-trapper pictures, has returned to Los Angeles. While in New York Mr. Williams conferred with Arthur S. Kane and officials of the Pathe organization with reference to future production plans.

CUMMINGS DEPARTS FOR LOCATION SCENES

Irving Cummings and his company, including Robert Walker, Norris Johnson, Frank Whitson, William Quinn, Eddie Cheesman, Tom Shirley, Henry Hathaway and Thunder Face expect to be away from Los Angeles all winter making scenes for Mr. Cummings' forthcoming series of Northwestern photoplays.

TOURNEUR MAKES READY

Maurice Tourneur has leased studio space at the Ince Studios, where he will make his headquarters during the coming months, and is re-assembling his production staff preliminary to commencing his first special for Associated First National release.

READY TO START

Director Frank Lloyd, formerly with Goldwyn, has returned from a visit to Honolulu and will begin an independent production in the near future.

Bill White, character man, has been engaged for a prominent part with the Ben Wilson production.

Kathryn Sumner
Who Plays "Flora Dora" in "The Son of Wallingford" at the Cinema This Week

AT UNIVERSAL

Ellen Sedgwick is busy on the scenes of a short reel western, entitled "A Woman's Wits," directed by Edward Kull. Miss Sedgwick will be starring in her new serial, "The Clutch of the Octopus," as Eddie Polo finishes "The Secret Four." The Sedgwick serial is to be directed by Edward Kull from George G. Kimpton's scenario based on the Livingston Stanely explorations of Africa.

The title of Marie Prevost's recent production, "The Girl Who Knew All About Mary," has been changed to "Nobody's Fool." Frank Mayo has gone to the Big Bear country to film the opening scenes for "Wards of the North," by Clarence Budington Kelland, under the direction of Jack Conway.

Harry Carey is working on "Man to Man," which Stuart Paton is directing, while Lilian Rich heads the supporting cast.

"As Told in the Office," a comedy featuring Bert Roach, has recently been completed by Craig Hughes.

"Wild Honey," starring Priscilla Dean, is well under way under the direction of Wesley Ruggles, from Helen Molesworth's adaptation of the novel by Cynthia Stockley.

King Bagot is assembling an all-star cast to film "Human Hearts," Gerald C. Duffy's screen adaptation of the stage play by Hal Reid.

"Princess Virtue," starring Marie Prevost, is at present being completed in the direction of George Cox.

The Jack Perrin company is at San Pedro where Lieut.-Commander Tom Barrien is assembling the cast and in the preparation of the script and in the actual production of "Bob of the U. S. N."

AT THE ROACH STUDIOS

Jimmy Parrott, recently starred, will start production this week under the direction of Ray Gray on his sixth comedy, as yet untitled. Ethel Broadhurst will play opposite him.

Charles Parrott is writing scripts for "Snub" Pollard and Jimmy Parrott, production of which will start next week. Harry Pollett is working on "Petticoat," the comedy action of which expires in 1960. William Watson is directing with Charles Parrott in a supervising capacity.

The recently completed Ruth Roland serial "White Eagle," will be released about January 1st. Miss Roland is supported in this by Earl Metcalfe, "Bud" Osborne, Otto Lederer, Frank Lackteen, Harry Girard, Virginia Ainsworth and Gertrude Douglas.

AT METRO

Bayard Veiller is selecting the members of the cast for his next production in which Bert Lytell will be starred. The title of the new Veiller picture has not yet been announced.

Maxwell Karger, who lately completed final scenes on "The Hole in the Wall," starring Alice Lake, is arranging and supervising the construction of sets, both interior and exterior, for the production of "Kisses," in which Miss Lake again will be starred. June Mathis is preparing the script for the picture.

"The Prisoner of Zenda" will be Rex Ingram's next production. Mr. Ingram recently completed the filming of "Turn to the Right."

George D. Baker is expected to begin work presently on "Stay Home," an original story by Edgar Franklin, his first production of the new series, with Smart Hughes in the stellar role.
“THE MIDNIGHT BELL”

Kinema

As a follow-up of “Scrap Iron,” Charlie Ray has directed starting vehicle for First National, his latest release, “The Midnight Bell,” is sadly lacking in several respects. To begin with, depending as it does on failure to produce an inconsistent of melodramatic “hokum” for the heavy element in its plot, Charles Hoyt, the original’s author, eliminates all possibility of advantageously incorporating into his play the character development, the human interest angle, or the simple theme, all of which have done so much to make Ray films “live” more persistently in the public’s mind than, perhaps, those of any other male star. Furthermore, his melodrama is not “sotten away with,” for never once even throughout some mighty well handled suspense does the audience lose sight of the ridiculousness of the story. It finds strenuous comedy where comedy is not meant to lurk and therefore it is not absorbed. (One rarely takes seriously that which has ever been seen in the light of burlesque and while “The Midnight Bell,” as seen by Richard Andre, was scarcely intended as a weighty celluloid drama, neither was it, we think, expected to be absurd. That it is just that largely the responsibility of the five heavies, who stalk: obviously about an exceedingly young village indulging in menacing “mugging” and communicating their dastardly deeds to one another by the deaf and “dumbers” code. Quite naturally it would be a mere nothing for such unusual individuals, for the sake of gaining a secluded rendezvous, to convince an entire town that what appears to be its only church is inhabited by a brigade of “spoos.” This three, and more, most of which is too absurd to comment on, is it is reminiscent of the serial thrillers.

“The Midnight Bell” also seems to have been given a more careless production than is the case with most Ray films including the last, which we mentioned above. For example there are three or four instances in which the effective comedy business is almost entirely lost because of the incompetency of the “bit” players to whom it is intrusted, and inexorable that their work should ever have been passed upon at a time when real performers are obtainable for every type of thing. The photography and cutting are both unnecessarily uneven.

Charlie himself is of course Charlie, whom the rest would accept under a much greater handicap than is Martin Tripp, which personage (a member, by the way, of that large class so picturesquely labeled “bored\(^{3}\) inane”) is an odd mixture of the dauntless stage hero and the duff, much-loved clodhopper. The star’s pantomime is quite of its return, however, a thing which will of itself “pack ‘em in.”

Doris Pena, while not particularly sympathetic in the leading feminine role, Annie Grey, attends to it that perfect satisfaction accompanies her action through to the end. If it were not a crime that Donald Mac Donald superseded, he should be scolded upon Stephen Laberee, the nonsensical heavies’ chief, it would be a week’s laugh in itself to observe his marked dignity dashing about on parading, letting his hair in and out of cellar windows, and crawling through dirty underground passages on his hands and knees. It is very clear that every actor of his type has at one time or another had some such thing wished on him.

Van Dyke Brooks is exceptionally good as Abner Grey, Anne’s gulleless old father, while Clyde McCoy, Jess Herring, S. J. Bingham and Burt Offord get more or less in one another’s way as the remaining spook-villains who find a remarkable amount to occupy their talents in a one business block community.

“QUO VADIS”

Clune’s

F. B. Warren is already at this time a revival of George Kleine’s Italian production of “Quo Vadis,” by Henry Siekiewicz. It’s improvement over the original “Quo Vadis” presented on the screen, lies mostly in its Doty Hobart titling and Warren Newcombe art titles. Otherwise it has suffered or enjoyed little change as we remember it through the eight years which have elapsed since its first showings.

As all those who are familiar with the subject will remember, the story treats of the struggles of the Christians under the bestial Nero, and through it all runs a love story, which, despite its desperate opposition will, we fear, occur to the 1921 audience as exceedingly commonplace. Also the ability of twenty lions to devour five times as many human beings in fifteen minutes without losing so much as a single hair behind, will possibly be questioned in a day when animal thrillers are a bit passe.

A very clever piece of work is offered by the actor, who plays Chilo the beggar, and several of the male characters have agreeable poise, but the women are hopeless and few will admit the suitability of the portrayals of Nero to his role. Otherwise the cast is inconsiderable.

While some of the massive sets gain something of an effect, the painted interiors may be laid impatiently.

The photography is more than unsatisfactory. At that, this revival will more than pay for itself, the more, perhaps, because the inattentive public will not realize in a majority of cases that it is not a first run.

Laura La Plant

On the whole we should have better stuff than this from our real artists and their organizations.

“The CASE OF BECKY”

Grauman’s

We may honestly state that Realart’s production, “The Case of Becky,” is by far the most enjoyable Constance Binney starring picture which we have ever witnessed and it is furthermore considerably above its company’s standard in entertainment value. Based upon the Edward Locke stage play of the same name, the photoplay deals with dual personalities as affected by hypnotism and while there are moments when its theory is not overly convincing, it, nevertheless, rivets the attention from start to finish. The direction by Chester Franklin is very good and the picture would be otherwise irreproachable from a technical standpoint were it not for a very obvious painted drop which contributes a starry moon and many stars to several exteriors.

As Dorothy Stone, a harmless young girl, who, through the hypnotism of her stepfather, becomes all that is evil in his nature expressing it always as the personality Becky, Constance Binney does her most interesting work. Particularly good is her characterization of the restless, contrary Becky who is, in fact, a revelation of what this actress might be capable provided with real opportunities.

Glenn Hunter, a youngster with a wonderfully appealing face, shows advantageously in the juvenile, just a country boy who loves Dorothy stubbornly throughout her vagaries.

Montague Love in an exaggerated heavy is really quite shiveringly delightful. He plays with unusual abandon, Balmazo, a hypnotist, Love is excellent in the rather strained part.

Dr. Emerson is a capably handled sym pathetic touch in the hands of Frank McCormick, while Jane Jeffrey completes the cast which interprets this J. Clarkson Miller scenario.

“BEYOND”

Tally’s

William D. Taylor’s film production of Henry Arthur Jones’ story, “The Lifted Veil,” is now released by Paramount under the title, “Beyond.” It is a fitting out, gratifying, in the retelling of the spirits of those who have departed this plane and includes the rather old situation in which a missing wife believes to be dead returns to find that she has been replaced in her husband’s life by another. Taken by and large, it is an entertaining photodrama despite its lack of anything like unto a new angle. Julia Crawford Ivers’ scenario and Taylor’s direction are largely responsible for this fact. The camera work by James C. Van express is more satisfactory by far than is the print which we saw at Tally’s.

Ethel Clayton, this production’s star, interprets Avis Langley, the wife who is denied her duties and through the exertions of purpose and grace which have so long set her portrayals out. She has unusual sincerity.

In the leading masculine role, Geoffrey Southerne, Charles Meredith is hardly well cast, for it is impossible to imagine in his always apparent youth, the dignity or majesty that he is called to fill. Winifred Kingston as the piquant Viva Newmarch, utilizes to the fullest extent her charming personality, while Earl Schenck presumes this suitability to characters in Alec Lanzley, Avis’ drink victimized brother.

Lillian Rich, Fontaine La Rue, Charles French, Spottiswoode Alken and Herbert Van are all excellent in the remaining roles.
OPPOSITE BEBE DANIELS

Pat O'Malley, leading man in a number of recent Marshall Neilan productions, will support Bebe Daniels in the Nina Wilcox Putnam story which is to start at Realart the latter part of the week.

MYERS CONTINUES WITH METRO

Harry Myers has again signed a Metro contract and will appear in Maxwell Karger's next production entitled "Kisses," a comedy drama in which Alice Lake is starred.

NEW VITAGRAPH PRODUCTION MANAGER

Duane Wagar has been elevated to the position of production manager at Vitagraph's Hollywood studio. Mr. Wagar has been associated with the company for some time past.

SANTSCHI OPPOSITE FREDERICK

Tom Santschi has for a time ceased starring in "westerns" and is acting as leading man for Pauline Frederick in her new picture for Robertson-Cole.

IN NEW FROTHINGHAM CAST

Among those cast in "The Man Who Smiled," the next J. L. Frothingham production for Associated First National, are Marcia Manon, Wm. V. Mong and Mary Wynn.

HASTINGS WITH REALART

Wells Hastings is head of the Realart Title Department, at which studio he is also passing on scripts and writing continuity.

CONNELLY AGAIN WITH INGRAM

Edward Connelly, who has played in several of the Rex Ingram productions for Metro, will be seen again in an important role in Mr. Ingram's forthcoming film, "The Prisoner of Zenda.

IN MAYO'S NEXT

Wilfrid Lucas, director and "heavy," will play one of the principal roles in "Wards of the North," Frank Mayo's new starring production for Universal.

Martha Mattox and Mattie Peters are cast in Realart's current photoplay, starring Bebe Daniels.

Ernest Butterworth, Jr. has been added to the cast of "Jin," the forthcoming all-star, Ince production.

Marjorie Daw has been engaged to play opposite Herbert Rawlinson in his new picture for Universal, entitled "Harry Gordon."

Allan Garcia has been cast in the Anthony Moreno current photoplay temporarily titled "Thou Art the Man."

Virginia True Boardman and Aggie Herrin are playing parts in the current Goldwyn feature entitled "The Octave of Claudia."

Mary Beth, Ernest Belcher, dancer who played an ingenue with Elsie Ferguson in "Footlights," is now playing at the new Music Box Theatre.

KEATON WITH CHESTER COMEDIES

Harry Keaton, former Universal comedian, has been engaged by Chester Comedies to appear under the direction of Wm. Moore.

Who's Where on Los Angeles Screens

KINEMA

Albert E. Smith presents "THE SON OF WALLINGFORD" Written and directed by Lilian and George Randolph Chester Photographed by W. S. Smith, Jr.

CAST

J. Rufus Wallingford............ Wilfrid North
Blachie Daw......................... George Webb
Jimmy Wallingford.............. Tom Gallery
Mary Curtis.......................... Priscilla Bonner
Pannie Wallingford............. Florence Hart
Violet Bonnie Daw.............. Lilie Leslie
Edward "Toad" Jessup............ Antrim Short
Talbot Curtis............. Andrew Arbuckle
Betram Beegood............. Sydney D'Albrook
Henry Beegood.............. Van Dyke Brooke
Emily Curtis...................... Martha Mattox
Olive Jones..................... Bobby Mack
Petrograd Pete............ Walter Rodgers
Caroline Beegood........ Margaret Cullington
Cleo Pata......................... Helen Harris
Flora Dora....................... Kathryn Sumner
Dottie McCabe............... Janet Dawn
Lottie McCabe............... Alberta Vaughn
Lanks...................... Duskel Stivers
Phips.................. Patricia McGee

Who is directing "The Octave of Claudia."

MILLER'S

Goldwyn presents Will Rogers in "DOUBLING FOR ROMEO"

By Elmer Rice, Will Rogers and Wm. Shakespeare

(Continued on Page 14)

WHITE-GOODMAN SIGNS CHESEBRO

George Chesebro, who recently completed the leading male role in the photoplay, "Wanted at Headquarters," and the featured lead in "The Recoil," has signed a contract with a White-Goodman producing unit to star in a series of eight five-reel northwoods stories. Production has started on the first, "A Prince of the Plains;" the second is entitled "The Wolf Man." Releasing arrangements have been completed for distribution through a state-right organization in New York.

WITH SEEING PRODUCTIONS

Patricia Palmer has signed with the Charles J. Seeley Productions, Inc., to play opposite "Big Boy" Williams in his forthcoming pictures.

Violet Radcliffe is playing a Jewish girl in Shirley Mason's latest picture, "Little Aliens."

Kate Price is enacting an Irish character part in Goldwyn's latest Rupert Hughes picture.

Lydia Yeamans Titus is supporting Pauline Frederick in her current photoplay for Robertson-Cole.

Eddie Gribbon and Sydney Franklin are playing parts in Gladys Walton's latest starring picture, "Sandman."

"Rosebud" Castlewood is playing a part in Marshall Neilan's "Penrod," now under production.

Rudolph Kraus depicts the part of a young German in "Penrod," now being produced for First National with Wesley Barry in the title role.

Alice Terry has been selected by Rex Ingram to enact the leading feminine role in his forthcoming Metro photoplay, "The Prisoner of Zenda."

Lillian Rambeau, Mae Busch and Mme. Rose Dione are playing in support of Marie Prevost in her forthcoming photoplay for Universal, entitled "Princess Virtue."

Those having leading parts in "Kiss and Make Up," the latest Christie comedy, are Victor Ruttman, Dagmar Dahligen, George French and Verne Winters.

Little Vonda Phelps, who recently finished a part in Oliver Morosco's screen production of "Slippery McLean," is cast in "The Jungle Goddess," a Selig-Rork production.

Noah Beery, Lloyd Whitlock and Percy Challenger have been chosen to enact important roles in "Wild Honey," Priscilla Dean's forthcoming starring vehicle.


Mary Alden, who appeared in William D. Taylor's "The Witching Hour," and in Reginald Barker's "The Old Nest," is starring in a new play called "Topes," which recently opened the fifth season of the Hollywood Community Theatre. Winburn Daniel Steele is the author.
The Screen Writers’ Forum

I have often wondered as to what classes of people were best adapted for screen writing, aside from those few who have always been identified with creative writing—who started out as fictionists.

There are, of course, the newspaper reporters; their varied and rich experiences should develop in them dramatic insight and creative imagination, as well as endow them with a wealth of story material. Criminal lawyers: they should make excellent screen writers; they are indeed father of the repartee, repositories of the secret and motives of thousands. Every case in court has something of the drama of love and death involved; what an opportunity the criminal lawyer has for a study of motivation when a client lays the cards on the table! He should know much of greed, and vanity, and hate—and should know of love and sacrifice. When he plays these cards against those of the prosecutor in the court-room, what suspense, what intrigue, what drama! Here indeed is a kingdom of Thomas and motifs and characterizations.

Doctors, priests, preachers: all have their intimate experiences with life. All women have—especially pretty women and more especially beautiful women; for it is indeed a battle of wits, inducing a knowledge of human motivation. They have, as mere flappers, as sweethearts, as wives, as mothers—many colorful experiences beyond their homely sisters. Their lives are dramas or tragedies, and who is better fitted to express these dramas via the screen than themselves?

However, I have come to the conclusion that the motion picture actor or actress is qualified beyond any other class or group of people to write screen stories. Why? to begin with, the actor is right on the ground; he is daily interpreting characters in protype; he is part and parcel of the drama.

Most of all, however, the actor has a keen sense of dramatic values; he knows the sort of stuff that makes the best "acting" material, the sort of characterizations players can make the most of; he knows the situations and crises the players can rise to highest pitch and heights stand for.

The actor has the "inside" or intimate touch. He knows the modus operandi of transferring the written scenario to the screen. Furthermore, he knows studio policies, knows that certain studios are in the market only for certain types of stories—to fit certain stars perhaps, or in accordance with a basic plan of activity.

Through enacting varied roles, the actor or actress learns much of the customs, traditions, and viewpoints of numerous nations and peoples. Traits, characteristics, temperament—all are familiar to the player of some experience. Local color is another possession of the observing actor.

All stage or screen folks live fairly interesting lives; their vicissitudes are sometimes quite out of the ordinary. Most of them have bumped up against and rubbed shoulders with the economic problem—even to the extent of foregoing meals. All of them are rugged and well as portrayed the sufferings of others.

Actors and actresses of scope, who are rich in imagination—their emotional natures are as deep as those of other people—should write excellent, salable scenarios. From the stars to the "extra" folk, all have some spare time; why not employ it?

There is scarcely an actor or actress in Picturedom who is not somehow and some-what discontented with the roles he or she is called upon to enact. Almost every one has some "ideal" story tucked up his sleeve—some story with wonderful acting possibilities, some life dream that needs expression.

Frankly, all ideas of morality and immorality are arbitrary, and there is no "good" or sound ground for discussion. Any such ideal as tolerance springs from a recognition of the immoral, the beyond moral plane of existence and thought. What the movies need is an infiltration of Paganism, in the interests of vigor, imagination, and humor. All of the above is the view of the Pagans (the people) associated with the motion pictures, a body of writers and thinkers with either pandering to sex instincts or to removing sex; they are concerned with faithfulness in the portrayal of episodes and characterizations in the exact tracing and placing of reactions, motives, impulses.

There can be no tolerance where there is a moralization of the God-idea, where a man's highest glory is conceived to lie in his ability to convert other men to his modus of thinking. For instance, although the thirty-six pagans of the United States are registered as church members, the chronic church-goer considers the man without as highly misguided—in absolute defiance of the intrinsic, immorality, and censorship is an outcropping of this spirit.

I do not mean to infer that the motion pictures should be Paganized, although I believe the Pagan influence artistic and aesthetic influence; too many people attend the motion picture theatres whose tastes are on a different plane. But I believe the use of sex should be taken with a grain of salt—for the sake of tolerance.

Within the ranks of the motion pictures, a few non-conformists should arise and transfer the issue to another battleground, or make a new issue, along the following lines:

Most picture people do not advocate the closing of churches or censoring of sermons; many of them attend churches, and most of them who do not would not rob those who do of any solace or pleasure thus derived. In fact, the motion picture people leave the churches and church-members to work out their own convictions, and ask in return the same courtesy.

I would never vote to abolish churches or censors: what is essential is to make the very denominational to others. I simply do not feel the need of church; others do—and are entitled, in all tolerance, to the fulfillment of this need. Nothing in itself is either moral or immoral, silly or ridiculous. Religious dogmas and practices which strike me as being poppy-cock are excelling and soliciting to others. Is it not the same with motion picture plays? What one thinks excellent, another considers trashy? Who's right?

I thought "The Miracle Man" the greatest photoplay I've ever seen; I still think so, but a local editor suggested it was the most maudlin, nonsensical thing he'd ever seen. Again, Quien sabe?

Frank Thorwald and William Marion are included in the "big six." Frank Mayo, "The North," Frank Mayo's current picture for Universal.

Katherine McGuire, Lydia Knott, and Hubert Gregg are cast in "Southward Ho!" with Gladys Walton, under the direction of Dallas Fitzgerald.

Grace Morse, formerly a member of the Morgan Stock company has been selected by Director Harry Beaumont, for an important role in his newest Metro production, "See- ing's Believing," in which Viola Dana acts the stellar role.

Vesey O’Davoran

The players themselves are conversant with types, and with other players who can play them; they can suggest other actors and actresses whom they believe ideally suited to the characterizations.

Few actors and actresses are not yarn spinners. Some of the most successful Broadway plays of the past two seasons have been written by stage players. I’ve been on too many studio "lots" and "sets" not to know it; and that some players are natural storytellers—and vivid storytellers.

A NEED

The world is ever seeking new equations; whether things progress, retrogress, or stand still is a much mooted question—but new balances, new equations are ever the order of things.

I have recently had a hunch that perhaps what is wrong with the Movies is the presence within its ranks of people who, while apparently opposed to censorship and things very un-Pagan; yet stand for, are actually of the same essence. Therefore, when showdowns come, they will be—”divines.” And why is this? Probably because they are in accord—“way down deep” with what these reformers stand for in most things—therefore what little force they bring to bear on the points of difference is largely neutralized by their horizons as "unimmoral." Furthermore, he has authority on his side. He has a Bible and to quote from it, which he will interpret as suits his purpose.

Page Seven

The Digest of the Motion Picture Industry
Pickups By the Staff

A trio of Belcher ballerinas embellished the opening dinnerdance at the Vista del Arroyo recently. They are Clarice Gannon, Lena Baskette and Katherine Levering.

LINCOLN HIGHWAY SECTION PHOTOGRAPHED

The development of the Ideal Section of Lincoln Highway is to be filmed and photographed so that there may be a record in pictures of the construction of this section of roadway which will be built to plans laid down by foremost American highway authorities.

J. N. Gunn, President of the Lincoln Highway Association and Vice-president of the United States Rubber Company, which organization, through its financial contribution to the Highway Association, is making possible the construction of the Ideal Section, has stated that the primary interest of both his company and the Association in the construction of the Section is to stimulate a wider public interest in more adequate highway specifications.

TO MAKE PERSONAL APPEARANCE TOUR

Ruth Stonehouse is leaving Los Angeles presently for Chicago where she will open at the McVickers Theatre for one week's personal appearance.

After completing this engagement, Miss Stonehouse will appear in several of the suburban theatres for an indefinite period, following which she will make a short tour of the key cities throughout the middle west.

"BULL" A U. S. CITIZEN

"Bull" Montana, who has appeared in many pugilistic characterizations on the screen, was admitted to full citizenship by the naturalization court in Los Angeles recently. His name was changed from Luigi Montagna to Louis Montana.

TALMADGE SISTERS TO PRODUCE HERE

Norma and Constance Talmadge, who for the past few years have been making pictures in the east, will join the "film colony" in Hollywood for future picture-making.

STAR HAS NEW HOME

Marry Aye recently purchased a Hollywood bungalow. Miss Aye is at present busy with "Bob" Reeves on "The Yellow Streak," for Cactus Productions, under the direction of Albert Rogell.

Cecil Holland has completed his engagement with the Jackie Coogan company and has gone to San Francisco for a short vacation.

Eddie Nolen, formerly General Manager for the Campbell Comedies, is at present in Phoenix, Ariz., where he is recovering from a severe illness.

William S. Hart's "Three Word Brand," will be the attraction at the Grauman Million Dollar Theatre next week, while Cecil B. de Mille's "The Affairs of Anatol" opens its fourth week at the Rialto, Sunday.

Ben Wilson has just returned from Palm Springs, Calif., where he spent a week without the shooting of exteriors for one of the concluding chapters of "Fanette of the North," the fifteen-episode serial which he is producing at his Hollywood studio and which stars Miss Ann Little.

(Continued on Page 15)
Production Notes
(Continued from Page 4)

AT THE INCE STUDIO

Filming of the first scenes of "Jim," has started with John Bowers playing the title role and John Griffith Wray handling the megaphone. The screen version of "The Hottentot," with Douglas MacLean in the star role will enter production immediately, rehearsals having already commenced. Del Andrews will direct the MacLean feature. "Lucky Damage," the temporarily titled forthcoming picture featuring Florence Vidor and Milton Sills, is being edited by LeRoy Stone in preparation for early spring release.

AT BRUNTON

Production has started on the forthcoming J. L. Frothingham production for Associated First National Pictures which has been temporarily titled, "The Man Who Smiled." Edward Sloman is directing and "Tony" Gaudio "shooting." R. A. Walsh has been busy during the past week making some added scenes for his latest production, "Kindred of the Dust." Camera work will be completed this week on Jackie Coogan's new starring picture, "My Boy."  

AT VITAGRAPH

Director Robert Ensinger is filming the ninth episode of the Vitagraph chapter-play, "Breaking Through," co-starring Carmel Myers and Wallace MacDonald. Earle Williams will make seven pictures during the coming year, one or which will be an original story written by Mrs. Williams, wife of the star. Larry Semon is cutting and titling "The Saw Mill," his latest comedy.

SENNETT STUDIO NOTES

Mabel Normand is on her way from New York and will begin a new comedy-drama next week. A Del Ruth two-reel comedy is under production, featuring Billie Bevan and Mildred June.  

Ben Turpin is making farewell appearances in his tour of the country, and will start work with Phyllis Haver in a comedy spectacle around the first of November.

HAMILTON-WHITE COMEDIES

Lloyd Hamilton started work this week on the sixth of his new series of comedies for Educational. The initial scenes are being taken at the studio with Hugh Fawley handling the megaphone and Park Reis behind the camera. A preview of the production, "Free and Easy," was given at the California, Venice, recently. Bob Kerr directed under the supervision of Jack White.

PACIFIC STUDIOS BUSY

The Pacific Studios at San Mateo, California, under the management of Isadore Bernstein, are at the present time accommodating five producing units including Graf Productions, Inc., starring Hobar Bosworth. The Wanda Hawley company recently left for Del Monte, where exteriors will be taken for its forthcoming playset for Reallart. The star is making personal appearances en route at theatres in Santa Maria, San Luis Obispo and Paso Robles.

Charles R. Seeling has taken his company to Victoriaville, where he is "shooting" exteriors for his current production "In Arizona," a western story, by Karl R. Coolidge.

Blanche Light

Jack Holt will start work presently upon a picture based on "The Parson of Panmuni," a story by Peter B. Kyne, adapted to the screen by A. S. LeVino. In the meantime Mr. Holt's first production, "Call of the North," is being cut and assembled.

Agnes Ayres is progressing with her first starring picture, "The Lane That Had No Turning," under the direction of Victor Fleming. "Is Matrimony a Failure," will be started presently under the direction of James Craze. Roy Burton and Walter Heirs will appear in this picture.

Terminates Contract with Clune

Nell Shipman and Bert Van Tuyle, the producers of the current screen success, "The Girl from God's Country," announce that they have terminated their contract with the corporation known as "Nell Shipman Productions, Inc." of which firm W. H. Clune is president. By the terms of the agreement the corporation name reverts to Miss Shipman and, with Mr. Van Tuyle, her co-director and manager, the star is now preparing for further independent "Nell Shipman" productions.

Miss Shipman's next story is ready in continuity form and will be under production presently. The shipman Zoo at Montana, Cal., has lately received some additional animal-actors which will be used in the future Shipman-Van Tuyle productions. Miss Shipman and Mr. Van Tuyle are planning a series of short subjects showing the lives and habits of the North American wild animals.

Cast of the Week
(Continued from Page 4)

Chas. R. Seeling Productions
"IN ARIZONA"
Directed by Chas. R. Seeling
Big Boy Williams Patricia Palmer
Gordon Russell William McCall
Chet Ryal Cy Langford
Frank Baker Russell Davis
Jim Holder

NOTES

Hamiton White
Directed by Hugh Fay
Lloyd Hamilton Bobby DeVilbiss
Irene Dalton Jack Lloyd
Otto Freese Liza Conley
Juanita Archer

Reallart
Directed by Chester M. Franklin
Bebe Daniels James Gordon
Hugh Thompson Martha Mattox
Mattie Peters

It is announced that the next two productions of the Texas Guinan series will be directed by General Manager Jesse J. Goldburg of the Texas Guinan Productions has left Hollywood for a short visit to the executive offices of the organization in New York.


VITAGRAPH TO FILM "THE LITTLE MINISTER"

President A. E. Smith of Vitagraph, announces that Alice Calhoum will be starred in Barrie's "The Little Minister," and also states that Vitagraph has owned the rights for filming this story for several years. This picture is being made by Lasky at this time as a Betty Compson starring vehicle.

COMPLETES FIRST SOUTHWESTERN PRODUCTION

The Southwestern Productions have finished its initial production, "The Throed," in which Helen Gibson is featured, supported by Robert Burns. The story was written by George Halligan and directed by Fred Burns.

NEW CHRISTY COMEDY

"Kiss and Make Up" has been selected as the title of the latest Christie comedy to go into production. Scott Sidney is directing with Helen Darling and Earl Rodney in the leading roles. The story was written by Rose Loevinger.

FLATHEAD PRODUCTIONS

Flathead Producers have been cutting, editing and coloring two prints of "Rough Bark Le Noir," which will be released under the title "Where Rivers Rise," a tale of the Montana woods.

Harry Sweet is making a comedy entitled "Shipwrecked Among Animals," under the direction of Al. Gouldings, at the Century Studios.

Production Notes
(Continued from Page 4)
### Pulse of the Studios

<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>CAMERAMAN</th>
<th>LAST DIRECT</th>
<th>SCENARIIST</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMBASSADOR PICTURES CORP.</td>
<td>Jas. Hum, Stud, Mgr.</td>
<td>J. Dugan, Cast.</td>
<td>10049</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. Hughes</td>
<td>Jas. Young</td>
<td>John McDonald</td>
<td>John Hunt</td>
<td>Ed Fones</td>
<td>Logue</td>
<td>Untitled</td>
</tr>
<tr>
<td>APACHE TRAIL PROD'NS.</td>
<td>Globe, Ariz.</td>
<td>W. A. Tobias, Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. Hughes</td>
<td>J. B. Warner</td>
<td>V. L. Ackerland</td>
<td>Leon Messon</td>
<td>Staff</td>
<td>2-3 Reel Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>ASTRÁ STUDIOS.</td>
<td>P. Sollis, Casting.</td>
<td>Glendale, Calif.</td>
<td>E. Schwartz, Mgr.</td>
<td>Glendale 902</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. Hughes</td>
<td>Fred Caldwell</td>
<td>Jean Hiley</td>
<td>M. J. Lynch</td>
<td>Roxey May</td>
<td>F. Caldwell</td>
<td>3-4 Reel Drums</td>
</tr>
<tr>
<td>BALBOA STUDIO.</td>
<td>E. Long Beach.</td>
<td>Main 175</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alvin J. Neis</td>
<td>Jack Irwin</td>
<td>Alvin J. Neis</td>
<td>Northwest Mounted Police</td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BELASCO STUDIOS.</td>
<td>K. E. MacQuarrie, Casting.</td>
<td>833 Market St., San Francisco, Cal.</td>
<td>Douglas 6588</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F. MacQuarrie</td>
<td>All-Star</td>
<td>Film Series</td>
<td>K E MacQuarrie</td>
<td>Walter Rivers</td>
<td>Novelty Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>BRUCE CARTER PROD'NS.</td>
<td>Montage Studios.</td>
<td>Arnold Aldrich, Casting.</td>
<td>San Francisco.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bruce Carter</td>
<td>All Star</td>
<td>Harry Rathburn</td>
<td>Arnold Aldrich</td>
<td>Staff</td>
<td>Comedy Newsreels</td>
<td>Schedule</td>
</tr>
<tr>
<td>ROY HUGHES PROD. CO.</td>
<td>J. S. Krantz, Casting.</td>
<td>El Paso, Tex.</td>
<td>3816</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Roy Hughes</td>
<td>Roy Hughes</td>
<td>A. Summation</td>
<td>A. McFarland</td>
<td>U. Richards</td>
<td>Staff</td>
<td>Secret Revealed</td>
</tr>
<tr>
<td>R. A. Welsh</td>
<td>Chester Bennett</td>
<td>Scott Schiller</td>
<td>Earnest Ward</td>
<td>Merian Cooper</td>
<td>Jane Novak</td>
<td>All-Star</td>
</tr>
<tr>
<td>CAMPBELL COMEDIES.</td>
<td>Frank Griffin, Casting Director.</td>
<td>Robert Gioux, Gen. Mgr.</td>
<td>Fine Arts Studio</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>W. K. Campbell</td>
<td>F. C. Griffin</td>
<td>All-Star</td>
<td>W. F. Pyle</td>
<td>Ray Hunt</td>
<td>Laura Linkhoff</td>
<td>Educational Comedies</td>
</tr>
<tr>
<td>Art Goulding</td>
<td>Fred Fischbach</td>
<td>Doree &amp; Lorene</td>
<td>&quot;Peggy Jean&quot;</td>
<td>&quot;Peggy Jean&quot;</td>
<td>All-Star</td>
<td>Wagner</td>
</tr>
<tr>
<td>C. L. CHESTER PROD'NS.</td>
<td>R. Bandini, Gen. Mgr.</td>
<td>438 Gower St.</td>
<td>Holly 3250</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vin Moore</td>
<td>William Pearls</td>
<td>&quot;Spooky&quot;</td>
<td>B. A. Strength</td>
<td>Buddy Wales</td>
<td>All-Star</td>
<td>Waltman</td>
</tr>
<tr>
<td>H. Beaudoin</td>
<td>Scott Schiller</td>
<td>Al Christie</td>
<td>R. Vernon</td>
<td>Noel Burns</td>
<td>Dorothy Devor</td>
<td>E. Ullman</td>
</tr>
<tr>
<td>CLEMENTS RICH PROD.</td>
<td>Fine Arts Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cement</td>
<td>All-Star</td>
<td>Jack Doyle</td>
<td>&quot;Torch&quot;</td>
<td>&quot;Torch&quot;</td>
<td>Special Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>COSMOPOLITAN PROD.</td>
<td>Hollywood Studios.</td>
<td>R. D. Saunders, Casting.</td>
<td>Holly 1431</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gladstone</td>
<td>Virginia</td>
<td>Maurice Davies</td>
<td>&quot;Mas&quot;</td>
<td>Luther Reed</td>
<td>&quot;Heath's Worth&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>THE CRUELLY WED COMEDIES.</td>
<td>Universal Studios.</td>
<td>Holly 2500</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hertz</td>
<td>Paul Weigel</td>
<td>Elsie Leslie</td>
<td>Henry Kiss</td>
<td>Hertz</td>
<td>2-3 Reel Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>CUMMINGS, IRVING, PROD. N. CO.</td>
<td>Dick L'Estrange, Gen. Mgr.</td>
<td>1729 1/2 Highland Ave.</td>
<td>578922</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DANIEL DIXON PROD.</td>
<td>Berwilla Studios.</td>
<td>Holly 2752</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Irv. Cummings</td>
<td>All Star</td>
<td>C. I. Leister</td>
<td>Staff</td>
<td>&quot;Pineapple Princess&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mitchell</td>
<td>F. A. Smith</td>
<td>&quot;Pineapple Princess&quot;</td>
<td>&quot;Pineapple Princess&quot;</td>
<td>Mitchell</td>
<td>&quot;Miss the Killer&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>FOX STUDIO.</td>
<td>C. A. Bird, Casting.</td>
<td>N. Western Ave.</td>
<td>Holly 3000</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jaccard</td>
<td>Hendron</td>
<td>Howard</td>
<td>Schleiderman</td>
<td>Jaccard</td>
<td>&quot;The Past Mail&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>Howard</td>
<td>Hendron</td>
<td>Howard</td>
<td>Good</td>
<td>&quot;The Reel Man&quot;</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Reynolds</td>
<td>Howard</td>
<td>Reynolds</td>
<td>Webster</td>
<td>&quot;Exit Extras&quot;</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Ford</td>
<td>Howard</td>
<td>Ford</td>
<td>Reading</td>
<td>&quot;The Go-Getter&quot;</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Durning</td>
<td>Howard</td>
<td>Durning</td>
<td>Renfrow</td>
<td>&quot;Little Aliens&quot;</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Howard</td>
<td>Mitchell</td>
<td>Howard</td>
<td>Rieke</td>
<td>&quot;Curbed&quot;</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Detin</td>
<td>Carara</td>
<td>Detin</td>
<td>Wein</td>
<td>&quot;That's Not the Night&quot;</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Rial</td>
<td>Ford</td>
<td>Rial</td>
<td>D. Short</td>
<td>&quot;Count of Monte Cristo&quot;</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Rial</td>
<td>Ford</td>
<td>Rial</td>
<td>D. Short</td>
<td>&quot;False Witness&quot;</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Rial</td>
<td>Ford</td>
<td>Rial</td>
<td>D. Short</td>
<td>&quot;Close-Up&quot;</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Rial</td>
<td>Ford</td>
<td>Rial</td>
<td>D. Short</td>
<td>&quot;Falsified&quot;</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Rial</td>
<td>Ford</td>
<td>Rial</td>
<td>D. Short</td>
<td>&quot;False Witness&quot;</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Rial</td>
<td>Ford</td>
<td>Rial</td>
<td>D. Short</td>
<td>&quot;False Witness&quot;</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Rial</td>
<td>Ford</td>
<td>Rial</td>
<td>D. Short</td>
<td>&quot;False Witness&quot;</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Rial</td>
<td>Ford</td>
<td>Rial</td>
<td>D. Short</td>
<td>&quot;False Witness&quot;</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Rial</td>
<td>Ford</td>
<td>Rial</td>
<td>D. Short</td>
<td>&quot;False Witness&quot;</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Rial</td>
<td>Ford</td>
<td>Rial</td>
<td>D. Short</td>
<td>&quot;False Witness&quot;</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Rial</td>
<td>Ford</td>
<td>Rial</td>
<td>D. Short</td>
<td>&quot;False Witness&quot;</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Rial</td>
<td>Ford</td>
<td>Rial</td>
<td>D. Short</td>
<td>&quot;False Witness&quot;</td>
<td>Schedule</td>
<td></td>
</tr>
</tbody>
</table>

---

**DO NOT BUY GOWNS AT FABULOUS PRICES**

Let Schlank's design and make your wardrobe and rent it to you. One hundred thousand dollar wardrobe of the most exclusive apparel, including gowns, fur, hats, wraps, street and afternoon dresses, suits, riding habits, boots, fans, at your disposal. For rent or sale.

Ph. 556-730 SCHLANK'S 1570 Sunset Blvd.
<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>GREAT WESTERN PRODUCING CO.</td>
<td>Lillian Valentine, Casting. 6100 Sunset Blvd.</td>
<td>Holly 96</td>
<td></td>
</tr>
<tr>
<td>GUINAN, TEXAS, PROD.</td>
<td>Fine Arts Studios.</td>
<td>Holly 2805</td>
<td></td>
</tr>
<tr>
<td>HAMPTON, BENJ. B. PROD NS.</td>
<td>C. E. Collins, Casting. Brunton Studios.</td>
<td>Holly 4080</td>
<td></td>
</tr>
<tr>
<td>HARRY MARKS COMEDIES.</td>
<td>Harry Marks.</td>
<td>Holly 1725</td>
<td></td>
</tr>
<tr>
<td>HERALD CO.</td>
<td>Z. A. Stegmuller, Gen. Mgr.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>INCE, THOS. H.</td>
<td>Horace Williams, Casting. Culver City.</td>
<td>West 42</td>
<td></td>
</tr>
<tr>
<td>LASKY STUDIOS.</td>
<td>L. M. Goodstadt, Casting. 1520 Vine St. Fred Klav, Studio Mgr.</td>
<td>Holly 2400</td>
<td></td>
</tr>
<tr>
<td>LOWRY, GENE, CO.</td>
<td>Fine Arts Studios. Gene Lowry, Casting.</td>
<td>Holly 2805</td>
<td></td>
</tr>
<tr>
<td>LYONS, EDDIE, PROD.</td>
<td>Berwilla Studios.</td>
<td>Holly 157</td>
<td></td>
</tr>
<tr>
<td>MADOC PRODUCTION.</td>
<td>L. H. Grainger, Gen. Mgr. 1121 Chapman Bldg.</td>
<td>64191</td>
<td></td>
</tr>
<tr>
<td>MAYER. LOUIS B. STUDIO.</td>
<td>3800 Mission Rd. Individual Casting.</td>
<td>Lincoln 2120</td>
<td></td>
</tr>
<tr>
<td>MOROSO PRODUCTIONS.</td>
<td>W. Ruggles, Casting. Mayer Studio.</td>
<td>Lincoln 2120</td>
<td></td>
</tr>
<tr>
<td>MORRIS, REGGIE, PROD.</td>
<td>Jesse D. Hampton Studio. Frank Marshall, Gen. Mgr. 579902</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PACIFIC FILM COMPANY.</td>
<td>A. Guy Frum, Casting. Culver City.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>RANGER BILL</td>
<td>MILLER PROD.</td>
<td>1745 Glenda's Blvd.</td>
<td>54109</td>
</tr>
<tr>
<td>REALART STUDIO.</td>
<td>Miss Hallett, Casting. 201 N. Occidental. Frank E. Garbutt, Mgr. Wilshire 6622</td>
<td></td>
<td></td>
</tr>
<tr>
<td>RECON FILM CO.</td>
<td>H. J. Reynolds, President. Mayer Studio.</td>
<td>Lincoln 2120</td>
<td></td>
</tr>
</tbody>
</table>

**CAMERA!**

"The Digest of the Motion Picture Industry" Page Eleven

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lambert Hiller</td>
<td>Robert Harworth</td>
<td>&quot;White Hands&quot;</td>
<td>Finishing</td>
</tr>
<tr>
<td>GREAT WESTERN PRODUCING CO.</td>
<td>Lilliam Valentine, Casting. 6100 Sunset Blvd.</td>
<td>Holly 96</td>
<td></td>
</tr>
<tr>
<td>GUINAN, TEXAS, PROD.</td>
<td>Fine Arts Studios.</td>
<td>Holly 2805</td>
<td></td>
</tr>
<tr>
<td>HAMPTON, BENJ. B. PROD NS.</td>
<td>C. E. Collins, Casting. Brunton Studios.</td>
<td>Holly 4080</td>
<td></td>
</tr>
<tr>
<td>HARRY MARKS COMEDIES.</td>
<td>Harry Marks.</td>
<td>Holly 1725</td>
<td></td>
</tr>
<tr>
<td>HERALD CO.</td>
<td>Z. A. Stegmuller, Gen. Mgr.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>INCE, THOS. H.</td>
<td>Horace Williams, Casting. Culver City.</td>
<td>West 42</td>
<td></td>
</tr>
<tr>
<td>LASKY STUDIOS.</td>
<td>L. M. Goodstadt, Casting. 1520 Vine St. Fred Klav, Studio Mgr.</td>
<td>Holly 2400</td>
<td></td>
</tr>
<tr>
<td>LOWRY, GENE, CO.</td>
<td>Fine Arts Studios. Gene Lowry, Casting.</td>
<td>Holly 2805</td>
<td></td>
</tr>
<tr>
<td>LYONS, EDDIE, PROD.</td>
<td>Berwilla Studios.</td>
<td>Holly 157</td>
<td></td>
</tr>
<tr>
<td>MADOC PRODUCTION.</td>
<td>L. H. Grainger, Gen. Mgr. 1121 Chapman Bldg.</td>
<td>64191</td>
<td></td>
</tr>
<tr>
<td>MAYER. LOUIS B. STUDIO.</td>
<td>3800 Mission Rd. Individual Casting.</td>
<td>Lincoln 2120</td>
<td></td>
</tr>
<tr>
<td>MOROSO PRODUCTIONS.</td>
<td>W. Ruggles, Casting. Mayer Studio.</td>
<td>Lincoln 2120</td>
<td></td>
</tr>
<tr>
<td>MORRIS, REGGIE, PROD.</td>
<td>Jesse D. Hampton Studio. Frank Marshall, Gen. Mgr. 579902</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PACIFIC FILM COMPANY.</td>
<td>A. Guy Frum, Casting. Culver City.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>RANGER BILL</td>
<td>MILLER PROD.</td>
<td>1745 Glenda's Blvd.</td>
<td>54109</td>
</tr>
<tr>
<td>REALART STUDIO.</td>
<td>Miss Hallett, Casting. 201 N. Occidental. Frank E. Garbutt, Mgr. Wilshire 6622</td>
<td></td>
<td></td>
</tr>
<tr>
<td>RECON FILM CO.</td>
<td>H. J. Reynolds, President. Mayer Studio.</td>
<td>Lincoln 2120</td>
<td></td>
</tr>
</tbody>
</table>

**ROTHACKER-ALLER**

Phone Holly 6065 or Holly 6066

24-HOUR SERVICE

Phone Office Regarding Laboratory Work—We Call For Negative and Deliver the Print

5515 MELROSE AVE., Between Robertson-Cole and Brunton Studios
CLUNE'S COMMERCIAL FILM LABORATORIES, INC.

5366 Melrose Ave. Hollywood 2700

"The Digest of the Motion Picture Industry"

FRANK P. DONOVAN
Director of Vitagraph, Pathé, General and Mutual Releases, Paramount Pictures, etc.

OMENTAL COSTUME CO.
Chinese, Japanese Costumes

WIGS
Used Exclusively in
3 MUSKETEERS

Made by

819 South Hill Street

STUDIO LIGHTING EQUIPMENT FOR RENT

5366 Melrose Ave

HOLLYWOOD TAXI SERVICE

"Souther Will Suit You"

By the Mile, Hour, Day, or Week

DR. W. E. BALSINGER

FACIAL SURGEON

Formerly

FACIAL SURGEON U. S. ARMY

Hump and Other Deformities of Noses Corrected Through Nostrils—No Scar

Sagging Cheeks Lifted

Bagy Eye-Lids Corrected

Double Chins, Scar & Etc. Removed

190 North State Street, Chicago

Clark Hotel, Los Angeles

By Appointment

WIGS

PHONE 579-359

SUNSET 1900

RATES REASONABLE

7030 Hollywood Blvd.
# Eastern Studios

<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>CAMERAMAN</th>
<th>SET DESIGNER</th>
<th>SCENARIIST</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>DOUGLAS</td>
<td>Robert</td>
<td>Scott</td>
<td>Walter</td>
<td>Saxon</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>WAGNER</td>
<td>Montague</td>
<td>Love</td>
<td>William</td>
<td>Newell</td>
<td>Drama</td>
<td>Starting</td>
</tr>
<tr>
<td>SHERIDAN</td>
<td>Bob</td>
<td>Eastern</td>
<td>Charles</td>
<td>Forth</td>
<td>Drama</td>
<td>Non Parl</td>
</tr>
<tr>
<td>JAMES</td>
<td>W.</td>
<td>Martin</td>
<td>Gen.</td>
<td>Mgr.</td>
<td>Grantwood, N. J.</td>
<td>Morris</td>
</tr>
<tr>
<td>JOE</td>
<td>Levering</td>
<td>All Star</td>
<td>Wm.</td>
<td>C.</td>
<td>Croly</td>
<td>Mgr.</td>
</tr>
<tr>
<td>JOE</td>
<td>Levering</td>
<td>All Star</td>
<td>Wm.</td>
<td>Croly</td>
<td>Mgr.</td>
<td>mm.</td>
</tr>
<tr>
<td>MIRROIR STUDIOS</td>
<td>Glendale, Long Island, New York</td>
<td>Comedy</td>
<td>Cutting</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WELLS</td>
<td>Edwards</td>
<td>W.</td>
<td>Comedy</td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PATHE</td>
<td>S. Bennett, Casting Director</td>
<td>1990 Park Ave., New York</td>
<td>Harlem</td>
<td>480</td>
<td></td>
<td></td>
</tr>
<tr>
<td>REELCRAFT PICTURES CORP.</td>
<td>Mittenthal Studio, Yonkers, N. Y.</td>
<td>Yonkers</td>
<td>456</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HAMPTON-SMITH</td>
<td>Marcel</td>
<td>Perrier</td>
<td>Comedy</td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SELZNICK STUDIOS</td>
<td>H. L. Steiner, Casting</td>
<td>W. Fort Lee, N. J.</td>
<td>Tel.</td>
<td>350</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SIBLEY</td>
<td>Sidney</td>
<td>Franklin</td>
<td>Benjamin</td>
<td>Hope</td>
<td>Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>VITAGRAPH STUDIOS</td>
<td>East 15th St., Brooklyn, N. Y.</td>
<td>Comedy</td>
<td>Schedule</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## Western Studios

<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>CAMERAMAN</th>
<th>SET DESIGNER</th>
<th>SCENARIIST</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>WAGNER</td>
<td>Montague</td>
<td>Love</td>
<td>William</td>
<td>Newell</td>
<td>Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>SHERIDAN</td>
<td>Bob</td>
<td>Eastern</td>
<td>Charles</td>
<td>Forth</td>
<td>Drama</td>
<td>Non Parl</td>
</tr>
<tr>
<td>JAMES</td>
<td>W.</td>
<td>Martin</td>
<td>Gen.</td>
<td>Mgr.</td>
<td>Grantwood, N. J.</td>
<td>Morris</td>
</tr>
<tr>
<td>JOE</td>
<td>Levering</td>
<td>All Star</td>
<td>Wm.</td>
<td>C.</td>
<td>Croly</td>
<td>Mgr.</td>
</tr>
<tr>
<td>JOE</td>
<td>Levering</td>
<td>All Star</td>
<td>Wm.</td>
<td>Croly</td>
<td>Mgr.</td>
<td>mm.</td>
</tr>
<tr>
<td>MIRROIR STUDIOS</td>
<td>Glendale, Long Island, New York</td>
<td>Comedy</td>
<td>Cutting</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WELLS</td>
<td>Edwards</td>
<td>W.</td>
<td>Comedy</td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PATHE</td>
<td>S. Bennett, Casting Director</td>
<td>1990 Park Ave., New York</td>
<td>Harlem</td>
<td>480</td>
<td></td>
<td></td>
</tr>
<tr>
<td>REELCRAFT PICTURES CORP.</td>
<td>Mittenthal Studio, Yonkers, N. Y.</td>
<td>Yonkers</td>
<td>456</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HAMPTON-SMITH</td>
<td>Marcel</td>
<td>Perrier</td>
<td>Comedy</td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SELZNICK STUDIOS</td>
<td>H. L. Steiner, Casting</td>
<td>W. Fort Lee, N. J.</td>
<td>Tel.</td>
<td>350</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SIBLEY</td>
<td>Sidney</td>
<td>Franklin</td>
<td>Benjamin</td>
<td>Hope</td>
<td>Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>VITAGRAPH STUDIOS</td>
<td>East 15th St., Brooklyn, N. Y.</td>
<td>Comedy</td>
<td>Schedule</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## Vitagraph Studios

<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>CAMERAMAN</th>
<th>SET DESIGNER</th>
<th>SCENARIIST</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>WAGNER</td>
<td>Montague</td>
<td>Love</td>
<td>William</td>
<td>Newell</td>
<td>Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>SHERIDAN</td>
<td>Bob</td>
<td>Eastern</td>
<td>Charles</td>
<td>Forth</td>
<td>Drama</td>
<td>Non Parl</td>
</tr>
<tr>
<td>JAMES</td>
<td>W.</td>
<td>Martin</td>
<td>Gen.</td>
<td>Mgr.</td>
<td>Grantwood, N. J.</td>
<td>Morris</td>
</tr>
<tr>
<td>JOE</td>
<td>Levering</td>
<td>All Star</td>
<td>Wm.</td>
<td>C.</td>
<td>Croly</td>
<td>Mgr.</td>
</tr>
<tr>
<td>JOE</td>
<td>Levering</td>
<td>All Star</td>
<td>Wm.</td>
<td>Croly</td>
<td>Mgr.</td>
<td>mm.</td>
</tr>
<tr>
<td>MIRROIR STUDIOS</td>
<td>Glendale, Long Island, New York</td>
<td>Comedy</td>
<td>Cutting</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WELLS</td>
<td>Edwards</td>
<td>W.</td>
<td>Comedy</td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PATHE</td>
<td>S. Bennett, Casting Director</td>
<td>1990 Park Ave., New York</td>
<td>Harlem</td>
<td>480</td>
<td></td>
<td></td>
</tr>
<tr>
<td>REELCRAFT PICTURES CORP.</td>
<td>Mittenthal Studio, Yonkers, N. Y.</td>
<td>Yonkers</td>
<td>456</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HAMPTON-SMITH</td>
<td>Marcel</td>
<td>Perrier</td>
<td>Comedy</td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SELZNICK STUDIOS</td>
<td>H. L. Steiner, Casting</td>
<td>W. Fort Lee, N. J.</td>
<td>Tel.</td>
<td>350</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SIBLEY</td>
<td>Sidney</td>
<td>Franklin</td>
<td>Benjamin</td>
<td>Hope</td>
<td>Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>VITAGRAPH STUDIOS</td>
<td>East 15th St., Brooklyn, N. Y.</td>
<td>Comedy</td>
<td>Schedule</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**Eastern Studios**

- **Donovan**: Star (All Star), Marian Love (All Star), Paramount, Comedy (Schedule)
- **Fox Studios**: West 55th St., N. Y., Samuel Kingston, Casting (Phone Circle 6800)
- **Levy, Harry, Prod's**: Jeff Brophy, Casting (20 W. 30th St., N. Y.)
- **Lincoln Studio**: James W. Martin, Gen. Mgr. (Grantwood, N. J.)
- **Mirroir Studios**: Glendale, Long Island, New York (Comedy, Schedule)
- **Pathe**: S. Bennett, Casting Director (1990 Park Ave., New York) (Harlem 480)
- **Reelcraft Pictures Corp.**: Mittenthal Studio, Yonkers, N. Y. (Yonkers 645)
- **Selznick Studios**: H. L. Steiner, Casting (W. Fort Lee, N. J.)
- **Talmadge Studios**: 318 E. 48th St., N. Y., Nathan Watts, Casting Director (Vand 7340)
- **Vitagraph Studios**: East 15th St., Brooklyn, N. Y. (Midwood 6100)
Newport Harbor Marine Corp.

Has at your command an experienced personnel; the finest metal and wood-working shops on Newport Bay, the focal center of marine work, and a list of boats including the schooner "Margaret C." Charges greatly reduced this season.

Let Us Show You Our Service

Million Dollar Theatre
(3d and Broadway)

WILLIAM S. HART in
"THREE WORD BRAND"

Rialto
(Broadway, near 8th)

Cecil B. De Mille's "THE AFFAIRS OF ANATOL"

When Pavements are "Greasy"—

When the pavement is slick as waxed hardwood—as it will be many a day out of the next four rainy months—look out for the dangers of skidding!

Weed chains keep your car going straight ahead—S A F E L Y. And every motorist needs them during the rainy weather. We repair weed chains or accept used chains in part payment for new ones.

MULLER BROS.
Sunset Blvd. at Cahuenga Tel. Holly 4313

When the pavement is slick as waxed hardwood—as it will be many a day out of the next four rainy months—look out for the dangers of skidding!

Weed chains keep your car going straight ahead—S A F E L Y. And every motorist needs them during the rainy weather. We repair weed chains or accept used chains in part payment for new ones.

MARION WARDE Acting for Stage and MOTION PICTURES
A Legitimate, Practical School of Results—My Students now Working in Pictures are Making Good. Formerly of Blanchard Hall. Music, Makeup, Dancing
729 S. Bonnie Brae—Any West 7th St. Car. Phone 54498

For Your Complete Home Furnishings — see —

KLETT BROTHERS
5540 Hollywood Blvd. Open Evenings
Phone Holly 554

Little Walter Wilkinson plays the part of the girl in Larry Semon's "Bell Hop," which opens at the Kinema, October 15th.

Edward Jobson will be seen in Alice Lake's next Metro picture, "Kisses," which Maxwell Karger is directing.

Russell Simpson is enacting one of the principal roles in Frank Mayo's current photoplay, "Wards of the North."

"A Bride of the Gods" will be given a preview in Pasadena within the next ten days.

Who's Where
(Continued from Page 6)

(CALIFORNIA)
Goldwyn presents
"ACE OF HEARTS"
By Gouverneur Morris
Scenario by Ruth Wightman
Directed by Wallace Worsley
Photographed by Don Short

CAST
Lilith ............................................ Leatrice Joy
Forrest ........................................... John Bowes
Farralone ...................................... Don Chaney
Lydia ............................................. Hardee Kirkland
Chemist ......................................... Edwin W. Wallack
The Doorkeeper ................... ... Roy Labrador
The Menance .................................. Raymond Hatton

GRAUMAN'S
Wm. S. Hart presents Wm. S. Hart in
"THREE WORD BRAND"
By Will Reynolds
Adapted and directed by Lambert Hillyer
Photographed by Joe August

CAST
Three Word Brand
Governor Marsden ................................ William S. Hart
Ben Trogo ....................................... Ben Trogo
Ethel Barton .................................... Jane Novak
George Barton .................................. J. B. Binham
Bill Yeates ..................................... Don Chaney
Selly ............................................. G. Marion Forbes
Carrol ........................................... Hershell Mayall
Jean ............................................. John Murray
John Murray .................................... George C. Pearce
McCabe ......................................... Leo Willis
The Twins ....................................... By Themselves

SUPERBA
Carl Laemmle offers
Frank Mayo in
"GO STRAIGHT"

William Worthington, Director
Story by Wm. Harter Dean
Scenario by Geo. Hively

CAST
Rev. Keith Rollins ................................ Frank Mayo
Mrs. Combes .................................... Cora Drew
Hell-Fire Bills .................................. Mickey Carter
Hope Gibbs .................................... Lillian Rich
Jim Boyd ......................................... Geo. Marion
Laura Boyd ...................................... Laddie Young
Back Stevens .................................. Chas. Brinley

Clune's
F. B. Warren Corp. presents
"QUO VADIS"
Revival of Italian made Spectacle
By Henry Scimiewicz

CAST
Peter, the Apostle ................................ J. Gatti
Nero ................................................ G. Cattaneo
Poppaca ......................................... Mrs. O. Brandini
Tigellinus ....................................... G. Mottili
Adda .............................................. Miss L. Giunchi
Urso .............................................. B. Castellani
Petrinus ......................................... G. Serena
Vittius ............................................ A. Novelli
Eunice ............................................ Mrs. A. Cattaneo

(Continued on page 16)
The read an Page 6630 advanced giving to the entertainment contained in this picture is such as to appeal most forcibly to the prurient minded. It has not the subtle suggestiveness of the Schnitzler play (for be it understood, subtly he has no part in the mental equipment of Miss McPherson) but runs rather to frank indecency. This director can be relied upon to emphasize to the full, all the points given him by the continually changing camera.

The Hypnotic scene, inoffensive enough in itself, is made sure fire by the lavish display of the Swanson legs, even to a tantalizing glimpse of an intimate garment beneath the skirt.

To those, who “read between the lines,” this display, seemingly so spontaneous, at once stands forth as a deliberate and studied appeal to the grosser senses.

One cannot help being amused at the fatuous attempt to add Box Office value to an offering of such an exotic nature, by giving it an American setting.

At the present moment, as ever, we have the Bogie of Censorship with us. We have just undergone an inspection by the National Board, and are now confronted with the threat of local censorship. Therefore, it behooves the producers so to order their product as to refute all the arguments advanced by the proponents of Censorship.

To pursue an unsavory subject still further—

In the course of my usual work, I was called upon to read “The Sheik,” by E. M. Hull, with a view as to its availability for production.

Needless to say, it was rejected as being outside the pale of common decency.

Yet the same company, which is responsible for the “Anatol” picture, has made a film of this book, which outside of its gross suggestiveness, has nothing to recommend it.

The management has issued a naive statement to the effect that “The franker scenes are handled with such delicacy that they contain no offense.” Can you beat this?

Do the producers think that the people take only their eyes to the theatre and leave their minds at home? Is contamination possible through the eyes alone?

How is it possible to treat with delicacy scenes which convey such an underlying idea?

Here we have a woman subjected to the ultimate of degradation which she can suffer at the hands of a man, a degradation, which by its repetition finally awakens in her an answering lust, which the misguided authoress dignifies by the name of love. There is an inartistic attempt to palliate the actions of this unspeakable brute, and draw some measure of sympathy to him, by attributing them to the former ill-treatment of his mother by an Englishman, which impels him to revenge her on all the members of the race. Being a man, he naturally chooses women for the objects of that revenge, Selah.

With the diabolical skill, with which the guiding spirit of this company regulates all details which may affect the box office, the actor, who is distinguished for his sex appeal, rather than for his histrionic ability, has been chosen to impersonate the leading role.

We have recently been treated to an able defense of the Moving Picture Business, from the pen of William de Mille, the actual genius of the family, but a picture like the Sheik promises to be, following on the heels of “The Affairs of Anatol,” will do a great deal to nullify it.

Yours for decent pictures,

—F. E. P.

Pick-ups

(Continued from page 8)

ANITA STEWART RETURNS

Anita Stewart and her husband, Rudolph Cameron, have arrived from New York and it is expected that production of Miss Stewart’s next picture will get under way within the next two weeks.

Gareth Hughes wishes to deny the report that he has been married.

Herbert Heyes is enacting the leading male role opposite Miss Dupont in her forthcoming Universal starring vehicle entitled “Clay.”

Edna Schley of the Edna Schley Productions, Inc., producing the “Scattergood Baines” stories by Clarence Buddington Kelland, has received an offer for the Japanese rights to this series.

Mary Miles Minter is enjoying a vacation preparatory to starting work on her forthcoming production for Realart as yet untitled.

“Back to the West,” by Alex McLaren, was recently purchased from the Photoplaywrights League by Big Boy Williams, starring in Seelig Productions, and will serve as Mr. Williams’ next picture.

Two new projection rooms have recently been completed at the Realart studios.

Charles Force is at Balboa Beach with the Katherine MacDonald Company.

Blanche Payson has been engaged to play opposite Lee Moran in the first comedy, which he will make under his special arrangement with Century.

Sunshine Sammy, colored starlet, George Rowe, “heavy,” and Mark Jones are playing in support of Jimmy Parrott in his forthcoming Hal E. Roach comedy.

Lester Cuneo is making a series of personal appearances in behalf of the Western Pictures Exploitation Company, distributor of the Lester Cuneo pictures.

Tom Gallery is playing opposite Marie Prevost in her current Universal photoplay, “Princess Virtue,” which George Cox is directing.

Titles for the series of three one-reel scenes entitled “The Missions of California” have been written by John Steven McGrorty, author of the Mission Play.

Raymond Childs has just finished playing the part of the half-breed in the Finis Fox production, starring Jack Livingston, which is entitled “Man’s Law and God’s.”

George Fisher and Bertram Grassly are playing principal roles in “Princess Virtue,” the new Marie Prevost production, being filmed under the direction of George Cox.

James Gordon and Hugh Thompson have been selected to enact important roles in Bebe Daniels’ forthcoming picture for Realart.

GUY W. CHAFFEE

6630 Sunset Blvd.
Phone Holly 5270

Juveniles

CAMERA

“The Digest of the Motion Picture Industry” Page Fifteen
Who's Where
(Continued from page 14)

Tally's
First National Release
"GYPSY BLOOD"
From Prosper Merimee's "Carmen"
By Ernst Lubitch

CAST
La Carmencita..................Pola Negri
Don Jose Navarro.................Harry Liedtke
Dolores........................Don Jose's Sweetheart
Colonel Rodriguez................A Nobleman
Escamillo......................A Noted Toreador

RIALTO
Jesse L. Lasky presents
"THE AFFAIRS OF ANATOL"
By Jeanie Macpherson
Suggested by the play by Arthur Schnitzler
Directed by Cecil B. de Mille
Photographed by Alvin Wycoff and Karl Struss

CAST
Anatol De Witt Spencer—Wallace Reid
Vivian, his wife—Gloria Swanson
Max Runyon—Elliott Dexter
Satun Synne—Hebe Daniels
Abner Elliott—Monte Blue
Emile Dixon—Wanda Hawley
Gordon Bronson—Theodore Roberts
Annie Elliot—Agnes Ayres
Nazer Singh—Theodore Kosloff
Orchestra Leader—Polly Moran
Hoffmeier—Raymond Hatton
Tibra—Julia Faye
Dr. Bowles—Charles Ogle
Dr. Johnson—Winter Hall
The Spencer Butler—Guy Oliver
The Spencer Maid—Ruth Miller
The Spencer Valet—Lucien Littlefield
Nurse—Zelma Maja
Chorus Girl—Shannon Day
Bridge Players—Elinor Glyn, Lady Parker
Guests—William Boyd, Maud Wayne
Stage Manager—Fred Huntley
Chorus Girl—Alma Bennett

MISSION
United Artists present
Douglas Fairbanks in
"THE THREE MUSKETEERS"
By Alexander Dumas
Adapted by Edward Knoblock
Photographed by Arthur Edeson
Directed by Fred Niblo

CAST
D'Artagnan—Douglas Fairbanks
Queen Anne of Austria—Mary MacLaren
Constance—Marguerite de la Motte
King Louis XIII—Adolphe Menjou
Aramis—Jean Pallette
Milady—Barbara La Marr
Du Rochefort—Boyd Irwin
Porthos—George Siegmann
Buckingham—Thomas Holding
Planchet—Charles Stevens
Capt. Detroville—Willis L. Robards
Bonacieux—Sidney Franklin
Father Joseph—Lon Poff
Cardinal Richelieu—Nigel De Bruijer
Athos—Leon Bary

AUDITORIUM
William Fox presents
"THE QUEEN OF SHEBA"
By Virginia Tracy
Photographed by John Boyle
Directed by J. Gordon Edwards

Helen Raymond and Mai Wells are cast in Priscilla Dean's "Wild Honey."

Harriet Laurel and Elinor Hancock have been added to the cast of "Sandman," starring Gladys Walton under production at the "U."

Special Rates to Professionals
25 Professional Pictures for $6.00

Character studies taken by a motion picture man who knows what motion picture people want.

PARALTA, the Artistic Photographer
542 South Spring Street
Open Evenings and Sundays
by Appointment

Kate Price
558220

WILLIAM MERRILL MCCORMICK
A HEAVY WORTH WATCHING
Imperial Hotel, 909 So. Grand
Broadway 4764
The Story Idea that struggles to get out

The right one is worth big money. You may have it. Will you accept a free, confidential test?

Hundreds of original stories, for dramatization on the screen, are urgently needed to keep the motion picture industry alive.

The Palmer Photoplay Corporation is the accredited agent of the leading producers in a nation-wide search for story-telling ability. Not literary skill, but creative imagination and dramatic insight—the ability to think out and tell a good story, dramatically.

It is a talent many people have who never suspect its presence. You may possess the gift yourself, and not be aware of it. Will you let us test you free?

Send for the Van Loen questionnaire. In your own home by a simple psychological test you can learn whether you have the native ability for which the motion picture industry is anxious to pay liberally.

This questionnaire has started hundreds on the path to fame and big income. Just use the coupon below. You incur no obligation, of course.

Palmer Photoplay Corporation, Department of Education. 570-91, W. Hallman Bldg., Los Angeles, Cal.

Please send me, without cost or obligation on my part, your questionnaire. I will answer the questions in it and return it to you for analysis. If I pass the test I am to receive further information about your Course and Service to authors.

Name ____________________________

Address ____________________________

Camera: L. A.

The Digest of the Motion Picture Industry

Page Seventeen

The “Intimate Strangers”

Glenn Hunter, who played “Iobby” in Both Tarkington’s comedy, “Clarence,” has been engaged to enact the juvenile role in a new Tarkington comedy entitled, “The Intimate Strangers,” in which Billie Burke will be starred. The play will be produced under the management of Erlanger, Dillingham and Ziegfeld.

Mr. Hunter recently completed work at the Talmadge studio with Norma Talmadge in “Smilin’ Through.”

“Bits of Life” to Receive Debut

“Bits of Life,” Marshall Noren’s episodic production, will receive its national debut presently at the Capitol, in New York City. This is the second First National picture appearing at the Capitol, the other being “Passion,” starring Pola Negri.

Dwight Cleveland, assistant to Supervising Director Elmer Harris, is ill at his home.

Percy Challenger is playing the title role in “Old Dynamos,” under the direction of Robert Hill at the “U.”

Hayward Mack, Harold Miller and Hallam Cooksey are playing in support of Gladys Walton in her latest playphot for Universal, entitled “Sandman.”
Harry Williams has been signed up for a
day, he is producing,
and supporting
inh the direction of Dell
Henderson.

TOUR PICTURE HOUSES

Victor Herbert has consented to appear in
first run houses throughout the country as
guest conductor in a group of his own com-
positions.

STORIES FOR GIBSON

Universal has purchased "Sou West," by
H. R. Buckley, and "Trimmed and Burning," by
Hapsburg Liebe, for Hoot Gibson.

WITMER STORY READY

John Natteford has finished the scenario for
"The Speaker Sex," the second H. C. Witmer Stories Prod., starring Charles E.
Delaney. William Smith of Fidelity Pic-
tures is in charge of distribution.

THE SULTANESS OF LOVE" was recently sold to
First National for American distribution.

FOX BUYS "THE FAST MAIL"

Rights for "The Fast Mail" have been pur-
blished by Fox as vehicle for Buck Jones.

POLICE STOP "INNOCENCE"

The showing of "Innocence" at the Royal
theater, St. Louis, was stopped recently by
the morality squad of the St. Louis police
force.

IN EAST

L. A. Weingarten of Sacred Films, Inc.,
Burbank, is in New York. Sacred Films
produced the Bible in picture form.

Hamilton-White Comedies, Inc., has leased
production quarters at the Brunton studios.

Dorothea Wolbert is supporting Eddie
Barry in Schlank Productions.

Joesph Swickard has completed his role in
"Barry Gordon," starring Herbert Rawlin-
son.

Elk Photoplays has ready the first of seven
Al Hart features, "A Cowboy Ace." Elk has
acquired : "West of the Big Grande."

The first two episodes of "The Leather
Pushers," which the Knickerbocker Photo-
play Corp., is producing, with Reginald
Denny as the star, have been completed.

The Photoplayswrights recently enter-
tained Rob Wagner, playwright, and Peter
B. Kyne, author of the "Cappy Rick's" stories.

The People’s Convenient
Credit Makes It Possi-
ble For You To Be
Well Dressed

Our line is most complete and exclusive
in fall styles for street and professional
wear. Come in, select any garment you
need for fall, pay a small payment down.
The balance we will arrange to suit your
convenience.

3% Savings
Special
Account
Tax Exempt
with checking privileges

Is an account offered by this bank that
is proving unusually popular. While
possessing all the attractive features of
a commercial checking account, it pays
the liberal rate of 3% interest. The in-
terest is credited to the account on the
day of each month where the balance
maintained has not fallen below $500.

Open 7 A.M. to 10 P.M.
Ask for a
SPECIAL SAVINGS ACCOUNT
in—
The Bank That Is Open
Night and Day

WANTED—Position as assistant to editor or as
reader part time; have done continuity and
adviced with the work of magaine writers;
composing letters by the editors of the largest
companies about original work but need em-
ployment to continue; samples of work and
particulars upon application to sincere per-
son. Address Box E, 5050 Camera.

FOR SALE—New Mitchell Iris for Bell-Howell
at big sacrifice. Phone Mr. Playter, 523-63.

WANTED—An educated unencumbered lady to
write for a well established magazine and
serge with a poet, scenarist and song-writer.
No investment but time required. Write for
an appointment to Will M. Glass, Studio
Parker, 316 North Bonnie Way, 2 to 5 P.M.

FOR SALE—Motor Boat, 6 cylinder. Exception-
ally fast and smooth running; automobile
control; motor boat, 21 feet long, up to date
in every respect, self-starter, etc. Especially
adapted for moody picture work. Will take
lot in Hollywood or good automobile in ex-
change. $5000.00. Box 14.

WANTED—Bell-Howell Camera, 170 Shutter.
Must be bargain price for cash. Box 17, Camera.

HOUSE ORGANS—Planned, production super-
vised, and circulation systematized. Policy,
style, etc. outlined to comply with purpose.
Services in editorial and managerial capacity
available. Motion picture proposition ad-
vertised. F. F. G., 207 Central Bldg., Los
Angeles.
After Many Months

of comparative inactivity, the studios are again planning big production programs. This is sure to mean Many Good Engagements

TELL THE PROFESSION

THROUGH CAMERA!

and Grace Adair

Why you are the logical artist to fill them

Phone Holly 1539 for Appointments

The
PHOTODRAMATIST

OFFICIAL ORGAN OF THE
SCREEN WRITERS' GUILD OF
THE AUTHORS' LEAGUE OF AMERICA

Every month appear technical and inspirational articles which illumine many problems for the screen writer.

Jeanie MacPherson, Sir Gilbert Parker, C. Gardner Sullivan, Rob Wagner, Frank E. Woods, Thompson Buchanan, Harvey O'Higgins, Rupert Hughes and others are contributors.

Subscription Price, $2.50 a Year

A copy of the current issue may be secured at any news stand or by sending 25 cents to THE PHOTODRAMATIST.

I. W. Hellman Bldg. Los Angeles

SAY IT WITH CUTS!

Engravings in Halftone and Benday Color Plates add Attractiveness to your Advertising

BROWN CALDWELL & LADD
PHOTO ENGRAVERS
247 S0. BROADWAY, LOS ANGELES
MR. EXHIBITOR—
Don't Be a Chinese Woman!

(An open letter from the producers of "The Girl From God's Country" to the Exhibitors.)

In China the women cramp their feet until they become useless stumps. They think this beautiful! In this country the film men cut and distort their productions out of all semblance to their original breadth and purpose. They think this Good Business!

Both are serving false gods. You cannot measure Beauty by inches nor Art by footage.

A War Profiteer once bought a Masterpiece. When he came to hang it he found the painting too long for the allotted space upon his wall. So he cut two feet from each end! It meant nothing to this vandal that the artist's creation, child of his genius, was thus mutilated.

The same thing happens daily in the M. P. business. So-called "Film Editors" sit in projection rooms and dictate the cutting and changing of scenes and titles. The underlying motives of the scenes they discard, and their relationship to the plot means nothing to these scissor fiends. They think in terms of "feet"—not Art. The ribbon counters teem with just such yard-stick manipulators.

And the result? The finely woven pattern of the writer's imagining and the director's weaving is ruthlessly slashed and left, raw-edged; the thread of continuity hopelessly broken.

How often do the lip-readers in your theater note that the characters in the picture are not speaking the title given on the screen? "You will always be true?" the actor asks, with his lips and eyes. "How about a cold bottle and a warm bird?" is the caption flung in his teeth by Mr. Editor.

Producers, like painters, visualize their subject in its entirety. They don't put in scenes just to make footage any more than an artist muddies up his composition with extra trees. Both are striving for a perfect whole, and no outsider can add, or take away, one iota from their finished creation.

Not long ago the undersigned completed a picture in ten reels. To satisfy the "market" we cut it to eight. The lost two reels sacrificed much of the character development but left a snappy, fast-moving Melo-drama. The picture was shown to the critics in this eight-reel form, and everyone was satisfied. Recently this same picture was re-cut and "edited," without the knowledge or consent of its producers, to seven reels. The result is a stupid, meaningless affair that is a disgrace to its author, director, star, exchange and exhibitor. The excuse is that the Exhibitors want the picture in seven reels.

Don't Be Chinese Women!

Don't cripple that picture! Give it its extra 14 minutes! Let your patrons see the picture we created, not the earless, tailess, footless, lopsided freak the exchanges are handing out! Book "The Girl From God's Country" in its original eight-reel form . . . . . . and give it a chance!

Signed:
NELL SHIPMAN,
BERT VAN TUYLE.
The De Briac Twins

At the Superba this week. Now with Mr. C. B. De Mille
Charles E. Thurston
at "Benvolio"
—in—
"Doubling for Romeo"
Now at Miller's Theatre

Past Releases:
The Marshal in "Jubilo"
Chinese Father in "The First Born"
Sheriff in "Black Sheep"
Sheriff in "Boys Will Be Boys"

Coming Releases:
Marshall Richardson in "Gray Dawn"
Sheriff in "The Boy Scouts"

127-20

Sidney D'Albrook
Who Portrays Bertram Beegoode
—in—
"THE SON OF WALLINGFORD"
Coming Releases: "Motion to Adjourn," "Little Aliens"

599-664

Grace Pike
Playing "Mrs. Mortimer" in
"FROM THE GROUND UP"
At the California This Week
Coming Release: "Poverty of Riches," Barker

602-22
Will We Stand a Schedule?

Never in the history of the motion picture industry, has there existed any sort of an inter-studio basis for the conduct of business relating to the free lance actor, such as a schedule for overtime, the payment of salaries, etc., to say nothing of the hundred and one things pertaining to the management of the always-present, ever-necessary extra man. Perhaps the lack of generally observed regulations to cover these problems has as yet only been felt to any extent by those performers whom it has discommoded and who, let it be said have never, in themselves been noticed to cut a particularly large figure in the consideration of those who arrange the destinies of our studios.

But in view of the present state of increased activity in the plants which produce the bulk of popular American entertainment it will be profitable for the management of these plants to establish a basis of treatment to save destructive dissatisfaction among their employees.

We are not suggesting any points which such a schedule should contain, but we are fully cognizant of its need as is the average picture man and woman who are certainly not unfair in demanding to know upon what they may depend. On the other hand, neither should controversies which bring about unnecessary trips to the Labor Commission resulting sometimes in unpleasant "calls" for the studios over things which arise through a state of disorganization, be risked by the producer. Several of the causes of these misunderstandings we mention below.

At some of our studios actors who work on weekly salaries are paid for a full week when their engagements have carried them only one or two days over into it; while other companies pro rate them for the extra time. Either scale might be acceptable but the existence of two occasions complication. Moreover, much difficulty has arisen over the fact that while most of the studios count six days as comprising the working week, there are those who insist upon including the seventh.

Then with regard to "bit" people, some casting departments hold that it is wise to "carry" them until their footage has been entirely shot. On the other hand they are often let out between work on the chance that they will be available when again needed.

The by-the-day man who works overtime is indeed in an uncertain situation. He may be in the habit of receiving a full check for additional hours of his labor only to find that the company now engaging him will stand but a half check over, or, worse yet, none at all, and if he has had no previous understanding with his employers (and what extra man bothers about such?) he may not resort to the law for aid.

The fact that a "day" man reports in answer to a call is the equivalent to a check at some cashier windows whether he is dismissed without working or not, but at others, money is only forthcoming if he has "made up." Again half checks are all that may be obtained, while very often the man who doesn't work, no matter how many hours have been lost for him is simply "unlucky." (The Labor Commissioner informs us that the exact amount of time wasted must be recompensed according to a state legislation.)

There is a very popular studio which pays its extra people off at the close of each day's work, but most of them have a certain day of the week upon which such interesting business is accomplished. No two have chosen the same one, however, so that if an individual works three days a week he is liable to have to put in another three collecting the money already earned, although California has a statute designating that all such money shall be paid seventy-two hours from the time that the day worker finishes his engagement.

Perhaps unfortunately, however, all legal regulations on these subjects are vague enough to be little considered. Nevertheless, we are inclined to think that this being Moving Picture business, it is a case for the agreement of studio heads who should remember that a little suitably applied intelligence often wins over both unjust domination on one hand and unreasonable aggressiveness on the other. Particularly is this situation one which fair minded headwork and co-operation alone can improve.

At It Again

At least one unauthorized individual is circulating among the studios collecting money for subscriptions to Camera which he has seen fit to appropriate. Moreover, he has raised our local rate of $2.00 a year to $3.50, presumably for his personal benefit.

Camera readers are warned to be certain that they are placing their subscription money in the hands of responsible agents. These are: Grace Adair, Helen McKee, Mrs. Edward Reinach and staff members.
NAZIMOVA TO PRODUCE AT BRUNTON

Alla Nazimova is to make her future productions at the Robert Brunton Studios. Work on "Bell's House," Mme. Nazimova's first production for her own company, is expected to begin on or about November 1st. This production will be followed by "Salome."

AT FOX


Tom Mix and Eva Novak, leading lady, have returned from the Grand Canyon, where the western star completed a new thriller, captioned "The Go-Getter," with Lynn F. Reynolds directing. Next week, Mr. Mix will start a new five-reeler, "Around the World in Forty Days," with Ed Sedgwick handling the megaphone.

Robert M. Yost, until recently chief of publicity, has been transferred to the management of the local exchange on Olive street.

Jack Hill, who handled the publicity on "The Queen of Sheba" and other specials, has returned to the "lot" as director of the press department.

AT METRO

Irvin S. Cobb's "The Five Dollar Baby," is about to go under production with Viola Dana in the stellar role and Harry Beaumont directing. Edith Kennedy of the story producing department prepared the script for the screen version of the Cobb story.

Filming of Bert Lytell's newest feature, a screen version of "Tommy Carteret," has been started by Bayard Veiller. Lenore Coffee has written the screen version of Justus Miles Forman's story.

Practically all the exteriors for "Stay Home," the new S-L picture for Metro, in which Gareth Hughes will star, will be filmed in Mexico City.

COMMONWEALTH PRODUCTIONS

Director Fred Caldwell, who lately completed "The Mystery of Ferndale," a seven-reel drama, is forming a company to be known as the Commonwealth Motion Picture Producers for the purpose of producing twelve five-reel western dramas, and has taken over the Bachman Studio in Glendale.

Mr. Caldwell's associates in the new company are Roxey Maes, J. L. McComas, Scotty King, and Bruce Caldwell.

EDUCATIONAL NOTES

"Torchy's Frame-Up" is the latest Torchy comedy ready for release. Johnny Hines, as Torchy, again has Dorothy Leeds as his leading woman.

"Stolen Glory," with children and animals as the principal actors, is the latest of the new Campbell pictures and will follow "The Stork's Mistake" and "A Nick-of-Time Hero."

"Seeing Greenwich Village" is the next reel of Sketchographs by Julian Oellendorf to be released. It depicts scenes in New York's Bohemia.

While preparing for his next picture to succeed "Slippy McGee," Oliver Morosco has two new stage productions running in New York. They are "Wait Till We're Married," and "Love Dreams."

GEORGE C. PEARCE


CASTS OF THE WEEK

Vitagraph

UNTITLED

Directed by David Smith
Antonio Moreno John MacFarlane
Lila Leslie Allan Garcia
Harry L. Van Meter

Marshall Neilan Productions

"PENROD"

Directed by Marshall Neilan and Frank O'Connor
Wesley Barry Tully Marshall
Marjorie Daw Claire McDowell
Johnny Harron George Bromgold

HAMILTON-WHITE COMEDIES

UNTITLED

Directed by Bob Kerr
Lige Conley Jack Lloyd
Cliff Bowes Guy Ekins
Otto Freise Grace King
Elmer Lynn Howard Gay

Upon the completion of the first series of twelve productions, Texas Guinan will make a tour of the United States, appearing in the first-run theatres in the larger cities. Thereafter, the second series will be inaugurated.

"The White Mouse," from the story of the same name by James Oliver Curwood, and directed by Bertram Bracken, is scheduled for early release. Lewis Stone heads the all-star cast, which includes Wallace Beery, Ethel Grey Terry and others.

Work on the third Lester Cuneo picture, "Silver Spurs," is scheduled to start at once.

AT REALART

After two weeks on location in Northern California, Constance Binney has returned to the studio for interior scenes. Maurice Campbell is directing.

May McAvoy, Director William D. Taylor and company are filming night scenes for Miss McAvoy's current picture.

Bebe Daniels has started production of her new photoplay under the direction of Chester M. Franklin. The story was written by Nina Wilcox Putnam and will be a February release.

The latest Mary Miles Minter picture has gone into production under the direction of Frank Leon.

Wanda Hawley is at Del Monte making location scenes for her present starring vehicle as yet untitled. William Boyd is leading.

AT UNIVERSAL

Hoot Gibson is at Cascada, where scenes are being filmed for "The Badge of Fighting Hearts," his forthcoming photodrama which Reaves Eason is directing.

Edward Laemmle is finishing "Winners of the West," the historical serial starring Art Acord. The concluding episodes are being filmed for "The Secret Four," Eddie Polo's forthcoming serial, which is playing opposite the star.

Marie Prevost recently completed "Princess Virtue," her third starring vehicle. George Cox directed with Tom Gallery, George Fisher, George Periolat and Bertram Gassby in the principal masculine roles.

AT BRUNTON

Camera work will be completed this week on Chester Bennett's production, "Delivery," a story of Alaska and the Northwoods, in which Jane Novak has been given her first star role.

George Beban, who is reviving his success of a few years ago, "The Sign of the Rose," has been busy filming night scenes for the past week.

HAMILTON-WHITE COMEDIES

Production will commence shortly on a new Jack White all-star comedy with Bob Kerr directing and Park Ries in charge of photoplay.

"The Three Mugs of Beer" has been chosen as the working title of Lloyd Hamilton's current two-reel comedy which is a satire on "The Three Musketeers." Irene Dalton is playing the leading feminine role. Hugh Fay is directing and Al McClain is behind the camera.

BEN WILSON PRODUCTIONS

The Jack Hoxie company making "Sparks of Flim," is locationing at Big Bear Lake where a large portion of the exteriors are being filmed.

After an absence of some four weeks, Ann Little, featured in the fifteen episode serial, " NANette of the North," has returned to the studio and the interior shots are being made for the current chapter of the picture. Leonard Chalmers plays the leading male role opposite Miss Little.

Director Fred Caldwell, assisted by Roxey Maes, is busy editing a seven-reel drama titled, "The Mystery of Ferndale," of which Mr. Caldwell is the author.
"DOUBLING FOR ROMEO"

Miller's

Will Rogers' latest comedy, "Doubling for Romeo," by "Elmer Rice, Will Rogers and Will Shakespeare," contains valuable variations in its satire, which have not often been found in Goldwyn productions starring the famous humorist. This burlesque opens in a small western town, jumps to the California picture studios, then to the Verona of Shakespeare's vivid imagination of the end, of course, at the village parson's; but never does it let up the slyly "kidding" with which Rogers opens his first subtitle. Three-fourths of the titles, by the way, are sure to be received uproariously due to their frank humor and clever sarcasm.

Clarence Badger's production makes the most of the points provided in Bernard McConville's scenario while pleasing photography, in some cases of more elaborate sets than have yet decorated this star's pictures, is the contribution of Marcel Le Pic. Rogers himself has never meant more to the picture profession than he does as Slim, alias Romeo Montague in this photoplay; for not only is he himself, well loved as a type actor are, as the former, but he is here permitted his first screen opportunity to display ability in the graceful kind of part that is Romeo. This he does delightfully in snatches between the ridiculous moments to which he submits the age adored lover and the result is highly entertaining.

An excellent type for Lulu, the romantic country maiden who possesses a Juliet soul, is Sylvia Breamer, who works very well indeed with the star, besides continually forming a charming picture.

William Orlamond as the "take off" on the modern film direction is laugh in himself, (his talent for burlesque is an individual art) while Jimmie Rogers as the sophisticated child celebrity, Jimmie Jones, is also enjoyable.

Perfect types are Raymond Hatton, Sydney Ainsworth, Al Hart, John Cossar, C. E. Thurston and Roland Rusthon for their respective roles. Picturesque scenery, excellently photographed by Joseph August, effective subtitles and good piece of Lambert Hillyer direction, in addition to a dozen thrills and real suspense, lend this picture much entertainment value faultlessly presented.

The big cowboy star enacts three roles, namely, the heathen who %% of the lives of his twin boys, and each of those sons grown or "Three Word Brand" and Governor Marden. All three are superiorly handled by sympathetic characters, among the most romantic interest centers in the title role, another thrilling Bill Hart hero. Jane Novak is suitably placed in the leading feminine position, Ethel Barton. She is always more than adequate in the quaint ladies of our frontier days. Gordon Russell offers convincing opposition as Bull Yeates, while Colette Forbes, S. J. Bingham, Ivor McFadden, Herchel Mayall, George Pearce and Leo Willis all dispense interestingly the remaining roles.

The admirers of William S. will be perfectly satisfied with "Three Word Brand."

MARTHA MCKAY

A charming young film actress whom the lore of the west has caused to desert the eastern studios.

"THE SON OF WALLINGFORD"

Kinema

Mr. and Mrs. George Randolph Chester have made an admirable photoplay of their one hundred and fifth Wallingford story, entitled "The Son of Wallingford"; and Vita-graph has given it an unusually careful production. We have always held to the idea that in cases where it is at all possible, the author should be on the ground to supervise the screening of his play; in this instance the Chesters, entrusted with the entire direction of their story, have interpreted into the adaptation the spirit of the Wallingford yarns as no disinterested party could have done, were they ever so competent a director. Here is a popular story celluloided that can lose none of its attraction for those who already love it. Such accomplishments are infrquent if we are to judge by the complaints which pour in from fans who hold that their favorite fiction has been murdered by the ruthless scenarist. This one is, therefore, to be given extra credit.

J. Rufus Wallingford and "Blackie" Daw, the much followed "within-the-law" crooks, who formed the central figures in the well remembered Cosmopolitan "Get-Rich-Quick" stories are incomparably interpreted in this photoplay by Wilfrid North and George Webb, who re-create the very atmosphere of the two, always so fascinating, with their roles. Particularly perfect is Webb's "Blackie," the most vivid portrayal in the production.

The title role, Jimmy Wallingford is filled, but not so well by Tom Gallery, a juvenile who doesn't seem to have found himself. He lacks the spontaneity and animation which should be Jimmy's chief characteris-
tic, but his lack of enthusiasm is wholly made up for by Alfred Shaheen's refreshing, correctly handled work, "Tond" Jessup. Antrim takes scene after scene from Gallery with his personality and clever mannering.

Priscilla Bonner is happily established in Mary Curtiss, the extremely ingenuous leading lady in which she will please generally.

Lilie Leslie and Florence Hart are very well placed as Mrs. Blackie Daw and Mrs. Wallingford. Their characters have been set out as only the authors would have thought necessary and thereby a valuable atmospheric note is achieved which might otherwise not have been realized.

Sydney D'Albrook is very much at home in the comedy heavy, Bertram Beegode, son of a village-Skifflint who is equally as well played by Van Dyke Brooks.

Martha Mattox and Andrew Arbuckle make a delightful set of parents for little Mary, while Margaret Cullington has several amusing scenes as Caroline Beegode.

Bobby Mack and Walter Rodgers complete the cast save for Kathryn Sumner, Helen Fitz, Janet Dawn, Alberta Vautch, Duskaal Stivers and Patricia McGee, who form the Shimmie Girls Revue, a stranded road show.

W. S. Smith, Jr., has turned out some good camera work on "The Son of Wallingford," which has been given an all around good technical production.

"THE AGE OF HEARTS"

An exaggerated melodrama which is rendered convincing largely through several beautiful performances and the understanding direction of Wallace Worsley is Governor Morris' "The Age of Hearts," a first rate Goldwyn release. The story which deals with a group of men and one woman whose creed holds that the world can only be regenerated through the destruction of those individuals in it who represent evil, and the conversion through love of three members of that group to the idea that it is by personal sacrifice and good, has undoubted fascination. Moreover, Ruth Wightman has so placed and treated the scenario's suspense that it is highly enjoyable electronically. However, the drama, but even such attractions did not save it from a half dozen unfortunate bursts of laughter at what apparently was intended for his many intense moments during our review. The "hokum" melodrama which was once "eaten alive, is, it seems, being considered as a thing to rivalize by the average American fan of today. Producers should awake to the fact that after many years of tragedy the world wants to laugh badly enough to indulge itself on even so flimsy a pretext, and order their product accordingly.

Leatrice Joy has rarely been more strikingly placed than she is as Lilith, the staunchest supporter of a fundamentally warped cause until love shows her the light. In Lilith, Miss Joy combines an honest dignity with a certain interestingly with an engaging quality. She will go far in the human type of thing.

John Bowers enacts Forrest, the man whose marriage to Lilith also teaches him the better way, with the sincere ease which appeared in his first Goldwyn roles and has since continued them out of his brain.

The big sacrifice part in this picture is in the hands of Lon Chaney, who has perhaps accomplished more complicated work, but certainly none more vivid than this form. (Continued on Page Five)
Where to Find People You Know

JOHN SEITZ AGAIN WITH INGRAM

John Seitz, who photographed Rex Ingram's productions of "The Four Horsemen of the Apocalypse," "The Conquering Power," and "Turn to the Right!" for Metro, will have charge of the camera work for Mr. Ingram's new production of "The Prisoner of Zenda."

GRASSBY WITH TWO UNIVERSAL COS.

Bertram Grassby is dividing his time between Miss duPont's current starring venture, "Clay," and Priscilla Dean's "Wild Honey." He plays a "heavy" role in each under the direction respectively of Paul Scardon and Wesley Ruggles.

NEW GENERAL MANAGER AT AMBASSADOR STUDIOS

Active charge of production and producing plans for the Ambassador Pictures Corporation, making Katherine Macdonald features for Associated First National, was assumed yesterday by B. P. Schulberg, the company's president. Previously the chief executive has attended to the New York activities of the organization.

B. P. Fineman, who has resigned as vice-president and general manager of production, will enjoy a much needed vacation.

LOANED TO NEILAN

Hal E. Roach has loaned "Sunshine Sammy," colored starlet for the Marshall Neilan production of "Penrod." "Sunshine Sammy" (Frederick Ernest Morrison) has been at the Hal E. Roach Studios for three years and has appeared in various Harold Lloyd, "Snub" Pollard and Jimmy Parrett comedies.

ON "BOARDS"

Lowell Sherman has quit pictures for the time being and signed with A. H. Woods to play in a stage production now being rehearsed in New York.

IN SAN JOSE PICTURES

Bob Palmer is playing the lead and co-directing in "A Baby's Prayer," a five-reel production being filmed by R. Siegert Reed at San Jose, Calif.

WITH MORENO

Lila Leslie is appearing opposite Antonio Moreno in his latest photoplay under the direction of David Smith.

Richard Lapan is playing the part of Shirley Mason's brother in "Little Aliens."

Lois Lee has been cast in "The Prisoner of Zenda," which Rex Ingram is to direct for Metro.

Evelyn McCay enacts the role of a crippled child in "Jim," under production at the Ince Studio.

Dana Todd has been selected by Maxwell Karger for a part in "Kisses," his new production for Metro in which Alice Lake will star.

Allen Garcia, Harry L. Van Meter and John MacFarlane are enacting important roles in Antonio Moreno's current production for Vitagraph.

ASSISTANT TO NEILAN

Tom Holf, recently assistant to Victor Heerman in the production of the Jackie Coogan picture, "My Boy," fills that capacity with Marshall Neilan in the filming of "Penrod."

BERNICE RADOM

Who's Where on Los Angeles Screens

CALIFORNIA

Goldwyn presents
Tom Moore in
"FROM THE GROUND UP"
By Rupert Hughes
Directed by E. Mason Hopper
Photography by John J. Mescall
CAST
Clarence Gilley—Tom Moore
Thelma Mortimer—Helene Chadwick
Mr. Mortimer—DeWitt C. Jennings
Mrs. Mortimer—Grace Tike
Carswell, Sr.—Hardee Kirkland
Carswell, Jr.—Darrell Foss

GRAUMAN'S
Jesse L. Lasky presents
Gloria Swanson in
"UNDER THE LASH"
From the play by Edw. Knoblock and Claude Askew
Scenario by J. E. Nash
Photography by Al Gilks
CAST
Deborah Krillet—Gloria Swanson
Robert Waring—Mahlon Hamilton
Simeon Krillet—Russell Simpson
Anna Vanderhart—Lillian Leighton
Jan Vanderbilt—Lincoln Steadman
Memke—Phenax Jasper
Kaffir Boy—Clarence Force

KINEMA
Realar Pictures Presents
Bebe Daniels in
(Continued on Page 14)

TULLY MARSHALL AND CLAIRE MCDOWELL AS PA AND MA TO "PENROD"

Tully Marshall, character actor who recently terminated an engagement with Thomas H. Ince, returns to the Marshall Neilan fold in the production of Booth Tarkington's "Penrod," starring Wesley Barry, and will portray the part of Henry Paseloe Schofied, father of "Penrod."

For the part of Mr. Schofield, Mr. Neilan has chosen Claire McDowell, character actress.

STONE ENACTS LEAD IN INGRAM'S NEXT

Lewis Stone, star of the speaking stage and featured player in several Northwestern dramas, will enact the role of Rudolf Rassendyll in Rex Ingram's latest Metro production, "The Prisoner of Zenda."

IN KARGER FILM

Mignon Anderson has been selected by Maxwell Karger for an important part in his newest production for Metro, "Kisses," in which Alice Lake is starred.

Mal Wills is playing a part in "What Ho—the Cook," under production at Goldwyn.

Ashley Cooper is cast in Mary Miles Minter's current production for Realart.

Cliff Bowes and Otto Fries are cast in the current Hamilton-White all-star comedy.

Little Barbara Maier recently completed a part in the current Gasnier production for R-C.

Gertrude Olusied is playing opposite Jack Perin in the series to be released as "Bob of U. S. N."

Winter Hall is playing an important part in "Barry Gordon," Herbert Rawlinson's current photoplay for Universal.

Vincent McDermot is assisting Robert Ensminger in the direction of the Vitagraph chapter-play, "Breaking Through."

Muriel Frances Dunn has returned from San Mateo where she filled a six weeks' engagement with Hobart Bosworth filming "White Hands."

Bobby DeV'ibbs, child actor, has been engaged to play in support of Lloyd Hamilton in the comedian's latest picture, "The Three Mugs of Beer."

Frank Griffin, who has been making animal and children educational pictures at the Fine Arts Studio, is at present engaged in story writing.

Norma Talmadge has engaged Arthur Kretlow, who staged the dance numbers of the Shubert production, "The Passing Show of 1921, to teach the old English dances to twenty members of her company and herself for her forthcoming picture, "Smillin' Through."

Harry Lorraine has been selected by George B. Baker for a role in "Stay Home," his new production to be filmed by S-L Pictures for Metro with Gareth Hughes in the star role. Mr. Lorraine has appeared in three of Mr. Baker's previous productions, "Garments of Truth," "The Hunch" and "Little Eva Ascends."
The Screen Writers' Forum

POOR DUCK!

A young screen writer has written me, complaining that his very first brain child, a youngster upon whom he had lavished years of parental affection, is today unrecognizable as his own loving mental offspring—after being put through a finishing school in Hollywood presided over by a certain cinema director. As a full-fledged photoplay, the story reflects the alien influence of professors of composition, editing, sub-titling, close-upping, and interpolation.

Now, the screen writer in question is a poor logician, to say the least. No story will ever appear on the screen just as the writer visualized it. It’s impossible, unthinkable. If young writers were asked to read a chapter from a book and to translate onto canvas a character or descriptive passage therefrom, we should have a thousand different pictures—none of which would be the picture the author of the book had visualized. A motion picture production in toto is a sequence of paintings.

A director will interpret a story to the author’s perfect satisfaction when everyone is agreed on the interpretation of a Biblical passage, whereas the Los Angeles Times and the Appeal to Reason concur in their criticisms of a political speech, and porpoises walk down Broadway in wing with bumblebees.

THE PHOTOPoEM

In magazines it is quite customary to print poems as “fillers,” which serve a number of purposes. The aesthetic tone of the magazine is elevated, its physical construction improved, and the ever-welcome element of variety introduced. Why not “photopoe” on cinema theatre programs? The earlier Paramount-Post Scenics were subtitled with quotations from the major poets, but that struck me as a cart-before-the-horse process. Why not take some of our peculiarly adaptable narrative poems and film story-scenes from them, using lines and passages in the poems as fillers? The sweet homeliness of Whitcomb Riley’s “Old Sweetheart of Mine,” the weirdness of William Lindsay’s “The House,” the passion of Byron’s “Love on the Island” from “Don Juan,” or the exalted beauty of Keats’ “Eve of St. Agnes”—what photopoems they would be! Even the typical nature scenes could be improved through being based on such abstract poems as Shelley’s “Clouds” or Keats’ “To Autumn.” What a flaming picture Edwin Arnold’s “Grimsby, the Season of Heat” would present, with its drama of night and day and elemental forces.

Contemporary minor poets could keep the wolf at a distance, if a market were created for their verses in Filmdom. Probably, in the last analysis, their poems would come closer to matching the average person’s comprehensive powers than would the lofty and often involved, obscure verse of the masters.

A step in the direction of the photopoem are the scenes of the Post Pictures Corporation of Baresfoot Boy,” “Bit Old Fashioned” and “In the Great North.” It will pay any photodramatist interested in the possible development of the photopoem to study these scenes. We may be facing a new horizon, and who knows but that we shall gradually distinguish—drifting toward us across the ocean of eternal barqueful of photopoets.

VANITY, O EPHEMERA!

One hears so much, from the lips of young screen writers, about stories being rejected by studios and agents that in truth are better than many of the stories produced and exhibited. What poppycock! It is practically impossible for any human to fairly judge any work of art he may evolve; it is far easier to see the note in the other chap’s orbit than the beam in thine own lamp. It like to experience—phases idealized and magnified, rather than real. In fact—again within the creed of material gain—it is wise to plumb life too deeply; strange, disturbing depths are apt to be sounded, complacency disturbed, illusions unveiled. The successful screenwriter from the commercial viewpoint—will be the one whose mental and spiritual development parallels the popular novelist’s; one whose achievements will be the result of the leading magazine writers and popular fictionists of the day, rather than in the realms of Flaubert, Balzac, Andreyev, Gorki, Dreiser, Conrad, Anatol France, et al. The realism of the photodrama will come upon the scene when we have evolved the Little Theatre of the Screen.

PASSES CENSORS

Doris May’s first starring vehicle for R-C Pictures, “The Foolish Age,” was passed by the board of censors of Chicago recently. “The Foolish Age” is scheduled for release October 15th and will have a preview screening at the Park Theatre, Boston, Mass.

TERMINATES VACATION

Elmer Harris, supervising director for R-C, has arrived from the month’s vacation where he spent at his silver fox farm on Prince Edward’s Island, Canada.

IN HOLT CAST

Herbert Standing, Wade Boteler and Will R. Walling have been chosen to interpret important roles in Jack Holt’s second starring vehicle for Lasky, entitled “The Parson of Parnamit.”

JOINS R-C

Miss Donna Risher, newspaper woman, has been added to the publicity staff of R-C Pictures. Miss Risher was formerly feature writer and later assistant city editor of the Des Moines Register and Tribune and will specialize on newspaper feature and syndicate material for R-C Pictures.

Marcha Manon, who has played important roles in “Stella Maris,” “The Forbidden Thing,” and other important film productions, has been cast in the leading role in J. L. Frothingham’s new production, “The Man Who Smiled,” now being produced at the Robert Brunton Studios.

Bernice Radom has been cast to play in “Petrol.”

E. A. Eschmann, latterly assistant director of exchanges of Pathe, has been appointed general sales manager.

Mabel Van Buren and Betty Francisco have been cast in important roles in “The Parson of Parnamit,” starring Jack Holt.

Sidney D’Albrook is enacting a heavy role in “Little Aliens,” Shirley Mason’s latest picture for Fox.

Zasu Pitts is playing in support of Ethel Clayton in “For the Defense,” under the direction of Paul Powell.

Casting is under way at the Louis Burston Studio for the first David Butler picture under the Burston contract.

Al Blake, a pictureman for eleven years, has opened the Cave Cafe on South Spring Street. It is a little Bohemian place, somewhat different.

EVE SOUTHERN

—Conducted by Ted Le Berthon
Editor of The Photodramatist

ONE SINGLE THING

One single thing

The Digest of the Motion Picture Industry
NEW YORK TRIP
It is now assured that Charles Ray will pay his first and long-deferred visit to New York, accompanied by Mrs. Ray and several members of his studio staff. While there, Mr. Ray will make various scenes for his new story, "Smudge."

ON PROGRAM
One of the features of the entertainment program is to be offered those attending the Associated First National Pictures convention in Chicago to be held presently, will be the exhibition of J. L. Frothingham's recently completed photoplay, "A Bride of the Gods."

GIVE "MOTHER" DINNER
The mothers of Mr. and Mrs. Hal E. Roach were honored guests recently at a dinner given at the Ambassador Hotel by Mr. and Mrs. Hal E. Roach when the following from the Roach Studios and their mothers were present: Harold Lloyd, Mildred Davis, Marie Mosquini, Director Fred Newmeyer and Charles Stevenson.

TALMADGE TO TOUR ORIENT
Norma Talmadge has perfected plans of an extended tour of the Orient. Before leaving she will make a picture on the West Coast.

ARROW HEAD HERE
W. E. Shallenberger, president of the Arrow Film Corporation, arrived here recently to confer with heads of the producing organizations releasing through the Arrow. Accompanying Mr. Shallenberger was Morris R. Schlank, whose productions are also handled by Arrow.

CAROONIST USES SEMON
Jack Collins, the cartoonist who succeeded Larry Semon on the New York Evening Telegram, is now drawing the daily syndicated comic strip depicting the adventures on Fanay Fillum, the Blum fan. In one of the cartoons Larry Semon appears.

RESTING
Alice Terry is spending a short vacation at Mount Lowe previous to starting work in Rex Ingram's new Metro production of "The Prisoner of Zenda."

RETURNS TO WORK
Darrell Foss is back again after a protracted trip through Canada and the East.
Caroline Rankin is playing a part in "My Lady Friends" at the Majestic.
Katherine Griffiths, character woman, recently passed away. She was working for Universal at the time.
Martha McKay has deserted the Eastern Studios in which she has played numerous leading roles, and has joined the Bluf colony in Hollywood.
George Dromgold, who has appeared in various Marshall Neilan pictures, has been signed to enact an important character part in "Penrod," Mr. Neilan's current production for First National.

Eric Mayne, who appeared in Rex Ingram's production of "The Conquering Power," has been given a part in "The Prisoner of Zenda," about to start production under Mr. Ingram's direction.

DOREEN TURNER
Being Featured in Campbell Comedies
"Under the Lash," an adaptation by J. E. Nash from "The Shulamite," starring Gloria Swanson, will be the attraction at Grauman's Million Dollar Theatre the week of October 23d. Miss Swanson is supported by Mahlon Hamilton, Russell Simpson, Lilian Leighton, Lincoln Steadman and others.
Ray Thompson is enacting a featured role with Dick Hatton in "The Hoolihood of the West."

James F. O'Shea has joined the J. L. Frothingham company as production manager.

Willis Robards is playing a prominent role in "Man to Man," Harry Carey's forthcoming starring vehicle.

Emil Fluraiah, father of Viola Dana, and Shirley Mason, has returned to Hollywood after a visit to New York.

Cyrus J. Williams, Pathe producer, who returned to Los Angeles recently, is vacationing at Santa Catalina.

Funeral services were held recently for William H. Cleveland. He is survived by Dorothy Beale Cleveland, his widow.

Metro's studio grounds soon will include a new theater that will show pre-released pictures to be used only by the company's executives.

Friends of Eddie Nolan, former manager of Campbell Comedies, will be glad to learn that he is rapidly recovering from a recent illness and expects to be working again soon.

GETTING ACQUAINTED WITH INTERESTING PEOPLE
CHARLES AND RAYMOND DE BRIAC
The Little De Briac twins, Charles and Raymond, who are seen on the cover this week, have been associated with the drama since the first hour of their five-year-old lives, for they were born in the Brooklyn Theatre, where their father, now with Bellascope, was filling an engagement.
Their first picture appearance was under the direction of George Fitzmaurice in "Pay- ing the Piper." Just a year ago Charles and Raymond came to the California studios with their uncle, Jean De Briac, and have since played in support of Gladys Walton in "High Heels," showing this week at the Superba, Lasky's "Don't Tell Everything," and C. B. DeMille's "Saturday Night," yet to be released.
It is generally conceded that these charming youngsters have a brilliant future.

GOES EAST FOR RETAKES
Lewis Sargent left for New York recently to film retakes for the Frances Marion photoplay, "Just Around the Corner," a Cosmopolitan production, in which young Sargent plays the lead.

RETURNS FROM FILM TOUR
Harry Lustig, Metro's district exchange manager for the Pacific Coast, has returned after a trip to New York and a visit to the exchanges in his territory.

Monroe Salisbury expects to start his new picture soon at San Mateo.

On completion of his present vaudeville tour Carlyle Blackwell will return to films.

Jacqueline Logan has been signed by Goldwyn to be featured in all-star vehicles.

Vera Stedman, one of the Christie comedy stars, has become the mother of twins. She is the wife of Jack Taylor, a musician.
Earl Lee and A. Ito have been promoted to the cast of "Clay," starring Miss Du Pont, under the direction of Paul Scardon.

Mary Jane Irving, six years old, is playing a part in the story William D. Taylor is now producing.

Evelyn Nelson is working with Jack Hoxie in "Sparks of Fling," his newest picture for Ben Wilson Productions.

Warren Deane, general manager of the Hal E. Roach Studios, has motored to Soligam, Fla., where he played in a picture. Her little daughter, Julie, accompanied her.
Jean Acker, in private life Mrs. Rudolph Valentino, is a patient in a Los Angeles hospital and will not be able to return to the screen for a number of weeks.

Several of the scenes in Oliver Morosco's production, "Slippy McGee," were taken at Mount Repose, the home of Elizabeth Bland, Magmot, the author, near Natchez, Miss.
AT THE ROACH STUDIOS

Interior sets are now being constructed for Harold Lloyd's next comedy on which work is expected to commence in about a week. Mr. Lloyd's "A Sailor-Made Man," was shown in its first preview at the Glendale Theatre recently.

Hal E. Roach is writing the story which John Grey is putting into continuity form for the next Ruth Roland Serial, as yet untitled, which will follow the production of "The Timber Queen."

Harry "Snub" Pollard's prehistoric comedy entitled, "The Stone Age," has been shipped to New York. Mr. Pollard is at present making a theatrical comedy with Marie Mosquini as leading lady. William Watson is directing and Charles Parrott wrote the script.

If M. Walker is titling two Jimmy Parrott comedies, "Try, Try Again" and "Busy Bees," which will be previewed soon at the studios.

NEW HALLROOM COMEDY

Herman Raymaker has started work on his next Hallroom Boys comedy for Federated Film Exchanges distribution. Sid Smith is featured in the part of "Percy" and Mr. Raymaker, together with Mr. Smith, wrote the story which is as yet untitled.

CHRISTIE COMEDIES

Christie Comedies on the way are: "Pure and Simple," with Bobby Vernon and Josephine Hill; "Fresh from the Farm," featuring Bobby Vernon, and "No Parking," featuring Neal Burns.

MARJORIE DAW AND JOHNNY HARRON IN "PENROD"

Marjorie Daw has been engaged to portray the role of Margaret Schodell in "Penrod," and to appear opposite her in this picture, Marshall Nellan has engaged Johnny Harron.

FIRST NATIONAL ATTRACTIONS AT ALHAMBRA


N. Y. SHOWING FOR "SILAS MARNER"

"Silas Marner," which Frank P. Donovan has made in pictures, will have its premiere at the Hotel Plaza, New York, sometime in November.

WITH AYRES

Mahlon Hamilton is enacting one of the principal roles in "The Lane That Had No Turning," Agnes Ayres is starring vehicle for Lipton.

AHEAD IN PRODUCTION

Conway Tearle has finished a number of features for Selznick release. Mr. Tearle is about five or six weeks ahead of schedule, and so has returned to the stage for a time.

OLIVER TO BUILD STUDIO

Harold G. Oliver, designer of the Irvin V. Willat Studio and its fittings within, is building a studio in Culver City for the manufacture of a novel style of furniture.

MACDONALD WITH STEWART

Donald MacDonald has been engaged to play the heavy role in Anita Stewart's forthcoming picture, which will be directed by Fred Niblo.

AT LASKY'S

Pennhy Stanlaws has about completed his production of Barrie's play, "The Little Minister," in which Betty Compson is the star, for Barrie.

Thomas Meighan and members of the unit making "If You Believe It, It's So," are back at the studios, making interior scenes, under the direction of Tom Forman.

Jack Holt started lately on his second star picture, "The Parson of Pananini," which Mr. Holt will have for his director Joseph Henabery, who served in the same capacity for his first picture. Fritzi Brunette will enact the feminine lead in this picture.

It is announced that Whyam D. Taylor will produce Miss Compson's next picture, starting in November.

Gloria Swanson will be back this week from the Rio Grande after a location trip for Mexican scenes in "The Husband's Trademark," her new picture which Sam Wood is directing.

"One Glorious Day" has been chosen as the final title of the comedy directed by James Cruze, which was tentatively called "IRK." Will Rogers has the leading role with Ella Lee, Alan Hale, and others in the cast. Walter Woods and A. B. Barringer wrote this original comedy, which will be completed next week.

AFFILIATED DOES NOT ENDORSE ETHICAL

(For your information, this is a copy of a letter sent to Members of the Affiliated Picture Interests): Your attention is directed to the fact that the so-called "First Annual Exposition of the Motion Picture Industry" is a private enterprise of the "Ethical Motion Picture Society of America."

This enterprise has not been endorsed by the Affiliated Picture Interests, an organization comprising individuals and all associations connected with the production, distribution, and exhibition of motion pictures in California authorized to represent the industry in matters of common interest, under which head come fairs, expositions, entertainers, etc.

So far as we know the "Ethical Motion Picture Society" is therefore acting only for itself. It has made no statement concerning the objections, scope, and proposed use of profits of its proposed "motion picture exposition" to the board of directors of the Affiliated Picture Interests of California, and it therefore does not have the cooperation of the united factors of the motion picture industry.

AFFILIATED PICTURE INTERESTS

By Order of the Board of Directors. Attested by T. E. TAYLOR, Secretary.

CONTINUES WITH NOVO

Upon her recent return from the East, Adele Susanne Buffaloing resigned as secretary of the Novo Syndicate. Miss Buffaloing is still scenarist, editor, and continuity writer, however, for Novo and has begun work on her second production, "Mice and Men," an original story by Arthur Cameron. Novo's first production is entitled "Apples of Sodom," an original story by Miss Buffaloing.

Howard Gay, Jack Lloyd and Guy Eakins are playing important parts in the latest all-star Hamilton-White comedy under the direction of Bobb Kerr.
### Pulse of the Studios

<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>CAMERAMAN</th>
<th>ASS'T DIRECT.</th>
<th>SCENARIIST</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Belasco Studios</td>
<td>K. E. MacQuarrie, Casting. 833 Market St., San Francisco, Cal.</td>
<td>Douglas</td>
<td>6588</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campbell Comedies</td>
<td>Frank Griffin, Casting Director. Robert Gioux, Gen. Mgr. Fine Arts Studio</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. L. CHESTER PROD'NS.</td>
<td>R. Bandini, Gen. Mgr. 1438 Gower St.</td>
<td></td>
<td>Holly 3250</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CLEMENTS RICH PROD.</td>
<td>Fine Arts Studios.</td>
<td></td>
<td>Holly 2805</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>COMMONWEALTH MOTION PICTURE PRODUCERS.</td>
<td>829 E. Windsor Rd., Glendale. Glen. 1933-W</td>
<td></td>
<td>Holly</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE CRUELLY WED COMEDIES.</td>
<td>Universal Studios.</td>
<td></td>
<td>Holly 2500</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cummings, Irving Prod'N. CO.</td>
<td>E. R. Smith, Gen. Mgr., 1729½ Highland Ave.</td>
<td>578922</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DENVER DIXON PROD.</td>
<td>Berwill Studios.</td>
<td></td>
<td>Holly 3130</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FOX STUDIO.</td>
<td>C. A. Bird, Casting. N. Western Ave.</td>
<td></td>
<td>Holly 3000</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FOX, FINIS PRODUCTIONS.</td>
<td>Sunset and Hollywood Blvd.</td>
<td></td>
<td>Holly 2805</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FROTHINGHAM, J. L. PROD.</td>
<td>Brunton Studio. C. B. Collins, Casting.</td>
<td>4080</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GOSNEL GILKERSON PROD.</td>
<td>L. J. Gilkerson, Casting. 1120 Soto St.</td>
<td>Boyle 600</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GOLDWIN STUDIO.</td>
<td>R. B. McIntyre, Casting. Culver City. Abraham Lehr, Gen. Mgr.</td>
<td>West 6780</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DIRECTOR</td>
<td>STAR</td>
<td>CAMERAMAN</td>
<td>ASS'T DIRECT</td>
<td>SCENARIST</td>
<td>TYPE</td>
<td>PROGRESS</td>
</tr>
<tr>
<td>----------</td>
<td>------</td>
<td>-----------</td>
<td>--------------</td>
<td>-----------</td>
<td>------</td>
<td>----------</td>
</tr>
<tr>
<td>LAMBERT HILL</td>
<td>HOLT BOYD</td>
<td>SCOTT DE LOR</td>
<td>LAMB</td>
<td>IRA TAYLOR</td>
<td>LESTER</td>
<td>CATTERS</td>
</tr>
<tr>
<td>ROBERT HILL</td>
<td>ELMO LINDON</td>
<td>ASHLEY LANS</td>
<td>LAMB</td>
<td>JENNY LAMONT</td>
<td>VALENTINE</td>
<td>HOLLY</td>
</tr>
<tr>
<td>J. HUNT</td>
<td>STEVE ROBERTS</td>
<td>LARRY THOMPSON</td>
<td>LEE WALDE</td>
<td>EDDIE DO</td>
<td>CATTERS</td>
<td></td>
</tr>
<tr>
<td>HAMILTON-WHITE COMEDIES, INC.</td>
<td>W. W. RAINITY</td>
<td>GEORGE M. BRUNTON</td>
<td>STUDIO</td>
<td>BRUNTON STUDIOS</td>
<td>BRUNTON</td>
<td></td>
</tr>
<tr>
<td>HAMPTON, BENJ., BR.</td>
<td>C. E. COLLINS</td>
<td>ASHLEY LANS</td>
<td>LAMB</td>
<td>VALENTINE</td>
<td>BRUNTON</td>
<td></td>
</tr>
<tr>
<td>HOLLIS HERRMANN</td>
<td>ALL-STAR</td>
<td>PETERSON STURGIS</td>
<td>LEE WASH</td>
<td>WIN CLINTON</td>
<td>WILDER</td>
<td></td>
</tr>
<tr>
<td>HARTER-WALL PROD.</td>
<td>EDWARD LE VECU</td>
<td>CASTING DIRECTOR</td>
<td>BELKIN</td>
<td>BAKERSFIELD BOX 482</td>
<td>BRUNTON</td>
<td></td>
</tr>
<tr>
<td>HERALD CO.</td>
<td>Z. A. STEGEMULLER</td>
<td>ADAMS</td>
<td>LAMB</td>
<td>VALENTINE</td>
<td>BRUNTON</td>
<td></td>
</tr>
<tr>
<td>McCOWAN</td>
<td>MCCOWAN</td>
<td>MCCOWAN</td>
<td>LAMB</td>
<td>VALENTINE</td>
<td>BRUNTON</td>
<td></td>
</tr>
<tr>
<td>INCE, THOS. H. HORACE WILLIAMS</td>
<td>CASTING</td>
<td>CULVER CITY</td>
<td>W. E. LEWIS</td>
<td>WEST 42</td>
<td>BRUNTON</td>
<td></td>
</tr>
<tr>
<td>LASSITY STUDIOS, L. M.</td>
<td>GOODSTADT</td>
<td>CASTING</td>
<td>BELKIN</td>
<td>VINE ST. FRED KAY</td>
<td>STUDIO</td>
<td></td>
</tr>
<tr>
<td>GLADYS WILCOX</td>
<td>ALL-STAR</td>
<td>HENRY SHARPE</td>
<td>BOWEN</td>
<td>ROSS LEEDERMAN</td>
<td>ALL-STAR</td>
<td></td>
</tr>
<tr>
<td>LOWRY, GENE, CO.</td>
<td>ALL-STAR</td>
<td>HENRY LANSER</td>
<td>ROSS</td>
<td>LEON ENGER</td>
<td>ALL-STAR</td>
<td></td>
</tr>
<tr>
<td>LOWRY</td>
<td>LOWRY</td>
<td>LOWRY</td>
<td>LAMB</td>
<td>WESTERN DRAMA</td>
<td>BRUNTON</td>
<td></td>
</tr>
<tr>
<td>LUDWIG EDWARD I. PROD.</td>
<td>JACK PIERCE</td>
<td>CASTING</td>
<td>BELKIN</td>
<td>HERMAN STUDIOS 2435</td>
<td>WILSHIRE</td>
<td></td>
</tr>
<tr>
<td>LYONS, EDDIE, PROD.</td>
<td>BERWILLA STUDIOS</td>
<td>BELKIN</td>
<td>LAMB</td>
<td>BERNY</td>
<td>BRUNTON</td>
<td></td>
</tr>
<tr>
<td>MADOC PRODUCTION</td>
<td>L. H. GRAINGER</td>
<td>GEORGE MAN</td>
<td>SETH MANN</td>
<td>BERNY</td>
<td>BRUNTON</td>
<td></td>
</tr>
<tr>
<td>WAYNE MCKAY</td>
<td>DIXIE BAYNE</td>
<td>JOHN BURNS</td>
<td>JESS HERRING</td>
<td>AL NELLS</td>
<td>WESTERN</td>
<td></td>
</tr>
<tr>
<td>MAYER, LOUIS B.</td>
<td>STUDIOS 3800</td>
<td>MISSION RD.</td>
<td>INDIVIDUAL CASTING</td>
<td>BELKIN</td>
<td>BRUNTON</td>
<td></td>
</tr>
<tr>
<td>JOHN MCTAGGART</td>
<td>ALL-STAR</td>
<td>ANITA STEWART</td>
<td>PALMER</td>
<td>D. H. COX</td>
<td>DRAMA</td>
<td></td>
</tr>
<tr>
<td>NEILAN MARSHALL PROD.</td>
<td>6642 SANTA MONICA BLVD</td>
<td>NEILAN O'CONNEL</td>
<td>WESLEY BARRY</td>
<td>KESSEY JUNE</td>
<td>BELKIN</td>
<td></td>
</tr>
<tr>
<td>MÉTRO STUDIO</td>
<td>ROMEANE &amp; CAHUAENG AVE. WILLIAM CARRUTHERS, C.A.T. GOS, JOE ENGEL</td>
<td>GEN. HOLLY</td>
<td>4485</td>
<td>BELKIN</td>
<td>BELKIN</td>
<td></td>
</tr>
<tr>
<td>BAYARD WALKER</td>
<td>PHYLLIS LYTLE</td>
<td>MARTIN ROGERS</td>
<td>MARIANNE</td>
<td>VALENTINE</td>
<td>BELKIN</td>
<td></td>
</tr>
<tr>
<td>REX LAW</td>
<td>JOHN LAW</td>
<td>HEDDA HAWLEY</td>
<td>VALENTINE</td>
<td>BELKIN</td>
<td>BELKIN</td>
<td></td>
</tr>
<tr>
<td>J. BESSON</td>
<td>LEE CARR</td>
<td>EUGENE SIDEN</td>
<td>LAMB</td>
<td>BELKIN</td>
<td>BELKIN</td>
<td></td>
</tr>
<tr>
<td>M. KESTER</td>
<td>GEORGE BAKER</td>
<td>GEORGE BAKER</td>
<td>BOWEN</td>
<td>BELKIN</td>
<td>BELKIN</td>
<td></td>
</tr>
<tr>
<td>MARK RUSSELL</td>
<td>WILLIAM RUSSELL</td>
<td>WILLIAM RUSSELL</td>
<td>BOWEN</td>
<td>BELKIN</td>
<td>BELKIN</td>
<td></td>
</tr>
<tr>
<td>M. WILLIAMS</td>
<td>W. G. MILLER</td>
<td>W. G. MILLER</td>
<td>BOWEN</td>
<td>BELKIN</td>
<td>BELKIN</td>
<td></td>
</tr>
<tr>
<td>MOROSCO PRODUCTIONS</td>
<td>W. RUGGLES</td>
<td>CASTING</td>
<td>MAYER</td>
<td>STUDIO</td>
<td>STUDIO</td>
<td></td>
</tr>
<tr>
<td>WESLEY RUGGLES</td>
<td>RUGGLES</td>
<td>RUGGLES</td>
<td>BOWEN</td>
<td>BELKIN</td>
<td>BELKIN</td>
<td></td>
</tr>
<tr>
<td>MORRIS, REGGIE, PROD.</td>
<td>JESSE D. HAMPTON STUDIOS</td>
<td>FRANK R. MARGEN</td>
<td>GEN. HOLLY</td>
<td>57902</td>
<td>STUDIO</td>
<td></td>
</tr>
<tr>
<td>REGGIE MORRIS</td>
<td>CHELSEA MCGILL</td>
<td>H. RENFRO</td>
<td>K. THOMPSON</td>
<td>BELKIN</td>
<td>BELKIN</td>
<td></td>
</tr>
<tr>
<td>PACIFIC FILM COMPANY</td>
<td>A. GUY FRUM</td>
<td>CASTING</td>
<td>CULVER CITY</td>
<td>BELKIN</td>
<td>BELKIN</td>
<td></td>
</tr>
<tr>
<td>GILLIS SELLERS</td>
<td>LEO BROOKS</td>
<td>LEO BROOKS</td>
<td>BOWEN</td>
<td>BELKIN</td>
<td>BELKIN</td>
<td></td>
</tr>
<tr>
<td>&quot;RANGER BILL&quot; MILLER PROD.</td>
<td>1745 GLENDALE BLVD</td>
<td>&quot;RANGER BILL&quot;</td>
<td>MILLER</td>
<td>BELKIN</td>
<td>BELKIN</td>
<td></td>
</tr>
<tr>
<td>WALTER BELL</td>
<td>&quot;RANGER BILL&quot;</td>
<td>MARK MARLATT</td>
<td>P. C. McCLURE</td>
<td>N. W. MOUNTED POLICE</td>
<td>BELKIN</td>
<td></td>
</tr>
<tr>
<td>R-D FILM CORP.</td>
<td>R. S. ROUSSEL, BUS. MARG</td>
<td>BALBOA STUDIOS</td>
<td>LONG BEACH</td>
<td>BELKIN</td>
<td>BELKIN</td>
<td></td>
</tr>
<tr>
<td>ALVIN J. NEIL</td>
<td>JACK DRUM</td>
<td>JACOB BLAKE</td>
<td>MORRIS HUGHES</td>
<td>BELKIN</td>
<td>BELKIN</td>
<td></td>
</tr>
<tr>
<td>REALART STUDIOS, MISS HALLETT. CASTING</td>
<td>201 N. OCCIDENTAL</td>
<td>FRANK E. GARBUTT, MARG</td>
<td>W. H. M. \ W.</td>
<td>BELKIN</td>
<td>BELKIN</td>
<td></td>
</tr>
<tr>
<td>CHARLES FRANKLIN</td>
<td>ROBERT HOFFMAN</td>
<td>THOMAS HOFFMAN</td>
<td>WANDA HAWLEY</td>
<td>BELKIN</td>
<td>BELKIN</td>
<td></td>
</tr>
<tr>
<td>W. E. TAYLOR</td>
<td>REED WATSON</td>
<td>REED WATSON</td>
<td>VAN AVER</td>
<td>BELKIN</td>
<td>BELKIN</td>
<td></td>
</tr>
<tr>
<td>MAJ. CAMPELL</td>
<td>FRANK MASON</td>
<td>FRANK MASON</td>
<td>RICHARD HAY</td>
<td>BELKIN</td>
<td>BELKIN</td>
<td></td>
</tr>
<tr>
<td>FRANK PEARSON</td>
<td>M. W. MASON</td>
<td>M. W. MASON</td>
<td>RICHARD HAY</td>
<td>BELKIN</td>
<td>BELKIN</td>
<td></td>
</tr>
<tr>
<td>&quot;RENO FILM CO.&quot;</td>
<td>H. J. REYNOLDS, PRESIDENT</td>
<td>MAYER STUDIOS</td>
<td>BELKIN</td>
<td>BELKIN</td>
<td>BELKIN</td>
<td></td>
</tr>
<tr>
<td>LOYD JENNER</td>
<td>ALL-WAY</td>
<td>IRENE BLETH</td>
<td>GEN. KROMME &amp; KIRKMAN</td>
<td>BELKIN</td>
<td>BELKIN</td>
<td></td>
</tr>
<tr>
<td>ROTHACKER-ALLER</td>
<td>ROTHACKER-ALLER</td>
<td>ROTHACKER-ALLER</td>
<td>BELKIN</td>
<td>BELKIN</td>
<td>BELKIN</td>
<td></td>
</tr>
</tbody>
</table>

Phone 6065 or Holly 6066
24 HOUR SERVICE
Phone Office Regarding Laboratory Work - We Call For Negative and Deliver the Print
5515 MELROSE AVE., BETWEEN ROBERTSON-COLE AND BRUNTON STUDIOS
<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>STAR</th>
<th>CAMERAMAN</th>
<th>ASS'T DIRECT.</th>
<th>S-ENARISt</th>
<th>TYPE</th>
<th>PROGRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>ROBBINS, JESS</td>
<td>Fine Arts Studios</td>
<td></td>
<td></td>
<td></td>
<td>Holly 2805</td>
<td></td>
</tr>
<tr>
<td>JESSE ROBBINS</td>
<td>All-Star</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1st Week</td>
</tr>
<tr>
<td>ROBERTSON &amp; F.</td>
<td>Melrose and Gower. S. F. Jacobs, Casting Director.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 2800</td>
<td></td>
</tr>
<tr>
<td>Louis Garson</td>
<td>All-Star</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1st Week</td>
</tr>
<tr>
<td>W. A. SALTER</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Preparing</td>
</tr>
<tr>
<td>ROGUE-LROWN PRODUCTIONS</td>
<td>Wm. M. Brown, Mgr. 4530 Hollywood Blvd.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3rd Week</td>
</tr>
<tr>
<td>ALBERT ROGUE</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>\newpage</td>
</tr>
<tr>
<td>E. ROACH STUDIO</td>
<td>Calver City. NORA ELY, Casting. Warren Doane, Mgr.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>West 3730</td>
</tr>
<tr>
<td>FRANK ALBAN</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Under Prod.</td>
</tr>
<tr>
<td>SCHLANK, MORRIS R. PROD.</td>
<td>6050 Sunset. Frank Cavender, Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 975</td>
</tr>
<tr>
<td>FRANK ALBAN</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Preparing</td>
</tr>
<tr>
<td>W. M. SMITH PROD. INC.</td>
<td>Tulsa, Okla.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Lincoln 33</td>
</tr>
<tr>
<td>FRANK ALBAN</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Preparing</td>
</tr>
<tr>
<td>SUNSHINE COMEDIES</td>
<td>Low Seiler, Supervising Director. Fox Studios</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 3000</td>
</tr>
<tr>
<td>FRANK ALBAN</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Under Prod.</td>
</tr>
<tr>
<td>UNIVERSAL STUDIO.</td>
<td>Fred Datig, Casting. Universal City.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 2500</td>
</tr>
<tr>
<td>FRANK ALBAN</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Under Prod.</td>
</tr>
</tbody>
</table>

**FRANK P. DONOVAN**
Director of Vitagraph, Pathé, General and Mutual Releases, Paramount Pictures, etc.
Green Room Club, New York City

**ORIENTAL COSTUME CO.**
Chinese, Japanese Costumes
Properties and Art Goods
6238 Santa Monica Boulevard
Hollywood 5954

**WIGS**
Used Exclusively in 3 MUSKITEERS
Made by
819 South Hill Street

**DR. W. E. BALSINGER**
FACIAL SURGEON
Formerly
FACIAL SURGEON U. S. ARMY
Hump and Other Deformities of Nose
Corrected Through Nostrels—No Scar.
Sagging Cheeks Lifted
Baggy Eye-Lids Corrected
Double Chin, Scar, Etc., Removed
190 North State Street, Chicago
Clark Hotel, Los Angeles
By Appointment

**WIGS**
Still and Always
HOLLYWOOD TAXI SERVICE
Reasonable Rates
7030 Hollywood Blvd.
EASTERN STUDIOS

DIRECTOR | STAR | CAMERAMAN | ASS'T DIRECTOR | SCENARIST | TYPE | PROGRESS

BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St. | | | | | | 

BLACKTON STUDIOS. Brooklyn, N. Y. | | | | | | 

FOX STUDIOS. West 55th St., N. Y. | | | | | | 

LEVY, HARRY, PROD'S. | | | | | | 

LINDON STUDIO. James W. Martin, Gen. Mgr. | | | | | | 

MIRIRROR STUDIOS. Glendale, Long Island, New York. | | | | | | 

PATTER. S. Bennett, Casting Director. 1990 Park Ave., New York. | | | | | | 

REELCRAFT PICTURES CORP. Mittenthal Studio, Yonkers, N. Y. | | | | | | 

SELZNICK STUDIOS. H. L. Steiner, Casting. W. Fort Lee, N. J. | | | | | | 

TALMADGE STUDIOS. 318 E. 48th St., N. Y. | | | | | | 

VITAGRAPH STUDIOS. East 15th St., Brooklyn, N. Y. | | | | | | 

Eastern Studios
Balboa, Calif. Phone Newport 35

Newport Harbor Marine Corp.

Has at your command an experienced personnel; the finest metal and wook-working shops on Newport Bay, the focal center of marine work, and a list of boats including the schooner "Margaret C." Charges greatly reduced this season.

Let Us Show You Our Service

Million Dollar Theatre
(3d and Broadway)
GLORIA SWANSON in
"UNDER THE LASH"

Rialto
(Broadway, near 8th)

Cecil B. De Mille’s "THE AFFAIRS OF ANATOL"

When Pavements are "Greasy"

When the pavement is slick as waxed hardwood—as it will be many a day out of the next four rainy months—look out for the dangers of skidding!

Weed chains keep your car going straight ahead—SAFELY. And every motorist needs them during the rainy weather. We repair Weed chains or accept used chains in part payment for new ones.

MULLER BROS.
Sunset Blvd. at Cahuenga Tel. Holly 4131

When Pavements are "Greasy"

"See Us Before the Rainy Days"

MARION WARDE Acting for Stage and MOTION PICTURES
A Legitimate, Practical School of Results—My Students now Working in Pictures are Making Good. Formerly of Blanchard Hall. Music, Makeup, Dancing
729 S. Bonnie Brae—Any West 7th St. Car. Phone 54498

For Your Complete Home Furnishings —see—
KLETT BROTHERS
5540 Hollywood Blvd. Open Evenings Phone Holly 554

Who's Where
(Continued from Page 6)

"THE SPEED GIRL"
By Elmer Harris
Scenario by Douglas Doty
Directed by Major Maurice Campbell
Photographed by H. Kinley Markin
CAST
Betty Lee..........................Bebe Daniels
Tom Manley........................Theodore Von Eitz
Cari D'Arcey........................Frank Elliott
Soopey Taylor.........................Walter Hiers
Hilda (Luise) Johnson.............Mrs. Lee......................Truly Shattuck
Little Girl..........................Barbara Maier
Judge Ketcham......................William Courtwright

NEW PANTAGES
Albert E. Smith presents
Alice Joyce in
"THE INNER CHAMBER"
By Charles Caldwell Dobie
Directed by Edward Jose
CAST
Claire Robson........................Alice Joyce
Mrs. Robson................................Jane Jennings
Dr. George Danilo.....................Pedro de Cordoba
Edward J. Wellman....................E. Herbert Sawyer Flint
Mrs. Sawyer Flint.....................Grace Barton
Mrs. Finch-Brown.......................Ida Waerman
Nellie McGuire.........................Josephine Whittell
Mrs. Candor..........................Mrs. De Wolf Hopper

SUPERB
Carl Laemmle offers
Gladys Walton in
"HIGHHEELS"
By Louise Clancy
Scenario by Wallace Clifton
Directed by Lee Kohlmur
CAST
Christine—Gladys Walton
Dr. Paul Denton—Frederick Voeding
Josiah Barton—Wm. Worthington
Carlton Van Jeff—Freeman Wood
Laurie Trevor—George Hakethorne
The Trevor twins—Charles De Brice, Ray mond De Brice
Douglas Barton—Milton Markwell
John Trevor—Dwight Crittenden
Robert Graves—Robert Dunbar
Amelia—Olah Norman
The Butler—Hugh Saxon

BROADWAY PANTAGES
Allan Dwan presents
"A BROKEN DOOR"
Story by William Hall
Scenario and direction by Allan Dwan
CAST
Tommy Dawes—Monte Blue
Harriet Bundy—Mary Thurman
Rosemary—Mary Jane Irving
Bill Nyali—Les Bates
Mrs. Nyali—Lorette Thorne
Sheriff Hugh Bundy—Arthur Millette

MILLER'S
Goldwyn presents
Will Rogers in
"DOUBLING FOR ROMEO"
By Elmer Rice, Will Rogers and Wm. Shakespeare
(One of these boys was famous)
Scenario by Bernard McConville
Directed by Clarence Badger
Photographed by Marcel Le Picard
CAST
Romeo (Slim)........................Will Rogers
Juliet (Lulu).........................Bella Bremer
Steve Woods (Paris)................Raymond Hatton
Pendleton (Mercutio)..............Sydney Ainsworth
Big Alec (Tybalt)...................Al Hart
John Coozan
Duffy Saunders (Benvolio)......C. E. Thurston
Maggie (Maid).......................Cordelia Calahan

(Continued on page 16)
LETTERS OF A SELF-MADE CAMERA MAN TO HIS NEPHEW

By John Leeree
Glen Cedar Ranch, Burbank, Cal.

Dear Nephew:

Well, we are back to the farm and animals once more, and it seems mighty quiet and restful like. In these days of high living, safety last, transportation, deadly booze, censorship agitation and eighty scenes a day directors, a little semi-occasional getting back to nature and fundamentals does a lot of good. I think that maybe it's not being able to do this often enough that makes some of our actors and directors so fired up temperamental.

Anyhow an H2O cocktail from a hundred feet under ground, some of your aunt's fried chicken, and "Virginia" biscuits and we feel like some of these boys claim they feel after they have robbed some poor monkey of his intestinal glands, whatever they may be. Speaking of glands I know of one or two cases where even the glands out of an elephant wouldn't bring back what they have lost through years of foolishness.

I suppose it's these glands in a monkey that makes him so lively. I am thinking of using an ultra speed camera on this Brazilian specimen I have so that he won't look like a series of streaks on the screen. His glands are sure safe so far as I am concerned because if I had 'em there's no director living that could keep up with me. The only thing that would slow us down would be a hot box on the camera. The monkey came near losing one of his banana hooks yesterday. He likes to torment Oswald, the turtle. Oswald has a wicked jaw but the monkey didn't get wise to it until the occurrence I am relating. He was reaching under Oswald's overcoat, trying to pull his head out when suddenly an awful shriek rent the air. It reminded me of the noise that the heroine made when the villain grabbed her, way back in the 19-20-terrier drama days. I had the camera on it, because there is no such thing as a rehearsal with these critters, but after five or six turns with the crank as narrow as nothing but dust, I went to the rescue of the leading man. He was leading all right and had Oswald's head pulled out about a foot from his shell. As soon as I opened Oswald over on his back, the monk was free.

In this work I sometimes use a fourteen inch lens. Animals are like some amateur actors, they don't work as well when the camera is too close. By making an enclosure just outside the camera lines, with a suitable background and the side toward the camera open, we are able to hold them in one location tolerably well. The fox terrier pups are coming along nicely. I don't know what I will give you the one you wanted or got. He seems to know better what is required than any of the others. A pup can be depended upon to do something interesting most any time, but especially just after a nap. The pup you wanted and Thomas Jefferson, a big Rhode Island Red rooster pull off some funny stunts. I am trying to get a young duck accustomed to harness and to pulling a wagon, but from all indications I'll have better luck in hitching him to a boat. It's all very interesting, however, and as I said in the beginning, it's diverting.

I'm sorry that cooperative picture didn't pan out well, but I am of the opinion it was made too cheap. It's possible, you know, to make them that way, and maybe they weren't any good either. Try it again anyhow.

Your aunt says she will make doughnuts Saturday so you had better turn the Henry F. in this direction about that time.

Yours always,

UNCLE DUDLEY.

Milton Markwell

Playing "Douglas Barton"

in "HIGH HEELS"

At the Superba Theatre This Week

577-166

Pick-ups

(Continued from page 8)

WITH NEW YORK METRO

Little Miriam Battista, who has just finished a picture with Norma Talmadge has been engaged by William Christy Cabanne for an important child part in a forthcoming production.

FLORENCE WALTON IN VAUDEVILLE

Florence Walton, the dancer, will be seen in vaudeville shortly in a new sketch.

Lou Tellegen has turned his attention to the staging of the Walton two-a-day vehicle.

DUKE FOR FILMS

The Duke of Manchester has been approached by agents of an American film concern to take the leading part in some of their forthcoming productions. It was reported last month that the Duke of Manchester was to leave for America and start upon a production for the screen in which he was to be starred.

CHAPLIN BUYS AIRPLANE

Charlie Chaplin placed with an airplane concern in Paris recently, an order for an aer-o-limousine of the latest type. It will bear as its crest and coat of arms a comical derby hat.

Edwin Justis Mayer, magazine writer, has been transferred to the Goldwyn Culver City Studios as title writer.

Herman Robbins has resigned his position as sales manager of the Fox organization and is succeeded by R. A. White.

SOAP BUBBLES FOR CLAUDIUS

When Wallace Worsley "shot" probably the most elaborate set in "The Octave of Claudio" Thursday evening, one of the screen's most novel effects in the way of a soap bubble enthralled dance was a feature about which the press, present as the guests of J. A. Jackson and Jack Gault of the Goldwyn publicity department, was most enthusiastic. Goldwyn, while denying the statement that it is going in for extravagance, has some technical genuises of its own.

Silas E. Snyder has been appointed the new editor of the American Cinematographer.

Frank Dazey has been engaged by Myron Selznick as associate editor of the Selznick Scenario Department at Fort Lee, N. J.

Waterson Rothacker is in Chicago where he will spend a short time before starting for his California plant.

Charles E. Whitaker, motion picture director, died on board the Admiral Dewey enroute to Los Angeles from San Francisco, last week.

The reorganized F Battery, 143rd Field Artillery, enjoyed the "Godmothership" of Mary Pickford during the war.

Charles Goodwin, formerly of the Superior Exchange Philadelphia, has undertaken the business management of The Exhibitor, a magazine published in Philadelphia.

The National Academy of Motion Pictures being built by George Eastman for the University of Rochester, is being completed. Mr. Eastman, in conjunction with the Eastman School of Music, another new institution, has contributed $4,500,000 for it.
Who's Where
(Continued from page 14)

Minister (Friar Lawrence)—Holand Rushton
Jimmie Jones—Jimmie Rogers
"Movie" Director—Wyom. Orlamund

Tally's
First National Release
"GYPSY BLOOD"
From Prosper Merimee's "Carmen"
By Ernst Lubitch

CAST
La Carmencita—Pola Negri
Don Jose Navarro—Harry Liedtke
Dolores—Don Jose's Sweetheart
Colonel Rodriguez—A Nobleman
Escamilla—A Noted Torero

RIALTO
Jesse L. Lasky presents
"THE AFFAIRS OF ANATOL"
By Jeanie Macpherson
Suggested by the play by Arthur Schnitzler
Directed by Cecil B. de Mille
Photographed by Alvin Wycoff and Karl Strus

CAST
Anatol De Witt Spencer—Wallace Reid
Vivian, his wife—Gloria Swanson
Max Runyon—Elliott Dexter
Satan Synne—Bebe Daniels
Abner Elliott—Monte Blue
Emilie Dixon—Wanda Hawley
Gordon Bronson—Theodore Roberts
Annie Elliott—Agnes Ayres
Nazer Singh—Theodore Kosloff
Orchestra Leader—Polly Moran
Hoffmeier—Raymond Hatton
fibra—Julia Faye
Dr. Bowles—Charles Ogle
Dr. Johnson—Winter Hall
The Spencer Butler—Guy Oliver
The Spencer Maid—Ruth Miller
The Spencer Valet—Lucien Littlefield
Nurse—Zelma Maja
Chorus Girl—Shannon Day
Bridge Players—Elma Lyn, Lady Parker
Guests—William Boyd, Maud Wayne
Stage Manager—Fred Huntley
Chorus Girl—Alma Bennett

MISSION
United Artists present
Douglas Fairbanks in
"THE THREE MUSKETEERS"
By Alexander Dumas
Adapted by Edward Knoblock
Photographed by Arthur Edeson
Directed by Fred Niblo

CAST
D'Artagnan—Douglas Fairbanks
Queen Anne of Austria—Mary MacLaren
Constance—Marguerite de La Motte
King Louis XIII—Adolphe Menjou
Aramis—Jean Pallette
Mila—Barbara La Marr
Du Rochefort—Boyd Irwin
Porthos—George Siegmund
Buckingham—Thomas Holding
Planchet—Charles Stevens
Capt. Treville—Wills L. Roberts
Bonacieux—Sidney Franklin
Father Joseph—Lon Poff
Cardinal Richelieu—Nigel De Bruller
Athos—Leon Bary

Constant Bloch, announced as formerly of the American Photo Co., has joined the new Cinicelle Film Co., of Paris. This concern will control Jean Herve's "Le Telephone Liberateur," just completed, and "Pauvre Village," by Amiguet, to be Herve's second attempt on his own as a producer.
The People's Convenient Credit Makes It Possible For You To Be Well Dressed

Our line is most complete and exclusive in fall styles for street and professional wear. Come in, select any garment you need for fall, pay a small payment down. The balance we will arrange to suit your convenience.

THE PIT CLASSIFIED WANT ADDS

Your advertisement will be run in this column at the rate of 15c per line. Phone, mail or bring in your "Wants."

WANTED—Position as assistant to editor or as renderer part time. Have done continuity and advised with the work of magazine writers; possess letters by the editors of the largest companies about original work but need employment to continue. Address Box 6, c/o Camera!

FOR SALE—New Mitchell Iris for Bell-Howell at big sacrifice. Phone Mr. Playter, 253-43.

WANTED—Bell-Howell Camera, 170 Shutter. Must be bargain price for cash. Box 7, Camera.


YOUNG UNIVERSITY MAN—Newspaper Reporter, magazine editor, successful fictionist, wishes any kind of start in scenario departments. Address Box 11, c/o Pictures.

PANJEWEL PICTURES—(The Latest Creation) Your likeness sketched from life or photograph, in blending gold and silver tints of jewel radiance. Has been liked by tapestry enclosed in glass. It is, however, worked on paper. See our remarkable display, 735 W. Seventh St., Los Angeles, Calif.

STUDIOS WANT SCENARIOS—Scenarios revised and typed, 5c a page. Submitted to Studios, $1.00 a month. Selling 19 cents per scene. Several years experience. Will M. Glass Studio Parkers, 326 North Benton Way, 2 to 5 P. M.

A French troupe is to act for motion pictures in Germany. Camille Gode will produce at Neubalberg, for the Deca Bioscope, a scenario of Charles Mere, to be distributed in Central Europe by the Deca people, and in England and France by Jean Thomas.

Current Reviews

A lone whose love although lacking much in understanding, seems strong to carry him to the light. His pain, tenderness and diabolical hardiness are characteristics which are hard to bring together intelligently, but the mistress creates Furlanone without a noticeable effort. A clever bit of interpretation is Raymond Hatton’s portrayal of The Menance. There is no more versatile actor upon the screen than Hatton.

Hardee Kirkland, Edwin Wallack and Ray Laird are excellently cast as the principal remaining members of the group. The photography of “The Ace of Hearts” is greatly to the credit of Dan Short.

NEAR EAST CONFERENCE PLAN

Ten thousand orphans in Armenia will be fed this winter by an American-Califomia production. It was announced at the annual conference of Near East Relief held in Los Angeles recently.

State Secretary F. L. Sims in his report praised the work of the various committees during the year in leading two large food ships and in collecting old clothing for the famine area.

A dispatch gave the safe arrival of the second foodship “Esther Dollar,” which left San Pedro on June. The “Dutchet,” an earlier ship, unloaded in the Near East during August, it was shown. That existing American orphanages are overcrowded and many thousands of destitute and dying children are being turned away for the lack of supplies was confirmed by recent eye witnesses and motion pictures brought to the conference.

TO MAKE COMEDY IN HONOLULU

Al Christie will go to Honolulu during the coming winter for the production of one of his new two-reel comedies to be released through his company. The star in the picture will be Dorothy Devere, who was seen in “Nothing Like It,” the first picture released in the current Christie series, and who will be seen in “Saving Sister Susie,” a new Christie to be released in November.

“Winne from Wickii” is the tentative title of the two-reel. The scenario is being prepared by Frank Roland Conklin. In the meantime Al Christie and his directors, Scott Sidney and Hal Beaumie, will produce four additional comedies.

READY FOR RELEASE

J. L. Frothingham's forthcoming release through Associated First National Pictures, Inc., “A Bride of the Gods,” is now completed and prints of the photoplay will soon be dispatched to the branch offices of the distributing company. Producer Frothingham assembled an all-star cast for "A Bride of the Gods" and such personalities as Margaret De La Motte, William V. Mong, Louise Lovely, Ethel Grey Terry and James Woods Morrison have prominent roles in the production.

CONVENTION SHOWING

Mr. Nellans's newest picture, “Bits of Life,” telling four stories in six reels, will be shown at the convention of theatre owners now in progress in Chicago, under the auspices of Associated First National Exhibitors.

Gertrude Norman is cast in the new Bebe Daniels picture, now under production at Realart.

The Story Idea that struggles to get out

The right one is worth big money. Will you accept it and make a proposal for it to the producers? Hundreds of original stories, for dramatization on the screen, are urgently needed to keep the motion picture industry alive.

The Palmer Photoplay Corporation is the accredited agent of the leading producers in a nation-wide search for story-telling ability. Not literary skill, but creative imagination and dramatic insight—the ability to think out and tell a good story, dramatically.

It is a talent many people have who never suspect its presence. You may possess the gift yourself, and not be aware of it. Will you let us test you for it?

Send for the Van Loen questionnaire. In your own home by a simple psychological test you can learn whether you have the native ability for which the motion picture industry is anxious to pay liberally.

This questionnaire has started hundreds on the path to fame and big income. Just use the coupon below. You incur no obligation, of course.

Palmer Photoplay Corporation, Department of Education, 270-90 W. Helman Bldg., Los Angeles, Cal.

Please send me, without cost or obligation on my part, your questionnaire. I will answer the questions in it and return it to you for analysis. If I pass the test I am to receive further information about your Course and Service to authors.

Name

Address

Camera L. A.

DIRECTORS—LOCATION MEN

When wanting ideal Western Sr. or Hick Town, Remember

BACHMAN STUDIO

Glen, 1955 W. 821 E. Windsor Rd., Glendale.

Price way down. Day, month or lease.

B. L. JAMES

EXPERT TITLE SERVICE

Phone Pico 2364
218-19 Listener Bldg., 824 So. Spring St.
Opposite the ALEXANDRIA
Save Money by subscribing now to the industry's only representative publication.

Camera! Keep thirty-two of those good dimes open at the news stand each year.

---

**FRENCH PRODUCTION NOTES**

Three new picture theatres constructed for the Société des Cinémas Français are near completion. The Alhambra, at Asnières (a suburb of Paris), having a capacity of 1,800, opens next week; the Capitole, at Boulogne-sur-Seine (also a suburban hall), seating 2,000, is scheduled for October, and the Palais Rénos, at Rheims, to hold 1,800, is to be ready next month. Edmond Bouillon, of the Casino de Clichy, etc., will be managing director of the three establishments.

The Consortium Cinema has reengaged Leon Mathot for a number of years.

Julien Duvivier is arranging to make a screen version of Edgar Allen Poe's "Adventures of Gordon Pym, of Nantucket."

The French producer, E. E. Violet, has gone to Budapest to produce a film, with Claude France, previously known as Diane Perval, as principal.

"Don Juan de Manara" is to be executed by Marcel Lherbier for Gaumont, for which Marceline Pradot and Jacques Catelain will play the leads.

Luitz Morat has returned from Italy and Sicily where he produced "La Terre du Diable" (The Land of the Devil) with Gaston Modot, Pierre Regnier and Yvonne Aurel.

The Eden, at Vincennes, with a capacity of 2,000, was inaugurated last week with a special programme, including the Dempsey-Carpentier match. This suburban cinema is controlled by the Leon Brestillon and M. Silly group.

A scenario entitled "Humane," is being produced for the Eclipse Film Co., by Albert Dieudonne. A scene is laid at the Institute de France, and recently a number of players, attired as Academicians invaded the sacred premises to impersonate the Immortals attending a literary function. The leads are held by Jean Dax Clement, Nunes, Felix Ford, Mills Pierson and Lux.

---

**THEODORA HAS NEW YORK OPENING**

Goldwyn presented for the first time in America at the Astor, in New York, recently, the Italian screen spectacle, "Theodora." This motion picture was made in Italy by the Unione Cinematografica Italiano, and has not yet been released abroad, so that the presentation at the Astor was the world premiere of the first big Italian photodrama made since the war.

Laura La Varrnie has been cast in Douglas McLean's "The Hottentot."

Ben Cohen, business associate of the Carter De Havens, is in New York.

The advanced publicity work on Selig's new animal serial will be done by Joe Weil.

Charles Dudley has been cast in Antonio Moreno's new Vitagraph picture.

Caroline Rankin is playing a part in "My Lady Friends," at the Majestic.

Marcus Loew has booked the Warner Bros. new series of Monte Banks two-reel comedies.

William Boyd and Ruth Miller, Famous Players-Lasky players, were married recently at the home of Sylvia Ashton.

Burton Holmes will begin the twentieth season of his personally delivered travelogues in November.

Louis Dumar just returned from the Palo Alto Mountains where he has been playing the "heavy" with Texas Guinan in her latest Western production.

William P. Dawson, Fox technical director with the Mitchell and Wallace companies, is convalescent from an appendicitis operation which he underwent recently.

Max Rosenfield has been appointed editor of the Paramount Exploiter. Walter Eberhard, former editor, has resigned to join Yearwood's Flying Squadron.

Abel Gance, author and producer of "I Accuse," now showing at the Strand Theatre, New York, is enroute to France on business.

An interesting program is outlined for Monday's meeting of the Photoplaywrights at their clubroom on the eighth floor of the Brack Shops.

---

**INDIA BEGINS PRODUCTION**

Moving Picture World
Calcutta, September 8

India is awakening from her slumber at last. There is activity in the leading cities among people interested in film production, as they are no longer satisfied with looking at pictures imported from America or England and think the time has arrived when they should produce on their own. I will not flood you with names of companies that have started producing, as, speaking from your standpoint—the standpoint of American production—production in India is but child's play, and the film has yet to be produced that may compare favorably with the production of the worst-equipped studio on your side. I do not speak in a spirit of disparagement of anybody. All beginners are crude, and necessarily the beginning in Indian production is crude, and millions of feet of film and millions of rupees will have yet to be thrown away before experience will be purchased, and then perhaps the industry will be in a position to produce something really worth producing.
Barbara Maier
Supporting Bebe Daniels
—in
"THE SPEED GIRL"
At the Kinema This Week
Holly 6122; Holly 5018

Les Bates
Who Plays the Part of "Bill Nyall"
—in
"A BROKEN DOLL"
An Allan Dwan Production
At Present Playing the Heavy with Wm. Russell
South 2901-M

Arthur Millette
Playing Sheriff Hugh Bundy
in
"A BROKEN DOLL"
Wilshire 1721
Tom Moore
KATE PRICE
Who plays "Mrs. McGinty" in "LITTLE LORD FAUNTLEROY"
Fred Malatesta
Who plays "Dick, the Bootblack" in
"LITTLE LORD FAUNTLEROY"
At present with J. L. Forthingham in
"The Man Who Smiled"
Holly 5820

James A. Marcus
Loaned by
R. A. Walsh
to play
"Mr. Hobbs"
in
"Little Lord Fauntleroy"

Snitz Edwards
in the production of George Loane's Tucker's
"LADIES MUST LIVE"
Just engaged by Mr. Rex Ingraham to play the part of
"Joseph" in "The Prisoner of Zenda"
Coming Releases: "The Rubaiyat of Omar Khayyam,"
"The Goldwyn Production, "What Ho the Cook"
577-676
Melodrama and The Public

To determine what the public wants and to offer it just that is the working basis which the successful producer long ago established for his organization; and let us observe that in committing himself to such an undertaking he showed no inclination to shirk the obligations which his position as a world enterainer incurred.

But like the rest of fallible mankind he has been known after much admirable accomplishment to grow careless and even to be foolishly dazzled at times by the glittering of many coins or by the brilliance of his own loudly heralded glory. Then as is true in the work of all negligent or deluded men, inferior spots have appeared in the fabric of his weaving and to meet them has arisen the dissatisfaction of his consumer, the individual whom he had set out to please at all costs. A sense of failure, if only temporary is not an inspiring companion but far wiser is he who accepts it for the moment that it may assist him out of the reach of old pitfalls than is the one who aggressively strides on ignoring his liability to any weakness.

That weakness, the previously mentioned inferiority in the product of this year's picturemaker, has not been the result of a deterioration in what he has done so much as it has been due to his poor judgment in the selection of the material with which he has worked. Content with routine he has forgotten to keep his public's pulse constantly reported upon and while there is no accounting for the fickleness of popular favor, there should in all practical arts be frequent, understanding accountings to it.

To get down to cases: That great percentage of the American populace which passes its half dollars through the little iron grating at the box office window is today doing a regrettable amount of complaining over what is receiving in return for its favor which is to a surprising extent comprised of that type of unrealistic melodrama that, although extremely popular a few years back in company with the incoherent serial thriller, is now only tolerated as burlesque.

Last week, for instance, we heard five times as many laughs during the unreeled of Goldwyn's hysterically heavy production, "The Ace of Hearts," as were forthcoming at that company's Rupert Hughes' comedy, "From the Ground Up," seven days later, while a fairly full house gathered to witness Lasky's vivid, suspenseful "Under the Lash," giggled ridiculously during its most presumably serious and paralyzing moments. All of which might be taken as indicative that these things are in at least one way enjoyed and therefore justified. If so, fine—but not so!

It is well enough to take a laugh wherever it is found and value it accordingly, but there is a clammy after effect to misplaced mirth which perhaps is the trick of imagination slightly older than that which maliciously reminded us at nine years that while we might scoff at fairies and Santa Claus, there was just a chance that our sacrifice would undo us. In any event the people are steering more and more clear of these relics of the past while showing their preference for the happy comedy and human drama of which there are all too few being released.

It occurs to us that the sooner the man who would still know and meet with the approval of those who indirectly feed him catches step in the march of events and desires, the longer will he be assured of nourishment.

Believe us, the day of the "Blue Jeans," sawmill theme is over. Do we wish to revive an enfeebled old friend that he may ignobly be subjected to ridicule? His demise is near; let us be merciful in bidding him a cheerful farewell, thereby at least winning a legacy of fond celluloid memories. Such a course is the wisest and most comfortable one which our best judgment can suggest and if there is a greater blessing than wisdom, that blessing must be comfort!

F. R.

The Hollywood Library Association

Announcement has been made of the organization of the Hollywood Library Association, a $500,000 corporation, which proposes to erect in Hollywood, in the very heart of the motion picture world, a library which will be devoted solely to works pertaining to all phases of the motion picture industry. The building, a site for which is now being negotiated, will house, besides the library, spacious reading rooms and the offices of the association. The organizers and incorporators are Roy L. Manker, Frederick Palmer, H. E. Teter, S. M. Warmbath, officials of the Palmer Photoplay Corporation, and Charles Donald Fox, all of Los Angeles.

With the avowed determination to maintain a repository of motion picture publications of the most extensive sort, the association aims also, in the language of its articles of incorporation, to "publish books, magazines, directories, encyclopedias and biographies relating to motion pictures." Its first book to be published, entitled "Breaking Into the Movies," is expected to be off the press about November 15th. It will contain articles by the highest authorities in filmm and will cover every possible phase of the motion picture industry.

Among the well-known contributors to the volume are (Continued on page 15)
Prior to leaving for Europe, Larry Wein- garten, field director of the Sacred Films, Inc., will go to Washington; D. C., for the purpose of exhibiting the completed four episodes of the Bible to the Chief Chap- lain of the U. S. Army, after which he will confer with Dr. Eldar James Banks, edu- cator and author at his home in New Jer- sey. Dr. Banks will direct the research work on the entire production. The exhibitors, press and clergy of New York state will be the guests of Wein garten at a special showing upon his return to New York City.

NEW ORGANIZATION TO PRODUCE IN- TERNATIONAL NEWS

International News, which has for several years been made by the International Film Service Co., Inc., and released through Uni- versal, will be produced hereafter by a new organization, The International News Reel Corporation.

Wm. Hearst maintains the same in- terest in the new company that he did in the former, while Edgar B. Hat rick, who has had charge of the Hearst News Film inter- ests since their inception in 1915, will be the general manager of the new corporation. The change in the producing corporation will not, however, affect the arrangements which will be through Universal as heretofore.

FILMING BUTLER PRODUCTION

Production of "The Milky Way," starring David Butler, has started at the Louis Bur- ston studios. The story is an original by Clyde Westover and Lottor Norrier. W. S. Van Dyke is directing.

Edward Sloman has returned from San Francisco where he selected locations for the forthcoming J. L. Frothingham produc- tion, temporarily titled, "The Man Who Smiled," production on which is now un- der way at the Brunton studios.

"SKIN DEEP" INCE RELEASE TITLE

"Skin Deep" is to be the release title of the Thomas H. Ince special filmed as "Lucky Damage," which has just been completed for distribution through Associated First Na- tional. The picture is expected to be avail- able sometime in January.

In the making of an original cast, Ince presents Milton Sills and Florence Vidor. Other important characters are assumed by Charles Clary, Marcia Manon, Frank Campeau, Joe Singleton and Winter Hall.

SCHWARTZ PRODUCTIONS

Schwartz Productions, starring Jean Riley is at present cutting "Eyes That Know," a five-reel drama. Miss Riley is taking advantage of the rest between pic- tures and is at present making a motor trip through the northern part of the state. Casting for her next picture will start with- in a few days.

Irving Cummings is cutting and lifting his second feature, "Northward." His new story, "The Valley of the Missing," is his third story, is now being put into continuity and the cast will be selected during the week.

"The Morals of Marcus," the production just completed by William D. Taylor, will be released in November. It stars Mary Mc Avoy.

DEAN TO MAKE EUROPEAN PICTURE

Priscilla Dean, her director and company, and a technical staff will go to Europe to make a picture in Vienna and Berlin, ac- cording to recent announcement.

AT UNIVERSAL

Frances Hodson Burnett's novel, "That Lass O'Lowrie," will open on the silver sheet again, this time as a forthcoming ve- hicle entitled "Jo." Screeners a few years ago it was filmed by Universal with Harry Carey and Helen Ware in the leading roles. Elliott J. Temple is in for the heroic role. King Baggot is making preparations to film "Human Hearts." Gerald Duffy is writing the continuity and the cast is being assembled.

"Mallory Campeador," a Saturday Even- ing Post story by R. G. Dirk, has been se- lected as the next vehicle for Herbert Raw- linson to follow "Barry Gordon" in produc- tion. George Hively will write the scenario. Another story bought for Rawlinson is "The Black Bug," by Louis Joseph Vance, a working script of which is being prepared. An all-star comedy cast is being directed through the action of "Oh, Doctor," by Craig Hopkins. "The Bowl of Plenty" and Virginia Teare are the featured players.

Marine episodes of "The Secret Four," Eddie Polo's serial based on Mexican oil land speculation and revolutionary activi- ties, are being taken at San Pedro. Kath- len Meyers plays the feminine lead oppo- site Polo.

An original story by Drago entitled "Out of the Silent North," has been accepted by Miss Dupont as the first project for Frank Mayo. The unit under Jack Conaway's di- rection which has been taking exteriors at Big Bear Lake for Mayo's first starring production, "Words of the North," has returned to the studio for interiors.

A screen adaptation of the catchy lyric, "Second Hand Rose," is being arranged by William Younger for the future Gladys Walton starring vehicle. "Kind Deeds" by William Flaven McNutt, is the name of another story purchased recently for Miss Mayo. Miss Dupont's next starring vehicle will be "The Golden Gallows," written by Vic- toria Galler.

Exterior scenes are being taken at Zel- zah and Calabassas for Harry Carey's cur- rent starring picture, "Man to Man." Stuart Paton is directing the production of the Jackson Gregory story.

Irving G. Thalberg has written an origi- nal story for Marie Prevost, entitled "The Frisky Flapper." Mr. Thalberg recently collaborated with Lucien Hubbard and Lon Chaney in writing "Wolf's Head," which was produced with Chaplin in the featured role. Doris Schroed- er has been assigned to scenarize "The Frisky Flapper." Two stories have been purchased for Hoot Gibson. One is "Sou'west," the other an original by Harvey Gates, entitled "Headin' West." Episode No. 7 of "Winners of the West" will be entitled "Fires of Fury."

CHANGE IN TITLES

The titles of three R-C. subjects sched- uled for early release, have been changed. "Ma'masse Jo," by Harriet Comstock, which was filmed by L. J. Gansler, becomes "Silent Years," "Home," and Gansler's special budget project, a novel by George Agnew Chamberlain, becomes "The Call of Home," and "Phroso," produced by Louis Magritt, of "Red Dust" fame, is based upon the novel of the same name by Sir Anthony Hope, has been changed to "Possession."

Dick Hatton is cutting his second Prairie Production at the Rothacker-Aller labor- atory. Hatton expects to start on his third picture about November 1st. (Continued on page 9)
"THE SPEED GIRL"

Kinema

Coincidence is a great thing! If you don't believe it, ask Einer Harris how it aided him to spin a romance and a fairly enlivening one at that, around Bebe Daniels' famous incarceration in the Santa Ana jail episode. But whether he has or has not any secrets to reveal it remains to observe that he might have been hard pressed to turn out a more appealing one even with the Realart publicity department's assistance had it not been for just the wonders that coincidence worked. Nevertheless, while to quote the young matron one row behind us, "it isn't much of a picture," "still," (her husband responds with just a diplomatic degree of enthusiasm) "it's kind of cute." For what more can one gracefully ask? In any event once under way, it moves along with satisfactory alacrity and it has been given an adequate production by Maurice Campbell and his technical staff.

Bebe is markedly at home, as indeed she should be in Betty Lee, the title role, or an ingenu who speeds and is arrested! Her part fails to present the comic moments which she has shown herself so competent to enforce, but otherwise it is representative.

Theodore Von Eltz is well placed in the masculine lead which is, however, dropped for such lengthy intervals that it fails to comprise the leading male role, a position filled rather by Frank Elliott who is given all of a close following through either needs or could desire in Carl D'Arce, that sort of a cadish heavy in which he is seen to best advantage.

Walter Hiers also comes in for "honorabule mention" in the uncompromising (to the press agent) part of Soapy Taylor, a publicist with a limited mental capacity.

A very interesting piece of work is managed by Norrie John who might equally have let Hilda, her "other girl" character, slip into the done-to-death sob sister class. That she valiantly refrains from doing is, for Courtenay and little Barbara Maier complete the cast.

H. Kinley Martin photographed "The Speed Girl."

Douglas Doty wrote the scenario.

"SALVATION NELL"

Alhambra

Whitman Bennett's screen presentation through First National of Edward Sheldon's somewhat world play, "Salvation Nell," is now released in this city. The production, while not of the type now popular, is lent appeal by a few really human moments and the splendid work of the cast, although Kenneth Webb's imperfect direction permits it to move far too slowly to its climax and then hesitate there inexcusably. Besides this, the picture contains nothing of mystery, and the suspense misses quite badly. Even so, its forcefulness does much to neutralize its inferiority with a naturalness.

Pauline Starke, one of our most sincere younger actresses, gives a beautiful interpretation in the title role, which is so well rendered that it makes play once more on the boards. Miss Starke is as dependable as she is capable, and she defines Nell with clear-cut characterization and technique.

Joseph King as Jim Platt, Nell's abusive lover, also offers some exceptionally good moments.

A lovely kidde and a talented one is Lawrence Johnson, who enact Little Jimmie, the lefty-minded son of an illitc love.

Charles McDonald and Matthew Betz are perfect types for Sid and Al McGovern, while Evelyn Carrington is continually pleasing in Hallelujah Maggie.

Gypsy O'Brien, Edward Langford and Marie Hayes are also included in the list of players.

LILIAN LEIGHTON

"UNDER THE LASH"

Grauman's

"Under the Lash," a J. E. Nash photoplay from the drama by Edward Knobleck and Claude Askew entitled "The Shulamite," presents Gloria Swanson in an interpretation which is refreshingly different from the slickly exotic ones to which Lasky has been wont to assign her in the past several years, but whether the story, incorporating the rankest of melodramatic situations, will be seriously accepted by the much educated theatre-going world, is questionable.

Nevertheless, even unconvincing, it will undoubtedly find the photoplay worthy of a close following through to the end which is to be conceded a real point in its favor; and, furthermore, the cast accomplishes some artistic characterizations which are in themselves a redeeming joy.

The star plays Deborah Krillet, the acquisitive wife of a brutal Boer farmer. Her treatment by him and her attachment to his English overseer starts off an interesting romance which Fate in many convenient forms seems through to a happy finish. Miss Swanson handles her part carefully and builds up a very natural appeal for it which Sam Woods' direction has, either wisely encouraged or permitted as the case may be. In any event, Deborah is a realistic woman upon the creation of which her player is to be congratulated.

In Robert Waring, the Englander, Mahlon Hamilton gives a customarily well poised performance which readers his romance with Deborah more than worthwhile to the audience.

No other than Russell Simpson enact Simeon Krillet, the religious fanatic, who holds Deborah's destiny in the curve of his slambok and Simeon is done as Simpson alone would do him. Human is he even in his most exaggerated moments of brutality and egomism, and an excellent screen character.

It is only fair to add that had his beard been less obvious he actor would have had one less obstacle to overcome in his audience's mind.

Lillian Leighton, however, who "takes the cake." Never have we witnessed her in a more excellent portrayal, never in fact, have we seen a more clever piece of characterization than is Taunt Anna Vander- 

ber, Simeon's stodgy sister, who is amusing throughout all of her villainy. Her man- 

nervisms are both funny and convincing and the role serves to occasion all of the comedy and much of the complication in the picture.

Lincoln Steedman is suitably cast as Jan, 

Tant Anna's stupid son.

The list of players is completed by Phenn Jasper, that rarely-happened-upon individ- 

ual, a negro who can act. She is seen as Meneke, a kaffir girl.

At Gilks' camerawork is excellent.

"FROM THE GROUND UP"

California

A moderately diverting little comedy by Rupert Hughes is, "From the Ground Up," Goldwyn's newest Tom Moore starring re- 

lease. Dealing with the rise to fortune of a happy-go-lucky paddy, who commences his climb by serving as valet to an excavat- 

ing machine, it is perhaps more inconsistent than usual and further disappointing in that the famous Hughes subtleties do not en- 

tirely live up to expectations in humor.

However, E. Mason Hopper's direction creates the production an appropriate set- 

ting for the always enjoyable Moore per- 

sonality, which is, of course, a vital consider- 

ation.

And, indeed, the precocious Irishman has seldom had a sunnier, happier role to his credit than is Terence Gilley, a young fellow with ascending propensities. If great 

good nature is instead of too strident por- 

trayals is what the public is looking for, Terence fills the bill, and Tom fills Ter- 

ence's.

The necessarily aristocratic but "reduced" heroine in the play, one Miss Philema Mortimer, is amply accounted for in the hands of Helene Chadwick, whose work is improbably right along although she still lacks much, that, for want of a better term, is called sympathetic appeal.

Darrell Foss as the "lounge lizardish" young heavy is good and particularly so in his drunk sequence, while Hardee Kirkland, De Witt Jennings and Grace Pike ade- 


quately dispatch the remaining positions.

John J. Mescal's photography of "From the Ground Up" is perfectly satisfactory.

"GYPSY BLOOD"

Tally's

"Gypsy Blood" was previewed in the issue of June 19, 1921. It is a German-made produc- 

tion of Ernst Lubitsch, starring Pola 

Negr, and released by First National. If it

Bert Lytell in making of his newest Metro picture, "The Phantom Bride," will appeal as his own father for an "impor- 

tant phase of this picture."

Teddy Gerard and Ann Cornwall have been chosen to portray important parts in the new Richard Barthelmess picture for Associated First National.
Where to Find People You Know

JOINS MILLER UNIT

Claude Mitchell, until recently a member of Famous Players’ executive staff in England, has been appointed production manager for the Bayard Vellier unit at Metro’s Hollywood studios. Mr. Mitchell succeeds Joseph Strauss who, after a continuous service of more than three years in that capacity, suddenly died recently.

With the appointment of Mr. Mitchell to the Vellier unit, the list of production managers for the next round of pictures is completed. Starrett Ford is with Rex Ingram; David H. Thompson with Harry Beaumont; Clifford P. Butler with Maxwell Karger and Charles Hunt with George D. Baker.

APPEARS OPPOSITE HUSBAND

Mrs. Sessue Hayakawa, otherwise known as Tsuru Aoki, will appear opposite her husband in his forthcoming R-C. Pictures release, “The Street of the Flying Dragon,” a story by Dorothy Goodfellow, which has been adapted to the screen by Miss Eve Unsell, head of the R-C. scenario department.

ON DIRECTORATE

James Oliver Curwood has become a member of the Board of Directors of Pine Tree Pictures, Inc. The company is producing four pictures based on Curwood’s stories.

AGAIN WITH HUGHES

Rudolph Bergelquist, who photographed Gareth Hughes’ first three starring pictures for S-L. Pictures, and all of Nazimova’s Metro pictures, will again photograph Mr. Hughes in his new series of productions which George D. Baker is directing.

ADDED TO GOLDYWN’S SCENARIO STAFF

A. Channing Edington, who has been at the Goldwyn studios for two years in the capacity of reader and assistant director, is the latest addition to the scenario staff. He has already written a number of stories including “Bare Knuckles,” a recent William Russell starring vehicle.

BACON WITH HAMILTON

Lloyd Bacon is at present assisting Lloyd Hamilton in the preparation of the comedian’s stories for Educational. Mr. Bacon is the son of Frank Bacon, star of “Lightning.”

BREAME IN LYTELL CAST

Sulvia Brearley has been engaged by Metro to enact a leading role in support of Bert Lytell in his new Metro starring picture, “The Phantom Bride.” Miss Brearley has just completed parts in two productions for Fox.

“The Iron Trail,” the first of the Rex Beach—United Artists Productions, will have its New York premiere at the Strand and the week of October 30th.

Edward Jobson and Dana Todd are playing parts in Alice Lake’s forthcoming picture entitled “Kisses.”

Irene Rich is enacting a principal role in the all-star L. J. Gasnier production for R-C. entitled “The Call of Home.”

Phil Ford and Bert Hadley are playing in support of David Butler in “The Milky Way,” under the direction of W. S. Van Dyke.

NEW SHORT SUBJECTS HEAD

Louis I. Kutinsky, salesman of the New York branch of the “U” Film Exchange, has been promoted to head the Short Subjects Department of that exchange.

JOINS WARREN CORPORATION

Robert E. Welsh, for several years managing editor of the Motion Picture News, will head the exploitation department of the F. B. Warren Corporation.

George Gould, until now Welsh’s assistant on the News, becomes managing editor when Welsh joins Warren.

IN NEW LYTELL PICTURE

Hardee Kirkland, character actor, has been selected by Bayard Vellier for a part in support of Bert Lytell in his new Metro starring picture, which is a screen adaptation of “Tommy Carteret,” to be titled “The Phantom Bride.”

SUPPORTS HUGHES

Grace Darmond is cast opposite Gareth Hughes in his new production at Metro.

Louise Lee and Gladys McClure are playing parts in the current Richard Barthelmess production.

Noah Beery, Jr., age nine, has been given a part in Marshall Neilan’s current production, “Penrod.”

Junior Cossian is playing a part in Wanda Hawley’s present play under the direction of Thomas Heftron.

Betty Ellen Kastarbrook and Beadie Nelson have been added to the cast of “Kisses,” Alice Lake’s current play for Metro.

Eddie Grimson and R. Henry Gray have been cast in David Butler’s current production entitled “The Milky Way.”

Robert Behder and James O. Barrows are cast in Louis J. Gasnier’s current production for R-C., entitled “The Call of Home.”

Malcolm McGregor has been added to the cast of “The Prisoner of Zend,” Rex Ingram’s forthcoming Metro production.

Margaret Loomis and Laura Winston are enacting important roles in the forthcoming David Butler picture under production at the Burston studios.

George Stewart, Fritz Schmidt, Patterson Dall and Fred Hadley are playing in support of Richard Barthelmess in his forthcoming picture as yet untitled.

Eugene Pollette enacts a prominent role in Pauline Frederick’s latest Robertson-Cole production, “Judith of Blue Lake Ranch,” under the direction of Colin Campbell.

Frank Coleman has been signed to play a part in Lary Semion’s forthcoming production under the direction of Norman Taurog.

Philippe Le Lacey and Barbara Mayer, child players, have been cast in “A Doll’s House,” Madame Nazimova’s forthcoming production.

Ramsey Wallace, Leon Barry and Carl Steelklinks are playing important parts in “The Call of Home,” which J. L. Gasnier is filming for Robertson-Cole.

Among those who support Pauline Frederick in her latest picture for R-C., “The Lure of Jade,” are Clarissa Selwynne, Thomas Holding, Leon Barry and Arthur Rankin.

Who’s Where on Los Angeles Screens

MISSION

United Artists presents
Mary Pickford in
"LITTLE LORD FAUNTLEROY"
By Frances Hodgson Burnett
Scenario by Bernard McConville
Directed by Jack Pickford and
Alfred E. Green
Photography by Charles Rosher
CAST
Cedric Errol (Little Lord Faunteroy)
Dearest (his mother)—Mary Pickford
The Earl of Dorincourt—Cluade Gillingwater
Bevis Errol—Colin Kenny
Wm. J. Havisham—Joseph Dowling
Mrs. McIntyre—Kate Frier
Dick, the bootblack—Fred Malatesta
Hobs, the grocer—James A. Marcus
Minna—Rose Dione
Her son—Frances Marion
Rev. Mordaunt—Emmett King
Mrs. Higgins—Mme. de Bedamere

GRAUMAN’S
Mayflower Photoplay Corporation presents
"LADIES MUST LIVE"
Adapted from the novel by Alice du Lor Miller
Directed by George O’Leary Tucker
CAST
Anthony Malvin—Robert Ellis
Ralph, Lincourt—Mahlon Hamilton
Christine Bleeker—Betty Compson
Barbara—Leatrice Joy
William Hollings—Hardee Kirkland
Michael LeFrimp—Gibson Gowland
The Gardener—Jack Gilbert

(CONTINUED ON PAGE 14)
Tune yourself neither high nor low. The violin that is keyed too high plays screamingly, shriekishly; if keyed too low, it plays dully, listlessly.

The Screen Writers’ Forum

—Conducted by Ted Le Berthon
Editor of The Photodramatist

MARThA MAttOX

HIGHBROW AND HOKUM

Gertrude Nelson Andrews, who recently sold an original story to Thomas H. Ince for a sum equal to the average person’s salary for three or four years—I cannot mention the exact amount—recently wrote an article which was filled with radiant gems of truth. One paragraph in particular should provide odes of mental jubilation for our young and old photodramatists alike. Here are the pearls of sound, solid logic:

“There are two words which have interested me more than any other in the making of intrinsically ‘big’ photoplays—highbrow and hokum. Producers have shied, afraid, of the highbrow story, believing that it has a graveyard smell. So it has. But hokum—a rather popular word—has the same sort of smell. Both are untruth. Real life understanding never takes the attitude of the highbrow, and all sentiment is hokum. To picture life true one can never feel himself above and apart from it. He must live down close to it—feel with it, work with it, play with it, laugh and cry with it, and believe in and love it.”

A GOAL

In all walks of modern life, a certain word seems hovering near—the word that has blown across the midwest prairies in stilted gusts; and has entered into the very fibre of men and institutions from Manhattan Island to the Golden Gate, and from the Gulf to the Great Lakes. That word is cooperation.

The Authors’ League of America stands for a Brotherhood of Intellect. It purposes to foster the art of letters, to reach out for the highest ideals of intellectual beauty. Its end is to bring recognition to new and old writers according to their talents, to make the story the thing! This, as against the intense commercial exploitation of great names.

There are three guilds of the Authors’ League: The Dramatists’, The Free Lance Artist’, and The Screen Writers’. The Screen Writers’ Guild is doing to all its members what the founding of original photoplays by the newer and coming generations of writers, that the art of screen writing may become individualized. Much of the courage and talent of the fact that the Screen Writers’ Guild will act as a body to obtain both intrinsic and extrinsic recognition for its members.

In order to become a member of the guild, it will be necessary to be the author of one photo-play or script, which is actually accepted, produced and “screened.” Then one may be proposed for membership by someone already a member, and admitted after the application has been passed upon by the membership committee.

Associate members will be admitted from the ranks of other arts, but only on the condition that the work be of artistic or intellectual value. The beginning writer or student of screen writing, however, will find the guild behind him to the last man, that he may receive as much recognition and remuneration as one whose name has been associated with a dozen masterpieces.

What higher goal for the beginner or student of today than a membership in the Screen Writers’ Guild! For when that goal is achieved, one who has striven as a creative artist, whose future work will obtain a respectful reading at any studio in Filmdom, acceptances will bring sums of money in keeping with the true values of the story to the motion picture production in toto.

Every possible co-operation will be extended to young and all untrained amateurs, who have sold an original story to Thomas H. Ince for a sum equal to the average person’s salary for three or four years. The credit will be secured for all members.

The Screen Writers’ Club in Hollywood, which is also the western headquarters for the Authors’ League, is without doubt—everywhere young and in the very center of western America. For photodramatists, it is the end of an uptrail, the vantage point from which to assault the mountain peaks of art.

A PARTING HUNCH

Too many amateur and professional photodramatists are seeking for out-of-the-ordinary situations and intricate plots. The story that will always “get over” is the one that shows an audience in the first few moments the poor gimp with a large family who can’t meet the rent; or the tired wife who has sacrificed herself for her good-for-nothing husband by plodding along for years caring for the children, sweeping, washing dishes, etc.; the man’s inner battle when he finds a young and beautiful girl in love with him—and his wife, now middle-aged and plain, has sacrificed her earlier years that he might provide for her. The story of the last one, the unloved girl, the mistake of the first years of marriage; the children growing up the parents mentally; the frugal results of unwise spending; the failure of a dream; the little things that are the stuff from which hundreds of variables are possible. Husbands still lose collar buttons and become quite angry and forgiving, whereas wives stay cool and mixed; oddly lovable characters still live—and all these things have their being in the everyday heart of life. Of such stuff is the soul of stories; unique situations and intricate plots are not nearly so necessary as humanness.
THE KID VACATIONING

Having completed his new picture, "My Boy," little Jackie Coogan has left with his father for Big Bear, where he will have a week of vacation.

RAY PICTURES IN TOLEDO

A solution of legal complications, having been reached, Charles Ray pictures are again in production in Toledo, Ohio, after a two-year absence. Mr. Ray's re-opening there, in "45 Minutes from Broadway," occasioned front-page newspaper space.

MARSH IN STAGE PLAY

Mae Marsh recently made her debut on the legitimate stage in "Brittle," a comedy, which had its première at Plainfield, N. J. The performance was attended by a number of film notables, headed by D. W. Griffith.

FILM BAZAAR TO BECOME REAL

Charity will benefit by a bazaar staged as one sequence of Maxwell Karger's production of "Kisses," in which Alice Lake enacted the strolling role. An outdoor fair is under construction at the studios and after the scenes have been shot the articles will be donated to a real bazaar to be held soon after in a Southern California town.

UNIVERSAL SALES CONFERENCE

H. M. Berman, general manager of exchanges, and Art Schmidt, general sales manager of short products, of Universal, have announced a sales conference in Chicago, having summoned the Universal exchange managers for the Mississippi valley and as far west as Denver.

It is expected the conference will be confined to the two new Universal-Jewel pictures, "The Fox" with Harry Carey, and "Conflict" with Friscilla Dean.

HASTINGS VERSE IN "LIFE"

Wells Hastings, title editor at Reelart, has had another batch of humorous verse accepted by "Life" to which he is a frequent contributor.

Warren Doane, general manager of Hal E. Roach studios, has returned from a trip to Arizona.

Parker McConnell has been suffering from a severe illness but is now on the road to recovery.

Donita Serano lately returned from San Francisco where she attended the Masonic Convention with her husband, Jack Bean.

Harry Beaumont, who recently completed directing Viola Dana in "Seeing's Believing," has departed on a vacation trip to Imperial Valley.

Eugene B. Lewis, who recently adapted "The Little Clown," for Mary Miles Minter, is arranging another Reelart script under the supervision of Elmer Harris.


George Loane Tucker's last production, "Ladies Must Live," will be the feature at Grauman's Million Dollar Theatre the week of October 31st. Betty Compson is the featured player.

"The 5:12," the working title of the five-reel western drama, now being filmed by the Commonwealth Motion Picture Producers, under the direction of Fred Caldwell, who is the author of the story.


definition: a solution of legal complications, having been reached, Charles Ray pictures are again in production in Toledo, Ohio, after a two-year absence.
CAMERA! “The Digest of the Motion Picture Industry”  Page Nine

Production Notes

(Continued from Page 4)

AT THE ROACH STUDIOS

Jimmy Parrott has begun production of a comedy laid in a delicatessen shop. Ethel "Broadhurst," Mark Jones and George Rowe are among those in the cast. Ray Grey is directing.

Ruth Roland and company have returned from Huntington Lake where the opening episodes were taken of "The Timber Queen." The latest Roland serial, interior scenes, will be taken next week at the studio. Dick Cuningham, film editor of the company, has assembled part of the first episode.

Harry "Snub" Pollard completed a comedy this week, which William Watson directed. "Ten Nights in a Pool Room," a "Snub" Pollard comedy, has been titled and will be ready soon for a preview at the studios.

Hal E. Roach has been adding to the departments at his Culver City plant. The paint shop has greatly increased quarters, while a new studio has been constructed for Fred Berry, head of the scenic department.

AT LASKY’S

Peuryn Stanlaws has completed his production of Barrie’s "The Little Minister," with Bebe Daniels in the stellar role, and leaves for New York in a few days for a brief vacation. Miss Daniels will also enjoy a few days rest before beginning work on a new picture which will be produced by William D. Taylor.

George Melford and his company, producing "Moran of the Lady Letty," will be in the North for at least two weeks more and on their return to the studio will complete the production in which Dorothy Dalton is featured with Rudolph Valentino in the male lead.

November 21st is the approximate starting date for the comedy "Is Matrimony a Failure?" with T. Roy Barnes in the role, created by Leo Ditrichstein in the stage production. Walter Hiers will also have one of the leading roles. James Cruze will direct this picture.

Gloria Swanson is finishing work on "The Husband’s Trademark," under the direction of Sam Wood. After the completion of this picture, Miss Swanson will begin on Elinor Glyn’s original story, "Beyond the Rocks," with Mr. Wood again directing.

Several weeks more will be required for the completion of "La La Vote." Miss Zonneveen believes it, "It's So," under the direction of Tom Forman.

A court-room scene has occupied the activities of Ethel Clayton, during the past week, for her production of Elmer Rice’s play, “For The Defense.”

Wallace Reid is making progress in "The Chinaman," under the direction of Philip E. Rosen.

Agnes Ayres is again working at the Lasky Ranch for scenes in "The Lane That Had No Turns," her first star vehicle directed by Victor Fleming.

HAYAKAWA STARTING

Sessue Hayakawa, Japanese film star, will portray a double role in his forthcoming Robertson-Cole production, "The Vermillion Pencil," from the story by Homer Lea. Hayakawa will be seen in a father and son characterisation. The picture will be directed by Norman Dawn, who directed Hayakawa’s last effort, "In the Street of the Flying Dragon." The cast, comprising mostly Japanese and Chinese characters, is now being assembled. Director Dawn expects to begin on the first scenes within the next week or two.

CUNEIO CASTING

Henry McCarthy and Leon Mehan have completed the continuity for Lester Cuneio’s next picture, "Silver Spira." The picture is now being cast at the Warner Brothers’ studio.

EDWARD LAEMMLE

FIRST NATIONAL NOTES

Mack Sennett will begin presently the first of a series of comedies featuring "Teddy, the Dog.

Ben Turpin starts his next comedy, "Bright Eyes," on November 1st, at the Mack Sennett studio, and on the same day Mabel Normand also begins work on a comedy-romance.

Billie Bevan recently completed a two-reeler which will be released under the title of "By Heek." This is the Bevan successor to "Be Reasonable," the prints of which have now been shipped to the New York office.

Constance Talmadge probably will begin her next picture, "The Divorcee," the first week of November, with Sidney Franklin directing. The story is by Edgar Selwyn. Pending the drawing up of plans for the proposed West Coast studio for Norma and Constance Talmadge, the comedienne probably will work either at the Brunton studios or at Buster Keaton’s Hollywood studio.

Douglas MacLean and the Thomas H. Ince company, which is filming "The Houdini," are expected to return from Munich, where the initial scenes of the picture have been in the course of production during the past several days.

It is expected that Charlie Chaplin will return home in time to witness the Los Angeles premiere of his latest production, "The Idle Class," at the Kinema Theatre. Mr. Chaplin already has some of the sets of his next production erected at his La Brea Ave. studio.

Richard Barthelmess and his supporting company are now on the Maine coast where exteriors for the story written for him by Porter Emerson Browne are being taken. Playing opposite Mr. Barthelmess is Louise Huff.

"All For a Woman," is the release title for the foreign production, "Danton," a story of the French Revolution, which is scheduled to be released in the United States. Emil Jannings, who portrayed King Henry VIII in "Decency," will be seen in the principal role of Daudel. Warner Kraus will be seen as Robespierre, and Hilda Woller as Babette. "All For a Woman" was directed by Dimitri Buchowetzki, who is also the author of the story. Buchowetzki is the new director of Pola Negri, the European star who is now appearing in her latest picture, "One Arabian Night," which will be produced by Ernst Lubitsch. Miss Negri is now completing the filming of "Sapho" under the direction of Buchowetzki, which has recently been released abroad.

HAMILTON-WHITE COMEDIES

Jack White, supervising director, has received permission from the management of the Sells-Floto circus to use its grounds for scenes in his latest all-star comedy for Educational. The initial scenes for Lloyd Hamilton’s latest comedy are being shot on the New York street set at the Brunton studios. Irene Dalton is playing opposite the comedian and Hugh Pay is directing.

AT VITAGRAPH

Jimmy Aubrey begins a new comedy this week.

Preparations are being made for the filming of Larry Semon’s next comedy which will go into production shortly.

Bradley Smollen is arranging the script for Bill Duncan’s next picture as yet untitled.

NEWS REEL TO CONTAIN "TAD" AND TOM POWERS COMICS

Mr. E. B. Hatrick, secretary and general manager of the International News Reel Corporation, distributed by Universal, announces that T. A. Duran’s "Indoor Sports" cartoons and Tom Powers’ "Joys and Gloomis" cartoons soon will be added to that news reel.

The first issue of the International News Reel to contain a Tad "Indoor Sports" cartoon will be number 54. The first issue of Tom Powers’ "Joys and Gloomis" cartoon will be in International News Reel No. 87, released November 3rd. Thereafter they will alternate.

R. V. Anderson continues as Sales Manager for the news reel.

AT CHRISTIE

Two new two-reel comedies are being started this week, while a new comedy, featuring Neil Burns, with the support of Helen Darling, Laddie and Jane Hart, has just been completed under the direction of Scott Sidney.

The Christie is undertaking the production of a special which will feature Dorothy Devere as a knight in armor, which will be supported by Jay Belasco, Earl Rodney and Alice Mason.

Bobby Vernon is starting work in another two-reel comedy, "A Garden of Eden," for which H. A. Ince has been secured by Thomas H. Ince, and preparations are being made to produce the story for release through Associated First National.

INCE GETS NEW STORY

Screen rights to "The Desert Fiddler," a novel of the Imperial Valley and Mexico, have been secured by Thomas H. Ince, and preparations are being made to produce the story for release through Associated First National.

(Continued from page 17)
Pulse of the Studios

AMBASSADOR PICTURES CORP. | Jas. Hum, Stud, Mgr. | J. Dugan, Cast. | 10049

Jas. Young | J. C. McDonald | John H. Mather | "The Inflated" | Finishing

NEW HOLLAND PROD'NS. | Globe, Ariz. | W. A. Tobias, Casting.

A. J. Scott | J. L. Warner | W. L. Ackland | Lew Meachan | Staff | 2-Reel Westerns | Schedule

BALBOA STUDIO. | E. Long Beach.

Alvin J. Neitz | Jack Drum | Alvin J. Neitz | Northwest Mounted Police | Schedule


F. J. Dinsmore | O'Farre-Hines | Missie & Ray | Chuck Roberts | W. E. Wine | "The Three Buccaneers" | 5th Week

BELASCO STUDIOS. | K. E. MacQuarrie, Casting. 833 Market St., San Francisco, Cal. Douglass 6588

F. MacQuarrie | All-Star | Bill Hill, person | 112 MacQuarrie | Walter Rivers | Novelty Comedy | Schedule

BRUCE, CARTER PROD'NS. | Montague Studios. Arnold Aldrich, Casting. San Francisco.

Bruce Carter | All-Star | Harry Rainboth | Arnold Aldrich | Staff | Comedy Newsletters | Schedule


H. A. Walsh | Chester Bennett | Albert Austin | Miss Dyan Cooper | Jackie Cooper | 1904 Star | Schedule

CAMPBELL COMEDIES. | Frank Griffin, Director. Robert Gioux, Gen. Mgr. Fine Arts Studio

W. S. Campbell | All-Star | P. F. Griffin | Al South | For All | Miss E. Johnson | Educational Comedies | Schedule


All Golding | Fred Fishburn | Lee Morgan | Jimmy Ash | Zella | Edward Simpson | Golding | Fishing | 2- or 3-Comedy | Schedule

C. L. CHESTER PROD'NS. | R. Bandini, Gen. Mgr. 1438 Gower St. | Holly 7140

H. M. Christensen | Funny | R. G. MacLean | Waller Mey | Dot Fairly | 2- or 3-Comedy | Schedule


H. Sunshine | Scott Sidney | Al Christie | E. Vernon | Steve Burns | Dorothy Dever | William Hoge | Educational Comedies | Schedule

COMMONWEALTH MOVIE PRODUCERS. | 829 E. Windsor Rd., Glendale. Glen. 1933-W

F. Caldwell | All-Star | D. Lover | Coldwell | Western Drama | Schedule

THE CRUELLY WED COMEDIES. | Universal Studios. | Holly 2500

Herzog | Paul Weigel, etc. | Lila Leslie | Henry Kraus | Herzog | 2- or 3-Comedy | Schedule

CUMMINGS, IRVING, PROD'N. CO. | E. R. Smith, Gen. Mgr., 1729½ Highland Ave. 578922

F. Cumming | Harvey Cummings | J. Fried | Mervyn Le Roy, Ruth Nourse | 112 W. Mounted Police | 12 Week

DENVER Dixon PROD. | Berwilla Studios. | Denver Dixon, Casting. | Holly 3130

Denver Dixon | All-Star | Benno | E. B. Lester | Argentine Drama | Finishing


Mitchell | F. Farr | Lindsley | Mitchell | "Alias the Killer" | Schedule

FOX STUDIOS. | C. A. Bird, Casting. | N. Western Ave. | Holly 3000

John Fox | J. Livingston | A. Kornman | M. Cummings | Pink Fox | "Northwestern" | Schedule

FROTHINGHAM, J. L. PROD. | Brunton Studio. | C. B. Collins, Casting. | Holly 4080

Ed. Morrow | All-Star | Tony Studio | Howard | Woman-Morp | "The Man Who Smiled" | 12 Week

GOSNEL GILKERSON PROD. | L. J. Gilkerson, Casting. 1120 Soto St. Boyle 600

G. P. Gilkerson | All-Star | Gordon Melvin | Zelma Jameson | Comedy-Drama | Schedule

GOLDWYN PROD. | R. B. McIntyre, Casting. Culver City. Abraham Lehr, Gen. Mgr. West 6780

Baldwin | S. Topper | Edward Hopper | Bob Wise | Peggy Jane | Schedule


Graf | Homer Luck | J. S. Taylor | Steve Roberts | "White Hands" | Cutting

DO NOT BUY GOWNS AT FABULOUS PRICES—

Let Schlank's design and make your wardrobe and rent it to you. One hundred thousand dollar wardrobe of the most exclusive apparel, including gowns, furs, hats, wraps, street and afternoon dresses, suits, riding habits, boots, fans, at your disposal. For rent or sale.

Ph. 556-730 SCHLANK'S 1570 Sunset Blvd.
### ROBBINS, JESS, PROD.'NS
- **Star:** Fine Arts Studios.
- **Director:** Jess Robbins
- **Type:** Comedy-Drama
- **Progress:** Holly 2805

### ROBERTSON COLE PROD.
- **Star:** Melrose and Gower. S. F. Jacobs, Casting Director.
- **Type:** Comedy-Drama
- **Progress:** Holly 2800

### ROGELL-BROWN PRODUCTIONS
- **Star:** Wm. M. Brown, Mgr. 4530 Hollywood Blvd.
- **Type:** Comedy-Drama
- **Progress:** 598030

### HAL E. ROACH STUDIO
- **Star:** Culver City. Nora Ely, Casting. Warren Doane, Mgr.
- **Type:** Comedy-Drama
- **Progress:** West 3730

### SCHLANK, MORRIS R. PROD.
- **Star:** Sunset. Frank Cavender, Casting.
- **Type:** Comedy-Drama
- **Progress:** Holly 975

### SEELING, CHAS. R. PROD.'NS
- **Star:** Chas. R. Seeling, Casting. 1240 So. Olive.
- **Type:** Comedy
- **Progress:** 13910

### SELIG-RORK.
- **Star:** 3800 Mission Road. James L. McGee, Gen. Mgr.
- **Type:** Comedy-Drama
- **Progress:** Lincoln 33

### W. M. SMITH PROD. INC.
- **Star:** Tulsa, Okla.
- **Type:** Comedy-Drama
- **Progress:** 3000

### SUNSHINE COMEDIES.
- **Star:** Low Seiler, Supervising Director. Fox Studios.
- **Type:** Comedy-Drama
- **Progress:** Holly 2500

### UNIVERSAL STUDIOS
- **Star:** Fred Datig, Casting. Universal City.
- **Type:** Comedy-Drama
- **Progress:** Holly 5954
CAMERA!

“The Digest of the Motion Picture Industry” Page Thirteen

VIDOR, KING, PROD. M. C. Reauvoie, Casting. 7200 Santa Monica Blvd. 578666

King Vidor | Florence Vidor | Geo. S. Barnes | E. H. Hughes | G. H. Manly | Comedy-Drama | 3d Week


David Smith | Antonio Moreno | Ernest Smith | Wm. Dagwell | J. Picker | Untitled Drama


Samantha | Jimmy Aubrey | Chris Conlon | Frank Baker | staff | Special Comedy

Enrique | James Durante | Abbey & Noonan | Wm. McSherry | staff | “Breaking Through” Serial

WEIGEY BIRD FILMS. Lincoln 1778

E. G. Eyer | Non-Star | E. G. Eyer | Staff | Novelty Bird Films | Schedule

WESTERN FEATURES, Inc. 5544 Hollywood Blvd. Hollywood 6034

R. B. McKenzie | Wm. Fairbanks | Edgar Lyons | M. Miller | McKenzie | Western | Schedule

WHISENANT, J. BARNEY, PRODIN’S. B. D. Strawhal, Casting. Herman Studio, Santa Monica 23201

Nate Gatbert | Bob Nolan | F. Schoenewald | C. Lapp, Miss | Fritzie Kelle | 12-Week Western | Schedule

WILLIAMS, CYRUS J., CO. R. Bradbury, Casting. 4811 Fountain Ave. C. J. Williams, Mgr. Holly 3260

Rob Bradbury | Bob Rood & Bob | Geo. Meredith | 1st. Bradbury | Educational | Schedule

WILNAT FILMS, INC., 1329 Gordon St. Bob Reed, Bus Mgr. Hollywood 1918

Raym’kr-Smith | Smith-Weilis | Geo. Meehan | Mintz-Smith | Lex Neal | “Halfroom Boys” | Bi-Monthly

WILSON, BEN, PROD. Werbilla Studios. Hollywood 3130

Duke Warren | Mac Gregor | Tor Clements | Ben Wilson | Anna Little | McLaugh

EASTERN STUDIOS

DIRECTOR | STAR | CAMERAMAN | ASS’D DIRECTOR | SCENARIST | TYPE | PROGRESS

BIOGRAF STUDIOS. W. J. Sculley, Casting. 807 E. 175th St. Trenton 5100

H. C. King | S. E. Taylor | Laurens | H. Crawley | H. Ross | Drama | 1st Week

BLACKSTON STUDIOS. Brooklyn, N. Y.

ESTEEM STUDIOS. 124 W. 125th St., New York City.

FOX STUDIOS. West 55th St., N. Y. Samuel Kingston, Casting. Phone Circle 6800

GRIFFITH, D. W., PROD. Herbert Sutch, Casting. Mamaroneck, N. Y.

D. W. Griffith | All Star | Frank Peirigo | All Star | Comedy | Schedule

GRIFFITH, D. W., PROD. Herbert Sutch, Casting. Mamaroneck, N. Y.

INTERNATIONAL FILM STUDIOS. M. J. Connolly, Casting Director. 2478 2nd Ave., New York City.

LEVY, HARRY, PROD’S. Jeff Brophy, Casting. 230 W. 38th St., N. Y.


LINCOLN STUDIO. James W. Martin, Gen. Mgr. Grantwood, N. J.

MIRRORED STUDIOS. Glendale, Long Island, New York.

PETERSEN, O. "The Two Orphans" | "The Two Orphans" | "The Two Orphans" | Finished

PATHE, S. Bennett, Casting Director. 990 Park Ave., New York. Harlem 1480

GEORGE S. SEITZ | C. Hutcheson | C. R. Snyder | S. Bennett | E. S. Smith | 15 Episode Serial | Schedule

REEL PICTURES CORP. Mittenthal Studio, Yonkers, N. Y.

SELZNICK STUDIOS. H. L. Steiner, Casting. W. Fort Lee, N. J. Tel. Fort Lee 350

SELZNICK STUDIOS. H. L. Steiner, Casting. W. Fort Lee, N. J.

TALMADGE STUDIOS. 318 E. 48th St., N. Y. Nathan Watts, Casting Director. Vand’l 7340

SIDNEY FRANKLIN | Norman Taaffe | Roy Hunt | B. Springer | J. C. Cleaveland | Smith Through | Schedule


VATAGRAPH STUDIO. East 15th St., Brooklyn, N. Y.

Edward Joseph | Claire Maitne | Von Bayerreit | Jean Paul | Arthur Ross | Fred Schell | Baker | "Prodigal Judge" Drama | Schedule

VATAGRAPH STUDIO. East 15th St., Brooklyn, N. Y.

Midwood 6100
Balboa, Calif.  Phone Newport 35

Newport Harbor Marine Corp.

Has at your command an experienced personnel; the finest metal and wood-working shops on Newport Bay, the focal center of marine work, and a list of boats including the schooner “Margaret C.” Charges greatly reduced this season.

Let Us Show You Our Service

Million Dollar Theatre
(3d and Broadway)
George Loane Tucker’s Production
“LADIES MUST LIVE”

Rialto
(Broadway, near 8th)

“THE SHEIK,” a Geo. Melford Production
With Agnes Ayres and Rudolph Valentino

Who's Where
(Continued from Page 6)

Mrs. Lincourt—Cléo Madison
Edward Barron—Sunita Edwards
Neil Martin—Lucille Hutton
Nora Flanigan—Lulu Lawrento
Max Bleeker—William Mong
The Butler—Jack McDonald
Nancy—Marcia Manon
Neg Klegg—Arnold Gregg

ALHAMBRA
Whitman Bennett presents
Lionel Barrymore in
“The GREAT ADVENTURE”
By Arnold Bennett
Directed by Kenneth Webb
CAST
Pria Badell—Lionel Barrymore
Henry Leck—Thomas Brian
Lady Sophia Entworth—Octavia Broke
Alice Challic—Doris Rankin
Duncan Parll—Ivo Dawson
Mr., Oxford—Charles Lane
Mr. Walt—Jed Prouty
Lord Leonard Alear—E. J. Ratcliffe
Dorothy—Maybeth Carr
Mrs. Leek—Katharine Stewart
The Two Young Leeks—Arthur Rankin and Paul Kelly

SUPERBA
Carl Laemmle offers
Hoot Gibson in
“RED COURAGE”
By Peter H. Kyne
Scenario by Harvey Gates
Directed by Reeves Eason
Photographed by Virgil Miller
CAST
Pinto Peters—Hoot Gibson
Chuckwalla Bill—Joel Day
Jane Reedley—Molly Malone
Roe Reedley—Joe Girard
Percy Gibbons—Wm. Merrill McCormick
Tom Caldwell—Charles Newton
Nathan Hitch—Arthur Hoyt
Blackie Holiday—Joe Harris
Judge Pay—Dick Cummings
Eliza Fay—Mary Philbin
Steve Carrol—Jim Carey
Sam Waters—Mac Wright

KINEMA
Irving Lesser presents
David Butler in
“JING BANG BOOM”
By Raymond Leslie Goldman
Scenario by Vance Wethered
Directed by Fred J. Butler
Photographed by Robert Newhardt
CAST
Bertram Bancroft Boom—David Butler
Ruth Warren—Doris Penn
Ellis Turner—Ed Walloch
Mrs. Jonas Boom—Kate Teneray
“Paprika” Blake—J. M. Carlyle
David Hodge—Carl Stockdale
Sheriff Warren—William Williams
Fred Patterson—Bert Hadley
The Mayor—William Duvall

RIALTO
Jesse L. Linsky presents
THE SHEIK
With Agnes Ayres and Rudolph Valentino
From the novel by E. M. Hall
Scenario by Monte Katterjohn
Directed by George Melford
Photographed by William Macht
CAST
Diana Mayo—Agnes Ayres
Sheik Ahmed Ben Hassan—Rudolph Valen-
tino
Raoul de Saint Hubert—Adolphe Menjou
Omar—Walter Long

For Your Complete Home Furnishings—see—

KLETT BROTHERS
It will more than please you to inspect our line of beautiful floor, boudoir and table lamps, and other artistic furniture.
5540 Hollywood Blvd.
Open Evenings
Phone Holly 554

Making a tire repair on the road has become a very simple operation in recent years. Such repairs have to be made only at rare intervals nowadays because tires are so much better that they seldom break down, and roads are so much better that the danger of punctures and blow-outs is greatly diminished.

“The development of materials which make the repairing operation a very simple matter,” says Jack Meek, of Muller Brothers tire depart-
ment, dealer in United States tires. “has elimi-
nated most of the discomfort of making an emergency repair on the road, and the number of these materials has been reduced to such an extent that about all a motorist need carry in his tool box for tire trouble is a cold patch kit for inner tube repairs, some blow-out patches for repairs to casings, some tape and a hack-a-cut outfit for filling up bad cuts in the surface of the casing. All of which he can get in our accessory department. When he hasn’t them or the trouble is more serious, our service car is within call.”

RADUN
Q. What does it do?
A. It cures Nervousness of all kinds, Rheumatism in every form, Insomnia, Low Vitality, Neuritis, High Blood Pressure, Neuralgia, Arterial Sclerosis, Anaemia, Indigestion. Kidney Diseases of all kinds, Liver Troubles, and other diseases that have defied all other treatments.
Q. How do you know?
A. Because we are proving it every day.
Q. How can I prove it?
A. By giving it a chance. It will do the rest.
Q. How can I learn all about it?
A. By writing to us and telling us the nature of your illness, or by phoning us, or by calling in person, or by asking one of us to come and see you, for all of which there is no charge.
PACIFIC RADUN INSTITUTE
7212 Sunset Boulevard, Hollywood
Phone 57121

THE DIGEST OF THE MOTION PICTURE INDUSTRY
(Continued on page 16)
The Hollywood Library Association
(Continued from page 4)


THE ETHICAL SOCIETY MAKES A STATEMENT

Although many statements have been listened to concerning the Ethical Motion Picture Society, which are preparing to hold a motion picture exposition in Los Angeles, we have been too little from the organization itself. The following is a statement of its viewpoint by its secretary:

"To the Motion Picture Fraternity:

"Greetings:

"The Ethical Motion Picture Society of America, Inc., has undertaken an herculean task, in your interest, in this hour of misunderstanding which has resulted in the slowing up of your wonderful and contributory work in the interest of Art, Industry and the Sciences.

"This task will assume the form of (quoting the language of our Mayor) 'a dignified, ethical and educational exhibit,' having for its purpose a better understanding between the public and your fraternity, of the relation of your work to the economic and social functions of our city, state and nation.

"Capital, labor and that infinitely greater class, the American public, which is beneficiary of both, are vitally interested in your work—but, we fear that in the heat of passion, and under the leadership of unwise radicals, they have forgotten your great contributions to War Service and the good you do, in the interest to censor.

"The First Annual American Motion Picture Industry Exposition we have pledged, has the godspeed of our Governor, our Mayor, our State Commissioner of Corporations and our State Superintendent of Banks, the Chairman and President of our Supervisors and City Council, respectively, our Clergy and many others of note and prominence who are unselfishly interested in the common good.

"Ours is a non-stock company and if any profits accrue from this exposition, they will be divided between the charities and the creation of a more comprehensive appreciation of the motion picture industry. We will not ask you for financial aid—all we desire is a worth while work, well done, and we want your co-operation.

"Very truly yours,

"ETHICAL MOTION PICTURE SOCIETY OF AMERICT, INC.,

"By Chas. E. Sebert.

"Secretary.

CHANGED HANDS

The British distribution of the Harold Lloyd comedies has been transferred from Goldwyn, Ltd., to the W. and F. Film Service, Ltd. The new contract covers one year.

FORMER SUCCESS TO BE REMIRED

"Tess of the Storm Country," has been purchased by Mary Pickford from Famous Players, as a future vehicle.

CAMERA!

"The Digest of the Motion Picture Industry"

VENGEABLE VICTORY


"Cupid, Registered Guide," adapted from a story by Holman Day, in which Edgar Jones and Edna May Sperti are the featured players.

"Just Dropped In," next re-distributed one-reel comedy, starring Harold Lloyd with Bebe Daniels in the leading feminine role.

"The Fox and the Goat," animated cartoon of the "American Film Fables" series produced by Fables Pictures, Inc.

"The Custard Nine," first of the two comedies by Harry Dickson, from his stories in the Saturday Evening Post, in which all colored players are featured.

ROTHACKER MAKING THREE FILMS

The Rothacker Film Co. is working on three pictures which will be sent abroad to advertise American products. Edward O. Blackburn, Jawn Frees and George Kilgore are the directors.

DOUG AND MARY TO ATTEND BALL

Announcement was made recently that the Theater Owners Chamber of Commerce of New York City, would give its second annual ball on the evening of December 3, in the Gold Room at the Hotel Astor. Hiram Abrams bought the first box for Douglas Fairbanks and Mary Pickford, who are expected back from Europe about that time.

The Reverend Neal Dodd of the Motion Picture People's Church is arranging an entertainment which he will present at the Hollywood Post of the American Legion on the evening of November 30th. Frank Neuberg has charge of the program.

NOV. PATHE RELEASES

The People's Convenient Credit Makes It Possible For You To Be Well Dressed

Our line is most complete and exclusive in fall styles for street and professional wear. Come in, select any garment you need for fall, pay a small payment down. The balance we will arrange to suit your convenience.

L. HERLING, Mgr.
6332 Hollywood Blvd.
Ladies' and Men's Outfitters

SCENARIO WRITERS

Our records show that we have submitted personally six hundred and sixty-three (663) stories to fifty-nine, (59) studios, directors, producers and agents in the past six months. Further, that we now have, and always do have in the neighborhood of two hundred (200) scripts under consideration by practically all of the producers who are in the market for original stories.

The list of (59) producers described above, includes practically all of the established studios in the business, as well as a member of new and independent companies, many of whom come to us for stories.

The League not only criticizes and markets members stories, but gives them legal protection.

Write for list of stories wanted.

PHOTOPLAYWRIGHTS LEAGUE OF AMERICA

621-7 Union League Bldg. Los Angeles, Cal.
Phone 12888
Who's Where
(Continued from page 14)

Gaston—Lucien Littlefield
Youssef—George Wagner
Slave Girl—Ruth Miller
Sir Aubrey Mayo—F. R. Butler

CALIFORNIA
Metro offers
Nazimova in
"CAMILLE"
By Alexander Dumas, the younger
Scenario by June Mathis
Directed by Ray C. Smallwood
Photographed by Rudolph J. Berquist
CAST
Camille—Nazimova
Armand Duval—Rudolph Valentino
Count de Varville—Arthur Hoyt
Prudence—Zelda Tilbury
Gaston—Rex Cherryman
Duke—Edward Connelly
Nicette—Rut Meed
Olimpe—Consuelo Flowerston
Manine—Mrs. Oliver
Monsieur Duval—William Ormond

NEW PANTAGES
Albert E. Smith presents
William Duncan and Edith Duncan in
"WHERE MEN ARE MEN"
By Ralph Cummins
Adapted by Thomas Dixon, Jr.
Directed by William Duncan
CAST
Vic Foster—William Duncan
Eileen—Edith Johnson
Frank Valone—George Stanley
"Dutch" Monahan—Tom Wilson
Laura Valone—Gertrude Astor
R. C. Cavendish—Harry Lonsdale
Sheriff Grimes—George Kunkel
Mike Regan—William McCall
Monty Green—Charles Dudley

MILLER'S
Goldwyn presents
Will Rogers in
"DOUBLING FOR ROMEO"
By Charles L. MacArthur and
Wm. Shakespeare
(One of these boys was famous)
Scenario by Bernard McConville
Directed by Clarence Badger
Photographed by Marcel Le Picard
CAST
Romeo (Slim)............................................Will Rogers
Juliet (Lulu).............................................Sylvia Bremer
Steve Woods (Paris).............................Raymond Hatton
Pendleton (Mercutio).........................Sydney Ainsworth
Big Alec (Tybalt).................................Billie Burke
Foster (Capulet).................................John Cossar
Duffy Saunders (Benvolio).................C. E. Thurston
Margie (Maid)........................................Cordelia Calahan
Minister (Friar Laurence).....................Holland Ruxton
Jimmie Jones........................................Jimmie Rogers
"Movie" Director.................................Wm. Ormond

Tally's
First National Release
"GYPSY BLOOD"
From Prosper Merimee's "Carmen"
By Ernst Lubitch
CAST
La Carmencita..................................Poa Negri
Don Jose Navarro..............................Harry Liedtke
Dolores.............................................Dana Andrews
Don Jose's Sweetheart.......................Alice Lake
Colonel Rodriguez.............................A Nobleman
Escamillo............................................A Toreador

Evelyn McCoy, child actress, has been cast in "Jim," under production at the Jince studio.

Bill Bailey, John Maynard, Thomas Estabrook, Norman Maynard and Edward Nolan are among those cast in "Kisses," Alice Lake's new Metro starring vehicle.
CAMERA!

"The Digest of the Motion Picture Industry"

Page Seventeen

Production Notes

(Continued from page 9)

AT METRO

Rex Ingram is progressing with his production of "The Story of the Lone Star," a screen version of the Anthony Hope romance. Bayard Veiller is filming Justus Miles Forman's story, "Tommy Carteret," the title of which has not yet been announced. Bert Lytell is starred in the picture.

Maxwell Karger has organized a company for the production of "Miss Lida," in which Alice Lake enact the stellar role. Harry Myers plays the leading male role.

George D. Baker, making "Stay Home," will journey to Old Mexico with his company headed by Garrett Hughes, to obtain the necessary scenes for this Edgar Franklin story.

Harry Beaumont's production of "The Five Dollar Baby," with Viola Dana in the stellar role, will be told for the camera in a reproduction of a section of New York's lower East Side, to be constructed at the company's Hollywood studios. Production is expected to begin shortly.

AT REALART

Bebe Daniels is working on the Cuban sequence of her forthcoming picture, "Zaza," a Wilcox Putnam story. The photo play is for February release.

An artist's studio of the ultra-Greenwich Village type is the set on which Wanda Hawley will commence work when she returns this week from an extended location trip at Del Monte. Thomas N. Heffron is directing.

May McAvoy is nearing the close of her current photo play which William D. Taylor is directing.

Mary Miles Minter with Director Frank Urson will repair to San Bernardino for location scenes in Realart's twenty-second production of the season.

1921-1922 SERIES

Associated Photo-Plays, Inc., for 1921-1922 will release five Chester Bennett productions starring Jane Novak, and six Scott Dunlap productions with Mary Anderson. Federated has contracted with Frizma, Inc., for the distribution of a two-reel photo-play in color, called "Handi." Madge Evans is starred in this feature, which was directed by Frederick A. Thomson.

ANOTHER GERMAN FILM

Jacques Kopfstein states he holds American distribution on a picture called "Ninon de Lenclos," a film made in Germany dealing with the life of Cardinal Richelieu.

FILMING DICKENS' "PICKWICK"


LEDGER PLAYLET ON GAMUT

Otto Ledger, now at Goldwyn, will produce his latest one-act play at the Gamut Club. It's announcement, "A Rural Cinderella," is the third of the Educational-Punch comedies starring Louise Fazenda.

TALMADGE RELEASES

"The Wonderful Thing." Norma Talmadge's next First National picture, due for release early in November, is an adaptation by Clara Beranger of Mrs. Trimble Bradley's play of the same name, founded on a short story by Forrest HALLEY, and was directed by Herbert Brenon, who also directed Miss Talmadge in "The Passion Flower." "The Turn on the Door"

Constance Talmadge will leave New York sometime in November for the West Coast to make a new story by Edgar Selwyn, author, playwright and producer. It will be directed by Sidney A. Franklin.

Constance's October release will be "Woman's Place," a John Emerson-Anita Loos story, directed by Victor Fleming. Kenneth Harlan will be seen in the leading role, and Hassard Short also has a prominent part.

SECOND MAY PICTURE FINISHING

Doris May, under the direction of William A. Selzer, is nearing the end of "Eden and Return," her second Robertson-Cole production. The film story is from the stage play of the same name by Ralph E. Renaud. Earl Metcalfe is playing the leading male role with Miss May.

TO FRISCO

Members of the J. L. Frothingham Company, producing "The Man Who Smiled," a comedy drama for release through Associated First National Pictures, Inc., will leave for San Francisco presently to "shoot" location scenes. The story of the film taking will be J. L. Frothingham, Edward Slo- man, Wm. V. Mong, Marcia Manon, Mary Wynn and James O'Shea.

ON SALE

"What Alas! the Pictures?" asks Ellis Parker Butler in the November Photodramatist. His article under that caption is his answer to his question. Zona Gale, author of "Miss Lulu Bett," and "North of the Bolt," a good article in this same issue and other contributors are Cecil B. de Mille, Alfred Hitchcock, Bryan Irvine, Bradley King, Alice Eyton, Beulah Marie Dix, Harry E. Franklin, and Fred Lederhose. The Photodramatist is now on sale at the news stands.

ARRANGING "MY BOY" RELEASE

Harry Wilson, publicity purveyor for the Sol and Irving Lesser enterprises, grouped under the heading of The Western Pictures Exploitation Company, has left for New York with Sol Lesser. They will initiate a nation-wide campaign for the Jackie Coogan picture, "My Boy," which has just been completed.

NEW "BEN HUR" COPYRIGHT

The copyright on "Ben Hur" has been extended for another 14 years. Henry L. Wallace, son of the author of the famous story, has transferred his interest in the copyright, relating to the universal dramatic and picture rights, to Erlanger, Dillingham & Zieg- ter.

PERRET FILMING NEW PICTURE

Lecence Perret is at present making a film called, "L'Ecuyere," partly in France and partly in England. Mr. Perret expects to sell for New York next month, with a completed print.

The Story Idea that struggles to get out

The right one is worth big money. You may have it.

Will you accept a free, confidential test?

Hundreds of original stories, for dramatization on the screen, are urgently needed to keep the motion picture industry alive.

The Palmer Photoplay Corporation is the accredited agent of the leading producers in a nation-wide search for story-telling ability. Not literary skill, but creative imagination and dramatic insight—the ability to think out and tell a good story, dramatically.

It is a talent many people have who never suspect it. You may possess the gift yourself, and not be aware of it. Will you let us test you free?

Send for the Van Loan questionnaire. In your own home by a simple psychological test you can learn whether you have the native ability for which the motion picture industry is anxious to pay liberally.

This questionnaire has started hundreds on the path to fame and big income. Just use the coupon below. You incur no obligation, of course.

Palmer Photoplay Corporation, Department of Education, 270-30 T. W. Hearn Bldg., Los Angeles, Cal.

Please send me, without cost or obligation on my part, your questionnaire. I will answer the questions in it and return it to you for analysis. If I pass the test I am to receive further information about your Course and Service to authors.

Name

Address

Camera L. A.

DIRECTORS—LOCATION MEN

When wanting Ideal Western St. or Hick Town, Remember. You incur no obligation. Of course.

BACHMAN STUDIO

Glen, 2923W

531 E. Windsor Rd.

Price way down. Day, month or lease.

B. L. JAMES

EXPERT TITLE SERVICE

Phone Pico 2226

218-19 Lesser Bldg., 524 So. Spring St.

Opposite the ALEXANDRIA

Notes

"ANOTHER GERMAN FILM"

Jacques Kopfstein states he holds American distribution on a picture called "Ninon de Lenclos," a film made in Germany dealing with the life of Cardinal Richelieu.

"FILMING DICKENS' "PICKWICK"


"LEDGER PLAYLET ON GAMUT"

Otto Ledger, now at Goldwyn, will produce his latest one-act play at the Gamut Club. Its announcement, "A Rural Cinderella," is the third of the Educational-Punch comedies starring Louise Fazenda.
**Bert Hadley**

Playing

"Fred Patterson"

in

**BING BANG BOOM**

At the Kinema This Week

At present with David Butler in

**THE MILKY WAY**

---

**This Bank's Night Service**

— lends added advantages to film folks business affairs—

Open Night and Day

Reserves $35,000,000

Hollman Bank

---

**Marion Ward**

Classical Training for Stage and Motion Pictures - Music - Make-up - Dancing

729 S. Bonnie Brae — Any West 7th St. Car.

Phone 54498

---

**The Pit**

Classified Want Adds

Your advertisement will be run in this column at the rate of 15c per line. Phone, mail or bring in your "Wants".

Wants Ads must be paid in advance—75 cents minimum.

**Wanted—Bell-Howell Camera, 170 Shutter.** Must be bargain price for cash. Box 7, Camera.

**Automobile Loans—No insurance cancellation necessary.** Lease contracts refinanced. Payments reduced. Mail, 125 West Pico.

**Fanjewel Pictures—(The Latest Creation)** Your likeness sketched from life or photograph, in blending gold and silver tints, of Jewish radius. Has been likened to tapestry enclosed in glass. It is, however, worked on paper. See our remarkable display. 736 W. Seventh St., Los Angeles, Cali.

**For Rent—Bell-Howell camera, 170 shutter, complete outfit.** Phone Holly 5318.


8x10 View Camera, $25.00. Also 6x9x8-1/2, 5x7, 4x5, 3-1/2 repeating, 4x5, trade for camera, enlarger, shutters. 2901 West First St.

---

**Camera**

**Manuscript Reading Service**

A new service planned to revolutionize the reading of manuscripts at motion picture studios is announced by Roy L. Manker, vice-president of the Palmer Photoplay Corporation, who says:

"I believe the Palmer Story Service which we have just inaugurated will have a vital effect on the entire business of motion picture story selection and will prove a distinct boon to every cinematic producing organization in America, as well as centralizing the photoplay story market in Los Angeles."

In the past and up to the present, every motion picture studio reading staff has been obliged to wade through innumerable magazines, books, and original manuscripts in quest of material. Some of the smaller studio's have been utterly unable to keep up with literary production and do not receive much "original" stuff.

"The Palmer Story Service is most complete. Nothing has been left unconsidered. Brief synopsis of all weekly and monthly magazines published in America, of the new plays at the stage plays and of all worthy original stories handled by the Sales Department of the Palmer Photoplay Corporation, will be mailed daily to the scenario editors of the film studios. Each story carries a comment upon it as to its type, merit, and suitability to the screen.

"In addition to synopsis all current literary, the Palmer organization is synopsizing and commenting upon all the novels, short stories, and plays written by recognized literary artists in the past several centuries. Synopses and comments upon these and less known works will be furnished upon request."

"When a story particularly suited to the needs of any particular studio is covered, the Studio Editor will be telephoned and the story rushed to the studio by special messenger."

"Detailed synopses and full information as to price, availability, etc., will be furnished upon request. An index to the synopses furnished daily will be supplied monthly."

"All original stories included in the PALMER STORY SERVICE are registered by number and the authors' copies held in the files of the Palmer Photoplay Corporation."

"When it is considered that—in addition to hundreds of 'originals'—every magazine from the Dial to Breezy Stories, and every novel and short story from those of Joseph Conrad to those of Harold Bell Wright, is covered, the completeness of the service is realized. That studio editors are apprised immediately of all available material suitable to their directors and stars, constitutes an aid not to be overlooked."

Al Cohn and Kate Corbey are co-editors of this new department. Helen Van Upp, a scenarist, continuity writer and cutter of authority, is head of the reading department. Writer are Verina Godfrey, a magazine writer of note; Hazel Spencer, authority on dramatic technique; Carlisle Rott, writer of 'western' stories, and Virginia Van Upp, who has been reader at several representative studios.

"With the Palmer Story Service, information is furnished regarding stories and their availability regardless of whether the Palmer Sales Department is or is not acting as agent."

-- Dessie Wong enacts a Chinese role in "The White Mouse," latest of the short reel Educational-Selig-Roll Photoplays.---
Are You a Free Lancer?

How Many Engagements Do You Fill Each Year?

It goes without saying that you are either dissatisfied with their number, their length or their importance. Although you work earnestly to get on you do not believe that your artistry has been fully recognized, and in three cases out of five

It Is Your Own Fault!

You haven't had foresight enough or nerve enough to tell your profession what you think of yourself, or even to call its attention to what you have done that it may judge for itself.

Every time you may be seen in a presentable part and fail to announce the fact through Camera! you are overlooking a best bet.

Let Grace Adair Tell You How to Succeed

Phone Holly 1539 for Appointments
Dick Cummings

Playing
"Judge Fay"
in
"RED COURAGE"
At the Superba This Week
239-94

Joel Day

As "Chuckwaller Bill" in "Red Courage"
this week at the Superba
Holly 1649

OF COURSE!

THE CASTING DIRECTOR

CAST HER

For the Part—Because

STYLE with TALENT

Is Required

and by the way

SHE WAS WEARING THAT
CHARMINGLY ORIGINAL

FRENCH HAT

She Bought So Reasonably at

ROBERTI

Chapeaux Francais
736 West Seventh Street
Formerly With
Le Printemps—Paris, France

SAY IT WITH CUTS!

Engravings in Halftone
and Benday Color Plates
add Attractiveness to
your Advertising

BROWN CALDWELL & LADD
PHOTO ENGRAVERS
247 S0. BROADWAY, LOS ANGELES
Lige Conley

Being Starred in Hamilton White Mermaid Comedies
Adolphe Menjou
Who plays "the son" in "COURAGE"
At the Alhambra this week

Wade Boteler
Who plays "John Thomas" in "Blind Hearts"
At Clune's Broadway this week

Adelbert Knott
The Mexican Doctor in "Serenade"
Kinema, This Week
Past Releases: The title role in "The Lamplighter"; the butler in "The Brat," with Nazimova

Lionel Belmore
Playing "Ferguson" in "COURAGE"
At the Alhambra
The Mayor Makes a Statement

Below, we are happy to publish a communication from Mayor Cryer's office in which an error in one of our recent editorials is pointed out and in which a definite statement is made of our foremost city official's attitude toward Los Angeles' greatest industry.

We are more than gratified to comply with the request that we extend an expression of his best feeling to the picture profession and it is for the reason that we desire the expression to be without the slightest inaccuracy that the letter is offered in its entirety.

F. R.
November 1, 1921.

Raymond Cannon,
Publisher of Camera!

Gentlemen:

Recently, through Allen's Press Clipping Bureau, Mayor Cryer received a clipping of an article that appeared in your paper October 1, 1921, entitled "A Gentleman Expresses Himself." Thereafter, he received a clipping from an Oakland paper, in which Mr. Charles Murray was quoted to have said in substance the same thing that appeared in your paper. On another occasion he received a clipping from the New York Globe, in which the Los Angeles correspondent who prepares the motion picture news from this section represented Mayor Cryer as being unfriendly to the motion picture industry.

If there had been but one occurrence of this kind the Mayor would have quietly passed the matter over without any recognition. However, since it appears that there is a studied effort being made to misrepresent him, he feels that it is due him that a correction be made.

You, of course, are responsible only for the things that appeared in your publication. In the article printed by you appeared the statement that Mayor Cryer was responsible for the resurrection of a forgotten statute which provided for a city commissioner or censor of films. Of course anyone that knows anything at all about the truth of the situation knows that the minutes of the Council will show that Councilman Wheeler was responsible for the resurrection of the forgotten ordinance, and that Mayor Cryer had known nothing of the existence of such an ordinance until it was called to his attention by the action of the Council. The Mayor's attitude subsequent thereto was due to the fact that the ordinance is mandatory, and calls upon the Mayor to appoint a censor.

The Mayor wants to take the opportunity at this time to deny that his action was prompted by any enmity or unfriendly feeling entertained by him toward the motion picture industry. Of course the utterances of Mr. Murray are absolutely uncalled for, and without foundation. The information conveyed to and published in the New York Globe is absolutely incorrect, and without foundation.

The Mayor desires me to make this statement to you, and through you, to the men and women engaged in the motion picture business, in the interest of truth and fair play.

Yours sincerely,
(Signed) H. H. KINNEY,
Secretary to the Mayor.

Gratitude

The following note from Tom Bates, one of the best loved members of the picture profession, informs his friends that the same courageous, always honorable comrade, whose extended physical suffering has so long kept him inactive in a Los Angeles hospital, is now in a condition to resume his old position in our midst. The entire colony will rejoice over the return of this clever actor whose patient cheerfulness has been finally rewarded with renewed health.

If Tom Bates is grateful for the little that has been done for him, we are infinitely more grateful to realize that his presence raises to some degree the standard of our calling.

"Time flies with eagle's wings, but the thoughts of grateful men ever remain in their hearts. As the days passed into weeks and weeks into months as I lay on my sick bed of torture, I thought of each and everyone of the many friends who so kindly assisted me in my greatest hour of need. Often have I thought of the hour when I could repay the wonderful kindness, when God answering my prayers would enable me to return to my dear friends all that they had so generously donated. Now that I am well again, and able to add my small measure of ability to the happiness of others, I shall, with God's assistance, repay you all. But the beautiful thought back of the deed—the fellowship of man, the kindred of friendship—is beyond repayment. With a heart too full for words I can only say that I am grateful, deeply grateful to one and all of you.

TOM D. BATES."
ELFELT FORMS COMPANY

With Clifford S. Elfelt as president and general manager, a new film company, to be known as Metropolitan Productions, Inc., has been formed to produce five and six reel features. The plans of the concern include the making of a series of eight adaptations of famous books, also four pictures with all-star casts to be made from original stories.

The company will work at the Louis B. Mayer studios, where preparations are well under way for the filming of the first offering, or about November 1st.

"Finding Himselii," a two-reel comedy drama of western life, featuring Alma Bennett and J. L. Warner, has just been completed under the direction of Carl P. Winther and C. P. Reynolds. This is the first of a series of eighteen two-reel specials which are to be filmed at the Mayer studio under the personal supervision of Mr. Elfelt, to be known as Winther-Reynolds Productions.

Mr. Winther, formerly associated with D. W. Griffith, and Mr. Reynolds, until recently with the Mack Sennett forces, are co-directing the series. L. A. Corson is in charge of the photography and Everett Shellenberger is filling the role of assistant director.

"The Society Buckaroo" will be the second of the series, the camera work on which was started this week.

AT THE ROACH STUDIOS

Harold Lloyd has started on his second week in his new comedy, the working title of which is "The White Feather." Mildred Davis is playing opposite the star. Hal Roach, Jean Haves and Sam Taylor wrote the script. A second series of ten Harold Lloyd comedies will be re-issued, the first offering to be "Picking Up the Pieces."

A new Jimmy Parrott comedy is under production with Ethel Broadhurst playing the lead for the first time.

Harry "Smub" Pollard finished a train comedy this week and has begun production of a Rescue Mission comedy with Marie Mosquini, previously the star. R. J. Ceder, assisted by Bob Evans, is directing. Charles Parrott wrote the script. Pollard's comedy, "Law and Order," a satire on the activities of the Ku Klux Klan, is now released. Charles Parrott wrote and directed the comedy.

Gooyold Lloyd's comedy, "Dodge Your Debut," is also released.

H. M. Walker is titling the recently completed "Smub" Pollard and Jimmy Parrott comedies as follows: "The Corner Pocket," "The Go-Getter," and "Call the Witness." Pollard pictures: "Leave It to Me" and "Try, Try Again." Parrott comedies. The scripts were written by Charles Parrott. Following preview at the studio, the comedies will be shipped to New York.

NIBLO STARTS

Fred Niblo has started production on Anita Stewart's next picture for Louis B. Mayer, "The Woman He Married," a stage play by P. G. Wodehouse. It is adapted for the screen by DeWendy. Doran H. Cox is assistant director and Dal Clawson is in charge of the photography.

The Chester Bennett Company has taken a larger office suite at the Robert Brunton Studios, taking over those formerly occupied by Dial Film Company.

"Conflict." Priscilla Dean's new Universal-Jewel production, had its premiere presentation recently in the Central Theatre, Broadway and Forty-seventh Street, New York.

"The Digest of the Motion Picture Industry"
"LITTLE LORD FAUNTLEROY"

**Mission**

Mary Pickford, that adored depictor of several hundred children's charmed actions and some others, reaches the ultimate in charm and versatility with her dual work in Bernard McComville's screen version of Frances Hodgson Burnett's "Little Lord FaunTLeroY," the Los Angeles premiere of which occurred Wednesday.

We who are familiar with every phase of the story and play, expected great things of it in Miss Pickford's clever hands and in no respect were we disappointed. Each of her interpretations (the title role and Dearest Cedric's delightfully typical young mother) are manipulated to gain that tenderly happy appeal which is a Pickford possession exclusively. The naive Cedric is wholly boyish, so much so that despite his curls and the audience's knowledge of his portrayr's identity, he overcomes all prejudice and is a most impelling young male of his period.

With beautiful self-confidence he her worship, loves and battles his way through the little lord's diversified action, arriving finally at that splendid stage where he is considered sufficiently important to be permitted to dance with his distracting ringlets. Too much cannot be said for the star's supreme artistry here. It is her sense of dramatic balance which assisted by her incomparable personality has given her the silversheet's first place.

Contrasted with Cedric is his depump, anxious little mother, also ideally played by Mary. Although chief interest centers in the child, Dearest is one of the most superior achievements of an exceptional actress.

To the organization which produced this super picture is due much praise. Alfred Green and Jack Pickford shared the direction with a perfect result, the smoothness of which is more unusual on account of its division.

Charles Rosher's photography reaches the heights of camera accomplishment with its pleasant composition and its neat and exquisite toning. He, moreover, employs the most consistent and convincing double exposure that we have ever seen.

William Howell, technical advisor for the English episodes of the production, has done much to keep the atmosphere of his sequences correct.

The supporting cast is well chosen and more than competent in each instance. It is headed by Claude Gillingwater, whose rendition of the Earl of Dorincourt, is a felicitous. His footage is filled with both pathetic and amusing moments in which he is equally good.

Joseph Dowling is also excellent in Havelsham, while Kate Price, Fred Maltese and Jane Cummert make a delicate trio of Mrs. McGinty, Dick, the bootblack, and Hobbs, the grocer, little FaunTLeroY's staunch friends and champions. Each part is not only played, it is characterized.

The remaining positions are adequately filled by Rose Dion, Colin Kenny, and Frank Marion.

It will be a long time before a picture of this type approachable in any way to "Little Lord FaunTLeroY," will be offered a fortunate public. When such occurs, if ever, we hope to be included in the opening audience.

**"THE SHEIK"**

Rialto

"The Sheik" is perhaps the most all-around, big and effectively handled Lasky picture for which George Melford has ever been responsible. Of course, as all who are familiar with E. M. Hull's original novel will expect, it is spirit is broken by the charmingly ruthless Sheik, Agnes Ayres enacts the role and swell, her highest standard in it with some clever transition.

Walter Long's customary measured villainy stands him in good stead as Ossan, the desert bandit, whose crime, quite significantly lies not so much in the fact that his behavior differs from the hero's as that his appearance and features are less perfectly molded. Leaving that, his part is convincingly played heavy.

Melpomenes fine performance of Raoul de St. Hubert, the Sheik's Persian friend, is accomplished with the deliberate ease and finish that have marked his entire screen record; while Lucien Littlefield amusingly characterizes Gaston, Ahmed's faithful French valet.

The picture is completed by George Waggner, Ruth Miller and Frank Butler in carefully managed minor parts.

It will probably be sometime before we run across a more beautifully mounted, even though its appeal can scarcely be ranked as a higher one. It is sometimes a problem to establish boundary lines as even unlevitated entertainment has been known to divert harmlessly.

**"CAMILLE"**

California

Nazimova's latest and modernized version of Alexander Dumas, the younger's "Camille," a Metro production, is released now. It has been given an exotic, but a simply exotic setting, which frames the star's peculiar charm advantageously, creating the most attractive of atmospheres. Fortunately, Ray C. Smallwood has not only displayed a complete comprehension of his subject, but has utilized his skillfully characterized Gaston, Ahmed's faithful French valet.

Those who are closest to this age of the drama are agreed that there is little to discuss about Nazimova's superb artistry, ever. She is preeminent and in Marguerite, the twentieth century lady of the camellias, she is the same likely alive, vividly receptive woman that she would be in Camille. Into Marguerite's remorse alone is injected all of the delicate fire that is always this strange Russian's chief fascination.

Rudolph Valentino is cast well, if not ideally, in Armand's role, Marguerite's lover, and has at least one big situation in the tragedy. However, the role as arranged, does not permit much strong work.

Proving himself an able dramatist as well as a clever comedien, William Ormond is seen to dignifyingly dispatch Monique's role. Rudolph Hoyt is also correctly placed as Count de Varville while Zelfie Tillbury, Rex Cherryman, Patsy Ruth Miller, Edward Connelly, Consuelo Florenten and Mrs. Oliver

(Continued on Page 17)
Where to Find People You Know

METROPOLITAN SIGNS COLLINS

May Collins has just signed a contract with Clifford E. Elfett, president and general manager of Metropolitan Productions, Inc., by the terms of which she will be starred at the head of her own company making six-reel productions.

Preparations are now under way at the Mayer Studio for the filming of the first of the series, and actual work of production should be started within a week or ten days.

POTEL IN HUGHES COMEDY

Victor Potel has been elected as chief laugh-maker for George D. Baker's forthcoming production, "Stay Home," a Garret Hughes picture being filmed by S-L, for Metro. Mr. Potel has just completed a series of his own comedies.

TAYLOR TO DIRECT COMPSON

The roster of stars who have worked under the direction of William D. Taylor are Vivian Martin, Kathleen Williams, Louise Huff, Constance Talmadge, Mary Pickford, Mary Miles Minter, Elsie Ferguo, Ethel Clayton and May McAvoy. The next luminairy to be directed by Mr. Taylor is Betty Compson.

BARNES SUPPORTS PREVOST

T. Roy Barnes has been engaged to enact a principal role in Marie Prevost's latest photoplay, entitled "Cupid Incog."

OPPOSITE WALTHALL

Supporting Henry B. Walthall in "The Able Minded Lady," under production at the Pacific Film Co. studios at Culver City, is Elinor Fair in the role of leading lady.

OLMSTED IN COMEDY

Gertrude Olmsted has finished her role in Jack Perrin's recently completed series, "Bob of the U. S. N.," and has been assigned a part in a comedy for Universal, directed by Craig Hutchinson, entitled "Westward Ho." She supports Bert Roach, featured comedian, and the other players are Ethel Teare and Francis Feeny.

BADGER WITH UNIVERSAL

Clarence Badger, who directed Will Rogers in "Doubling for Rome," and other Will Rogers comedies, is preparing to start work at Universal City. He will first direct "Cupid Incog," a slap comedy drama starring Marie Prevost.

GOLDWYN ENGAGES TULLY

Jim Tully, author, has been engaged by Goldwyn as writer in the scenario department. Mr. Tully has just been informed of the acceptance of his book, "Emmett Lawler," by the Harcourt Publishing firm.

IN STEWART PICTURE

Darrell Foss and Donald MacDonald are interpreting principal roles in "The Woman He Married," Anita Stewart's current photoplay for Louis B. Mayer.

TITLING RUBAIYAT

Marion Ainslee, who wrote the titles for Viola Dana's "Life's Darn Funny," and "Head and Shoulders," is working with Ferdinard Earle on the titles for the motion picture Rubaiyat.

COE JOINS SENNETT

Mack Sennett has added Arthur J. Coe to his producing staff. Mr. Coe recently completed a three and one-half years' affiliation with Douglas Fairbanks, and comes to the Sennett organization to take up the duties of assistant director to F. Richard Jones, producing manager, who will assist with the forthcoming Mabel Normand productions.

BROWNLEE WITH LYTELL

Frank Brownlee has again been engaged by Metro and will enact an important part in Bert Lytell's new starring vehicle, "Tommy Carteret." Mr. Brownlee was previously in "Shore Acres," and "Hearts Are Trumps," both Rex Ingram pictures, and "The Hole in the Wall," a special production starring Alice Lake, just completed by Maxwell Karger.

HALL CAINE WITH GOLDWYN

Hall Cain, the novelist, is on his way from England to supervise the film version of "The Christian," which Goldwyn is to produce. This is the second time "The Christian" has been filmed in this country.

WILL ROGERS ON SPOKEN STAGE

Will Rogers, who has just finished "One Glorious Day," for Lasky, has left Hollywood to headline in vaudeville and the Ziegfeld Follies for a short time.

FRANKLIN TO REMAIN WITH TALMADGES

Sidney Franklin has signed a new contract with Joseph M. Schenck to alternate as director for Norma and Constance Talmadge.

Mr. Franklin is expected here presently to direct Constance Talmadge in an original story by Edgar Selwyn, temporarily titled "The Divorcee." Francis Marion has been loaned by Mary Pickford to write the continuity, and will follow Mr. Franklin to the Coast.

TURPIN'S LEADING LADY

Phyllis Haver will play the leading feminine roles in Ben Turpin's new series of eight two-reelers for Mack Sennett.

SCOTT CONTINUES WITH JONES

When work is begun in the next few days on Mabel Normand's new starring vehicle, under the supervision of Mack Sennett, Director Dick Jones, will have as his cameraman Homer Scott, who photographed "Molly O."

SIGNS WITH VITAGRAPH

Ann Hastings has been chosen as leading woman for Larry Semon in his new comedy which is now under way at Vitagraph. Miss Hastings has appeared in eastern serial productions with Pathe.

Noah Young is playing a part in the current Harry "Sub" Pollard comedy under the direction of R. J. Cedar, assisted by Bob Evans.
The Screen Writers' Forum

Conducted by Ted Le Berthon
Editor of The Photodramatist

THIS ACID TEST

A potential photodramatist writes in that he is handicapped by a lack of vocabulary. His letter was well written, in simple concepts. Too many people imagine that because they are not walking catalogues of classified knowledge—Encyclopedia Britannica in the flesh—they cannot write fiction, plays, or screenplays. Simplicity, a so eternally timorous? Why, for the love of Michael, don't a few more well-meaning folk use their nooses and realize that Charles Dickens doesn't employ as dialogue as some of the present day writers in the second rate fiction magazines. Why don't they "know" that Theodore Dreiser, perhaps the master of all modern novelists, uses practically none but commonly used words.

Especially in writing photodrama, the writer must realize that he can write directly from his heart—or perhaps his soul, and speed his message to the photoplay-going world with more power and warmth reveals, than if he clouded his meanings in a mass of heterogeneous verbiage.

Better Stay Home

If ever there was a fundamental mistake, it is that made by many screen writers in hewing themselves to Los Angeles, hoping after their arrival to secure staff positions at the various studios. Of course, some think it's easier to market stories if one operates within the capitol of Filmland; others are too be in the atmosphere of studios. Well, none of the studios are breaking in amateur writers; the adumbrative studio editors tell them: "Earn your apprenticeship elsewhere; free lance for a while, until you've sold enough scripts to give you a reputation; don't ask us to train you—we're not experimenting any more than we have to." As to those who think it easier to market screen stories by coming to Los Angeles, they might stop to think that novelists and short-story writers must do the same. New York still market their brain offspring, just because New York happens to be the heart of the publishing business. As far as getting atmosphere goes, it is as well write from Los Angeles, Indiana, or Beaver Dam, Wisconsin, unless he is intimately associated with some "very" influential film magnate, its chances for obtaining a study are disheartening slight. They'd have better stayed home—and write about the life they understand best and are most familiar with. In fact, one scenario editor said he preferred photoplays submitted from outside points, because so much of the locally concoted stuff was too pronouncedly flavored with the Hollywood viewpoint—a somewhat too intimate, blase perspective, born of a thorough knowledge of the studio modus operandi. A knowledge of production is invaluable, but a close-up association with these facts is apt to produce a mechanical rather than an inspirational expression.

The Story Market

It seems almost ludicrous to state that the producers are froze for any certain type of story, in view of the fact that the American taste—perhaps all human taste?—is for variety, change, novelty. The "good" quality comedy dramas, sea stories, business girl romances, and mother love stories are particularly popular with the public of today—and as a natural result, with the producers—the market may shift tomorrow. Spiristic and faith healing photoplays are apparently passing, but that is probably because of the paucity of good material dealing with these themes, rather than a declining interest in them. Capital and labor stories are read with much wariness and skepticism at present, and are usually dis-carded—for two very sufficient reasons: either the story is propaganda on behalf of some cherished political theory or is one of those impossible, mawkishly blubbering stories in which the high-hatted financial Titan and the hardy son of toil eventually kiss and make up, with a lot of hokum about the "brotherhood of man" and "there are no classes." In the final analysis, there is always one type of story that is certain of at least thoughtful consideration: the genuine love story or romance, dealing with the boy and girl who live next door or around the corner.

Talent or Genius?

There is much arrant nonsense indulged in about the art of the motion picture. The eternal controversy is shifting to the realms of Picturedom. What is art? Is it an art to write a novel, or play, or photoplay that will please twenty million people—or is such an achievement sentimental poppycock which appealed to the more automatic emotions? Is true art the devise more than we have to."

"Foolish Wives"

Certainly overly ambitious little manus-allow the peas to burn and the baby to stray into the next street and hubby's socks to zo undeterred while the main story is in the photoplays. With flighty-headed presumption, they stalk the Movie Muse doggedly, while they would admit that the writing of verse, short stories, or novels across the world—world—a world of dire complexities they dare not explore! Such little damsels should be sternly admonished, if not properly—eventually—casually. Their lack of respect for the photoplay is appalling. Considering the screen's limitless scope and unbridled possibilities and even present attainments, their lack of reverence for the meedum through which they expect to create is astounding. Their imaginations have the bound and the unbound—dull and the super-mundane flights of sensational, i.e., things which they adjudge sensational they set down, irrespective of dramatic construction. Untrained in screen technique, and unfitted through their experiences to become artists in any field, they step in where angels fear to tread. Their creations fill the studio staff readers with thoughts of suicide. Of course, these "foolish wives" help the stationery trade and their purchases of stamps for return envelopes is a boon to Uncle Sam. Poor old—or young?—screen! How you're picked on, by lady lollipops who would not dare attempt to play the piano without years of study and composition poem sans knowledge of versification, and untrained—such are the number of fair young damsels of high purpose, silk stockinged and bobbed hair crusaders who paradoxically enough are filled—right up to their pretty, swan-like necks—with unique twentieth century metaphysics which scorn form and stress "spirits. Technique, bah! Lovely thoughts will make for beautiful forms, they say. Some of this same genius actually acheive piano playing "without a lesson." But have you ever heard such horrible playing? Their scenarios, ditto.

Costume Photoplays

Studio scenario editors are again reporting that a number of amateur outside writers are sending in costume photodramas, probably inspired by "The Three Musketeers" and "The Queen of Sheba"—or rather by the success ofcupons will do the fledgling good to know that he is treading on the parade grounds of the great lonely beasts of genius when he essays to create photoplays of them and pagentry. While a photoplay in which settings and costuming will entail great expense will be considered, if written by some established photodramatist—such a

(Continued on Page 18)
THE WRITERS' TO STAGE DECEMBER BALL

The Writers of Los Angeles are arranging a party to be held in the ballroom of the Ambassador Hotel on December 1st. A personnel of eight committees are now materializing plans for it.

Marien Fairfax, chairman of the entertainment committee, has appointed the following chairman of sub-committees:

Thompson Buchanan, promotion committee; Mary O'Connor, floor committee; Albert Levin, committee on tickets and finance; Rob Wagner, committee on publicity and subtitles; Jeanne MacPherson, cabinet committee; Frank E. Woods, June Mathis, favors committee. A special committee on patronesses is composed of Mrs. Rob Wagner, Mrs. Albert Levin, and Mrs. Thompson Buchanan.

Proceeds of the Writers' first public entertainment will purchase athletic equipment for the new $50,000 clubhouse at the corner of Sunset Boulevard and Las Palmas Ave.

The Writers was organized by the Screen Writers' Guild of the Authors' League of America. Officers of the Guild are Frank E. Woods, president; June Mathis, vice-president; Eugene Presbrey, executive treasurer and secretary; Dwight Cleveland, recording secretary.

VISITING ROYALTY CALLS ON MARSHALL NEILAN

Prince Ferdinando Pizzafelli of Italy, became a picture actor when he visited the Marshall Neilan studio, and under the direction of the producer, tried his abilities before the camera.

Accompanying the Prince on his tour of the Neilan studio were Capt. Ernest Burzaghi, commander of the Italian man-o-war Libia, now in Los Angeles harbor, Lieut. Maugeri, the naval aviator and others making the cruise with the Prince.

WRAY TO LECTURE AT UNIVERSITY

John Griffith Wray, Ince director, has agreed to give a number of lectures of film-making to a dramatic class of a Los Angeles university. Mr. Wray not long ago completed a course of lectures on writing for the screen, which was delivered to a prominent woman's club.

MOTION PICTURE ART GALLERY

A gallery of motion-picture art, itself a permanent record of the photography's achievement, is about to be erected in Los Angeles by a group of film producers and capitalists, according to plans now under way.

HOSTESSES TO PARENTS

Viola Dana and Alice Lake were the hostesses to their parents, Mr. and Mrs. Emil Flugrath and Mr. and Mrs. Emmet Lake at a dinner dance held at the Ambassador Hotel recently.

INTO AFRICA

C. B. deMille, having deferred his European trip a month, has signified his intention of visiting northern Africa before his return to America.

EUROPEAN TOUR

Her contract with Lasky having expired, Ethel Clayton is leaving Los Angeles for the east, and will tour Europe. On her return, Miss Clayton is expected to affiliate with the spoken drama.

DOROTHY WOLBERT

NEW YORK TRIP

Director Penrhyn Stanlaws has left for New York on a brief vacation, while his Paramount star, Betty Compson, is taking a few days off before starting her new picture, which William D. Taylor will direct.

HOLLYWOOD'S INDUSTRIAL EXPOSITION

An industrial exposition has just been announced by Hollywood merchants, to begin November 4th in the large hall on the second floor of the Fuller Bldg., Hollywood.

Some fifty merchants and industrial enterprises will provide exhibits, and on each evening entertainment will be offered. It is expected that many of the entertainers will come from the motion picture studios. There will be no admission charge and no goods will be offered for sale.

Several booths have been set aside for exhibits by civic improvements, and among those who will take advantage of this will be "The Little Theatre," "The Pilgrim Play," and "The Hollywood Bowl."

SIMPSON RESTING

Russell Simpson, who played a leading role in "Under the Lash," for Paramount, has just finished a characterization in "Wounds of the North," a Frank Mayo picture. Mr. Simpson will report to Universal again after a few days of rest to assume an important character part in a forthcoming special production.

ENTERTAINING PARENTS

Sylvia Dreaeker, who is creating a leading role in support of Bert Lytell in his new Metro starring picture, "Tommy Carteret," is pleased over the arrival from Australia of her parents, Judge and Mrs. A. G. Flunn-kei and her brother, Jack. They expect to spend the winter with their daughter.

ARRANGING SCREEN RIGHTS

Robert E. Hewes, short story writer and former San Francisco newspaperman, is now in Los Angeles arranging the screen rights of his magazine stories. Mr. Hewes expects to write originals while here.

CHAPLIN IN DRAMA?

It is expected that Charles Chaplin's next picture will be a serious drama and written by himself.

Josephine Crawford, six years old, one of Ernest Belcher's pupils, danced "The Dragonfly" and "Morning" at the annual welfare reception for mothers and babies held recently in the tea room of Bullock's. Irene Kuhl accompanied the tiny ballerina.

Nelson McDowell, having finished with the Western Production Company, has been signed by Metro to play an important part in "Stay Home," a George Baker production.

Bert Sprote, Clark Comstock, Phil Gastrock and Lafayette McKeen are among those playing in support of Lester Cuneo in his forthcoming photoplay entitled "Silver Spurs."

Adolphe Menjou will enact a principal role in Nazimova's "A Doll's House," under the direction of Charles Bryant.

(Continued on Page 18)
Production Notes

(Continued from Page 4)

AT BRUNTON

Mr. Bennett, producer of the Chester Bennett productions, has left for Big Bear, accompanied by Jack Okey, technical director, and Jack McKinzie, Bennett's cameraman, to select locations for Mr. Bennett's next picture. Camera work will be started next week on Bennett's second production for his own company in which Jane Novak will be starred.

Charles Bryant is to direct Alla Nazimova's production of Ibsen's "The Doll's House," work on which will start this week. He will be assisted by Albert Kelley, with Arthur Rice, head cameraman. Natasha Rambova will handle the special art work. Kitty Wray has been added to the list of directors for the Hamilton-White Company and will direct with Jack White on Mr. White's series of all-star productions. This makes a total of four directors for the two units of the Hamilton-White Company. Jack White will finish his picture, "Ballyho," this week and will start at once on a new comedy. Lige Conley is his featured player. Lloyd Hamilton is also expected to finish his comedy this week. No title has been given it as yet.

Camera work has started on a new B. B. Hampton production, "Wild Fire," by Zane Grey. Claire Adams and Carl Guntvoort head the all-star cast with Eliot Howe and Jean Hersholt directing.

The cutting and titling of J. L. Frothingham's "A Bride of the Gods," is nearing completion.

AT VITAGRAPH

A set, depicting the interior of a theater, is under course of construction for use by Larry Semon in his forthcoming comedy which will now under production.

The latest Antonio Moreno picture has been finally titled "A Guilty Conscience." David Smith directed. "The Girl," the latest western has been titled "No Defense."

AT COSMOSART STUDIOS

Negotiations are being made with K. Mukaeda, General Manager of the Oriental Pictures Corporation, to have the games played by Chinese in their native land photographed at Cosmosart by the slow motion camera to be exhibited in the Orient.

The Nursermen's Association of California will produce a series of pictures, showing plant development.

Two releases for educational are forthcoming, "The Art of Fencing," and "Jiu Jitsu."

The Blanchard Film Company, having re-organized with J. E. Bowen, General Manager, will be located at the Cosmosart Studios.

SENNETT STUDIO NOTES

Billy Bevan and Mildred June are finishing their second of a series of twelve two-reel comedies for release through Associated Film Corporation.

Mabel Normand will start work shortly after the first of November. F. Richard (Dick) Jones, director of "Mickey" and "Molly O." has completed the continuity and begun the cutting for Miss Normand's next starring vehicle.

Mr. John Waidron, general manager of the Sennett lot, has re-organized the technical and executive staff, while F. Richard Jones, production manager, has completed a like task in the various departments for which he is responsible.

SEELING STARTS FIFTH

The Charles R. Seeling Productions, Inc., announces the completion of its fourth production, "In Arizona," and production on the fifth picture is under way.

JOSA MELVILLE

NEW BURT STORY

"The Summons," an unpublished novel by Katherine Newlin Burt, has just been purchased by Goldwyn for early production. Mrs. Burt is the author of "The Branding Iron," and "Snowblind," both of which were translated to the screen. She recently spent several weeks at the Goldwyn Studio studying the requirements of the screen. "The Summons," will be published in one of the big magazines.

BOXERS IN FILM

For a scene in a new Christie comedy, two local boxers, Joe Coffey and Ted Frenchie, staged a round of fighting, while a comedy bout was staged between Henry Murdock and George Burton. The picture features Dorothy Devore. All of the fight arena scenes were shot outside of Lode where a ring and arena were recently constructed.

UNIVERSAL NOVEMBER RELEASES

The following are the Universal productions scheduled for November release:

"False Kisses," featuring Miss Dua Pont, (five reels).
"Lies is Busy," one reel comedy.
"A Battle Against Odds," starring Eddie Polo, (two reels).
"International News," No. 93 and No. 94.

MAX AS MUSKETEER

Max Linder has selected a name for his new comedy, a burlesque on "The Three Musketeers." It is to be called "The Last of the Musketeers," and will be a two reel Goldwyn release. Work will start within a week at Universal City.

In the all-star cast for this comedy will be Bull Montana as Richelieu; Jack Richardson as the King, and Max himself will play D'Artagnan.

CHRISTIE TO FILM UNIQUE WESTERN

At Christie is going to make a western comedy with Viora Daniel featured. The new story is an original by Frank Roland Conklin, and was written "A Barnyard Cavalier," which Christie recently completed.

ANOTHER NEW ONE

The Becker-Tullar TrueArt Productions are starting work this week at the Hollywood Studios on a five reel drama starring Orca Carewe, directed by Fred Becker. John Thompson has been engaged as cameraman.

NOVAK PICTURE RETITLED

The title of "Deliverance," Chester Bennett's first independent production, has been changed to "Soul of a Woman." Jane Novak is starred in this picture, which was recently completed.

Maurice Tournier is expected to commence production on an all star special within two or three weeks.

A stampede of hundreds of cattle was filmed in a California ranch for scenes of Harry Carey's picture, "Man to Man," recently.

John Blackwood and Victor Schertzinger are to produce a play which they wrote. It will be staged in San Francisco next week.

L. C. Shumway, Dave Winters, Billy Elmer, Tom Bates and Jack Curtis are among those playing parts in "Judith of Blue Lake Ranch," starring Pauline Frederick.

The latest additions to the cast of the J. L. Frothingham production, "The Man Who Smiled," include Lucille Ward, Fred Macbeth and Harvey Clarke.

George Nichols, Roy Atwell and Ralph McCullough are playing in support of Marie Prevost in her forthcoming picture for Universal entitled, "Cupid Incog."

Wills Robards and Charles Detchever are enacting important roles in Anita Stewart's forthcoming picture entitled "The Woman He Married," under the direction of Fred Niblo.

Florence Desmond has been selected by Rex Ingram to play an important part in his latest Metro production, "The Prisoner of Zenda."

Work is progressing rapidly on the re-construction of the Hippodrome Theatre in Bakersfield, Calif., owned by West Coast Theatres, Inc., which is expected to reopen within three weeks.

"Enchantment," directed by Robert G. Vignola, and starring Marion Davies, will be given its western premier at the Grauman Million Dollar Theatre, Monday, Nov. 7th.

(Continued on Page 18)
Pulse of The Studios

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Asst Director</th>
<th>Scenarioat</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;The Infidel&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>BALBOA STUDIO.</td>
<td>E. Long Beach.</td>
<td>Alvin J. Noiz</td>
<td>Alvin J. Noiz</td>
<td></td>
<td></td>
<td>Main 175</td>
</tr>
<tr>
<td>BECKER-TULLAR TRUE ART PRODS.</td>
<td>H. Tullar, Mgr. R. D. Saunders, Casting.</td>
<td>F. Becker</td>
<td>C. A. Carewe</td>
<td>John Thompson</td>
<td>Macdonald</td>
<td>2-Reel Drama</td>
</tr>
<tr>
<td>BELASCO STUDIOS.</td>
<td>K. E. MacQuarrie, Casting. 833 Market St., San Francisco, Cal.</td>
<td>F. MacQuarrie</td>
<td>All-Star</td>
<td>John Thompson</td>
<td>J. C. D.</td>
<td>Novelties Comedy</td>
</tr>
<tr>
<td>BRUCE CARTER PROD’S.</td>
<td>Montague Studios. Arnold Aldrich, Casting. San Francisco.</td>
<td>Bruce Carter</td>
<td>All-Star</td>
<td>Harry Rathburn</td>
<td>Arnold Aldrich</td>
<td>Comedy Newsletters</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>O’Donahue</td>
<td>Northwoods</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>D. Smith</td>
<td>&quot;Cherub’s House&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>D. Smith</td>
<td>2-Week Comedy</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>A. Noy</td>
<td>2-Week Comedy</td>
</tr>
<tr>
<td>CLEMENTS RICH PROD.</td>
<td>Fine Arts Studios.</td>
<td>Clements</td>
<td>All-Star</td>
<td>Jack Doyle</td>
<td>C. D. Love</td>
<td>Special Comedy</td>
</tr>
<tr>
<td>COMMONWEALTH MOTION PICTURE PRODUCERS.</td>
<td>829 E. Windsor Rd., Glendale. Glen. 1933-W</td>
<td>F. C. Calvert</td>
<td>All-Star</td>
<td>C. D. Love</td>
<td>Rosco Mace</td>
<td>Western Drama</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Oakwell</td>
<td></td>
</tr>
<tr>
<td>THE CRUELTY WED COMEDIES.</td>
<td>Universal Studios.</td>
<td>Heinz</td>
<td>Paul Wangel &amp; Lila Leslie</td>
<td>Henry Khas</td>
<td>Heinz</td>
<td>2-Week Comedy</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Ruth Sinclair</td>
<td>3-Week</td>
</tr>
<tr>
<td>DENVER DIXON PROD.</td>
<td>Berwilla Studios.</td>
<td>Denver Dixon</td>
<td>All-Star</td>
<td>Pugno</td>
<td>Leaper</td>
<td>Argentine Drama</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Staff</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Mitchell</td>
<td></td>
</tr>
<tr>
<td>FOX STUDIO.</td>
<td>C. A. Bird, Casting. N. Western Ave.</td>
<td>Jackcbd</td>
<td>(Ha) Jones</td>
<td>McSwee</td>
<td>M. Torn</td>
<td>&quot;The Fast Mail&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Davenport</td>
<td>3rd Week</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Tempered Steel&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Extra Extra&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1st Week</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Little Aliens&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Cursed&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;The Last Night&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Count of Monte Cristo&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Juno at Ten&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;The Roof Tree&quot;</td>
<td></td>
</tr>
<tr>
<td>FOX, FINES, PRODUCTIONS.</td>
<td>Sunset and Hollywood Blvd.</td>
<td>Finis Fox</td>
<td>J. Livingston</td>
<td>A. Kornam</td>
<td>G. Cummings</td>
<td>Finis Fox</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>R. A. Mose</td>
<td>3-Week</td>
</tr>
<tr>
<td>GOSNEL GILKERSON PROD.</td>
<td>L. J. Gilkerson, Casting. 1120 Soto St.</td>
<td>G. P. Gilkerson</td>
<td>All-Star</td>
<td>Gordon McLean</td>
<td>Zelma Jameson</td>
<td>Comedy-Plays</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
null
<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>UNIVERSAL STUDIO.</td>
<td>Fred Datig, Castin.</td>
<td>Universal City.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 2500</td>
</tr>
<tr>
<td>Eilid. Laniram</td>
<td>Art Acord</td>
<td>Lawli</td>
<td>Messenger</td>
<td>Schroeder</td>
<td>&quot;inmers of the West&quot;</td>
<td>Cuttinig</td>
</tr>
<tr>
<td>J. Aliramson</td>
<td>Eddie Polo</td>
<td>Luke</td>
<td>Marchant</td>
<td>A. W. Coldeway</td>
<td>2-Reel Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>H. Freedman</td>
<td>Bert Rose</td>
<td>Lee Garmon</td>
<td>Miller</td>
<td>Scott Darling</td>
<td>1-Reel Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>C. Connoly</td>
<td>Grissell-LePham</td>
<td>Corby</td>
<td>Miller</td>
<td>W. Clifton</td>
<td>&quot;Itinerant Wife&quot;</td>
<td>4th Week</td>
</tr>
<tr>
<td>C. Connoly</td>
<td>Kay Wyn</td>
<td>Ray</td>
<td>Miller</td>
<td>L. Hubbard</td>
<td>&quot;Waylay Gordon&quot;</td>
<td>Preparing</td>
</tr>
<tr>
<td>H. Freedman</td>
<td>Jack Perrin</td>
<td>Rau</td>
<td>Marchant</td>
<td>Schroeder</td>
<td>&quot;Wolf Breed&quot;</td>
<td>Finishing</td>
</tr>
<tr>
<td>J. Aliramson</td>
<td>Gladys Wolson</td>
<td>Pattle</td>
<td>Marchant</td>
<td>J. Alexander</td>
<td>&quot;Ways of the North&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>M. C. Connolly</td>
<td>Wesley Ruggles</td>
<td>Thorpe</td>
<td>H. Webb</td>
<td>C. Connolly</td>
<td>&quot;Rob of the U.S. N.&quot;</td>
<td>5th Week</td>
</tr>
<tr>
<td>W. Vand't Ross</td>
<td>Ed. Hill</td>
<td>Eileen Sedgwick</td>
<td>J. Kill</td>
<td>Ed. Kill</td>
<td>&quot;The Sandman&quot;</td>
<td>Beginning</td>
</tr>
<tr>
<td>J. Aliramson</td>
<td>Geo. Cox</td>
<td>Marie Prevost</td>
<td>F. Willow</td>
<td>Maurice Mull</td>
<td>&quot;Wild Honey&quot;</td>
<td>Beginning</td>
</tr>
<tr>
<td>M. C. Connolly</td>
<td>Stuart Payton</td>
<td>Harry Carey</td>
<td>F. Wolfe</td>
<td>Call</td>
<td>&quot;Pucker of the Octopus&quot;</td>
<td>Beginning</td>
</tr>
<tr>
<td>M. C. Connolly</td>
<td>Ed. Hill</td>
<td>Eileen Sedgwick</td>
<td>J. Kill</td>
<td>D. Kill</td>
<td>&quot;Princess Virtue&quot;</td>
<td>Beginning</td>
</tr>
<tr>
<td>J. Aliramson</td>
<td>H. Donigan</td>
<td>H. Gates</td>
<td>Western</td>
<td>&quot;Man to Man&quot;</td>
<td>5th Week</td>
<td></td>
</tr>
<tr>
<td>J. Aliramson</td>
<td>H. Donigan</td>
<td>H. Gates</td>
<td>Western Drama</td>
<td>&quot;Phoebus&quot;</td>
<td>Cutting</td>
<td></td>
</tr>
<tr>
<td>J. Aliramson</td>
<td>H. Donigan</td>
<td>H. Gates</td>
<td>Western Drama</td>
<td>&quot;Phoebus&quot;</td>
<td>Cutting</td>
<td></td>
</tr>
</tbody>
</table>

**VITAGRAPH STUDIOS.** 1708 Talmadge. W. S. Smith, Gen. Mgr. Holly 2131

<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>E. G. Dyer</td>
<td>Non-Star</td>
<td>E. G. Dyer</td>
<td>Staff</td>
<td>Mel enzie</td>
<td>Novelty Bird Films</td>
<td>Holly 6034</td>
</tr>
<tr>
<td>B. E. Mel enzie</td>
<td>Wm. Fairbanks</td>
<td>Len Novack</td>
<td>M. Miller</td>
<td>Mel enzie</td>
<td>Western</td>
<td>2d Week</td>
</tr>
<tr>
<td>Nate Gable</td>
<td>Bob Nolan</td>
<td>E. Schoenok</td>
<td>O. Lampron</td>
<td>Betty Lowie</td>
<td>2-Reel Western</td>
<td>Schedule</td>
</tr>
<tr>
<td>B. D. Strawhal</td>
<td>B. d. Strawhal</td>
<td>Casting.</td>
<td>Herman Studio, Santa Monica.</td>
<td>23201</td>
<td></td>
<td></td>
</tr>
<tr>
<td>R. B. Black</td>
<td>C. J. Williams</td>
<td>Meat-Smith</td>
<td>Zenith Smith</td>
<td>Zenith Smith</td>
<td>Cast in &quot;The Half-Breed&quot;</td>
<td>Educational</td>
</tr>
<tr>
<td>WILLIAMSON, CURR J., JR. Bradford, Casting.</td>
<td>4811 Fountain Ave.</td>
<td>C. J. Williams, Mgr.</td>
<td>Holly 3266</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WILFORD RUSSELL, Castin.</td>
<td>1392 Gordon St.</td>
<td>Bob Reed, Bus. Mgr.</td>
<td>Holly 1918</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Raymarrer-Smith</td>
<td>Smith Adams</td>
<td>Egan-McKee</td>
<td>Mint-Smith</td>
<td>Jesse Neal</td>
<td>&quot;Half Hour Boys&quot;</td>
<td>Comedy</td>
</tr>
<tr>
<td>R. B. Bradford</td>
<td>All-Star</td>
<td>Frank Perini</td>
<td>Fisher</td>
<td>Comedy</td>
<td>&quot;Half Hour Boys&quot;</td>
<td>Cast in &quot;The Half-Breed&quot;</td>
</tr>
<tr>
<td>WILSON, BEN, PROD.</td>
<td>Berwills Studios.</td>
<td></td>
<td>Holly 3130</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Duke Warren</td>
<td>Anna Little</td>
<td>Gerber</td>
<td>Nobles</td>
<td>McLaugh</td>
<td>Western</td>
<td></td>
</tr>
<tr>
<td>Roy Clements</td>
<td>Jack Heite</td>
<td>King Gray</td>
<td>LaNiece</td>
<td>Centems</td>
<td>Western</td>
<td></td>
</tr>
</tbody>
</table>

**EASTERN STUDIOS**

<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>BIOGRAPH STUDIOS.</td>
<td>W. J. Sculley, Castling.</td>
<td>807 E. 175th St.</td>
<td></td>
<td></td>
<td></td>
<td>Tremont 5100</td>
</tr>
<tr>
<td>Henry King</td>
<td>Hartshorne</td>
<td>H. Crounig</td>
<td>H. Ross</td>
<td>J. Fisher</td>
<td>Umitlled Drama</td>
<td>Cutting</td>
</tr>
<tr>
<td>B. E. V. Taylor</td>
<td>All-Star</td>
<td>Geo. Peters</td>
<td>D. Towette</td>
<td>Staff</td>
<td>Unitted Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>BLACKTON STUDIOS.</td>
<td>Brooklyn, N. Y.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fisher-Fox</td>
<td>All-Star</td>
<td>Frank Perini</td>
<td>Fisher</td>
<td>Comedy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ESTE STUDIOS.</td>
<td>124 W. 125th St., New York City.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Donavan</td>
<td>All-Star</td>
<td>Paul Allen</td>
<td>Amerson</td>
<td>Amerson</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Asbramson</td>
<td>Montague Love</td>
<td>Pearl Shepard</td>
<td>Frazer</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frazier</td>
<td></td>
<td></td>
<td>Frazer</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FOX STUDIOS.</td>
<td>West 55th St., N. Y.</td>
<td>Samuel Kingston, Casting.</td>
<td>Phone Circle 6800</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>J. B. Dawley</td>
<td>Non-Star</td>
<td>Bert Dawley</td>
<td>Hal Lang</td>
<td>Hal Shaw</td>
<td>Drama</td>
<td></td>
</tr>
<tr>
<td>C. E. Williams</td>
<td>Non-Star</td>
<td>Daivd Solomon</td>
<td>Nick Hallen</td>
<td>Paul Shaw</td>
<td>Comedy</td>
<td></td>
</tr>
<tr>
<td>James Connolly</td>
<td>Pearl White</td>
<td>Capt. Malloy</td>
<td>Cap. W. Lane</td>
<td>Staff</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Susan Webb</td>
<td></td>
<td></td>
<td>Ac. E. Malloy</td>
<td>Staff</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ESTE STUDIOS.</td>
<td>124 W. 125th St., New York City.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Donaldson</td>
<td>All-Star</td>
<td>Amerson</td>
<td>Amerson</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Asbramson</td>
<td>Montague Love</td>
<td>Pearl Shepard</td>
<td>Frazer</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frazier</td>
<td></td>
<td></td>
<td>Frazer</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GRIFFITH, D. B., STUDIOS.</td>
<td>512 N. 5th St., Los Angeles</td>
<td>&quot;The Seven Orphans&quot;</td>
<td>Maml'k 1191</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D. W. Griffith</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>INTERNATIONAL FILM SERVICE CO.</td>
<td>M. J. Connolly, Casting.</td>
<td>2478 2nd Ave., N. Y. City.</td>
<td>Harlem 9700</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edward Dillon</td>
<td>All-Star</td>
<td>H. Weston</td>
<td>Hamilton-Harris</td>
<td>J. J. Hains</td>
<td>Comedy</td>
<td></td>
</tr>
<tr>
<td>MIRAND STUDIOS.</td>
<td>Glendale, Long Island, New York.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. alsh</td>
<td>Edwards</td>
<td>Davis</td>
<td>Staff</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PATH.</td>
<td>S. Bennett, Casting Directo.</td>
<td>1990 Park Ave., New York.</td>
<td>Harlem 1480</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Geo. B. Seitz</td>
<td>C. Hotton</td>
<td>E. Snyder</td>
<td>S. Bennett</td>
<td>F. L. Smith</td>
<td>1st E. Teode Serial</td>
<td></td>
</tr>
<tr>
<td>SELZNICK STUDIOS.</td>
<td>H. L. Steiner, Casting.</td>
<td>W. Fort Lee, N. J.</td>
<td>Tel. Fort Lee 350</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ralph Love</td>
<td>E. B. Strahman</td>
<td>E. O'Brien</td>
<td>Jules Crounige</td>
<td>J. H. Atkins</td>
<td>Finished</td>
<td></td>
</tr>
<tr>
<td>G. Archambaud</td>
<td>E. Hamshere</td>
<td>E. O'Brien</td>
<td>Jules Crounige</td>
<td>J. H. Atkins</td>
<td>Finished</td>
<td></td>
</tr>
<tr>
<td>Ann Cornwall</td>
<td>E. Hamshere</td>
<td>E. O'Brien</td>
<td>Jules Crounige</td>
<td>J. H. Atkins</td>
<td>Finished</td>
<td></td>
</tr>
<tr>
<td>G. Archambaud</td>
<td>E. Hamshere</td>
<td>E. O'Brien</td>
<td>Jules Crounige</td>
<td>J. H. Atkins</td>
<td>Finished</td>
<td></td>
</tr>
<tr>
<td>TALMADGE STUDIOS.</td>
<td>318 E. 48th St., N. Y.</td>
<td>Nathan Watts, Casting Director.</td>
<td>&quot;Vand't 7340</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>H. B. Franklin</td>
<td>E. B. Strahman</td>
<td>E. O'Brien</td>
<td>Jules Crounige</td>
<td>J. H. Atkins</td>
<td>&quot;Chivalrous Charlie&quot;</td>
<td></td>
</tr>
<tr>
<td>VITAGRAPH STUDIOS.</td>
<td>East 15th St., Brooklyn, N. Y.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edward Jose</td>
<td>Jean Haste</td>
<td>Jean Haste</td>
<td>Fred Seidel</td>
<td>Baker</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Von Stafft</td>
<td>Werner Rohn</td>
<td>Werner Rohn</td>
<td>B. Thompson</td>
<td>2nd Quarter</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edward Jose</td>
<td>Jean Haste</td>
<td>Jean Haste</td>
<td>Fred Seidel</td>
<td>Baker</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Von Stafft</td>
<td>Werner Rohn</td>
<td>Werner Rohn</td>
<td>B. Thompson</td>
<td>2nd Quarter</td>
<td></td>
<td></td>
</tr>
<tr>
<td>VITAGRAPH STUDIOS.</td>
<td>East 15th St., Brooklyn, N. Y.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edward Jose</td>
<td>Jean Haste</td>
<td>Jean Haste</td>
<td>Fred Seidel</td>
<td>Baker</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Von Stafft</td>
<td>Werner Rohn</td>
<td>Werner Rohn</td>
<td>B. Thompson</td>
<td>2nd Quarter</td>
<td></td>
<td></td>
</tr>
<tr>
<td>VITAGRAPH STUDIOS.</td>
<td>East 15th St., Brooklyn, N. Y.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edward Jose</td>
<td>Jean Haste</td>
<td>Jean Haste</td>
<td>Fred Seidel</td>
<td>Baker</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Von Stafft</td>
<td>Werner Rohn</td>
<td>Werner Rohn</td>
<td>B. Thompson</td>
<td>2nd Quarter</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Newport Harbor Marine Corp.

Has at your command an experienced personnel; the finest metal and wood-working shops on Newport Bay, the focal center of marine work, and a list of boats including the schooner "Margaret C." Charges greatly reduced this season.

Let Us Show You Our Service

Million Dollar Theatre
(3d and Broadway)
A Cosmopolitan Production
"ENCHANTMENT"

RIALTO
(Broadway, near 8th)
"THE SHEIK," a George Melford Production
With Agnes Ayres and Rudolph Valentino

The Time for Quick Action

When you're sick and need a doctor, and—
When you've a blow-out and need us!

We've a tire trouble car that is ready always for instant service.

Muller Bros.—Auto Accessories
Sunset at Cahuenga
Hollywood 4313

RADIUM

Q. What does it do?
A. It cures Nervousness of all kinds, Rheumatism in every form, Insomnia, Low Vitality, Neuritis, High Blood Pressure, Neuralgia, Arterial Sclerosis, Anaemia, Indigestion, Kidney Diseases of all kinds, Liver Troubles, and other diseases that have defied all other treatments.

Q. How do you know?
A. Because we are proving it every day.
Q. How can I prove it?
A. By giving it a chance. It will do the rest.
Q. How can I learn all about it?
A. By writing us and telling us the nature of your illness, or by phoning us, or by calling in person, or by asking one of us to come and see you, for all of which there is no charge.

PACIFIC RADIUM INSTITUTE
7212 Sunset Boulevard, Hollywood
Phone 57121

For Your Complete Home Furnishings See
KLETT BROTHERS

It will more than please you to inspect our line of beautiful floor, boudoir and table lamps, and other artistic furniture.

5540 HOLLYWOOD BLVD.
Open Evenings
PHONE HOLLY 554

Who's Where
(Continued from Page 6)

SUPERBA
Carl Laemle offers
Marie Prevost in
"NOBODY'S FOOL"
By Roy Clements
Scenario by Doris Schroeder
Directed by King Baggot
Photographed by Bert Glennon
CAST
Polly Gordon—Marie Prevost
Mary Hardy—Helen Harris
Vincent DePuyester—Vernon Sidney
Dr. Hardy—R. Henry Guy
Joshua Jones—Perey Challenger
Artemus Alger—Harry Myers
Ah Gom—George Kuwa
Melinda—Mrs. Lucretia Harris
Housekeeper—Lydia Titus

ALHAMBRA
Albert A. Kaufman presents
"SCOURGE"
By Andre W. Sauter
Directed by Sidney Franklin
CAST
Stephen—Sam De Grasse
Jean—Naomi Childers
Mac—Alec B. Francis
Ferguson—Lionel Belmore
His Son—Adolphe Menjou
"Speedy" Chester—Lloyd Whitlock
Hamish—Charles Mailes
Eve—Gloria Hope

KINEMA
R. A. Walsh Productions presents
"SERENADE"
Adapted from play by Jose Flyn Codina
Scenario by J. T. O'Donohue
Directed by R. A. Walsh
CAST
Maria del Carmen—Miriam Cooper
Pancho—George Walsh
Her Mother—Rosa Marstini
Pepus—Jas. A. Marcus
Domingo Maticas—Jose Sveickard
Ramon—Bertram Grassby
El Capitan Ramirez—Noble Johnson
Don Fulgencio—Adelbert Knott
Juan—Wm. Eagle Eye
The Dancer—Ardisa Milano
Pedro—Peter Venuela

NEW PANTAGES
J. L. Frothingham Productions Presents
"PILGRIMS OF THE NIGHT"
By E. Phillips Oppenheim
Scenario and direction by Edward Sloman
Photographed by Tony Gaudio
CAST
Lord Ellingham—Lewis S. Stone
Christine—Ruby De Remer
Ambrose—William V. Mong
Lady Ellingham—Kathleen Kirkham
Le Blun—Raymond Hatton
Gilbert Hannaway—Walter McGrail
Marcel—Frank Leigh

RIALTO
Jesse L. Lasky presents
"THE SHEIK"
With Agnes Ayres and Rudolph Valentino
From the novel by E. M. Hull
Scenario and direction by Monte Katterjohn
Photographed by William Marshall
CAST
Diana Mayo—Agnes Ayres
Sheik Ahmed Ben Hassan—Rudolph Valentino
Raoul de Saint Hubert—Adolphe Menjou
Osma—Walter Long
Gaston—Lucien Littlefield
(Continued on Page 16)
POSITIVELY SAFE
MOTION PICTURE
INVESTMENT

We have complete organization, including story, star and director—all box office attractions—also absolute means of disposition.

If you have $15,000 to invest and would be interested in a $33\frac{1}{3}$ per cent guaranteed return upon it in 90 days and a ground floor entrance to a permanent production company,

Get in touch with Box Q, Camera!
Who's Where
(Continued from Page 14)

Youssef—George Waggner
Slave Girl—Ruth Miller
Sir Aubrey Mayo—F. R. Butler

MISSION
United Artists presents
Mary Pickford in
"LITTLE LORD FAUNTLEROY"
By Frances Hodgson Burnett
Scenario by Bernard McConville
Directed by Jack Pickford and
Alfred E. Green
Photography by Charles Rosher

CAST
Cedric Errol (Little Lord Fauntleroy)
Dearest (this mother)—Mary Pickford
The Earl of Dorincourt—Clive Gillingwater
Levi Errol—Colin Kenny
Wm. L. Havisham—Joseph Dowling
Mrs. McGinty—Kate Price
Dick, the bootblack—Fred Malatesta
Hobbs, the groom—James A. Marcus
Minna—Rose Dione
Her son—Frances Marion
Rev. Mordaunt—Emmet King
Mrs. Higgins—Mme. de Bedamere

MILLER'S
Goldwyn presents
Will Rogers in
"DOUBLING FOR ROMEO"
By Elmer Rice. Will Rogers and
Wm. Shakespeare
(One of these boys was famous)
Scenario by Bernard McConville
Directed by Clarence Badger
Photographed by Marcel Le Picard

CAST
Romeo (Slim)..........................Will Rogers
Juliet (Lulu)..........................Sylvia Breamer
Steve Woods (Paris)............Raymond Hatton
Pendleton (Mercutio)..........Sydney Ainsworth
Big Alec (Tybalt)..................A. Hart
Poster (Capulet)....................John Caesar
Duffy Saunders (Benvolio)....C. E. Thurston
Maggie (Maid)......................Cordelia Callihan
Minster (Friar Lawrence)......Holman Ruxton
Jimmie Jones.........................Jimmie Rogers
“Movie” Director....................Wm. Orlamund

Tally's
First National Release
"GYPSY BLOOD"
From Prosper Merimee's "Carmen"
By Ernst Lubitsch

CAST
La Carmeneta........................Pola Negri
Don Jose Navarro..................Harry Liedke
Dolores.............................Don Jose's Sweetheart
Colonel Rodriguez................A Nobleman
Escamillo...........................A Noted Toreador

Frank Tokunaga is among three cast in
Anita Stewart's latest Louis B. Mayer offering
entitled "The Woman He Married."

CHARLIE
(The most human and versatile monkey)
"In "THE SERENADE"
An R. A. Walsh Production at the
Kinema this week
Just finished with Jack Cook and Lazy.
Phone SAM 1122, Main 1414.

Story Wanted
Five-Reel N. W. Mounted Police
Write for List of Stories Wanted

LITTLE
Commercial Photographer
5874 Hollywood Boulevard
Phone 597-602

HARRY E. TULLAR
Attorney and Counselor
Lucky Hills, 1729 Highland Ave.
Hollywood
Phones: 579922—599042

The Triangle
CLEANERS
and TAILORS
REMODELING
REPAIRING
CLEANING
Prices Reasonable
All Work Guaranteed 4515 Sunset Blvd.
S. GOLD
Phone Holly 2027

“CRECO”
Electric Studio Equipment
CINEMA SALES CO.
4538 Hollywood Blvd.
Temporary Phone: Main 3373

Marion Ward Practical Training for Stage and
Motion Pictures—Music—Make-up
Dancing
729 S. Bonnie Brae—Any West 7th St. Car
Phone 54498

PRODUCERS—DIRECTORS
Eastern scenes made to order.
Do you need scenes in the East for your production? Wire or write particulars
and I will secure them. If necessary can double your actors on location here. First-
class direction and photography guaranteed.
E. BURTON STEENE
Green Room Club, New York City
"The Digest of the Motion Picture Industry"

The right one is worth big money. You may have it. Will you accept a free, confidential test?

Hundreds of original stories, for dramatization on the screen, are urgently needed to keep the motion picture industry alive.

The Palmer Photoplay Corporation is the accredited agent of the leading producers in a nation-wide search for story-telling ability. Not literary skill, but creative imagination and dramatic insight—the ability to think out and tell a good story, dramatically.

It is a talent many people have who never suspect its presence. You may possess the gift yourself, and not be aware of it. Will you let us test you free?

Send for the Van Loan questionnaire. In your own home by a simple psychological test you can learn whether you have the native ability for which the motion picture industry is anxious to pay liberally.

This questionnaire has started hundreds on the path to fame and big income. Just use the coupon below. You incur no obligation, of course.

THE STORY Idea

THAT STRUGGLES TO GET OUT

(The Blanchard Film Corporation
Announce Their Removal to the
Cosmosart Studios
3700 Temple Street
Wil. 1322)
Production Notes (Continued from Page 9)

HOLMES CLOSES FOREIGN DEALS
E. S. Holmes, business manager for Orient Pictures Corporation, Los Angeles, who has been in New York City for the past eight weeks, reports having closed contracts for Japan with the following:

David F. Howells, Inc., for 14 features including the Arrow Film Corporation for option on all future releases during the coming year, of Associated First National Pictures, Inc.

Robertson Cole Co. for their entire output during the coming year.

Wm. M. Vogel for all current releases and the coming year's output of Realart Pictures Corporation for 25 features including all current releases.

Equity Pictures Corporation for the latest five releases, Clara K. Young pictures.

Mr. Holmes also has purchased a number of individual pictures from various other companies, including Pathé Exchange, Inc., Tower Film Co., and J. W. Film Co.

SPEED COMEDIES
The Reggie Morris Productions, Inc., located at 7100 Santa Monica Blvd., Hollywood, California, Reggie Morris, president, and Frank H. Marshall, vice-president, are now making two-reel comedy productions under the name of Speed Comedies, released through the Arrow Film Corporation for the independent market, and featuring the following stars: Neely Edwards, Charlotte Merriam, Jack Duffy, Margaret Cullington, Eddie Baker, Gertrude Robinson, and Jack Ackroyd. The first of this series has just been completed and will be released in about two weeks from date.

PAUL GERSON NOTES
Paul Gerson, Pictures Corp., are about to start a new series featuring Helen Franklin, under the direction of “Rube” Miller, also Tom Gibson, which will make a series of outdoor five-reel adventure stories, featuring a well-known star. In addition to these productions, Paul Gerson is to be starred in a special five-reel photoplay.

AT LASKY’S

“The Noodle” is the temporary title of the William D. Taylor production in which Bette Davis is the leading lady. The picture will be released approximately the middle of November.

Helen Keller, George Stanley and Fred Spencer are cast in the new Aubrey two-reel comedy which has just started production at Vitagraph. Bud Ross and Aubrey wrote the story.

Current Reviews (Continued from Page 17)

Fred Patterson, straight, is exactly what he should be.

Kate Tencray, J. M. Carlyle, William Walling and William Duval fill the remaining positions in the perhaps overly large cast. Robert Newhardt’s camcorder work upon this production is fair.

Pickups by the Staff
(Continued from Page 3)

SCREEN WRITERS GIVE HALLOWEEN PARTY
The Screen Writers Guild entertained foremost celebrities of the picture industry upon the evening of Saturday, Oct. 29th, at its clubhouse, when it staged a delightful Halloween party in honor of the sprightly season.

The brilliant air which would naturally permeate a gathering of such a nature was augmented by Alexander the Great’s clever entertainment, which was a feature of the program. The psychic’s demonstrations were enthusiastically received.

The Guild’s new home promises to become one of the film colony’s most attractive social centers.

COX STORY ON SCREEN
George L. Cox at present directing for Universal, recently disposed of the screen rights to his play entitled “Prince Hal.” Mr. Cox is a member of the Screen Writers’ Guild, the Authors’ League of America, the Writers’ Club, the Players Club of Chicago, and the Motion Picture Directors’ Association.

BESSIE LOVE IN HAYAKAWA’S LATEST
Bessie Love, who played the feminine lead with Sessue Hayakawa in his recent R-C production, “The Swamp,” now about to be released, has been engaged to appear with him in “The Vermilion Penel,” a Chinese story by Homer Liu, that will be his next starring vehicle, upon which will start within the next few days.

REALART SIGNS LE SAINT
Edward Le Saint has signed with Supervising Director Elmer Harris of Realart to direct the next Constance Binney production. Mr. Le Saint has been associated at various times with Imp, Universal, Famous Players-Lasky, Kinemacolor and Fox.

HATTON BOYS BUSY
Clarence Hatton, remembered as the “Buddy” of Jackie Coogan in “Peck’s Bad Boy,” recently completed his first picture “When We Were Young,” in which he played the leading role under the direction of Eugene Lowry. He was supported by his brother Will Jim. A third brother, John, is playing with Mary Miles Minter in his current picture.

GASNIER PREPARING
Having completed “The Call of Home,” adapted from George Agnew Chamberlain’s novel, “Home,” Louis J. Gasnier, the R-C director, is making plans for his next story, “The Deliverance,” the casting of which has already started.

Scree Writers Forum
(Continued from Page 7)

story will receive scant consideration coming from the beginner. To begin with, why not play safe, Mr. Student and Miss Tyro? Why not first send in something not quite so ambitious—or is the proper word presumption? Remember that for one “Queen of Sheba,” there are a hundred just ordinary program pictures released, to satisfy the inordinately greedy public man. The story

Kate Price
558220

WILLIAM MERRILL MCCORMICK
A HEAVY WORTH WATCHING
Imperial Hotel, 909 So. Grand
Broadway 4764

Have on hand fine Evening Dress and three Sack Suits for boys of eight to twelve years. Will sell cheap.

VICKSTROM & HENRIKSON
201-202 Delta Bldg.
Phone 547-90

Art Lee
Make-Up Artist
Yes, I Teach You to Make-Up Properly
Kingsley Apartments
Holly 2233
5200 Hollywood Blvd.

The Pit

HOW TO SELL YOUR PHOTOPLAY—IT’S EASY
If you know how. Send self-addressed stamped envelope to Gram & Sense, 85 Pike, Seattle, Wash. Mention Camera!

WANTED—Bell-Howell Camera, 170° Shutter. Must be bargain price for cash. Box 7, Camera!

Fanjewel Pictures—The Latest Creation
Your likeness sketched from life or photograph, in blending gold and silver tints, of jewel radiance, but in form to tapestry enclosed in glass. It is, however, worked on paper. See our remarkable display, 78½ W. Seventh St., Los Angeles, Calif.

A Refined Woman desires position as social secretary, companion or nursery governess. Box 5, care Camera!

For Rent—Bell & Howell 170° shutter, fully equipped, Thalheimer iris, Mitchell tripod, to reasonable company. Phone Holly 6109.

For Sale—Williamson Motion Camera; Eastman Still Camera; three double Northern Arc-Lights; and lot of equipment. Phone Holly 2257 or address Rosenbag, care Camera!

about the boy and girl next door or the old man around the corner—the folks we all know—yes, you’ve got me—that’s what the nerd wants; most of “we” poor two-legged sheep couldn’t stand a daily menu of Egyptian scenery and costumes or lack of costuming. Most of us continue to live on Main Street, and want our type’s existence on the planet justified; therefore, the popularity of mirrors and movies. For the student of photoplay writing to essay spectacles—I refer to spectacular cinemas and not pirated glasses—we might like the writer for Adventure Magazine attempting to break into The Dial.

New Kinema Organ
The opening concert of the Kinema Theatre’s new five manual Robert Morton orchestral organ is to be held soon.
C. L. "Cliff" Davidson

Just finished the part of "The Servant"
Supporting Antonio Moreno in "THOU ART THE MAN"
Phone Wilshire 4983

EDWIN BOOTH TILTON
Straight and Characters
Two Years Stock—Fox Studio
Examples of Work:
"Curtain!"—Katherine MacDonald
"Midnight Romance"—Anita Stewart
"Love's Harvest"—Shirley Mason (Fox)
"Under the Yoke"—Theda Bara (Fox)
"Faith"—Peggy Hyland (Fox)

The following list of Publications is at your disposal in the Camera! Library for reference:

The Exhibitors Herald
The Exhibitors Trade Review
The Motion Picture News
The Moving Picture World
Wid's
Moving Picture Stories
Film Stories
The Scenario Bulletin—Digest
The Photodramatist
The American Cinematographer
The Equity
The Kinematograph Weekly (British)
Pictures (British)
Picturegoer (British)
The Stage
Filmplay Journal
The New York Star
Zit's
Everyone's Variety (Australian)
Movie Weekly
Film Fun
Claude Gillingwater

As

"The Earl of Dorincourt"
Associated with
Miss Mary Pickford in
"Little Lord Fauntleroy"

Now playing at the Mission

Phone 500-24
"Martha Mattox makes the crafty and sullen Miss Labo all that Kelland intended."—Wid's.

"The acting of Martha Mattox as the brooding, vengeful woman is a triumph of character expression."—M. P. News.

Martha Mattox
who plays Miss Labo in
"CONFLICT"
at the Superba this week

556-476

Bert Woodruff
Who Plays "Old Dad" in
"THE GRIM COMEDIAN"
At the California This Week
Holly 6995

Knute Erickson
Playing Fabus Ginger, supporting Priscilla Dean in
"CONFLICT"
At the Superba Theatre
Main 566
A Thousand Years in Twenty

The surprising extract from "The Christian Register," a liberal religious paper published in Boston, which follows, was brought to our attention this week as marking a significant recognition of the motion picture by America's foremost scientist, a man who has himself contributed several hundred years to our civilized progress.

"Thos. A. Edison says that moving pictures used as text-books would advance civilization one thousand years in twenty. 'Present primary school systems are poor and unattractive to children' he said. 'The remedy is to eliminate boresome books and teach with motion pictures. This is a more vivid, more compelling method of holding the child's attention.' Mr. Edison found the majority of college men who applied for positions in his plant amazingly ignorant. He placed the fault, not with the men or the college, but with their early education.

We have always advocated instruction by films and we do not feel that Mr. Edison's statement is exaggerated to the slightest degree. When it is realized that in the public schools two years are now devoted to the study of American history and that it might be digested more thoroughly in two weeks' time if it were taken in through the eye from the screen (for there is no question as to the motion picture's impressionistic qualities) the celluloid's possibilities as an educator are appreciated.

To what lengths in mental development the generations taught thus quickly and efficiently might go! Certainly civilization would take an unprecedented bound with the minds of the world better trained at twelve than are our present college graduates at twenty-five. As to the likelihood of a general adoption of this method, that is but a matter for intelligence and a little time to adjust. Meanwhile we have the satisfaction of the knowledge that our greatest minds are at work upon the proposition which is lent thereby the proper weight in the eyes of the world to insure its early success.

F. R.

Invaluable Feature for Our Readers

Because almost daily, we receive queries upon the copyright law from aspiring scenarists and therefore have been forced to the conclusion that far too little is known of it in a profession to which its acquaintance is vital, we have by special arrangement secured the services of Irving S. Baltimore, a local attorney, and a specialist in this particular branch to introduce and conduct a department upon copyright regulations to commence in the issue of November 19th.

In addition to the information offered in his articles, Mr. Baltimore who has but recently returned from Europe where he was occupied for a considerable space arranging stage and picture rights to the output of various British and Continental authors, will undertake to answer all questions sent in for his attention.

The assistance of a recognized authority in these matters should prove generally beneficial to those who are comparatively unfamiliar with them.

High Cost of Agents

"Equity" has reviewed the agent situation from a slightly different angle below.

Theatrical managers and motion picture producers frequently complain about the high cost of production. They attribute their troubles to the railroads, to the Government, and so forth.

"We think that they have overlooked one very potential factor in the rise of production costs, that is, a certain type of agent.

"There are honest agents, of course, who charge the legal 5% commission and really work in the interests of the actor. These deserve all encouragement and we are not referring to them.

"There is another type of agent, however, and it is odd how few managers seem to have realized just who bears the expense of his commission. One would think that, when a manager's taxi is blockaded by the passing of some agent's Rolls Royce, he wonders just where the upkeep for that car came from. But apparently he doesn't.

"Of course the manager pays for that limousine. An actor has to make just so much to maintain his standard of living. If an agent charges him ten or twenty or thirty per cent. of his salary, he presently raises his salary by just that amount, exactly as the retailer who is overcharged by his wholesaler presently raises his prices to the public. For once, the manager truly represents the public.

"And yet literally hundreds of managers permit their subordinates to 'co-operate' with these profiteers to the extent of forcing players who wish to work under that management to apply through the channels of a certain agency. The subordinate, and not the manager, profits by this illicit arrangement. The casting director or studio manager has 'an interest' in the agency, and the agent naturally has an interest in him. Apparently the manager is the only one who has no interest in the matter. He fondly imagines that the actor is the only loser—so why shouldn't his employees make what they can on the side?

"But here is just what happens.

(Continued on Page 17)
AMERICAN TECHNIQUE AND ITALIAN ART COMBINED

Henry Kolker and his technical staff recently sailed for Cheresco en route to Italy, under contract with the Societa Anonima 'Ultra' of Rome, Luporini Brothers, and Ernest Shipman of New York City. Among the personnel of Mr. Kolker’s staff are Howard F. Bretherton, assistant director, and Charles Roscher, late cameraman with Mary Pickford productions.

The stories of F. Marion Crawford have been purchased by this company and “Sant Iliaro” is the one selected for the premier production. Kenneth O’Hara has been chosen to arrange the adaptation and continuity.

Two negatives will be made of each story, one under direction of an Italian producer for the Latin-American field and the other under Mr. Kolker’s direction for the Anglo-American countries. The combined studies of the Novo and Bernini companies under the control of Ultra, have been completely equipped for this first Italian-American effort.

VAUDEVILLE BOOKING EXCHANGE

A new department has been initiated in the exhibition program of the West Coast Theatres, Inc., in the opening of a vaudeville booking office in the Los Angeles headquarters.

It is planned to establish a regular route over the Gore Brothers, Remish & Sol Lesser string of houses, for a number of acts. The Kinema Theatre in Los Angeles will be the first house in which these acts will be played.

The new department is under the direction of Harry C. Arthur, Jr., who has secured William Newberry as booking agent.

TALMADGE ORGANIZATION MOVES

The booking department, in charge of Felix F. Feist, of the Norma Talmadge and the Constance Talmadge Film Companies, the publicity department, in charge of Beulah Livingstone, and the keepers department in charge of Alonso Kirkpatrick, will move next Monday, from the Talmadge Studios at 318 East 88th St., New York City, to the State Theatre Bldg., of that city. This change has been brought about by the rental of the Talmadge Studios to the Selznick organization, for a period of one year, during which time the Talmadge sisters will make most of their productions in California.

WARD WING FILMING MARK TWAIN STORIES

Ward Wing is directing a series of Mark Twain stories for Robert North Bradbury with Lyman Howard acting as cameraman and Phil de Ecce and as technical director.

Frank Kingsley and Russell Powell have been engaged to enact the leading male role and character lead respectively with William Moran as the heavy. Lilian Marshall has been signed as leading woman.

GRANDON PICTURE AT ALHAMBRA

"Lotus Blossom," a Leon, But Jung production, directed by Frank Grandon, will open at the Alhambra, Nov. 26th.

MAY UNDERTAKE HUGE PHOTOPLAY

As soon as D. W. Griffith finishes "The Two Orphans," he will take under consideration the making of a motion picture of seventy-two reels to be released as six productions of twelve reels each.

AT UNIVERSAL

"The Golden Gallows," written by Victoria Galland and published in a popular magazine, which will serve as Miss DuPont's next starring vehicle, is being scenario'd by Harvey Gates.

The second episode of "Ned of the News," a series of newspaper stories each of which is complete in itself, has entered production under the direction of Albert Russell.

Elleen Sedgwick and Jack Perrin are enacting the leading roles in "The Dream Girl," with Edward Kull directing.

Laguna Beach furnishes the scenes for the concluding shots for Eddie Polo's current serial, "The Secret Four," which is nearing completion under Perry Vekross's direction. Kathleen M躺着 and Julie Leonard are the leading feminine players.

"Ranching de Lusce," is the name of the fun film which Craig Hutchinson is directing. "The Judge of Fighting Hearts," Hoot Gibson's latest starring picture, is in the cutting room. Louise Lorraine will be seen in the leading part opposite Mr. Gibson, while Caramel Phillips, Tom Ingham, Fred Lancaster and others enact important roles.

Erie Von Stroheim's corps of cutters are still busy with the task of getting "Foolish Wives" into the length necessary for release.

RUTH RENICK

Cast of the Week

Benj. B. Hampton Productions

"WILDFIRE"

Directed by Eliot Howe and Jean Hersholt
Claire Adams
Carl Gantvoort
Tom Sloan
Jean Hersholt
Harry L. Van Meter
Frank Hayes
Audrey Chapman
Helen Howard
Lillian Bundy
Mary Jane Irving
Charles Arling
John Beck
Babe London
W. K. Perkins

"THE PHANTOM BRIDE"

Directed by Bayard Veiller
Bert Lytell
Andree Tourneur
Sylvia Breamer
Hardee Kirkland
Girard Alexander
Frank Brownlee
Burwell Hanrick
Joel Day
DeWitt Jennings

"THE WOMAN HE MARRIED"

Directed by Fred Nihilo
Louis B. Mayer Productions
Anita Stewart
Shannon Day
Darrell Foss
Donald Macdonald
CHARLOTTE PIERCE
FRANK PETERSON
Charles Delcher
William Conklin

Hal E. Roach Studios

"THE WHITE FEATHER"

Directed by Fred Newmeyer
Harold Lloyd
Mildred Davis
Charles Stevenson
Wallace Howe
Molly Thompson
Anna Townsend
Dick Sutherland

HOLUBAR AT BRUNTON

Allen Holubar, who produced "Man, Woman, Marriage" for Associated First National, released, and is now in Los Angeles recently with Dorothy Phillips, his wife.

Preparations have already begun at Brunton studio for the production of Mr. Holubar's next play, the scenario of which was written by himself. Dorothy Phillips will enact the star role.

HAMPTON ON LATEST

Benjamin B. Hampton has started production on the photo-dramatization of his sixth Zane Grey novel, "Wildfire," an outdoor drama. Two complete producing crews are "shooting" the pictures. They are Eliot Howe and Jean Hersholt, directors; Gus Petersen, William Edmunds, and F. H. Sturgis, cameramen; James Townsend and David Hampton, assistant directors. E. Richard Schayer wrote the continuity.

COMPLETE WINDOW

The filming of J. Inman Kane’s book, "The Solace of the Wind," starring George Chesebro, was completed last week under the direction of Milburn Morante at the company’s local studio. This is the second of eight north woods and Mounted Police stories featuring Chesebro for Clark-Cornellus release.
**Current Reviews**

**“BLIND HEARTS”**

**Clune’s**

“Blind Hearts” is Hobart Bosworth’s first important independent picture to be released through Associated Producers. The story by Emilie Jonson contains many splendid situations for the star, but on the whole, it is a picture that may be succeeds by a well-directed drama only rendered plausible by the portrayals of the superior cast. Moreover, while Roland Lee’s direction is more than competent to handle Joseph Poland’s scenario, the production’s technical standard is greatly lowered by the always obvious North seas sets and miniatures, which are too giarily faked to be imagined into realism ever.

Although the virile Bosworth quite naturally has “the part” in the picture, Lars Larsen, a soul whom even twenty years of bitter brooding cannot finally debase, he is admirably generous with the rest of the cast, in dealing out its roles, a thing which gives “Blind Hearts” a very good dramatic balance. Larsen is an excellent position for Bosworth in which he offers some of his best strenuous work, throwing himself unreservedly into the heart-broken man’s sullen character. The role will delight the thousand where he is.

In direct contrast to Larsen is John Thomas, the friend against whom the former holds a terrific, unspoken grudge. Wade Boteler in this situation, the troubled but unenlightened partner, keeps continual sympathy by means of his customarily high grade performing.

Perhaps the most sensitive portrayal in the piece is to be credited to Raymond McKee, who enacts Paul Thomas, a high strung lad whom circumstance comes within an ace of hanging. His enthusiasm as the happy boy and his human, almost childish anguish, as he later faces death in innocence, are vivid to the point of extracting really the most pronounced smiles and tears in the story. Here is a juvenile with unlimited dramatic possibilities.

William Conklin and Henry Hebert accomplish some exceedingly menacing opposition between them as James Curdy and James Bradley, the right hand men of Larsen and Thomas respectively, while the plot’s real keynote is included in the action of Naomi, Lole Warren’s capital characterized half-breed.

Madge Bellamy is well suited to the ingenue, Julia Larsen, as are Irene Blackwell and Collette Forbes to Mrs. Thomas and Mrs. Larsen.

J. O. Taylor’s photography is good.

**“DANGEROUS LIES”**

**Grauman’s**

Famous Players-Lasky British Productions, Ltd., presents this week a surprisingly well produced picture, “Dangerous Lies,” which is, however, an extraordinarily stereotyped story by E. Phillips Oppenheim. Made at Lasky’s London studio, it is well photographed, satisfactorily lighted, and in many elaborate sets are utilized. The cast is also good, and Director Paul Powell handles it with understanding. The scenario by Mary O’Connor far exceeds the protracted put of the titling department. It is, however, inconceivable that real energy should have been expended upon such insane materia as the original which is based upon two of the world’s most hackneyed situations.

Mary Glynne, a young English actress with charm, and an undisciplined tendency to exaggerate emotional moments, is seen in the principal portrayal, Jean Farrant. Nevertheless, she is kept pretty well in hand by the direction, and displays pleasing adaptability. Certainly Miss Glynne is a different type and therefore has much interest despite her spineless role.

David Powell of our own American screen plays the male lead, Sir Henry Bond, Joan’s husband. Powell can always be depended upon for ease and finish, but he is unhappily allowed very little opportunity in this passive part.

Warburton Gamble as Pearce, the “heavy” first husband of the innocently “remarried” heroine, is very good, while Minna Grey is remarkably cast and enacts with marked sincerity Olive Farrant, Joan’s affectionate sister.

Harry Ham has some clever comedy to his credit as has the actor who plays Sir Henry’s brother. The two are well matched opposite.

Ernest Douples completes the cast.

This picture points great progress for the British screen in technique; nevertheless it will fail to interest American audiences due to its insipid, done-to-death plot.

**“NOBODY’S FOOL”**

**Superba**

The most remarkable thing about Universal’s latest Marie Prevost starring vehicle, “Nobody’s Fool,” is the work in it of Harry Myers, The Connecticut Yankee,” whose characterization of Harrison Alger, a professional woman later is good for sixty minutes worth of laugh! We hear consider able from the supporting actor anent his lack of opportunity to “do his best” while “feeding” the more fortunate luminaries, while let us say that the screen and clever Myers evidently looks upon no improved footage as a loss for he is “on his toes” every minute and as a result wrests the entire picture from its stars with unconscious ease and picturesque grace. It is on account of his work that “Nobody’s Fool” is lifted a not very-ugly-duckling, who nevertheless experiences the necessary metamorphosis from goggles and ridiculous clothes into ruffles and curls to find herself overrun with unworthy suitors. It follows that she should pursue the only defiant one upon the horizon.

Vernon Snively isn’t an especially terrifying heavy as Vincent de Puyster, but he possesses in the part, while Helen Harris, R. Henry Guy, Percy Challenger, Lydia Titus and Lucretia Harris complete the cast save for George Kuwa who provides several chuckles with Ah Gone, the “Mongolian menial.”

Taken by and large, “Nobody’s Fool” fills the niche for which it was produced. What more?

**“THE SERENADE”**

**Kinema**

Upon the same program with “The Idle Class” during its second week’s run locally, is R. A. Walsh’s screen production for First National of Jose Codina’s stage play, “The Serenade.” Set in a Spanish province it makes a picturesque playop and affords opportunity for some effective fast action, but it is a more or less superficial subject and been so “quickly” cut that the characters not only jerk around most annoyingly but the scenario, prepared by J. T. O’Donohue, is also injured.

Miriama Cooper heads the cast in the role of Maria del Carmen, a beautiful, high spirited senorita who would sacrifice herself for her gallant lover’s safety. Miss Cooper’s work always has delicate shades and a willowy quality, but she has had considerably more advantageous positions in which to work than this one.

George Walsh is more than equal to Pancho, the fiery tempered lover of the fair Maria, whose action is just one stunt after another, resulting in an almost Fairbanksian effect.

Bertram Grassby is dashing devilish as how well knows how to be in fashion, the petted son of an usurper, Domingo Matius, than which there is no more graceful character in the story as it is managed by Josef Swickard.

Rosita Marstini and James Marcus are very good in Senora del Carmen and Pepuso, while Noble Johnson makes a thrillingly real “Spanish Bandit.”

Adelbert Knott as Don Fulgencio, William Eagle Eye, Ardis Milano and Peter Ven- nuola complete the list of players.
**Where to Find People You Know**

**CONKLIN WITH NIBLO**

William Conklin has been chosen by Director Fred Niblo to fill the role recently vacated by the sad and sudden death of Willie Robards, who was to have played an important part with Anita Stewart in her new Louis B. Mayer—First National attraction, "The Woman He Married."

**HARRON IN METRO PICTURE**

John Harron, brother of the late Robert Harron, has been engaged by Metro to play opposite Viola Dana in "The Five Dollar Baby," her new starring picture which Harry Beaumont is directing. Recently Mr. Harron enacted a leading role in "The Grim Comedian," for Goldwyn.

**WARWICK PLAYS LEAD**

Virginia Warwick, recently seen in one of the principal roles in "The Four Horsemen of the Apocalypse," has been signed to play the lead in "The Man From Broadway," a Western comedy-drama, being directed by Carl P. Wanger and C. F. Reynolds at the Mayer Studios.

**IN VAUDEVILLE**

Well known picture people who are breaking into vaudeville are Mae Marsh, Mrs. Sidney Drew, Cissie Fitzgerald and Marc McDermott. Crane Wilbur and Martha Mansfield are already appearing in a skit, and Will Rogers opened his tour in Washington recently.

**WILLAT WITH INCE**

Irvin W. Willat, the young producer-director who was loaned by the Willat Productions, Inc., to make "Yellow Magic and Gold," the Governer Morris story, for Goldwyn, has completed the production and has been engaged by Thomas Ince to direct two pictures.

**MAC ARTHUR WITH SENNERT**

A. Mac Arthur, former advertising manager of the M. F. World, is now director of publicity for the Mack Sennett Studios.

**IN LEADING ROLES**

House Peters and Russell Slupson are to enact the two principal male roles in "Human Hearts," about to be filmed by Universal.

**DURING CONTINUES WITH FOX**

Director Bernard Durning has signed a long term contract with Fox.

Marshall Nelan has engaged Mayme Kelso, character woman, to portray the part in "Petrol," in which Mrs. Katherine Griffith appeared just before she died.

J. H. Howell is serving in an advisory capacity to Rex Ingram during the filming of his production of "The Prisoner of Zenda" for Metro.

**FOX SIGNS BITZER**

Billy Bitzer, cameraman who recently left the Griffith organization, has been signed by William Fox to join the staff of J. Gordon Edwards in Europe. He leaves presently.

**ADDED TO SCENARIO DEPARTMENT**

Isabel Johnston has been engaged by Goldwyn to write the screen version of Mary Roberts Rinehart's "Jane." Miss Johnston recently adapted "Peaceful Valley" for Charles Ray.

**COMEDY LEAD**

Ann Hastings has arrived from New York to join the galaxy of stars in California and recently signed a contract to play opposite Larry Semon in his comedies.

**JIMMIE ADAMS AS "FERDIE"**

Jimmy Adams, recently featured in his own productions distributed by Educational, has been engaged by Jack Cohn of the Hal Roach Boys Comedies to portray the role of "Ferdie" opposite Sid Smith, the comedy star of the series.

**IN SUPPORT OF DANA**

Ralph Lewis, whose characterization of Peter Grandet in Rex Ingram's "Conquering Power," will be long remembered, will have an important role in support of Viola Dana in her new starring picture, "The Five Dollar Baby," a Harry Beaumont production.

**WITH HAMPTON**

Carl Gantvoort, formerly a comic opera star, is appearing in the Zane Grey story, "Wildfire," Benjamin B. Hampton's latest all-star production.

Sidney D'Albrook is playing "Loper," the bandit chief with Garrett Hughes in "Stay Home," under the direction of George Baker.

Larry Semon has engaged Betty Young for "hit" in his forthcoming comedy, temporarily titled "Props." Miss Young has been dancing in a Los Angeles cafe revue.

Hop H. Ward, character comedian, plays a part in Jack White's newest comedy, "The Bally-ho," which has just been completed at the Brunton studios.

Jack H. Richardson of the Mack Sennett Studio has been signed to play the King in the burlesque of "The Three Musketeers," Max Linden's forthcoming Goldwyn production.

William Linahan, who has been lighting Nelan sets for some two years, is in charge of the electrical effects in "Penrod," under production at the Hollywood Studios.

H-len Howard, a cousin of Owen Wister, author, is enacting a prominent role in Benj. B. Hampton's latest all-star production, "Wildfire," adapted from the Zane Grey novel of that name.

Ramón Samaniegos has been selected by Rex Ingram for the role of Rupert of Hentze in his production of "The Prisoner of Zenda" for Metro. Mr. Samaniegos recently enacted the leading juvenile role in "The Rubaiyat of Omar Khayyam."

(Continued on Page 16)
I know of nothing more deplorable than the tendency in America to disparage all works of art not leveled to popular comprehension. This same tendency may exist among the millions of other lands; on this point I cannot write with any measure of authority, as I only possess vague, second-hand knowledge.

Nothing is more certain than that this cancer has spread into the motion picture area. I recently heard the screen works of William DeMille criticised, on much the same grounds as a one-story-browed acquaintance of mine criticised—perhaps I should say ridiculed—the Marion Morgan dancers in their recent appearance on an Orpheum program which was for the most part jazzy and typically vulgar. William de Mille’s treatment of screen stories stands forth in the motion picture indignant as the Morgan dancers stood apart from the rest of the Orpheum offerings.

While I do not entirely agree with a certain author who claimed to have autobiographic information to the effect that Hell is an enlightened democracy, I do believe a distorted conception of democracy has caused such phenomenal ideas as this: that a lively, stable proprietor’s opinion of a work of art is as sound as that of any one who has made a deep study of that art form.

There is a fiction abroad in Movieland to the effect that the masses are unable to rise to any subtle or profound work of screen art. This is one of the most damnable ridiculous concepts ever expressed.

—by far David Wark Griffith’s masterpiece—and the final episode of “While New York Sleeps,” were artistic photodramas. All were box-office successes, the criteria of public approval. In fact, I feel certain that “While New York Sleeps,” would have failed utterly had it depended on the first two episodes.

It is generally stated that Cecil B. de Mille’s “The Whispering Chorus” was a box-office failure. I have no authentic proof of this, but if it is so, I cannot at all doubt that it was due to the war period during which this photoplay was released. The horror which swept the world, caused most of us to turn eagerly and pathetically to any mode of gayety, no matter how unnatural or forced. Therefore the release of “The Whispering Chorus” was not timely; today it might fare much better.

It would be futile to deny that most Americans prefer entertainment of a light, frothy, merry type; it would be equally futile to deny that they avert the gaze in the presence of tragedy. Even when inexorable facts mercilessly beat them down, they seek some twentieth century metaphysical hocus-pocus, some spirit-deadening and sense-dulling panacea to still their troubled souls.

Several writers in literary magazines have condemned the motion picture because it told its stories in pictures, thereby tending to make the masses more inarticulate than it is; I do not think that the films cater to “herd inertia,” causing interest in printed literature to decline.

Alas, the films or any other art form, are but symptom of deeper maladies. We are, however, dealing with the obvious, we must not forget. For instance, I know a man who gloats over the fact that he seldom reads anything on the grounds that he doesn’t want his own high thought alloyed. He would by no means think of attending the performance of a symphony, and ridicules what he terms man-made arts. Also, he wants to be a “regular fellow.” He does admit to reading a certain book presuming to represent the all-in-of metaphysics—over and over again.

As Art is man-made, if only indirectly, no high regard for art is possible with one of the aforementioned person’s predispositions.

In fact, such a type of man is intrinsically of the unburied dead; through adhering to philosophies and metaphysical systems which pretend to the securing of ultimate peace, serenity, harmony, his creative faculties become atrophied; he becomes mentally labby, spiritually anaesthetised—and painfully dumb, inarticulate.

The happy ending and the over-sentimentalized photoplay is the result of a racial degradation which makes for spiritual cowardice—that demands a soft place to light upon! The spirit of high adventure, which accepts Life and Death and scorns them both, is not present in our national consciousness.

There is one thing possible, providing there are enough honest artists to pioneer—and that is propaganda, which can be made the friend instead of the enemy of art. Of course, advertising and publicity are the children of propaganda.

I believe a movement could be started enlisting all the recognized screen writers—say the membership of the Screen Writers’ Guild—with a prize offered by some man with both money and artistic ideals, for the best photoplay written. The competition could be given publicity by all the foremost literary magazines. The judges could be selected from among such men as Gilbert Seldes, Ludwig Lewisohn, Franklin P. Adams, Heywood Broun, Theodore Dreiser, George Jean Nathan, and Carl Sandburg.

Through clever publicity, such a contest itself could be given wide newspaper publicity, such as would warrant someone financing the photoplay production to be made from the winning story. The judges would be given authority to select director, technical people and cast.

An intelligently directed advertising campaign, levelling at one of human nature’s utmost weaknesses, vanity, could put the American public on its mettle as discriminators of the beautiful and profound. Mention could be made in advertising copy to the effect that those of low and vulgar taste were not expected to attend presentations of this photoplay-chosen by the most able critics this side of the Atlantic.

Friends of art will look with horror upon any idea of advertising and publicity. Frankly, my idea may be full of flaws, may be ridiculously visionary—but I believe advertising may be harnessed for one purpose or another, just as is electricity. It all depends upon who controls the direction of either force.

I believe the American public could be gradually shamed into an appreciation of better photoplays. No matter how obscure one is, seldom will one admit to being a dunce. If dumb-bells are asked to stay away, lo and behold: a metempsychosis will be effected—all dumb-bells will suddenly believe themselves to be thoughtful men and women, their every action will be as if they were philosophers.

Once this idea is successfully consummated, the very strongholds of the intellectualism will have been penetrated. There will follow in the wake of such a movement the endowed photoplay, the Little Theater of the Screen, and a national elevation of taste.

There is nothing amiss about the photoplay as a medium of art expression; all objections of this expression are inherent in the modus operandi of production, distribution, exploitation and advertising.

Even our modern metaphysicians and their followers might be won over; the very integral weakness in their premises would make them eventually susceptible to a higher beauty—the beauty born of sadness, of a realization that Life has no final analysis, that capturing infinity is no pastime for finites.

A competition such as I outlined a few paragraphs back should bring forth a veritable epicome of Life—a photoplay which may be pathetic, terrible, and true; yet deeply beautiful, leaving a heart in the heart that would make all of us more generous, more baffled.

And so we "would learn to hold all lovely things more beautiful because they move in furtive battalions manifold."

MUMMERS TEMPORARILY SUSPEND ACTIVITIES

Due to the ill health of Mrs. Meredith Woodward, sponsor and energetic worker in The Mumpers Workshop, and the European trip of Mr. Clarence Thomas, dramatic director of the organization, who is studying Laboratory Theatre conditions abroad, activities at the Workshop have been temporarily suspended.

Meanwhile Mrs. Woodward is negotiating for the sale of the present workshop and the old Dugout on Morgan Place to facilitate the erection of a new Little Theatre in Hollywood for the Mumpers' utilization in the spring.
"CHILDREN'S WEEK" ON SCREENS OF U. S.

"Children's Book Week," observed by libraries, schools, women's clubs, and book sellers, will this year be observed also by the motion picture exhibitors of America.

For the convenience of exhibitors who are booking pictures for "Children's Book Week," the National Board of Review of Motion Pictures has issued a list of forty-one "films well-made," which have been drawn from books for boys and girls.

Mary Pickford and Marguerite Clarke appear to be the "children's stars," while William D. Taylor and Maurice Tourneur attain the distinction of "Children's directors," with three pictures a piece on the selected list.


Mary Pickford has her "Daddy Long Legs," "Rebecca of Sunnybrook Farm," and "Pollyanna," on the list.

William D. Taylor's "Huckleberry Finn," "Tom Sawyer," and "Ann of Green Gables" are named; while Maurice Tourneur has "Treasure Island," "The Blue Bird," and "The Last of the Mohicans" to his credit on the list.

The most popular "children's authors" appear to be Mark Twain and Shakespeare, each with five stories on the film list. Charles Dickens, Henry Wadsworth Longfellow and Washington Irving are represented by two screen stories a piece. Three films are historical, three based on fairy tales, and two from the Arabian Nights.

SHOW ENTERTAINS NEILAN PLAYERS

Principals and chorus of the Fanchon and Marco "Sunkist" show journeyed to the Hollywood Studios recently to entertain Marshall Neilan and his "Penrod" company.

After the performance, Mr. Neilan took the members of the "Sunkist" company for a ride in his "blimp." A coincidence in the visit of this troupe to the Neilan studio was disclosed when Horshrn Beck, who appeared on the stage as the original "Penrod" in the New York opening, met Wesley Barry, who is now appearing in the screen version of the Booth Tarkington story.

SCHENCK ARRIVES

Joseph M. Schenck is expected in town on Monday and will immediately take charge of his new duties. Mr. Schenck recently purchased the Robert Brunton Studios and has been elected to the advisory board of the Bank of Italy of this city.

MRS. JOHN BARRYMORE IN FILMS

It is expected that Mrs. John Barrymore will have a part in John Barrymore's next production, "Sherlock Holmes."

WESLEY APPOINTED MASCOT

The L. A. United Soccer Team recently appointed Wesley Barry as mascot of their club.

Sada Cowan, scenarist, is back from Korea, and ready to resume her professional work.

THIRTY-EIGHT IN "PENROD"

Marshall Neilan's cast of players used in his current production of Booth Tarkington's "Penrod" now nearing completion, numbers in all thirty-eight players.

SYD SMITH

INSTALL NEW DIRECTORS

Jacques d'Arras, French Technical expert on foreign detail and costume, whose work on "The Horsesmen of the Apocalypse," and other productions, will be remembered, has abandoned motion pictures, and has taken over the direction of the Hoover Art Studios, in connection with Thomas Bouchard, Parisian art photographer, who recently arrived in California.

MONTOR POTRAIT IN LUXEMBOURG GALLERY

A painting by Walter Russell of Mary Miles Minter as a child is to be placed on exhibition in the Luxembourg gallery of Paris.

PREPARING MUSICAL SCORE

Louis Gottschalk, who arranged the musical score for "Broken Blossoms," is doing likewise for "The Two Orphans," D. W. Griffith's latest production.

SHIRLEY MASON ON EASTERN TRIP

Shirley Mason, after three years of continued picture-making for Fox, has left for New York on an extended Eastern trip.

Albert Cavens, leading boy of "The Little Players," has just finished acting Jimmy Bean in "Pollyanna," at Long Beach. Master Cavens also gave a piano recital recently at a banquet in the Clark Hotel.

Monroe Salisbury has left his erstwhile home in Hollywood to take up his residence in San Mateo, Calif., where he will make a series of pictures.

Josef Swickard recently completed his role in "Wards of the North," the current Frank Mayo starring vehicle at Universal City.

BEALL MOVES OFFICES

Harry Hammond Beall has opened new publicity and advertising headquarters in the Citizens' National Bank building, and removed his interests from the Superba Theater building where he has been established for the past five years. Mr. Beall is maintaining a general advertising and publicity bureau as well as specializing in motion picture exploitation. He is also Pacific Coast manager for the Exhibitors Herald, a national publication devoted to photoplay interests.

PAULINE FREDERICK STAGES RODEO

Pauline Frederick recently gave a barbecue and rodeo as a farewell party for the score of more cowboys who played with her in her latest R-C production, "Judith of Blue Lake Ranch."

CHRISTIE ON HONOR LIST

"A Pair of Sexes," Christie comedy, has been selected as the only moving picture comedy in the preferred list of pictures picked by the National Motion Picture League, especially recommended as "Family Films." Previously, the League picked Christie's "Nothing Like It."

FOREIGN TRIP

L. A. Howland, formerly publicity director for the Assistant Directors Association, accompanied by Mrs. Howland, is on the continent on an extended trip in foreign lands. They intend spending Christmas on the Nile and New Year's in Cairo.

MEDAL FOR "HUMORESQUE"

"Humoresque" has been declared the best picture made in July by Photoplay Magazine, which has been conducting a competitive test for six months.

To Cosmopolitan Productions goes a gold medal with an inscription.

LANGLEY SPEAKER OF EVENING

Mr. Edward M. Langley, art director of "The Three Musketeers," was the speaker of the evening at the weekly meeting of the Photoplaywrights, held recently in their club room at the Brack Shops.

REX BEACH AT NEW YORK STRAND

Rex Beach made a public appearance recently at the Strand in New York City in connection with the showing of "The Iron Trail."

DANIA NEW HOME

Viola Dana has acquired a home in the Hollywood foothills where she will reside with her parents, Mr. and Mrs. Emil Figiath.

Eugene Pallette has completed his part in "Judith of Blue Lake Ranch." Pauline Frederick's latest R-C production.

Hunt Stromberg has returned to the R-C Studios in Hollywood after spending several weeks in New York and other Eastern cities.

(Continued on Page 17)
Production Notes

(Continued from Page 4)

FIRST NATIONAL NOTES

Associated First National Pictures, Inc., announces that it has acquired the distribution rights to Marshall Neilan’s production, “The Lotus Eater,” which George Ade recently finished titling at its Indiana home. John Barrymore enacts the leading role, while the rest of the cast is an all-star one consisting of Colleen Moore, Anna Q. Nilsson, Lacey Fox, Ida Waterman, Frank Currier and J. Barney Sherry. The photography is by David Kesson. A definite releasing date for “The Lotus Eater” has not been announced, but it is declared that first-run engagements for the production will take place in November.

Buster Keaton’s latest two-reel comedy, “The Faceless,” made under the Joseph M. Schenck banner, has been completed and will be ready for distribution in the near future. Buster Keaton and Eddie Cline collaborated in the writing as well as the directing of this fun film.

John M. Stahl is scheduled to start on his third independent unit production for Louis B. Mayer within the next two weeks. The script is being prepared and casting of the play will be started this week. “The Song of Life,” the second of the Stahl all-star series, has been shipped to New York.

AT ROBERTSON-COLE

Beatrice Van is finishing the continuity of “Boy Crazy,” which will be Doris May’s next starring vehicle. William A. Seiter, who directed Miss May’s two preceding pictures, “The Foolish Ace,” and “Eden and Return,” will also handle the megaphone on “Boy Crazy,” work on which is expected to start within the next two weeks.

Sessue Hayakawa and Norman Dawn, his director, have been filming outdoors scenes for Hayakawa’s next production, “The Vermillion Pencil,” in which Beacie Love plays the opposite star.

HAMILTON-WHITE

“The Panic’s On,” is announced by W. W. Raltry, production manager, as the title of Lloyd Hamilton’s latest comedy. The picture marks the fourth of the comedian’s new series. Hugh Fay directed and Irene Dalton has the leading feminine role opposite the star.

Lige Conley is featured in “The Bally-ho,” the third of Jack White’s new series of two-reel comedies. Bob Kerr directed this picture under the personal supervision of Jack White.

FOX SPECIALS AT MILLER’S

Robert Jost, new exchange manager for Fox West Coast Studios, has made arrangements whereby the six Fox specials “Thankerdlop,” “Shame,” “The Last Trail,” “Footfalls,” “Perjury” and “The Virgin Paradise” will be given an early showing at Miller’s theatre.

CHANGES NAME

“Paul” Parrott is the name by which Jimmy Parrott will be known henceforth in the screen world and his comedies as the “Paul” Parrott comedies. Mr. Parrott finished one this week and has started production of another in which Ethel Fordhurst plays the feminine lead.

“The Digest of the Motion Picture Industry”

Eddie Lyons, comedian, who is making his own comedies for Arrow release and who wrote the first four productions besides directing them himself, was visited recently by W. E. Doe Shallenberger, President of the Arrow Corporation. Mr. Lyons has just completed his fifth comedy, “Irma Dur- tons,” and will supervise the cutting before starting on his next.

Director Bill Howard of the Fox Studios has gone east for a short vacation, returning presently.

JIMMY ADAMS

BRADY ON CENSOR SITUATION

William A. Brady, president of the National Association, left New York recently on a trip through the Middle West to confer with prominent women’s organizations in several centers and strengthen the cooperation between such groups and the association.

Mr. Brady will recommend the adoption of the endorsement plan, such as that now used by the Indiana inorer of Photoplays, which has practically silenced the clamor of professional reformers for legalized censorship in that state.

DUTCH FILMS COMING

Five pictures made in Holland by the Hollandia Film Co., are being imported into this country, it is understood, by Jacques Wes sel formerly of Pathé, Hollandia is said to be the only producing organization in the Netherlands.

BUYS ADVENTURE SERIES

The Alexander Film Corp., has secured American and Canadian distribution on “The Adventures of Sherlock Holmes,” made in England by Stott. Each adventure is in two reels and there are fifteen in all.

McCAY CARTOONS DISTRIBUTED

Rialto Productions, Inc., will distribute a series of Winsor McCay cartoons via the independent market. The first is “The Dream of a Rarebit Fiend.”

George Melies’ “The Sheik,” co-starring Agnes Ayres and Rudolph Valentino, opens the third week of its world premier engagement at Grauman’s Rialto, Sunday, Nov. 13th.

AT LASKY’S

Dorothy Dalton, on completion of “Moran of the Lady Letty,” George Melford’s production, in which she is featured, will start work on a new star picture, “Thoron of the Rocks,” this story being by Vinzie E. Roe, adapted by Beulah Marie Dix and supervised by Thompson Buchanan. The director has not yet been announced.

James Cruze will start the direction of “Is Matrimony a Failure?” about the 21st. Lilu Lee will play the feminine lead; Zasu Pitts, Adolph Menjou, Ching Vala and others will appear in this comedy cast.

All is in readiness for the start about Nov. 28 of “Beyond the Rocks,” in which Gloria Swanson will star. This is a story by Elinor Glyn, adapted by Jack Cunningham. Sam Wood will again direct Miss Swanson.

Thomas Meighan, as soon as he finishes “If a Man Plates,” will take a trip to New York and on his return will begin a new star picture temporarily titled, “The Proxy Daddy.” Olga Printzlau adapted it from Edwey Peple’s story.

Jack Holt’s second star picture, adapted by Albert Shelby LeVino from “The Parson of Pamplin,” by Damon Runyon, has been titled “White Satan Sleeps.”

Ethel Clayton is nearly through with “For the Defense,” directed by Paul Powell. Vernon Steele is the star and a character heavy is portrayed by Bertram Grassby.

AS “QUEEN”

“Spike” Rankin, the thinnest girl in pictures, is to play the queen in the burlesque on the “Three Musketeers,” which Max Lin- der is making at Universal City.

“PENROD” FINISHING

Marshall Neilan’s picturization of Booth Tarkington’s “Penrod” with Wesley Barry in the titular role is nearing completion at the Hollywood Studios and will be ready for showing in First National Theatres within the next month.

CABANNE CAST ASSEMBLED


SURGEONS TO USE FILMS

The American College of Surgeons recently in convention considered the use of motion pictures for the demonstration of surgical operations.

LIFEGRAPH SERIES

A series of six two-reel comedies made by Lifeograph of Portland, Ore., and known as “Peeps into the Future,” is now being released by all exchanges of Pioneer.

STORIES FOR “U”

Universal has purchased “The Storm” for the use of Harry Carey and “The Land of the Lost” by Courtney Riley Cooper for Hoot Gibson.

While in New York in his Eastern trip, Charles Ray will complete his already commenced picture, “Smuggle.” In addition to George Rizard, his cinematographer, accompanying him east will be Mrs. Ray, Richard Willis, his general manager, and Albert A. Kidder, Jr.
## Pulse of The 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>
<tbody>
<tr>
<td>Jay Young</td>
<td>K. McDonald</td>
<td>Brotherton</td>
<td>J. Whipple</td>
<td>LeRoy</td>
<td>&quot;The Informer&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>APACHE TRAIL PRODS.</td>
<td>Globe, Ariz. W. A. Tobias, Casting</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. J. Scott</td>
<td>J. B. Warner</td>
<td>V. L. Abraham</td>
<td>Gay Bousch</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BECKER-TULLAR TRUART PRODS.</td>
<td>H. Tullar, Mgr. R. D. Saunders, Casting</td>
<td></td>
<td>John Smith</td>
<td>Speciale</td>
<td>&quot;Kindred of the Dust&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>F. Becker</td>
<td>L. A. Tatum</td>
<td>John Smith</td>
<td>Winter</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BELASCO STUDIOS</td>
<td>K. E. MacQuarrie, Casting, 833 Market St., San Francisco, Cal.</td>
<td></td>
<td></td>
<td></td>
<td>Douglass 6588</td>
<td></td>
</tr>
<tr>
<td>F. Merriweather</td>
<td>E. Merriweather</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BLANCHARD FILM CO.</td>
<td>H. S. Conway, Casting.</td>
<td>Cosmosmos Studios.</td>
<td>Wil. 1322</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>J. E. Bowman</td>
<td>E. J. Cuddy</td>
<td>conway</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRUCE CARTER PRODS.</td>
<td>Montague Studios.</td>
<td>Arnold Aldrich, Casting.</td>
<td>San Francisco.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>W. E. Griffin</td>
<td>All-Star</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAMPBELL COMEDIES.</td>
<td>Frank Griffin, Casting Director. Robert Gious, Gen. Mgr.</td>
<td>Fine Arts Studio</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>W. S. Campbell</td>
<td>All-Star</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CENTURY FILM CORP.</td>
<td>6100 Sunset Blvd.</td>
<td>Charles Rubin, Casting.</td>
<td>October 96</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. L. CHESTER PRODS.</td>
<td>R. Bandini, Gen. Mgr. 1438 Gower St.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vin Moore William</td>
<td>All-Star</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHILDHOOD PRODUCTIONS.</td>
<td>Fine Arts Studio.</td>
<td>Gene Lowry, Casting.</td>
<td>57666</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gene Lowry</td>
<td>Child Stars</td>
<td>John Thompson</td>
<td>W. C. Tuttle</td>
<td>Kid-Western (Series)</td>
<td>Preparing</td>
<td></td>
</tr>
<tr>
<td>H. L. Alvedine</td>
<td>R. Vernon</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scott Sidney</td>
<td>Neil Lumsly</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CLEMENTS RICH PROD.</td>
<td>Fine Arts Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clemen B.</td>
<td>All-Star</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>COMMONWEALTH MOTION PICTURE PRODUCERS. 829 E. Windsor Rd., Glendale.</td>
<td>Glen. 1933-W</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. E. F.</td>
<td>All-Star</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE CRUELLY WED COMEDIES.</td>
<td>Billy Joy, Casting.</td>
<td>Universal Studios.</td>
<td>Holly 2500</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Herzog</td>
<td>Billy Joy</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CUMMINGS, IRVING PROD'N. CO.</td>
<td>E. R. Smith, Gen. Mgr. 1729½ Highland Ave.</td>
<td></td>
<td></td>
<td></td>
<td>578922</td>
<td></td>
</tr>
<tr>
<td>[List of entities]</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DENVER DIXON PROD.</td>
<td>Berwilla Studios.</td>
<td></td>
<td>Holly 3130</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Denver Dixon</td>
<td>All-Star</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Missed</td>
<td>Farra</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FOX APPROACH PROD.</td>
<td>Sunset and Hollywood Blvd.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>[List of entities]</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FOX, FINS PRODUCTIONS.</td>
<td>N. Western Ave.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>[List of entities]</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FROSTHOMAH, J. L. PROD.</td>
<td>Brunton Studios. C. B. Collins, Casting.</td>
<td></td>
<td>Holly 4080</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edw. Stone</td>
<td>Tony Caudillo</td>
<td>Howard</td>
<td></td>
<td></td>
<td>The Man Who Smiled</td>
<td>4th Week</td>
</tr>
<tr>
<td>GOSNEL GILKERS PROD.</td>
<td>L. J. Gilkerson, Casting.</td>
<td>1210 Soto St.</td>
<td>Boyle 600</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dr. G. Gilkerson</td>
<td>All-Star</td>
<td>Gordon McLean</td>
<td>Zulma Janeson</td>
<td>Comedy-Drames</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>GOLDWIN STUDIO. R. B. McIntyre, Casting. Culver City. Abraham Lehr, Gen. Mgr.</td>
<td>West 6780</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>[List of entities]</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>[List of entities]</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>Star</td>
<td>Cameraman</td>
<td>Asst Director</td>
<td>Scenarist</td>
<td>Type</td>
<td>Progress</td>
</tr>
<tr>
<td>----------</td>
<td>------</td>
<td>-----------</td>
<td>---------------</td>
<td>-----------</td>
<td>------</td>
<td>----------</td>
</tr>
<tr>
<td>GENE KELLETT</td>
<td>Tom Sawyer</td>
<td>Harry Martin</td>
<td>Crabbe-Kay</td>
<td>Smith</td>
<td>Serial</td>
<td>Hollywood 2805</td>
</tr>
<tr>
<td>HAMILTON-WHITE-COMEDIES</td>
<td>June Bertram</td>
<td>Clay Bennett</td>
<td>Fred Windemere</td>
<td>Fred Windemere</td>
<td>2-_Reel Comedies</td>
<td>Hollywood 4080</td>
</tr>
<tr>
<td>HAMPTON, BENJ., PROD'NS</td>
<td>C. E. Collins</td>
<td>John M. Hunsicker</td>
<td>Geo. H. Royal</td>
<td>John M. Hunsicker</td>
<td>2-_Reel Comedies</td>
<td>Hollywood 4080</td>
</tr>
<tr>
<td>HARTR-E-HARTR PROD</td>
<td>Edward LaVeque</td>
<td>Fred Holmes</td>
<td>Fred Holmes</td>
<td>Fred Holmes</td>
<td>2-_Reel Comedies</td>
<td>Hollywood 4080</td>
</tr>
<tr>
<td>McGWISH, ROY, PRODUCTIONS</td>
<td>John Wayne</td>
<td>Roy Sturges</td>
<td>W. W. LaVerne</td>
<td>W. W. LaVerne</td>
<td>2-_Reel Comedies</td>
<td>Hollywood 4080</td>
</tr>
<tr>
<td>LACY STUDIO'S</td>
<td>L. M. Goodstadt</td>
<td>L. M. Goodstadt</td>
<td>L. M. Goodstadt</td>
<td>L. M. Goodstadt</td>
<td>2-_Reel Comedies</td>
<td>Hollywood 4080</td>
</tr>
<tr>
<td>LONG BEACH MOTION PICTURE CO</td>
<td>Ed Welch</td>
<td>Ed Welch</td>
<td>Ed Welch</td>
<td>Ed Welch</td>
<td>2-_Reel Western</td>
<td>Hollywood 7500</td>
</tr>
<tr>
<td>LUDY, EDWARD I., PROD</td>
<td>Jack Pierce</td>
<td>Jack Pierce</td>
<td>Jack Pierce</td>
<td>Jack Pierce</td>
<td>2-_Reel Western</td>
<td>Hollywood 7500</td>
</tr>
<tr>
<td>LYONS, EDDIE, PROD</td>
<td>Berwilla Studios</td>
<td>Berwilla Studios</td>
<td>Berwilla Studios</td>
<td>Berwilla Studios</td>
<td>2-_Reel Western</td>
<td>Hollywood 7500</td>
</tr>
<tr>
<td>MADOC PRODUCTION</td>
<td>L. H. Grainger</td>
<td>L. H. Grainger</td>
<td>L. H. Grainger</td>
<td>L. H. Grainger</td>
<td>2-_Reel Comedies</td>
<td>Hollywood 6419</td>
</tr>
<tr>
<td>MAYER, LOUIS B.</td>
<td>Studios, 3800 Mission Rd.</td>
<td>Individual Casting</td>
<td>Individual Casting</td>
<td>Individual Casting</td>
<td>Individual Casting</td>
<td>Hollywood 6419</td>
</tr>
<tr>
<td>NEILAN, MARSHALL, PROD</td>
<td>6642 Santa Monica Blvd.</td>
<td>6642 Santa Monica Blvd.</td>
<td>6642 Santa Monica Blvd.</td>
<td>6642 Santa Monica Blvd.</td>
<td>6642 Santa Monica Blvd.</td>
<td>Hollywood 6419</td>
</tr>
<tr>
<td>MOROCCO PRODUCTIONS</td>
<td>W. Ruggles</td>
<td>W. Ruggles</td>
<td>W. Ruggles</td>
<td>W. Ruggles</td>
<td>W. Ruggles</td>
<td>Hollywood 4485</td>
</tr>
<tr>
<td>O'CONOR PRODUCTIONS</td>
<td>Brentwood Studios</td>
<td>Gus Schumacher</td>
<td>Gus Schumacher</td>
<td>Gus Schumacher</td>
<td>Gus Schumacher</td>
<td>Hollywood 4485</td>
</tr>
</tbody>
</table>

**CAMERA!**  
_The Digest of the Motion Picture Industry_  
Page Eleven

---

**ROTHACKER-ALLER**  
Phone Holly 6065 or Holly 6066  
24-HOUR SERVICE  
Phone Office Regarding Laboratory Work—We Call For Negative and Deliver the Print  
5515 MELROSE AVE., Between Robertson-Cole and Brunton Studios
FRANK P. DONOVAN
Director of Visagiste, Patho, General and Mutual Releases, Paramount Pictures, etc.

ORIENTAL COSTUME CO.
Chinese, Japanese Costumes
Properties and Art Goods
6238 Santa Monica Boulevard
Holly 5954

WIGS from Assorted Make-up ZAN
819 So. Hill St.

DR. W. E. BALSINGER
FACIAL SURGEON
Formerly
FACIAL SURGEON U. S. ARMY
Hump and Other Deformities of Nose Corrected Through Nostril—No Scar.
Sagging Cheeks Lifted
Baggy Eye-Lids Corrected
Double Chins, Scarf, Etc., Removed
190 North State Street, Chicago
Clark Hotel, Los Angeles
By Appointment

Page Twelve
"The Digest of the Motion Picture Industry"
CAMERA

ROBERTSON COLE PROD. Melrose and Gower. S. F. Jacobs, Casting Director.

ROSELL-BROWN PRODUCTIONS. Wm. M. Brown, Mgr. 4530 Hollywood Blvd.

SCHLANG, MORRIS R., PROD. H. J. Howard, Casting. 6030 Sunset.


SEELING, CHAS. R., PROD/NS. Chas. R. Seeling, Casting. 1238 South Hill.


VIDOR, KING, PROD. M. C. Reauveau, Casting. 7200 Santa Monica Blvd.

W. M. SMITH PROD., Inc. Tulsa, Okla.

SUNSHINE COMEDIES. Low Seiler, Supervising Director. Fox Studios.

FRANK P. DONOVAN
Director of Visagiste, Patho, General and Mutual Releases, Paramount Pictures, etc.

GREEN ROOM CLUB New York City

WIGS from Assorted Make-up ZAN
819 So. Hill St.

Still and Always
HOLLYWOOD TAXI SERVICE
7030 Hollywood Blvd.
Reasonable Rates
<table>
<thead>
<tr>
<th>Universal Studio</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>Fred Datig</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 2500</td>
</tr>
</tbody>
</table>

**Vitagraph Studios**

<table>
<thead>
<tr>
<th>1708 Talmadge</th>
<th>W. S. Smith, Gen. Mgr.</th>
</tr>
</thead>
<tbody>
<tr>
<td>David Smith</td>
<td>Antonio Moreno</td>
</tr>
<tr>
<td>Wm. M. Dunn</td>
<td>William Duncan</td>
</tr>
<tr>
<td>James Twaggis</td>
<td>Larry Semon</td>
</tr>
<tr>
<td>Jimmy Aubrey</td>
<td>Myers-McDonald</td>
</tr>
</tbody>
</table>

**Weegee Bird Films**

<table>
<thead>
<tr>
<th>Lincoln 1778</th>
</tr>
</thead>
<tbody>
<tr>
<td>E. G. Iyer</td>
</tr>
<tr>
<td>E. G. Iyer</td>
</tr>
</tbody>
</table>

**Western Features, Inc.**

<table>
<thead>
<tr>
<th>5544 Hollywood Blvd.</th>
</tr>
</thead>
<tbody>
<tr>
<td>E. E. Mckenize</td>
</tr>
<tr>
<td>Wm. E. Farnham</td>
</tr>
<tr>
<td>Edgar Lyons</td>
</tr>
<tr>
<td>M. Miller</td>
</tr>
</tbody>
</table>

**Whisenant, J. Barnay, Prod's.**

<table>
<thead>
<tr>
<th>B. D. Strawhale, Casting</th>
<th>Herman Studio, Santa Monica</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nate Gathers</td>
<td></td>
</tr>
<tr>
<td>Bob Noan</td>
<td></td>
</tr>
<tr>
<td>E. L. O'Connor</td>
<td></td>
</tr>
<tr>
<td>G. A. Madden</td>
<td></td>
</tr>
<tr>
<td>J. E. Loessle</td>
<td></td>
</tr>
</tbody>
</table>

**Williams, Cyrus J., Co. R. Bradbury, Casting.**

<table>
<thead>
<tr>
<th>4811 Fountain Ave.</th>
<th>C. J. Williams, Mgr.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bruce Forrest</td>
<td></td>
</tr>
<tr>
<td>Jean D. S.</td>
<td></td>
</tr>
<tr>
<td>Paul Semon</td>
<td></td>
</tr>
<tr>
<td>William S.</td>
<td></td>
</tr>
</tbody>
</table>

**Wilnok Films, Inc.**

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Jay Blocksmith</td>
<td></td>
</tr>
<tr>
<td>Smith Adams</td>
<td></td>
</tr>
<tr>
<td>Gene Meachen</td>
<td></td>
</tr>
<tr>
<td>Max Noell</td>
<td></td>
</tr>
</tbody>
</table>

**Wilson, Ben, Prod's.**

<table>
<thead>
<tr>
<th>Berwilla Studios</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duke Warren</td>
</tr>
<tr>
<td>Ray Clements</td>
</tr>
</tbody>
</table>

**Eastern Studios**

<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>BIOGRAPH STUDIOS</td>
<td>W. J. Scully, Casting</td>
<td>807 E. 175th St.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Henry King</td>
<td>Bartholomew</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>S. C. Taylor</td>
<td>Penneke Weil</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BLACKTON STUDIOS</th>
<th>Brooklyn, N. Y.</th>
</tr>
</thead>
<tbody>
<tr>
<td>S. C. Taylor</td>
<td>Louis Petrucci</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ESTEE STUDIOS</th>
<th>124 W. 125th St., New York City.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donavan</td>
<td>Alfred Abramson</td>
</tr>
<tr>
<td>Abramson</td>
<td>Louis Liwanese</td>
</tr>
<tr>
<td>Pearl Sheppard</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>FOX STUDIOS</th>
<th>West 55th St., N. Y.</th>
<th>Samuel Kingston, Casting</th>
</tr>
</thead>
<tbody>
<tr>
<td>J. S. Dawley</td>
<td>Non-Star</td>
<td></td>
</tr>
<tr>
<td>Harry Millarde</td>
<td>Non-Star</td>
<td></td>
</tr>
<tr>
<td>Charles Brahan</td>
<td>Non-Star</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Griffith, D. W., Studios.</th>
<th>Herbert Sutch, Casting</th>
<th>Mamaroneck, N. Y.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Edward Giffen</td>
<td>All-Star</td>
<td></td>
</tr>
<tr>
<td>H. Weisner</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MIRROR STUDIOS</th>
<th>Glendale, Long Island, New York.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Welsh</td>
<td>Edwards</td>
</tr>
<tr>
<td>Davis</td>
<td>Staff</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Pathe.</th>
<th>S. Bennett, Casting Director</th>
<th>1990 Park Ave., New York.</th>
</tr>
</thead>
<tbody>
<tr>
<td>E. P. Seitz</td>
<td>C. Hechtzer</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Selznick Studios</th>
<th>H. L. Steiner, Casting</th>
<th>W. Fort Lee, N. J.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reel Bros.</td>
<td>Alfred Hogarin</td>
<td></td>
</tr>
<tr>
<td>G. A. Hamlin</td>
<td>Eugene O'Brien</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>John Levering</td>
<td>All-Star</td>
<td></td>
</tr>
<tr>
<td>Voyager</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Vitagraph Studios</th>
<th>East 55th St., Brooklyn, N. Y.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Edward Jose</td>
<td>Jean Davis</td>
</tr>
<tr>
<td>Charles D. M.</td>
<td>Corinne Griffith</td>
</tr>
<tr>
<td>Ivan Sventz</td>
<td>Fred Schell</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Selznick Studios</th>
<th>H. L. Steiner, Casting</th>
<th>W. Fort Lee, N. J.</th>
</tr>
</thead>
<tbody>
<tr>
<td>J. S. Dwyer</td>
<td>Non-Star</td>
<td></td>
</tr>
<tr>
<td>Harry Millarde</td>
<td>Non-Star</td>
<td></td>
</tr>
<tr>
<td>Charles Brahan</td>
<td>Non-Star</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Beau Leetch</td>
<td>All-Star</td>
<td></td>
</tr>
<tr>
<td>Alex Beauchamp</td>
<td>Alex Beauchamp</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Vitagraph Studios</th>
<th>East 15th St., Brooklyn, N. Y.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Edward Jose</td>
<td>Jean Davis</td>
</tr>
<tr>
<td>Charles D. M.</td>
<td>Corinne Griffith</td>
</tr>
<tr>
<td>Ivan Sventz</td>
<td>Fred Schell</td>
</tr>
</tbody>
</table>
Newport Harbor Marine Corp.

Has at your command an experienced personnel; the finest metal and wood-working shops on Newport Bay, the focal center of marine work, and a list of boats including the schooner "Margaret C." Charges greatly reduced this season.

Let Us Show You Our Service

Million Dollar Theatre
(3d and Broadway)
"MISS LULU BETT"
A Wm de Mille Production

RIALTO
(Broadway, near 8th)
"THE SHEIK," a George Melford Production
With Agnes Ayres and Rudolph Valentino

Q. What does it do?
A. It cures Nervousness of all kinds, Rheumatism in every form, Insomnia, Low Vitality, Neuritis, High Blood Pressure, Neuralgia, Arterial Sclerosis, Anaemia, Indigestion, Kidney Diseases of all kinds, Liver Troubles, and other diseases that have defied all other treatments.

Q. How do you know?
A. Because we are proving it every day.
Q. How can I prove it?
A. By giving it a chance. It will do the rest.
Q. How can I learn all about it?
A. By writing us and telling us the nature of your illness, or by phoning us, or by calling in person, or by asking one of us to come and see you, for all of which there is no charge.

PACIFIC RADIUM INSTITUTE
7212 Sunset Boulevard, Hollywood

Who's Where
(Continued from Page 6)

Who's Where

C A M E R A!

CALIFORNIA
Goldwyn presents
"THE GRIM COMEDIAN"
By Rita Weiman
Scenario by Bess Meredith
Directed by Frank Lloyd
Photographed by Robert Beaudine
C A S T

Marie La Monte.................. Phoebe Hunt
Martin.......................... Jack Holt
Dorothy.......................... Gloria Hope
Old Dad.......................... Bert Woodruff
Gracie.......................... Laura La Varnie
Billy Page....................... Mac Hopkins
Geoffrey Hutchins................ John Harron
Carlton Hutchins................ Jos. Dowling
Graf Hutchins.................... Bob Payton
Sammie.......................... Eric Snowden

KINEMA
Louis B. Mayer presents
Anita Stewart in
"PLAYTHINGS OF DESTINY"
By Jane Murfin and Mary Trumble
Scenario by Anthony Paul Kelly
Directed by Ed. Carewe
Photographed by Robert Kurrle
C A S T

Julie Laneau...................... Anita Stewart
Geoffrey Arnold................ Herbert Rawlison
Herbert Randolph................. Walter McGrail
Julie's child....................... Richard Headrick
Clarice............................ Grace Morse
Conklin.......................... Wm. Y. Mong

SUPERBA
Carl Laemmle offers
Pricilla Dean in
"CONFLICT"
By Clarence Budington Kelland
Scenario by George C. Hull
Directed by Stuart Paton
C A S T

Dorcas Ramelle.................. Pricilla Dean
John Ramelle..................... Ed Connelly
Miss Labo........................ Martha Mattox
Buck Fallon...................... Hector Sarno
Jevons......................... Herbert Rawlison
Mark Sloane...................... J. C. Shumway
Letty Piggott.................... Ollie Norman
Orrin Lakin...................... Sam Allen
Ovid Jenks....................... C. E. Anderson
Hannibal Ginzer............... Knute Erickson
Hansdrubel Ginzer.............. Bill Gillis

MISSION
United Artists presents
Mary Pickford in
"LITTLE LORD FAUNTLEROY"
By Frances Hodgson Burnett
Scenario by Bernard McConville
Directed by Jack Pickford and Alfred E. Green
Photography by Charles Rosher
C A S T

Cedric Errol (Little Lord Fauntleroy)
Dearest (his mother)—Mary Pickford
The Earl of Dorincourt—Claude Gillingwater
Bevis Errol—Colin Kenny
Wm. L. Havisham—Joseph Dowling
Mrs. McGinty—Kate Price
Dick, the bootblack—Fred Malatesta
Hobbs, the grocer—James A. Marcus
Minna—Rose Dione
Her son—Francis Marion
Rev. Mordaunt—Emmet King
Mrs. Higgins—Mme. de Bedamere

RIALTO
Jesse L. Lasky presents
"THE SHEIK"
With Agnes Ayres and Rudolph Valentino
From the novel by E. M. Hull
(Continued on Page 20)

Who's Where

E. BURTON STEENE
Green Room Club, New York City

BALBOA, CALIF. Phone Newport 35

Earle Wallace Studio of Dance Arts
Italian Ballet—Smart Ballroom—Step Dancing
Any Special Dancing Numbers Furnished
2520 West Seventh St. Phone: Wilshire 2060

Marion Ward
Practical Training for Stage and Motion Pictures—Music—Make-up Dancing
729 S. Bonnie Brae—Any West 7th St. Car Phone 54498

PRODUCERS—DIRECTORS

Eastern scenes made to order.
Do you need scenes in the East for your production? Wire or write particulars and I will secure them. If necessary can double your actors on location here. First-class direction and photography guaranteed.

E. BURTON STEENE
Green Room Club, New York City
Elizabeth (10) and Josephine (5) Adair

Josephine Adair is now playing with the Jess Robbins Productions.

Eunice Vin Moore

Playing "The Widow Boland" in
"A TRIP TO PARADISE"
Opening the New Loew State Theatre

Laura La Varnie

Who plays "Gracie" in
"THE GRIM COMEDIAN"
At the California This Week

Wilshire 2808

Charles Force

Playing "CAPT. SNODGRASS" in Bebe Daniels' Present Production

Coming Releases:
"The Sea Lion"—Bosworth
"The Infidel"—Katherine Mac Donald
"Slippy McGee"—Morosco

Broadway 5206
Who’s Where
(Continued from Page 14)

Scenario by Monte Katterjohn
Directed by George Melford
Photographed by William Marshall
CAST
Diana Mayo—Agnes Ayres
Sheik Ahmed—Ben Hasson—Rudolph Valentino
Raoul de Saint Hubert—Adolphe Menjou
Omair—Walter Long.
Gaston—Lucien Littlefield
Yousef—George Waggner
Slave Girl—Ruth Miller
Sir Aubrey Mayo—F. R. Butler

CLUNE'S
Selznick-Select presents
Eugene O'Brien in
"CLAY DOLLARS"
By Lewi Allen Browne
Directed by George Archainbaud

TALLY'S
Paramount presents
"DECEPTION"
Directed by Ernest Lubitsch

Where to Find
(Continued from Page 6)

JENNINGS IN VEILLER FILM

De Witt Jennings has been selected by
Bayard Veiller for a part in Bert Lytell’s
new Metro picture, "The Phantom Bride."
Mr. Jennings recently appeared in support
of Mr. Lytell in "Ladyfingers" and "The
Right That Failed."

ADAMS IN NEW HAMPTON PICTURE

Claire Adams is enacting the heroine in
"Wildfire," Ben B. Hampton’s latest all-
star production, adapted from the Zane Grey
novel.

Helen Walton, artist’s model and formerly
of the legitimate stage, is at present with
the Neva Gerber company at the Berwilla
Studios.

Fred Cavens and Sherry Hall have been
appointed as assistants to Max Linder for
his next production, a burlesque on "The
Three Musketeers."

Burwell Hamrick, child player, has been
selected by Bayard Veiller to appear with
Bert Lytell in the screen version of Tommy
Carteret," now being filmed at Metro's
Hollywood studios.

Jack Hoxie, who started work last week
in "Under Orders," is locating at Big
Bear Lake, where he and his company will
remain for a few weeks. "Under Orders" is
the second of a new series of westerns in
which Mr. Hoxie is featured.

Marjorie Maurice, sister of Marie Prevost,
had been selected by Harry Beaumont for
a part in "The Five Dollar Baby," starring
Viola Dana. Miss Maurice recently appeared
in Metro's all-star production, "The Little
Fool."

Victory Bateman
—at—
Loew’s State Theatre
This Week
Supporting Bert Lytell
—in—
“A Trip to Paradise”
603-45

Hats Off!

For the Best Lot of
Hats in the West
The New Velours, Stetsons and
Dress Hats
California Clothing
Company
126 South Main Street
Los Angeles

At Liberty—Cameraman. Just finished
several big productions. Complete
equipment, including stills. Ten
years’ experience. Best references.
Box 15, Camera

Phone Holly 5050 (Fifty-Fifty)
We Cater to Picture People
Special Discount
ARROW DYE WORKS
5527 Sunset Blvd.

Kate Price
558220

For Your Complete Home Furnishings See
KLETT BROTHERS
It will make more than you to inspect our line of beautiful floor, boudoir and table lamps,
and other artistic furniture.
5540 HOLLYWOOD BLVD. Open Evenings
PHONE HOLLY 554
**CAMERA!**

**Editorial**  
(Continued from Page 3)  

"The actor goes to such and such a management or studio and finds that he can only obtain work by paying a big commission to the favored agency. Perhaps he accepts the situation and takes his loss—on that one occasion, but the next time that management or studio desires his services, he adds just that much more to his salary. And the producer pays it. "If the managers want production costs to come down, they must stop this sort of thing."

---

**If you could look through the pockets**  

of the successful men of Los Angeles and of the men who are getting there, in almost every case you would find a well-worn savings pass book. You would discover that an unusually large number of these pass books are of the Hellman Bank, for this bank's Night and Day service answers so well the requirements of the active man. Of the three types of savings accounts there is one to exactly fit your needs.

**OPEN DAY AND NIGHT**

**Holloway Bank**

---

**Attention Producers!**

Are you interested in North Woods stories? I know of two that will be finished in the next two weeks by a man who has written over two hundred film successes. I have first call on these stories. If you are interested, phone Miss Kimberly, studio representative of THE PHOTOPLAYWRIGHTS LEAGUE OF AMERICA Phone 12888

---

**STUDIO SPACE AND WESTERN ST. FOR RENT**  

Fully equipped studios including lights and props, very reasonable, by the day, week or lease.

**ASTRA STUDIO**  
Verdugo Road, Glendale  
Phone: Glendale 302

---

**The Digest of the Motion Picture Industry**

**Pickups by the Staff**  
(Continued from Page 8)

**HAMPTON OFFERS PRIZE**

Jesse D. Hampton, producer releasing through the Pathé organization, has offered a prize to the Pathé salesman who secures the greatest number of contracts on Hampton Productions, a trip to either New York or Los Angeles with himself and wife with all expenses paid for the period of October 31st to December 24th inclusive. Also, the same prize to the Pathé branch manager, office or sales representative who secures the greatest increase in new business and collections for the same period of time. Winners of the contest have their preference of trips or its cash equivalent.

---

**HUGHES LOCATIONING**

Gareth Hughes, Grace Darmond and Herbert Heyes are in San Diego. All are working together on location in a new Metro photoplay entitled "Stay Home." Various scenes will also be made in Tijuana, Mex.

---

**INSTALLING WELLS**

Drilling will begin immediately at Universal City on two wells which are part of the new fire protection system evolved by Harry D. Brown, chief of the electrical department.

---

**COMEDY GOES EAST**

Harry Cohn, producer of the Hallroom Boys Comedies is in New York with the newest of these comedies, "At Your Service."

---

David Windsor has been cast in "The Doll's House," Nazimova's latest production.

---

Fox Director C. R. Wallace is preparing another picture for Buck Jones.

---

Charles Mekin is playing Father Sarrell in Viola Dana's current picture, "The Five Dollar Baby," at Metro.

---

Harry and Louise Lamont with their vaudeville act are appearing at picture houses in and around San Francisco.

---

His Nibs Syndicate, Inc., has purchased "His Nibs" from Exceptional Pictures for distribution via the independent market.

---

Dustin Farnum expects to start presently on his forthcoming picture for Fox, arrangements for which are being completed by Bernard Durning.

---

Herman Raymaker, director of the Hallroom Boys Comedies, featuring Sid Smith, recently purchased a large fruit ranch near San Gabriel.

---

"Big Timber," directed by Jack Noble and produced by the Maritime M. P. Co., of Nova Scotia, will be distributed by Playgoers Pictures, Inc., a subsidiary of Associated Exhibitors, Inc.

---

Joseph Brotherton and his brother assistant, Clarence, have been with Katherine MacDonald for the last three years and have photographed all of Miss MacDonald's First National features.

---

William De Mille's "Miss Lulu Bett" will be given its world premier at the Grauman Million Dollar Theatre Monday, Nov. 14th. Among the all-star players are Lois Wilson, Milton Sills, and Theodore Roberts.

---

The STORY Idea

**THAT STRUGGLES TO GET OUT**

The right one is worth big money. You may have it. Will you accept a free, confidential test?

Hundreds of original stories, for dramatization on the screen, are urgently needed to keep the motion picture industry alive.

The Palmer Photoplay Corporation is the accredited agent of the leading producers in a nation-wide search for story-telling abilities. Not literary skill, but creative imagination and dramatic insight—the ability to think out and tell a good story, dramatically.

It is a talent many people have who never suspect its presence. You may possess the gift yourself, and not be aware of it. Will you let us test you free?

Send for the Van Loan questionnaire. In your own home by a simple psychological test you can learn whether you have the native ability for which the motion picture industry is anxious to pay liberally.

This questionnaire has started hundreds on the path to fame and big income. Just use the coupon below. You incur no obligation, of course.

---

**DIRECTORS—LOCATION MEN**

When wanting ideal Western St. or Hick Town, Remember BACHMAN STUDIO Glen 1525 W.  
215 E. Windsor Rd., Glendale.

---

**B. L. JAMES**

**EXPERT TITLE SERVICE**

Phone Pico 2226  
218-19 Lassen Bldg., 521 So. Spring St.  
Opposite the ALEXANDRIA
INVITATIONAL SHOWING

J. L. Frothingham's "A Bride of the Gods," which has just been completed at the Brunton Studios, will be given its first showing at the Wilshire on November 14th. Invitations have been sent out to various producers, stars, newspaper writers, magazine writers and others.

FOR EUROPE SHORTLY

November 23 is the date of Cecil B. DeMille's departure for New York whence he will sail for Europe on a two months' trip in which he will visit France, Italy, and other countries, including Tunis and Algiers, in Africa. He will be accompanied by his art director, Paul Irebe. Mr. DeMille has completed "Saturday Night," and on his return will start work on another production for Paramount Pictures.

EDWARD SLOMAN PRODUCTIONS SOON

Upon completion of "The Man Who Smiled" at the Brunton Studios, for J. L. Frothingham, Director Edward Sloman will organize his own producing company and will make feature productions exclusively, to be released under his own name. Mr. Sloman terminates his year's contract with Mr. Frothingham next month.

Ernest Pasque is playing a part in "The Five Dollar Baby," with Viola Dana at Metro.

Hugh Thompson is playing a heavy role in Bebe Daniels' current production for Realart.

Barrett C. Kiesling has been appointed to head the newly organized publicity department at the Realart Studio.

"CRECO"
Electric Studio Equipment
CINEMA SALES CO.
4538 Hollywood Blvd.
Temporary Phone: Main 3373

THE PIT
CLASSIFIED WANT ADS

Your advertisement will be run in this column at the rate of 15¢ per line. Phone, mail or bring in your "Wants."

HOW TO SELL YOUR PHOTOPLAY—It’s easy if you know how. Send self-addressed stamped envelope to Gram O’Sense, 52 Pike, Seattle, Wash. Mention Camera!

WANTED—Bell-Howell Camera, 170° shutter. Must be bargain price for cash. Hox 7. Camera!

FANJEWEL PICTURES—(The Latest Creation) Your likeness sketched from life or photograph in blending gold and silver tints, of jewel radiance. Has been likened to tapestry enlaced in glass. It is, however, worked on paper. See our remarkable display, 736½ W. Seventh St., Los Angeles, Calif.

FOR RENT—Bell & Howell Camera, 170° shutter, fully equipped, Thalheimer Iris, Mitchell tripod, to responsible company. Phone Holly 6169.


Young French woman wishes position as lady’s maid, can sew, hairdresses, manicure, give facial. Speaks English, French and Spanish. Phone Berthe Devauld, 222-63.

FOR RENT—One Bell-Howell camera with complete equipment. Reasonable. Phone 377-474.

FOR RENT—8x10 still outfits. Little, commercial photographer, 5714 Hollywood Blvd. Phone 397-462.
The Kiddies in "Penrod"
Marshall Nielan's Latest Production

<table>
<thead>
<tr>
<th>Name</th>
<th>Name</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>JUNIOR ALDEN</td>
<td>LAURENCE LICALZI</td>
<td>JACK CONDON</td>
</tr>
<tr>
<td>MIRIAM BELLAH</td>
<td>WESLEY BARRY</td>
<td>PEGGY CARTRIGHT</td>
</tr>
<tr>
<td>BETH KOSIK</td>
<td>JOSEPH STERN</td>
<td>ROSEBUD CASTLEWOOD</td>
</tr>
</tbody>
</table>
Claude Gillingwater

As

"The Earl of Dorincourt"
Associated with
Miss Mary Pickford in
"Little Lord Fauntleroy"

Now playing at the Mission

Phone 500-24
Madame Rose Rosanova
Playing "Anna," the Mother, in "Hungry Hearts"
A well known and thoroughly experienced

MOTION PICTURE DIRECTOR
desires to connect with a reputable organization, as

CASTING DIRECTOR
in conjunction with other duties of an executive capacity involving the confidence
of the office.

QUALIFICATIONS:

Formerly an actor in the classic and modern drama, and afterwards Stage Director of
plays and Theatre Manager. Author of four dramas which have toured the large cities.
Have directed many screen stars of reputation. Thoroughly posted on scenic investiture,
costuming, and every angle of production. Wide knowledge of screen people and a discern-
ing judge of types. Absolutely conservative and always in accord with the Management’s
interest.

Having been a Motion Picture Director for many years, I can be relied upon in any
emergency to take up complete direction or odds and ends for time economy.

Diplomatic, efficient, and a hustler who is always on the job. My salary is a “modest”
one, and if I don’t “make good” you can “give me the gate” without notice.

Address
COMPETENT, c/o CAMERA!
The History of Copyright

By Irving S. Baltimore

Because we believe that the following article opening the legal series by Mr. Baltimore in this publication, will prove both intensely interesting as well as informative, to our readers, we are devoting to it our own particular space in this week’s issue. There is nothing so important to the professional man who would succeed, as a complete familiarity with all national and state legislations affecting him through his calling.

To fully understand such, it is necessary for him to be acquainted with all historical matters that have brought influence to bear upon the subject. The history of the copyright law is comprehensively covered here.

F. R.

It has been repeatedly stated that the history of copyright law, unlike most branches of jurisprudence, is not lost in antiquity. This assertion appears to be postulated largely upon the theory that little profit could have accrued from literary production prior to the invention of printing. However, what modicum of evidence afforded us, reveals an ancient sense of ownership in creations of the mind, and consequent resentment at abuses thereof. It seems highly probable that the origin of claim to property of this character, came contemporaneously with, or shortly after the use of parchment and papyrus received its impetus. That search of the Justinian codes and other available compilations of ancient law, discloses no mention of anything in the nature of copyright, can be attributed to the fact that no distinction was then drawn between this and property of other character.

Traditions of Homer, the blind author of the Iliad, and his contemporary rhapsodists, afford no enlightenment as to the status of authors in their day. But the fact that their means of publication were confined to oral utterance, may account for the absence of any question in this behalf. Parchment and papyrus made it possible to preserve the labors of the poet, the historian and the philosopher, and the introduction of the scribe and copyist led to the multiplication of copies of their works.

Greek dramatists relied on public performance of their plays for pecuniary reward, as largely do the dramatists of today. There is mention in Roman literature of the sale of playrights by dramatic authors. Martial speaks of certain book-sellers who have copies of certain of his poems for sale, and Horace refers to a firm of book-sellers as likely to profit greatly from a certain book. Many outcries against errors in transcription by copyists are found in Latin prose and poetry. Cicero’s letters reflect a current conception of literary property and payment for its use.

Probably in the second Century, B. C., the Roman Jurist, Gaius, upheld the superior right of an artist in his painting. In the Sixth Century this decision was adopted by Tribonian editor-in-chief of the Justinian Codes, and was applied in a modern case, involving John Leech’s woodcuts.

Our earliest record of a copyright case, Finnian vs. Colomba, in the year 587, was chronicled fifty years later by Adamnan, and cited by Montalembert in “The Monks of the West.” The facts surround St. Colomba’s surreptitious copying of a psalter in possession of Finnian, his instructor, who recovered the same under the decision of King Dermott, rendered in the Halls of Tara, “To every cow her calf.” This decision, chronicled so many years subsequent to its alleged rendition, though of disputed authenticity, pithily enunciates the common law doctrine of copyright. Common law is that body of law which, in England, sprang from common custom and long usage, and came to be regarded as part of the law of the commonwealth, finally receiving judicial sanction as such in decisions of courts of the realm. The term in effect is synonymous with unwritten, as distinguished from statutory law. The common law has been adopted by all our States, except Louisiana.

The recognition of copyright as a definite and distinct entity in jurisprudence, is the result of the possibility of widespread and increased multiplication of publications, which came with the introduction of printing with type. Prior to this, the multiplication of copies of any book was a difficult and protracted task.

Gutenberg printed a book with moveable type at Mentz in 1451. In 1465 two Germans opened a printing establish in a monastery near Rome, two years later removing to Rome. John of Spira began printing in 1469 at Venice. Louis XI commissioned to Mentz Nicholas Jensen, who brought the art to France in 1469. The first press in England was set up by Caxton in 1474. The earliest printers confined their publications to prayer books and similar religious works. The first book of a secular nature, Cicero’s “Offices,” being published in 1465.

The initial grant of a copyright, revealed by available history, was issued to John of Spira by the Senate of Venice in 1469, bestowing upon him the exclusive right for a period of five years, to publish the epistles of Cicero and Pliny. Peter of Ravenna, in 1491, was granted the exclusive right to print and sell his “Phoenix,” the first

(Continued on Page 17)
HOLUBAR AT UNITED STUDIOS

Allen Holubar announces that he is to make a series of feature pictures at the United lot. The first of the series will be "The Soul Seeker," starring Dorothy Phillips.

Mr. Holubar, while in New York, purchased two other scenarios and secured options on a foreign production. Work will begin on the next Holubar production in two weeks. Casting already has started.

BALZAC ROMANCE NORMA'S NEXT

Norma Talmadge's next picture, which she will make in Los Angeles, will be a dramatization of Honore Balzac's famous romance, "The Duchess of Langeais." The drama will have stage settings of the period of the Balzac novel.

HOLIDAY RELEASE FOR WILLET'S "FIFTY CANDLES"

Irvin V. Willat's independent production "Fifty Candles" for Hodkinson, is scheduled for holiday release. Among the players in the all-star cast are Marjorie Daw, Eddie Burns, Bertram Grassby, George Webb, Wade Boteler and others.

TURPIN DONS HIS LITTLE BROWN DERBY

After sixteen weeks of absence from the Silver lot, Ben Turpin is back again and ready to begin work on his forthcoming comedy which is scheduled to start shortly.

NEXT STAHL PRODUCTION

Louis B. Mayer has secured the film rights to Francis H. Greene's story, "One Clear Call." It will be transferred to the screen by John M. Stahl as his next all-star production for First National release.

EDDIE LYONS FINISHES "JUST A MINUTE"

Eddie Lyons, director-comedian, has just completed the final scenes of his latest laugh provoker, "Just a Minute," and production will start shortly on the next of this series of comedies for Arrow entitled "Moving Day."

DIXON STARTS NEW ONE

The Denver Dixon Productions making a series of five-reel outdoor adventure stories starring Marlin Saias under the direction of Denver Dixon, gave a preview recently of its lately completed production "Argonaut Love," and production has already started on the next picture, an Arabian adventure story by Dixon McCormick.

James Young, who directed Katherine MacDonald in "The Infidel," just completed by Preferred Pictures, Inc., is now busy editing and titling the feature.

"Out of the Blue," by Victor Hugo Halperin, will be the forthcoming Cactus Feature costarring "Bob" Reeves and Maryon Aye, under the direction of Albert Rogell. Production will continue at the Hermann Studio.

HATTON ON NEW ONE

"The Black Ranch" is the title of Dick Hatton's next photoplay for Prairie Productions about to be filmed. It was written by Leonard Wheeler and George Crocker.

AT UNIVERSAL

Frank Mayo has finished "Wards of the North," the Clarence Budington Kelland story upon which he has been working. Molly Malone will be seen in the principal feminine role. Mr. Mayo is at present in Yuma, Ariz., filming episodes for "Slipper Toe." William J. Neidig has completed the story of the sand dunes. Virginia Valli plays opposite the star.

Concluding scenes are being filmed at Palm Springs for Siccilla Dean's forthcoming production, "Wild Honey."

Robert Hill has started another two-reel western photoplay featuring Laura LaPlant.

"Meant to Be" is the title of Art Acord's current stellar effort, being made in the interval between the completion of the historical serial, "Winners of the West," and the start of production of the next documentary chapter play, a visualization of the chief events in the adventures of Buffalo Bill. Edward Laemmle is Acord's director.

AFO THE ROACH STUDIOS

Harold Lloyd's new comedy called temporarily "The White Feather," is starting its fourth week. Country scenes are being filmed near Englewood.

Harry "Snub" Pollard is making a dog show comedy this week, in which Marie Mosquini and Noah Young support the star. Shots are being taken at Venice. "The Go-Getter," with "Snub" Pollard, had its studio preview this week and has since been shipped to New York.

"Paul" Parrott's next comedy which goes under production next week, will be a burlesque on "The Miracle Man," the scenes taking place at the rest cure.

"Trolley Troubles" is the most recently completed Gaylord Lloyd comedy.


CASTS OF THE WEEK

Metro

THE FIVE DOLLAR BABY

Directed by Harry Beaumont
Viola Dana Ralph Lewis
Otto Hoffman John Harron
Tom McGuire Arthur Rankin
Marjorie Maurice Ernest Pasque

Doubleday Productions

SILVER SPURS

Directed by Robert Kelly
Lester Cuneo Lillian Warde
Bert Sprotte Zola Zorana
Phil Gastrock Evelyn Selfie
Lafayette McKee Doris Willems

VALENTINO TO BECOME LASKY STAR

A five year contract by the terms of which he will become a star, is about to be signed by Rudolph Valentino with Lasky. Mr. Valentino has just finished playing opposite Dorothy Dalton in "Moran of the Lady Letty."

GOES EAST

Mary O'Hara, who prepared the screen adaptation for Rex Ingram's production of "The Prisoner of Zenda," has departed for New York. Miss O'Hara expects to spend three weeks in the East, when she will return to Hollywood.

FIRST NATIONAL NOTES

The J. L. Frothingham company has completed the San Francisco sequence of scenes for "The Man Who Smiled" and during the past week has been working on the Gopher Flat section of the Lasky Ranch.

"The Woman He Married," starring Anita Stewart, is now in its third week of production at the Louis B. Mayer studio under the direction of Fred Niblo.

The negative of "Yours Truly," the Katherine MacDonald feature scheduled for February release, has just been shipped to the New York offices.

EDUCATIONAL RELEASES

Julian Ollerendorf's next reel of Sketchographs to be released by Educational is entitled "What's the Limit?"

Doreen Turner and Coy Watson, Jr., the youngsters who appeared in the principal parts in "A Nick of Time Hero," the second of the Educational-Campbell Comedies, are featured in "Stolen Glory," the latest of this new series.

"Old and New England," is the latest Educational-Bruce Series.

"Torchy Takes a Chance" is the newest Torchy Comedy featuring Johnny Hines scheduled for an early showing.
“HAIL THE WOMAN”

(Preview)

Thomas Ince has not recently offered the public a photodrama in any way comparable to “Hail the Woman,” his latest special, as yet unreleased; and, for that matter, neither have very many other producers whose capabilities have been so severely taxed by the story drouth through which we are passing. This screen play, however, is based upon a compelling theme which could scarcely have received more effective treatment than it is given in C. Gardner Sullivan’s scenario, or a more interesting presentation than Director John Griffith Wray has afforded it under Mr. Ince’s supervision. It is the age-old story of woman’s struggle toward the light of emancipation, of her soul’s justification, and it is exquisitely told in the heartaches and accomplishments of one Puritanical family. Daring situations are so delicately handled as to reach great beauty which is augmented by a set of excellent subtiles. Perhaps there are moments when the picture’s suspense, managed differently, might have saved it from possible criticism for drugginess, but they are really inconceivable.

Technically the production is very nearly beyond reproach and the performances react the utmost in artistry. Although the all-star cast may hardly be said to be headed by any one individual, Florence Vidor is situated in the leading sympathetic role, Judith Beresford, a girl of modern times, who is, nevertheless, submitted to persecutions for the infraction of which our half-barbaric Pilgrim Fathers are yet famous. Her rebellion and accession to her place in the sun are played humanly and sincerely, as Miss Vidor would be depended upon to portray any part while in addition she lends Judith that strange charm which in no way surrounds the consistently strong feminine spirit.

But the surprising interpretation in this drama, unusually enough, comes in the instance of Nan Higgins, an ignorant little wife whose uncoiled loyalty and instinct to love lead her finally to the death of those who are incompetent to understand and cope with Life’s realities. Every so often the misfortunes, the tragedies of womankind descend in fury to crush the most helpless of the species and in this case the inevitable subject is a forlorn little figure whose child soul, a combination of common clay and the divine, is Griffithistic in its toning. In the part Madge Bellamy, a comparatively new screen recruit, reveals unlimited dramatic possibilities establishing herself, as it were, in a moment upon the threshold of big things.

Lloyd Hughes has never given a more appealing performance than he does here as David Beresford, the secret husband of tiny Nan, whose innate good cannot ultimately be stifled by a hypocritical environment. The transition of the vasectomized boy into a man of outlook and determination is a beautiful piece of acting.

A deviation from his customary type of work is Theodore Roberts’ characterization, old Mr. Beresford, a hangover from the Puritan period. His self justified bigotry and hypocrisy are convincing even in their few lighter moments. He is unsurpassably typical as is Gertrude Claire in Mrs. Beresford, his submissive wife and servant.

Tully Marshall is a hideous apparition as the greedy “Odd jobs man” and Charles Meredith tops his own standard with his comparatively brief action in Judith’s unswerving sweetness.

BORIS KARLOFF

Muriel Frances Dana, an exceptionally clever kiddie, Edward Martindel, Vernon Kent and Mathilde Brundage complete the list of players.

Here is a filmplay that the world will love for its human interest and that the profession will admire for its artistry. Its success is assured.

“THE GRIM COMEDIAN”

California

Rita Wellman’s stories of the stage are always certain to contain colorful situations and one or more fascinatingly unconventional twists; therefore they have come to be greatly looked forward to by the more blase fans “The Grim Comedian,” Goldfish’s production of the Welman original from Beul Meredith’s scenario is no exception in this respect and is, generally speaking, superior from point of story to other of her produced cinemadramas. A clever method of introduction is an important item of presentation in that it gets away from the ordinary as, for that matter, does the body of the play.

Frank Lloyd handles the entire production as he is in the habit of doing, completely, naturally.

Marie La Monte, the chief feminine role of interest in the play, is greatly to the credit of Phoebe Hunt, an actress of unquestionable ability who is, however, a stranger to Los Angeles screens. Her anxious mother sequences are equalled by her introductory work as the careless, generous Broadway favorite who “likes to see life through plate glass windows.” She controls “The Grim Comedian’s” motivation.

Jack Holt in the opposing role, Martin, is an ideal “man about town” and does some of his most delightful work. That his action should finally include a big sacrifice episode in which he brings the house close to tears, is an agreeably uncomplicated way in which to dispose of the climax.

Gloria Hope makes a convincing ingenue of Dorothy La Monte, the convent bred daughter for whom great ambitions are undertaken; while John Harron is always on hand with the juvenile, Geoffrey Hutchins.

Bert Woodruff and Laura La Varnie offer some invaluables comedy and human interest touches to the theatre atmosphere and Joseph Dowling is excellent as Carleton Hutchins.

Mae Hopkins completes the cast. Robert Beaudine’s photography is very good.

“PLAYTHINGS OF DESTINY”

Kinema

It is perhaps fortunate for some of our authors and producers that the world does not always demand logic or even very good sense as a basis for its entertainment. Jane Murfin and Mary Timble, the creators of Louis B. Mayer’s “Playthings of Destiny” are among these, for they have created a scenario which although most improbable, depending upon a string of far fetched coincidences to unfold its plot, holds a fairly high degree of entertainment value due to several lively emotional situations, against which background the fate of a child is silhouetted. Some good Arctic and tropical scenery is utilized in the picture, but the theme of the “storm idea” which starts the story upon its journey to also precipitate the climax will be generally considered too much of a good thing, even if the tornadoes occur in opposite corners of the world.

Edwin Carewe’s direction of the Anthony Paul Kelly scenario is far from being either brilliant or subtle, but it gets through the play in an average manner.

In Geoffrey Arnold, Julia’s misjudged first husband, Herbert Rawlinson is sufficient, if not perfectly cast.

The most superior portrayal in the story however, is undoubtedly accomplished by Walter McGrail who enacts Herbert Randolph, the ambitious second husband, an admirable pairing with Oscar Salm. McGrail’s work is consistent and convincing.

Little Richard Headrick is a bewailing baby, while Grace Morse and William Mong are customarily good in Clarke, a blackmailer, and Conklin, her agent.

“Playthings of Destiny” is a First National release.

(Continued on Page 16)
FROTHINGHAM SIGNS MONG

J. L. Frothingham has signed William V. Mong for a second year's service. Mr. Mong will be remembered for his work in "The Ten Dollar Raise" and "Pilgrims of the Night," and will shortly be seen as a Hindu heavy in J. L. Frothingham's "A Bride of the Gods," to be released by Associated First National Pictures, Inc.

WITHEY DIRECTING MACDONALD

"Domestic Relations" is the story selected for Katherine Macdonald's next Associated First National feature, production of which commenced this week at the Preferred Pictures Studios under the direction of Chet Withey.

Mr. Withey recently arrived from New York where he has produced a number of screen successes including four recent photoplays featuring Norma and Constance Talmadge.

BUTLER WITH BROWNING

Having finished "The Milky Way," by Lottie Horner and Clyde Westover, David Butler has signed with Universal to co-star in a Tod Browning production. Upon completion of this picture Mr. Butler will begin work on the next story of the series he is making under the Burston Banner.

DE LA MOTTE LOANED TO INCE

Marguerite de la Motte has been loaned by J. L. Frothingham to Thomas H. Ince, under whose supervision she will essay an important role in the production of "Gen," an original story by Bradley King.

CONTINUES WITH SENNELL

Dirt Glassmier, scenario and title writer, has been re-engaged by Mack Sennett to assist in the Literary Department of his organization.

METRO ENGAGES NORTHRUP

Harry S. Northrup has been engaged by Metro to play the leading heavy role in Alice Lake's forthcoming photoplay, "Blind Passions," pictured by June Mathis from the magazine story, "Hate."

The production will be directed by Maxwell Karger.

Little Mary Jane Irving is again working at the Brunton Studios, this time in R. B. Hampton's production of Zina Grey's "Wild Fire." Mary had an important part in J. L. Frothingham's, "A Bride of the Gods," which was recently completed.

Louise Faenza has been cast in the forthcoming James Cruze production for Famous-Players-Lasky.

Fred Gambold has been cast to play an important role in Doris May's forthcoming production for Robertson-Cole.

Frank Leigh is playing in support of Katherine Macdonald in her latest photoplay for Associated First National entitled "Domestic Relations."

SLAV ACTRESS WITH CUNEO

Zora Zorana, who recently arrived from Jugoslavia, has been added to the cast of "Silver Spurs," the Lester Cuno production, and will enact the role of a Spanish dancer.

SIGNS WITH GUINAN PRODUCTIONS

Charlie Mason, who recently finished his engagement with Goldwyn, has been engaged to play a prominent part in the Texas Guinan series now under production at the Fine Arts Studios.

MacDONALD ENGAGES CARLETON

William F. Carleton is playing the masculine lead opposite Katherine Macdonald in her current photoplay, "Domestic Relations" for Associated First National.

Daisy Smith has been added to the staff of Adeline M. Alvord as a reader.

Doris Willits is playing a part in "Silver Spurs," starring Lester Cuno.

Arthur Statter, scenario writer, has been added to the staff of writers under Lucien Hubbard at Universal City.

"Sunshine Sammy" has been cast in the latest "Paul" Farroll comedy, under production at the Hal E. Roach Studios.

Vonda Phelps, child player, recently completed her engagement in "The Jungle Goddess" serial for Selig-R-Koek.

Steven Smith has been selected as camera man for the Vitagraph production of "Blue Dell," in which Jean Calhoun will be starred.

Barbara La Marr is engaging one of the principal roles in "Domestic Relations," Katherine Macdonald's forthcoming starring vehicle.

Vincent McDermott is assisting James Aubrey in the direction of Aubrey's new comedy which is under production at Vitagraph.

Upon the completion of her present engagement with Director Paul Powell, Zasu Pitts will enact a role in James Cruze's next Lasky production.

A preview of Lloyd Hamilton's latest two-reeler, "Distress," previously announced under the title, "The Panic's On," was given at the California, Venice, recently.

Maude George, who played a part in "Foolish Wives," which Eric Von Stroheim is cutting for Universal, is enacting an important role in Fox's production of "The Count of Monte Cristo."

Frank L. Brown has been appointed manager of the Liberty Theatre in Long Beach, California, one of the West Coast Theatres, Inc., houses. Brown was formerly manager of the Superba Theatre in Los Angeles.

Victor Gibson has been signed as scenario editor for the Morante Producing Company at the Balboa Studios in Long Beach. George Cheeseman is the star and is being featured in a series of Northwest Mounted Police stories.

FRED GAMBLE

Who's Where on Los Angeles Screens

CALIFORNIA

Goldwyn presents

"THE MAN FROM LOST RIVER"
By Katharine Newlin Bart
Directed by Frank Lloyd
Photographed by Norbert Brodin
CAST
Barnes........................................House Peters
Marie..........................................Patsy Brunette
Fosdick......................................Alan Forrest
Rossiter.....................................James Gordon
Mr. Carstairs................................Monte Collins
Mrs. Carson.....................................Milla Davenport

GRAUMAN'S
Cosmopolitan Productions presents
Marion Davies in
"ENCHANTMENT"
By Frank Adams
Scenario by Luther Reed
Directed by Robert Gisholm
Photographed by Ira Morgan
CAST
Ethel Hoyt....................................Marion Davies
Ernest Edison..................................Forrest Stanley
Mrs. Hoyt.....................................Edith Shayne
Mr. Hoyt.....................................Tom Lewis
Tommy Corbin..................................Arthur Rankin
Malia..........................................Corinne Barker
Mrs. Leigh.....................................Maude Gordon

(Continued on Page 14)
The Screen Writers' Forum

To the thoughtful writer, the unavoidable comparison of screen plays to printed litera-
ture must appear decidedly unfair; for not only must the relative ages of the two
mediums of expression be considered, but it
must be kept in mind that few stage plays
—in the enacting—approach the master
works of novelists or even short story writ-
ers, in subtlety, breadth or depth.

The Photoplay was created and inflamed for some time past because of the
conventional happy endings to almost all photo-
plays, and because of the trite themes and plots employed.

Now, as a screen play or a stage play both
demand, for a complete expression, an
interpretation by a cast of players, a director
and a technical staff. It seems only reason-
able that comparisons should be made in this
field rather than that the book-photoplay
controversy should be prolonged.

It may be reasonably assumed that the
printed word can convey subtler, deeper and
more complex thought than any other human
conception, as for instance, with the ex-
ception of music. A book forms a direct con-
tact with its reader; however, while a stage
play or screen play does not. In other words,
that face of a photoplay scenario or screen-
tunity may never come to light, on account of
a wretched interpretation—which is irrev-
ocably unfortunate, as a story is usually
scarcely intelligible. A play may, for instance,
seem far different when enacted by a first
rate cast than when enacted by an ordinary
stock company.

It is the boast of devotees of the stage
that not only has the stage play achieved
more dignity and distinction at its high
water marks than the photoplay, but that
the stage as a medium of art expression
possesses far more scope than the screen.
This last contention is probably based on
the high regard for the emotional possi-
bilities of the human voice.

It is undeniable true that the finest and
noblest stage plays, extending over a period of
several centuries are vastly superior to
any photoplay thus far evolved—in point of
beauty and profundity. But it is not so cer-
tain that the stage is the subier or higher
medium. In fact, the screen is as
akin to printed literature; it depends on
the reaction of one sense only, making for
concentration in this respect. Furthermore,
the subtitle is of course a borrowing from
literature—and ideas can be printed, even
in subtitles, that would sound extravagant
or unnatural if spoken; I refer to poetic,
romantic and philosophical ideas. Most of
all, however, the advantage of the screen
over the stage is obviously in the overcom-
ing of the limitations of space; the world is
the movie stage, in all truth, and the sense
of artificiality which pervades the stage—on
account of drops, painted scenery, etc.—is
not characteristic of the screen.

The motion picture has been accused of
renting its case on its possibilities. Well,
what of it? What would happen to the stage
if it were hampered by the many economic
determinants affecting the screen? But let
us take a few specific cases of stories which
were photoplay productions and photographed
which found expression on the stage and
also on the screen.

No one but an utterly bigoted fool would
affirm that every version of "The Miracle
Man" even approached the screen story in
grandeur and significance. I for one don’t
think Mr. Packard’s novel, to begin with,
had any of the glorious sweeps which so
sublimated and purified the screen play.

"Mr. Jekyll and Mr. Hyde" on the screen
was a far more vividly sinister and life-
plumbing document than it was on the stage.

I doubt if any stage version of "Dynasty"
ever approached the German screen version
which featured Pola Negri.

Of course there are even a greater num-
ber of excellent stage plays which were
badly botched in the screen— but this is
refusal to sistle and diastole, day and night,
summer and winter. Sustained, fixed hero-
ism or villainy is unthinkable.

Aside from moral considerations—consider-
ations which lose all meaning to a higher
type of person—there are artistic considera-
tions: Does a villain always look so different
from a hero? Does he ever stroke dark, sly
mischief with the bearing of a pseudo Greek God or an exalted
Schubert chorus man? So all rubes say
"Wal, I swan," and wear straw behind their
ears? So all young girls behave like screen
and stage ingenues? The answer is obvious.

Therefore, the need for finer distinctions,
for individual characterization. At any rate,
it is seldom in ordinary circumstances that
heroes or villains are made. Two men, both
well educated and prepossessing, may
adhere to a similar code of ethics. They
may both be a combination of saint and sinner—
i.e., saint and sinner according to Occidental
traditions, usage, popular theology; in
the ultimate sense, they are both just human.

Only in a crisis, in an exceptional situation,
will one of the two prove the daring, brave
exceptional man—and therefore the hero.

True, it is harder for an audience to fol-
low individualization, running as it does
from the known to the unknown, than to
follow "type." But the screen writer with
artistic ideals is concerned with his own
actions, his own integrity—and not with
reactions. He should not be conscious of
the eventual audience; no genuine artist is.
And only as a creative artist is he spared
among photodramatists will the motion pic-
ture rise to its destined grandeur.

Fontaine La Rue has signed with Uni-
versal.

Jacqueline Logan has signed a long term
contract with Goldwyn.

Evelyn Selbie is interpreting an important
role in "Silver Spurs," Lester Cuneo’s latest
starring picture.

Mollie Thompson is enacting an important
role in "The White Feather," starring Har-
old Lloyd.

Violet Schramm is playing the leading
role in "Daddy Long Legs," with the Wilkes
Stock Company in Salt Lake City.

C. L. (Cliff) Davidson has been engaged to
support William Fairbanks in his forth-
coming production under the direction of
Bob McKenzie.

Charles Stevenson and Wallace Howe are
cast in the current Harold Lloyd comedy,
the working title of which is "The White
Feather."

Doris Willet and Lillian Warde have been
drawn to enact important parts in "Silver
Spurs," starring Lester Cuneo, under
production at the Warner Bros. Studios.

Jack Cohn, pioneer producer, now making
the Hallroom Boys Comedies, featuring Sid
Smith, and Screen Snapshots, arrived in
California recently to start filming new
series of Hallroom Boys Comedies. "The
Matinee Idol," lately completed, has been
shipped to the New York offices.

CARRIE DAUMERY

not because of the inferiority of the screen
as a medium, but because of inferiority of
treatment—by less able and intelligent di-
rectors, players and technicians.

Candidly, if the so-called New York suc-
cesses which reach Los Angeles are any
criterion, I fail to see the marked superior-
ity of current plays over current films. For in-
stance, the happy ending bugabo is just as
much in evidence in stage plays as it is in
screen plays.

The photoplay will progress artistically
and intrinsically—perhaps the two terms are
synonymous—when the screen writer may
create "individuals" instead of "types." Few
human beings, especially interesting human
beings—can be adequately represented by a
dominating characteristic. Realism will
advance when the fundamental truth is recog-
nized, that the hero is fifty per cent villian
and the villian fifty per cent hero. Within
the scope of a single photoplay, it would not
be conducive to good drama to endow one's
characters in such equalized proportions,
but it would be intensely human to make
the villian a villian in relation to his en-
virontment and circumstances. I.e., the code
of his immediate neighbors, friends, family
and in comparison (page Einstein) to the
higher qualities manifest in the hero. Get-
ting to the facts of life, one finds that the
hero of today was the cad of yesterday—
and perhaps tomorrow? Here again Nature's
law of periodicity comes into play: flux and

Conducted by Ted Le Berthon
Editor of The Photodramatist

"The Digest of the Motion Picture Industry"
Page Seven

CARRIE DAUMERY
UNIVERSAL DIRECTOR ATTACHED

Stuart Paton, Universal director for the Harry Carey Company, was sued and suffered an attachment of salary last week for the non-payment of advertising accounts with CAMERA! The action taken resulted in the settlement of the claim and all costs with Constable Charles S. Thomas.

ENGLISH STAR VISITS MARSHALL NEILAN STUDIO

Alma Taylor, British picture star and known as “the Mary Pickford of England,” visited recently the Marshall Neilan studios. Accompanied by Cecil Hepworth, English producer and William Reed, one of the executives of the Hepworth company, Miss Taylor took a ride in the Neilan pony “blipup.”

The English visitors met various Neilan players including Wesley Barry, Frank O’Connor, John Jasper, Tully Marshall, Marion Fairfax, Claire McDowell, Clara Horton, David Kesson and others, and watched Mr. Neilan direct a number of scenes for “Penrod,” in which no grown-ups appeared.

FAIRBANKS AND PICKFORD TO CO-STAR

Announcement that Mary Pickford and Douglas Fairbanks will co-star in a picture which they are now making plans to produce in England, has just been made by A. C. Berman, general manager of the United Artists’ Corporation. Work on the picture is to start early in January, it is expected.

MARYON AYE WINS PRIZE

With the return from England of Bert Levy, artist from the New York Hippodrome, comes the news that a series of twelve studies made by Mr. Levy of Maryon Aye, now co-starring in “Cactus Frontiers” with Bob Reeves, took first honors at the London Annual Art Exhibit.

NEW MANAGER FOR HIPPODROME

Adolph Ramish, new owner of the Hippodrome Theatre, has engaged Albert Watson from San Francisco as manager. Mr. Watson was recently booking manager for the Bert Levy booking offices in San Francisco.

“My Boy” New York Premiere

“Jackie Coogan’s recently completed starring vehicle, “My Boy,” will have its first presentation at the Plaza Hotel, New York City. The proceeds are to be given to charity.

The picture will be shown on Broadway, New York, immediately after its social debut, national distribution following.

TO TOUR CONTINENT

Jean I Iavez, scenario writer for Harold Lloyd, will make an European trip on the completion of Lloyd’s present comedy, “The White Feather.” The tour includes a sojourn in France, Italy and Belgium.

Maryland Morne, who recently completed the role of Jane McKay in R. A. Walsh’s production of Peter B. Kyne’s “Kindred of the Dust,” for First National release, is now taking a short rest.

STORK VISITS BOBBY

Bobby Vernon, Christie comedy star, and Mrs. Vernon are receiving felicitations upon the birth of a daughter.

HOLLYWOOD HIGHLY RESPECTED SAYS LESSER

Sol Lesser, of the West Coast Theatres, Inc., now in New York City where he is arranging distribution for Jackie Coogan productions, and at the same time attending the executive meetings of Associated First National Pictures, Inc., writes:

“The general theory that New York regards Hollywood and its cinema industry in a bad light is absolutely untrue. In my two weeks in New York, I have thus far heard nothing but good words about cinema Hollywood. The rumors that New Yorkers were circulating stories that were harmful to the reputation of the West Coast picture colony are also false. Hollywood has always been looked upon with a great deal of respect from the eastern metropolis and that feeling still exists.”

NORMAND BIRTHDAY PARTY

Mabel Normand was tendered a surprise birthday party recently by friends including Mack Sennett, William D. Taylor, Mrs. Catherine Sennett, mother of the producer, Fay Borden, Mr. and Mrs. E. M. Asher, Dick Jones, Mr. and Mrs. Earl Mueller and John Grey.

YACHTING CRUISE

On completion of the production he is now directing at the Ince Studios, John Gately Wray expects to take a yachting cruise down the coast of Mexico and Central America.

Michael Gore, president of the West Coast Theatres, Inc., has returned to Los Angeles from a business trip to New York.

Charles Chaplin has gone for an outing trip into the California mountains with a party of friends.

GETTING ACQUAINTED WITH INTERESTING PEOPLE

Alfred E. Green

We know of no modern picture director whose rise on the ladder of fame has been more consistent than has Al Green’s, the man who was largely responsible for the production of “Little Lord Fauntleroy” and “Through the Back Door,” and who is at the present time directing a special play-op for Goldwyn.

Commercing in the ranks at the old Selig Studio, Green passed through the assistant director’s stage and gradually into full fledged directorship on that renowned lot, only to proceed to Fox, Goldwyn and other big organizations in the same capacity.

Today it is rumored that he has signed a long term contract with one of our Hollywood outfits where he will start work upon the completion of “Sent For—Out,” the Rupert Hughes story, with which he is now engaged.

ROSE ROSANOVA

Madame Rose Rosanova, Russian player, well-known to New York, is doing one of the biggest screen roles of her career for the Goldwyn company. It is “Anna,” the mother in “Hungry Hearts.”

The actress was personally selected to play the role, by the author, Anzia Yezierska, who came into prominence a year or so ago, with her startling stories of Russian immigrant life. Yezierska believes Madame Rosanova to be the living impersonation of the mother character, as does H. Mason Hooper, the picture’s director.

Madame Rosanova recently finished “Just Around the Corner,” an all-star cast picture made by the Cosmopolitan Productions, and the release of this picture will occur shortly before the completion of “Hungry Hearts.” Other roles of the actress have been the mother part in “Resurrection” and “Redemption,” and leading roles in “The Power of Darkness,” “The Kreutzer Sonata,” etc.

BETWEEN PICTURES VACATION

Lige Conley has gone to the mountains for a short vacation. He will play the featured role in Jack White’s next comedy for Educational, as yet untitled.

TO OFFICIATE AT TIA JUANA

Tod Sloan, world famous jockey, who is enacting a prominent role in Benjamin B. Hampton’s latest all-star production, “Wildfire,” will go to Tia Juana presently, where he will act as one of the starting judges at a 125-day race to be held there beginning Thanksgiving.

Rupert Grieve, now working at Vitagraph, is a newcomer here, having arrived from Australia but recently.

The entire film colony is mourning the death of Willis Robards, who passed on suddenly two weeks ago. No profession forgives him who has been to it what this capable actor was to ours.

(Continued on Page 16)
CAMERA!

Production Notes
(Continued from Page 4)

PRINTING FIRST NATIONAL ATTRACTIONS

Waterson R. Rothacker, president of the Rothacker Film Manufacturing Company of Chicago and Los Angeles, arrived here lately from Chicago. While in town, Mr. Rothacker will perfect the coordination of the Los Angeles and Chicago plants.

The Rothacker Film Mfg. Co. has made prints from the negatives of the following Associated First National attractions:

- Richard Barthelmess' "To Tell the Truth, David."
- Marshall Neilan's "Bits of Life."
- Charles Chaplin's "The Idle Class."
- Anita Stewart's "The Invisible Fear."
- Carter De Haven's "My Lady Friends."
- "Molly O."
- "Heartbalm."
- "Love and Doughnuts."
- "Be Reasonable."
- H. O. Davis' "The Silent Call."
- Charles Ray's "R. S. V. P."
- J. L. Frothingham's "A Bride of the Gods."

It is Mr. Rothacker's intention to establish a London developing and printing plant, which, like his plants in Los Angeles and Chicago, will develop and print many of the productions released through Associated First National Pictures, Inc. After work has begun on the Los Angeles plant, Mr. Rothacker will conclude arrangements for the erection of a New York laboratory.

RICHARD WALTON TULLY TO ARRIVE SHORTLY

Three plays, two of them stage successes by Richard Walton Tully, are to be filmed here shortly: "The Masquerader," which will star Guy Bates Post; "Omar, the Tentmaker," and "The Flame." The productions probably will be released by Associated First National.

Mr. Tully expects to arrive in California by December 1st to supervise the starting of the films. James Young will direct the first picture.

Some months ago Mr. Tully made plans for the filming of "Omar, the Tentmaker," which failed to mature at that time. "The Flame" will probably be the last of the series to be filmed. The pictures will be made at the United Studios.

LOWRY TO MAKE NEW SERIES

Gene Lowry and W. C. Tuttle have formed a company to produce a series of twelve two-reelers from the book, "Reddy Brant," which has the endorsement of the National Committee of the Boy Scouts. Production will begin within the next week.

COMPLETES CAST

F. Richard (Dick) Jones, production manager of the Mack Sennett Comedies, has selected his cast for Mabel Normand's second starring vehicle, to be distributed by the Associated First National Pictures, Inc.

Irving Cummings and players have gone to Yosemite Valley to film the first snowfall of the season for Mr. Cummings' current Northwest Mountie Police drama.

"The Land of the Lost" is the title of a Country Life Cooper story, which will be brought to the screen with Harry Carey in the stellar characterization.

Pola Negri plans to visit the United States soon.

HERBERT FORTIER

AT SAN MATEO

Supported by Draga, a mystery star, Monroee Salisbury, directed by Jacques Jacciard, began work this week at Pacific Studios on "The Great Alone," by James Caldwell, a San Francisco newspaper man.

This is the first of a series of five feature pictures starring Salisbury which are being made for West Coast Films under the supervision of Isadore Bernstein.

Sunset Comedies are finishing number two of a series of fourteen two-reelers starring Hal Stephens supported by Kathleen Emerson being made for the Producers Surety Corporation. Harry Edwards is directing.

"ARROW" NOTES

J. S. Jossey, special representative of the Arrow Film Corporation, has returned to the New York office after three months on the road in the interests of the company. Mr. Jossey visited the Central and Middle Western States.

Director Carl Henderson has completed "The Girl from Porcpine," the second James Oliver Curwood picture for Pine Tree Pictures, Inc. Faire Binney and Buster Collier are featured.

Grace Davison, star of the J. C. G. Features, will make a number of personal appearances in New York and Brooklyn in connection with the showing of her picture, "Love, Hate and a Woman." This is the first of a series of four pictures which are being made for "Arrow" and distributed in New York by J. E. Chadwick's organization, The Merit Film Company.

McConville and Patten, exchange men from Boston, Mass., contracted for "Nan of the North" and "Watching Eyes," to be released through New England.

Leigh Wyant has written an original story which will be an early Realart production.

HAMILTON-WHITE

A cast is being assembled to support Lloyd Hamilton in the fifth of his series of Mermaid Comedies for Educational. Hugh Fay will direct.

Jack White, supervising director, is working in collaboration with Archie Mayo and Lloyd Bacon, the company's scenario writers, on the fourth of his series of two-reel comedies for Educational, which is expected to enter production shortly at the Bronton Studios.

AT BRONTON

Chester Bennett, with his company, left this week for Big Bear where exteriors will be taken for Mr. Bennett's new picture, the title of which has not yet been announced. Jane Novak is starred.

"The Man Who Smiled," J. L. Frothingham's third production for Associated First National, will be completed this week. This picture features an all-star cast the principal roles being played by Marcia Manon, William V. Mong and Mary Wynn.

Little Jackie Coogan is expected to start a new picture presently under the direction of Jerome Storm.

The Nazimova company has been busy taking scenes which are to be shot in the next few weeks around Los Angeles for "The Sheik," starring Olga Baclanova, and "The Colleen Bawn," starring Alla Nazimova. Nazimova's first production for United Artists, Henrik Ibsen's, "A Doll's House," Charles Bryant directing.

AT LASKY'S

William de Mille is expected next week when he will begin preparations for his new picture, as yet untitled. "The Storm," by Clara Beranger. The leading roles will be interpreted by Agnes Ayres and Jack Holt. Further details will be announced on the arrival of Mr. de Mille.

"Saturday Night," Cecil de Mille's latest production, is being cut and assembled.

George Melford is still at work on "Moran of the Lady Letty," which features Dorothy Dalton with Rudolph Valentino in the male lead.

Wallace Reid is scheduled to begin work Dec. 5th on a new automobile story by Byron Morgan—an original story for which he is also writing the scenario. The title is "Across the Continent," and Philip E. Rosen will again direct Mr. Reid.

"While Satan Sleeps" is nearing its conclusion. Jack Holt is the star of this offering which is directed by Joseph Henabery. November 21st is the date set for the starting of William D. Taylor's production, temporarily titled "The Noose," in which Betty Compson will be starred.

GOLDWYN CUTTING THREE PICTURES

Three productions have been finished at the Goldwyn Studios, Culver City, Calif., and are being cut and titled. They are "The Octave of Claudius," by Barry Pain, featuring Jacqueline Logan and Lou Chanev, "The City Pedlar," by Jules Josephson, with Cullen Landis and Patsy Ruth Miller, and "What He the Cook," Gouverneur Morris' fantasy, with Jack Abbe and Winter Bros.

STAGE MELODRAMA FOR HARRY CAREY

Universal announces the purchase of the picture rights to "Wildfire," and "The Realart," Landon McCormick's stage melodrama. It will be used as a vehicle for Harry Carey.

Claire Adams, Benj. B. Hampton's star, is initiating her 15-year old sister into film land. The younger Miss Adams recently arrived from New York with her mother, and applies for the first time in "Wildfire," Benj. B. Hampton's latest photodramatization of a Zane Grey novel, in which Claire Adams has the leading role.

"Enchantment" with Marion Davies will be the attraction at Grauman's Million Dollar next week of November 21st, while George Melford's "The Sheik," co-starring Agnes Ayres and Rudolph Valentino, opens its fourth week at Grauman's Rialto, Sunday, the 20th.

(Continued on Page 17)
# Pulse of The 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>
<tbody>
<tr>
<td>APACHE TRAIL PRODNS.</td>
<td>Globe, Ariz. W. A. Tobias</td>
<td>Casting</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BECKER-TULLAR TRU-ART PRODS.</td>
<td>H. Tullar, Mgr.</td>
<td>R. D. Saunders, Casting.</td>
<td>Holly 1431</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BELASCO STUDIOS.</td>
<td>K. E. MacQuarrie, Casting.</td>
<td>833 Market St., San Francisco, Cal.</td>
<td>Douglas 6588</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BLANCHARD FILM CO.</td>
<td>H. S. Conway, Casting.</td>
<td>Cosmosart Studios.</td>
<td>Wil. 1322</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRUCE CARTER PRODNS.</td>
<td>Montague Studios.</td>
<td>Arnold Aldrich, Casting.</td>
<td>San Francisco</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. L. CHESTER PRODNS.</td>
<td>R. Bandini, Gen. Mgr.</td>
<td>1438 Gower St.</td>
<td>Holly 3250</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CLEMENS RICH PROD.</td>
<td>Fine Arts Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>COMMONWEALTH MOTION PICTURE PRODUCERS.</td>
<td>829 E. Windsor Rd., Glendale.</td>
<td></td>
<td>Gen. 1933-W</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE CRUELLY WED COMEDIES.</td>
<td>Billy Joy, Casting.</td>
<td>Universal Studios.</td>
<td>Holly 2500</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CUMMINGS, IRVING, PROD'N. CO.</td>
<td>E. R. Smith, Gen. Mgr.</td>
<td>1729½ Highland Ave.</td>
<td>578922</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DENVER DIXON PROD.</td>
<td>Berwilla Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FOX STUDIO.</td>
<td>C. A. Bird, Casting.</td>
<td>N. Western Ave.</td>
<td>Holly 3000</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FOX, FINIS PRODUCTIONS.</td>
<td>Sunset and Hollywood Blvd.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FROTHINGHAM, J. L. PROD.</td>
<td>Brunton Studios.</td>
<td>C. B. Collins, Casting.</td>
<td>Holly 4080</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GOSSNEL GILKERSON PROD.</td>
<td>L. J. Gilkerson, Casting.</td>
<td>1120 Soto St.</td>
<td>Boyle 600</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GUINAN, TEXAS, PROD.</td>
<td>Fine Arts Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Hower-Hersholt All-Star Peterson-Sturgis Dick Nash D. Richard Shower "Wildfire" Holly 4080

HARTER-WALL PROD.  Edward La Veque, Cutting Director. Bakersfield, Box 482.
L. E. Wall Vera Gilman "Red" Marshall Ed LaVeque W. P. Ruby Staff 2-Rel Comedy Schedule
Vera Gilman "Red" Marshall Ed LaVeque Jean Crook Cartoon Comedy Schedule

HERALD CO.  Z. A. Stegmuller, Gen. Mgr.
McGowan McGowan Director. McConouch McGowan Westerns Schedule

Dawson Dawson Director. Callow Callow Staff "Brought Back" Holly Main 3816

"Fisses" Hollywood Joos 6th Schedule

LASKY STUDIOS.  L. M. Goodstadt. Casting. 1520 Vine St. Fred Kay, Studio Mgr. Holly 2400
Geo. Mclvor All-Star All-Star  E. A. Bligham  "Morn of the Lady Leisy"
P. Stanlaws Betty Conson All-Star  E. H. Young "The Little Minister"
Van Wood U. H. Swanson All-Star  W. Young "If You Believe It It's So"
Tom Pominon Tom Melman All-Star Al Olits  B. A. Bligham "While Satan Sleeps"
Geo. Henbry Jack Holt All-Star  Le Vino "While Satan Sleeps"
Paul Powell Ethel Clayton All-Star  Johnson "Love's Wildling"
Cecil de Milie All-Star  Johnson "Love's Wildling"
Jeanine Jeanine All-Star  Karl Johnson "Sunday Night"
V. F. Fleming All-Star  Walter Woods "The Brother of Hate"
George Baker Ans Amos All-Star  J. M. McPherson "Weed's Partners"
George B. Honig All-Star  Walter Woods "Weed's Partners"
Schoenbaum All-Star  J. J. White "The Brother of Hate"
McKean  J. E. Nish "The Brother of Hate"

LONG BEACH MOTION PICTURE CO.  Ed Welch, Casting. 6th and Alameda St. Long Beach
W. M. Bertram All-Star Beckwith-- Yandoode W. H. MacPherson Wall-Bertram 5-Rel Western Schedule

LOWRY-TUTTLE PRODUCTIONS. Gene Lowry, Casting. Fine Arts Studio. Holly 2805
Gene Lowry Bill Reed W. C. Tuttle "Bride" Schedule

LUDDY, EDWARD L., PROD. Jack Pierce, Casting. Herman Studios, 2435 Wilshire Blvd.
L. E. Ludy All-Star All-Star  E. A. Bligham  "Morn of the Lady Leisy"

LYONS, EDDIE, PROD. Berwilla Studios. Holly 157
Eddie Lyons All-Star Eddie Lyons  E. A. Bligham "Morn of the Lady Leisy"
Gorden De Rue Eddie Lyons Western Schedule

MADOC PRODUCTION.  L. H. Grainger, Gen. Mgr. 1121 Chapman Bldg. 64191
W. F. Madoc All-Star All-Star  E. A. Bligham "Morn of the Lady Leisy"
Maddox  E. A. Bligham "Morn of the Lady Leisy"

MAYER, LOUIS B. Studios, 3800 Mission Rd. Individual Casting. Lincoln 2120
John Stahl Fred Nixol All-Star  E. A. Bligham "Morn of the Lady Leisy"
Al Sibb Waldman All-Star  E. A. Bligham "Morn of the Lady Leisy"

NEILAN, MARSHALL PROD. 6642 Santa Monica Blvd.
Neilan-O'Goro All-Star All-Star  E. A. Bligham "Morn of the Lady Leisy"
Owen Barry All-Star  E. A. Bligham "Morn of the Lady Leisy"

Bayard Veiller Bert Lytell All-Star  E. A. Bligham "Morn of the Lady Leisy"
Bex Ingram Bert Lytell All-Star  E. A. Bligham "Morn of the Lady Leisy"
Eraser Stahl Bert Lytell All-Star  E. A. Bligham "Morn of the Lady Leisy"
Carruthers Bert Lytell All-Star  E. A. Bligham "Morn of the Lady Leisy"
Carruthers Bert Lytell All-Star  E. A. Bligham "Morn of the Lady Leisy"
Carruthers Bert Lytell All-Star  E. A. Bligham "Morn of the Lady Leisy"

METROPOLITAN PRODUCTIONS. Mayer Studios. Lincoln 2120
May Collins All-Star All-Star  E. A. Bligham "Morn of the Lady Leisy"

MOROSCO PRODUCTIONS. W. Ruggles, Casting. Mayer Studio. Lincoln 2120
W. Rosco All-Star All-Star  E. A. Bligham "Morn of the Lady Leisy"

MORRIS, REGGIE, PROD. Jesse D. Hampton, Producer. Frank Marshall, Gen. Mgr. 579902
Jesse Morris All-Star All-Star  E. A. Bligham "Morn of the Lady Leisy"

O'CONOR PRODUCTIONS. Brentwood Studios. Gus Schumacher, Manager. 4811 Fountain. Holly 3266
O'Conor All-Star All-Star  E. A. Bligham "Morn of the Lady Leisy"

PACIFIC FILM COMPANY. A. Guy Frum, Casting. Culver City.

PRESIDENT PICTURES CORP. Arthur Jacobs, Cast. and Gen. Mgr. 10049

UNIVERSAL STUDIOS. Fred Datig, Casting. Universal City. Holly 2500

FRANK P. DONOVAN
Director of Vitagraph, Pathes, General and Mutual Releases, Paramount Pictures, etc.
GREEN ROOM CLUB New York City

ORIENTAL COSTUME CO.
Chinese, Japanese Costumes Properties and Art Goods 6238 Santa Monica Boulevard
Holly 5954

DR. W. E. BALDWIN
FACIAL SURGEON
Formerly FACIAL SURGEON U. S. ARMY
Hump and Other Deformities of Noses Corrected Through Nostri—No Scar.
Sagging Cheeks Lifted
Bang Eye-Lids Corrected
Double Chins, Sours, Etc., Removed
190 North State Street, Chicago
By Appointment

WIGS From Assorted Make-up ZAN
Defy Detection
819 S. Hill St.

Still and Always
HOLLYWOOD TAXI SERVICE
By the Mile, Hour, Day, or Week "Souter Will Suit You"
7030 Hollywood Blvd.
Reasonable Rates
### CAMÉRA!

**“The Digest of the Motion Picture Industry”**

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Asst’l Director</th>
<th>Scenarist</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>VITAGRAM STUDIOS. 1708 Talmadge. W. S. Smith, Gen. Mgr.</strong></td>
<td>Holly 2131</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>David Smith</td>
<td>Alice Calhoun</td>
<td>Steven Smith</td>
<td>J. Smith</td>
<td>Staff</td>
<td>“Blue Bell”</td>
<td>Starling</td>
</tr>
<tr>
<td>Wm. Duncan</td>
<td>William Duncan</td>
<td>Tom Clarke</td>
<td>Graham Baker</td>
<td>Staff</td>
<td>“No Defense”</td>
<td>Cutting</td>
</tr>
<tr>
<td>Senor-Taurog</td>
<td>Larry Sepom</td>
<td>Kolenkamp</td>
<td>Rolland Asher</td>
<td>Staff</td>
<td>“Trope”</td>
<td>Starting</td>
</tr>
<tr>
<td>Jimmy D. Taylor</td>
<td>Myrza McDonald</td>
<td>Ernest Smith</td>
<td>McDonald</td>
<td>Staff</td>
<td>“Breaking Through”</td>
<td>Serial, 12th Episode</td>
</tr>
</tbody>
</table>

| **WEEGY BIRD FILMS.** | Lincoln 1778 |
| E. G. Dyer | Non-Star | E. G. Dyer | Staff | Novelty Bird Films | Schedule |

| **WHISENANT, J. BARNEY, PROD’NS. B. D. Strawhal, Casting. Herman Studio, Santa Monica.** | 23201 |
| Nate Gathert | Bob Neiman | E. Schoenwass | C. Lannom | Privite Revelle | 2-1eed Western | Schedule |

| **WILLIAMS, CYRUS J., CO. R. Bradbury, Casting. 4811 Fountain Ave. C. J. Williams, Mgr.** | Holly 3266 |
| Hotel, Bradbury | “1st & 2nd Bld.” | Geo. Meredith | R. Bradbury | Educational | Schedule |

| **WILNAT FILMS, Inc. 1329 Gordon St. Bob Reed, Bus. Mgr.** | Holly 1918 |
| Bennett-Smith | Smith Adams | Geo. Meehan | Mims-Adams | Lex Neal | “Hall-Room Boys” | Comedy, Bi-Monthly |

| **WILSON, BEN, PROD. Berwilla Studios.** | Holly 3130 |
| Duke Warren | Anna Little | Nobles | McGaugh | Serial | “The Price of Youth” | Western |
| Roy Clements | Jack Hoxie | King Gray | La Niece | Clements | Schedule | Starting |

| **WINNER-REYNOLDS PROD. Mayer Studio.** | Lincoln 2120 |

### EASTERN STUDIOS

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Asst’d Director</th>
<th>Scenarist</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St.</strong></td>
<td>Tremont 5100</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Henry King</td>
<td>Barthselmeas</td>
<td>H. Cronjager</td>
<td>J. Ross</td>
<td>Drama</td>
<td>Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>S. E. Taylor</td>
<td>All-Star</td>
<td>Geo. Peters</td>
<td>D. Toweute</td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| **BLACKTON STUDIOS. Brooklyn, N. Y.** | Schedule |
| Fish & Fox | All-Star | Frank Perigunti | Fisher | Comedy | Schedule |

| **ESTEE STUDIOS. 124 W. 125th St., New York City.** | Schedule |
| Donavan | All-Star | Montague Love | Pearl Shepard | Abaran | Comedy | Schedule |

| **FOX STUDIOS. West 55th St., N. Y. Samuel Kingston, Casting.** | Phone Circle 6800 |
| J. B. Dwyer | Non-Star | Bert Dwyer | Walter Lang | Paul Stone | Drama | Schedule |
| Harry Hamilton | Non-Star | Benet Dwyer | David Solomon | Paul Stone | Drama | Schedule |
| Kenneth Walsh | Non-Star | Tom Malopy | Nick Flood | Paul Stone | Drama | Schedule |
| C. J. Braham | Non-Star | Geo. Lane | Al Reihach | Paul Stone | Drama | Schedule |

| **GRIFFITH, D. W., STUDIOS. Herbert Sutch, Casting. Mamaroneck, N. Y.** | Mam’k 1191 |
| D. W. Griffith | All-Star | Bertie Sutch | “The Two Orphans” | Finished |

| **INTERNATIONAL FILM SERVICE CO. M. J. Connolly, Casting. 2478 2nd Ave., N. Y. City.** | Harlem 9700 |
| Edward Dillon | All-Star | Al Campbell | H. Weir | Charles Berner | Hamilton-Harris | Comedy, “Sisters” |

| **MIRROR STUDIOS. Glendale, Long Island, New York.** | Schedule |
| Walsh | Edwards | Davis | Staff | Comedy | Schedule |

| **PATHE’. S. Bennett, Casting Director. 1990 Park Ave., New York.** | Harlem 1480 |
| Geo. H. Seitz | C. Hutchinson | E. Snyder | S. Bennett | F. L. Smith | 15 Episode Serial | Schedule |

| **SEIZNICK STUDIOS. H. L. Steiner, Casting. W. Fort Lee, N. J.** | Tel. Fort Lee 350 |
| Ralph Ince | H. E. Hammerstein | Wm. Wagner | J. Ruddy | T. J. Hopkins | “Forsworn Love” | Finished |
| G. Archambaud | C. Pearle | J. Cronjager | H. Steiner | E. M. Montague | “Way of a Man” | Finished |
| Wm. P. Earle | H. E. Hammerstein | Wm. Wagner | H. L. Atkin | Paul Stone | “Shadows of the Sea” | Finished |
| Alon Crossland | Conway Tidey | Cronjager | Lynn Shore | Frank Dusey | “Man of Rome” | Finished |
| G. Archambaud | Conway Tidey | G. Cronjager | Steiner | Browne | “Prodigal Judge” | Schedule |

| Jos. Levering | All-Star | Walter Rinchen | Wm. Croly | G. Thompson | “Fraud” | Cutting, Finished |

| **VITAGRAM STUDIOS. East 15th St., Brooklyn, N. Y.** | Midwood 6100 |
| Edward Jones | Jean Peice | J. Shell | Fred Schkol | Baker | “Prodigal Judge” | Schedule |
| Chas. Maligne | Corrine Griffith | Arthur Ross | Fred Schkol | Dittmar | “Poton Puts it Over” | Schedule |
| Van Stricht | Alice Calhoun | Scully | H. Warren | Powell-Taylor | “Poton Puts it Over” | Schedule |

| **“RANGER BILL” MILLER PROD. Walter Bell, Casting. 1745 Glendale Blvd.** | 54109 |
| Walter Bell | “Tanger Bill” | Mark Marlett | F. C. McCue | Miller | N. W. Mounted Police | 1st Week |

| **R-D FILM CORP. R. S. Rousell, Bus. Mgr. Balboa Studios, Long Beach.** | Main 175 |
| Alvin J. Neitz | Jack Drum | Eddie Blake | Morris Hughes | Neitz | N. W. Mounted Police | Schedule |

| **REALART STUDIOS. Miss Hallett, Casting. 201 N. Occidental. Frank E. Garbutt, Mgr.** | Wilshire 6622 |
| Chester Franklin | Hebe Daniels | Geo. Foley | Fred Strickley | Fred Myron | Unittied Drama | 4th Week |
| Thos. Hefron | Wanda Hawley | Wm. Collins | M. Lawless | Harvey/Thoe | Comedy-Drama, Comedy-Drama |
| Wm. Fether | Mal. Campbell | Van Trees | H. Fether | Harvey/Thoe | Comedy-Drama, Comedy-Drama |
| Wm. Fether | Mal. Campbell | C. Hayles | H. K. Martin | Harvey/Thoe | Comedy-Drama |
| S. Whitt | M. M. Hales | M. R. Martin | M. Graham | Alice Ryton | Comedy-Drama, Comedy-Drama |

| **RENO FILM CO. H. J. Reynolds, President. Mayer Studio.** | Lincoln 2120 |
| Lloyd Ingraham | All-Star | Ross Fisher | Geo. Krone | Ingraham & Kirkman | “Sign of Jack o’ Lantern” | Cutting |

---

*Note: The table contains a list of studios, directors, and details related to the motion picture industry as of the mentioned publication date.*
Newport Harbor Marine Corp.

Has at your command an experienced personnel; the finest metal and wood-working shops on Newport Bay, the focal center of marine work, and a list of boats including the schooner "Margaret C." Charges greatly reduced this season.

Let Us Show You Our Service

BALBOA, CALIF. Phone Newport 35

Million Dollar Theatre
(3d and Broadway)
“ENCHANTMENT”
Cosmopolitan Production

RIALTO
(Broadway, near 8th)
"THE SHEIK," a George Melford Production
With Agnes Ayres and Rudolph Valentino

Q. What does it do?
A. It cures Nervousness of all kinds, Rheumatism in every form, Insomnia, Low Vitality, Neuritis, High Blood Pressure, Neuralgia, Arterial Sclerosis, Anaemia, Indigestion, Kidney Diseases of all kinds, Liver Troubles, and other diseases that have defied all other treatments.
Q. How do you know?
A. Because we are proving it every day.
Q. How can I prove it?
A. By giving it a chance. It will do the rest.
Q. How can I learn all about it?
A. By writing us and telling us the nature of your illness, or by phoning us, or by calling in person, or by asking one of us to come and see you, for all of which there is no charge.

PACIFIC RADIUM INSTITUTE
7212 Sunset Boulevard, Hollywood Phone 57121

Earle Wallace Studio of Dance Arts
Italian Ballet—Smart Ballroom—Step Dancing
Any Special Dancing Numbers Furnished
2520 West Seventh St. Phone: Wilshire 2060

Marion Ward
Practical Training for Stage and Motion Pictures—Music—Make-up Dancing
729 S. Bonnie Brae—Any West 7th St. Car Phone 54498

PRODUCERS—DIRECTORS
Eastern scenes made to order.
Do you need scenes in the East for your production? Wire or write particulars and I will secure them. If necessary can double your actors on location here. First-class direction and photography guaranteed.

E. BURTON STEENE
Green Room Club, New York City

Who's Where
(Continued from Page 6)

LOEW'S STATE THEATRE
Metro presents
Viola Dana in
"THE MATCH BREAKER"
By Meta White
Scenario by Arthur J. Zellner
Directed by Dallas M. Fitzgerald
Photographed by John Arnold
CAST
Jane Morgan..................Viola Dana
Thomas Butler, Jr...........Jack Perrin
Mrs. Murray..................Julia Calhoun
Jack De Long................WedgeWood Newell
William Lenore.............Kate Toncray
Madge Darian.................Lenore Lyndard
Detective....................Fred Kelsey
Richard Van Loyter.........Arthur Millet

CLUNE'S
Realart Pictures presents
May McAvoy in
"EVERYTHING FOR SALE"
Story and scenario by Hector Turnbull
Directed by Frank O'Connor
Photographed by Hal Rosson
CAST
Helen Wainwright...............May McAvoy
Donald Scott....................Eddie Sutherland
Mrs. Wainwright...............Kathlyn Williams
Mr. Wainwright................Edwin Stevens
Lee Morton........................Richard Tucker
Lilian Lord.....................Betty Shade
Billy Mitchell..................Dana Todd
Sarah Calm....................Jane Keckley

KINEMA
Marshall Neilan offers
"BITS OF LIFE"
Directed by Marshall Neilan
CAST
Wesley Barry.................Lon Chaney
John Bowers...................Noah Beery
Teddy Sampson................Harriet Hammond
Dorothy Mackull..............Anna May Wong
Elyehe Chapman..............James Bradbury, Jr.
Frederick Burton..............Rockliffe Fowles
James Neil....................Teumany Young

SYMPHONY
William Fox presents
Tom Mix in
"THE ROUGH DIAMOND"
Directed by Edward Sedgwick
Photographed by Ben Kline
CAST
Hank Sherman..................Tom Mix
Gloria Gomez..................Eva Novak
Emelina Gomez...............Hector Sarno
Pedro Sanchez.................Edwin Brady
Manuel Garcia................Sid Jordan

RIALTO
Jesse L. Lasky presents
"THE SHEIK"
With Agnes Ayres and Rudolph Valentino
From the novel by E. M. Hull
Scenario by Monte Katterjohn
Directed by George Melford
Photographed by William Marshall
CAST
Diana Mayo..................Agnes Ayres
Sheik Ahmed Ben Hassan—Rudolph Valentino
Raoul de Saint Hubert—Adolphe Menjou
Omar—Walter Long
Gaston—Lucien Littlefield
Youssef—George Waggner
Slave Girl—Ruth Miller
Sir Aubrey Mayo—F. R. Butler
(Continued on Page 15)
Who's Where
(Continued from Page 14)

SUPERBA
Carl Laemmle offers Priscilla Dean in the
“CONFlict”
By Clarence Badington Kelland
Scenario by George C. Hull
Directed by Stuart Paton
CAST
Dorcas Ramelie-----------------Priscilla Dean
John Ramelie-------------------Ed Connelly
Miss Lano----------------------Martha Matthew
Buck Fallon--------------------Hector Sarno
Jevons------------------------Herbert Rawlinson
Mark Sloane-------------------J. C. Shumway
Letty Piggott------------------Olah Norman
Orrin Lakin--------------------Sam Allen
Ovid Jenks--------------------C. E. Anderson
Hannah Gingers---------------Katie Erickson
Handalbel Gingers-------------Bill Gillis

MISSION
United Artists presents Mary Pickford in
“LITTLE LORD FAUNTLEROY”
By Frances Hodgson Burnett
Scenario by Bernard McConville
Directed by Jack Pickford and Alfred E. Green
Photography by Charles Rosher
CAST
Cedric Errol (Little Lord Fauntleroy)
Dearest (his mother)—Mary Pickford
The Earl of Dorincourt—Claude Gillingwater
Bevin Errol—Colin Kenny
Wm. L. Havisham—Joseph Dowling
Mrs. McGinty—Kate Price
Dick, the bootblack—Fred Malatesta
Hobbs, the grocer—James A. Marcus
Mam—Rose Dione
Her son—Frances Marion
Rev. Mordaunt—Emmet King
Mrs. Higgins—Mme. de Bedamere

TALLY’S
Paramount presents “DECEPTION”
Directed by Ernest Lubitsch

NEW PARAMOUNT HOME FOR “FRISCO”
Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, left for San Francisco recently to attend the opening of the new Granada Theatre in that city. This new house will offer Paramount pictures.

MADE HONORARY CAPTAIN
Charles Eyton, general manager of Famous Players-Lasky Corporation in the West, has received word from Mrs. Eytis, (Kathryn Williams), who is now making a personal appearance throughout the United States, that in Minneapolis recently she was made Honorary Captain of the Sixth Minnesota Infantry.

Florence Fisher, Cara Lee and Zellie Tillbury are among those cast in “A Doll’s House,” Nazimova’s next starring vehicle.

Bruce Guegl, two-year-old player, has an important role in J. L. Frothingham’s production, “The Man Who Smiled,” featuring Marcia Mather and William V. Mong.

Billy Bevan of Mack Sennett Comedies, appeared a few days ago before Judge Benjamin F. Bledsoe, in the district court of Los Angeles, to receive his final naturalization papers. Mr. Bevan is a product of Australia and came to the States ten years ago.

Do you believe in Oil Leases?
If so, we offer you the best proposition

Have you let opportunities pass you? If so, you yourself know the reason.
We offer you a speculative opportunity of unusual merit, believing that you wish, no doubt, to make more money.
We emphasize the fact you cannot afford to let this proposition go unnoticed. A two-cent stamp or a personal interview will give you information that, if you have a little money and nerve, will result in returns financially, that will not doubt offset a lot of your past losses.
Remember the fellow who has made the Big Money, did not make it in stocks, but in owning the lease.

Open for Investigation
WALTER S. WILLS
STATE LEASE & DEVELOPMENT CO. 726 H. W. Hellman Bldg., Los Angeles, Cal.

For Your Complete Home Furnishings See
KLETT BROTHERS
It will more than please you to inspect our line of beautiful floor, boudoir and table lamps, and other artistic furniture.

5540 HOLLYWOOD BLVD. Open Evenings PHONE HOLLY 554

John Brown
A Big Wrestling Bear

Weight 600 lbs.
Will work with anyone. Absolutely tame.

Telephone:
Bud White
Lincoln 1319

Will Payne, writer of short stories and novels, is the latest author to join Realart’s staff of writers.

The 1920 review act on Pantages circuit is featuring Hazel Lindoff’s song, “Eskimo Baby,” which will be for sale presently in the song shops.

Wycliffe A. Hill, president of the Photoplaywrights League of America, addressed the California Federation of Women’s Clubs in convention at Santa Ana, recently, on the subject of censorship and the “better film” movement.

The film version of George Agnew Chamberlain’s novel, “Home,” is expected to be ready shortly for a final review before the film is sent East for release. The production was directed by Louis J. Gasnier under the title “The Call of Home.” The cast includes Ramsey Wallace, Irene Rich, Leon Bary and others.
Special Rates to Professionals
25 Professional Pictures for $6.00

PARALTIA, the Artist Photographer
542 South Spring Street, Los Angeles, Cal.
Open Evenings and Sundays by Appointment

Current Reviews
(Continued from Page 5)

“MISS LULU BETT”
Grauman’s

If there is a phase of American domestic life that is almost totally neglected in our fiction, it is, perhaps, that unpleasant and most generally known one having to do with tedious, pointless “family rowing,” but Zona Gale has mercilessly dragged the skeleton out of the public’s closet in her realistic story, “Miss Lulu Bett” and has presented the horrible but foolish problem in her famously efficient manner. In cinematicizing “Miss Lulu Bett” from Clara Beranger’s continuity, William de Mille has used the keenest of insight in the subject’s treatment and the result is a comedy drama rendered universally comprehensible by the fact that it is within the experience of ninety per cent of the audience.

Lois Wilson in the title role does some of her cleverest characterizing. The simplicity of this actress’ less lovely women is responsible for their marked and otherwise unexplainable charm. Here she is seen as a dependent, slaving sister and aunt in the home of others.

Milton Sills is able to dispatch the male lead, Cornish, a village school teacher, correctly with little outlay of effort, while Theodore Roberts and Clarence Burton each offer carefully done opposition with comedy highlights, as the Deacon brothers, Dwight and Ninion. The former, a blustering tyrant with, however, a tendency to “backwater” is a no more common type than the latter, an uneducated wanderer with little sense of responsibility or honor.

Mabel Van Buren, Helen Ferguson and May Giraci are all splendid choices for Dwight’s wife and daughters. They do some unusual teamwork.

Ethel Wales is a riot as Grandma Bett, an old lady with “curly hair” who with Taylor Grimes completes the cast.

Cinematographer Guy Wilkey has some excellent work to his credit in this Lasky production.

“A TRIP TO PARADISE”
Loew’s

Franz Molnar’s stage play, “Lilom,” has been scenarized by June Mathis, retitled “A Trip to Paradise,” and serves Bert Lytell as the starring vehicle which Metro releases this week at the opening of Lowe’s State Theatre. It is an exceedingly human little photoplay incorporating one rather startling episode which has been given episode a little better than mediocre production by Maxwell Karger. If it has nothing to attract intense interest—it is not alone. There are many other pictures.

The star’s characterization of Curley Flynn, an amusement park “Barker,” is up to his high standard throughout and is, of course, the excuse for the picture. Anyway, Lytell’s personality is not the kind to be easily “aped” and he stands pretty much alone, especially in comedy.

Virginia Valli is truly delightful as the “regular” girl, Nora O’Brian, whom Curley marries. The role is one of those “simple” affairs which is so excessively “difficult” for many of our experienced ingenues to handle.

Eunice Vin Moore’s interpretation of the character heavy, widow Boland, the proprietress of a roller coaster beach concession, is played with cleverness; and Victory Bateman could not have been placed better than she is in Mrs. Smiley, a female photographer who serves in the capacity of Nora’s unpleasant aunt.

Nigel de Bruller is impressively ethereal as the Heavenly Judge, while Brinley Shaw and Eva Gordon are also included in the cast of this picture, which was well photographed by Arthur Martineilli.

Pickups by the Staff
(Continued from Page 8)

UNIVERSAL NIGHT SCHOOL

A night school at which those who attend may learn other branches of the motion picture industry than their own, is planned for Universal City by Irving G. Thalberg. Tentative arrangements have been made and the first session will probably be held immediately after Thanksgiving.

Carl Laemmle has endorsed the project and is directing the establishment of the school.

GUEST AT EBELL CLUB

Wadsworth Harris, who has been engaged in the dramatic profession for thirty-two years, was guest of honor recently at the Ebell Club.

Mr. Wadsworth in years gone by was associated with such stars as Mme. Modjeska, Mrs. Leslie Carter, and with Anna Pavlova in the Russian dancer’s photoplay, “The Dumb Girl of Portic.”

98 YEARS OLD—IS GIVEN A PART

Samuel Yetter, ninety-eight, late of Carthage, Ill., has been given a role in a new Irish drama by Rupert Hughes, “Sent for Out,” under production at the Goldwyn Studios. Mr. Yetter is the grandfather of Raymond McKee, who recently completed the title role in “The Octave of Claudius,” for Goldwyn.

“MOLLY O’” AT MISSION SOON

“Molly O’,” starring Mabel Normand, will open at the Mission Theater, directly after “Little Lord Fauntleroy” has completed its run.

CAMERAMAN A BENEDICT

On November 30th, Clifford Hames Mau-att, first assistant cameraman for the J. L. Frothingham company, will be wedded to Dorothy Olive Taylor of this city. Motion pictures will be made of the event and will be presented to the bride by the mechanical staff of the Frothingham company.

KINEMA SUNDAY CONCERTS

With the forthcoming opening of the five manual Robert Morton orchestral organ in the Kinema Theatre, Edward A. Smith, Managing Director, announces a series of Sunday morning concerts at that house. Misu Fulves, San Francisco and Seattle organist, has been engaged to officiate at the new console.

PROTECTION FOR FILM VAULTS

Announcement is made of a move on the part of the Los Angeles Film Board of Trade, Joe Goldberg, President, by which a number of precautionary measures will be taken to guard the various film vaults of the Los Angeles film exchanges against film piracy.

Theo Karle, tenor, and Mrs. Karle are house guests of Misses O’Shea and Mr. James F. O’Shea. Mr. O’Shea is production manager for J. L. Frothingham.

(Continued on Page 18)
instance of copyright accorded directly to an author. We find the first copyright in GER-

cy, issued at Nuremberg, in 1501. In England, the first privilege of this nature was re-

served unto Richard Pynson, the King's Printer, in 1518.

The advent of printing gave a new impetus to the discovery of America and the Reformation. This period was

marked by a general ferment throughout Europe, a manifestation both intellectual and

religious. The variety and frequency of the danger of dissemination of new ideas by the

press, exercised the bestowal of copyright in fashion as to act as a censorship, enabling them to prohibit pub-

lications which they elected to regard as treasonable or heretical. The avowed pur-

pose of the English Wolverton's Company in England,

chartered in 1556, was to prevent the propagation of the Protestant reformation.

Accordingly, at the outset, copyright privilege was a means of control, subject to the

caprice of those in power. Its subsequent development into a legal right, secured by

simple formality of registration and deposit, was slow in evolution.

The Statute of Anne, enacted in England in the Eighth year of the reign of Queen

Anne, was the first act of the British Parliament granting copyright. This statute, of which

Swift was the putative author, originally intended to preserve and further the interests of

authors. However, it hardly had the effect of greatly curtailing his rights. As finally

construed, the author's rights were limited to the express terms of the statute, abol-

ishing the conception of perpetuity in copyright, which now exists in Guatemala,

Mexico and Venezuela alone.

Until the Revolution, in France the author's rights were a subject of license. In

1791 was enacted the first French copyright law, reserving unto the dramatists exclusive

right to exploit his plays upon the stage. This right was not acquired by English play-

wrights until 1833, and American dramatists remained without this protection until 1851.

Those "Spellers" whose "Spelling" was first to benefit thereby, must be credited for

the introduction of copyright legislation in the United States. Webster travelled from

Smith's office, urging the necessity of copyright protection. As a result of his labors, a

copyright act was passed in Connecticut in 1785, followed by the Massachusetts law two years later, that of Virginia in 1785, and those of New York and New Jersey in 1786. The Federal Statute of 1790, however, obviated the need of further state legisla-

tion in this behalf. The scope of this statute has since been enlarged by repeated amend-

ment. The act now in force in the United States is that of 1909, as amended by the acts of 1912, 1913 and 1914.

The Convention of Berne, finally ratified in 1887, extended to the author of works pro-

tected in any member country, equal rights in other member states, without observation of any formality, or deposit of copies in such foreign states. Legislation of this Inter-

national Copyright Union, numbering among its members most of the great pow-

ers of the world, has been closely followed in the Buenos Aires Convention of the Pan

American Union, an international body which will be the next Constance Binney offering production on which will start presently.

Camara!  

(Continued from Page 3)

"The Digest of the Motion Picture Industry"

Production Notes  

(Continued from Page 9)

EARLY DECEMBER RELEASES

"Princess Virtue," featuring Marie Pre-

vost.

"The Poisoned Pool," eleventh of "Win-

ners of the West," featuring Art Acord.

"Heart Breakers," one-reel comedy.

The Return of Cycloone Smith Series, "The

Yellow Street Pack," starring Eddie Polo. 

International News, Nos. 97 and 98.

"Get Rick Quick Peggy," comedy, featur-

ing Baby Peggy.

CIRCUS TIGERS FOR SELIG SERIAL

The tiger act, consisting of nineteen trained tigers, which has been a featured part of Ringling Brothers Circus, will be used in the filming of the new fifteen episode jungle serial feature which Col. Selig is making for the Export and Import Film Company, Inc. The three first episodes are practically completed and will be shipped to New York next week.

The Export and Import Film Company contracted for Col. Selig's output for the next three years.

EASTERN VITAGRAPH STAR ARRIVES

Alice Calhoun of the New York Vitagraph Studios, accompanied by her mother, has ar-

rived in Los Angeles. Miss Calhoun is scheduled to start work on "Blue Bell" under the direction of David Smith at Vit-

agraph.

Ward Wing is directing a series of Mark Twain pictures for Frederick G. Bradbury—

not Robert North Bradbury, as previously stated. Productions are being prepared by A. B. Barring author of "The Arealanchy

Spirit," recently made with Will Rogers by Famous Players Lasky.

NOVEMBER PATHE RELEASES

"The Frogs That Wanted a King," animated cartoon of the series of "Aesop's Film

Fables."

"Back to the Woods," the latest re-issued one-reel comedy, starring Harold Lloyd.


"The Show Down," tenth episode of the Pathe serial, "Hurricane Hutch," starring

Charles Hutchison and produced by George B. Seitz.

"The Power Within" made by Producer-

Achievement Films, Inc.

Pathe Review No. 131.

AT REALART

May McAvoy is to start work next week on a photoplay from an original story by

Printzau. Maurice Campbell will direct.

Aubrey Stauffer of the scenario staff, has written a story which will be the next Constance Binney offering production on

which will start presently.

AT ROBERTSON-COLE

Winifred Dunn is preparing the continuity for Pauline Frederick's production, "The

Glory of Clementina," from the pen of William J. Locke.
Kate Price
558220

STUDIO SPACE AND WESTERN ST.
FOR RENT
Fully equipped studios including lights and props, very reasonable, by the day, week or longer.
ASTRA STUDIO
Verdugo Road, Glendale
Phone: Glendale 902

CAMERAMAN AT LIBERTY
Not merely a "crank-turner," but a sure-fire artist with one of the most complete Bell-Howell camera outfits on the Coast.
Box 24

"CRECO"
Electric Studio Equipment
CINEMA SALES CO.
4538 Hollywood Blvd.
Temporary Phone: Main 3773

SIDNEY D’ALBROOK
599664

Pick-ups
(Continued from Page 16)
TAKES BRIEF REST
Alice Lake has gone to Big Bear Lake for a few days’ rest after completing work in "Kisses," her newest Metro starring picture.

IN "WILDFIRE"
Jean Hersholt, director from Denmark, enacts the role of a half-wit in the Benj. B. Hampton picture, "Wildfire." Mr. Hersholt also directs one of the producing units, and is a member of the continuity staff.

Charlotte Pierce is playing a part in "The Woman He Married," starring Anita Stewart.

Sidney Franklin is playing the part of the Viceroy in Hayakawa’s current R-C production, "The Vermilion Pencil."

Adele Watson, who played "Elgie" in Marion Fairfax’s "The Lying Truth," is now playing in "Penrod."

Arthur Rankin has completed his role with Shirley Mason in "Little Aliens," for Fox, is now playing a part in "The Five Dollar Baby," starring Viola Dana.

Lenore Lynnard, who recently returned from a four months’ vacation in New York, has been cast in Betty Compton’s latest photoplay directed by Wm. D. Taylor.

Monte Collins
Who Plays in "THE MAN FROM LOST RIVER"
At the California
Holly 1734

William A. Seiter, director of Doris May productions, is engaging a cast for Miss May’s third picture, "Roy Crazy."

Ethel Broadhurst, Mark Jones and George Rowe are playing in support of "Paul," Parrott in his forthcoming comedy, a burlesque on "The Miracle Man."

J. H. Howell has been engaged as technical director for Rex Ingram. Mr. Howell previously served in the same capacity with Mary Pickford in "Little Lord Fauntleroy."

Edward Jobson, recently with Alice Lake in "The Kiss," is now playing a part in Herbert Jeffers’ new Universal picture, "Creco."

Jack Hoxie and his company have left for Victoryville to film exterior scenes for "Under Orders," the star’s next picture under the direction of Roy Clements.

Charlotte Woods, who appears in Al Green’s latest picture for Goldwyn, wants to know why the youthful female is so often depicted on the screen as a diminutive, sickly looking flapper. Maybe that’s because Charlotte is an athletically inclined five-foot-five-incher herself.

Victory Bateman has been given a part in Bert Lytell’s new picture, "Tommy Carteret," which Bayard Veiller is directing. This will be Miss Bateman’s second appearance in support of Mr. Lytell, her first being "A Trip to Paradise," one of Mr. Lytell’s most recent productions.

"The Battle of Jutland," the motion picture that has been in preparation in England since the close of the war, has been brought to the United States by Educational Film Exchanges and will soon be released for showing in this country. E. R. Russell of London has just arrived in the United States to supervise the first American presentation of the film.

THE PIT
CLASSIFIED WANT ADS
Your advertisement will be run in this column at the rate of 15c per line. Phone, mail or bring in your "Wants."

HOW TO SELL YOUR PHOTOPLAY — It’s easy if you know how. Send self-addressed stamped envelope to Gram O Sense, 83 Pike, Seattle, Wash. Mention Camera.

WANTED—Bell & Howell Camera, 170” Shutter, Must be bargain price for cash. Box 7, Camera!

FOR RENT—Bell & Howell 170” shutter, fully equipped, Thalheimer Iris, Mitchell tripod, to responsible company. Phone Holly 6189.

AUTOMOBILE LOANS—No insurance cancellation necessary. Lease contracts refinanced, payments reduced. Hall, 125 West Pico.

Young French woman wishes position as lady’s maid, can sew, hair dress, manicure, give facial. Speaks English, French and Spanish. Phone Berthe Devaas, 222-62.

FOR RENT—One Bell-Howell camera with complete equipment. Reasonable. Phone 577-674.

FOR RENT—Ex-6” still outfits. Little, commercial photographer. 5774 Hollywood Blvd. Phone 577-692.

FOR EXCHANGE—Wants good motion picture camera in exchange for 30-foot semi-speed motor boat very desirable for motion picture work. Is up-to-date in every respect, finished in natural oak, has tester, etc. Box 19, Camera!

WRITERS! WHY WASTE YOUR TIME typing with two fingers, when I type and edit MSS. for 50c per 1,000 words; carbon 10c per 1,000. Call or write. McCracken, 1533 North Hobart Blvd., Los Angeles.
Lenore Lynard
Appearing as "Madge Dariane" in "THE MATCH BREAKER"
At Loew's State Theatre
2225 W. Eleventh St. Phones: 557-922—552-03

ETHEL CHILDERS
Now playing "Fkris" the Spanish Dancer, with the Fred Balshofer Company in "The Three Buckaroos"
Wilshire 3066
Lichtig and Rothwell, Representatives

The following list of Publications is at your disposal in the Camera! Library for reference:

The Exhibitors Herald
The Exhibitors Trade Review
The Motion Picture News
The Moving Picture World
Wid's
Moving Picture Stories
Film Stories
The Scenario Bulletin—Digest
The Photodramatist
The American Cinematographer
The Equity
The Kinematograph Weekly (British)
Pictures (British)
Picturegoer (British)
The Stage
Filmpay Journal
The New York Star
Zit's
Everyone’s Variety (Australian)
Movie Weekly
Film Fun
Screenland
The Cast
The New Pen
Lichtbild Buhne (German)
The Observer

SAY IT WITH CUTS!
Engravings in Halftone and Benday Color Plates add Attractiveness to your Advertising
BROWN CALDWELL & LADD
PHOTO ENGRAVERS
247 So. BROADWAY, LOS ANGELES
Players in "Penrod"

Marshall Nielan's Current Production

CHAS. MEAKIN
MILLA DAVENPORT
WHEELER DRYDEN
CALIFORNIA TRUEMAN
WALTER BYTELL
JOHN PRINCE
CORR MACY
BLANCHE LIGHT
MISS WATSON
EDNA PURVIANCE
Coy Watson, Jr.

Featured in
"THE NICK O' TIME HERO"
At the Alhambra
At Present with Larry Semon
Wilshire 3616

William Lowry

Playing "Meecham" in "THE PRIMAL LAW"
Directed by Bernard Durning
Boyle 4402

Civic pride is responsible for it. I'm a firm believer in the future of Los Angeles. I want to take my part in the progress of this community, and want to grow up with it.

I feel that there is a great opportunity for a thoroughly experienced authority to advise and assist the well-dressed men of this city in the selection of their Evening Clothes.

To put into execution the many ideas that I have had in mind for some time, I have severed all previous connections, and take pleasure in announcing the opening of my Full Dress and Tuxedo Shop on the third floor of Loew's State Building, Broadway at Seventh.
Courtesy

It would seem that in a profession which perhaps harbors the greatest number of "I know him when" chirpers ever assembled, more minds would consider each and every angle of the way to success in and progress with their calling. Particularly should those who have ascended in it, either a little or a great way, be jealous of their accomplishments to the extent of guarding against retrogression into this large unhappy class which has "missed" and as a group of failures, has been forced to confine its self expression to reminiscence.

Artists, however, are unimaginably careless, which probably accounts for the fact that there is much genius, one-time recognized genius, to be found among the hang-over and outcasts from the moving picture industry today. Strict attention to business, good judgment and a courteous viewpoint are among the requirements whose lack in the makeup of so many, have entailed unnecessary grief. Nothing could be more tragic than one's inability to justify and protect his talent.

An acquaintance inadvertently stumbled onto the explanation of a vital phase of this situation for us last week. Once a studio manager of considerable local renown, he is today looking for a position as casting director, efficiency expert or publicist. About a Hollywood producer to whom he had applied in vain for a situation he was heard to remark: "Times have rather changed—four years ago I kicked that fellow off of my lot. Perhaps he remembers." Yes, we'll wager that this financially safe, artistically made picture man, does and will remember, a recollection which can hardly benefit our friend professionally. Hurts are borne no more easily when one is on the crest of the wave, but there are possibilities for retaliation from such a vantage.

Indulgence in crudeness and discourtesy are quickly balanced against one in a field that, being governed to a great extent by pull, is therefore undergoing continual shifts in which breath-taking advances and reverses are effected with little thought. We have in mind a dozen cases to prove our point forwards and back again.

For instance there is the incident of a woman star who was disinterestedly kind to an extra boy in the pioneer days. When the established company which engaged them both suspended activities the youngster was scarcely accommodated. He knew other studios and was on the upward path. He lost track of the old time star, but two years later when filling an official capacity he discovered that she was suffering materially for the lack of engagement by a new generation of screen executives. It was the young man's chance to repay former kindnesses with a word which led to the first part. It was only human to speak it and the woman is a celebrity again. The law of compensation is inevitable.

As we sit writing this plea for the climber to "get on to himself," to learn the art of compensation and courtesy, if not for the merit then for the diplomacy in the practice, a "full dress boy" who has filled out the atmosphere of a hundred productions passes our window. He is at work for perhaps a ten dollar check at a nearby studio. What assistant, director or producer himself, will be rude to the lad this afternoon? Someone may today term him a "rotten actor," clumsy, etc. Pathetic? Not very! In the checkbook of this inordinately stupid young man appears a balance lately inherited which will make him a future corporation president. Almost funny, isn't it, to imagine his hundreds of thousands of good picture dollars being "cussed" about a set by one or many who would mortgage years to be able to invest them for the week but human "full dress," one of twenty in this week's comedy? Seriously, if inelegantly—"You never can tell"—but there is after all a safe end. We'd better all play it.

Unintelligent?

No matter how one views the extract from "The Summons," a legal periodical, below printed (and many of us will resent its near-insolence with good cause), it is yet interesting and broadening for us to hear the other man's angle. And although we feel that, speaking generally, its sentiment is unfair to our picture writers and producers, there are unquestionably those who would do well to take it to heart. The only difficulty is that those who need it will probably find difficulty in recognizing the fact.

"Although there is no doubt that most of the motion pictures do everything to emphasize sex matters, still a moral censorship under the law may not be desirable. But can any thoughtful person doubt that an intellectual censorship is needed? Enjoyment of the wonderful art of the screen is nowadays often precluded to one who possesses and respects a spark of intellectual dignity. But that is not a legal question."
BLACKTON COMPLETES NATURAL COLOR FILM


Lady Diana Manners, daughter of the Duke and Duchess of Rutland, heads a cast of all-star artists, among whom may be mentioned: Gerald Lawrence, Alice Crawford, Cecil Humphreys, Lennox Pawle, William Luff, Flora le Breton, Victor Mclaglen, Elizabeth Beersbom, Lois Sturt, Tom Heselwood, Fred Wright, and the producer's two children, Violet Virginia and Charles Stuart Blackton.

While "The Glorious Adventure" has an historical background, the story is an original one, the scenario for which was written by Felix Orman, formerly of New York.

CENSORS BAR "THE NIGHT ROSE"

The Appellate Division of the Supreme Court of New York recently heard the first appeal from a decision by the Motion Picture Commission of New York rejecting a film in its entirety on the ground of immorality. The case is "The Night Rose," a Goldwyn film, featuring Lon Chaney. The film was made a year before the commission was created. The Appellate Division reserved decision in the case and is expected to decide it in about two weeks. Gabriel L. Hess appeared for Goldwyn and Third Deputy Attorney General Rose for the Commission.

ADDITIONAL PRODUCTION COMPANIES IN BAY CITY

The Paul Gerson Pictures Corp. has made plans for the establishment of several additional units at the Pacific Studios, where the company works in San Francisco.

INGRAM TO MAKE FILM SPECTACLE

Marcus Loew, president of Metro, is perfecting plans to send Rex Ingram abroad to make a film spectacle, probably based on one of Sir Walter Scott's novels.

ON LAST OF SERIES

The Charles R. Seiling Production, Inc., has just completed the fifth picture of its western series, and preparations are being made for the sixth and last of this series. The story has been written by Alexander J. McClaren of the Photoplayswrights League.

COMPLETES ANOTHER

Irving Cummings has completed "Campbell of the Mounted," the fourth of his series of twenty-four Maple Leaf specials. The cast includes Norris Johnston, Robert Walker, "Bob" Elliot and Milton Brown.

"Nick" Hatton and his company are at Tamecula making scenes for "Black Ranch," the third of Hatton's pictures for Prairie Productions.

"Silas Marner," produced by Frank P. Donovan, was shown at the Hotel Plaza, New York City, recently.

BIG ITALIAN FEATURE

Count Montebello of Rome, producer of the spectacular feature based on the love tragedy of Dante and Beatrice, is expected to sail shortly for America bringing with him a print of his feature.

JAMES B. LEONG

Author of, and who personally supervised the production of "Lotus Blossom," showing at the Alhambra this week.

CASTS OF THE WEEK

Metro

"HATE"

Directed by Maxwell Karger
Alice Lake  Charles Clary
Conrad Nagle  Harry Northrup
John Ince

Metro

"STAY HOME"

Directed by Maxwell Karger
Gareth Hughes  William Brown
Grace Darmond  Bartine Burkett
Victor Potel  Herbert Hayes
Edward Wallock  Nelson Breig
Harry Loraine  Tina Medotti
Sidney D'Albrook  Stanton Heck

RECENT PLAYGOERS RELEASE

"Tropical Love," directed by Ralph Ince, is a Playgoers feature released recently. The star is Ruth Clifford, and Reginald Denny plays the male lead. Others in the cast are Fred Turner, Huntington Gordon, Ernest Hilliard, Margaret Fitzroy, Paul Doucet, Catherine Spencer, Carl Azzell and Margaret Seddon.

Louis Burston has about completed the cutting of "The Milky Way," by Lottie Horner and Clyde Westover. David Butler will return to the Burston Studio shortly to begin work on "According to Hoyle," also by Miss Horner and Mr. Westover.

AT UNIVERSAL

Marie Prevost will impersonate shortly the title role of "The Dangerous Little Demon," from the story by Mildred Considine, wife of original stories for the screen.

Hoot Gibson is making the final scenes for "Headin' West," his latest western feature. William Craft is directing. Louise Tearne is playing opposite the cowboy star.

"Cheated Hearts," filmed as a starring vehicle for Herbert Rawlinson under its original title of "Barry Gordon," has been scheduled for release as a special attraction on December 12th. The production was filmed under the direction of Hobart Henley from the novel by William P. Payson. Henley is now guiding the star through "Barney," originally called "Mailoy Compendor." Ethel Reed is starring in a series of short reel western dramas before production begins on "With Stanley in Africa," a serial based upon the exploits of the famous explorer.

Harry Carey has finished "Man to Man," and has started on a vacation. Mr. Carey is expected to begin work shortly on "The Land of the Lost," a Courtney Kylo cooperative story.

FIRST NATIONAL NOTES

"White Faith," by William Dudley Pelly, which is shortly to make its appearance in several form in one of the leading magazines, has been selected as the next starring vehicle for Hope Hampton, First National star, who recently completed "Star Dust." Clarence L. Brown has been engaged to direct the forthcoming production. Assisting Mr. Brown will be John B. Hylund and Russell E. Hall. Technical direction will be supervised by Ben Carre, while the camera work will be in the hands of Alfred Orteigh.

Constance Talmadge expects to start work presently on her next picture, "The Divorcee," under Sidney Franklin's direction. Kenneth Harlan and Harrison Ford have been chosen to enact the two leading male roles.

Buster Keaton has started his fifth comedy, as yet untitled, which recently completed editing of "The Paleface." Charlie Chaplin will start work on his next comedy for First National release in a few days.

The title of Andrew J. Callaghorn's attraction, formerly "Woman and Superman," has been changed to "All for a Woman." The production will be released by Associated First National Pictures, Inc.

The Blockhead," third of a series of Mack Sennett two-reel comedies, starring Billy Bevan, with Mildred June in the leading feminine role, and directed by Roy Del Ruth, is now well under way at the Sennett studios.

PREPARING SECOND

Selick and Rork announce that work has been started on their second all-star production, "Debonnaire," by William Farguhar Leon. Lois SMEe will play the title role. Bernard McConville is now engaged in preparing the script. Their first independent production, "The Rosary," directed by Tony Storace and produced by Associated First National Exhibitors, Inc. (Continued on page 9)
Current Reviews

"BITS OF LIFE"

Kinema

Marshall Neilan repaves himself the screen's most daring producer with his presentation of "Bits of Life," an innovation in the photoplay line. Advertised as a cinema magazine, it is comprised of four short stories by popular authors and Neilan himself, which have been produced in something over one reel apiece, and which are not conveniently redone. The picture quite naturally cannot be judged by any of the accepted standards for screen material but the four incidents are, on the whole, well handled even though their continuity and cutting are jerkily accomplished. The three heavy dramatic subjects and the surprise finish comedy which tops them off will probably prove highly entertaining to the average audience. All sorts of deviations are thrilling—once.

The first story, taken from Popular Magazine is "The Sad Samaritan," which is chiefly interesting for the exceptionally able work of Rockcliffe Fellowes in the title role. Wesley Barry plays Fellowes's part as a child.

The second episode from "The Man Who Heard Everything" in "Smart Set" has many well placed human interest touches although it is a trifle rushed for a tragedy. Frederick Burton plays the principal role here.

"Hop," a Saturday Evening Post selection is perhaps the most enthralling of the tales due to the fascination of things Oriental. Lon Chaney is featured in it, enacting a hypocritical dope dealer whose instincts are fundamentally pagan. Anna May Wong, an attractive little Chinawoman who has often been seen in bits, is provided here with an opportunity to really act and let it be announced that she puts it over in a style that would be highly commendable in our more emotional western girls. We have a great desire to see Anna May again.

In the last story, an original, and perhaps the one entirely foolish one of the lot (apologies to the author, Mr. Neilan) appear John Murray, George Beery, and Edythe Chapman in straight.

James Flood and James Scully assisted Neilan in the direction of "Bits of Life," which was photographed by David Rosson and Wray June.

"THE MAN FROM LOST RIVER"

California

A rather simple little Katharine Newlin Burt story of the lumber country which holds, without a certain degree of fascination due to the humanness of its characters is "The Man from Lost River," Goldwyn's current release, a Frank Lloyd production. Too often in virile screenplays of this type we are forced to endure an entirely pure hero and a dastardly villain whose soul is composed of red and black. symbols. Infant males may appreciate such a combination but the average citizen does not, and it is "good stuff" to keep them guessing a reel or so before they decide as to just where their sympathy belongs.

Miss Burt has done this in "The Man from Lost River," which has been understandingly股东大会 by Arthur Statter and Lambert Hillyer. Perhaps with different cutting out or two "plants" could have been made of material which is only so much atmosphere as now arranged, but that will pass. The direction is capably cared for by Lloyd while Norbert Brodin's photography far exceeds in value the work of the labora-

"ETTA LEE"

Playing the Maid in "Lotus Blossom"

The lady herself speeds up a little, indicating to an astonished public that she is learning to act. Miss Davies is here situated in the role of Ethel Hoyt, a much more ordinary egotistical flapper with upsetting ideas about men. Since flapper comedies are now in favor, this will be particularly well received.

Ernest Edison, the masculine lead in the story, has suffered a mutilation in the photoplay which amputates more than a little of his sympathy and all of his character value (of course to the great benefit of the star part); nevertheless, Forrest Stanley helps him out with a pleasing performance for which he deserves commendation.

Elyse Sayne and Tom Lewis make a picturesque set of distracted parents for the precocious Ethel while Arthur Rankin, Corrine Barker and Maude Gordon end the list of players.

"EVERYTHING FOR SALE"

Clune's

Reelart's latest May McAvoy starring picture, "Everything for Sale," although an improvement over recent attempts for the luminous by McAvoy suffers from a lack of plot originality which is only made up with great effort by the work of workable cast. Why can't the in-

scribers of our comedy-dramas stumble upon something new just once in a while? Hector Turnbull is responsible for both the story and the continuation which will "hit" under the direction of Frank O'Connor.

Beautiful scenery and sets abound in the picture and, at that, it may bring satisfaction to the average audience.

Helen Wainwright, an appealing ingenue, is a very fair position for Miss McAvoy although she has had more significant parts with which to work. We find it difficult to believe, however, that her extreme attraction could be drowned anywore.

Edie Sutherland and Raymond Scott, op-

pose the star. Edie still commits two or errors insufferable in an actor. He holds his mouth open most of the time and he persists in looking as if he is not really disturbed. He has plenty of time to elimi-

nate these displease mannerisms but it will be easier sailing without them.

Kathlyn Williams is in her element as Mrs. Wainwright, Helen's ambitious aunt, and Edwin Stevens is equally excellent in Mr. Wainwright.

Richard Tucker, Betty Schade and Jane Keckley are all correctly placed in Lee Morto, Lillian Lord, his sweetheart and Sarah, a family retainer. As much cannot be said for Dana Todd, who is seen in a sort of second juvenile heavy.

Hal Rosson's photography is standard.

"Molly O," starring Mabel Normand, will have its first showing in Los Angeles at the Mission Theatre, beginning November 29.

Major Jack Allen, wild animal photographer, was the guest of honor at the fifth annual Movie Ball of the Film Players Club held recently in New York City.

Camera work on "Whirl "Pen. B. Hampton's latest screen version of a Zane Grey novel, and his first Goldwyn release, will be completed within two weeks.
FOUR PRINCIPALS IN NEW LAKE FILM

Just four principals make up the list of characters in Alice Lake's new Metro picture, "Hate," a Maxwell Karger production from the story by Wadsworth Camp. Miss Lake will be the only feminine player in the picture. The remaining three principals, who appear in the male roles, are Conrad Nagel, assuming the leading male role, Harry Northrup and Charles Clary. Mr. Nagel was obtained by special arrangement with the Famous Players-Lasky company. Mr. Clary was last seen in Mr. Karger's Metro production, "The Hole in the Wall," Mr. Northrup, for years a star of the speaking stage, will be recalled for his work in Rex Ingram's "The Four Horsemen of the Apocalypse."

BARKER TO DIRECT HARRY CAREY

Universal announces that Carl Laemmle has engaged Reginald Barker to direct "The Storm." The picture will star Harry Carey and will be released as a Jewel production. "Man to Man" is now being completed. Barker was previously one of the two featured directors of the Goldwyn organization.

DRYDEN COMPLETES ROLE IN "PENROD"

Wheeler Dryden has just concluded an engagement at the Hollywood Studios, playing the part of The Reverend Mr. King in Marshall Neilan's production, "Penrod," starring Wesley Barry. Mr. Dryden also supported Wesley when he appeared in the stage version of "Penrod" at the Little Theatre in Los Angeles early this year.

MYERS OPPOSITE MAY

Doris May will have as her leading man in "Boy Crazy," Harry Myers, the Connecticut Yankee. Myers has just completed a role opposite Alice Lake.

DIRECTOR DONS GREASE PAINT

Director Douglas Gerrard has varied the monotony of the megaphone by donning grease paint for a Universal production. He is playing an important role in support of Miss du Pont in "The Golden Galleys."

FOX SIGNS PETERS

Frederic Peters has signed with Fox to play heavies with Al St. John. Mr. Peters will be remembered as "Zeda," the giant in "Miracles of the Jungle."

Elnor Oliver and Cara Lee are cast in Nazimova's latest production for United Artists, "A Doll's House."

Snitz Edwards, veteran vaudevillian and motion picture actor has been selected by Rex Ingram for a part in "The Prisoner of Zenda," his new production for Metro.

Monte Brice, comedy writer, has been engaged by Jack Warner, for the Menta Banks two-reel comedies, the first of which is now in continuity form, and bears the title, "Be Careful."

IN "PROPS"

Coy Watson, Jr., who is being featured in Campbell Animal and Children Comedies, is at present playing a part with Larry Semon in "Props," under production at Vitagraph.

WITH HARLEQUIN PLAYERS

Edith Bennett is to play for a while on the legitimate stage with a Los Angeles repertoire company, the Harlequin Players. She will be presented in a one-act playlet under the direction of Odette Tyler.

BRAIDWOOD STARRED IN LUDDY PRODUCTIONS

Frank Braidwood recently signed a contract with Luddy Productions, by the terms of which he is to be starred in eight five-reel westerns.

ENGAGED AS LEAD

Edith Roberts will play the principal role in J. Parker Road's new production, "Pawnee," from a story by Frank L. Packard, of "Miracle Man" fame. Just recently Miss Roberts completed one of the four leading roles in Cecil B. de Mille's "Saturday Night."

CAREWE WITH EASTERN VITAGRAPH

Arthur Edmund Carewe is playing his first engagement in the eastern studios with Edward Jose in "The Prodigal Judge."

RETURNS AS STERN'S SECRETARY

Zion Myers, brother of Carmel Myers, screen star, has returned to Universal City as executive secretary to Julius Stern, second vice-president of the "U." organization. Myers previously worked in the production office, on the publicity staff and in other capacities.

George Hishima is cast with Alice Lake in "Blind Passion," a Maxwell Karger production.

Bert Sprout is playing the heavy in "Silver Spurs," the forthcoming Lester Cuneo picture.

Irene Lenzi is playing in support of Billy Bevan in the current Sennett two-reel comedy, "The Blockhead."

Edward Wallock and Albert Breig have been cast in Gareth Hughes' latest Metro production entitled "Stay Home."

T. Roy Barnes has completed his role opposite Marie Prevost in her current Universal starring production, "Cupid Inoc."

George Periolat is at present playing a character part in "The Dusk Flower," under the direction of Rowland Lee.

Alan Hale and Wedgewood Nowell are playing in support of Nazimova in her current production, "A Doll's House," for United Artists.

Sandy Roth has been engaged as assistant director to Jack Warner for the first of the Warner Brothers two-reel comedies starring Monte Banks.

Lois Lee is enacting the role of the Countess Helza in "The Prisoner of Zenda," under production at Metro.

FRANK LEIGH

Who's Where on
Los Angeles Screens

CALIFORNIA

Robertson-Cole presents Pauline Frederick in
"THE LURE OF JADE"
From the story, "Houses of Glass," by Marion Orth
Directed by Colin Campbell
Photographed by Dev. Jennings
CAST
Sara Vincent—Pauline Frederick
Captain Louis Corey—Thomas Holding
Allan Corey—Arthur Rankin
Stuart Beresford—Leon Bary
Rear Admiral Vincent—Hardee Kirkland
Captain Willing—L. C. Shumway
Alida Corey—Clarissa Selwynne
Sara's servant—Tozo Yamanota
Willing's servant—Goro Kino

SYMPHONY

William Fox presents Dustin Farnum in
"THE PRIMAL LAW"
By E. Lloyd Sholden
Scenario by Paul Schofield
Directed by Bernard Durning
CAST
Brian Wayne—Dustin Farnum
Janice Webb—Mary Thurman
Carson—Harry Dunkinson
(Continued on Page 14)
ILLUSIONS

One of the prevalent illusions is that anyone can write a photoplay—that creating scenarios is the crudest type of writing, requiring no special knowledge nor technical skill necessary to the novelist or short story writer.

True, the screen writer does not need the vocabulary required for the subtle philosophical and psychological passages which tread through a novel or short story; the obvious limitations of the screen preclude the expression of abstractions; but the screen writer does need language, the language of color, mass, and line, the language of the objective—the pictorial universe.

C. Gardner Sullivan's scenario of "Hail the Woman" opens as follows: "A spring twilight clothes the harsh little New Hampshire town of Flint Hill with brief beauty. On the low hills that burgen against the skyline, weary plowmen unyoke their horses from the plows and plod wearily homeward in the blossomscented dusk. The tall church spires of the town still shine in the last high rays of sunlight, while, in the little darkness slowly envelops the streets and lowlier buildings."

Here you have a picture, a picture which will inspire director and cinematographer to a piece of old beauty.

However, the very next lines in Mr. Sullivan's photoplay deal with a girl in wisftul repose wondering about a problem as old as Time. In this way the ultimate audience is intrigued, in this made responsive and receptive. The combination of duskin that time in this way can be made into a fortuitous as creators of powerful photodramas. Men who could create novels replete with dry naughts or vague regrets are apt to faintly sweep over one—plus a girl in perplexed meditation, creates a poignant atmosphere; it is with beauty and strangeness that Mr. Sullivan, a master craftsman, arranges and fixes the attention.

That not everyone can write photoplays is evidenced through the wholesale writing of writers of books and plays to create worthwhile photodramas. Men who could create novels replete with dry naughts or vague regrets are apt to faintly sweep over one—plus a girl in perplexed meditation, creates a poignant atmosphere; it is with beauty and strangeness that Mr. Sullivan, a master craftsman, arranges and fixes the attention.

The Screen Writers' Forum

THE FORCE OF PICTURES

The fiction writers who disparage photoplay writing on the grounds of their being unable in the latter medium to express subtle thoughts or naive, clever things—are talking nonsense. Whatever faults pertain to picture-making are usually intrinsic in the direction or acting—or in the unwise judgment in selecting an unsuicoble story.

There is far force to a picture—and therefore to a sequence of pictures—than there is to any printed argument. We are primarily impressionistic, and secondarily reflective. Contrasting characters, properly portrayed, can invoke subtle drama or clever force—just as much so as can any arrangement of printed words.

Photoplay writing can be made just as effective and dramatic as any fiction writing. Characters tell their own story simply by juxtaposition in the films, if the characterizaton is clear-cut and valid. Two certain types are inevitably bound to re-act in a certain manner. It's a matter of chemicalization. All the rhetoric in the world will not alter the fundamental situation, and is quite apt to distroy from.

Pictures will ever be more persuasive than the printed word, therefore writing in pictorial terms for translation into objective pictures—motion pictures—can become a most subtle and forceful art.

If anyone doubts the power of pictures, let me remind him of the cartoons in the New York Evening Journal of a few years back. While employed on a Hearst newspaper in another city, I was subjected to a severe demonstrative barrage on the part of a wealthy man I had called upon; it seems he had formerly lived in New York. He accused the Hearst newspapers of fostering discontent and anarchy, calling my attention to the aforementioned Journal cartoons. One in particular, which showed several gaunt "kiddies," raged and dirty and hu-

STARKE PATTERSON


Tina Modotti is playing a part in "Stay Home," Gareth Hughes' current Metro starring vehicle.

Evelyn Selbie is cast as "Ta-ha-ma," an Indian woman in Lester Cuneo's "Silver Spurs," by Henry McCarty and Leo Meehan.

Former Yale swimming champion, Malcolm McGregor, has been cast for the role of Fritz von Tarlenheim in the current Rex Ingram production, "The Prisoner of Zenda."

Chow Young who played a part in "The Man Hunter," appears in an important role in "Jonah’s Blossom," the all-Chinese production now playing at the Alhambra.

E. H. Goldstein, assistant to Carl Laemmle, has arrived at Universal City. It is probable that he will remain for several weeks.

Martha Franklin has just finished playing the mother in Shirley Mason’s latest picture, "Her Loved One," formerly titled "Little Aliens."

Conducted by Ted Le Berthon
Editor of The Photodramatist
FABLES MAKE KIDDIES HAPPY

The Scottish Rite Hospital in Atlantic, Ga., is showing "Aesop’s Film Fables." These cartoons, drawn by Paul Terry, are screened on the lawn of this home for the benefit of the little crippled children who are unable to see a movie otherwise.

All over the country, similar showings of "Aesop’s Film Fables" for children are being given.

SCREEN PSEUDONYM

Andree Tourneur who is cast as leading lady with Bert Lytell in his current picture, "The Phantom Bride," has decided to change her name, for professional reasons, and will in the future be known as Marg Standish.

LINNER WOULD ENTERTAIN MARSHAL FOCH

Max Linder, the French comedy film star, now making a burlesque on "The Three Musketeers," has telegraphed Marshal Foch an invitation to visit him upon his visit to Los Angeles.

Linder was in the French Army during the war, so it is expected that the star will help entertain the world’s famous warrior.

NEW YORK TRIP

Hil E. Roach and Mrs. Roach are making plans to accompany Harold Lloyd on his trip to New York, which will be made upon the completion of the comedian's picture "He Who Hesitates," the first working title of which was "The White Feather." While in the metropolis the party will be present at the showing of Lloyd’s "A Sailor-Made Man."

ISLAND STEAMER IN HUGHES FILM

The steamer "Avalon," which travels between Los Angeles Harbor and Catalina Island, furnished the setting for several episodcs of Garish Hughes’ new Metro starring picture, "Stay Home." Mr. Hughes and his company spent two days working aboard the luxury liner for this George M. Baker production.

LAEMMLE IN NEW YORK

Carl Laemmle has left for New York to be on duty at the executive offices until January 1st, at which time he will return to Universal City. He leaves Julius Stern, second vice-president in an advisory capacity and Irving G. Thalberg as director-general.

LYTELL RESTING AT CATALINA

Bert Lytell is on Catalina Island for a week’s stay following the completion of "The Phantom Bride," his newest Metro starring picture. Mr. Lytell expects to divide his time while at the famous resort between fishing and tennis.

News of the death of his mother, Mrs. Mary Swain, was received this week by Mack Swain, a member of the Charlie Chaplin organization. Mr. Swain had just returned from his mother’s bedside when the news of her death arrived. Mrs. Swain was in her eighty-second year and resided in Salt Lake City, Utah.

MABEL NORMAND, HOSTESS

Mabel Normand was hostess to a Thanksgiving dinner party for her friends who appeared with her in "Molly O," Mack Sennett’s latest production.

JOHN STEPPING

BETTY WILL DANCE

Betty Compson is taking dancing lessons from Theodore Kosloff in preparation for her part in William D. Taylor’s production of a story of Parisian boulevards and theaters. Kosloff is now her dancing master, but when Director Taylor calls "camera" he will become her leading man.

NEW USE FOR THE METRONOME

Metronomes were originally designed to help harrassed music teachers in their task of teaching small children to keep time with the music, but Director Wallace Worsley has found a new use for one at the Goldwyn Studio, where he is directing "The Octave of Claudio." In this picture Lon Chaney plays two distinct roles, a fanatical doctor and a hangman, and as both characters appear in many of the scenes it necessitates much double exposed films. To insure accuracy in matching up the film and to avoid retakes a system of counting by metronome has been worked out by the director and Mr. Chaney.

OPENED FULL DRESS SHOP

Jack Bean, formerly of Wolf & Bean, has opened an exclusive full-dress and uxedo shop in the new Loew’s State Theatre building.

Mr. Bean is catering especially to the motion picture people.

Hewlings Mumper, general manager of Ben. B. Hampton’s picture corporation, is on a week’s vacation at Palm Springs.

CINEMA CONTEST

The American Legion, Los Angeles Post Number Eight, will stage a cinema contest in connection with its pre-Christmas festival, which is to be held at Philharmonic Auditorium from December 19th to 24th inclusive.

Among the stars who have already entered are Pauline Frederick, Mabel Normand and others. H. H. Harris is general chairman of the entertainment committee, while Bert T. Heard is in charge of the cinema star contest.

POET GUEST OF MAYER

Robert W. Service, distinguished poet and novelist, was a recent visitor at the Louis B. Mayer studios where he saw motion picture production from behind the scenes under the guidance of Mr. Mayer.

Mr. Service’s latest book, "Ballads of a Bohemian," has just been placed on the market. Among the works that have won him supremacy in the literary world are "The Trail of Ninety-Eight," "Ballads of a Cheechako," "Rhymes of a Red Cross Man," "The Spell of the Yukon," "The Law of the Yukon," and "The Pretender."

AFFILIATES WITH NAZIMOVA

Robert Edgar Long, for three years director of advertising and publicity for D. W. Griffith, with headquarters in New York, is now handling exploitation for Nazimova Productions. Mr. Long arrived in Los Angeles this week. He will return to New York following a brief stay at the United studios, formerly Brunten, where Nazimova is making "A Doll’s House," her first production for United Artists.

Wallace Reid boxes Kid McCor for the middleweight belt in filmland. The result is to be seen on the screen when "The Champion" is shown.

Edward J. LeSaint, director and writer, has left with Mrs. Le Saint for their Wlishire home to the Ambassador Hotel, where they will remain during the winter months. Mr. Le Saint is busy with the direction of Constance Binney in her current Realert story.

Truman B. Handy has resigned as publicity director of Willis & Ingles to write a syndicate film column for a number of leading newspapers throughout this country, England and South America. In addition, Mr. Handy announces that he has become the personal representative of Frank Mayo.

Three William D. Taylor productions are included in the forty-one "films well-made" especially recommended for Children’s Book week by the National Board of Review.

Ferdinand Earle is now actor as well as writer, artist, musician and director. In the Rubaiyat of Omar Khayyam he enacts Destiny.

Little Richard Headrick, one of our popular kiddie screen actors, is to be starred by Louis B. Mayer.

Lasky is to use Agen Ayres and Jack Holt in William C. de Mille’s new production. This in accordance with a new star policy.
**CAMERA!**

**Production Notes**

(Continued from Page 4)

**AT THE ROCHOUS STUDIO**

Harry “Snub” Pollard and company are working in a Los Angeles newspaper office this week while shots are being taken in the press room for his comedy of newspaper life. Marie Mosquini plays opposite the star and Noah Young is the “heavy.” Upon the completion of this production, Mr. Pollard will make a circus picture with Marie Mosquini and Noah Young playing again in support.

Three recently completed comedies were shown in preview at the studio’s projection room this week, the first being “Snub” Pollard’s comedy satire on the Bolsheviks, called “Blow ’em Up;” the other two starring “Paul” Parrott in “The Roustabout” and “Pay the Cashier.”

Two more comedies will be ready for New York shipment when the art titles are added. These are “Snub” Pollard pictures, “Some Baby,” and “Stage Struck.”

**PREVIEW GIVEN**

Jack White’s latest comedy for Edensational, titled “Step This Way,” featuring Lige Conley, was previewed at the New Wilshire Theatre, Hollywood, recently. Bob Kerr directed and costumed it, with the personal supervision of Jack White.

**NAZIMOMA STAFF**

Charles Bryant, directing Madame Nazimova in Baschi’s “A Doll’s House,” is being assisted by Albert Kelley, formerly of Metro. Charles Van Enzer is the chief cameraman. Others of the staff include Neil Jack, second cameraman; Lou Ostrout, cutter; Samuel Zimbalist, assistant; E. L. Williams, chief electrician; Edward Cahn, property master; Paul Ivano and Lewis Wilson, assistant cameramen; Lillian Turner, wardrobe. R. W. McParland, formerly general manager for the late George Loane Tucker, is production manager.

**MAYER SIGNS WALTHALL FOR STAHIL PICTURE**

Henry B. Walthall will play one of the two leading male roles, that of Henry Garrett, in the next John M. Stahl production, “One Clear Call,” adapted from Frances Nimm Greener’s book of the same name.

**HUGHES IN MOUNTAIN LOCATION**

Gareth Hughes and twenty members of his company have been working for the past week at Chatworth, filming some mountain scenes for “Stay Home,” his new Metro production. George D. Baker is directing this Edgar Franklin story.

**HAM CAST IN FOREIGN PRODUCTION**

Harry Ham, screen comedian, has signed to play the leading role of an American professor in John S. Robertson’s foreign-made picture, “Spanish Jade,” now being filmed in Spain.

**"FOLLY" UNIT RESUMES PROGRAM**

After a vacation of a few weeks, one of the “Folly” comedy units of the Pacific Film Company has resumed operations and it is expected that production will be steady from this time forward. Vernon Dent and Violet Joy are the featured players.

**SALES OF CHESTER COMEDIES**

The following sales of Chester Comedies have been made, some by William M. Vogel in Europe and others by A. K. Greenleaf at the local office: Spain and Portugal, South Africa, the West Indies, China, Federated Malay States, Dutch East Indies, Chile, Peru, Bolivia, Ecuador, Holland and Mexico.

**EVE SOUTHERN**

**RELEASES BIBLE FILM**


**ALLCHINESE PICTURE**

The first all-Chinese production, “Lotus Blossom,” is released by the West Coast Theatre, Inc., of which Sol Lesser, Gere Bros. & Ramish are the picture heads. Not only is “Lotus Blossom” produced from a Chinese story and written by a Chinese, but the Wah Ming Motion Picture Company which sponsors the picture, is an all-Chinese organization. “Lotus Blossom” opens at the Alhambra, Nov. 26th.

**HINES WORKING AGAIN**

Johnny Hines is at work on “Torchy’s Luck,” upon completion of which Charles C. Burr plans to make a feature with him.

John Ince has been engaged by Metro and will appear in support of Alice Lake in “Hate,” her new starring picture which Maxwell Karger is directing. Mr. Ince also played with Miss Lake in “The Hole in the Wall,” one of her recently completed features.

Jack Lloyd has been assigned a part in Lloyd Hamilton’s newest comedy, now in production at the Brunton studios.

Marin Sais has been engaged by Denver Dixon to portray the feminine lead in his new Western feature.

Park Ries is handling the photography for Lloyd Hamilton comedies after many weeks’ work with the Jack White company.

George O’Hara and Albert Cooke are supporting Billy Devan in “The Blockhead,” his latest comedy under production at the Mack Sennett studios.

**HAMPSON ADDRESSES ROTARY CLUB**

A movement starting with the Rotary Club of Los Angeles is to be launched whereby California-made pictures will be used during the suggested ten-year vacation from the purgatory of censorships at home to eliminate misunderstandings between various peoples of the world, which are usually the basic cause of international conflict. If the plan proposed by Benjamin R. Hampton in his recent address before the Los Angeles Rotary Club is carried to conclusion.

Producer Hampton also urged Rotary Clubs to go on record against censorship, and through affiliations in every city to battle this menace to the motion picture industry.

A third suggestion was that American democracy could be spread to all parts of the globe by the portrayal on the screen of actual conditions in America. He said in part:

“Here in this city, in active operation, the machinery that can be utilized to bring about a common understanding between the peoples of the entire world.

“Mankind has found a common language. It has discovered a method that permits the transmission of thought quickly to all people.

“That method is the motion picture.

“A commissioner of immigration tells me that in twelve years’ time the immigrants coming from Europe have shown a complete change in their dress. In every section of Europe—American costume is being abandoned in favor of American clothing. This revolution is so great that throughout all European American methods of manufacturing clothing have been adopted.

“The country established the fact that this change was due entirely to American pictures.

“Then the yellow men or black men go into their native motion picture theaters and see on the screen expositions of American life, they do so for the purpose of being entertained.

“Into their minds, consciously or subconsciously, is planted the American ideal. The Rotary Club is an international organization. It is in the power of the men in this town to start in motion a movement that will spread all over this world.

“Now, let us use that instrument to make progress for democracy during the ten-year vacation period suggested by our Secretary of State. Let us use the Rotary Clubs of Los Angeles as the lever by which this movement will be started.

“My suggestion is that the Rotary Club study motion pictures that it become acquainted with the value of this universal language.

“That the Rotary Club communicate with other Rotary Clubs throughout America and Europe to inform fellow club members of educational and propaganda value of the motion picture, and secure world-wide action.

“The plan is now under consideration.

**EDUCATIONAL RELEASES**

Educational Film Exchanges will begin distribution of the Toonerville Comedies, by Fontain Fox, with the release presently of “The Skipper’s Last Resort.” Dan Mason is the skipper.

“Let’s Go-To the South Seas” is the latest of a series of “World Wanderings” being released by Educational.

Work commenced this week at the Brunton studios on the fifth of Lloyd Hamilton’s new series of Mermaid comedies for Educational. Irene Dalton is his leading woman. Hugh Pay is directing.
## Pulse of The Studios

<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>APACHE TRAIL PROD'NS.</td>
<td>Globe, Ariz. W. A. Tobias</td>
<td>Casting</td>
<td></td>
<td></td>
<td>2-Reel Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>A. L. Scott</td>
<td>J. J. Warner</td>
<td>V. L. Ackland</td>
<td>Lew Meehan</td>
<td>Staff</td>
<td>2-Reel Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>BECKER-TULLAR TRU-ART PRODS.</td>
<td>H. Tullar, Mgr. R. D. Saunders</td>
<td>Casting</td>
<td></td>
<td></td>
<td>5-Week Westerns</td>
<td>Holly 1431</td>
</tr>
<tr>
<td>F. B. Seeke</td>
<td>L. C. Carter</td>
<td>John Thompson</td>
<td>Benefact</td>
<td>McDonald</td>
<td>5-Week Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>BELASCO STUDIOS.</td>
<td>K. E. MacQuarrie, Casting</td>
<td>833 Market St., San Francisco, Cal.</td>
<td></td>
<td></td>
<td>7th Week Westerns</td>
<td>Douglass 6588</td>
</tr>
<tr>
<td>F. MacQuarrie</td>
<td>All-Star</td>
<td>Bill Series</td>
<td>E. C. Macquarrie</td>
<td>Novelty Comedy</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>BLANCHARD FILM CO.</td>
<td>H. S. Conway, Casting</td>
<td>Cosmopolitan Studios</td>
<td></td>
<td></td>
<td>Wil. 1322</td>
<td></td>
</tr>
<tr>
<td>J. E. Bowen</td>
<td>Non-Star</td>
<td>Eberman-Bowen</td>
<td>E. J. Gudy</td>
<td>H-Conway Educational</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>BRUCE CARTER PROD'NS.</td>
<td>Montague Studios.</td>
<td>Arnold Aldrich, Casting</td>
<td></td>
<td></td>
<td>3rd Week Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>F. B. Seeke</td>
<td>All-Star</td>
<td>Harry Lathamir</td>
<td>Arnold Aldrich</td>
<td>Staff</td>
<td>Comedy Sketches</td>
<td>Schedule</td>
</tr>
<tr>
<td>BRUNTON STUDIOS.</td>
<td>C. B. Collins, Casting</td>
<td>5344 Melrose, M. C. Levee, Bus. Mgr.</td>
<td></td>
<td></td>
<td>4th Week Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>C. B. Collins, Casting</td>
<td>All-Star</td>
<td>Lee Moran</td>
<td>Jerry Ash</td>
<td></td>
<td>Farce Comedy</td>
<td>Holly 96</td>
</tr>
<tr>
<td>H. C. Moore</td>
<td>All-Star</td>
<td>A. G. MacLean</td>
<td>Wallisner</td>
<td></td>
<td>Farce Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>CAMPBELL COMEDIES.</td>
<td>Frank Griffith, Casting</td>
<td>Director, Robert Gioux, Gen. Mgr.</td>
<td></td>
<td></td>
<td>Fine Arts Studio</td>
<td></td>
</tr>
<tr>
<td>W. S. Campbell</td>
<td>All-Star</td>
<td>Harry Lewis</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CENTURY FILM CORP.</td>
<td>6100 Sunset Blvd.</td>
<td>Charles Rubin, Casting</td>
<td>Julius Stern, Gen. Mgr.</td>
<td></td>
<td>5-Week Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>C. L. CHESTER PROD'NS.</td>
<td>R. Bandini, Gen. Mgr.</td>
<td>1438 Gower St.</td>
<td></td>
<td></td>
<td>2-Week Westerns</td>
<td>Holly 3250</td>
</tr>
<tr>
<td>Cinematography</td>
<td>All-Star</td>
<td>Lee Moran</td>
<td>Jerry Ash</td>
<td></td>
<td>2-Week Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>CUMMINGS, IRVING PROD'N CO.</td>
<td>E. R. Smith, Gen. Mgr.</td>
<td>1729½ Highland Ave.</td>
<td></td>
<td></td>
<td>3rd Week Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>DAVEN DIXON PROD.</td>
<td>Berwilla Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 3130</td>
</tr>
<tr>
<td>DENVER DIXON PROD.</td>
<td>Maria Suis</td>
<td>E. J. Snapper</td>
<td></td>
<td></td>
<td>2nd Week Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>FAIRFAX FEATURE PROD.</td>
<td>Chas. Farrar, Gen. Mgr.</td>
<td>Globe, Arizona.</td>
<td></td>
<td></td>
<td>5-Week Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>THE CRUELLY WED COMEDIES.</td>
<td>Billy Joy, Casting</td>
<td>Universal Studios</td>
<td></td>
<td></td>
<td>3rd Week Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>CLEMENTS RICH PROD.</td>
<td>All-Star</td>
<td>Joe Doxey</td>
<td></td>
<td></td>
<td>2nd Week Westerns</td>
<td>Holly 96</td>
</tr>
<tr>
<td>THE CRUELLY WED COMEDIES.</td>
<td>Billy Joy, Casting</td>
<td>Universal Studios</td>
<td></td>
<td></td>
<td>2nd Week Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>CUMMINGS, IRVING PROD'N CO.</td>
<td>E. R. Smith, Gen. Mgr.</td>
<td>1729½ Highland Ave.</td>
<td></td>
<td></td>
<td>2nd Week Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>CUMMINGS, IRVING PROD'N CO.</td>
<td>E. R. Smith, Gen. Mgr.</td>
<td>1729½ Highland Ave.</td>
<td></td>
<td></td>
<td>2nd Week Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>DAVEN DIXON PROD.</td>
<td>Maria Suis</td>
<td>E. J. Snapper</td>
<td></td>
<td></td>
<td>2nd Week Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>FARRA FEATURE PROD.</td>
<td>Chas. Farrar, Gen. Mgr.</td>
<td>Globe, Arizona.</td>
<td></td>
<td></td>
<td>2nd Week Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>FOX STUDIO. C. A. Bird, Casting</td>
<td>N. Western Ave.</td>
<td></td>
<td></td>
<td></td>
<td>2nd Week Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>FOX STUDIO. C. A. Bird, Casting</td>
<td>N. Western Ave.</td>
<td></td>
<td></td>
<td></td>
<td>2nd Week Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>FOX, FINIS, PRODUCTIONS.</td>
<td>Sunset and Hollywood Blvd.</td>
<td></td>
<td></td>
<td></td>
<td>2nd Week Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>FROTHINGHAM, J. L., PROD.</td>
<td>Brunton Studios.</td>
<td>C. B. Collins, Casting</td>
<td></td>
<td></td>
<td>2nd Week Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>FROTHINGHAM, J. L., PROD.</td>
<td>Brunton Studios.</td>
<td>C. B. Collins, Casting</td>
<td></td>
<td></td>
<td>2nd Week Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>GOSNEL GILKERSON PROD.</td>
<td>L. J. Gilkerson, Casting</td>
<td>1120 Soto St.</td>
<td></td>
<td></td>
<td>2nd Week Westerns</td>
<td>Holly 4080</td>
</tr>
<tr>
<td>GOLDWYN STUDIO. R. B. McElroy, Casting</td>
<td>Culver City</td>
<td>Abraham Lehr, Gen. Mgr.</td>
<td></td>
<td></td>
<td>2nd Week Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>GOLDWYN STUDIO. R. B. McElroy, Casting</td>
<td>Culver City</td>
<td>Abraham Lehr, Gen. Mgr.</td>
<td></td>
<td></td>
<td>2nd Week Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>G. P. Gilkerson</td>
<td>All-Star</td>
<td>Gordon Measham</td>
<td>Zelma Jameson</td>
<td>Comedy-Drms.</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>GUINAN, TEXAS, PROD.</td>
<td>Fine Arts Studios.</td>
<td></td>
<td></td>
<td></td>
<td>2nd Week Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>HAMILTON-WHITE COMEDIES, Inc.</td>
<td>W. W. Rarity, Gen. Mgr.</td>
<td>Brunton Studios.</td>
<td></td>
<td></td>
<td>2nd Week Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>HAMPTON, BENJ. B., PROD'NS.</td>
<td>C. E. Collins, Casting</td>
<td>Brunton Studios.</td>
<td></td>
<td></td>
<td>2nd Week Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>HERALD CO. Z. A. Stemmuller, Gen. Mgr.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2nd Week Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>Director</td>
<td>Star</td>
<td>Cameraman</td>
<td>Ass’t Director</td>
<td>Scenarist</td>
<td>Type</td>
<td>Progress</td>
</tr>
<tr>
<td>----------</td>
<td>------</td>
<td>-----------</td>
<td>----------------</td>
<td>----------</td>
<td>------</td>
<td>----------</td>
</tr>
<tr>
<td>HARTRER WALL PROD.</td>
<td>Edward La Veque, Casting Director.</td>
<td>Bakersfield, Box 482.</td>
<td>L. H. Veale</td>
<td>Vera Glynn</td>
<td>Ed LeVeque</td>
<td>Main 3816</td>
</tr>
</tbody>
</table>


| LASKY STUDIOS. | L. M. Goodstadt, Casting. | 1520 Vine St. | Fred Klay, Studio Mgr. | Holly 2400 |

| LOWRY-TUTTLE PRODUCTIONS. | Gene Lowry, Casting. | Fine Arts Studio. | Holly 2805 |

| LUDY, EDWARD I., PROD. | Jack Pierce, Casting. | Herman Studios, 2435 Wilshire Blvd. | Schedule |

| LYONS, EDDIE, PROD. | Berwilla Studios. | Holly 157 |

| MAYER, LOUIS B. | Studios, 380 Mission Rd. | Individual Casting. | Lincoln 2120 |


| METROPOLITAN PRODUCTIONS. | Mayer Studios. | Lincoln 2120 |

| MORRIS, REGGIE, PROD. | Jesse D. Hampton Studio. | Frank Marshall, Gen. Mgr. | 579902 |

| NEILAN, MARSHALL, PROD. | 6642 Santa Monica Blvd. | 2 Reel Comedy, Schedule |

| O’CONOR PRODUCTIONS. | Brentwood Studios. | Gus Schumacher, Manager. | 4811 Fountain. | Holly 3266 |

| PACIFIC FILM COMPANY. | A. Guy Frum, Casting. | Culver City. | Schedule |

| PREFERRED PICTURES CORP. | Arthur Jacobs, Cast. and Gen. Mgr. | 10049 |

| ROBBINS, JESS, PROD. NS. | Fine Arts Studio. | Holly 2805 |

| ROBERTSON COLE PROD. | Melrose and Gower. | S. F. Jacobs, Casting Director. | Holly 2800 |

| ROGEL-BROWN PRODUCTIONS. | Wm. M. Brown, Mgr. | 4530 Hollywood Blvd. | 598030 |

---

**CAMELIA!** The Digest of the Motion Picture Industry
EASTERN SCENES MADE TO ORDER!

Producers – Directors — Do you need scenes in the East for your production? If necessary, can double your actors on location there?

First-class direction and photography guaranteed.

Wire or write particulars and I will secure them.

E. BURTON STEENE
Green Room Club
New York City

FRANK P. DONOVAN
Director of Vitagraph, Pathé, General and Mutual Releases, Paramount Pictures, etc.

GREEN ROOM CLUB
New York City
CAMERA! "The Digest of the Motion Picture Industry" Page Thirteen

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Aas' Director</th>
<th>Scenarist</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>David Smith</td>
<td>Alice Calhoun</td>
<td>Steven Smith</td>
<td>J. Smith</td>
<td>Staff</td>
<td>&quot;Blue Bell&quot;</td>
<td>1st Week</td>
</tr>
<tr>
<td>Wm. Duncan</td>
<td>William Duncan</td>
<td>Geo. Robinson</td>
<td>Don Carson</td>
<td>Graham Baker</td>
<td>&quot;No Defense&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Seney-Taynong</td>
<td>Larry Seney</td>
<td>Robert Asher</td>
<td>Bert McCloud</td>
<td>Strangkamp</td>
<td>&quot;Special Comedy&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>Jimmy Aubrey</td>
<td>Jimmy Aubrey</td>
<td>Ernest Smith</td>
<td>Bert McCloud</td>
<td>Staff</td>
<td>&quot;Breaking Through&quot; Serial</td>
<td>Schedule</td>
</tr>
<tr>
<td>Esminger</td>
<td>Myers-McDonald</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WARNER BROS. BRO. Sunset at Bronson. Jack Warner Frank Grindon Monty Banks Delmar</td>
<td>Sandra Roch</td>
<td>Cliff Davis</td>
<td>&quot;3-4 Reel Comedies&quot; 1st Week</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WEEDY BIRD FILMS.</td>
<td>Lincoln 1778</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lyle Warren</td>
<td>Bob Nelson</td>
<td>F. Schoenlank</td>
<td>C. L. Van Patten</td>
<td>Frodo Revolve</td>
<td>&quot;2-3 Reel Western&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>Roy Clements</td>
<td>Neva Gerber</td>
<td>Jack Hoxie</td>
<td>King Gray</td>
<td>La Niece</td>
<td>&quot;The Price of Youth&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WHISENANT, J. BARNEY, PROD'S. B. D. Strawhal, Casting. Herman Studio, Santa Monica. 23201</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nate Cahill</td>
<td>Bob Nelson</td>
<td>C. L. Van Patten</td>
<td>C. L. Van Patten</td>
<td>Frodo Revolve</td>
<td>&quot;2-3 Reel Western&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>WILLIAMS, CYRUS J., C. O. Bradbury, Casting. 4811 Fountain Ave. C. J. Williams, Mgr. Holly 3266</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Robt. Bradbury</td>
<td>&quot;Fall and Dole&quot;</td>
<td>Geo. Alger</td>
<td>H. Bradbury</td>
<td>Educational</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WILNAT FILMS, Inc. 1329 Gordon St. Bob Reed, Bus. Mgr. Holly 1918</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Raymacker-Smith</td>
<td>Smith Adams</td>
<td>Geo. Meehan</td>
<td>Minth-Smith</td>
<td>Lex Neal</td>
<td>&quot;Hall-Room Boys&quot; Comedy Bi-Monthly</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WILSON, BEN, PROD.'s. Berwilla Studios. Holly 3130</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Roy Clements</td>
<td>Neva Gerber</td>
<td>Jack Hoxie</td>
<td>King Gray</td>
<td>La Niece</td>
<td>&quot;The Price of Youth&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WINNER-REYNOLDS PROD. Mayer Studio. Lincoln 2120</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>J. B. Winner</td>
<td>&quot;Old Wild West&quot;</td>
<td>L. A. Corson</td>
<td>F. Shellenberger</td>
<td>&quot;The Grey Wolf&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>W. M. SMITH PROD., Inc., Tulsa, Okla.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Francis Ford</td>
<td>Franklin Fairman</td>
<td>E. Lyons</td>
<td></td>
<td></td>
<td>&quot;So This Is Arizona&quot;</td>
<td></td>
</tr>
</tbody>
</table>

EASTERN STUDIOS

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Aas' Director</th>
<th>Scenarist</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>BIOGRAPH STUDIOS. W. J. Scully, Casting. 807 E. 175th St.</td>
<td>Tremont 5100</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Henry King</td>
<td>Barthelemy</td>
<td>H. Cronjager</td>
<td>H. Ross</td>
<td>Drama</td>
<td></td>
<td></td>
</tr>
<tr>
<td>R. V. Taylor</td>
<td>Gen. Peters</td>
<td>B. Towette</td>
<td>Drama</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BLACKSTON STUDIOS, Brooklyn, N. Y.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fisher-Fox</td>
<td>All-Star</td>
<td>Frank Pericani</td>
<td>Fisher</td>
<td>Comedy</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ESTEES STUDIOS. 124 W. 125th St., New York City.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Joanna</td>
<td>Frank, All-Star</td>
<td>Paul Allen</td>
<td>Abrahamsen</td>
<td>Comedy</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hooper, S. S.</td>
<td>&quot;The Price of Youth&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frazier</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FOX STUDIOS. West 55th St., N. Y. Samuel Kingston, Casting.</td>
<td>Phone Circle 6800</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>J. B. Duvall</td>
<td>Non-Star</td>
<td>Bert-handley</td>
<td>Walter Lang</td>
<td>Drama</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harry Milburn</td>
<td>Non-Star</td>
<td>Eberstetter</td>
<td>David Solomon</td>
<td>Paul Steane</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kenneth Welch</td>
<td>Non-Star</td>
<td>Tom Maloney</td>
<td>Nick Rhode</td>
<td>Paul Steane</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>W. J. Bradbury</td>
<td>Non-Star</td>
<td>Geo. W. Lane</td>
<td>Al Robeh</td>
<td>Paul Steane</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WINNIE-REYNOLDS PROD. &quot;The Grey Wolf&quot;</td>
<td>Lincoln 2120</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>J. B. Winner</td>
<td>&quot;Old Wild West&quot;</td>
<td>L. A. Corson</td>
<td>F. Shellenberger</td>
<td>&quot;The Grey Wolf&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>W. M. SMITH PROD., Inc., Tulsa, Okla.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Francis Ford</td>
<td>Franklin Fairman</td>
<td>E. Lyons</td>
<td></td>
<td></td>
<td>&quot;So This Is Arizona&quot;</td>
<td></td>
</tr>
</tbody>
</table>

INTERNATIONAL FILM SERVICE CO. M. J. Connolly, Casting. 2478 2nd Ave., N. Y. City. Harlem 9700

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Aas' Director</th>
<th>Scenarist</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTERNATIONAL FILM SERVICE CO. M. J. Connolly, Casting. 2478 2nd Ave., N. Y. City. Harlem 9700</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edward Dillon</td>
<td>All-Star</td>
<td>H. W. Winslow</td>
<td>H. W. Winslow</td>
<td>Drama</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LEVY, HARRY, PROD.'s. Jeff Brophy, Casting. 230 W. 38th St., N. Y.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hugo Haiden</td>
<td>All-Star</td>
<td>Wm. Adams</td>
<td>Jeff Brophy</td>
<td>&quot;The Two Orphans&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Completed</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ben Blake</td>
<td>All-Star</td>
<td>J. E. Blake</td>
<td>Ben Blake</td>
<td>Comedy</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>W. C. Taylor</td>
<td>All-Star</td>
<td>J. E. Blake</td>
<td>Ben Blake</td>
<td>Comedy</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LINCOLN STUDIO. JAMES W. MARTIN, Gen. Mgr. Grantwood, N. J. Morosemere 665</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Joe Levering</td>
<td>All-Star</td>
<td>F. W. Cully</td>
<td>G. Thompson</td>
<td>Special</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Joe Levering</td>
<td>All-Star</td>
<td>F. W. Cully</td>
<td>G. Thompson</td>
<td>Drama</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MIRROR STUDIOS. Glendale, Long Island, New York.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Walsh</td>
<td>Edwards</td>
<td>Staff</td>
<td>Comedy</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PATHE'. S. Bennett, Casting Director. 1909 Park Ave., New York. Harlem 1480</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>REELCRAFT PICTURES CORP. Mittenhal Studio, Yonkers, N. Y.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SELZICK STUDIOS, H. L. Steiner, Casting. W. Fort Lee, N. J. Tel. Fort Lee 350</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VITAGRAPHY STUDIOS. East 15th St., Brooklyn, N. Y. Midwood 6100</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edward Jones</td>
<td>All-Star</td>
<td>Wm. Cully</td>
<td>G. Thompson</td>
<td>Drama</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edward Jones</td>
<td>All-Star</td>
<td>Wm. Cully</td>
<td>G. Thompson</td>
<td>Drama</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Newport Harbor Marine Corp.

Has at your command an experienced personnel; the finest metal and wood-working shops on Newport Bay, the focal center of marine work, and a list of boats including the schooner “Margaret C.” Charges greatly reduced this season.

Let Us Show You Our Service

Million Dollar Theatre
(3d and Broadway)

“THE GOLEM”

RIALTO
(Broadway, near 8th)

“DON'T TELL EVERYTHING,” a Lasky Production, with Gloria Swanson, Wallace Reid and Elliott Dexter.

I offer my Services Without Remuneration
to any large motion picture company which might use me in any capacity around the studio. My object is to study American methods of directing and taking pictures. I am free to go anywhere, speak Spanish and have my own high-power automobile. My age is 27 years.

Address Box 11, Camera!

Earle Wallace Studio of Dance Arts
Italian Ballet—Smart Ballroom—Step Dancing
Any Special Dancing Numbers Furnished
2520 West Seventh St. Phone: Wilshire 2060

MARION WARD
Practical Training for Stage and Motion Pictures—Music—Make-up Dancing
729 S. Bonnie Brae—Any West 7th St. Car Phone 54498

Who’s Where
(Continued from Page 6)

Travers—Philo McCullough
Meacham—William Lowry
Norton—Charles Gorman
Ruiz—Glen Cavender
Bobbie Carson—Frankie Lee
La Belle—Mme. Martimini
Mat Lane—Alan Cavan
Peter Webb—Edwin Tilton

ALHAMBRA
Wah Ming Picture Company presents
Lady Tsien Mei in
“LOTUS BLOSSOM”
By James B. Leong
Scenario by G. M. Yohalem and C. Furrman
Directed by Frank J. Grandon
Photographed by Ross Risher
CAST
Quong Foo—Tully Marshall
Tartar Chief—Naoh Beery
Quong Sung—Jack Abbe
The Emperor—Garo Kino
Prof. Lowe Team—James Wang
Tze Sin—Chow Young
Moy Tai—Lady Tsien Mei

NEW PANTAGES
William Fox presents
Tom Mix in
“THE BIG TOWN ROUND-UP”
Story by William McLeod Raine
Scenario and direction by Lynn F. Reynolds
Photographed by Bennie Kline
CAST
Larry McBride, Ranch owner—Tom Mix
Pea Wee, “the Runt”—Gilbert Holmes
Alice Beaumont—Ora Carewe
Luther Beaumont—Harry Dunkinson
Mildred Hart—Laura La Plante
Rodney Curtis—William Buckley
Jerry Casey—William Elmer
Tom Johnson—William Cringle

SUPERBA
Carl Laemmle offers
Priscilla Dean in
“CONFLICT”
By Clarence Budington Kelland
Scenario by George C. Hull
Directed by Stuart Paton
CAST
Doreas Ramelie...............................Priscilla Dean
John Ramelie................................Ed Connolly
Miss Labo..................................Martha Mattox
Buck Fallon..............................Hector Sarno
Jevons........................................Herbert Rawlinson
Mark Sloane.................................L. C. Shumway
Leisy Pigott.....................................Ohl Norman
Orrin Lakin.....................................Sam Allen
Ovid Jenks.....................................C. E. Anderson
Hannibal Ginger.............................Knute Erickson
Hanstruid Ginger............................Bill Gillis

MISSION
United Artists presents
Mary Pickford in
“LITTLE LORD FAUNTEROY”
By Frances Hodgson Burnett
Scenario by Bernard McConville
Directed by Jack Pickford and Alfred E. Green
Photography by Charles Rosher
CAST
Cedric Errol (Little Lord Faunteroy)
Dearest (his mother)—Mary Pickford
The Earl of Dorincourt—Claye Gillings
Bevis Errol—Colin Kenny
Win. Le Havisham—Joseph Dowling
Mrs. McClinty—Kate Price
Dick, the bootblack—Fred Malatesta
Hobbs, the grocer—James A. Marcus
Minnie—Rose Dione
Her son—Frances Marion
(Continued on Page 15)
Who's Where
(Continued from Page 14)

Rev. Mordaunt—Emmet King
Mrs. Higgins—Mme. de Bedamere

TALLY'S
Paramount presents
"DECEPTION"
Directed by Ernst Lubitsch

MOTION PICTURE TAX RETURNS
INDICATE NORMAL AMUSEMENT OUTLOOK

The definite arrival of amusements in the "big business" fold is indicated by the husky figures just compiled by the high-powered government statisticians. With the federal tax returns as an accurate basis upon which to ply their sharp pencils, the Washington experts have arrived at the total of $897,000,000 paid for amusements in this country—or nearly twice that paid for the maintenance of the army.

"These figures show many things—first of all that the average American is a natural gloom-chaser," says Oliver Morosco who in his twenty years as a theatrical producer has been active in the amusement evolution. "The brooding nation is in a dangerous mood, so it is particularly timely that America is shown to the world as passing its leisure moments in wholesome relaxations rather than burying itself in its own gloomy thoughts.

"The elevation of amusements from the museum and nickelodeon stages to the present-day magnitude has been stimulated more by motion pictures than any other one factor. Pictures with their 'universal language' have extended the active amusement sphere into even the hamlets of the country. The small town theaters do not have to rely upon their own population, for the automobile has made the surrounding rural districts a part of the audience.

"In the cities the progressive exhibitors have built film palaces outstripping even the glittering homes of the spoken drama. With the typical daring of the pioneers these big exhibitors have made their brethren of the older stage fairly gasp.

"One result of these magnificent motion picture theaters has been to stimulate the producers to new efforts in providing pictures worthy of such ambitious settings. And the picture, made for the large metropolitan houses, filters down through the various classifications until it reaches the little four-corners theaters. So the people in the open districts are getting a peak at drama that would always be denied them if they had to wait for large star casts and costly productions to come to them 'personally conducted.'

"Thus it is that producers more and more are attempting to build pictures that have the lasting qualities to carry them through the full financial possibilities. This is a stimulant that is healthy for art as well as the box office."

VORKAPITCH AND LINDSTEDT WITH PHOTOGRAPHERS

Slavko Vorkapitch, a Serbian recently from Paris, is associated with M. d'Agay and M. Bouchard, the new owners of the Hoover photographic studios.

Alfred Lindstedt, formerly of the Hoover concern, is remaining with the new organization.

Viola Dana plays a child of eight in one of the episodes of "The Five Dollar Baby," her new Metro starring picture which Harry Beaumont is directing.
"The Digest of the Motion Picture Industry"

Pickups by the Staff
(Continued from Page 8)

Writers' Cramp to Be Gala Affair

The Writers' Cramp, a dinner dance to be given by the writers at their clubhouse on Sunset Blvd., December the first, has caused a stir of anticipation in Hollywood. The object of the event which promises to prove one of the colony's most brilliant social gatherings, is to raise money by means of a sale of tables for the installation of tennis courts and a swimming pool upon the clubhouse grounds. Rapid strides are being made by this famous group of authors; it will be interesting to watch the development of their organization. Festivities are to commence upon the important evening at seven-thirty, we are informed.

Submit Contestant

As a candidate for the contest being staged by Los Angeles Post Number Eight, as a part of the big Christmas celebration being sponsored by the Legionnaires in honor of the fleet, which is to take place at the Hollywood Auditorium, the week of December 19th, Mabel Normand, star of "Molly O," Mack Sennett's latest feature attraction, submits to the committee of this contest the name and photograph of Mildred June. All the feminine stars in the moving picture industry at the various studios in Los Angeles have been requested to submit their personal choice for a candidate to be voted upon.

KINEMA STARTS CONCERTS

The KINEMA Theatre in Los Angeles begins its Popular Sunday Morning Concerts on November 27th. The KINEMA Symphonic Orchestra will be augmented to 75 pieces for these concerts. Rene Williams will conduct and select the programs. Well known soloists of the concert stage will be added to each program, and Mlle. Irma Patve, engaged as premier organist for the KINEMA's new 5-manual Robert Morton, will also be enrolled for these concerts. The Sunday morning concerts will begin at 11 a.m., and patrons have the privilege to remain for the playspots which follow.

Haris Purchases Pickford Home

Elmer Harris, Supervising Director for REALART, has bought the home of Mrs. Charlotte Pickford, mother of Mary, and two lots adjoining, which will be converted into tennis courts for the recreational use of the Realart scenario staff.

Sennett Comedy Opens New Theatre

Mr. Herbert L. Rothchild announces the opening of his theatre, the Granada, in San Francisco, seating thirty-five hundred persons, with every appointment for the patron's comfort installed. Mack Sennett's two-reel comedy, "Love and Doughnuts," featuring Ben Turpin, is featured on the opening program.

"Baby Peggy" in "Penrod"

"Baby Peggy" Montgomery, little three-year-old star in Century Comedies, will be seen in Marshall Neilan's "Penrod." By special arrangement with Abe and Julius Stern of Century Comedies, Mr. Neilan is enabled to present the clever child in an important part of the Fourth Tarkington story now being produced.

HILL AGAIN WITH VERNON

Josephine Hill has been engaged to play in another picture by Christie studies. She appeared with Bobby Vernon in "Pure and Simple" and "Fresh From the Farm," two comedies already completed and will work opposite Bobby in another picture soon to be started which has a working title "By Hook or Crook."

Edwin Stevens has been cast as a New England boot-legger in the Nina Wilcox Putnam story which is nearing completion as a Bebe Daniels starring vehicle.

A New Era in Photography

The Hoover Art Studios
Under Supervision of Jacques d'Aura

Intense Character Studies and Portraits, unusual in composition and lighting.

Call for Appointment 57661 6321 Hollywood Blvd.

Sidney D'Albrook

599664

THE PIT

Classified Want Ads

Your advertisement will be run in this column at the rate of 15c per line. Phone, mail or bring in your "Wants."

Automobile Loans-No Insurance cancellation necessary. Lease contracts refinanced. Payments reduced. Hall, 126 West Pico.

Wanted-Position as private secretary to a well-established scenario writer, star or picture company, by young man age 26. Good appearance, personality and references. Phone 285-785.

For Rent—8x10 still outfits. Little, commer-

scious photographer, 5974 Hollywood Blvd. Phone 557-602.

For Exchange—Want good motion picture camera in exchange for 30-foot semi-speed motor boat, very desirable for motion picture work. Is up-to-date in every respect; finished in natural oak, has star, etc. Box 19, Camera!

For Sale—Eight classy evening gowns, size 26, almost new; two large ostrich fans, pink and red; one beautiful negligee; two Persian shawls; a character and dress wig; one new dark brown transformation; white kid boots, size 3½; other character things. Phone 99935, before noon or after 6 P.M.

CAMERA!

Production Notes (Continued from Page 9)

AT BRUNTON

Production was started this week on Jackie Coogan's third star picture and the second of his new series. The title has not yet been announced. Jerome Storm is directing.

Work is progressing rapidly on Alca Nazi- mova's first independent production, Henrik Henrici's "A Man's Home," which Charles Bryant is directing. United Artists will release the feature.

A preview of Jack White's newest comedy, "Step This Way," was given at the new Wilshire Theatre last Sunday night.

The Chester Bennett Company is expected today. It is expected that Holiday Inn will open at the Loew's Big Bear. Jane Novak is the star of the production.

B. B. Hampton's all-star production of Zane Grey's "Wild Fire" will be released within the next two weeks. Claire Adams and Carl Gavoori head the cast and Jean Her- sholt and Ethel Hale are directing. This will be Mr. Hampton's first picture for release through Goldwyn.

Dorothy Brunton, one of the favorite mas- sical comedy stars of Australia and London, will arrive in Los Angeles this week en- route from Melbourne to London to fulfill a stage contract. She is none other than the sister of Robert Brunton, who, if it is rumored, will try to persuade her to enter motion pictures.

Jack Brunton left Los Angeles Sunday for San Francisco, where he will meet his mother and father, who are accompanying Miss Brunton on her trip, and bring them to Los Angeles.

Lloyd Hamilton has started work on a new comedy, the sixth of his new series. Hugh Pay is directing.

Camera work on the J. L. Frothingham production, "The Man Who Smiled," has been completed. Edward Sloman directed the picture, which features an all-star cast headed by Marcia Manon, William V. Mong and Mary Wynn.

W. E. Keefe, who has taken a suite of offices at the studios, has received word that his comedies, "Peeps Into the Future," are meeting with great success in New York, Chicago and San Francisco. They will soon be shown in Los Angeles.

AT REALART

May McAvoy has started work on Real- art's thirteenth production of the current season. It is an original story by Olga Printzlau who wrote the scenarios of "Midsummer Madness," "Conrad in Quest of His Youth" and other William De Mille successes. Cast in principal roles are Bay See- vy, McKee, Fannie Midgley, Arthur Rankin, Fred Turner, Carrie Clark Ward and Richard Rosson. Monty Campbell will direct with Hal Ross- ton at the camera.

Director Frank Urson is nearing the end of the Mennonite story which is the third Mary Miles Minter feature of the current season.

Constance Binney is starting this week on an original story by Aubrey Stauffer, featuring the unusual exhibition of motion pictures, with scenario by Wells Hastings. Edward Le Saint will direct.

Bebe Daniels is again wearing conven- tional American clothes, having finished the Cuban sequence of her current production.

Wanda Hawley expects to start the last of the week Will Payne's original story which Thomas Heffron will direct from Percy Heath's scenarios.

Work is proceeding rapidly on the glass- ing in of stages 2 and 3, to form an enclosed stage 100 feet by 160. This gives Realart a capacity of two closed stages and one open.

"WAMPAS" TO EDIT NATIONAL EDITION OF HEARST YEAR BOOK

Members of the Western Motion Picture Advertisers endorsed a plan at their last meeting, submitted by F. H. Eldridge, managing editor of the Los Angeles Examiner, whereby the publicity men will edit a speci- al Motio n Picture Yearly Number of this paper, to be distributed nationally to exhib- itors, dramatic and motion picture editors and all others interested in motion pictures.

The plan, brought before the W. M. P. A. by Florence Lawrence and Al Price of the Examiner, calls for the appearance in this number of articles by the most famous writers in the country as an answer to the attacks that have been made upon the indus- try. In addition to these articles sketches by prominent artists, members of the film industry will contribute stories and feature articles on the different phases of the business. Each member of the W. M. P. A. will have a hand in the preparation of this number.

Benjamin B. Hampton, producer and former chairman of the advisory board of motion picture men who will co- operate with the Examiner and the W. M. P. A. in editing this number.

Another social event of the week was John McCormick of Associated First Pictures, who reviewed conditions as he found them on his recent trip to New York. Mr. McCormick gave a verbal and interesting report on the recent Installation Dinner of the A. M. P. A. in New York, which he attended.

The creation of an Employment Bureau was instituted with Joe Jackson, chairman, to work out a plan whereby members of the W. M. P. A. can list motion picture concerns seeking publicity men could get together.

ADVANCE PRESENTATION

During the showing of Marshall Neilan's "Bits of Life" at the Cinema Theatre for the week beginning on November 19th, a clever bit of publicity in advance of the presentation was inaugurated by Richard Spier, Publicity Director of the West Coast Theatres, Inc., in cooperation with Pete Smith, the Marshall Neilan cutter in advance.

Arrangements were made for the presenta- tion of "Bits of Life" to the inmates of the California Hospital in Los Angeles with a small group of patients by the machine, and Wesley Barry, the Neilan starlet, personally op- erated it. Over two hundred patients, who were able to witness the showing of the Neil- lan First National attraction, were assembled in one of the larger open dormitories and a large sheet was tacked against the wall. Wesley Barry was given an ovation when he left the hospital. It is the plan of Marshall Neilan, who originally sponsored the idea of giving the hospital patients enter- tainment, to present each of his new pic- tures in a like manner.

WILL VACATION

With the return of Michael Gore and Adolph Hanisch, President and Treasurer of the West Coast Theatres, Inc., to their offices, A. L. Gore, Secretary of the organization, who looked after the destinies of the circuit during the absence of his colleagues, will take its well-earned vacation. He plans to visit the Yosemite, and has made arrange- ments to take along a motion picture camera to record his journeys.

Mr. and Mrs. William Louis Chaudet are receiving congratulations on the birth of a son, William Louis Chaudet, Junior.

THE STORY Idea

THAT STRUGGLES TO GET OUT

The right one is worth big money. You may have it. Will you accept a free, confidential test?

Hundreds of original stories, for dramatization on the screen, are urgently needed to keep the motion picture industry alive.

The Palmer Photoplay Corporation is the accredited agent of the leading producers in a nation-wide search for story-telling ability. Not literary skill, but creative imagination and dramatic insight—the ability to think out and tell a good story, dramatically.

It is a talent many people have who never suspect its presence. You may possess the gift yourself, and not be aware of it. Will you let us test you free?

Send for the Van Loan questionnaire. In your own home by a simple psycho- logical test you can learn whether you have the native ability for which the motion picture industry is anxious to pay liberally.

This questionnaire has started hun- dreds on the path to fame and big in- come. Just use the coupon below. You incur no obligation, of course.

Palmer Photoplay Corporation, Department of Education
570-6 I. W. Hellman Bldg., Los Angeles, Cal.

Please send me, without cost or obligation on my part, your questionnaire. I will answer the questions in full and return it to you for analysis. If I pass the test I am to receive further information about your Course and Service to authors.

Name
Address

Camera! L. A.

DIRECTORS—LOCATION MEN

When wanting Ideal Western St. or Hick Town, Remember

BACHMAN STUDIO
Glen, 1933 W
831 E. Windsor Rd.,
Glen-Head, N. Y.
Price way down. Day, month or lease.

B. L. JAMES
EXPERT TITLE SERVICE

Phone Tico 2326
218-15 Linsley Bldg., 521 So. Spring St.
Opposite the ALEXANDRIA
What is Copyright?

By Irving Baltimore

Although derived from the Latin word *copia*, plenty, our word *copy* has assumed its significance from a corruption introduced through low Latin. Thus, copyright is, in a limited sense, self-definitive, being the right to copy or to "make plenty," as it were.

We find the first use of the term in Blackstone's commentaries of 1767. In this legal classic Blackstone sets forth the fundamental principles of copyright.

"When a man," he says, "by the exertion of his rational powers, has produced an original work, he seems to have clearly a right to dispose of that identical work as he pleases, and any attempt to vary the disposition he has made of it, appears to be an invasion of that right. Now, the identity of a literary composition consists entirely in the sentiment and the language; the same conception, clothed in the same words, must necessarily be the same composition; and whatever method be taken of exhibiting that composition to the ear or the eye of another, by recital, or by writing, or by printing, in any number of copies, or at any period of time, it is always the identical work of the author which is so exhibited; and no other man (it hath been thought) can have a right to exhibit it, especially for profit, without the author's consent. This consent may, perhaps, be tacitly given to all mankind, when an author suffers his work to be published by another hand, without any claim or reserve of right, and without stamping on it any marks of ownership; it being then a present to the public, like building a church or bridge, or laying out a new highway."

This enunciation contemplates a perpetual right in the author, and such was the common conception of copyright at that period. Pursuant to this notion, Blackstone said the right forever, to publish the work from which we quote. Other authors conveyed similar rights. From this fact arose the clamorous protest of publishers, against deprivation of their alleged rights, upon the subsequent construction of the Statute of Anne as a limitation of the life of copyright. Although Blackstone was a member of the judicial body which placed this interpretation upon the Statute, his was a dissenting opinion.

Today, except in several minor countries, perpetuity in copyright is not recognized. However, there is no limitation in the United States upon the rights of the owner in an unpublished work. In England, where the Statute of 1710 makes provision for the protection of unpublished works by compliance with certain regulations, unless the same have been observed, there exist no remedies for infringement of such works. Publication, within the meaning of our copyright statutes, is dissimilar from the ordinary definition of the term, and will be treated in a subsequent article. As the law stands at present, the rights of the owner of an intellectual creation are very comprehensive, and liberal provision has been made for the enforcement thereof. Prior to the Statute of 1709, any person was at liberty to novelize a play. This defect in our law was cured, however, by amendment in the aforementioned statute, with the result that the right of novelization rests in the playwright alone, unless by him conveyed.

The many facets to the evolution of copyright law may be attributed to the fact that, being a creation, primarily, of the mind, the subject of copyright is of an intangible nature, except as to the means adopted for its recording or manifestation. Reason, strictly speaking, allows no distinction between this and any other character of personal property. Unless to the intellectual genius or artist is accorded some form of protection for the creations of his effort, there would be little incentive to bend his energies in that direction, with the resultant loss to the world of many a potential masterpiece. With this in view, our laws have been formulated, securing unto the author, however, rights only of a limited duration.

Broadly speaking, copyright now grants unto the author the exclusive right and privilege to multiply and offer for sale in any form, the creation of his mind, by representation to the sight, hearing or touch, an example of the latter being the raised-letter publications for the blind.

Terra Film of Berlin, Germany, will raise its capital from four to sixteen million marks.

Jack Cooper and Bobbie Dunn are among those cast in "The Blockhead," Sennett two-reel comedy starring Billy Bevan.

Hamilton-White comedies have a new bookkeeper in the person of Miss Joan Blackmore.

J. L. Frothingham, the producer, will leave for San Rafael shortly where he will act as judge at the annual dog show held in that city.
Melbourne Spurr

The newest in Portrait Art, catering especially to the profession
Our Magazine and Publication Affiliations will help your publicity
Professional Discounts and Courtesies Extended

6040 Hollywood Blvd. Phone 577-245
Jane Starr

Just finished playing "the heavy" opposite Wanda Hawley, under the direction of Thos. Heffron
MACK SENNETT
Producer of "Molly O"
Helen Hayward

Character Parts

Just finished with Rupert Hughes in "Remembrance" at Goldwyn

Holly 4194

Anna Hernandez

As "Mrs. Tim O'Dair" in "MOLLY O"
At the Mission
Wilshire 2647

Fontaine La Rue

Playing "Mrs. Willy Strong" in "EXIT—THE VAMP"
At Clune's Broadway
Coming Release: "The Octave of Claudius"
597-623
The Censors Differentiate

The censor is a creature peculiar unto himself and therefore not to be figured out by mere sinful mortal; but if we could venture an opinion (and a particularly expressive mood appears to be overtaking us at this time) we would remark that from personal observation he would seem to be inconsistent to the point of mental questionability, a strange combination of impurity and guilelessness of mind. He is, moreover, governed by sentiment rather than by proportion, and his sentiment is often times both unpleasantly sticky and contradictory.

For example: The Pasadena censorial body has recently placed a ban upon the showing in its community of de Mille’s “The Affairs of Anatol.” This fact is not extremely surprising, as the profession itself is practically agreed upon the general unwholesomeness of the picture under present displeasure; and while we prefer restraint to come from the consciousnesses within our art rather than from a group of prejudiced misunderstandings far removed from it, we can say nothing when any company exercises its legally endowed right to dictate. Therefore, it is not in criticism of the action that the subject is mentioned.

What amused and appalled us in the same breath was the statement of a member of the board to the effect that while “Anatol” was vicious and degrading, there was but a single incident in “One Arabian Night” which the Pasadena had recognized as too impure for the beneficial digestion of themselves and their children.

If we were left speechless by this astounding intelligence it was because we had just returned from a review of the Negri film, and the strange combination of ideas, Bocaccio and Puritan, had left our outraged senses paralegically struggling through a cloud. Incidentally, we are far from incapacitated at this time, but discretion must have a place in the presentation of our opinion. One thing is certain, however, if censorship was ever unfair and distasteful to us, it is now ridiculous and repulsive.

In comparison to “One Arabian Night,” “Anatol’s” rather foolish affairs are fraught with playful innocence; the gentleman himself is a paragon of virtue. We considered that Miss MacPherson did an over amount of suggesting in her arrangement of Shultz’s material, but we only wish that the producers of the painfully bald harem story starring Europe’s famous vamp had left just a detail or two to the imagination. No less than five fast working lovers complicate the lurid twenty-four hour space out of the principal feminine character’s life, which is colorfully chronicled in this production and this is all over and above the intimate glimpses into the love careers of other members of the cast, and the effeminate cavortings of a crew of decomposing eunuchs. All we wish to have designated is the incident which must be eliminated in Pasadena. It would be so fascinating to follow the line of figuring that would lead to the differentiation. Since it can’t, evidently, be done, the matter will have to rest, but a great deal of our disrespect for the system and the reasoning of the picture reformer rests with it.

The cinema may need intellectual regulation, as we read last week in “The Summons,” but first we suggest an inoculation of horse sense into the average churchman whose energy exceeds his brain capacity to back it up.

F. R.

Pictures for the Picture Theater

One of the greatest exhibiting evils in existence is thoroughly presented in the following communication. It cannot be further commented upon.

November 30, 1921.

“Miss Fanchon Royer,
Editor Camera,
Los Angeles, Calif.

Dear Miss Royer:
As the result of a spirited discussion held at the last meeting of the Motion Picture Directors’ Association, I have been instructed to write you this letter.

The Motion Picture Directors’ Association feels that it would be to the material advantage of the industry if certain extravagant and unnecessary phases of Motion Picture presentation were curtailed.

We mean specifically:
Atmospheric prologues,
Vaudeville numbers,
Expensive orchestras.

In almost all the larger cities of the United States, first-run theatre managers have gradually added theatrical features to their feature entertainment until today in many instances the theatrical entertainment overshadows the featured photodrama of the program. This condition is a serious menace to any further advances in motion picture production.

In the first place it is subtly impressing a certain class of our public with the thought that the play is not (Continued on Page 15)
ENGLISH PLAYER FEATURED IN "TEARS OF THE SEA"

"Tears of the Sea," soon to be released by the Associated International Pictures, marks the American screen debut of Miss Isabelle Savory, English actress who will be seen as the featured player.

Sam Benelli, Italian author, is responsible for the story. Mr. Benelli has written numerous dramas which have been produced not only in Italian and English but in French, Spanish, German and Scandinavian languages. One of his plays, "L'Amour des Trois Rois," has been made into an operatic composition and is annually revived at the Metropolitan Opera House in New York City. Mr. Benelli will also be remembered by New Yorkers as the author of "The Jest," in which Jack and Lionel Barrymore appeared to advantage.

"FIFTY CANDLES" HOLIDAY RELEASE

W. W. Hodkinson Corporation has announced as its feature holiday release, Irving V. Willat's "Fifty Candles," from the Saturday Evening Post story by Earl Deir Biggers. This production marks the fourth independent feature produced and directed by Mr. Willat and carries an all-star cast.

BUYS STORY

Famous Players-Lasky has purchased "The Gilded Cage," by Ann Nichols, for Gloria Swanson. This was produced on Broadway, New York, as a musical comedy, under the name "Love Dreams." The picture purchase was made through Andrew J. Callaghan.

JACKSON PLANT BUSY

Two companies are at work at the new New York Jackson Studios in the Bronx. One is the Triart Productions making two reelers and the other Hugo Ballin Productions.

PLAN SIX FILMS


TO RELEASE WILSON SERIAL

E. S. Manheimer of the Photoplays Serial Corp. has ready for release, "The Mysterious Pearl," a serial with Ben Wilson and Neva Gerber.

CACTUS FEATURES START ANOTHER WESTERN

"Western Ways," by Victor Hugo Halperin, will be the next Cactus Feature in which Maryon Aye and "Bob" Reeves will be co-starring. Albert Boggess will direct. Interiors will be photographed at the Hermann studio, near Santa Monica.

A two reel picture, depicting the story of the Unknown Soldier, beginning with his selection in France and ending with the sounding of taps over his grave at Arlington, Va., has been produced by Pathe News for the War Department.

LE SAINT STARTS

Edward J. Le Saint, recently added to the Realart directorial staff, has started work on his first production, "The Love Complex," starring Constance Binney.

CHARLES FORCE

CASTS OF THE WEEK

Inspirational Pictures

ALL AT SEA

Directed by Henry King
Richard Barthesness  George Stewart
Louise Huff  Frank Losee
Teddie Gerrard  Gladys Mcclure

Lasky's

THARON OF LOST VALLEY

Directed by Paul Powell
Dorothy Dalton  Jack Mower
Frank Campeau  Irene Hunt
Harrs Rabston  George Field
Clarence Burton

Lasky's

BEYOND THE ROCKS

Directed by Sam Wood
Gloria Swanson  Rudolph Valentino
Alex B. Francis  Helen Dunbar
Robert Dolder  Gertrude Astor
Raymond Hattheway  C. F. R. Butler

Lasky's

ACROSS THE CONTINENT

Directed by Phillip E. Rosen
Wallace Reid  Edith Roberts
Theodore Roberts  Walter Long
Betty Francisco  Lucien Littlefield
Jack Herbet  Guy Oliver

Robert Jackson Productions

UNTITLED

Directed by Hope Loring & Jackson Reade
Jack Dougherty  Corvan Kirkham
Harold Holland  Lale Warrenston

At INCE

Arthur Beck, president of the Leah Baird productions, will depart for New York next Monday for a conference regarding the series of six pictures starring Miss Baird which are to be filmed during the coming year.

Jim," an Ince special for Associated First National, was completed this week with final scenes on a cattle ranch near Reno, Nevada. John Griffith Wray directed. Milton Sills, Marguerite de la Motte and John Bowser are in the cast.

"The Hottentot," with Douglas MacLean, Madge Bellamy and Raymond Hatton, is being rushed to completion for early release by Associated First National.

The J. Parker Read, Jr. company, filming "Pawnee," has spent most of the week on location. Tom Moore, Edith Roberts and James Barrows are already included in the series cast.

C. Gardner Sullivan, Ince staff writer, has just completed "Someone to Love," which will be an early Ince production.

At BRUNTON

Chester Bennett is busy "shooting" the first series of interiors for his production, "Starveling," in which Jane Novak is starred.

Camera work was started this week on "The Midnight Call," an original story by Emory Johnson. Mr. Johnson is producing the picture.

Loyd Hamilton and his company plan to leave this week for San Diego where water scenes for Mr. Hamilton's new comedy will be taken.

Jerome Storm is directing the Jackie Coogan picture with Glenn McWilliams and Bob Martin as cameramen. Shirley Vance Martin is the official photographer.

Constance Talmadge and Sid Franklin have left for location at Forest Grove, near Big Bear. They are "shooting" scenes for "The Divorcee" in which both Harrison Ford and Kenneth Harlan appear opposite the comedienne.

First National Notes

"All at Sea," has been chosen as the title of Richard Barthesness' current photoplay which is now making up in Maine for Inspiration Pictures.

Work on "White Faith," starring Hope Hampton, has been started at the Pareon studios in Fort Lee, N. J., and marks the first of a series of productions to be directed by Clarence Brown, who is under a long term contract with the Hope Hampton Productions, Inc.

Marshall Neilson is finishing his newest First National attraction, "Penrod," with Wesley Barry in the title role. Frank O'Connor, formerly with Lasky, is collaborating with the producer on the direction of the picture. David Kesson and Ray June are handling the photography. The picture will be ready for release within the next three weeks.

Only a few more scenes for Anita Stewart's next picture, "The Woman He Married," remain to be shot, with Fred Niblo directing.

Euster Keaton's next funfilm is struggling along toward completion without a title.

Billie Bevan and Mildred June of the Mack Sennett Comedies have gone on location.
"DON'T TELL EVERYTHING"

Grumman's Rialto

Another celluloid attempt at a comedy solution to conjugal infidelity is Lorna Moon's "Don't Tell Everything," as scenarized by Albert Le Vay for a fourth production. Played by an all-star cast, it is a more or less suggestive and therefore wholly amusing play which has been cleverly handled by Sam Wood's direction. It is also decorated with the customarily luxurious Lasky-special appointments to delight the audience which it will attract. At Gilk's camera work is very good.

Gloria Swanson is just Gloria as the young wife of a man with a past and, to all appearances, a present and future. Ten times she has done this same thing and she is thoroughly familiar with the manner in which one entraps the attention of one's own husband. She should be.

Wallie Reid isn't quite so enlightening as Tommy, the gentleman in question. He doesn't like heroes very well, but they surely are preferable to namby pambies on the order of Anatol and this one. To make matters otherwise bad, Reid is growing rather lannike himself. He should speed up a little and remember that all real artists continue to study as they get on.

Elliott Dexter impresses very well with a gentle philosopher, who is nevertheless thoroughly instructed in psychology. Dexter is much more sincere than he used to be.

Dorothy Cummings as a seducing "pal" (to many men and particularly to Tommy, offers a very pleasant place of work.

Genevieve Blain, the de Eriacs twins and Baby Gloria Wood fill the remaining positions.

"Don't Tell Everything" is just facetious enough to draw wonderfully.

"THE LURE OF JADE"

California

The exotic South Sea Island atmosphere into which is set "The Lure of Jade." Pauline Frederick's latest starring production, is responsible for the hazy insidious intrigue which it is impossible to separate from this fascination, there is very little to recommend as a story the screen version of Marion Ohr's "Houses of Glass," for it lacks realism and although supposedly a modern tale it suffers from a "medievality" of the Clever performances and the capable direction of Colin Campbell insert much drama into the situations, however, rescuing several of them artistically.

Miss Frederick, the superb, does wonders with Sara Vincent, a young woman whose reputation is ruined by scandal and whose soul is redeemed by self sacrifice. Particularly effective is her work when, as mistress of "The Sea Gull," she seeks stolidly for revenge upon the jealous tongue that had measured and executed her destruction so many years before. This lonely, embittered white woman of the tropics is an exquisite tragedy in every sense of the word.

Clarissa Selwyn's is faultlessly situated as the blantly virtuous Alida Corey whose indiscretions finally reach the inexcusable standard which she has ruthlessly credited to others.

Leon Barry in his interpretation of Stuart Bercove, the naive man who voluntarily attracts one woman that he may please another, is excellent.

Thomas Holding and Arthur Rankin dispatch suitably Captain Corey and his son, while the cast is convincingly completed by Hardee Kirkland, Togo Yamamato and Goro Kino.

Dev. Jennings' photography of this Robinson-Cole picture is capital.

"LOTUS BLOSSOM"

Alhambra

We have never seen a more truly Eastern production better staged than is "Lotus Blossom," James B. Leong's cinematic play for the Wah Ming Picture Company. It is almost entirely an all-Chinese film which has, however, been given a thoroughly competent production by one of the industry's oldest director's, Frank J. Grandon, who has interpreted the fundamentally foreign theme in our western understandings through the lens, with unusual judgment. The scenery by G. M. Yokel and C. Furtman lacks considerable in satisfaction and is further injured by careless cutting, but Ross Fischer's photography is beautiful and the softly oriental little story has a mellowness in its tragedy which leaves morbidity completely outside the subject. Some of the portrayals are brilliant; all of them are satisfactory.

Lily Tsan Mei, the Chinese nightingale, is featured in "Lotus Blossom," and considering that Moe Tai is her first screen role, she does well notwithstanding the very smugly make-up which she affects. It is Jack Abbe in the leading male role who plays the universally appealing youth of the drama. As Sun, his tender boy spirit shines forth as a human thing too big to be confined racially. Abbe expresses it with subtle beauty.

Tully Marshall, one of the two white actors in the piece, is exceptional in Quong Foo, Moe Tai's best friend and the founder of the drama. His make-up is very good and his work always just right.

Noah Berry in the Tartar chief is not so realistic, but his footage is limited and he does not detract materially from the atmosphere.

Goro Kino gives a vivid performance of the Emperor and Chow Young is an attractive Mongolian vamp. Parts like these are assisting the yellow actor to come into his own, for they prove him to possess the priceless gift of versatility.

James Wang, M. Seki and Etta Lee are also in the cast of this ever-so-different photoplay.

Exploitation for "Lotus Blossom" should play up. Its artistic note, as a really Chinese "Broken Blossoms" it will please many.

"ONE ARABIAN NIGHT"

Kinema

"One Arabian Night." First National's local release, is one of the best produced foreign pictures that we have seen. Interpreted by a large but excellent cast, headed by Pola Negri, the inimitable depicter of screen wantons, well directed by Ernst Lubitsch, containing elaborate sets comparatively well photographed and being an attention-holding, if exceedingly immoral story, it is a technical improvement over the majority of continental films.

MAN'S LAW AND GOD'S

Preview

Finds Fox is preparing for release his first centrally written and produced picture, "Man's Law and God's," a northwestern comedy drama featuring Jack Livingstone. The story has an unraveled, rather stereotyped plot, but some of its situations contain unusual possibilities and the photogrophy of the mountain scenery is effective, resulting in a very fair program picture possessing decided entertainment value.

Livingstone makes a likable hero of X. Y. Z., the romantic mounted policeman, with his genial personality and picturesque costume. He has pronounced star requisites.

Perhaps Ethel Shannon's ingenuous is a bit naive and somewhat forced, but it includes nothing to take exception to otherwise save a makeup that misses now and again.

George Cummings and John Tumble make a good pair of "kukum" heavies, while Bobby Mack and Joy Winthrop laughably enact the comic characters.

Wheeler Dryden does perhaps the cleverest interpretation of the cast in a "bit," the drunken remittance man.

Ethel Childs completes the list of players.

"Man's Law and God's" will stand more cutting which it will undoubtedly receive.

Gertrude Short and Eugenia Tuttle are cast in Doris May's latest picture for R-C entitled "Boy Crazy."

S. E. Al Jennings enacts the "heavy" in the Prairie production, "The Fightin' Fool," starring Dick Hatton.

Wadsworth Harris is playing a part with Bert Lytell in Bayard Veiller's latest screen production. Mr. Wadsworth Harris has completed an engagement at Robertson-Cole.

Frank Lease is a prominent member of the cast of "All at Sea," starring Richard Barthelmess, which Harry King is making for Inspiration Pictures.

Irene Castle's second production under her present arrangement is from the story, "The Rise of Roscoe Paine," by Joseph C. Lincoln.
Where to Find People You Know

LIGE CONLEY FEATURED

Jack White, making comedies at the Brunton Studios for the Hamilton-White Company, has raised Lige Conley to the position of featured player in his future comedies.

PLAYS LEAD WITH BARTHELMESS

Louise Huff, who was leading lady for George Arliss in "Disraeli," will be seen opposite Richard Barthelmess in his second photoplay for Inspiration Pictures entitled, "All At Sea."

JOHNSON ENGAGES JOHNNIE WALKER

Johnnie Walker has been engaged to appear in a featured role in "The Midnight Call," which Emory Johnson is filming at the Brunton studios.

HEARN IN BENNETT PICTURE

Eddie Hearn is appearing opposite Jane Novak in Chester Bennett's production, "Starveling." Mr. Hearn formerly worked at Brunton's with Ruth Roland and J. Warren Kerrigan.

MOORE WITH READ

Tom Moore is the featured player in "Paw," by Frank L. Packard. This J. Parker Read production is now under the direction of Irvin Willat for release through Associated First National.

IN COMEDY LEAD

Howard Johnston, who is connected with the Aladdin Ready-Cut Homes Company, is at present playing the lead in the current Campbell comedy under production at the Fine Arts studio.

OPPOSITE HOXIE

Evelyn Nelson has been selected to enact the feminine lead with Jack Hoxie in his latest western under the direction of Roy Clements.

IN SUPPORT OF PARROTT

Ethel Boardhurst, Mark Jones, George Rowe, and "Sunshine Sammy," will appear in support of "Paul" Parrott in his forthcoming Roach comedy.

CHANLEY WITH HOPE HAMPTON

Lon Chaney has been engaged by Director Clarence L. Brown for a principal role in Hope Hampton's next First National feature, "White Faith." Mr. Chaney is at present in Hollywood, but will leave for New York the latter part of next week.

ELLA HALL UNDER HUSBAND'S DIRECTION

Ella Hall has decided to re-appear on the screen and is making a picture at Brunton under the direction of Emory Johnson, her husband. The story is an original by Mr. Johnson and is entitled "The Midnight Call."

GILLINGWATER IN HUGHES STORY

Claude Gillingwater is enacting the leading role in "Remembrance," the Rupert Hughes' story, which the author is personally directing.

ROBERTS LOANED TO TALMADGE COMPANY

Joe Roberts, who is playing the heavy in Buster Keaton's newest untitled comedy, is also enacting a role in "The Divorcee," starring Constance Talmadge, under the direction of Sidney Franklin. The Talmadge company is now on location at Forest Home.

SUPPORTING HOPE HAMPTON

E. K. Lincoln and Edgar Norton are interpreting leading roles in "White Faith," Hope Hampton's next First National picture, under production at the Paragon studios in Fort Lee, N. J.

ENTER THE VAMPIRET

Lena Baskett has been engaged to play the Vampire, a fourteen-year-old flapper, in Marshall Neilan's "Penrod," now being produced at the Hollywood Studios.

GEORGE WALSH IN SERIAL

George Walsh, athletic star, is co-starring with Eileen Sedgwick in "With Stanley in Africa," a new Universal serial which is starting at Universal City.

FOUR CHILD STARS IN "PENROD"

Four child-stars are being used in the picturization of "Penrod": Wesley Barry, star of "Dinty," "Sunshine Sammy" Morri- son, star of Hal Roach comedies; "Lady Peggy" Montgomery, star in Century comedies, and Gordon Griffith who has just signed a contract to star in his own pictures.

Ben H. Cohen is employed at the Warner Brothers' studio in Hollywood as auditor.

Gladys McClure is among those in "All at Sea," Richard Barthelmess' second starring vehicle for Inspiration Pictures.


Harold Holland is enacting one of the principal male roles in the initial Robert Jackson drama under production at the Lois Weber Studios.


Ralph Lewis will interpret a featured role in "The Midnight Call," starting production at Brunton under the direction of Emory Johnson.

Tom Gubbins, who has spent many years in China, is assisting Director Norman Dawn in handling the Oriental extras in the Chinese sequences of "The Verrilli Pen- cil," Sessue Hayakawa's latest R-C photoplay.

Mary Standish, formerly Andree Touneur, who appeared opposite Bert Lytell in "The Phantom Bride," plays an important part in "Stay Home," George Baker's recently completed picture, in which Gareth Hughes is starred.

(Continued on Page 16)
MEDITATIONS

Ever and anon I receive letters from students of screen writing, in which it is assumed that I am as capable as Solomon of solving all vexatious problems. Several lobsters have initiated banal missives in which they deplored the lack of ease and lemons. All of them were not some way by which they could attain a relative economic security while writing their masterpieces. Still others write that they have inside information regarding eternal laws, that "they're in their right places" and that it was selfishness which prompted them to wish to express themselves instead of devoting their energies to family duties—therefore they have quit studying.

Some of my worthy correspondents actually confuse the economy of harmony—yes, they're at peace after turbulent days and hours of struggling with instruction books and ideas! Some speak of successfully resisting the temptation to write; others make their sacrifice for the sake of the children's future. The dominant note, however, of most of these letters is a pitiful questioning, a mere wisp of doubt after sounding the depths of resignation.

To those who wish more security, it can easily be proven that the great artists all driven on insecurity: that too much ease is not conducive to strong, vital, creative efforts. It was Emerson who said: "A man never rises so high as when he knows not whether he is going."

To the self-concealed unselfish ones it might be said: Give when you've something to give; don't try to give of your own emptiness—do a lot of getting first. Then some day you'll give unconsciously, out of some overflowing abundance.

Any coward can resist temptation! The free, unshackled spirit roams everywhere, is not afraid of Life and therefore yields to temptation. The poetimbler soul and add to the beauty of expression.

Why sacrifice for children? Why stint and slave that they may live in dangerous ease, only to have the opportunity to sacrifice, if sacrifice be such a high virtue?

Why spoil their chances for development through struggle?

Many of our profoundest thinkers have questioned the intrinsic value of a university education, but the man who desires to give his children a university education may be far more able to do so through the sale of scenarios than through the sale of groceries or hardware, or bonds.

Why this ridiculous love of the unconditioned—of harmony? Why not hold all lovely things more dear because they move in fugitive solutions rather than in the evasion of struggle, of life dynamic?

Revolt, not quiescence, brings about a harder, richer, finer art expression. Here in America, our smug security has resulted in much slovenliness of spirit—the spirit that produces rapt-time! Contrast this with Russia's music, dancing, literature, the stage. But Russia has suffered, and revolted.

A young woman recently wrote me that her social obligations interfered with her efforts at photoplay writing. She said she couldn't offend numerous friends who visited her frequently.

And why this resigned hospitality to boneheads? Is there any iron in the soul of one who can't conserve herself, who can't be true to the higher aims of her spirit—of a spirit which would thrive far more in solitude than with a lot of braying society gals.

Loss hospitality, less to eat and drink, more undisturbed moments, punctually and diligently observed, for the purpose of study and creation?

Forego self-deception and ban from your presence those human swine who glory in deriding all effort at expression beyond that which solely aims at the production of dollars. Throttle such asinine snickerticks! Starve your body rather than your spirit. As life at best is a gamble, go astray in a fine, magnificent fashion—rather than nag. Don't resign to anything.

Question all values and embark on the infinite ocean of romance and adventure; do not be guilty of the unpardonable sin of omission: the failure to develop latent forces.

The motion picture is dully in need today of new dreams, new viewpoints, lest it grow hopelessly formal and stale. "Eminent" authors and playwrights have failed to revivify the photoplay, having nothing fresh or new to bring to it.

The motion picture needs those untrammelled by tradition and popularity, unknowns who are striving for new values whose futures are not behind them!

"Take no thought for the morrow." This doctrine, professed by millions, is seldom practised, often doubted, and subconsciously repudiated—but these are the first and last words of creation, fixed, eternal.

Life may soon be over; cast doubt to the four winds—study and write while you can; beautify and vitalize your fragment of time.

Let's hear less often from hacknails who are left behind; the clothes of those who water: in the chi to their masters that they can't find time to write photo-plays.

Charles Gerrard arrived yesterday from New York to play the important role of Dr. Crang in "Fawned." J. Parker Read's all-star production soon to be filmed at Ince under the direction of Irwin Willat.

"JOURNEYS THROUGH THE VALLEY OF HEART'S DELIGHT"

The two-reel story of Santa Clara Valley, California, and the city of San Jose, is find release in the coming picture campaign which has been launched to film the story of the United States, showing every section, its advantages, attractions, resources and opportunities. The films as completed will be released through the exchanges of National Non-Theatrical Motion Pictures, Inc.

Although one picture of this kind means comparatively little, a series of pictures showing every section in the United States will mean much. The announcement that 184 motion pictures in a worth campaign of Pictures of America is now ready for release is significant. This film will serve more or less as a model for pictures to be taken in the sections of the country.

The film opens with lovely scenic views of fruit trees in blossom in the valley noted for its orchards. The caption "San Jose, a City of Orchards," is followed by a series of panoramas of homes but all so liveable! We take a hurried trip down town to the business section, then up in an airplane to get a view of city and valley. In other views of grammar and high schools, of Santa Clara and Stanford Universities; of the old missions of Santa Clara, San Jose, San Juan Batista and of the modern churches of today; the blossom festival; an apricot orchard in fruit; thousands of trunks drying in the sun; then an auto trip over the mountains to the beach at Santa Cruz and back through the state redwood park; a visit to Alum Rock Canyon and its mineral springs in grooves; the nurseries and children's playgrounds; a trip to the moon via the Lick Observatory and its famous telescope; back to earth and a visit to the Near East, into the desert time via the motion picture route.

The public-spirited movement to show America to Americans in films, headed by noted educators and financial, will seek the co-operation of educators and business men all over the country. The plan is to first make the complete series of films which have already been made showing the industries and resources of any community. As yet comparatively few scenes and industries have been filmed and these have never been correlated as a part of a film library of America to which the public could go as to a circulating library and learn how the other half of the picture. These films are most valuable when they form a part of a national film library and such a library is the ultimate goal of the regional film movement, national in its scope.

The plan is to build up region by region, county by county the film story of the United States. Pictures that have already been taken will be used wherever possible. Expert cameramen and experienced directors will be sent, on request to national headquarters, into any area, not just the external characteristics but to get the very soul of the place, its historic background, its industries, all that will be of mutual benefit to the community itself and will serve as an inspiring message to the country at large.

"Journeys Through the Valley of Heart's Delight," the first film to take its place in the "national film library of knowledge," can (Continued on Page 18)
REWARD FOR REPRESENTATION DRIVE

Four Universal exchange managers will accompany Carl Laemmle to Europe next June, when the Universal president makes his annual trip across the Atlantic to study film conditions abroad. The sales managers will go as a reward for efficient service and so that they may benefit from a first-hand knowledge of the moving picture business in other lands.

BRITISHERS VISIT STUDIOS

F. E. Adams, managing director of the Provincial Cinematograph Theatres, Ltd., motion picture circuit in England, has arrived in Los Angeles. Mr. Adams is accompanied by P. G. Ball, booking manager of the English circuit, Robert Atkinson and Hugh Turle.

Mr. Adams and his party will visit and inspect many of the big Los Angeles studios and theatres. They will give their attention particularly to the independent studios releasing their photoplays through Associated First National Pictures, Inc.

KING ON WESTERN TRIP

Having completed "All at Sea," Henry King, Richard Barthelmess' director, is making a hurried trip to Los Angeles. His visit is in connection with the third picture in which Barthelmess will star for Inspiration Pictures.

NEW THEATRES OPEN

That the business depression throughout the country is gradually passing is evidenced by the numerous new theatres recently built and opened. First National subfranchises have been granted the following new theatres:


NORMA WINNER OF CONTEST

Norma Talmadge has been pronounced the winner of a National Ideal Cast contest conducted by the Motion Picture Magazine. Norma not only won first place as the most popular leading woman, but also took second place as the best character woman.

Gloria Swanson won second place as the most popular leading woman next to Norma. Mary Pickford ran third and Katherine MacDonald was fourth.

Among the child actors Jackie Coogan and Wesley Barry were the favorites.

VISITS R-C STUDIO

R. Bell, a motion picture exhibitor from China, was a recent visitor at the R-C studios in Hollywood, where he witnessed the filming of several scenes in Sessue Hayakawa's latest picture, "The Vermilion Pencil," an adaptation of Homer Leon's novel of Chinese life.

Upon completing her work in the latest Frothingham production, "The Man Who Smiled," Marcia Manon left for Santa Barbara where she will spend a few weeks resting.

ARRANGE CENSOR STANDARD FOR CANADA

Canadian censors are interested in establishing a board of standards for the entire Dominion. A meeting was held recently for that purpose.

N. Y. BOARD OF EDUCATION TO USE "WINNERS OF THE WEST"

The Board of Education of the City of New York has made arrangements with the Universal Film Manufacturing Company to use "Winners of the West," the new thrill-from-history serial, as an aid to students in the various American history classes of the 550 city schools.

VISITING STATES

H. Hiraoa, proprietor of Kagetsuan, an amusement park and theatre in Tourum, Kanagawa, Japan, has been touring the United States and filming many scenes of interest in the big cities.

Mr. Hiraoa is making plans for producing pictures on his return to Japan.

FORMERLY WITH MORGAN DANCERS

Ramón Samaniegos, playing the role of Rupert of Hentzau in Rex Ingram's newest production for Metro, "The Prisoner of Zenda," formerly was a member of the Marion Morgan dancing troupe.

Mr. Samaniegos has played but one important screen role, that of leading juvenile in "The Rubaiyat," before undertaking his present role with Rex Ingram.

DENOUNCES "THE SEMI-VIRGIN"

Magistrate MacAyn of New York has denounced as effeminate and purposely vulgar the comedy, "The Semi-Virgin," which has been running in the Elinthe theatre in New York City. The play is purported to reveal the doings of Hollywood picture stars in their leisure hours.

HAS HOSPITAL SHOWING

William Christy Cabanne's most recent R-C production, "The Barricade," recently was released to the means of giving an evening of entertainment to the inmates of the National Jewish Hospital for Consumptives at Denver, Colorado.

Hollywood hears that Mary Pickford is to return before January 15th to prepare to film a story in which she will put aside the "curls" and play a dramatic role. First Miss Pickford will film "Tess of the Storm Country."

Lol Chaney, character actor, is, like Charles Ray, enjoying his first view of New York City.

O. N. (Rube) Hardy, heavy man with the Larry Semon Vitaphone comedy company, and Miss Myrtle Reeves are receiving congratulations upon their marriage. Mr. and Mrs. Hardy will be at home to their friends at 2185 Russell avenue, Hollywood.

Theater-owners will have an opportunity to see Alice Lake in musical dance numbers when her current picture for Metro, "Lute," is released.

Jack White, W. W. Rarrity and Harry Wright have returned to the Brunton studios from a hunting trip near Big Bear.

Caroline Rankin has been signed by Max Linder, the Gallic comedian, for a role of consequence in his next comedy. (Continued on Page 16)
CAMERA!

Production Notes
(Continued from Page 4)

AT UNIVERSAL

"Barney," Herbert Rawlinson's current stellar production, is practically completed. "Barney" is the second production to be directed by Hobart Henley with Rawlinson in the starring role. "Cheated Hearts" was the first.

Production on Tod Browning's current directorial effort, "Kind Deeds," starring Gladys Walton, is drawing to a close. David Howard is playing the lead opposite Miss Walton.

The Golden Gallow," Miss Du Pont's starring vehicle, just completed under Paul Scardon's direction, has gone into the cutter's hands. Jack Mower plays the masculine lead and Edwin Stevens and Douglas Ger-

ard the chief heavy roles.

The last turn on the camera crank has been made on the special production, "Wild Honey," starring Friciee Dean, under the direction of Wesley Ruggles.

Marie Prevost is vacationing following the completion of her latest picture, "Cupid Incon." Clarence Badger directed it from Doris Schroeder's comminity of a story by Irving G. Thalberg.

Albert Russell is directing Art Acord in "The Triple Cross," a Northwest Mounted Police story.

Preparations are being made for the filming of the second of the series of six two-


reel police reporter stories entitled "Ne'd of the News," starring Percy Pembroke.

With House Peters and Virginia Valli in the leads, Director King Bagot is progress-


ing with his present production, "Human Hearts."

AT METRO

Preparations for the filming of Gareth Hughes' next starring picture, an adaptation of Blanche Brace's Saturday Evening Post story, "The Adventures of a Ready Letter Writer" have been started. George D. Baker, who has directed Mr. Hughes in his four previous productions, again will handle the star. This is Mr. Hughes' fifth Metro starring picture since he signed a year ago.

"Garments of Truth," which was his first, was recently released, while "The Hunch," and "Little Boy Aces," are scheduled to be shown in the near future. "Stay Home," his most recent effort is in the process of cut-


ting. Bayard Veiller, stage producer and play-


wright, is about to produce one of his own original stories. Bert Lytell, star of the production, one of which Mr. Veiller is di-


rector, will appear in the stellar role. The story has been prepared for the screen by Lena C. Coffee.

Rex Ingram and the company with which he is filming "The Prisoner of Zenda," are at Big Bear Lake, shooting scenes for the Hope story.

AT ROBERTSON-COLE

Members of Pauline Frederick's company left for the mountains this week for addi-


tional exterior scenes for the picturization of Jackson Gregory's novel, "Judith of Blue Lake," under the direction of Colin Campbell.

Doris May is well started upon her third production, "Boy Crazy," which William A. Seiter is directing.

Norman Dawn, directing Susse Hayak-


awa's latest picture, "The Vermilion Pencil," has been making a series of Chinese street scenes in which several hundred Orientals appear.

LESKER RETURNS

Irvirg M. Lesser, general manager of the Western Pictures Exploitation Company, returned from New York this week, complet-


ing a sales trip in behalf of independent producers now operating in Hollywood.

GRACE PIKE

FILM INDORED

The Motion Picture Committee of New York and of the National Council for the limitation of Armament, through its chair-


man, Rebecca Skinner, has indorsed Edu-


cational's latest reel of Sketchographs by Julian Ollendorff, called, "What's the Limit?" This subject, based on the world's great need for peace, is to be re-


leased within a few days by Educational.

FROTHINGHAM PRODUCTION BEING ASSEMBLED

"The Man Who Smiled," the J. L. Froth-


ingham production to be released through First National early next year, is now being cut and assembled at the Brunton Studios where it was produced.

TITLE CHANGED

"Why Girls Leave Home," the recently completed Hallroom Boys Comedy, has been retitled "Wise Girls Leave Home."

HOXIE STARTS NEW WESTERN

Jack Hoxie last week completed the cut-


ting and titling of his latest, "Under Orders," and has started preparations for his next picture as yet entitled. Mr. Hoxie will be directed by Roy Clemenis.

CABANNE FILM LISTED BY LEAGUE

William Christy Cabanne's most recent R-C production "The Barricade," was in-


cluded in the list of subjects issued recently by the National Motion Picture League and recommended as a "family film." "The Bar-


ricade" is based on an original story by Dr. Daniel Carson. In the cast are Kenneth Harlan, Katherine Spencer, William Strauss, Eugene Borden, Dorothy Richards and others.

AT ROACH STUDIOS

Harry "Snub" Pollard's comedy called "Years to Come," has been titled by H. M. Walker and will be shipped to New York in a few days. Mr. Pollard is making a blacksmith comedy this week with Marie McDonald playing the chief role.

Two reels have been assembled of Har-


old Lloyd's current comedy, now titled "He Who Has Estates." Lloyd expects to finish the comedy by Christmas.

"Paul" Parrott will start work shortly on his next comedy under the direction of Charles Parrott.

AT VITAGRAPH

William Duncan's new picture will be titled "Man Hunters," by James Oliver Cur-


wood. Production started this week.

It is expected that Antonio Moreno will shortly be seen in serial work again.

Lucile Carisle has replaced Ann Hastings as leading woman in Larry Semon's serials.

GRANDON SERIAL STARTS

Plans for Warner Brothers' newest serial entitled, "Shadows of the Jungle," which Frank J. Grandon will direct, are well under way.

Hutton Metzger is the leading male role. The leading woman has not yet as been selected. Jack Richardson will play the "heavy."

NORMA'S LATEST RETITLED

Norma Talmadge arrived last week in Hollywood where she will rest two months before starting work on "The Duchesse De Langeais."

Her next First National release, to follow "The Wonderful Thing," will be "Love's Re-


demption," formerly titled "Regeneration Wives." Harrison Ford and Montaimeac" Love play the principal parts opposite Miss Talmad" ge and others in the cast are Cooper Cliffe, Michael M. Barnes, E. Fernandez, Fraser Conter, Ida Waterman, Maria Chambers and Charles Browne. Many of the scenes in this picture were made in the West Indies, where Miss Talmadge and her company spent nearly four weeks.

This screen play will be released some time in December, and will have its initial New York showing at the Strand Theatre.

HAYAKAWA'S PLAY READY FOR RELEASE

Susse Hayakawa's recently completed R-C production, "Streets of the Flying Drag-


on," is ready for release. Mr. Hayakawa's is known to come as screen as Tsuru Aoki, appears opposite the star in the leading fe-


male role, and others in the cast are Goro Kino, Misao Seki, Toyo Fujita and H. Konishi.

"LITTLE BOY BLUE" TO BE SCREENED

Kathleen Clifford is devoting her spare time to writing a screen adaptation of "Little Boy Blue." When it is produced it is likely that Miss Clifford will play the title role.

L. I. STUDIO TO RE-OPEN

Jesse L. Lasky states that the Paramount Long Island Studio will reopen in April.

Marshall Neilan took his players recently to the Sells-Floto circus during its appear-


ance at Riverside, and photographed a num-


ber of scenes for the circus episode in "Penrod."

"Dick" Hatton photographed interior scenes at the Berwilla Studio this week and completed his picture, the title of which has been changed to "The Black Ranch" to "The Fightin' Fool."

(Continued on Page 16)
<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>APACHE TRAIL PROD'NS.</td>
<td>Globe, Ariz.</td>
<td>W. A. Tobias</td>
<td>Casting</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BECKER-TULLAR TRU-ART PRODS.</td>
<td>H. Tullar, Mgr.</td>
<td>R. D. Saunders</td>
<td>Casting</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BELASCO STUDIOS.</td>
<td>K. E. MacQuarrie, Casting.</td>
<td>833 Market St., San Francisco, Cal.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BLANCHARD FILM CO.</td>
<td>H. S. Conway, Casting.</td>
<td>Cosmosart Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRUCE, CARTER PROD'NS.</td>
<td>Montage Studios.</td>
<td>Arnold Aldrich, Casting.</td>
<td>San Francisco.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CENTRAL PROD'NS.</td>
<td>All-Star.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. L. CHESTER PROD'NS.</td>
<td>R. Bandini, Gen. Mgr.</td>
<td>1438 Gower St.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAMPBELL, COMEDIES.</td>
<td>Frank Griffin, Casting Director.</td>
<td>Robert Gioux, Gen. Mgr.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>COMMONWEALTH MOTION PICTURE PRODUCERS.</td>
<td>829 E. Winsdor Rd., Glendale.</td>
<td></td>
<td>Glen. 1933-W</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FARRA FEAT. PROD.</td>
<td>Fine Arts Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FOX STUDIO.</td>
<td>C. A. Bird, Casting.</td>
<td>Western Ave.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FOX, FINIS. PRODUCTIONS.</td>
<td>Sunset and Hollywood Blvd.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FROTHINGHAM, J. L. PROD.</td>
<td>Brunton Studios.</td>
<td>C. B. Collins, Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GOSSEL GILKERSON PROD.</td>
<td>L. J. Gilker, Casting.</td>
<td>1120 Soto St.</td>
<td></td>
<td>Boyle 600</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GOLDWYN STUDIO.</td>
<td>R. B. McIntyre, Casting.</td>
<td>Culver City, Abraham Lehr, Gen. Mgr.</td>
<td></td>
<td>West 6780</td>
<td></td>
<td></td>
</tr>
<tr>
<td>QUINNAN, TEXAS PROD.</td>
<td>Fine Arts Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Notes:**
- **CAMERA**
- **Schedule:**
- **Type:**
- **Progress:**

The Digest of the Motion Picture Industry
<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>HERALD CO.</td>
<td>Z. A. Stegmuller, Gen. Mgr.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>McEvoyan</td>
<td>McEvoyan</td>
<td>Ball</td>
<td>McDonough</td>
<td>McEvoyan</td>
<td>Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>HARTER-WALL PROD.</td>
<td>Edward La Vaque, Casting Director. Bakersfield, Box 482.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>L. E. Wall</td>
<td>Vera Glynn</td>
<td>&quot;Red&quot; Marshall</td>
<td>P. Pierce</td>
<td>Staff</td>
<td>Cartoons, Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>L. H. Davis</td>
<td>Ed La Vaque</td>
<td>&quot;Jim&quot; Baker</td>
<td>&quot;Bill&quot; Ruby</td>
<td>Chas. A. Hoyt</td>
<td>Educational &amp; Novelties</td>
<td>Schedule</td>
</tr>
<tr>
<td>HUGHES, ROY, PRODUCTIONS.</td>
<td>J. S. Krantz, Casting. El Paso, Tex.</td>
<td></td>
<td></td>
<td></td>
<td>Main</td>
<td>3816</td>
</tr>
<tr>
<td>Ray Hughes</td>
<td>A. Sandburno</td>
<td>J. McFarland</td>
<td>W. Richards</td>
<td>Staff</td>
<td>&quot;Brought Back&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>INCE, THOS. H.</td>
<td>Horace Williams, Casting.</td>
<td>Clark W. Thomas, Gen. Mgr.</td>
<td></td>
<td></td>
<td>Drama—&quot;Jim&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Geo. Stoddard</td>
<td>William D. Taylor</td>
<td>Betty Compton</td>
<td>Gladys Swenson</td>
<td>Tom Forman</td>
<td>Comedy—&quot;The Hottemper&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Geo. Stoddard</td>
<td>Jack Holt</td>
<td>Jack Hoy</td>
<td>John Arnold</td>
<td>Paul Powell</td>
<td>&quot;Fayned&quot;</td>
<td>First Week</td>
</tr>
<tr>
<td>Geo. Stoddard</td>
<td>Edsel Cayton</td>
<td>Sylveot-Stars</td>
<td>Carl Brown</td>
<td>Victor Fleming</td>
<td>&quot;The Brotherhood of Hate&quot;</td>
<td>Preparing</td>
</tr>
<tr>
<td>Geo. Stoddard</td>
<td>Agnes Ayres</td>
<td>W. H. Mack</td>
<td>Roberta</td>
<td>James Cruse</td>
<td>&quot;The Champion&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>GEO. STAFFORD</td>
<td>William D. Taylor</td>
<td>Betty Compton</td>
<td>Gladys Swenson</td>
<td>Tom Forman</td>
<td>&quot;The Nose&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Geo. Stoddard</td>
<td>Jack Hoy</td>
<td>John Arnold</td>
<td>Paul Powell</td>
<td>Cecil de Mille</td>
<td>&quot;Saturday Night!&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Geo. Stoddard</td>
<td>Jack Holt</td>
<td>Edsel Cayton</td>
<td>W. H. Mack</td>
<td>James Cruse</td>
<td>&quot;One klar Call&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>GEO. STAFFORD</td>
<td>William D. Taylor</td>
<td>Betty Compton</td>
<td>Gladys Swenson</td>
<td>Tom Forman</td>
<td>&quot;Is Matrimony a Failure?&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Geo. Stoddard</td>
<td>Jack Hoy</td>
<td>John Arnold</td>
<td>Paul Powell</td>
<td>Cecil de Mille</td>
<td>&quot;One Clear Call&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Geo. Stoddard</td>
<td>Jack Hoy</td>
<td>John Arnold</td>
<td>Paul Powell</td>
<td>Cecil de Mille</td>
<td>&quot;Is Matrimony a Failure?&quot;</td>
<td>Cutting</td>
</tr>
</tbody>
</table>

**LONG BEACH MOVIE PICTURE CO.** Ed Welch, Casting. 6th and Alameda St., Long Beach. | | | | | | |
| W. M. Bertram | Bill Patton | Beeckway—Vanderpool | H. F. MacPherson | Wall-Bertram | 5-Reel Western | Cutting |

**LOWRY-TUTTLE PRODUCTIONS.** Gene Lowry, Casting. Fine Arts Studio. | | | | | | |
| Gene Lowry | Bill Reid | W. C. Tuttle | | Elroy Brant Series | | Preparing |

**LYNDS, EDDIE, PROD.** Berwilla Studios. | | | | | | |
| Eddie Lyons | Eddie Lyons | | | | | |

**MAYOR, LOUIS B.** Studios, 3800 Mission Rd. Individual Casting. | | | | | | |
| John Stahl | Ford Strother | Bryan Stewart | Wyman | Morgan | | |

| Bayard Veiller | Bert Lytell | A. Martinelli | Ray Moyer | Leimere Coffee | "The Phantom Bride" | Cutting |
| Beck Ingram | All Star | John Seitz | Starred Ford | Mary O'Hara | "Prisoner of Zenda" | Cutting |
| H. E. Foster | Beach Park | John Arnold | David Thompson | Beck Taylor | "Five-Dollar Baby" | Cutting |
| Maxwell Fager | Alice Lake | Seigler | Cash Hughes | June Mathis | "Hail" | Cutting |

**METROPOLITAN PRODUCTIONS.** Mayer Studios. | | | | | | |
| May Collins | | | | | | |

| Regis Morris | All Star | Chick McGill | H. Tunbrook | W. Thompson | 2-Reel Comedy | Schedule |

**NEILAN, MARSHALL, PROD.** 6642 Santa Monica Blvd. | | | | | | |
| Neilan-O'Conner | Wesley Harvey | Lesson-Jones | Tom Held | Leota Shuler | "Pentrod" | Finishing |

**O'CONOR PRODUCTIONS.** Bromwell Studios. Gus Schumacher, Manager. 4811 Fountain. | | | | | | |
| Thos. La Rose | O'Conor Francy | Geo. Richter | D. Clark | | 2-Reel Comedies | Schedule |

**PACIFIC FILM COMPANY.** A. Guy Frum, Casting. Culver City. | | | | | | |
| Ollie Sellers | Henry Walthall | Gamble | Smith | W. F. Lichon | Billy Fortune Series | Schedule |
| Jack Nelson | Mary Savage | Hodges | Bill Ely | Farnley | "The Impossible Boy" | Schedule |
| Paul Kelly | Geo. O'Rely | Powars | John Loomis | Farnley | 3-Reel Comedy | Schedule |
| Sellers | Gladys Brookwell | Curran | Smith | Farnley | 3-Reel Feature | Schedule |
| Palley | Vernon Dawn | Camble | Jones | Farnley | 1-Reel Comedy | Schedule |
| Wharton James | Franklin Lee | Jones | H. James | James | Semi-Western | Schedule |
| Martin | Archie Artly | Haver | Jackson | Jackson | "The Lost City" | Schedule |

| Clet Whitty | K. McDonald | Millwater | Violet Clark | "Domestic Relations" | 3-Week |

**ROBBINS, JESS, PROD.'S.** Fine Arts Studio. | | | | | | |
| Jess Robbins | All Star | | | | | |

**ROBERT JACKSON PRODUCTIONS.** Jackson Read, Casting. Lois Weber Studios. | | | | | | |
| Hope Loring | All Star | Philip Du Bois | Robert N. Lee | | Drama | Schedule |

**REALART STUDIO.** Miss Hallett, Casting. 201 N. Occidental. Frank E. Garbutt, Mgr. | | | | | | |
| Chester Franklin | Debe Daniels | Geo. Foley | Fred Stickley | Fred Myron | Untitled Drama | Schedule |
| Thos. Heffron | Wanda Hawley | Wm. Collins | M. Lawless | Perry Heath | Untitled | Schedule |
| William Carroll | Edna Eight | Hans Moseley | W. A. MacLeod | Osa Printinol | Untitled | Schedule |
| Edward Le Saint | C. Barney | Bob Ley | Bob Ley | Wells Hastings | Comedy Drama | Schedule |
| Frank Uson | M. M. Miner | A. Davey | M. Graham | Alice Lyon | Comedy Drama | Schedule |

**ROBERTSON COLE PROD.** Melrose and Gower. S. F. Jacobs, Casting Director. | | | | | | |
| Louis Gansett | All Star | Dalby | J. Rothman | Eve Under | "Removal of Home" | Cutting |
| W. E. L. Hunter | Doris May | Ralson | Watters | Bertrice Van | "Idea and Return" | Cutting |
| Norman Dawn | Haykaza | Goodfriend | Woodstehn | Edward Gwyn | "Vermilion Pencil" | Cutting |
| Edson Campbell | Fraider | | | | "Judith of Blue Lake Ranch" | Cutting |

**ROGEL-BROWN PRODUCTIONS.** Wm. M. Brown, Mgr. 4530 Hollywood Blvd. | | | | | | |
| Albert Rogell | Reeves-Aye | | | | | |
### EASTERN STUDIOS

<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>D. W. Griffith</td>
<td>All-Star</td>
<td>Herbert Sutch</td>
<td>Herbert Sutch</td>
<td>&quot;The Two Orphans&quot;</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>I. M. S. PROD., Inc., Tulsa, Okla.</td>
<td>Whitney Reynolds, J. H. Warner</td>
<td>W. A. Corson</td>
<td>E. Shellenger</td>
<td>Comedy-Drama</td>
<td>Starting</td>
<td>Schedule</td>
</tr>
<tr>
<td>W. M. SMITH PROD., Inc.</td>
<td>Franklin Farnum</td>
<td>E. Lyons</td>
<td>Crane Willbur</td>
<td>&quot;So This is Arizona&quot;</td>
<td>Schedule</td>
<td>Schedule</td>
</tr>
</tbody>
</table>

### EIGHTY STUDIOS

<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>D. W. Griffith</td>
<td>All-Star</td>
<td>Harry L. Searby</td>
<td>Herbert Sutch</td>
<td>&quot;The Two Orphans&quot;</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>I. M. S. PROD., Inc., Tulsa, Okla.</td>
<td>Whitney Reynolds, J. H. Warner</td>
<td>W. A. Corson</td>
<td>E. Shellenger</td>
<td>Comedy-Drama</td>
<td>Starting</td>
<td>Schedule</td>
</tr>
<tr>
<td>W. M. SMITH PROD., Inc.</td>
<td>Franklin Farnum</td>
<td>E. Lyons</td>
<td>Crane Willbur</td>
<td>&quot;So This is Arizona&quot;</td>
<td>Schedule</td>
<td>Schedule</td>
</tr>
</tbody>
</table>

### northern STUDIOS

<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>D. W. Griffith</td>
<td>All-Star</td>
<td>Harry L. Searby</td>
<td>Herbert Sutch</td>
<td>&quot;The Two Orphans&quot;</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>I. M. S. PROD., Inc., Tulsa, Okla.</td>
<td>Whitney Reynolds, J. H. Warner</td>
<td>W. A. Corson</td>
<td>E. Shellenger</td>
<td>Comedy-Drama</td>
<td>Starting</td>
<td>Schedule</td>
</tr>
<tr>
<td>W. M. SMITH PROD., Inc.</td>
<td>Franklin Farnum</td>
<td>E. Lyons</td>
<td>Crane Willbur</td>
<td>&quot;So This is Arizona&quot;</td>
<td>Schedule</td>
<td>Schedule</td>
</tr>
</tbody>
</table>

### southern STUDIOS

<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>D. W. Griffith</td>
<td>All-Star</td>
<td>Harry L. Searby</td>
<td>Herbert Sutch</td>
<td>&quot;The Two Orphans&quot;</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>I. M. S. PROD., Inc., Tulsa, Okla.</td>
<td>Whitney Reynolds, J. H. Warner</td>
<td>W. A. Corson</td>
<td>E. Shellenger</td>
<td>Comedy-Drama</td>
<td>Starting</td>
<td>Schedule</td>
</tr>
<tr>
<td>W. M. SMITH PROD., Inc.</td>
<td>Franklin Farnum</td>
<td>E. Lyons</td>
<td>Crane Willbur</td>
<td>&quot;So This is Arizona&quot;</td>
<td>Schedule</td>
<td>Schedule</td>
</tr>
</tbody>
</table>
BALBOA, CALIF. Phone Newport 35

Newport Harbor Marine Corp.

Has at your command an experienced personnel; the finest metal and wood-working shops on Newport Bay, the focal center of marine work, and a list of boats including the schooner "Margaret C." Charges greatly reduced this season.

Let Us Show You Our Service

Earle Wallace Studio of Dance Arts

Italian Ballet—Smart Ballroom—Step Dancing
Any Special Dancing Numbers Furnished
2520 West Seventh St. Phone: Wilshire 2060

Marion Ward

Practical Training for Stage and Motion Pictures—Music—Make-up Dancing
729 S. Bonnie Brae—Any West 7th St. Car Phone 54498

For Your Complete Home Furnishings See

KLETT BROTHERS

It will more than please you to inspect our line of beautiful floor, boudoir and table lamps, and other artistic furniture.
5540 HOLLYWOOD BLVD. Open Evenings PHONE HOLLY 554

A New Era in Photography

The Hoover Art Studios

Under Supervision of Jacques d'Auray

Intense Character Studies and Portraits, unusual in composition and lighting.

Call for Appointment 57661 6321 Hollywood Blvd.

Who's Where

(Continued from Page 6)

MISSION

Mark Sennett presents

"MOLLY O"

With Mabel Normand
Directed by F. Richard Jones

CAST

Molly O—Mabel Normand
Tim O’Hair—George Nichols
Mrs. Tim O’Hair—Nora Hernandez
Billy O’Hair—Alfred Hackett
Jim Smith—Eddie Gribbin
Dr. John S. Bryant—Jack Mulhall
Miriam Manchester—Jacqueline Logan
Albert Faulkner—Ben Deely
Mrs. Jas. W. Robbins—Gloria Davenport
The Sill & Marie—Sid Stockdale
Antonia Injalgalupi—Eugenie Besserer

NEW PANTAGES

Realart Pictures presents

Constance Binney in

"ROOM AND BOARD"

By Charles E. Whittaker
Scenario by Donald Darrell
Directed by Alan Crossland
Photographed by George Fosley

CAST

Lady Noreen—Constance Binney
Terrance O’Brian—Tom Carrigan
Ephraim Roach—Malcolm Bradley
Desmond Roach—Arthur Housman
Robert Osborne—Jed Prouty
Mary—Blanche Craig
Ryan—Ben Hendricks, Jr.
Leila—Ellen Cassidy
The Earl of Kildoran—Arthur Barry

LOEW’S

Metro presents

Gareth Hughes in

"GARMENTS OF TRUTH"

Story by Freeman Tilden
Scenario by Rudolph Bergquist
Directed by George D. Baker

CAST

Lester Crape—Gareth Hughes
Catherine Willis—Ethel Grandin
Deacon Ballantine—John Stepping
Mrs. Ballantine—Phrances Raymond
Mrs. Crape—Margaret McWade
Mr. Crape—Graham Pettle
James H. Barnes—Frank Norcross
Alex Hawley—Harry Lorraine
Nat Sears—Walter Perry
Dr. G. B. Palmer—Herbert Portier
Dr. W. H. Palmer—Herbert Prior
Tilby Snook—Elleene Hume
Widow Jones—Sylvia Ashion
Dr. Mills—Eric Mayne
Millie Thomas—Edie Conley

MILLER’S

William Fox presents

"THUNDERCLAP"

Scenario by Paul H. Sloane
Directed by Richard Stanton

CAST

Mrs. Januleson—Mary Carr
Lionel Januleson—J. Barney Sherry
Tommy—Paul Willis
Betty (the baby)—Carol Chase
Betty (the girl)—Violet Mersereau
Walter Leong—John Daly
George Foster—Walter McEwan
Marion Audry—Maude Hill
Gunga Din—Thomas McCann
Cooper—Hal Clarendon
Hy Watts—Joe Burke

GRAUMAN’S RIALTO

Jesse L. Lasky presents

"DON’T TELL EVERYTHING"

By Lorna Moon

(Continued on Page 15)
**Who's Where**  
(Continued from Page 14)

Scenario by Albert LeVino  
Directed by Sam Wood  
Photographed by Al Gilks  
CAST  
Cullen Dale—Wallace Reid  
Marian Westover—Gloria Swanson  
Harvey Gilroy—Elliott Dexter  
Jessica Ramsey—Dorothy Cummings  
Mrs. Morgan—Genevieve Blynm  
Cullen's niece—Baby Gloria Wood  
Morgan Twins—The de Brice Twins

**CLUNE'S BROADWAY**  
Jesse L. Lasky presents  
Ethel Clayton in  
"EXIT—THE VAMP"  
By Clara Beranger  
Directed by Frank Urson  
Photographed by C. E. Schoenbaum  
CAST  
Marion Shippy—Ethel Clayton  
John Shippy—T. Roy Barnes  
Mrs. Willy Strong—Funtaine La Rue  
Old Man Shippy—Theodore Roberts  
Robert Pitta—William Boyd  
Julio Shippy—Mickey Moore  
Colored Mammy—Mattie Peters

**SYMPHONY**  
Benjamin H. Hampton presents  
"THE MYSTERIOUS RIDER"  
By Zane Grey  
Directed by Eliot Howe and Jean Hersholt  
CAST  
Columbine—Claire Adams  
"Hill Bert" Wade—Robert McKim  
Wilson Moore—Carl Gnutvoort  
Jack Celland—James Mason  
Bellculls—Walt Whitman  
Ed Smith—Frederick Starr  
Midge Smith—Mada Wayne  
"Smoky Joe" Bills—Frank Hayes  
Maria, the cook—Aggie Harring

**ALHAMBRA**  
George H. Davis presents  
Roy Stewart in  
"THE HEART OF THE NORTH"  
By Edward F. Bowling  
Directed by Harry Revier  
Photographed by Lee Humston  
CAST  
Sergeant John Whitley—Roy Stewart  
"Bad" Maupome—Roy Stewart  
Father Ormoumd—George Morell  
De Brice—Harry Van Meter  
Sir Archibald—Roy Justi  
Mad Pierre Paupome—Wm. Lion West  
Patricia Graham—Louise Lovely  
Rosa de Brice—Betty Marry

**MISSION**  
United Artists presents  
Mary Pickford in  
"LITTLE LORD FAUNTLEROY"  
By Frances Marion Burnett  
Scenario by Bernard McConville  
Directed by Jack Pickford and  
Alfred E. Green  
Photography by Charles Rosher  
CAST  
Cedric Errol (Little Lord Fauntleroy)  
Fareeet (Her's mother)—Mary Pickford  
The Earl of Derincoart—Clade Gillingsworth  
Bevis Errol—Colin Kenay  
Wm. L. Havisham—Joseph Dowling  
Mrs. McGitty—Kate Price  
Flick, the blacksheep—Fred Malatesa  
Hobbs, the grocer—James A. Marcus  
Minna—Rose Dione  
Her son—Frances Marion  
Rev. Mortmain—Merton Knig  
Mrs. Higgins—Mme. de Bignamer

**ALHANDRA**  
Wah Ming Picture Company presents  
Lady Tsen Mei in  
"THE Digest of the Motion Picture Industry"  
Page Fifteen

**"LOTUS BLOSSOM"**  
By James B. Leong  
Scenario by G. M. Yohalem and C. Furthman  
Directed by Frank J. Grandon  
Photographed by Ross Risher

**NEW PANTAGES**  
William Fox presents  
Tom Mix in  
"THE BIG TOWN ROUND-UP"  
Story by William McLeod Raine  
Directed and by Lynn F. Reynolds  
Photographed by Bennie Klane

**SUPERBA**  
Carl Laemmle offers  
Priscilla Dean in  
"CONFLICT"  
By Clarence Budington Kelland  
Scenario by George C. Hall  
Directed by Stuart Paton

**Editorial**  
(Continued from Page 2)

the thing but that the trappings are. In other words, it is belittling the importance of the play, upon which the entire industry has built.

In the second place, added numbers often take up so much of the program time that the feature picture is "raced" by the projectionist in order to maintain a time-table schedule. This works grievous injustice alike to audience and to author, director and players.

In the third place, this custom is increasing the cost of exhibition to such a prohibitive figure that many exhibitors are forced out of business by the loss they must sustain, and admission prices are increased to such extent that we lose an important and loyal Filling—business economic—portion of our public.

In the opinion of this association, whose members are dedicating their lives to the betterment of motion pictures, the over-elaborate prologue is a useless adjunct to the feature picture, often even destroying dramatic effect and turning the climax to anti-climax; the place for vaudeville is in the vaudeville house, and the greater portion of the picture-going public prefers its motion picture comedy and drama "straight"; while the musical accompaniment is an invaluable part of picture presentation and is working wonders in furthering musical culture in this country, expensive orchestras are unnecessary and often in poor taste.

The Motion Picture Directors Association believes that these theatrical features have been brought to become such an important part in American picture programs through a mistaken sense of showmanship and in some cases mere personal rivalry between managers. We believe that extravagant presentation is futile because it does not increase the attractiveness of motion pictures to the general public. Sincerely yours,

W.M. D. TAYLOR, President,  
Motion Picture Directors' Association.

**NOVEL PHOTOGRAPHIC EFFECTS BY HOOVER**

Neo classic studies in light and shadows, the novel photographs recently on display publicizing the Writers Cramp and featuring Pauline Frederick, Mayme Kelso, Betty Compton, Theodore Roberts, Ben Turpin, Herbert Rawlinson, Tully Marshall, Milton Sills, Bert Lytell, Basil Ruysdael, Larry Semen and George Foster Platt are the creations of Jacques d'Array and Slavko Vorkapich and were photographed by Alfred Lindstedt for the Hoover Art Studios.
"The Digest of the Motion Picture Industry"

Where to Find
(Continued from Page 6)

IN JACKSON ALL-STAR CAST

Correan Kirkham and Lulu Warrenton have been engaged to handle the principal feminine roles in the latest all-picture production which Hope Loring and Jackson Read are directing for Robert Jackson Productions.

LE SAINT'S ASSISTANT

Robert N. Lee, formerly assistant to Penhryn Stanlaws at Lasky's, has been appointed chief assistant to Director Edward J. Le Saint of Realart.

VALENTINO IN SWANSON PICTURE

Rudolph Valentino, who recently completed work in the George Melford production, "Moran of the Lady Letty," featuring Dorothy Dalton, has been engaged for the male lead in "Beyond the Rocks," starring Gloria Swanson.

GAUDIO CINEMATOGRAPHER FOR

TALMADGE

Antonio Gaudio, for over one year chief cameraman for J. L. Frohnhisham, will "shoot" Norman Trotwood's next picture for release through First National. The production will be made on the Brunt lot.

IN BINNEY CAST

Jack Mulhall again plays the male lead opposite Constance Binney in her newest photoplay for Realart. Edythe Chapman and Bertram Grassby appear also in support.

WITH NEW COMPANY

Jack Dougherty has been chosen to enact a principal role in the untitled drama which the Robert Jackson Productions is making at the Loew Weber Studios.

Gloria Hope is playing the principal feminine role in Jackie Coogan's forthcoming production under the direction of Jerome Storm.

Walter Law left recently for San Francisco to play an important part at the Pacific Studios, Inc., in San Mateo, under the direction of Jacques Jaccard.

George Hackathorne is enacting an important role in "Human Hearts," King Baggott's production of the Hal Reed melodrama.

Maude George, who will be remembered for her work in Loew Weber productions, has just finished a role of prominence in "The Count of Monte Christo," produced for Fox by Emmett J. Flynn.

Louise Lee, sister of Virginia Lee, is playing in support of Johnny Hines in "Torchy's Luck," the latest of the Torchy Comedy series for Educational. Miss Lee recently finished work in Richard Barthelmess' latest feature.

Veatrice Joy, who played one of the leading roles in Cecil B. de Mille's "Saturday Night," has been engaged as leading woman for Mr. Melchian in his next production for Lasky, entitled "The Proxy Daddy," under the direction of Alfred Green.

Lynn Reynolds has chosen William Conklin for a noteworthy role in his new production at Fox. Conklin recently finished a character lead with Anita Stewart under the direction of Fred Niblo.

C A M E R A !

Miss Tanner has been appointed casting director of the Realart Studio while Mrs. Hallett is away.

Thelma Worth is leading woman with Monty Banks in the newest Warner Brothers' comedy, "Be Careful."

Dai Clavson is doing the camera work on Anita Stewart's latest picture, "The Woman He Married," now approaching completion at the Louis B. Mayer studio.

William Moran is enacting the role of Slim Powell in Mark Twain's "The Jumping Frog," a Frederick G. Bradbury production nearing completion at Universal.

Claire McDowell is a member of the all-star cast of "The Midnight Call," an Emory Johnson picture under production at the Brunton studios.

George Stewart, brother of Anita Stewart, is a member of the cast of "All at Sea," starring Richard Barthelmess, which is now nearing completion.

Keene Thompson has joined the Hal E. Roach forces as scenario writer and will collaborate with Charles Parrott on scripts for "Snub," Pollard and "Paul" Parrott.

Robert E. Hewes, author, has been appointed to the staff of the Hollywood Daily Citizen. Before coming to California Mr. Hewes was engaged in newspaper and magazine editorial work in the east.

Florence Hale (Mrs. Jay Hunt), has finished her role in Zane Grey's picturization of his novel, "Wildflower," under the direction of Elwood Hay and Jean Her-Sholt at the Brunton studios.


Pick-ups
(Continued from Page 5)

MAYOR PRESENTS NORMA WITH KEY TO THE CITY

When Norma Talmadge, accompanied by her mother, Mrs. Margaret Talmadge, and the President of her Company, Joseph M. Schenck, arrived in Los Angeles recently, Mayor George E. Cryer presented Miss Talmadge with a huge golden key to the city.

Representatives from the resident producers and stars, releasing their films through Associated First National Pictures, Inc., joined in the reception, and presented Norma with floral tributes.

Mayor Cryer was accompanied by Sylvester Weaver, President of the Chamber of Commerce, and E. H. Rice, President of the Merchants' and Manufacturers' Assn. Constance Talmadge who had preceded Norma to the Coast three weeks earlier, was on hand, accompanied by Natalie Talmadge Keaton, and Buster.

CHRISTIE STUDIOS HOSTS FOR BUSINESS MEN'S CLUB

The Christie studios, Sunset and Gower streets, will be the scene of the next get-together of the Hollywood Business Men's Club. This is a business and social organization including the leaders in all lines of trade and industry in the Hollywood section.

(Continued on Page 17)
Gloria Swanson starts work this week on Elinor Glyn's "Beyond the Rocks," under the direction of Sam Wood. Jack Cunningham prepared the adaptation of this story.

Producer George Melford, having completed "Moran of the Lady Letty," will probably take a few weeks' vacation before starting another production.

After a couple of weeks' seclusion in Manhattan, Thomas Meighan returns presently and will start immediately on his next picture, temporarily titled "The Proxy Buddy." Alfred Green, who recently directed Mary Pickford in "Little Lord Fauntleroy," etc., has been engaged to direct this picture.

It is expected that William de Mille will start work about the 20th of December on his new picture, "Across the Continent," with Wallace Reid starts next week under the direction of Philip E. Rosen. This is an original story and scenario by Byron Morgan. The company will go on location presently.

Under the direction of Paul Powell, Dorothy Dalton will start her star picture, "Thieves' Valley," adapted by Benham Marie Dix from Vinny E. Roe's story, this week. She will have as her leading man Jack Mower, who played one of the leading parts in Cecil B. de Mille's "Saturday Night."

**UNIVERSAL RELEASES**

Current Universal releases are:

- "Barry Gordon," with Herbert Rawlinson now titled "Chanted Hearts."
- "A Duel in the Night," 12th episode of "Winners of the West," featuring Art Acord. (2 reels.)
- Star comedy, "Show Me Your Samples," (1 reel.)
- International News, No. 99 and No. 100.
- Centennial comedy, "A Family Affair," featuring Charles D'Orly and Louise Lorraine. (2 reels.)

**PATHE RELEASES**

Late Pathe release list includes:

- "The Female Touch," an offering in Slow Motion which is featured in Pathe Review No. 132.
- "Hare and Hounds," the eleventh episode of the Pathe serial, "Hurricane Huh," starring Charles Palamino.
- "Somewhere in Turkey," the latest Harold Lloyd one-reel reissue.

**TO PRODUCE IN JAPAN**

Director Hal Norfolk expects to make a trip to Japan shortly and intends while there to film several stories.

The Denver Dixon company is at present working on its third feature production for White-Goodman, "The Shell's Passion," in which Marlin Lars is featured with W. McCormick as the Shell and Robert Burns as the American.

The Paul Gerson Picture Corporation is in no way connected with the Pacific Studios of San Mateo as previously stated. The Gerson Studios are located in San Francisco.
Copyright Before and After Publication

By Irving Baltimore

"The actor is a sculptor who carves his image in snow," said Lawrence Barrett. Our courts may have very aptly quoted this epigram as reason for their failure to regard production on the stage as publication. The circumstances surrounding the usual exhibition of this character, its pantomime and oral utterance evince no intention to dedicate the play to the use of the public, and intention is a governing factor.

Wherefore, until a play has been printed, the dramatist retains all rights, without the observation of any law, for publication of an intellectual creation marks the time when copyright statutes must be observed.

Publication is such a communication to the public, or dissemination of a work, as renders it available and easily accessible to public scrutiny, indicative of an intention to abandon the exclusive privilege to multiply or sell. Thus, an oral lecture delivered to a class of students is not a publication within the meaning of the copyright statutes, and its author is not thereby deprived of his exclusive right; likewise, the enactment of a play dedicates no right to the public, for the purpose is plainly limited; and there appears no intention to part with any title to the lecture or the play, as the case may be. The printing of a book is no evidence of forfeiture of the author's rights, and only unrestricted distribution or sale thereof would compel the regard the copyright act to safeguard his title.

Prior to publication, copyright, being inherent in the work itself, no law need be complied with, no prescribed act performed, to protect and preserve one's right in literary or artistic property. However, on publication the copyright statutes apply and govern one's rights. The law implies that on failure to negative such presumption by compliance with statutory provisions prescribed in that respect, publication of a work by its author conclusively shows an intention to waive exclusive right therein, but to dedicate, without restriction, to the use of the public. Thereafter, it is public property, and the author, or those who subsequently desire title, can assert no right superior to that of a stranger.

Gene Lowry has completed the cast for his current play of Lowry-Tuttle Productions in work at Fine Arts studio.

The A. Z. Walker Productions, producing "The Widow's Mite," with Alfred G. Kobs as leading man, is on location at Chehalis and Hillside for ten days.

Victor Hugo Halperin, scenarist of the Cactus Features, costarring Mary Aye and "Bob" Reeves, has completed three original stories and continuities for these players.

Otto Lederer has finished his engagement at Goldwyn in "Hungry Hearts," and is contemplating a tour on Pantages' time.

Prints of the J. L. Frothingham spectacular, "A Bride of the Gods," are now being shipped to New York for general distribution through the agency of Associated First National Pictures, Inc.

Casts of The Week

(Continued from Page 4)

Robertson-Cole

"BOY CRAZY"

Directed by William A. Seiter

Doris May

Harry Myers

Gertrude Short

Frank Kingsley

Eugenia Tuttie

Otto Hoffman

Fred Gamble

Ed. Brady

James Farley

Hamilton-White

UNTITLED

Directed by Bob Kerr

Lloyd Hamilton

Fred Heck

Irene Dalton

Ola Norman

Cactus Features

"WESTERN WAYS"

Directed by Albert Bigell

Mary Aye

"Bob" Reeves

Low Meehan

Burt Wilson

Al Dresden

(Continued from Page 7)

be secured by schools, colleges, chambers of commerce, boards of trade and other organizations through National Non-Theatrical exchanges in various sections of the country.

All communities owning films of this kind which they may be willing to contribute to the national film library are urged to send them or write offering them to National Non-Theatrical headquarters at 232 W. 58th St., New York City. The sooner all available films are assembled at a central point so that educators interested can learn what has been done and what remains to be filmed the sooner the nation wide movement, which has the hearty endorsement of visual educators in many sections, will get under way.

ENGLISH VISITOR

F. V. Russell, official of the Great Eastern Railway of England, was a guest recently of Charles H. Christie, of the Christie Film Company. Mr. Russell is in this country in connection with important railway projects in Canada.

Fred Caldwell, director of the Commonwealth Motion Picture Producers, has signed a contract to produce a series of twelve comedy dramas with western settings. Mr. Caldwell will enact the leads himself, and announces that the "515," the first of the series is completed, and the second is now being finished at the Bachman Studio.

The Tru-Art business office at the Hollywood Studios are being remodeled to accommodate a larger staff.

Ora Carew, being featured in Tullar Tru-Art Productions, is taking a vacation at Big Bear Lake.

Dorothy Logan has just returned from a two months' trip to New York, Boston and Washington.

Director Fred Becker of the Becker and Tullar Tru-Art Productions is being assisted in the cutting room by a Hollywood clergyman. Becker recently concluded "The Power," which has a semi-religious twist.
Mattie Peters
Playing the "Colored Mammy" in
"EXIT—THE VAMP"
At Clune’s Broadway This Week
Phone 661-59

Is Someone Expecting a Letter From You?

A Holiday Card or Christmas Present?

How often are you asked by some distant friend, relative or fan for information of yourself and the Motion Picture World.

Enjoy the pleasure of giving; advance your personal position; advertise your profession; save the time you would spend in writing.

Here Is The Plan

to keep your correspondents informed every week of the year of all that is going on in the studios.

SEND CAMERA!

Not a thing that will perish, but a reminder for the whole year.
Herbert Fortier
Appearing in
"GARMENTS OF TRUTH"
At Loew’s State Theatre
At present supporting Bert Lytell at Metro
Phone 560-984

Carmen Areselle
Who recently completed the leading feminine
role opposite J. B. Warner in his latest
Winther-Reynolds production

Tailleur
Pour Dames

The PHOTODRAMATIST
OFFICIAL ORGAN OF THE
SCREEN WRITERS’ GUILD

Every month appear technical and inspirational
articles which illumine many problems for the
screen writer.

Jeanie MacPherson, Sir Gilbert Parker, C. Gardner
Sullivan, Rob Wagner, Frank E. Woods,
Thompson Buchanan, Harvey O’Higgins, Rupert
Hughes and others are contributors.

Subscription Price, $2.50 a Year

A copy of the current issue may be secured
at any news stand or by sending 25 cents to
THE PHOTODRAMATIST
I. W. Hellman Bldg. Los Angeles
J. FRANK GLENDON

"The Man" in "What Do Men Want"
At the California Theatre
Barbara Bedford

as

"Thora"

in

"The Face of The World"

at Clune's Broadway

Freelancing

Edward Hearn

Playing "Harold Mack" in
"THE FACE OF THE WORLD"
at Clune's Broadway

Otto Lederer

Extends Christmas Greetings to All

Last Picture: "Hungry Hearts"
At Your Service
Practical Director—Actor will accept engagement for foreign countries.
Residence, Holly 97; Dramatic Studio, Holly 222
A Dearth of Picture Youth

As a profession our greatest misfortune is our lack of genuine youth, an unhappy condition which is marking nine-tenths of today's featured performances with either forced inanity or stereotyped sophistication. This is because the average leading men and women are in one of two pitiable states. They are unavoidably and embarrassingly advanced in years or they suffer from a startlingly uneven mental combination which renders their knowledge of art and its inseparable complement, realism, entirely negligible, while lending them an over-amount of that reprehensible affectation, commonly termed worldly wisdom. This latter applies to our ingenules and juveniles who, having many years to the good of Mary Pickford and Charlie Ray, scorn to be truly young in spirit with these two beloved personalities.

If youth and romance were not one and the same thing and if most fiction were not grounded upon romance, then consideration would not be necessary here. However, our audiences are now demanding "the real thing" from their cinema favorites; our producers are still desiring big returns upon their investments and our actors are invariably needing engagements. What is the answer, or rather, what will it be when more pressure is brought to bear upon the subject?

The populace must be convinced as well as just apparently catered to and although thousands of fans may yet be so simple as to enjoy a love story of adolescence, a comedy-drama with regular kids living the great adventure for the first time, it doesn't follow that they are dumb enough to appreciate the casting of Tommy Meighan and Louise Glauin the principals. Neither are Lila Lee and Gaston Glass the world's idea of youngsters, granting that their years are perhaps sufficiently few as to meet requirements.

If we entrust our girl and boy parts to middle-aged performers and expect the people not to doubt our intelligence because we desire to pretend that dramatically age means nothing and that our choices are all excellent interpreters, we have made the falsest of moves. When we place blame of the camera into any sort of human beings we are not only sacrificing beauty, but are setting up distorted standards for the modern juvenile mind to pattern. Certainly the first is foolish; the second dangerous.

Other than an observation to the effect that possibly our star picking methods have not been based upon wholesomeness in many cases, we have no solution to offer. Nevertheless, we believe that the theatre and studio have a great supply of competent youth hanging on just awaiting a real opportunity to be developed.

The wise director will look about him even if it upsets previously laid out systems and give the likely aspirant his chance. We are in dire need of more Bobby Harrons, May McAvoys and Garreth Hughes to rejuvenate our art and to justify our romance.

—F. R.

The Titler is Upbraided

"Variety" has, as usual, a picture "kick" to register this week. What is more remarkable is that the current complaint has a meritorious foundation. If the treatment is somewhat exaggerated upon—well, we must pursue drastic methods to be effective, you know.

"If 'too many cooks spoil the broth,' how much are—no, 'too many'? This daffy! query is prompted by the growing nuisance of preliminary screen footage that an audience has to sit through before the picture play begins. Count 'em.

"First comes an introductory strip, an animated cartoon serving notice that the screening is 'A Neighborhood Theatre Co., Inc., presentation.' From this there are 14 distinct steps before the play actually begins, to-wit: The title of the play, name of the star, name of the producer, name of the distributing company, name of the author, name of the director, name of the scenario writer, name of the cameraman, name of the art director, name of the employee who edited the film and wrote the titles, a necessary record that the New York State Censor Commission has psychoanalyzed the picture and found it reasonably legal together with a license number, the fact that the National Board of Review has also put the stamp of approval on it and finally a rod or two of 'lead title' setting forth in print the precept and moral of the story.

"And that isn't all. Once the picture starts and the audience gets interested in its action the play is constantly being interrupted by the distracting breaks of long titles, so elaborate that they have to be made in type so small they cannot be read from the back rows of an ordinary neighborhood theatre. No one argues against brief titles necessary to clarify the action, but the intrusion of a title writer's comedy or philosophizing upon the attention of an audience is a gross impertinence. Presently unless someone checks the tendency there won't be any room left for the pantomimic action of the play and the title man will have the screen to himself."
CHRISTIE COMPLETES TWO

Two new comedies scheduled for release in January have been completed at the Christie studios within the week. The first of these is "A Barnyard Cavalier," featuring Bobby Vernon and directed by Al Christie, from the story by Frank R. Conklin.

The other comedy finished is "One Stormy Knight," by Walter Graham in which Dorothy Devore is featured. This picture, which was directed by Harold Beaudine, also includes Jay Belasco, Earl Rodney and Alice Masion in its cast.

CONNIE'S LATEST RETITLED

The January release for Constance Talmadge, which was formerly titled "Good for Nothing," has now been definitely called "Polly of the Pollies." This next First National is an original story especially written for Constance, by John Emerson and Anita Leos, and directed by Mr. Emerson. Those prominent in the cast are Kenneth Harlan, George Fawcett, and Frank Lator. The New York showing of "Polly of the Pollies" will be held at the Strand, January 22rd.

TO FILM NEW SERIES

Bob Horner is directing a new series of western productions, work on which has already started at the Balshofer Studios, under the supervision of Fred Hiorns and Carl Medson.

AT UNITED STUDIOS

(Formerly Brunton's)

Constance Talmadge and her company have returned from location near Big Bear and have commenced work on the first interior scenes of "The Divorcee." Norma Talmadge's first production, will be under way shortly.

Before the completion of "A Doll's House," Nazimova will shoot some outdoor snow scenes at one of the nearby mountain locations.

Jackie Coogan is beginning the fourth week of production on his second starring vehicle, the title of which has not been selected.

Jane Novak and the Chester Bennett company have returned from location at Big Bear and are shooting interiors for "The Startling."*

The B. B. Hampton company is back from Idewild, where exteriors for "Wildfire" were filmed.

Emory Johnson will leave shortly for San Francisco to film scenes for his personally directed production "The Midnight Call." Jack White of Hamilton White comedies is preparing to produce his fourth story, starring Lige Conley.

Richard Walton, Sally has arrived from New York and is conferring with Director James Young, who will soon start production on "The Masquerader," starring Guy Bates Post.

Allen Holubar will be ready to begin the preparation of his next photoplay entitled "The Soul Seeker," within the next two weeks.

Ronald Walsh is leaving shortly for New York with prints of his "Kindred of the Dust." Upon his return he will begin work at once on another story.

READY FOR RELEASE

The first production of the series of six pictures starring Leah Baird entitled "Don't Doubt Your Wife," has just been completed at Culver City. Playing in leading support of Miss Baird are Emory Johnson and Edward Peil. James W. Horne, directed.

AT UNIVERSAL

"The Rat Trap" is the title of Miss Du Pont's new starring vehicle which has just entered production under Paul Scardon's direction. The scenario was prepared by Arthur Statter, from the novel by Wolfe Wyl bard's.

"The Land of the Lost" has entered production with Hoot Gibson in the stellar role under the direction of Jack Conway, who recently completed the picturization of Clarence Budington's "Wards of the North," with Frank Mayo.

Edward Laemmle is directing the picturization of "The Days of Buffalo Bill," starring Art Acord. The ranch owned by Edgar Rice Burchoughs, a few miles from Universal City, will be the scene of much of the shooting of earlier episodes.

Irvings G. Thalberg has assigned Clarence Badger, who directed "Cupid Incog" with Marie Prevost, to handle the reins on the next Prevost venture.

Before the start on Eddie Polo's next serial, a tale of the life of Robinson Crusoé, Perry N. Vekroff, director, is guiding the star through a series of short western and northern photoplays. The current one is "The White Messenger."

Continuity is being prepared for "The Storm," a forthcoming Reginald Barker production which will be filmed with an all-star cast.

AT THE ROACH STUDIOS

Harry "S Gab" Pollard is at work on his latest comedy in which Marie Mosquini is leading lady and Tom Kennedy, "heavy," R. J. Cedar is directing. H. W. Walker is titling Mr. Pollard's latest comedy, "The Boy Wows," scenes for which were taken at Venice. The comedy will be previewed in a few days and shipped to New York.

"Paul" Parrott has begun the production of a Greenwich Village comedy supported by Ethel Peabody, Mark Jones, George Rowe, "Sunshine Sammy" and Eddie Baker. The sketch was written by Kay Grey who will direct the picture with Charles Parrott in a supervising capacity.

Hal Roach will put on two more comedy units after the first of the year. He will feature Harry "S Gab" Pollard in two-reelers according to his present plans, the comedies to have more of the situation element. Charles Parrott and Keene Thompson will write the scripts.

AT METRO

Rev. Ingram and twenty members of his company have returned to the studios after spending a week in the San Bernardino mountains filming exteriors for "The Prisoner of Zenda," Mr. Ingram's newest production.

Harry Beaumont is busily engaged editing "The Five Dollar Baby." Viola Dana's recently completed picture, which he directed. Bayard Veiller has completed casting for Bert Lytell's new picture, an untitled story, from the pen of Mr. Veiller.

Tom Mix's new picture, made under the title, "At Your Service," has been retitled "Sky-High."

"Any Wife," starring Pearl White, is scheduled for release January 1st.

(Continued on page 9)
"THE CALL OF THE NORTH"  
A considerably more enthusiastic audience than is ordinarily collected in a Los Angeles showhouse greeted Paramount's "The Call of the North" at its Granada (San Francisco) opening this week. For that matter the picturesque northwoods story, taken from Stewart Edward White's "The Call of the North House," should be well received by it for it is as attractive an offering of its kind as has been released for some time. Presenting several different thrills and a pretty romance backboned against magnificent scenery, the film story is carefully executed by an irreplaceable cast which has at its head Jack Holt.

This is the first individually featured Lasky picture that the dependable performer of "The Little American" and other dayers, has had, but his ability and following warrant the promotion. He is seen here as Ned Stewart, a young man who has masqueraded under an assumed name for many years that he might apprehend and punish the murderer of his father. Holt is a virile masculine type whose hero pose is just enough to be romantic. The combination is fascinating, but wholesome too.

In the leading feminine role, Virginia rated, is happily established Madge Bellamy. Her action is not involved, but it is dispatched with a simple artistry that would have occasioned special attention even had we not reviewed this actress' exceptional interpretation in "Hail the Woman." Miss Bellamy's youthful radiation is of rare and unforgettable sort.

Noah Beery could not be more advantageously situated than he is in Albrecht, the ruthless Factor whose smallness of spirit is displayed in his unreasonable jealousy and love of power. Beery always takes liberties in his characterization. They are entirely justified here.

 Achille, a most unusual French Canadian, is done in this screen story by the unequaled MacDonald whose interpretations are invariably pleasing.

Edward Martindel, Helen Ferguson, Will Jim Hatton, Jack Herbert and Jane Keckley all perform the best possible.

"The Call of the North" (inevitably mis-titled by the way) makes a picture far superior to the story. It is an adaptation that can't disappoint. Joseph Henabery directed it with Faxon Dean at the camera. Excellent work must be credited to each.

"STRANGER THAN FICTION"

We greatly fear that Katherine MacDonald's latest starring produc- tion, "Stranger Than Fiction," is going to prove too altogether "strangely" incoherent to appeal to the average picture patron. However, commendation should be paid the film, as the style is high and therefore someone must be lauded for a radical idea that just missed taking on "Go and Get It" proportions, but besides a story lack sufficient to narrow its possibilities for entrance into big league stuff, it suffers strangulation in the way of a careful, dodgy and incompetent production.

We have always contended that the picture within a picture proposition was feasible of no little value but we cannot point to its ever having been properly accomplished for proof. Here the idea is unusually jumbled in an attempt at a surprise finish and then explained only unsatisfactorily. That the burlesque introduction has much clever humor only makes the eventual flop the more pitiable.

To this point MacDonald is much better than usual in Diane Brexel, the society belle heroine with a bad, would be much; on the other hand she easily maintains her standard with a mediocrity well.

MARTHA MATTOX

managed role. It is not so disastrous for actresses of her type to gain avoiduropus as it is in the case of the ingenues.

David Winter, in the male lead, doesn't give a spiritually portrayed by any manner of means, but for that matter the amateur detective, which he alternately negates and ignores, is not in itself spiritual.

Wesley Barry is the one high light in the picture as Freckles, another quaint little Dinky, with, however, too greatly outruled footage.

Wade Boteler, in a "chew up the scenery" heavy, the Black Heart, we refuse to take seriously, because we have seen and will again see him in countless worthwhile pieces of work.

J. M. Dunmont, in a satisfactorily handled part, completes the list of principals.

J. M. Barry directed this First National attraction.

CONTEMPORARY CRITICISMS

"THE BONNIE BRIAR CUSH"

(Famous Players-British)

"is one of the best of the foreign made Paramounts. It is an adroit picturization of Ian MacLaren's classic story of the same title admirably directed by Donald Crisp, who also plays a leading role. It is an ex-cellent story of Scottish life of half a century ago, docile and incompetent production.

We have always contended that the picture within a picture proposition was feasible of no little value but we cannot point to its ever having been properly accomplished for proof. Here the idea is unusually jumbled in an attempt at a surprise finish and then explained only unsatisfactorily. That the burlesque introduction has much clever humor only makes the eventual flop the more pitiable.

To this point MacDonald is much better than usual in Diane Brexel, the society belle heroine with a bad, would be much; on the other hand she easily maintains her standard with a mediocrity well.

motion pictures. But the locale is Scotland, which provides opportunity for picturesque settings, kilts, kelpies, and clans, and what the picture lacks dramatically it possesses scenically."—N. Y. Morning Telegraph.

This story has reached the screen and it is a wonderfully old-fashioned and conventional, for MacLaren's theme has served in a thousand and one patterns since the birth of the photoplay. This generation has to be a trifle old-fashioned with a leaning for quaint sentiment and romance and atmosphere to appreciate it.—M. P. News.

"THE LOTUS EATERS" (Nehlan-First National)

"The person of Barrowmore, a story that certainly is well out of the ordinary in dramatic ingredients, and direction that never misses an opportunity, all control in making 'The Lotus Eaters' one of the most unusual and entertaining pictures of the season. It has all the sure-fire audience qualifications—thrill, comedy, suspense, love interest, beautiful scenic locations, plot and numberless likable characters played by a company of carefully selected types."—M. P. World.

"John Barrowmore, the Byronic, is there this week in 'The Lotus Eaters,' Marshall Nehlan's screen translation of Albert Payson Terhune's story. It is one of the most divertingly satirical productions within memory. And most insidious propaganda for the South Pacific climes. As to the neurotic Jacques Lenoir, i.e., the great Barrowmore is beyond criticism. And as the lovable, poetic visionary, Jacques Lenoir, fils, who never saw a woman until he was 25, he will be understood and applauded by the sophisticated, the tired business man and the effervescent matinee girl. Mr. Nehlan's tropical ensemble is gorgeous and artistic."—N. Y. Morning Telegraph.

"SCHOOL DAYS" (M. P. World)

"has all the whimsical charm of 'The Old Swimmin' Hole' and the exploitation possibilities of a Mickey. It is seven reels of good clean fun, with Wesley Barry the chief fun maker, supported by a well chosen cast. In sets and direction 'School Days;' measures up to any of the recent big productions along this line."—Exhibitors' Herald.

"The eternal small boy to whom a bath is a punishment and a school book an unnecessary evil has been so well portrayed by Wesley Barry in Gus Edwards' 'School Days,' produced by Harry Rapf for Warner Brothers, that this motion picture promises to be a screen gold mine. It has been well done, so well, indeed, that big time and small time audiences alike will find it full of delightful incidents, good acting and the eternal appeal of the touchable youth."—N. Y. Morning Telegraph.

Walter Law has been asked by the Amer- ican Legion to select some of the roles in their all-star revival of "Pinafore" at the Philharmonic Auditorium December 19. Before starting picture work he was a member of the Jackson opera company.

Where to Find People You Know

METRO RE-ENGAGES BURKETT

Bartine Burkett, who made her debut in dramatic roles in support of Gareth Hughes in "Stay Home," his latest Metro picture, has been selected by George D. Baker to play the leading feminine role in "Don't Write Letters," Mr. Hughes' new Metro starring picture, which Mr. Baker is directing.

IN SERIAL LEAD

Dorothy Woods has been engaged to play opposite Art Acord in "The Days of Buffalo Bill," Universal historical serial just starting production.

ADDED TO "PENROD" CAST

The latest child artist to join the Marshall Neilan, "Penrod" company is Bernice Radom, the little girl who portrays "Fanny" as a child in "No Woman Knows," and who appeared to advantage in Allan Dwan's "Forbidden Thing."

ENLARGES STAFF

Mabel Normand has engaged an additional wardrobe woman to take care of the assortment of gowns of various periods which will be worn by the cast of "Sunday," and also has secured the services of Mrs. Sada Nathan for the purpose of dressing the hair of the actresses in her new play.

SUPPORTING PREVOST

The supporting cast for "The Dangerous Little Demon," starring Marie Prevost, includes Robert Ellis in the leading male role; Jack Perrin in the second lead, and Ed Marindale and Herbert Prior as "heavy's."

IN PARROTT COMEDIES

Eddie Baker is a new recruit at the Roach studios, Hal Roach having engaged him to play "heavy" roles in the forthcoming Paul Parrott Comedies. Mr. Baker has made a specialty of eccentric character roles.

Howard Higgin, who directed Wallace Reid in "Rent Free," has been engaged to co-direct Clara Kimball Young.

Lawrence Bradstone has been selected by Bob Horner to play the heavy in "Neath Western Skies," under production at the Balhofer Studios.

Annette De Foe will play an important role in "One Clear Call," under production at the Mayer studio.

Al McClain will photograph the new series of westerns which Bob Horner is directing at the Balhofer studios.

Harry Lamon, who recently returned from an eight weeks' vaudeville engagement in and around San Francisco, is at present working in Eddie Lyons comedies at the Berwilla studios.

Victory Bateman will appear with Bert Lytell in his new Metro picture, an original story by Bayard Veiller, who also is directing the production. Miss Bateman played with Mr. Lytell in "A Trip to Paradise."

WINDSOR IN STAHLS NEXT

John M. Stahl has engaged Claire Windsor as the leading lady in "One Clear Call," his next independent unit production for Louis B. Mayer. Miss Windsor recently appeared in Lois Weber productions.

BREAMER IN NEW LYTELL FILM

Sylvia Breamer again has signed a Metro contract and will enact a leading feminine role in support of Bert Lytell in his new starring picture, an original story by Bayard Veiller. This will be Miss Breamer's second engagement with Metro. Her first was with Mr. Lytell in "The Phantom Bride," his most recent screen success—also a Veiller production.

UNIVERSAL ENGAGES BEDFORD

Barbara Bedford has been assigned the leading feminine role opposite Hoot Gibson in his forthcoming starring vehicle for Universal entitled "The Land of the Lost."

GREGORY IN WESTERN LEAD

Ena Gregory will play opposite Monte Montague in a new series of western productions, which Bob Horner will direct, for release under the Western Classic banner.

PROMOTED

Charles S. Penson, who for five years has been with the Supply department of the Universal New York office, has been promoted to Manager of Supplies.

Mr. Penson succeeds F. W. Talbert, who has been appointed District Auditor for the Western Exchanges. Mr. Talbert left New York for Portland, Oregon, early this week.

HEARN SUPPORTING HAWLEY AND NOVAK

Eddie Hearn, who appears in the leading male role in "The Face of the World," showing at Clune's Broadway this week, is at present playing opposite Wanda Hawley in her current play, "Give All Your Hearts," a Chester Bennett picture under production at Brunton's.

Sidney D'Albrook has signed with Lasky to play a part with Wallace Reid under Phil Rosen's direction in "Across the Continent."

Million Sills has been chosen to interpret one of the two leading male roles in "One Clear Call," John Stahl's next independent production for Louis B. Mayer.

J. Farrell MacDonald is playing a prominent role in Thomas Meighan's current production for Paramount entitled "The Proxy Daddy."

Bob Horner has engaged Monte Montague to carry the title role in his new series of westerns under production at the Balhofer studios.

Edith Yorke and Gloria Davenport are handling prominent feminine roles in "The Land of the Lost," starring Hoot Gibson, just starting production at Universal.

Victor Gibson, recently added to the working forces of the Morante Producing Company of Long Beach as film editor and continuity writer, was formerly associated with Fox, National and Universal.

(Continued on Page 15)
TRIFLING WITH TRAGEDY

Screen writers should ever bear one point in mind: audiences inevitably resent being tricked. One must take an audience into one's confidence, speak to them in simple and human terms, and never try to outwit them. And then one finds that the characters in a photoplay, and the interplay of motives, only inasmuch as the characters themselves feel confused. An audience, however, likes to be let in on the enigmas, mysteries, motives. One may successfully surprise an audience, but one cannot successfully employ trickery, as that usually connotes a certain contempt of the audience mentality. It is the difference in reactions that affects the success of a screen story—just as a budding friendship is affected. Tell an acquaintance of a surprise in the course of a story, the better, providing that the situations are logical—actually might have happened, so that anything might be expected; but to make an audience think you're attempting one thing and then with some twist at the end show you meant something else all along, is to invite chagrin—that is, in serious drama. In comedy, the characters may have the laugh on another, and on the audience to boot.

True, some of the master fictionists, employing the uttermost irony, have deftly made a seeming tragedy appear ridiculous at the demarcation. With the big passions and the most sacred human precepts involved, they have introduced a note of absurdity or incongruity in their stories. But they addressed and still address a few readers, a relatively scant handful who can see the ridiculous in the tragic—and the tragic in the ridiculous. In other words, we see the airship, the dial, all the alleged disillusioned, those who have pitilessly analyzed threadbare every human concept—those who have junked all the gods and seen Life as an unfathomable absurdity.

One cannot trifl e, however, with the accepted precepts, ideals, and institutions in adolescence, as well as in maturity. Universal disillusioned, they have very concrete ideas as to what is virtuous and expedient; they do not want high romance and passion to be suddenly pierced with the barb of satire or with stinging mirth. Their serious photodramas must remain serious to the bitter—or preferably happy—end. This does not mean that humorous relief is not welcome in the course of the story, but the humor must not be directed against the premises. By the same token, the comedian from the first bit to the final fade-out; only an audience of highly developed people have the intellectual and emotional capacity to guffaw at a human being for several reels and then—as the photodramatist reveals the intrinsic tragedy of the same human being—weep for him.

Case in point, instance: Chaplin, Chaplin wanted to attempt tragedy; there was no question—to those who see deeply or know—of his ability to enact tragic roles; but the public, however, is not interested, and circumscribed to permit this. To think that one who makes one laugh till the sides ache knows aught of misery or hopelessness—why, that would be a ghastly revelation of the eternal skeleton at the feast, of the futility of existence. Our public won't stand for it, and can you blame them? Here is something for screen writers to think about.

SINCERITY

Smart, clever words and phrases have no place in screen writing, unless they actually describe something or someone or some situation. For their own sake, the screenwriters should use plain, unpretentious words, the English of the common tongue.

There is no such thing as fine writing for the screen. There is room for the beginner in screen writing, for screen writers of none too much subtlety or depth, but there is no room for the dilettante. Screen writing may be sincere and valid as no other form ever has; for the obvious reason that it is concerned with essentials and with essentials only. Either Sherwood Anderson or Willa Cather would make excellent screen writers, and photodramas made from the scenarios of either would be genuine human documents—providing they were directed by a man who stood for simplicity and sincerity, unadorned by anything spec- tacular or clever. Neither of these fiction writers employ big words or involved, obscure passages, yet their attaining effects is clear according to their purposes. Any screen writer need possess is feeling, imagination, and a sense of the dramatic—a sense of conflicting values. He need not use tall-browed bookster's delights—those polysyllables that delight the dilettante and often, the connoisseur.

Psychologically, there is another angle to the validity of screen writing. The element of vanity is diminished to a large degree, or even eliminated. The writer of fiction has every opportunity of playing off his own published stuff and the contemplation thereof of his cleverness, his mental agility, his fine nuances. The scenario writer's brain is too big for him and his toms, cleverly, lest the director misunderstand: the screen writer's message must be crystal clear, sincere, and direct. He must sketch his picture in painstaking, minute details—incidentalities that do not admit of too wide interpretation. No public ever reads this scenario, this blue-print. For like the architect's blue-print, or the musical composition of a play, it is meant to be given expression before an audience. Of course, all interpretations are more or less casual. The composition of the F margaret Symphony would be interpreted differently by an lowan band than by an orchestra of excellent musicians directed by Muck or Notkin.

Unfortunately, from the screen writer's standpoint, the completed motion picture production is a finality. It is the first and last interpretation. There are not even the possibilities—from the vanity standpoint—that await the successful playwright, whose work may be interpreted horribly by a small topnotch group, or from the audience standpoint, wherein the authors themselves in simple, honest language: the language of Chekhov, Hamsun, Latzko, Tolstoi. But the language must be pictorial and the story must be dramatic.

THE DRAMATIC PHOTOPLAY

There is a time-worn saying to the effect that "It's not what you do, but the way you do it." Let this be realized. The conscientiousness of the sincere photodramatist. Any photodrama of serious import, to be effective, must be founded on some great passionate crisis, in a realm where values clash—where the reason is perhaps drowned by the powerful cries of the heart; duty versus inclination, the easy or the hard path, the conventional or the transfigured past versus future. Incident is purely secondary—not what the characters do, but the way they become transfigured or changed by the situation. Passion creates incident, the hungry heart makes romance; inner conflict changes the outward scheme of things. Wherever there is a struggle, passion makes the world appear bright or sombre, hopeful or hopeless.

Passion must be the dominant, and must be played in the same key throughout. Not only this, but let nothing of levity or nonsense enter this type of photodrama. It would be as if a conductor introduces a passage out of a trashy popular air in the performance of the Brahms C-Minor Symphony; or as if some cheap roisterer were introduced into the final scenes of "The Dead." Even then at its full stature overawes, is the ambassador of destiny, looming magnificently above mere incident and circumstance; it has taught us with reason to bear with the human, which springs from the reason of passion.

The aim of humorous relief which many writers, screen writers, and directors make much of, often ruins an otherwise well-conceived photoplay, in my opinion, especially if there is a suggestion of laughter. If anything is introduced for light and shade, for contrast, let it be the thing which, while provoking a smile, induces a sub-conscious underrun of pity—and contributes to a rounded characterization. It is the eternal.

(Frank Campeau)

CONDUCTED BY TED LE BERTHON
EDITOR OF THE PHOTOGRAPHTATIST

THE SCREEN WRITERS' FORUM

"The Digest of the Motion Picture Industry"
Lytell and Braemer in Writers' Frolic

Bert Lytell enacts the leading role in a one-act "skit" staged at the Screen Writers' Cramp at the Ambassador Hotel recently, Sylvia Braemer, who is appearing with him in his new Metro picture, also had an important part in the playlet.

Aeroplane Trip

Frank Mayo and his wife, formerly Dagmar Godowsky, have departed via airplane for San Francisco, where Mr. Mayo will make two personal appearances at theatres. Immediately upon his return, Mr. Mayo will commence work on "Mischief," his newest production for Universal.

Print Leaves for New York


Personal Appearance Tour

William Desmond is making personal appearances through the Middle West in conjunction with "Fighting Mad."

Andrew Arbuckle, who left Los Angeles on a motor trip through the south and east, after finishing a prominent part with Charles Ray in "The Deuce of Spades," has returned.

Mr. Arbuckle portrays the role of Horace Dunkleberg in "The Light in the Clearing," a T. Hayes Hunter production to be shown here shortly.

Eva Lewis is spending the holidays in San Francisco.

Leatrice Joy is playing opposite Thomas Meighan in "The Proxy Daddy," which Alfred Green is directing for Lasky.

Mrs. Jacques D'Uraray has returned to Hollywood from an extended stay in Boston, where she has been convalescing after a severe illness.

Sada Cowan recently completed her fifth original photoplay for Clara Kinball Yount, work on which will start at the Garson studio immediately.

Viola Dana has completed work in "The Five Dollar Baby" and is spending her leisure in her newly purchased home in the Hollywood foothills. She will start another picture in ten days under Harry Beaumont's direction.

An all-star cast has been assembled by Clifford S. Elfre for "The Trail of Kisses," a comedy-drama, featuring J. B. Warner, which Carl P. Winther and C. F. Reynolds will direct presently. Included in the list are such players as Kathleen Myers, George Hernandez, Frankie Lee, Lydia Yeannis Trimpe and Alfred Holmberg. J. C. Corson has been engaged as photographer.

Through arrangements completed recently with the local branch of the Clark-Cornellis Distributing Corp. of New York, the Morante features starring George Chesebro in a series of Northwest Mounted Police stories will soon be shown here.

Legion in Film

The Hollywood American Legion has loaned its band to the Christie studios for a soldier comedy being produced with Neal Burns playing the lead under Scott Sidney's direction. Disabled vets are also prominent in the picture.

Rose Rosanova

British Producer Guest of Mayer

Walter D'Elyncourt of the International Artists Film Co., Ltd., London, recently visited the Louis B. Mayer studio and watched Fred Niblo direct Anita Stewart in scenes for "The Woman He Married." Mr. D'Elyncourt is production manager of the International Artists concern, and his journey to this country was for the purpose of studying both the directorial and mechanical methods of American studio production.

With Thomas Meighan as the star and Mildred Harris as the leading lady, "A Prince There Was," which George M. Cohan made famous as a stage play, opens at the Grauman Million Dollar Theatre Monday, December 12th.

The Santa Monica Baptist Church recently projected on their screen, for the benefit of the public and the congregation, the Pacific Film Company's five-reel scenic picture, "The Call from the Wild."

Dereys Perdue has been added to the Warner Brothers' cast for "Shadows of the Jungles."

Joseph Swickard has been added to the cast of J. Parker Read, Jr.'s production, "Pawned," now in its second week of production under the direction of Irvin V. Willat.

John T. Prince, who recently completed a part in "Hate," a Maxwell Karger-Metro production, will appear as Phineas Babbit in "Shingles," at the Raymond Theatre, Pasadena, week of Dec. 11-17.
Production Notes

(Continued from Page 4)

FIRST NATIONAL NOTES

Associated First National Pictures, Inc., announces that a deal has been consummated with Sol Lesser of the West Coast Theatres, Inc., whereby the Jackie Coogan Productions Co., of which Mr. Lesser is general manager, will release Jackie Coogan's latest photoplay, "My Boy," in First National's countrywide chain of playhouses.

In "My Boy" Jackie is supported by such players as Claude Gillingwater, who plays the role of the old sea captain, and by Mathilde Brundage. Both Victor Herman and Al Austin directed the photoplay which was made at Branton's and aboard a steamer on the coast near San Diego. Lois Zellner did the continuity of the picture from the story which was suggested by Jack Coogan, Senior, father of the little star.

"One Clear Call," a new John M. Stahl production, was started this week at the Louis B. Mayer studio.

Mack Sennett announces that "Suzanne" is the title of Mabel Normand's next picture, production on which begun this week. "Suzanne" is the second Mack Sennett-Mabel Normand picture for release through First National.

Fred Niblo has just completed the making of "The Woman He Married," with Anita Stewart as the star at the Louis B. Mayer Studio. This is his first picture since producing "The Three Musketeers" with Douglas Fairbanks. Supporting Miss Stewart in the cast are Darrell Foss, Donald MacDon-ald, Shannon Day, Charlotte Pierce, William Conkin and Charlea Belcher.

"The Blockhead," Mack Sennett's current two-reeler which Boyd de Ruth is directing, will be completed in a week. Billy Bevan, Mildred June and Jack Cooper have the featured roles.

AT FOX

Sol M. Wurtzel, general superintendent, left recently for New York, where he was called by William Fox to discuss production plans for the coming year. Mr. Wurtzel will return to Hollywood in time to spend the holidays with his family.

Directors for Summer is en route to Chicago, where he will meet Mrs. Durnung (Shirley Mason) who has been vacationing in New York City with her father and mother.

William Russell departed recently on an eastern trip. Mr. Russell has just completed "The Strength of the Pine," directed by Edgar Lewis. A new picture will be ready for Mr. Russell upon his return, probably about January 15th.

Charles (Buck) Jones will spend the Christmas holidays in Indianapolis, his home town, as the guest of his father and mother. He will return shortly after January 1st, and finish "The Fast Mail," shooting of which has been delayed because of a current strike to Mr. Jones.

Comic stars on the Fox lot are in great demand for holiday benefits. Clyde Cook is to play "Sir Joseph Porter" in the American Legion's revival of "H. H. S. Pinfour," for the Masonic benefit, to be held presently at the Philharmonic Auditorium. Al St. John will play "The Bicycle act for the Masons and at the Christmas benefit of the "Examiner," Jimmy Savo, "Jim" Morton and "Slim" Summerville, former orpheum headliners, together with Coleman Grebe, the writer and comedyestaret at Fox's, will repeat their vaudeville act of a few weeks ago at the Examiner. The Examiner and the Examiner, the act is being rewritten by "Slim" Summerville, Mr. Goetz and Jack Hill, Fox publicity director.

"The Digest of the Motion Picture Industry"

"U" TO FILM CONVICT'S STORY

Universal officials have purchased "Peter Man," a story by Louis V. Eytinge, a convict in the Arizona State Prison at Florence, which will be used as a future starring vehicle for Herbert Rawlinson.

Warner Oland is expected in Los Angeles presently. He will make the trip from New York via the Panama Canal.

The music score of "Hail the Woman," soon to be released by First National, has been arranged by Mischa Gatterson.

AT LASKY'S

Gloria Swanson began work on "Beyond the Rocks" by a trip to Catalina Island for location scenes. Ralphud Valentine, featured with Agnes Ayres in "The Sheik," has been engaged for the leading male role.

Penrhyn Stanlaws returns next week from New York, where he has been enjoying a vacation and will resume production work for Paramount about the first of the year.

William deMille is scheduled to begin a new production, which will be featured with Agnes Ayres and Jack Holt in the leading roles.

The adaptation will be by Clara Beranger, who returned from New York this week, and the title and character of the story will be announced shortly.

Wallace Reid is in San Francisco for location scenes in his new picture, "Across the Continent," by Byron Morgan. Philip E. Roscn is directing and shortly the company will return to the studio, after which they will go on a longer location trip.

Thomas Meighan began work this week on "The Proxy Daddy," under the direction of Alfred Green. Leatrice joy is leading woman.

George Melford left this week for New York to spend the holidays there. He was accompanied by Mrs. Melford. Sometime in January Mr. Melford will return to start a new production.

NEW PRODUCING ORGANIZATION

The Mission Film Corporation, with executive offices at Western and Santa Monica, is ready to start production on its first picture. Clarence Geldert, Leon Rice and Richard Wayne are the officers of the corporation, with Ernest Traxler as General Manager. "Carry On The Race," an original scenario written by Mr. Traxler, has been selected as the initial production, and the first scenes will be filmed next week. Richard Wayne will be starred, with Catherine Murphy, Philppe de Lacy, Lillian Leighton, Arthur Osborn, Margaret Loomis and Winter Hall in the cast. Clarence Geldert will direct.

LATE UNIVERSAL RELEASES

A schedule of short subjects is announced for release by Universal during the closing of the year. It includes six two-reel western dramas, four two-reel comedies, one one-reel comedy, one two-reel newspaper life drama, and the opening of a new serial.

The western dramas feature such stars as Eddie Polo and Lileen Sedgwick. They are, in order of their release, "The Yellow Streak," with Eddie Polo; "The Dream Girl," with Miss Sedgwick; "The Heritage of Hate," with Polo, "The Alarum" with a special cast; "A Ride for a Ranchero," with Polo, and "A Battle of Wits," with Miss Sedgwick.

The "Need of the News," with Percy Pembroke in the featured role, which will be released during the third week of December.

The one reel star comedies are "Heart Breakers," "Shining Your Samples," "Purr Coats and Pants," and "Oh, Nursie!" in addition to the foregoing short subjects, the first episode of the latest serial, "The Secret Four," will be released. The usual bi-weekly release for International News Reels, completes the Universal short subjects schedule.

John Fleming Wilson, short story writer and dramatist, who is writing original stories for the motion pictures, has been under a doctor's care as the result of a recurrence of his war injuries. Wilson was gassed and shell-shocked in service.

PREPARING FREDERICK STORIES

The scenario department at the R.C. Studios in Hollywood is working on the continuity of William J. Locke's novel, "The Glory of Clementina," which has been purchased for Pauline Frederick, "The Black Marriage," an original story by Fred Jack-son, which has its setting in Russia, is also being prepared for Miss Frederick.

William Farnum is working on his first production since his return from Europe under the direction of Herbert Brenon.

LURA ANSON

Joseph Franklin Polan, Ince staff writer, is adapting "The Sunshine Trail," a short story by William Wallace Cook, to the screen for production with Douglas Mac-Lean in the leading role. The feature will be released by carried by First National.

C. Gardner Sullivan is putting the finishing touches on "Someone to Love," his next major feature picture for First National release.

AT INCE

At Ince

Joseph Franklin Polan, Ince staff writer, is adapting "The Sunshine Trail," a short story by William Wallace Cook, to the screen for production with Douglas Mac-Lean in the leading role. The feature will be released by First National.

C. Gardner Sullivan is putting the finishing touches on "Someone to Love," his next major feature picture for First National release.

PREPARING FREDERICK STORIES

The scenario department at the R.C. Studios in Hollywood is working on the continuity of William J. Locke's novel, "The Glory of Clementina," which has been purchased for Pauline Frederick, "The Black Marriage," an original story by Fred Jack-son, which has its setting in Russia, is also being prepared for Miss Frederick.

William Farnum is working on his first production since his return from Europe under the direction of Herbert Brenon.
### Pulse of The Studios

<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>BECKER-TULLAR TRU-ART PRODS.</td>
<td>H. Tullar, Mgr.</td>
<td>R. D. Saunders, Casting.</td>
<td>Holly 1431</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BELASCO STUDIOS.</td>
<td>K. E. MacQuarrie, Casting.</td>
<td>833 Market St., San Francisco, Cal.</td>
<td>Douglas 6588</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BLANCHARD FILM CO.</td>
<td>H. S. Coney, Casting.</td>
<td>Cosmomart Studios.</td>
<td>Wil. 1322</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRUCE CARTER PROD'NS.</td>
<td>Montague Studios.</td>
<td>Arnold Aldrich, Casting.</td>
<td>San Francisco.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHARLIE CHAPLIN STUDIO.</td>
<td>Al Garcia, Casting.</td>
<td>1416 La Brea Ave.</td>
<td>Holly 4070</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. L. CHESTER PROD'NS.</td>
<td>R. Bandini, Gen. Mgr.</td>
<td>1438 Gower St.</td>
<td>Holly 7140</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CLEMENTS RICH PROD'S.</td>
<td>Fine Arts Studios.</td>
<td>Holly 2805</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>COMMONWEALTH PICTURE PRODUCERS.</td>
<td>829 E. Winador Rd., Glendale.</td>
<td>Glen. 1933-W</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE CRUELLEY WED COMEDIES.</td>
<td>Billy Joy, Casting.</td>
<td>Universal Studios.</td>
<td>Holly 2500</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DENVER DIXON PROD.</td>
<td>Berwilla Studios.</td>
<td>Holly 3130</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FOX STUDIO. C. A. Bird, Casting.</td>
<td>N. Western Ave.</td>
<td>Holly 3000</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GUINAN, TEXAS, PROD.</td>
<td>Fine Arts Studios.</td>
<td>Holly 2805</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GARSON STUDIO.</td>
<td>Rose McQuoid, Casting.</td>
<td>E. W. Butler, Mgr.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HAMPTON, BENJ. B., PROD'NS.</td>
<td>C. E. Collins, Casting.</td>
<td>Brunton Studios.</td>
<td>Holly 4080</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HARTER-WALL PROD.</td>
<td>Edward La Vaque, Casting Director.</td>
<td>Bakersfield, Box 482.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

#### The Digest of the Motion Picture Industry

C A M E R A !
<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>
</table>
| LASKY STUDIOS. | L. M. Goodstadt, Casting. | 1520 Vine St. | Fred Klav, Studio Mgr. | | |}
| Gene Silfen | All-Star | Allis | Erwin Traxler | Monte Katterjohn | Colleen of the Lady Lettey | Cut 3rd |
| William D. Taylor | Betty Compton | Allis | R. A. Ham | John Burton | "The Noose" | 2nd Week |
| Sam Wood | Gloria Swanson | Allis | Paul Sheehan | James Whalen | "Beyond the Rockies" | 1st Week |
| All Green | Tora Meighan | Allis | Alex Wexler | Virginia Farnworth | "The Fuzzy Daddies" | 1st Week |
| Joe, Henabery | Jack Holt | Allis | H. H. Bower | John C. Mc Dermott | "For the Defense" | Finished |
| David Wark | Ethel Clayton | Allis | John Kain | Jack McPheron | "Saturday Night" | Laboratory |
| Cecil de Mille | All-Star | Allis | John H. Williams | John H. Williams | "One Glorious Day" | Laboratory |
| James Cruze | Victor Fleming | Agnes Ayres | John H. Williams | John H. Williams | "Across the Continent" | 3rd Week |
| Philip Hoest | William Forde | Allis | Allis | Allis | "Is Matrimony a Failure" | 1st Week |
| James Cruze | Non Star | Allis | Allis | Allis | | |
| Jack Powell | Dorothy Dalton | Allis | Allis | Allis | | |
| LONG BEACH MOTION PICTURES. | Ed Welch, Casting. | 6th and Alameda St., Long Beach. | | | | |
| W. M. Bertram | Bill Fulton | Edgewood-Vendeele | H. F. MacIver | Wally-Bertram | Pre-Week Western | Cutting |
| Gene Lowry | Bill Reed | W. C. Tuttle | | | | |
| LUDDY, EDWARD L., PROD. | Jack Fierce, Casting. | Herman Studios, 2435 Wilshire Blvd. | | | | |
| T. E. Ladd | All-Star | Myles Burns | Jack Fierce | Luddy-Fierce | 5- Week Western | Schedule |
| LYONS, EDDIE, PROD. | Berwilla Studios. | | | | | |
| Eddie Lyons | Eddie Lyons | Gossen | DeRue | Eddie Lyons | Comedies | Schedule |
| MAYER, LOUIS B. | Studios, 3800 Mission Rd. | Individual Casting. | | | | |
| John Stahl | All-Star | Allis | Erwin Traxler | Monte Katterjohn | "One Clear Call" | 1st Week |
| Florence Vidor | Alma Rubens | Allis | Harry Chitten | John Burton | "Oh Man He Married" | Cut 2nd |
| Byron Veiller | All-Star | Allis | Allis | Allis | "Danger" | 2nd Week |
| Rex Ingram | All-Star | Allis | Allis | Allis | "Prisoner of Zendas" | 1st Week |
| H. B. Dukas | All-Star | Allis | Allis | Allis | "Hollywood Baby" | 1st Week |
| Maxwell Fargher | Alice Lake | Allis | Allis | Allis | "Don't Write Letters" | 2nd Week |
| GEORGE ROBEY | SO rehearsed. | | | | | |
| O'CONOR PRODUCTIONS. | Brentwood Studios. | Gus Schumacher, Manager. | | | | |
| Thos. Le Rose | O'Conor | Rehearsed | G. Rehearsed | D. Clark | 2-Week Comedy | Schedule |
| PACIFIC FILM COMPANY. | A. Guy Frum, Casting. | Culver City. | | | | |
| Ollie Sellers | All-Star | Allis | Allis | Allis | "The Impossible Day" | 1st Week |
| Jack Nelson | Mary Sage | Allis | Allis | Allis | "Maid for the Money" | 1st Week |
| Phryn | Geo. O'Byrne | Allis | Allis | Allis | "Across the Continent" | 3rd Week |
| Self | Allis | Allis | Allis | Allis | "Is Matrimony a Failure" | 1st Week |
| Phryn | Gladys Brockwell | Allis | Allis | Allis | | |
| Wharton Jones | Frank Lee | Allis | Allis | Allis | | |
| Wharton Jones | Verna Den | Allis | Allis | Allis | | |
| Chet Wilkey | All-Star | Allis | Allis | Allis | "Domestic Pickles" | 1st Week |
| ROBBINS, JESS, PROD. | Fine Arts Studio. | | | | | |
| Jean Robbins | All-Star | Allis | Allis | Allis | | |
| ROBERT JACOB PRODUCTIONS. | Jackson Reade, Casting. | Lois Weber Studios. | | | | |
| Hope Loring and Jackson Reade | All-Star | Allis | Allis | Allis | | |
| REAL ART STUDIOS. | Miss Hallett, Casting. | 201 N. Occidental. | Frank E. Garbutt, Mgr. | | | |
| Chester Franklin | Allis | Allis | Allis | Allis | "Busy Crazy" | 2nd Week |
| Thos. Heffron | Allis | Allis | Allis | Allis | "The Varmint Pencil" | 5th Week |
| Mary Carpenter | Allis | Allis | Allis | Allis | | |
| Edward Le Saint | Allis | Allis | Allis | Allis | | |
| Edward Long | Allis | Allis | Allis | Allis | | |
| FRED VON | M. M. Minter | Allis | Allis | Allis | | |
| R-C STUDIOS. | Melrose and Gower. | S. F. Jacobs, Casting Director. | | | | |
| W. A. Scorer | Allis | Allis | Allis | Allis | Under Prod. | Schedule |
| Albert Rogell | Reeves-Aye | Allis | Allis | Allis | | |
| R-D FILM CORP. | R. S. Roussel, Bus, Mgr. | Balboa Studios, Long Beach. | | | | |
| Walter Bell | "Runner Bill" Miller Prod. | 1745 Glendale Blvd. | | | | |
| HAL. ROACH, STUDIOS. | Culver City. | Nora Ely, Casting. | | | | |
| Warren Deane, Mgr. | | | | | |
**The Digest of the Motion Picture Industry**

**CAMERA!**

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Ass't Director</th>
<th>Sacenarist</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>SCHLANK, MORRIS R., PROD.</td>
<td>H. J. Howard, Casting.</td>
<td>6050 Sunset.</td>
<td></td>
<td></td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Al Santell</td>
<td>Eddie Barry</td>
<td>Vernon Walker</td>
<td>B. W. Burton</td>
<td>Staff</td>
<td>Hollywood 91</td>
<td></td>
</tr>
<tr>
<td>SCHWARTZ PROD.</td>
<td>Rob. B. Wilcox, Casting.</td>
<td>Astra Studios, Glendale.</td>
<td></td>
<td></td>
<td></td>
<td>Glen 195</td>
</tr>
<tr>
<td>Robt. B. Wilcox</td>
<td>All-Star</td>
<td>M. J. Lynch</td>
<td>Barnes</td>
<td>O. Whitmore</td>
<td>Underworld</td>
<td>3rd Week</td>
</tr>
<tr>
<td>SEELING, CHAS. R. PROD.'NS.</td>
<td>Chas. Seeling, Casting.</td>
<td>1238 South Hill.</td>
<td></td>
<td></td>
<td></td>
<td>Pico 83</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bert Erakken</td>
<td>James Conway</td>
<td>&quot;Shifty&quot; Baker</td>
<td>Fikley-Van Dyke</td>
<td>Neuman-Bender</td>
<td>&quot;Sleeping Arabs&quot;</td>
<td>Preparing</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>SUNSHINE COMEDIES.</td>
<td>Low Seiler, Supervising Director.</td>
<td>Fox Studios.</td>
<td></td>
<td></td>
<td></td>
<td>Hollywood 3000</td>
</tr>
<tr>
<td>Gil Pratt</td>
<td>Al St. John</td>
<td>Depew</td>
<td></td>
<td></td>
<td>&quot;The Studio Rule&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>Flaherty</td>
<td>Clyde Cook</td>
<td>Turner</td>
<td>Jack Flaherty</td>
<td></td>
<td>&quot;The Hired Piper&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>Normorel</td>
<td>J. H. Savoy</td>
<td>Darling</td>
<td>A. Colen</td>
<td></td>
<td>&quot;The Jangle Goddess&quot;</td>
<td>Preparing</td>
</tr>
<tr>
<td>Marshall</td>
<td>Harry Depp</td>
<td>S. Wagner</td>
<td>J. Bordeaux</td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>&amp;. Kenton</td>
<td>Chester Conklin</td>
<td>Schenney</td>
<td>Arlandi</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Del Lord</td>
<td>&quot;Wardrobe&quot;</td>
<td>Anderson</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chester Bouwett</td>
<td>Jane Novak</td>
<td>Jack McKeen</td>
<td>Douglas Dawson</td>
<td></td>
<td>&quot;Starving&quot;</td>
<td>1st Week</td>
</tr>
<tr>
<td>Jerome Romer</td>
<td>Jackie Coogan</td>
<td>Arthur Rice</td>
<td>Albert Kelly</td>
<td>W. Cringly</td>
<td>&quot;The Midnight Call&quot;</td>
<td>2nd Week</td>
</tr>
<tr>
<td>Chas. W. Howard</td>
<td>Nazimova</td>
<td>Fisher-Mickel</td>
<td>Dick Rossen</td>
<td>Emery Johnson</td>
<td>&quot;The Divorcee&quot;</td>
<td>2nd Week</td>
</tr>
<tr>
<td>Emory Johnson</td>
<td>All-Star</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sidney Franklin</td>
<td>Constance</td>
<td>Telmadge</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>UNIVERSAL STUDIO.</td>
<td>Arason, Casting.</td>
<td>Universal City.</td>
<td></td>
<td></td>
<td></td>
<td>Hollywood 2500</td>
</tr>
<tr>
<td>Edw. Lanneke</td>
<td>Art Acreo</td>
<td>Oswald</td>
<td>Joos</td>
<td></td>
<td>&quot;Buffalo Bill&quot;</td>
<td>Starting</td>
</tr>
<tr>
<td>Albert Tannell</td>
<td>Robert Hill</td>
<td>Croaky</td>
<td>Deloette</td>
<td></td>
<td>&quot;Old West&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>Robert Holt</td>
<td>Tod Browning</td>
<td>Rawlinson</td>
<td>Mastery</td>
<td>Harvey Gates</td>
<td>&quot;Marathon&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>Scarson</td>
<td>Miza Jusmont</td>
<td>Reynolds</td>
<td>Wright</td>
<td>Arthur Mutter</td>
<td>&quot;The Land of the LOST&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>Jack Conway</td>
<td>Harry Carey</td>
<td>Marchant</td>
<td>Marchant</td>
<td></td>
<td>&quot;The Man from the West&quot;</td>
<td>2nd Week</td>
</tr>
<tr>
<td>W. Graff</td>
<td>T. G. Gibson</td>
<td>Al Lateum</td>
<td>Pfeifer</td>
<td>Hubbard</td>
<td>&quot;Ned of the News&quot;</td>
<td>Preparing</td>
</tr>
<tr>
<td>Fitzgerald</td>
<td>Pemabro</td>
<td>W. E. Perry</td>
<td>George</td>
<td></td>
<td>&quot;Wild Honey&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Wester Luggies</td>
<td>Francis Dea</td>
<td>H. Fowler</td>
<td>Joos</td>
<td>Hull</td>
<td>&quot;Man to Man&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Stuart Payton</td>
<td>Harry Carey</td>
<td>Moore</td>
<td>Hark</td>
<td>Schroeder</td>
<td>&quot;Dangerous Little Demon&quot;</td>
<td>1st Week</td>
</tr>
<tr>
<td>Beaker</td>
<td>Prevost</td>
<td>Fidlow</td>
<td>McCrery</td>
<td></td>
<td>&quot;Desert Days&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;The Slipper-Toungue&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Human Hearts&quot;</td>
<td>5th Week</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;With Stanley in Africa&quot;</td>
<td>5th Week</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;The Storm&quot;</td>
<td>Starting</td>
</tr>
<tr>
<td>Vidor, KING, PROD.</td>
<td>M. C. Reaukeau, Casting.</td>
<td>7200 Santa Monica Blvd.</td>
<td></td>
<td></td>
<td></td>
<td>578666</td>
</tr>
<tr>
<td>King Vidor</td>
<td>Florence Vidor</td>
<td>Fred S. Barnes</td>
<td>F. E. Hughes</td>
<td>G. B. Mandy</td>
<td>Comedy-Drama</td>
<td>Cutting</td>
</tr>
<tr>
<td>David Smith</td>
<td>Alice Calhoun</td>
<td>Steven Smith</td>
<td>J. Smith</td>
<td></td>
<td>&quot;Blue Bell&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>Sermon-Tarrog</td>
<td>Larry Semmon</td>
<td>Konenhip</td>
<td>Roland Asher</td>
<td></td>
<td>&quot;Props&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>N. E. Perrot</td>
<td>Jimmy Attrey</td>
<td>Earnest Smith</td>
<td>Fierce</td>
<td></td>
<td>&quot;Delan Comedy&quot;</td>
<td>2nd Week</td>
</tr>
<tr>
<td>Enzinger</td>
<td>Myrtha-McDonald</td>
<td></td>
<td></td>
<td></td>
<td>&quot;Breaking Through&quot;</td>
<td>Serial</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Finishing</td>
</tr>
<tr>
<td><strong>Scripture Films, Inc.</strong></td>
<td>Francis Engel Productions</td>
<td><strong>WANTS</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Men and Women of the Profession to sell stock while doing their regular professional work. Full details in regard to commission can be obtained at 238 H. W. Hellman Building.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>FRANK P. DONOVAN</strong></td>
<td>Director of Vitagraph, Pathe, General and Mutual Releasing, Paramount Pictures, etc.</td>
<td><strong>GREEN ROOM CLUB</strong></td>
<td>New York City</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ORIENTAL COSTUME CO.</strong></td>
<td>Chinese, Japanese Costumes Properties and Art Goods</td>
<td>6238 Santa Monica Boulevard</td>
<td></td>
<td></td>
<td></td>
<td>Hollywood 5854</td>
</tr>
<tr>
<td><strong>WIGS</strong></td>
<td>From Assorted Make-up</td>
<td>819 So. Hill St.</td>
<td></td>
<td></td>
<td>Phone 579-359</td>
<td></td>
</tr>
<tr>
<td><strong>HOLLYWOOD TAXI SERVICE</strong></td>
<td>By the Mile, Hour, Day, or Week &quot;Souter Will Suit You&quot;</td>
<td>7030 Hollywood Blvd.</td>
<td></td>
<td></td>
<td>Reasonable Rates</td>
<td></td>
</tr>
<tr>
<td><strong>FOR RENT</strong></td>
<td>Motion picture studio at Culver City. Exclusive possession given. Open and closed stages.</td>
<td><strong>By Appointment</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>CHAS. W. FOURL</strong></td>
<td>California Bldg.</td>
<td>15907</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ASTRA STUDIO</strong></td>
<td>Verdugo Road, Glendale</td>
<td>Phone: Glendale 902</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>CAMERA!</strong></td>
<td><strong>&quot;The Digest of the Motion Picture Industry&quot;</strong></td>
<td>Page Thirteen</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Director</strong></td>
<td><strong>Star</strong></td>
<td><strong>Cameraman</strong></td>
<td><strong>Ass’t Director</strong></td>
<td><strong>Scenarist</strong></td>
<td><strong>Type</strong></td>
<td><strong>Progress</strong></td>
</tr>
<tr>
<td><strong>WARNER BROS. STUDIO.</strong></td>
<td>Sunset at Bronson</td>
<td>Holly 6140</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jack Warner</td>
<td>Frank Travers</td>
<td>Monty Banks</td>
<td>DePar</td>
<td>Sands Roth</td>
<td>Brice</td>
<td>2-Reel Comedies</td>
</tr>
<tr>
<td>E. G. Dyer</td>
<td>Monty Banks</td>
<td>Frank Travers</td>
<td>Metee</td>
<td>Cliff Bunn</td>
<td>Gaynor</td>
<td>Serial</td>
</tr>
<tr>
<td>WEEGY BIRD FILMS.</td>
<td></td>
<td>Lincoln 1778</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E. G. Dyer</td>
<td>Monty Banks</td>
<td>Frank Travers</td>
<td>Metee</td>
<td>Cliff Bunn</td>
<td>Gaynor</td>
<td>Serial</td>
</tr>
<tr>
<td>WETERN CLASSIC FILM CO.</td>
<td>Bob Horner, Casting. 1339 Gordon St.</td>
<td>Holly 134</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bob Horner</td>
<td>Monty Montague</td>
<td>Al McClain</td>
<td>Bill Ryan</td>
<td>Bob Horner</td>
<td>&quot;Neath Western Skies&quot;</td>
<td>1st Week</td>
</tr>
<tr>
<td>WHISENANT, J. BARNEY, PROD'S.</td>
<td>B. D. Strawhal, Casting.</td>
<td>Herman Studio, Santa Monica. 23201</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nate Gabbert</td>
<td>Bob Nelson</td>
<td>E. Schoenwaks</td>
<td>V. Lammson</td>
<td>Freda Revele</td>
<td>2-Reel Western</td>
<td>Schedule</td>
</tr>
<tr>
<td>WILLIAMS, CYRUS J., CO.</td>
<td>R. Bradbury, Casting. 4811 Fountain Ave. C. J. Williams, Mgr. Holly 3266</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>R. Bradbury</td>
<td>&quot;Tid and Bick.&quot;</td>
<td>Geo. Meredith</td>
<td>R. Bradbury</td>
<td>Educational</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>WILNAT FILMS, Inc.</td>
<td>1329 Gordon St.</td>
<td>Bob Reed, Bus. Mgr. Holly 1918</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Raynaker-Quinn</td>
<td>Smith Adams</td>
<td>Joe Meehan</td>
<td>Minna Smith</td>
<td>Lex Neal</td>
<td>&quot;Hall-Room Boys&quot; Comedies Bi-Monthly</td>
<td>Schedule</td>
</tr>
<tr>
<td>WILSON, BEN, PROD.</td>
<td>Berwilla Studios.</td>
<td>Holly 3130</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ray Clements</td>
<td>Frigo</td>
<td>Ring Gray</td>
<td>La Niece</td>
<td>Clements</td>
<td>&quot;The Price of Youth&quot;</td>
<td>Western</td>
</tr>
<tr>
<td>WINTHRE-REYNOLDS PROD.</td>
<td>Mayer Studio.</td>
<td>Lincoln 2120</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Winther-Reynolds J. H. Warren</td>
<td>E. A. Conce</td>
<td>Paul Shellenberger</td>
<td>Comedy-Drama</td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>W. M. SMITH PROD., Inc.</td>
<td>Tulsa, Okla.</td>
<td>Schedule</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Francis Ford</td>
<td>Franklin Furnace</td>
<td>R. Lyons</td>
<td>Crane Willier</td>
<td>&quot;No This Is Arizona&quot;</td>
<td>Schedule</td>
<td></td>
</tr>
</tbody>
</table>

**EASTERN STUDIOS**

<table>
<thead>
<tr>
<th><strong>Director</strong></th>
<th><strong>Star</strong></th>
<th><strong>Cameraman</strong></th>
<th><strong>Ass’t Director</strong></th>
<th><strong>Scenarist</strong></th>
<th><strong>Type</strong></th>
<th><strong>Progress</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BIOGRAPH STUDIOS.</strong></td>
<td>W. J. Scully, Casting. 807 E. 175th St.</td>
<td>Tremont 5100</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Henry King</td>
<td>Bartelson</td>
<td>J. Cranjager</td>
<td>K. Ross</td>
<td>Drama</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>S. E. V. Taylor</td>
<td>All-Star</td>
<td>Geo. Peters</td>
<td>D. Towne</td>
<td>Drama</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td><strong>BLACKTON STUDIOS.</strong></td>
<td>Brooklyn, N. Y.</td>
<td>Schedule</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fisher-Fox</td>
<td>All-Star</td>
<td>Frank Torricelli</td>
<td>Fisher</td>
<td>Comedy</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td><strong>ESTEE STUDIOS.</strong></td>
<td>124 W. 125th St., New York City.</td>
<td>Schedule</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Donavan</td>
<td>Alexander</td>
<td>Montague Love</td>
<td>Alexander</td>
<td>Comedy</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Abramson</td>
<td>Prance</td>
<td>Pearl Shannon</td>
<td>Abramson</td>
<td>Comedy</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td><strong>FOX STUDIOS.</strong></td>
<td>West 55th St., N. Y.</td>
<td>Samuel Kingston, Casting. Phone Circle 6800</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>J. S. Dawley</td>
<td>Non-Star</td>
<td>Bert Daxley</td>
<td>John Lang</td>
<td>Paul Shane</td>
<td>Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>Harry Millmore</td>
<td>Non-Star</td>
<td>Joseph Von</td>
<td>David Solomon</td>
<td>Paul Shane</td>
<td>Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>Frank Weisz</td>
<td>Non-Star</td>
<td>Tom Malloy</td>
<td>Nick Holben</td>
<td>Paul Shane</td>
<td>Society Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>Ben Clark</td>
<td>Non-Star</td>
<td>Geo. W. Lane</td>
<td>All shading</td>
<td>Paul Shane</td>
<td>Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>Chas. J. Brabin</td>
<td>Non-Star</td>
<td>Jack</td>
<td>Comedy-Drama</td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>GRIFFITH, D. W., STUDIOS.</strong></td>
<td>Herbert Sutch, Casting. Mamaroneck, N. Y. Mam'k 1199</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D. W. Griffith</td>
<td>All-Star</td>
<td>Sam Roth</td>
<td>Herbert Sutch</td>
<td>&quot;The Two Orphans&quot;</td>
<td>Finished</td>
<td></td>
</tr>
<tr>
<td><strong>INTERNATIONAL FILM SERVICE CO.</strong></td>
<td>M. J. Connolly, Casting. 2478 2nd Ave., N. Y. City. Harlem 9700</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edward Dillon</td>
<td>All-Star</td>
<td>H. Wemans</td>
<td>Charles Bower</td>
<td>Harry Hobart</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Edward Dillon</td>
<td>All-Star</td>
<td>H. Wemans</td>
<td>Charles Bower</td>
<td>Harry Hobart</td>
<td>&quot;The Beauty Shop&quot;</td>
<td>Comedy</td>
</tr>
<tr>
<td><strong>LEVY, HARRY, PROD'S.</strong></td>
<td>Jeff Brophy, Casting. 230 W. 36th St., N. Y.</td>
<td>Schedule</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Henry Levy</td>
<td>All-Star</td>
<td>Wm. Adams</td>
<td>Jeff Brophy</td>
<td>Hugo Edlin</td>
<td>Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>Harry Levy</td>
<td>All-Star</td>
<td>Wm. Adams</td>
<td>Jeff Brophy</td>
<td>Hugo Edlin</td>
<td>Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>Ben Clark</td>
<td>All-Star</td>
<td>Van Dervere</td>
<td>R. Blake</td>
<td>Ellis-Grant</td>
<td>Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>Ben Clark</td>
<td>All-Star</td>
<td>Van Dervere</td>
<td>R. Blake</td>
<td>Ellis-Grant</td>
<td>Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td><strong>LINCOLN STUDIO.</strong></td>
<td>James W. Martin, Gen. Mgr. Grantwood, N. J. Morsemere 665</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Joe Levering</td>
<td>All-Star</td>
<td>Wm. Croley</td>
<td>G. Thompson</td>
<td>Special</td>
<td>Cutting</td>
<td></td>
</tr>
<tr>
<td>Joe Levering</td>
<td>All-Star</td>
<td>Wm. Croley</td>
<td>G. Thompson</td>
<td>Drama</td>
<td>Cutting</td>
<td></td>
</tr>
<tr>
<td><strong>MIRROR STUDIOS.</strong></td>
<td>Glendale, Long Island, New York.</td>
<td>Schedule</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Walsh</td>
<td>Edwards</td>
<td>Davis</td>
<td>Staff</td>
<td>Comedy</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td><strong>PATHE.</strong></td>
<td>S. Bennett, Casting Director. 1990 Park Ave., New York. Harlem 1480</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Geo. R. Bennett</td>
<td>C. Hutchison</td>
<td>F. B. J. H.</td>
<td>S. Bennett</td>
<td>F. L. Smith</td>
<td>50 Riddle Serial</td>
<td>Schedule</td>
</tr>
<tr>
<td><strong>REEL ART PICTURES CORP.</strong></td>
<td>Mittenthal Studio, Yorkers, N. Y. Yonkers 6459</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hamilton-Smith</td>
<td>Paul Donovan</td>
<td>Paul Donovan</td>
<td>Paul Donovan</td>
<td>Paul Donovan</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Marcel Perez</td>
<td>A. Oliver</td>
<td>A. Oliver</td>
<td>A. Oliver</td>
<td>A. Oliver</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Frank Mattison</td>
<td>Len Smith</td>
<td>Len Smith</td>
<td>Len Smith</td>
<td>Len Smith</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td><strong>SELZNICK STUDIOS.</strong></td>
<td>H. L. Steiner, Casting. W. Fort Lee, N. J. Tel. Fort Lee 350</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Robb Ellis</td>
<td>Eugene O'Brien</td>
<td>John O'Brien</td>
<td>John O'Brien</td>
<td>John O'Brien</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>G. Archambault</td>
<td>G. Archambault</td>
<td>G. Archambault</td>
<td>G. Archambault</td>
<td>G. Archambault</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>W. Damon</td>
<td>W. Damon</td>
<td>W. Damon</td>
<td>W. Damon</td>
<td>W. Damon</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Joe Levering</td>
<td>All-Star</td>
<td>Wm. Croley</td>
<td>G. Thompson</td>
<td>Drama</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Joe Levering</td>
<td>All-Star</td>
<td>Wm. Croley</td>
<td>G. Thompson</td>
<td>Drama</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td><strong>VITAGRAPH STUDIOS.</strong></td>
<td>East 15th St., Brooklyn, N. Y. Midwood 6100</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edward Josie</td>
<td>Jean Paige</td>
<td>Jean Paige</td>
<td>Jean Paige</td>
<td>Jean Paige</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Charles Marin</td>
<td>Terence Grifith</td>
<td>Terence Grifith</td>
<td>Terence Grifith</td>
<td>Terence Grifith</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Von Boyerette</td>
<td>Alice Calhoun</td>
<td>Alice Calhoun</td>
<td>Alice Calhoun</td>
<td>Alice Calhoun</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
</tbody>
</table>
BALBOA, CALIF. Phone Newport 35

Newport Harbor Marine Corp.

Has at your command an experienced personnel; the finest metal and wood-working shops on Newport Bay, the focal center of marine work, and a list of boats including the schooner "Margaret C." Charges greatly reduced this season.

Let Us Show You Our Service

Earle Wallace Studio of Dance Arts
Italian Ballet—Smart Ballroom—Step Dancing
Any Special Dancing Numbers Furnished
2520 West Seventh St. Phone: Wilshire 2060

Marion Ward
Practical Training for Stage and Motion Pictures—Music—Make-up Dancing
729 S. Bonnie Brae—Any West 7th St. Car Phone 54498

For Your Complete Home Furnishings See

KLETT BROTHERS
It will more than please you to inspect our line of beautiful floor, boudoir and table lamps, and other artistic furniture.
5540 HOLLYWOOD BLVD.
Open Evenings PHONE HOLLY 554

Reginald Lyons Cinematographer
Bell-Howell At Liberty 599-370

Your Personality At Its Best in EXPRESSIVE PHOTOGRAPHS
HOOVER ART STUDIOS
Under Personal Supervision of JACQUES D'AURAY
7321 Hollywood Blvd.
Phone for Appointment 57661

CAMERA!

Who's Where (Continued from Page 6)

CALIFORNIA
Wild Gunning presents
"WHAT DO MEN WANT?"
Directed by Lois Weber
CAST
Hallie (The Girl)—Claire Windsor
Frank (The Youth)—J. Frank Glendon
Arthur (His Brother)—Geo. Hackathorne
Yost (The Evil Influence)—Hallam Cooley
Bertha (The Unfortunate)—Edith Kessler

LOEW'S STATE THEATRE
Metro presents
"THE HOLE IN THE WALL"
Story by Fred Jackson
Scenario by June Mathis
Directed by Maxwell Karger
Photographed by Allen Seigler
CAST
Jean Oliver—Alice Lake
Gordon Grant—Allen Forrest
Gimpy Jim—Frank Brownlee
The Fox—Charles Clary
Deagon—William De Vaull
Mrs. Ramsey—Kate Lester

SYMPHONY
William Fox presents
Dustin Farnum in
"THE PRIMAL LAW"
By E. Lloyd Sheldon
Scenario by Paul Schofield
Direction by Bernard Burnham
CAST
Brian Wayne—Dustin Farnum
Janice Webb—Mary Thurman
Carson—Harry Dunkinson
Travers—Phil McCullough
Macnam—William Lowry
Norton—Charles German
Rulis—Glenn Cavender
Bobbie Carson—Frankie Lee
La Belle—Mme. Marstini
Mat Lane—Alan Cavan
Peter Webb—Edwin Tilton

HONOR NEW YORK HEAD

Last week Supervising Director Elmer Harris of Realart and his scenario staff, honored with a dinner at the Writers' Club, William Buhlft, head of the Scenario Department, New York office of Famous Players-Lasky, Frank E. Woods, Supervising Director, Lasky studio, and Will Payne, author now with Realart.

Realart scenarioists, who were co-hosts with Mr. Harris, included Percy Heath, Harvey Thew, Wells Hargraves, Aubrey Stauffer, Milton Schwartz, Eugene Lewis, Douglas Doty, Fred Myton, Thomas Hopkins, Nathan Stedman.

George Siegmann and Casson Ferguson will enact prominent roles in Wanda Hawley's latest starring vehicle under production at Realart.

Baby Maxine Tabanic is playing an important role in Constance Binney's current produced under the direction of Ed. Le Saint.

Victor Potel and Joseph Girard are among those cast in "The Land of the Lost" with Hoot Gibson, which Jack Conway is directing for Universal.

Florence Roberts is back in motion pictures again after a seven-years' absence, and is enacting a prominent role in Constance Binney's current production for Realart, which Edward Le Saint is directing.
Goldwyn Studios, Culver City, Calif., will consider stories submitted in detailed synopsis form, covering the following requirements: (1) Simple human stories such as can happen in every home. Deep, far-reaching, home-developing stories. (2) Simplicity of plot and depth of emotion. (2) Very strong, virile melodrama with unusual situations, and more interesting settings. (4) Very bright, brilliant comedy dramas, telling a real story, and moving briskly to a natural conclusion. All of the above should have as much humor as can possibly be injected. Have no stars, but are featuring Richard Dix, Helene Chadwick, Cullen Landis, and other stars. Scripts should be sent to Paul Bern, Goldwyn Scenario Editor.

Fox Film Company, Hollywood, Calif., will consider synopsis of stories, either original or published, for their various stars as follows: Society drama for Shirley Mason; drama for Jack Gilbert; comedy-dramas and westerns for Tom Mix; Western or outdoor stories for Bill Russell, Thelma Jones; and heavy dramas for William Parmun and Dustin Farnum. All scripts should be addressed to D. A. Epstein, and if unavailable, will be returned within a few days.

R.C Productions, Hollywood, Calif., are in the market for both published and original stories submitted in synopsis form, preferably by trained writers with screen angle. Stories may be of any type suitable for the following stars: Pauline Frederick, Sesqui Harvey, Doris May: also can use stories for special casts. Writers should avoid prechments and propaganda. Scripts should be sent to the Scenario Department, and if unavailable, will be returned within two weeks.

Thos. H. Ince Productions, Culver City, Calif., will consider stories submitted in synopsis form as follows: light comedy for Douglas MacLean, and virile dramas with big theme and unusual twists for special casts with all-star casts. Scripts should be sent to the Scenario Department, and if unavailable, will be returned within two weeks.

Metro Pictures Corp., 800 Cahuenga Ave., can use outdoor stories for Bert Lytell and light comedies or comedy-dramas for Viola Dana. Scripts should be addressed to the Scenario Editor, and if not accepted, will be returned within ten days.

Chester Bennett Production, Brunton Studios, require stories, either synopsis or ideas, suitable for Jane Novak. Must be something very good with new twists. Outdoor stories of the north woods type and small scenes preferred. Stories should be sent to the Scenario Editor, and if not accepted, will be returned within two weeks.

Campbell Comedies, Fine Arts Studios, are in the market for two-reel comedies featuring children and animals, submitted in synopsis form. Send scripts to the Scenario Editor and a report from them can be expected within ten days.

Lasky Studio will consider good stories, either published or original, suitable for their several stars, Betty Compson, Gloria Swanson, Dorothy Dalton, Thomas Meighan, Wallace Reid, etc.; and also unusual stories, with big story treatment for all-star special features. Scripts will be read and reported upon in order of receipt, but should be heard from within three weeks.

Winther-Reynolds Productions, Mayer Studio, 3800 Mission Road, are in the market for two-reel comedies with some drama or action contained, which should be addressed to the Scenario Editor, and will be returned as soon as read, if unavailable.

Coogan Production, Brunton Studio, Hollywood, are in the market for stories, both published and original, suitable for Jackie Coogan, submitted in synopsis form. Scripts should be addressed to A. L. Berstein, care of Coogan Productions, and will be returned in two weeks at the latest, if unavailable.

Texas Guinan Productions, Fine Arts Studio, Hollywood, Calif., require original stories for two-reel western productions, suitable to the character of Texas Guinan and also containing a strong and virile male leading part. The story should, of course, be logical with stunts on and off horseback. All scripts should be sent to Jesse J. Goldburg, Gen. Mgr., will be carefully read and reported on within forty-eight hours after receipt.

Charles R. Seeling Productions, 1240 So. Olive St., Los Angeles, Calif., will consider stories for five-reel westerns, either published or original, with both synopsis and continuity, suitable for the male star, "Big Boy" Williams. Address scripts to the above company, and if unavailable, will be returned at once.

C. L. Chester Productions, 1425 Gower St., Los Angeles, Calif., will consider original stories (synopsis or ideas) for domestic situations, one-reel comedies, carrying fast force action, and opportunity for working out theauce action. Scripts should be addressed to Raymond S. Harrington, Scenario Editor, and if rejected will be returned in one to two weeks.

Christie Film Co., 6101 Sunset Blvd., Los Angeles, Calif., is in the market for original stories for all-star casts, submitted in synopsis form, preferably one and two-reel farce comedies, written around young and likable people, newlyweds, etc. Scripts should be addressed to the Scenario Department, and if unavailable, will be returned within three days.

The R-D Film Corp., Balboa Studios, Long Beach, will consider original stories dealing with Royal Northwest Mounted Police or any other outdoor subject submitted in synopsis for all-star casts. Communications should be addressed to R. S. Roussel, and if rejected scripts will be returned after a week.

Cosmopolitan Productions, New York City. In the market for stories only, submitted in synopsis form, for all-star casts. Scripts should be addressed to John Starbuck, Assistant Editor, Scenario Department.

Sezlinck Productions, West Fort Lee, N. J., will consider stories on plays, books, magazine stories or originals, preferably presented in synopsis form. For special productions anything strong and dramatic, for several characters of equal importance, must be "different," and abundance of opportunities for the very best in picture production. For the company's several stars, stories should be as follows: Comedy-dramas, society and otherwise, in which the star has an unusual role, for Elaine Hammerstein; comedy-dramas or dramas where action is required, preferably stories of typical middle-class American life, for Eugene O'Brien; strong, virile dramas, society, business or unusual stories for Conway Tearle; strong dramas with great acting opportunity, for William Faversham; farce comedies, and swift-moving comedy-dramas, for Owen Moore; comedies or comedy-dramas for Martha Mansfield; dramas in which the leading role is very dramatic and unusual, foreign types in American settings desirable, for Zena Keefe. Address all matter to The Scenario Department of the above named company.

The following studios and production companies are not in the market for stories at present: Talmadge Productions, Frothingham Productions, Louis B. Mayer Productions, Reart Hungarian and Selig-Rock.

Where to Find
(Continued from Page 6)

Charles Graham Baker has been appointed an editor-in-chief of Vitagraph to succeed George Randolph Chester.

Marion Feducha is cast in Tom Mix's "Arctic Trails," under production at Fox.

The De Brac twins are included in the cast of players for "The Proxy Daddy," Thomas Meighan's latest starring vehicle.

William Moran will interpret the role of "John Wilkes Booth" in the Universal serial about Abraham Lincoln's assassination under the direction of Ed. Lacombe.

Fred Spencer is playing the "heavy" in Jesse Lasky's newest venture for Vitagraph under the direction of Vincent Mermot.

Nelson McDowell, Joe Miller and Merrill McCormack are supporting Monte Montague in the new series of westerns which Bob Horner is making at the Dalhofer studios.

Dorothea Wolbert, George Stanley and Charles Wheslock are cast in Alide Colboun's first starring vehicle for Western Vitagraph entitled "Blue Bell," which is being directed by David Smith.


Herbert Hayes has been selected by George D. Baker for a prominent part in "Don't Write Letters," a new production to be directed by S. Ivor Fesler for Metro, with George Hughes in the stellar role. Mr. Hayes also appeared in "Stay Home," Mr. Hughes' most recent picture.
Special Rates to Professionals
25 Professional Pictures for $6.00

Canadian Conditions Improving
Says Brunet

Paul Brunet, president of Pathe Exchange, Inc., has just returned from a visit to Montreal and Quebec with the information that the financial and business outlook in the Dominion is very promising. The Pathe executive was especially impressed with "the feeling of friendship, even comradeship, for the United States which animates the principal officials as well as the people of Canada," he declared.

On his return to New York Mr. Brunet said that, respecting film conditions, the situation in Canada seemed to be analogous to that in the United States. The same is true regarding general business. While there is no evidence of anything like a boom in Canadian business, there is a noticeable betterment in the investment market. He quoted the published belief of the financial editor of the Montreal Star that deflation has largely run its course, while the general tendency is toward reconstruction. One of the first signs of recovery is in the bond market. As a result of Mr. Brunet's visit Mr. H. J. Cote, president of the Montreal Press Club, acted as master of ceremonies. After giving the necessary description of Pathe's activities all over the world, he introduced Mr. Ernest Rinfret, editor of Le Canada and member of Parliament for St. James Division, Montreal, who has been one of the foremost newspaper men of French Canada, to convey to Mr. Brunet the feelings of those present toward the Pathe Exchange, describing especially the services of that great organization to the cause of science of his talks with Canadian men of finance, and of popular education.

Ballin vs. Shubert on "Split Bills" Policy

When Lee Shubert last week announced in Motion Picture News a Shubert Vaudeville service to the owners and operators of moving-picture theatres "to bolster up their drooping business," and volunteered the opinion that "the day of the moving picture has passed completely and it is a thing of the past," he started what promises to be a very lively discussion. Already Hugo Ballin, the prominent producer, makes a vigorous rejoinder to the Shubert announcement, declaring that "the place in the sun for which the standard motion-picture has been witting so long is ready. The silver-screen is the greatest entertainment in the world today." And furthermore asserts Mr. Ballin: "Split-bills of vaudeville and pictures must inevitably lead to the destruction of both.

AMESCO Productions

Amesco Productions, a new organization in the industry, is making its bow to the profession this week, under the management of Mr. John A. Carroll of New York, with offices in the Wright & Callender Building. A detailed announcement is promised later.

Independent Producers

- on West Coast can make profitable arrangements for marketing.
- may secure expert counsel before actual production or cutting.
- may tie-up with an organization for both financing and marketing.
- can get rid of material on shelves if it has any merit whatsoever.

Interviews by Appointment

Amesco Productions
John A. Carroll, Manager
630 Broadway, New York
W. Wright & Callender Bldg., Los Angeles, Cal.
Phone 52790
Reference—Camera! or Permission

The Pit

For Rent—$450 still outfit. Little, commercial photographer. 5274 Hollywood Bldg., Phone 527-612.


Lady With "Ideas" for photoplays would like a position with a producing company. M. J. Julienne, 18 Pacific Ave., Santa Cruz, Calif.

Wanted—Scenarios or story to typewrite by an expert typist, experienced in playwriting and continuity work. Box 55, Camera.

For Rent—One Bell-Howell Camera, 170 shots. Address 1315 North Normandie. Phone 559-1641.

For Rent—Bell-Howell Camera—170; complete with $10 still. Phone Puddy Wales, 50505. 1315 North Virgil.

Writers: Why Waste Your Time Typing with Two Fingers When I Type and Edit Misses for $50 a month, 100 words; carbon 10c per 1000. Call or write, Mr. McCracken, 1535 North Hobart Blvd., Los Angeles, Calif.

Hollywood Beauty Contest for Rose of Hollywood Waltz Song Entry

I will sing of four Hollywood Beauties, With faces so sweet and so true. The prettiest is The Fair in the City of Angels, Rose of Hollywood I'm longing for you. In God's West we do things in the open, We have freedom and Old Glory too. We stand for clean, wholesome pictures, Rose of Hollywood I'm longing for you. V. Glasko, Photocint, Nevarint and Song Writer announces a Contest for four of the most beautiful girls in Hollywood to ride in his fourth annual Song Entry at the Pasadena Tournament of Roses Parade on January 2, 1922. Kindly mail late photos or stills with return postpaid for letters of your suggestions and why you should be one of the Author's Guests. Will M. Glasko, 915 8th St., Hollywood. $100. 600 S. Grand Avenue, Los Angeles, California.

For Rent or Lease—Bell-Howell Camera, 170 shots, fully equipped. Blaine Walker, Main 2152.

For Sale—Dodge touring car, perfect condition for $900. 1910 8-room, also hand-sewn bedstead in solid mahogany. Appley Exchange, 147 Sunset Blvd.

For Rent—Bell-Howell camera, fully equipped. T. O. Box 652. Los Angeles, Calif.

$1000 for a Plot

If you have an idea for a moving picture story, send it in any form to

Hollywood Photoplay Studio,
The Scenarist's Copyright
By Irving Baltimore

Since the great growth of the motion picture industry, with its attendant wave of high prices, accusations of plot theft have been hurled promiscuously by authors.

That this class of larceny has existed, is undeniable. The fault rests not with the producing company, but almost invariably with a member of the script staff, or other department, who seeks to enrich himself by the adoption of a novel situation, or original device, and its application to his personal use, without regard to property right. The guilty one not only renders himself, but also the producer, liable to damages, and an injunction may be obtained, restraining showing of the production.

The scenarist may submit his manuscript to any producer or agent. This act is no more than a display of his wares to a prospective purchaser, and he parts with no right or title until an agreement has been consummated for the purchase of the scenario. However, wherever feasible, it is advisable to choose the more substantial concern to deal with, as there is less likelihood of appropriation without compensation.

The fly-by-night producing company most frequently is the product of a stock selling scheme. After the promoter has pocketed the limit, he abscends, and the organization is, as a rule, left to a hasty dissolution, or maybe bankruptcy. This is the chance one must take in submitting a scenario to a new company, when not sponsored by the most reputable persons. Witness the Captain Stoll production of "Determination," the Master Productions, and scores of other ephemeral producing companies. The term "gag," until recently confined to oral interpolation in a play, has been broadened to encompass bits of "business," which usually have no material connection with the enactment of the plot. Inasmuch as there is no title to an idea and an infringement must be shown by a cumulation of similarities, or a sequence of scenes, the producer may often be appropriated without incurring any liability. The comment "old stuff" is sometimes the only danger encountered in this type of larceny. Larceny of this character would naturally be most prevalent in the case of comedies.

The average scenarist labors under the delusion that he must register his scenario, or comply with some rule of law, to preserve his rights, whereas, they are inherent in his script. So long as he conveys no title to his story, he cannot lawfully be deprived of ownership, and the benefits that flow therefrom.

Registration of a scenario, however, does serve an invaluable purpose. It enables the author, with ease, to establish his claim thereto, not only acting as evidence of the nature of the story, but also affording a date to guide in determining the question of infringement.

The Register of Copyrights at Washington refuses to allow registration of a scenario, basing his action on the ground that the statutory enumeration of unpublished works does not include one of this nature. However, the scenarist may avail himself of the statute enacted by the last session of the California Legislature. The Act provides for registration of scenarios with the Secretary of State. The manuscript must be accompanied by an affidavit of authorship. The filing fee is $5.00.

IN EXAMINER PLAYLET

Among the screen players who are slated to appear in the annual Christmas benefit of the Los Angeles Examiner are Lewis S. Stone and Robert Edeson, both of whom are the leading figures in a playlet, "The Triangle," while Truly Shattuck will have an important part in the proceedings.

AFFILIATES WITH ROBERTSON & WEBB

King Young is no longer publicity director at the Katherine MacDonald studios, having left the Georgia and Girard street studios to devote his time to the interests of Robertson & Webb, casting directors. John H. Blackwood, former theater manager, and more recently scenario scribe, replaces Young with Katherine MacDonald.

TO PRODUCE INDEPENDENTLY

Charles Gay has severed his connections with the Century Film Corporation, and will go into business for himself, producing his own pictures.

HOOVER ART EXHIBITION

Much interest is being taken in the forthcoming exhibition of paintings and neo-classic impressions at the Hoover Art Studio, original wood cuts by P. Geritz, etchings by Arthur Miller, oil paintings by Mrs. Blair Thomas and figure batiques by Fay Wray.

WALES TO PRODUCE

R. Ellis Wales has returned from New York after an absence of three years, and is making preparations for four productions with Storyart Pictures Corporation, release being through Hodkinson. The first production will be a story by Richard Washburn Child, entitled "The Hands of Nara."

The STORY Idea

THAT STRUGGLES TO GET OUT

The right one is worth big money. You may have it. Will you accept a free, confidential test?

Hundreds of original stories, for dramatization on the screen, are urgently needed to keep the motion picture industry alive.

The Palmer Photoplay Corporation is the accredited agent of the leading producers in a nation-wide search for story-telling ability. Not literary skill, but creative imagination and dramatic insight—the ability to think out and tell a good story, dramatically.

It is a talent many people have who never suspect its presence. You may possess the gift yourself, and not be aware of it. Will you let us test you free?

Send for the Van Loan questionnaire. In your own home by a simple psychological test you can learn whether you have the native ability for which the motion picture industry is anxious to pay liberally.

This questionnaire has started hundreds on the path to fame and big income. Just use the coupon below. You incur no obligation, of course.

Palmer Photoplay Corporation, Department of Education, 570-91 W. Hollenbeck Blvd., Los Angeles, Cal.

Please send me, without cost or obligation on my part, your questionnaire. I will answer the questions in it and return it to you for analysis. If I pass the test I am to receive further information about your Course and Service to authors.  

Name ________________________________________  

Address ________________________________________  

Camera L. A.

DIRECTORS—LOCATION MEN

When wanting ideal Western St. or Htick Town, Remember BACHMAN STUDIO  
Glen, 1933 W  
$21 R. Windsor Rd.  
Glendide  
Price way down. Day, month or lease.

B. L. JAMES  
EXPERT TITLE SERVICE  
Phone 190 2256  
218-19 Lassier Bldgs., 524 So. Spring St.  
Opposite the ALEXANDRIA
Surveying San Francisco

For many years San Francisco has offered innumerable inducements to the picture colony which she has anticipated appropriating, or at least sharing with her southern sister, the film capital. Recently several companies have started production at studios in and about the Bay City. Next week an editorial survey of the present San Francisco situation will appear in Camera! by its editor, Fanchon Royer, who is now upon the ground studying conditions at first hand.
Is Someone Expecting a Letter From You?

A Holiday Card or Christmas Present?

How often are you asked by some distant friend, relative or fan for information of yourself and the Motion Picture World.

Enjoy the pleasure of giving; advance your personal position; advertise your profession; save the time you would spend in writing.

Here Is The Plan
to keep your correspondents informed every week of the year of all that is going on in the studios.

SEND CAMERA!

Not a thing that will perish, but a reminder for the whole year.
Charlotte Jackson
as "Comfort Brown" in
"A PRINCE THERE WAS"
at Grauman's Million Dollar Theatre
At Present with Thomas Meighan in
"Daddy by Proxy"
595-339

Scenario Market
Scenario Bulletin Digest
The Open Forum Between the Writer and the Studio
Published Monthly—Contains Inside Information
of Utmost Value to YOU
Tells how to protect your story by copyright and
secure distribution to all studios throughout the
United States at a nominal cost.
Contains, also, interviews with the foremost pro-
ducers and writers; reviews of current photoplays by
"Henry Brown," who writes exclusively in his
inimitable style for

The Bulletin Digest
Yearly Subscription $2.50
25c Per Copy—All News Stands
SCENARIO BULLETIN DIGEST
Published by Universal Scenario Corp.
230 Exchange Bldg. Third and Hill Streets
Los Angeles, California

Tailleur
Pour Dames

Hyman Breen
Late with Hickson, New York
CREATOR OF ORIGINAL STYLES
Catering Especially to the Motion Picture People
Top Floor Brack Shops Phone 664-94

SAY IT
WITH CUTS!
Engravings in Halftone
and Benday Color Plates
add Attractiveness to
your Advertising
BROWN CALDWELL & LADD
PHOTO ENGRAVERS
247 S. BROADWAY, LOS ANGELES
Dorothy Gish
Independent Producers,
Everywhere,
U. S. A.

Gentlemen:

We wish to call your attention to the newly formed Anchor Film Distributors, Inc., an organization of West Coast film men who have instituted this company to meet the needs of independent exchange men everywhere.

Our business will be based upon the principle of honest and conscientious distribution at minimum cost. Ours is an independent organization, with no hidden strings attached, catering to the independent producer. One motive alone—actual co-operation between the man who makes pictures and the man who sells pictures—will do much to eliminate the huge overhead expense necessary to operate the "in between system" heretofore used by distributing companies, resulting in the actual fact that exchange men will thus be enabled to purchase better pictures for less money than in the past, and the producer will receive quicker returns and better results.

We will distribute good standard pictures—the kind of pictures the market wants. Our program will range from one-reel novelties and comedies, two-reel comedies and westerns, to five and six-reel standard and special features. We invite your investigation and would be pleased to have you call and discuss the distribution of any subjects now in the making or contemplated for future production.

Very truly yours,
ANCHOR FILMS DISTRIBUTORS, Inc.

MRS/K

President.
In San Francisco

If Los Angeles, the world's film capital, had not been aware of the fact that San Francisco, her rival sister city, has long coveted at least a portion of the picture producing industry, she would indeed have proven herself to be inordinately stupid, for of late years the northern town has continually held forth the most remarkable inducements to us in an attempt to attract and profitably hold our favorable consideration of her as a film making centre.

That this effort has accomplished possibly less success than would have been anticipated for it, has been due to several reasons of various proportions.

First and foremost, it is no simple matter to tear an industry out of its especially constructed plants and created atmosphere. Furthermore the climatic conditions of the Bay region have never been proven practical for picture taking. These are but examples of obstacles which have not yet been overcome.

Nevertheless, the San Francisco cordiality, coupled with its list of diversified locations, has attracted a few active companies into that territory. It is about these outfits, made up to a large extent of former Hollywood picture people, that we are concerned in the following space.

A surprisingly humming little studio is the Pacific, the entirely modern plant which houses the active companies in the San Mateo district. It was planned and erected by Jasper of our own Hollywood Studios, and there exists a marked family resemblance in layout and lines between the two.

Isadore Bernstein, formerly of Universal and National, oversees things. The only unit now "shooting" is Jacques Jaccard's Monroe Salisbury company taking a Northwestern written by the director. More stages, dressing rooms, etc., are under construction, which would point to an expansion or an idea of space letting to location companies.

All members of the organization are enthusiastic about the environment and seem to appreciate the more friendly attitude of the San Franciscans as compared to the non-professional mental trend of Los Angeles.

This feeling is also held by the Paul Gerson people who are preparing to produce two-reel comedies down in the city proper.

However, if several theatre managers are to be credited, the Arbuckle case has done much to dampen the enthusiasm of the more conservative boosters. One showman even pointed that his houses had been materially decreased by the unpopular tragedy.

Even so, that which we saw of northern California production was very encouraging for it and we could not help considering that competition is a stimulation of which both the Los Angeles film man and the Los Angeles long-haired have been in dire need.

That this situation can become in anyway unfortunate for us by detracting one whit from Los Angeles' prominence or its control of picture production is unthinkable. In fact, a few northern studios are badly needed as headquarters for locationing outfits.

Our own associates are up there making good upon a pioneering proposition. We wish them only the best of luck.

F. R.

British Complications

Just to prove that our American releasing problem is the "simplest thing in the world," the independent exhibitors to the contrary, we publish the following from "The Kinematograph Weekly." Truly there is much to be thankful for—always.

"It is probable that release reform will be hastened as much by the tactics of some renting concerns as by any other factor. One or two distributing houses are certainly, even if unintentionally, exposing the absurdity of the present system by offering features for short release to exhibitors whom they have previously loaded up with long-dated films. It is bad enough to be asked to shelve earlier bookings to make room for 'immediate' releases; when the same renter has to be paid for both bookings the joke becomes altogether too broad. Nor is the case any better if a producing organization, after filling up exhibitors with its films through a middleman, takes to direct distribution, or distribution through another middleman, on the short release system. In some cases the 1921 output of an American organization is being offered for early release while the exhibitor's books are filled up with its 1920 output. It is not fair trading, but immediate retaliation is difficult, and a real remedy can only come through all films being issued on the same plan, and on as short a trade show-release period as possible. At present, certain short releases are going into 'special exhibition,' because exhibitors loaded up with the same producer's earlier output, cannot take them; that state of affairs ought not to be allowed to continue."
News of the latest cinema project came to light this week through the filing of articles of incorporation at the local offices of the California Commissioner of Corporations by the National Motion Picture Finance Corp.

The new organization is capitalized for one million dollars. While no Los Angeles bankers appear among officers or directors on the official records, it is reported that not less than two Southern California banking institutions have agreed to lend their support to the propoion.

Canadian, eastern, middle west and Pacific Coast capital is said to head the enterprise for Laurence A. Lambert, for many years an executive of the Canadian Pacific Railway is named as president; Karl Merris, former general manager of the Decatur Fountain company, owned and operated by a million dollar company, is vice president; William W. Danaron, president of the Industrial Manufacturing Company of Kansas City, is vice president; Alfred G. Roberts, retired president of the Midnite company and vice president of Sunkist Candy company of Los Angeles, is another vice president; R. L. Caruthers, former secretary of the Green Ridge Coal Company of Oklahoma is secretary; and R. J. Schroeder, more recently vice president of the Farmers and Merchants' Bank of Independence, Mo., is treasurer.

President Lambert has been recently identified with Los Angeles business circles as the president of the Financial Loan and Investment company.

R. C. Millard, for several years controller of Universal City, has been chosen auditor. F. D. R. Moote and E. S. Patterson have been retained as legal advisors.

With the formation of this newest organization the picture industry will have two fiscal allies in the financing of independent production. The results achieved by the Cinema Finance Corporation is said to have made it possible to interest capital in another such project. The former organization has done much toward keeping Los Angeles the center of the screen world had associated with it John E. Barker of the First National Bank; John H. Miller, president of the Southern California Edison company, Motley H. Flint, and Dan Murphy, wealthy oil operator.

According to President Lambert, the new organization will not encourage wild-cat production. An advisory council is to be formed that will pass on the merits of every proposition before a penny is advanced. This council will be made of experts in production, exhibition, exploitation, story values, and other necessary lines to estimate in advance the possible return from every picture.

In no instance will more than fifty per cent of the cost of a production be advanced, and then only when the producing company has a specific contract for the release of its pictures.

The next Eugene O'Brien picture for Selznick is entitled "Channing of the Northwest" and is starting production at the eastern studios.

Richard Barthelmess' third production for Inspiration Pictures will be a version of George Hobart's play, "Sonny." The picture will be made in the east under the direction of Henry King.

Miss duPont and company are on location at Catalina where they are shooting scenes for the star's latest picture, "The Rat Trap."<ref> CAT R</ref>

Scenes for "Human Hearts" are being taken at the studio under the direction of King Bagger.

Reginald Barker is casting his forthcoming production entitled "The Storm."

"The Land of the Lost" company, with Hoot Gibson, is on location for several days taking scenes in Palmulin, a short distance from Universal City.

Among the pictures soon to be released and now in the process of cutting are "Hervey," in which Herbert Rawlinson is starred; "Wild Honey," starring Priscilla Dean; "Slipper Tongue," starring Frank Mayo, and "Man to Man," starring Harry Carey.

Constance Talmadge, Director Sidney Franklin and the company which is making "The Divorcee," have returned from a three-day location trip to Catalina.

Director Frank Lloyd, who will direct Norma Talmadge in "The Duchess of Langeais," has established his offices at United Studios. Harry Wel is his assistant.

Nazarina will complete her production of Isen's "A Doll's House" by Christmas.

Jane Novak and the Chester Bennett company, which is making "The Starveling," have been locationing at Mount Baldy.

Benjamin B. Hampton has completed production on "Wildfire."

Lloyd Hamilton's present contract with Educational, calling for six pictures a year, has almost expired and the comedian is planning to take a trip to New York to negotiate a new contract for the ensuing year. Mr. Hamilton has just completed his fifth subject, which bears the title, "En Route," and will be ready to commence work on the final subject within a few days.

A number of sets are in the course of construction for the opening scenes in Jack White's latest comedy, which is scheduled to enter production this week. The picture, which will present Lige Rumen in the featured role, marks the fourth of White's series of seven pictures a year for Educational release.

(Continued on Page 9)
"FACE OF THE WORLD"
Clune's

After having read perhaps a half dozen radical roasts upon Irvin Willat's production for Hodkinson, "Face of the World," we have just spent the best part of an evening thoroughly enjoying it. Moreover, consider it far the most interesting and artistic picture yet released by Willat upon this program. That Johan Bojer's novel from which the cinema story was adapted by the director has been quite cruelly murdered does not seem so irreparable in light of the fact that the result is an entertaining play which will probably hold forth a greater appeal than a more accurate translation of the original would have done. Personally we were somewhat surprised at the fact that there were no rollicking submarines necessary to the simple love story of Thora and Dr. Mark. However, the subject of submarines branch has arrived to the Willat miniatures which appear as expeditiously as usual.

Several of the situations contain carefully conceived plots, jumping with a jolt that has not always shown itself in this producer's work. The titles and photography by Clyde de Vina are more pleasing than the continuity.

The cast is excellent.

Barbara Bedford troupes through Thora, the human wife of a talented and ambitious poor man, doing the most consistently superior and "pointed" interpreting in her comparatively short career. Not a foot of histrionic is wasted nor an effect lost.

Edward Hearn, co-featured with Miss Bedford, is absolutely to be depended upon for a sincere, entirely convincing performance under any circumstance. Therefore, although Dr. Mark's footage has been slighted to a degree, he holds up his half of the bargain perfectly with an excellent characterization.

Lloyd Whitlock as Duprac, the heavy, is better situated than usual completing the triangle, which is distantly Victorian theme which has apparently been literally translated for it rambles on and on, dragging several unreal characters through plots and counter-plots, jumping ten years (half meal) and arriving—nowhere. The main trouble is the plot's absolute dependence upon coincidence which never reasonably exists, the connection of the three different stories included in the play. Modern producers should use better judgement than that of the writer and should confine the filming of a tedious tale like this.

The cast is really quite interesting even though several of the portrayals are greatly overdrawn.

Pauline Starke, as Gabrielle Gautier, the little French model, is as fascinating as usual but not quite so youthful for some unhappily reason. Since Gabrielle has no particularly vivid moments, however, there is nothing to set her out.

Percy Marmont does the artist Dole, the chief cog in the plot, very well, indeed. He is type and to all appearances a very good actor.

Raymond Mckee

Edward Langford enacts Gabrielle's adoring but misled husband satisfactorily, and Emily Fitzroy handles Mrs. Dole, the villainess. And, merciful heavens, what a villainess! She has the world licked on the ogre face, personality and carriage. The only difficulty is that there certainly never lived such a creature as she here offers. In any event, she is a sensation.

The direction is exceedingly uneven for while the scenes are staged well, it never overcomes a poor continuity by inserting interest into it.

The public loves clever performing and detail but it demands a story. This one is unforgivable.

"WIFE AGAINST WIFE"

Kinema

Whitman Bennett's production of "Wife Against Wife," an adaptation by Dorothy Farnum of George Broadhurst's play, "The Price," is a good example of time, money and talent squandered hopelessly upon a puny, almost distantly Victorian theme which has apparently been literally translated for it rambles on and on, dragging several unreal characters through plots and counter-plots, jumping ten years (half meal) and arriving—nowhere.

The main trouble is the plot's absolute dependence upon coincidence which never reasonably exists, the connection of the three different stories included in the play. Modern producers should use better judgement than that of the writer and should confine the filming of a tedious tale like this.

The cast is really quite interesting even though several of the portrayals are greatly overdrawn.

Pauline Starke, as Gabrielle Gautier, the little French model, is as fascinating as usual but not quite so youthful for some unhappily reason. Since Gabrielle has no particularly vivid moments, however, there is nothing to set her out.

Percy Marmont does the artist Dole, the chief cog in the plot, very well, indeed. He is type and to all appearances a very good actor.

RAYMOND MCKEE

Edward Langford enacts Gabrielle's adoring but misled husband satisfactorily, and Emily Fitzroy handles Mrs. Dole, the villainess. And, merciful heavens, what a villainess! She has the world licked on the ogre face, personality and carriage. The only difficulty is that there certainly never lived such a creature as she here offers. In any event, she is a sensation.

The direction is exceedingly uneven for while the scenes are staged well, it never overcomes a poor continuity by inserting interest into it.

The public loves clever performing and detail but it demands a story. This one is unforgivable.

"THEODORA"

Pre-view

The Italian-made spectacle, "Theodora," which was produced by Union Cinematograph Italia, and is being released by Goldwyn after having been cut down to eighty-seven hundred feet by that organization, is principally noteworthy for its massive settings and, in so far as we know, unprece-dented mobs. Indeed, no previous production that we have seen from our own or the foreign countries can at all compare either in extent or management with the ones here seen. Particularly more realistic are they than those in "Passion," and other big German films.

As for the Byzantine court sets, we can not believe them to be studio built entirely. Certainly they are overpowering in their solidity and detail. Aside from these technical elaborations, however, there is not a great deal to recommend "Theodora" as a box office attraction. Its plot, the love story of Justinian, Theodora and Andreas is just another tragedy rather haphazardly developed without due regard for the human elements.

Outside of the work of a fascinating Frenchwoman, in the title role, the acting is reasonably less lively than the sets and entirely without transition. The male performances are altogether too effeminate to please American fans.

There is no exaggeration in the statement that this picture is stupendous, however, and the unusual "kick" in its wild lion work is not to be denied. "Theodora" might have cost anything.

"A PRINCE THERE WAS"

Grauman's

A simple, much padded, but exceedingly diverting little romance is Darragh Aldrich's "A Prince There Was," which Lasky chose as a starring vehicle for Thomas Meighan and produced under the direction of Tom Forman from Waldemar Young's scenario. Although it is largely to the credit of an unusual cast that has contained crowds to the story is in a measure overcome, the direction is also competent if not particularly brilliant, and the whole is fitted into convincing settings, as one would expect from the Lasky technical department.

Charles Edward Martin, the leading role, is a much more advantageous position for the star than have been countless others assigned to him. Martin is a dissipated millionaire who educates himself into the "prince" class. He is therefore, a thoroughly enjoyable "straight" flawless handled.

Mildred Harris supports Meighan in the principal feminine position, a type of thing which she is playing better now than she has ever handled. As the pretty young authoress, Katharine Woods, she makes a thoroughly interesting "feeder," in itself an accomplishment.

Charlotte Jackson, whom the titters still like to call "Peaches," is her most intelligently appealing young self in Comfort Breckinridge's "Bad Little Bird." Charlotte is one of the steadier burning infant lights of the cinema.

Nigel Barrie as a sympathetic editor and Arthur Hall as the deepest dyed of commercial villains are fortunate choices for their roles, while Guy Oliver, Fred Huntley and Sylvia Ashton offer some of their most superior characterization in the valet, Mr. Cricket and the landlord.

Harry Perry photographed the production to much more than satisfaction.

"WHAT DO MEN WANT?"

California

A vital theme of universal attraction which with subtle interpretation might have approached in value the one treated by Gardner Sullivan in Ince's "Hall the Woman," is included in Lois Weber's "What Do Men Want?" The continuity, direction and detail are so badly botched, however, that (according to the audience's own decree) it is to laugh—or else be repulsed, for there is no utilization of delicacy in the presentation of this sex subject. It's back is fatal! In any event the picture result is cheap, two painfully soulful love stories unevenly told. If the original (Continued on Page 14)
Where to Find People You Know

HUNTER AT MIRROR STUDIOS

Frank W. Tuttle and Fred Waller, Jr., have reunited the Mirror Studios to produce a series of five-reel comedy-dramas featuring Glenn Hunter.

Mr. Hunter, who is now playing the juvenile role opposite Billie Burke in the Booth Tarkington stage play, "The Intimate Strangers," will also be remembered for his characterization of Bobby in Mr. Tarkington's "Clarence."

Mr. Hunter has several pictures to his credit, having played opposite Constance Binney in "The Case of Becky," and more recently as the juvenile with Norma Talmadge in "Smilin' Through."

Shooting on the first picture of the series is in the second week of production under the direction of Mr. Tuttle, who also wrote the story and continuity. Mr. Tuttle was formerly associated with the Famous Players' scenario department, where he adapted several successes for the screen, notably "The Conquest of Canna."

Mr. Waller, who has charge of the photography in the Hunter series, was also lately identified with Famous Players, for which company he did the title work on "Deception," "Peter Ibbetson," "Footlights," "The Golem," etc.

Walter R. Sheridan is the assistant director. Albert Viragh Flower and Ernest Fegte are responsible for the art direction. The players associated with Mr. Hunter in the first picture include Marguerite Courtot, William H. Tooker, Beatrice Morgan, Mrs. Pat Foy, Townsend Martin, Lois Blaine and Osgood Perkins.

SUPPORTING SALISBURY

Surrounding Munroe Salisbury in the picturization of "The Great Alone," under production at the Pacific Studios at San Mateo, are Dza, a 15-year-old San Francisco girl, who is playing the leading feminine role; Lura Anson, who played the lead opposite Tom Meighan in "If You Believe It It's So;" George Wagener, the "Yussell of The Shiek;" H. Von Sickles, and Walter Law, heavy.

COMMONWEALTH SIGNS KING

Scotty King has signed with the Commonwealth Motion Picture Producers, of which Fred Caldwell is director, as casting director. Mr. King has also signed to play character parts in the five-reel westerns which this company is now producing.

WITH INCE

Lloyd Hughes and Frank Keenan have been selected for leading roles in "The Brotherhood of Hate," a Thomas H. Ince production, soon to commence under the direction of Lambert Hillyer.

MENJOU OPPOSITE NORMA TALMADGE

Adolphe Menjou, who is completing the role of Dudley King in the all-star cast of "Is Matrimony a Failure?" at Lasky's has been signed to play opposite Norma Talmadge in her forthcoming photoplay, an adaptation of Balzac's "Duchesse de Langeais."

SIGNS COWBOY TROUPE

Jack House and his troupe of cowboys have been signed by Clifford S. Effelt to appear in the series of eighteen Western comedy-dramas being made by Carl P. Winther and C. F. Reynolds. Their first engagement is in "The Grey Wolf," which features James B. Warner.

DOREEN TURNER

Who's Where on Los Angeles Screens

CALIFORNIA

Goldwyn presents Will Rogers in
"A POOR RELATION"
By Edward E. Kidder
Continuity by Bernard McConville
Directed by Clarence Badger
Photographed by Marcel Le Picard
CAST
Noah Yale—Will Rogers
Miss Fay—Sylvia Breamer
Johnny Smith—Wallace MacDonald
Sisters—Sydney Ainsworth
Mr. Fay—George Williams
Scoops—Molly Malone
Rip—Robert De Vilbiss
Patch—Jeanette Trebaol
O'Halley—Walter Perry

GRAUMAN'S

Jesse L. Lasky presents Betty Compson in
"THE LITTLE MINISTER"
From J. M. Barrie's play
Scenario by Eugene Mullin
Directed by Penrhyn Stanlaws
CAST
Babbie—Betty Compson
Gavin—George Hackathorne
Lord Rintoul—Edwin Stevens

(Continued on Page 14)

JACCARD STAFF

Justin McCluskey, who co-directed a number of productions starring Geraldine Farrar and Anita Stewart is Jacques Jaccard's principal aide in the filming of "The Great Alone" at the Pacific Studios at San Mateo. Jack Dewey, late of the Brunton lot, is technical director, while Frank Good is cameraman and A. J. Wood is art director.

IRENE RICH SIGNED

John M. Stahl has secured Irene Rich formerly Will Rogers' leading lady, to play an important part in "One Clear Call," which he is now filming for Louis B. Mayer. Miss Rich recently completed an important role in "The Strength of the Pines," starring William Russell.

TO WRITE FOR STANLAW'S

Sonja Levine, former associate editor of Metropolitan Productions, has been engaged by Famous Players to write for Penrhyn Stanlaws.

McDERMOTT IN SPAIN

Marc McDermott is to appear in "Spanish Jive," which John S. Robertson will film for Paramount in Spain.

IN COMEDY LEAD

Elmor Lynn, winner of the Thomas H. Ince beauty contest, will play the leading feminine role opposite Life Conley in Jack White's newest Educational comedy, as yet untitled.

NEW CASTING DIRECTOR AT "U"

N. W. Aronson, formerly associated in various capacities with Metro, Brunton and National Studios, has been appointed casting director at Universal City.

It is now announced by Paramount that Edith Roberts will not support Wallace Reid in his next picture, as a premature statement recently asserted. Miss Roberts was selected, but it was found that she could not complete her work on the Frank L. Packard story, "Tawned," which she is doing in conjunction with Tom Moore for J. Parker Read.

The leading feminine role in "Carry on the Race," the initial production of the Mission Film Corp., will be played by Catherine Murphy, recently a member of Margueret Anglin's company.

Alfred E. Gillstrom has been signed by Julius Stern, president of Century Comedies, to direct Harry Sweet.

Kewpie Morgan has in important part in "The Blockhead" company, featuring March 9th June and Billy Bevan recently completed at Sennett studios.

Ladye Horton, formerly associate editor of the Photodramatist, will handle publicity for the Mission Film Corporation for its first picture, "Carry on the Race."
There is one thing that the photodramatist residing in metropolitan centers must beware of. The most photogenic viewpoint! He must be brought to realize that motion pictures are shown in the tiniest hamlets, the smallest and most desolate outposts of civilization.

This does not mean that he should be circumscribed by his own stupidly engendered provincialism. But, for the sake of his own art, he must beware of the provincialism of great cities! The motion picture, as a universal language, must be essentially universal in its treatment of ideas and ideals.

Nothing makes for swifter, radical decadence than an over-sophistication. Now the successful screen writer, with considerable income, resident of a large city, is apt to become saturated with the atmosphere of a super-sophisticated group of fellow artists, and henceforth interpret life in terms of their codes and standards.

As a speculative thinker, the individual screen writer may entertain any views or theories of life which appeal to him; he may, with George Jean Nathan—Netzach by proxy—contemplate 'the late Jehovah,' he may theoretically agree that the belief in a devil just as impossible as a belief in a devil; but in his photoplay writing he must touch the common heart, the person who hopes, fears, suffers, plods, tears.

Therefore, he must know that the common people, in big city or rustic village, reverence their illusions; that without these illusions—such if they be—common man would face a stark, stony, pathetic, waste a world without color, without beauty. And beauty is the mother of illusion, which is hope.

The provincial concept of beauty constitutes a moral beauty. Your commoner has never soared beyond good and evil. The way a woman dresses and behaves is still a very significant thing to him. What would pass unnoticed in a fashionable cosmopolitan café, or in a group of “artists,” shocks and grieves the American peasant. His association of ideas indexes a cocktail-drinking, cigarette-smoking woman as the antithesis of what he would have his own mother, wife, or sister be. He still believes that a liberal diet of vices, an extravagant colurite, and a daringly low-cut gown are feminine devices for tempting the male of the species. To the man who moves in the same social stratum with modestly gowned women—most often women of culture, wit, and fine beauty—the colurite, the snaky silk-lined limp and the 'trapeze-like' cut gown represent the frame of a more or less exquisite portrait.

A certain prominent director has attained many beautiful and beautiful results and effects in his photodramas through contriving them in a pattern of sophisticated elegance. His screenwriters have to provide him with stories in which, say, sometimes infrequent, women are engaged in manifold intrigues. Cocktails of complex, subtle brews, by-pass the open mind, and are manufactured, pale, yet sensual tapestries; incense; cigarette-smoking flappers; all are mirrored in his cinemas. He has attempted the Continental note. Perhaps he has achieved it.

Now, I could not be honest with myself and still declare that I have not hugely enjoyed most of this director's handwork. One cannot deny beauty, and beauty he has attained; but his blend is too rich. Upon viewing one of his recent photoplays, I felt impelled to hide myself to the hills, to drink in the healing tonic of redolent trees and feel the thrill of strong winds. I longed for the reassuring touch of Mother Earth, for the softer tints and tones of foliage and rock—invigorating, clarifying. The views and the super-sophisticated photoplay affected me like an over-indulgence in French pastry. I needed the antidote of nature.

BARBARA MAIER

One note of beauty that has been missing in the films can be supplied, perhaps by the same director. Instead of the 'colour' induced by artificial surroundings, instead of beauty of voluptuous strain, producing what is arbitrarily termed a wicked atmosphere, why not the wantoness which comes from superabundant healthiness—the youthful impulses that leap from the sheer joy in breathing in the poetry of majestic forests or great rivers?

There is a vast difference between the interplay of healthful, natural forces, the romance of those in whom Life flows like a majestic torrent—of those who feel in their innmost fibres the meanings of the Earth—and the Earthly Paradise of a cigar drummer's daydreams.

But whether or not the photodramatist takes cognizance of a healthful or decadent beauty, he must successfully intrigue the scenario staff reader, who—despite his faults—has sapience enough to know that the profits in the motion picture industry are derived from the extensive exhibition of photoplays in small towns. One producer has said that he was infinitely pleased with the public accept ability of his productions in Peoria, Illinois, Des Moines, Iowa, Oshawa, Ontario, Indiana, or Orange, California, than he was with New York's or Boston's, as concerned with the urban audience. His possibilities and the small towns will rebel—and censorship will arise—if a sustained super-sophisticated cinema diet is proffered.

"A Blind Bargain" is the release title for the picture, "The Octave of Claudius", recently completed at Goldwyn.

GOLDWYN WRITER GIVES NEW ANGLE ON CENSORSHIP

That the censors are largely responsible for the present depression and falling off of attendances at motion picture theatres throughout the country was pointed out by Paul Bern, scenario editor of Goldwyn, before members of the Western Motion Picture Advertisers at their last meeting in Hollywood.

"The writer for the screen has become so handicapped by the censors that he cannot 'rhapsodically' commit his material to the motion picture public silly, weak stories that do not begin to portray life as it really is," said Mr. Bern.

"Sex is life itself. If it were not, neither the censors nor the motion picture industry would be in existence. Sex is a vital element in the construction of drama. It is drama itself. Without it there is little left for the drama. The abuse of sex themes of course, has been evident. But there is an abuse of everything else in life on the part of the minority.

"We cannot show on the screen, for instance, such things as mob fights because as one censor said, this would incite rioting on the part of the poorer classes. The great ingredient in a climax is therefore removed. In short, the punch is taken out of a situation, an episode, a picture. This happens so frequently that nothing but the weak, ordinary, passive remains. To show good we must show bad. To show virtue triumphant we must show what it triumphs over. Otherwise, there is no drama. I predict that if censorship continues the time is not far distant when the public, which is now turning away from the motion picture because of the insipid stories we are compelled to create, will desert these forms of entertainment to such an extent that our business will not be in the fifth but the twenty-fifth industry in this country."

Where to Find

(Continued from Page 6)

Nell Craig, who played Princess Vashti in "The Queen of Sheba," is casting an important part in the next Hughes story, "Great Remembrance," now in production at the Goldwyn studio. Miss Craig was formerly starred by Essanay and recently played opposite Owen Moore in "The Poor SImp" and "The Desperate Hero."

Cleo Ridgely has been signed to play an important role in Constance Binney's next starring vehicle for Realart.

Alice Naison and Lucille King are playing in the supporting cast of Bobby Vernon in his new Christie comedy.

Robert E. Hews, who was recently appointed to the staff of the Hollywood Daily Citizen, has been made studio representative of the paper.

Winter Hall has been engaged to interpret one of the principal roles in "Carry on the Race," an all-star photoplay being directed by Clarence Geldert for the Mission Film Corporation.

(Continued on Page 15)
Inaugurates Open Forum

As a demonstration of the sincere desire of the United Studios to fully cooperate with its producer-tenants, M. C. Levee, President of United, has inaugurated a series of weekly conferences which are being attended by Mr. Levee and his department managers and the representatives of the organizations which make their productions under the new United plan of cooperative production control.

The newly adopted rental proposition, under which the producer is charged a flat fee per picture, is a radical departure from the former Brunton cost-plus method, and Mr. Levee has planned the regular weekly "get-together" as the logical means of assurance of the smooth working-out of the plan through the medium of the open forum.

The first of these meetings, which was presided over by Mr. Levee, was attended by representatives of Mary Pickford, Douglas Fairbanks, Joseph M. Schenck, who controls the Norma Talmadge and Constance units; Miss Nazimova, Jackie Coogan Productions, Allen Holubar, Richard Walton Tully, Chester Bennett Productions, Benjamin H. Hampton, Lewis J. Selznick, J. L. Atten-tendent, Mr. Levee's staff, were present.

In outlining the purpose of the conferences, Mr. Levee said he believed these meetings would insure the rapid solution of problems that might arise and that they would give himself and his producer-tenants the benefit of "the other fellow's viewpoint."

AIDS Christmas Fund

Marion Warde gave a benefit performance of a four-act comedy-drama at the Gamut theatre recently for the benefit of the California Children's Home Society Christmas fund.

Appearing in the cast of the play were: The Misses Ruth Willard Phillips, Virginia Moreland, Dorothy Nighingale, Freda Tweedy, Neil Fletcher; The Meehans, Percy Challenge, Billy Eugene, John O'Loughlin, Larkin Griffin, John Allison and Elliot S. Chess. Baby Nathalie Fuller and Master Wayne Griffin gave dancing and singing numbers between acts.

Harry Keaton, while working with Larry Semon at Vitagraph, was seriously injured and is at the Pacific Hospital.

"As Old as the Hills," is Educational's latest Bruce Barton release.

Mabel Normand and Fay Borden are enjoying a few days' respite at Palm Springs, Calif. Miss Normand has been suffering from a heavy cold.

Director Norman Taurog of the Larry Semon company, has purchased a home in Hollywood.

Address Writers

"The Thirty-six Dramatic Situations" will be the subject of a lecture which will be given by Mrs. Lillian Amber Hunt presently at the Story Writers Club. Mrs. Hunt is a member of the Advisory Bureau of the Palmer Photoplay Corporation.

To Address Writers

Billy Norwood, who appears as Sherlock Holmes in "The Adventures of Sherlock Holmes," a British production, which Alexander will handle here, is coming to America.

A surprise birthday party was celebrated recently at the home of Lige Conley, featured comedian in Jack White comedies. Many of the comedian's friends from the Hollywood film colony were present.

Several riders were slightly injured in spectacular stunts which occurred during the filming of Thomas H. Ince's "The Hottentot," in which Douglas MacLean, Madge Bellamy and Raymond Hatton have leading roles.

William V. Mong, who essays prominent roles in the two latest Frohman productions, "A Bride of the Gods," and "The Man Who Smiled," will arrive here presently from Chambersburg, Pa. Mr. Mong, who is under contract with J. L. Frohman, will be loaned to other companies until the producer begins his next picture.

The picture version of Sir James M. Barrie's "The Little Minister," which Pen- ryn Stanlaws, the artist-director, produced for Paramount with Betty Compson in the role of "Lady Babbie," is coming to Grauman's Million Dollar Theatre Monday, Dec. 19th.
Production Notes

Continued from Page 4)

FIRST NATIONAL NOTES

R. A. Walsh plans to take the negatives and prints of his latest production, "Kindred of the Dust," to New York in a few days, where a preview of the photoplay will be given in First National's New York offices.

Thomas H. Ince's "Hail the Woman" is now being exhibited in Chicago, San Francisco and New York. It will follow "Molly-O" and "Dissanel" here at the Mission Theatre.

Ben Turpin started work at the Mack Sennett studios recently on "Bright Eyes," his latest comedy in which he is supported by Phyllis Haver. Billy Watson is directing.

AT ROACH STUDIOS

Harold Lloyd is filming scenes this week near Santa Monica Canyon where sets have been constructed for scenes in his comedy, "He Who Hesitates," which is nearing completion.

H. M. Walker is titling "Scatter Your Shots," and "Rich Man, Poor Man."

"High Tide," featuring George Rowe, Ethel Broadhurst and "Sunshine Sammy," and Harry "Snub" Pollard's latest completed comedy, entitled "Stage Struck," are now titled and will be shortly previewed and shipped to New York.

AT THE INCE STUDIO

"Pawned," by Frank L. Packard, which is being filmed by J. Parker Read, Jr., is nearing completion.

"Jim," by Marguerite de la Morte, Milton Sills and John Bowers in leading roles, is being assembled for cutting by John Griffith Wray, the director, and Ralph Dixon, the editor.

HOLUBAR TO MAKE SIX PICTURES

Allen Holubar is to make six productions, starring Dorothy Phillips, at the United Studios. Contracts for studio space and organization and production facilities for the series have just been signed by Mr. Holubar and M. C. Levee, President of United. Mr. Holubar will announce the personnel of his business staff within a few days. He will personally direct each of the productions, and will be assisted by Harold S. Bucquet.

Work on the first picture will be commenced immediately. It is Harvey Gates' "The Soul Seeker," an outdoor story.

AT REALART

Director Frank Urson has started on a new Mary Miles Minter starring vehicle, the story of which is by Mary Morrison with scenario by Harvey Thew. Allan Forrest plays the male lead opposite the star.

Bebe Daniels has completed the Nina Wilcox Putnam story on which she has been working for nearly two months. It is expected that Miss Daniels will vacation for two weeks before commencing her next offering.

Realart's new 160x160 glass stage will be completed the last of this week, which will render Realart entirely independent of inclement weather conditions, giving the studio two big glass stages and one open stage.

WILLIAMS IN SECRET SERVICE STORY

Earle Williams will start work at Vitagraph within a few days on a secret service narrative, "The Man from Downing Street," by Florine Williams and Clyde Westover. It is expected that Edward Jose, who recently completed "The Prodigal Judge," starring Jean Paige at the Eastern Vitagraph studios, will direct.

O'CONOR PRODUCTIONS CHANGE STUDIOS

O'Conor Productions has made its last picture at the Brentwood Studio and is moving to the Caswell Studio, where production will be resumed immediately on Mirthquake Comedies.

LOCATIONING

Al Christie and his company are off to San Diego this week, Tia Juana, Ramona's Home and other points of interest along the border to film scenes for a new Mexican comedy in which Bobby Vernon is featured.

SILENT DRAMA GAINING IN CHURCHES

Despite the attacks from certain "reformist" quarters, the motion picture is gaining steadily in church exhibitions and other religious and welfare organizations. Recent estimates place the number of churches now equipped with projectors at 1298, Illinois leading with 79 and California following next with 51.

TOURNEUR STARTS LORNA DOONE

"Lorna Doone," popular and enduring classic of English literature, is soon to be presented in motion pictures by Maurice Tourneur, under whose direction it was commenced this week at the Thomas H. Ince studios. Madge Bellamy, lately featured in a number of Ince productions, has been selected for the e klein "Lorna."

"The Cave Girl," made by Inspirational Pictures, Inc., will be released through First National Exchanges.

Julian Ollendorf is making a reel of Sketchographs for Educational called "The Family Album."

(The Digest of the Motion Picture Industry)
**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>BECKER-TULLAR TRU-ART PRODS.</td>
<td>H. Tullar, Mgr.</td>
<td>R. D. Saunders, Casting.</td>
<td>Holly 1431</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F. Becker</td>
<td>Ora Carewe</td>
<td>John Thompson</td>
<td>Beaucamp</td>
<td>McDonald</td>
<td>2-180 Drama</td>
<td>4th Week</td>
</tr>
<tr>
<td>BLANCHARD FILM CO.</td>
<td>H. S. Conway, Casting.</td>
<td>Cosmosmog Studios.</td>
<td>Wil. 1322</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>J. C. Fown</td>
<td>Non-Star</td>
<td>Everman-Fown</td>
<td>E. J. Chudy</td>
<td>H. Conway</td>
<td>Educational</td>
<td>Schedule</td>
</tr>
<tr>
<td>BRUCE CARTER PROD'NS.</td>
<td>Montague Studios.</td>
<td>Arnold Aldrich, Casting.</td>
<td>San Francisco.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bruce Carter</td>
<td>All-Star</td>
<td>Harry Haskins</td>
<td>Arnold Aldrich</td>
<td>Staff</td>
<td>Comedy Newspapers</td>
<td>Schedule</td>
</tr>
<tr>
<td>John E.</td>
<td>All-Star</td>
<td>E. C.</td>
<td>E. C.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All Goulding</td>
<td>Fred Fishback</td>
<td>Lee Moran</td>
<td>Jerry Ash</td>
<td>D. Smith</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>CLEMENTS RICH PROD.</td>
<td>Fine Arts Studios.</td>
<td>Holly 2805</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vin Moore</td>
<td>All-Star</td>
<td>B. G. MacLean</td>
<td>Buddiie Wales</td>
<td>Forrestor</td>
<td>2-Reel Comedy</td>
<td>3rd Week</td>
</tr>
<tr>
<td>H. Beaudine</td>
<td>All-Star</td>
<td>R. Sothern</td>
<td>E. J. Fafie</td>
<td>H. Cone</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>CUMMINGS, IRVING, PROD'NS.</td>
<td>R. E. Smith, Gen. Mgr.</td>
<td>1729½ Highland Ave.</td>
<td>578922</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Irving Cummings</td>
<td>Irving Cummings</td>
<td>A. Fried</td>
<td>Mervyn LeRoy</td>
<td>Unit Sheridan</td>
<td>N. W. Mounted Police</td>
<td>Schedule</td>
</tr>
<tr>
<td>DENVER DIXON PROD.</td>
<td>Berwilla Studios.</td>
<td>Holly 3130</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Denver Dixon</td>
<td>Martin Bals</td>
<td>Pajuma</td>
<td>L. Edson Sampel</td>
<td>&quot;The Sheik's Passion&quot;</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>FOX STUDIO.</td>
<td>C. A. Bird, Casting.</td>
<td>N. Western Ave.</td>
<td>Holly 3000</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>O'Keefe</td>
<td>All-Star</td>
<td>Tom Mix</td>
<td>McSherry</td>
<td>McSherry</td>
<td>&quot;Arctic Trails&quot;</td>
<td>1st Week</td>
</tr>
<tr>
<td>FOX, FINIS, PRODUCTIONS.</td>
<td>Sunset and Hollywood Blvd.</td>
<td>Holly 2805</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>James Fox</td>
<td>J. Livingston</td>
<td>A. Kornmacher</td>
<td>G. Cummings</td>
<td>Finis Fox</td>
<td>&quot;Northwestern&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>GARDEN STUDIO.</td>
<td>Rose McQuoid, Casting.</td>
<td>E. W. Butcher, Mgr.</td>
<td>Wilshire 81</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harry Garden</td>
<td>C. E. Young</td>
<td>Arthur Edson</td>
<td>Ada Cowan</td>
<td>&quot;The Modern Madonna&quot;</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>GOLDWYN STUDIO.</td>
<td>R. B. McIntyre, Casting.</td>
<td>Culver City.</td>
<td>Abraham Lehr, Gen. Mgr.</td>
<td>West 6780</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E. M. Happer</td>
<td>All-Star</td>
<td>R. D. Howard</td>
<td>Brodin</td>
<td>D. Keane</td>
<td>&quot;Brothers Under Their Skins&quot;</td>
<td>Preparing</td>
</tr>
<tr>
<td>GUINAN, TEXAS, PROD.</td>
<td>Fine Arts Studios.</td>
<td>Holly 2805</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>J. Hunt</td>
<td>Guinan</td>
<td>E. Eyer</td>
<td>R. Thompson</td>
<td>Westerns</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Bob Kerr</td>
<td>All-Star</td>
<td>Maurice Law</td>
<td>Jack LaVeque</td>
<td>Hal Madison</td>
<td>&quot;Jim&quot; Baker</td>
<td>5-Reel Comedy</td>
</tr>
<tr>
<td>HAMPTON, BENJ. B., PROD'NS.</td>
<td>C. E. Collins, Casting.</td>
<td>Brunton Studios.</td>
<td>Holly 4080</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>How-Chreston</td>
<td>All-Star</td>
<td>J. Moser</td>
<td>Sturgis</td>
<td>Dick Rush</td>
<td>&quot;Wildfire&quot;</td>
<td>Finishing</td>
</tr>
<tr>
<td>HERALD CO.</td>
<td>Z. A. Stegmulder, Gen. Mgr.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MeClown</td>
<td>Cox</td>
<td>McDonald</td>
<td>MeClown</td>
<td>Westerns</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>HARTE-WALL PROD.</td>
<td>Edward La Vaque, Casting Director.</td>
<td>Bakersfield, Box 482.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HUGHES, ROY, PRODUCTIONS.</td>
<td>J. S. Krantz, Casting.</td>
<td>E. P. Carson, Tex.</td>
<td>Main 3816</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Roy Hughes</td>
<td>All-Star</td>
<td>A. Stannard</td>
<td>R. M. Fairman</td>
<td>&quot;Roots&quot; &quot;Violet&quot;</td>
<td>&quot;Wanted&quot;</td>
<td>Preparing</td>
</tr>
</tbody>
</table>

*Note: The above table lists various film productions and directors, along with their respective stars, cameramen, associates, and scenarios. Each entry includes the director's name, the production company, the film's title, and other relevant details such as the type of film and its progress status.*
<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><strong>LASKY STUDIOS. L. M. Goodstadt, Casting.</strong> 1520 Vine St.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Geo. Melford</td>
<td>All-Star</td>
<td>Wm. Marshall</td>
<td>Ernest Traxler</td>
<td>Katterjohn</td>
<td>Drama</td>
<td>2400</td>
</tr>
<tr>
<td>William D. Taylor</td>
<td>Betty Coon</td>
<td>Rohk. Lee</td>
<td>Monte Katterjohn</td>
<td>Carleton Young</td>
<td>3rd Week</td>
<td></td>
</tr>
<tr>
<td>Sam Wood</td>
<td>Gloria Swanson</td>
<td>Al Gilks</td>
<td>M. E. Ham</td>
<td>J. Cunningham</td>
<td>3rd Week</td>
<td></td>
</tr>
<tr>
<td>Holm</td>
<td>Jack Holt</td>
<td>Faxon Dean</td>
<td>Johnson</td>
<td>Le Ve</td>
<td>Room</td>
<td>25 Week</td>
</tr>
<tr>
<td>Paul Powell</td>
<td>Ethel Clayton</td>
<td>Weychek-Struss</td>
<td>Tute</td>
<td>E. Keays</td>
<td>Drama</td>
<td>25 Week</td>
</tr>
<tr>
<td>Cecil de Mille</td>
<td>All-Star</td>
<td>Karl Brown</td>
<td>Walter Woods</td>
<td>F. Collins</td>
<td>Drama</td>
<td>25 Week</td>
</tr>
<tr>
<td>James Cruze</td>
<td></td>
<td>McLoughin</td>
<td>Drill</td>
<td>Bill S. Todd</td>
<td>Drama</td>
<td>25 Week</td>
</tr>
<tr>
<td>Victor Fleming</td>
<td>Agnes Ayres</td>
<td>Karol Brown</td>
<td>V. Keays</td>
<td>S. H. Craig</td>
<td>Drama</td>
<td>25 Week</td>
</tr>
<tr>
<td>Philip Golden</td>
<td>Wallace Reid</td>
<td>Scheenaar</td>
<td>McNicol</td>
<td>R. A. Beal</td>
<td>Drama</td>
<td>25 Week</td>
</tr>
<tr>
<td>James Cruze</td>
<td>Non Star</td>
<td>Karl Brown</td>
<td>Walter Woods</td>
<td>B. Yoshimura</td>
<td>Drama</td>
<td>25 Week</td>
</tr>
<tr>
<td>Paul Powell</td>
<td>Dorothy Dalton</td>
<td>Harry Perry</td>
<td>F. Robbins</td>
<td>B. M. D.</td>
<td>Drama</td>
<td>25 Week</td>
</tr>
</tbody>
</table>

| **LOWRY-TUTTLE PRODUCTIONS.** Gene Lowry, Casting. | | | | | | |
| Gene Lowry | All-Star | Bill Reed | W. C. Tuttle | Ready Brant Series | Preparing | |
| **LUDDY, EDWARD I., PROD.** | Jack Pierce, Casting. | Herman Studios, 2435 Wilshire Blvd. | | | | |
| I. E. Ladd | All-Star | Myles Burns | Jack Pierce | Laddie-Pierce | 5-Reel Westerns | Schedule |

| **LYONS, EDDIE, PROD.** Berwilla Studios. | | | | | | |
| Eddie Lyons | All-Star | Gete | Eddie Lyons | Comedies | Schedule | |

| **MAYER, LOUIS B.** Studios, 3800 Mission Rd. | | | | | | |
| John Stahl | All-Star | Palmer | Sidney Algers | Beat Merydith | Lincoln | |
| Fred Niblo | Steward | Hawson | M. Keats | Merydith | 1st Week | |

| Roderick Keeler | All-Star | Mickey Mayo | Leroy Coffee | Mary O'Hara | 7th Week | |
| Rex Ingram | All-Star | H. Seitz | Robert Ford | Rex Taylor | 7th Week | |
| H. Beards | Vida Duma | John Arnold | David Thompson | June Mathis | 7th Week | |
| Monte Blue | Alice Lake | Chet Butler | Chas. Hunt | | 7th Week | |
| George Baker | Skeet Carter | Bergquist | | | 7th Week | |

| **METROPOLITAN PRODUCTIONS.** Mayer Studios. | | | | | | |
| May Collins | All-Star | McKinley | H. Tenbrook | K. Thompson | 2-Reel Comedy | Schedule |

| **MISSION FILM CORPORATION.** | Ernest Traxler, Casting. | 5502 Santa Monica Blvd. | | | | |
| Clarence Goldfr | All-Star | Bert Glenn | Arthur Osborne | Clarence Hathaway | 3rd Week | |
| | | | | | | |
| Millburn Morante | Geo. Cheeke | MacManigal | All Morante | Victor Gibson | 4th Week | |
| | | | | North West | 3rd Week | |

| Reggie Morris | All-Star | Chick McGill | H. Tenbrook | K. Thompson | 2-Reel Comedy | Schedule |

| **NEILAN, MARSHALL, PROD.** 6642 Santa Monica Blvd. | | | | | | |
| Neilan-O'Connor | Wesley Harry | Kessen-June | Tom Held | Lucita Smiler | "Penrod" | |
| | | | | | "Penrod" | |

| **O'CONNOR PRODUCTIONS.** | Caswell Studio. | Gus Schumacher, Manager. | 1107 N. Bronson Ave. | | | |
| | | | | | | |
| **PARAGON PRODUCTIONS.** | T. R. Coffin, Casting. | Universal Studios. | | | | |
| Bruce Mitchell | Jack Richardson | V. Walker | H. F. MacPherson | T. R. Coffin | Feature Comedy | Schedule |

| **PREFERRED PICTURES CORP.** | Arthur Jacobs, Cast. and Gen. Mgr. | | | | | |
| Chet Withey | K. MacDonald | Brotheron | Violet Clark | "Domestic Relations" | 4th Week | |

| **ROBBINS, JESS, PROD.** | Fine Arts Studio. | | | | | |
| Ross Fosborne | All-Star | John Blau | W. C. Miller | G. Cheethorne | Ford DeCoe | Comedy-Drama |

| **ROBERT JACKSON PRODUCTIONS.** | Jackson Reade, Casting. | Lois Weber Studios. | | | | |
| Hope Loring | All-Star | Philip DuBois | Robert N. Lee | | 3rd Week | |

| **REALART STUDIO.** | Miss Hallett, Casting. | 201 N. Occidental. | Frank E. Garbutt, Mgr. | | | |
| Chester Franklin | Bebe Daniels | Fred Pollock | Fred Myron | Unfilled Drama | Cutting | |
| Thos. Heffron | Wanda Hawley | Fred Strickley | Perry Heath | Unfilled Drama | Cutting | |
| Maurice Campbell | Mac Avey | W. McLoud | O. Printom | Unfilled Drama | Cutting | |
| R. V. Colton | H. K. Hastings | Bob Leach | Harvey Thew | Unfilled Drama | Cutting | |
| Frank Urson | M. M. Minter | M. Graham | | Unfilled Comedy Drama | Cutting | |

| **R-C STUDIO.** | Melrose and Gower. | S. F. Jacobs, Casting Director. | | | | |
| W. A. Seltzer | Norman Hanson | W. S. Amsden | W. Amsden | "Boy Crazy" | 3rd Week | |
| | | | | | "Boy Crazy" | |

| **ROGELL-HALPERIN PRODUCTIONS.** | Victor Hugo Halperin, Mgr. | 4530 Hollywood Blvd. | | | | |
| Albert Irol | Redd's-Aye | Raymond Hoffs | Warrington | Victor Hugo Halperin | "The Coward Test" | |
| | | | | | "The Coward Test" | |

| | | | | | | |
| **RANGER BILL MILLER PROD.** | Walter Bell, Casting. | 1745 Glendale Blvd. | | | | |
| Walter Bell | "Ranger Bill" | Mark Marlatt | P. C. Mcclure | N. W. Marshall Police | | |

| | | | | | | |
| **CAMERA!** "The Digest of the Motion Picture Industry" | 

**Page Eleven**
“The Digest of the Motion Picture Industry”

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Assist Director</th>
<th>Scenarist</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>SCHLANK, MORRIS R., PROD.</td>
<td>H. J. Howard, Casting.</td>
<td>6050 Sunset.</td>
<td>Al Santell</td>
<td>Eddie Harris</td>
<td>Vernon Walker</td>
<td>H. W. Burton</td>
</tr>
<tr>
<td>SCHWARTZ PROD.</td>
<td>Rob. B. Wilcox, Casting.</td>
<td>Astra Studios, Glendale.</td>
<td>J. B. Wilcox</td>
<td>All-Star</td>
<td>M. J. Lynch</td>
<td>Barnes</td>
</tr>
<tr>
<td>SEEING, CHAS. R. PROD’NS.</td>
<td>Chas. R. Seeing, Casting.</td>
<td>1238 South Hill.</td>
<td>Chas, Seeing</td>
<td>&quot;Big Boy&quot; Williams, Next Smith</td>
<td>Vincent Clay</td>
<td>A. McClaren</td>
</tr>
<tr>
<td>SUNSHINE COMEDIES.</td>
<td>Low Selier, Supervising Director.</td>
<td>Fox Studios.</td>
<td>Gil Pratt</td>
<td>Al St. John</td>
<td>Clyde Cook</td>
<td>Harry Depp</td>
</tr>
<tr>
<td>UNITED STUDIOS.</td>
<td>C. B. Collins, Casting.</td>
<td>53441 Melrose.</td>
<td>Chester Bennett</td>
<td>Jane Novak</td>
<td>Jerome Stein</td>
<td>Jackie Coogan</td>
</tr>
<tr>
<td>UNIVERSAL STUDIOS.</td>
<td>Aronson, Universal City.</td>
<td>53441 Melrose.</td>
<td>&quot;The Studio Robe&quot;</td>
<td>&quot;Detective&quot;</td>
<td>&quot;The R-Eyed Piper&quot;</td>
<td>&quot;Hold the Line&quot;</td>
</tr>
<tr>
<td>VIDOR, KING, PROD.</td>
<td>M. C. Reauveau, Casting.</td>
<td>7200 Santa Monica Blvd.</td>
<td>Edw. Laemmle</td>
<td>Art Saleem</td>
<td>Albert Russell</td>
<td>&quot;Buffalo Bill&quot;</td>
</tr>
<tr>
<td>VITAGRAPH STUDIOS.</td>
<td>1708 Talmadge.</td>
<td>W. S. Smith, Gen. Mgr.</td>
<td>&quot;The Lost&quot;</td>
<td>&quot;The Darker Little Demons&quot;</td>
<td>&quot;Human Hearts&quot;</td>
<td>&quot;Yes and No in Africa&quot;</td>
</tr>
</tbody>
</table>

Dr. W. E. Balsinger

FACIAL SURGEON

Formerly

FACIAL SURGEON U. S. ARMY


Videagraph Studio of Dance Arts

Italian Ballet—Smart Ballroom—Step Dancing

Any Special Dancing Numbers Furnished

2520 West Seventh St. Phone: Wilshire 2060

Marion Ward

Practical Training for Stage and Motion Pictures—Music—Make-up Dancing

729 S. Bonnie Brae—Any West 7th St. Car Phone 54498

WIGS

From Assorted Make-up ZAN

Defy Detection

819 So. Hill St.

Still and Always

HOLLYWOOD TAXI SERVICE

By the Mile, Hour, Day, or Week

"Souter Will You"

7030 Hollywood Blvd. Reasonable Rates
EASTERN STUDIOS

**Biography Studios.**

**W. J. Scully, Casting.** 807 E. 175th St.

<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>Henry King</td>
<td>S. E. V. Taylor</td>
<td>Bartholomew</td>
<td>Geo. Pane</td>
<td>E. Ross</td>
<td>Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>Jack Warner</td>
<td>Monty Banks</td>
<td>DePar</td>
<td>Sanford Roth</td>
<td>Charles</td>
<td>2-Reel Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>Frank Granger</td>
<td>All-Star</td>
<td>Rpige</td>
<td>Cliff Town</td>
<td>Guyan</td>
<td>Serial</td>
<td>2d Week</td>
</tr>
</tbody>
</table>

**Fox Studios.**

**West 55th St., N.Y.** Samuel Kingston, Casting.

<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>J. S. Ware</td>
<td>Harry Mahoney</td>
<td>Non-Star</td>
<td>Earl Fuller</td>
<td>Walter Lang</td>
<td>Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>C. F. Miles</td>
<td>Harry Mahoney</td>
<td>Non-Star</td>
<td>Benbury</td>
<td>Paul Sloan</td>
<td>Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>Kenneth Webb</td>
<td>Ken White</td>
<td>Non-Star</td>
<td>Tom Malloy</td>
<td>Paul Sloan</td>
<td>Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>Ben White</td>
<td>Ken White</td>
<td>Non-Star</td>
<td>Nicholas</td>
<td>Paul Sloan</td>
<td>Drama</td>
<td>Schedule</td>
</tr>
</tbody>
</table>

**Levy, Harry, Prod's.** Jeff Brophy, Casting. 230 W. 38th St., N.Y.

<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>Hugo Ianni</td>
<td>All-Star</td>
<td>Wilf Adams</td>
<td>Ben Blake</td>
<td>Ben Blake</td>
<td>Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>Harry Levy</td>
<td>All-Star</td>
<td>Flanders</td>
<td>VanDerVere</td>
<td>Ben Blake</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Ben Blake</td>
<td>All-Star</td>
<td>VanDerVere</td>
<td>G. Utell</td>
<td>Ben Blake</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Ben Blake</td>
<td>All-Star</td>
<td>VanDerVere</td>
<td>G. Utell</td>
<td>Ben Blake</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
</tbody>
</table>

**Mirror Studios.** Glendale, Long Island, New York.

<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>Frank W. Tuttle</td>
<td>Glenn Hunter</td>
<td>Fred Walker, Jr.</td>
<td>W. R. Sheridan</td>
<td>Frank W. Tuttle</td>
<td>Comedy Drama</td>
<td>2d Week</td>
</tr>
</tbody>
</table>

**Pathe.** S. Bennett, Casting Director. 1990 Park Ave., New York.

<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>Geo. B. Beitz</td>
<td>C. Hitchison</td>
<td>E. Snyder</td>
<td>S. Bennett</td>
<td>F. L. Smith</td>
<td>15 Episodic Serial</td>
<td>Schedule</td>
</tr>
</tbody>
</table>

**Reelcraft Pictures Corp.**

<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>Hamilton Smith</td>
<td>End Duncan</td>
<td>Griffith</td>
<td>Tacy</td>
<td>Mathison</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Marcel Perico</td>
<td>Tweddy</td>
<td>Abrook</td>
<td>Moran</td>
<td>Smith</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Frank Mattison</td>
<td>All-Star</td>
<td>Len Smith</td>
<td>Tacy</td>
<td>Tweddy</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
</tbody>
</table>

**Pathé Announces Release Theory for Coming Year**

Special preparedness to meet the needs of exhibitors during 1922 is announced by Pathé.

In this connection special emphasis is placed on the increasing value of the program made up mainly of the best class of short subjects. In a statement published more than a year ago, Paul Brunet announced that this tendency was foreseen and that Pathé Exchange was concentrating on short subjects and serials—the episode character of the latter placing it in the same classification. The present announcement declares that energetic action under this policy enables that company to face the new year with confidence.

The claim is made of having very satisfactorily solved the "feature problem" so vexing to a large class of exhibitors—meaning the picture of from five to eight reels that is attractively exploited and relied upon to fill the house. The "problem" is that of the many exhibitors, who, in order to meet the expense of playing such a feature, feel it necessary to omit from their program standard short pictures, although aware that these are established favorites with their patrons. Even if the "feature" is a sure fire hit it does not lessen the need for a diversified program, according to this theory, but if it is lacking in broad popular appeal, many in the audience will regret their admission investment who would have gone away quite satisfied after a hearty laugh over a comedy following the feature, or contained in a short subject program. Such would also seem to them to come back again sooner than had been their intention.

Referring to conversations with exhibitors in different sections, the case is stated in this way:

The tendency of the times is to give more for a dollar. When a movie patent goes to a candy store she finds that more and better candy can be had for a dollar than at any time in the last three years. Naturally she expects a similar advantage when paying her money in at the picture theatre box office. An audience is a gathering of people brought together by different motives. A certain percentage come to see the "Feature" but there is also a large number who attend through a desire to see the News reels. Others consider their money best invested in novelties, or comedies. It takes all these different groups of people to make a theatre going public. And unless everybody in the audience gets something he or she especially likes, habitual attendance at that theatre is not to be counted on.

Roy Atwell is supporting Mary Miles Minter in "The Heart Specialist," under the direction of Frank Urson at Realeart.

Clara Horton first came into screen prominence when she played one of the leading roles in "The Yellow Dog," a Universal-Jewel production made during the war.

What Pathé announces to be the only motion pictures for public consumption showing President Harding addressing the 67th Congress at its opening session, will be presented in its News Reel, No. 95.

Walter Law, the well-known cinema actor, recently completed a 64-week tour of one of the bigger vaudeville circuits with a monologue act. He is just finishing an important part at the Pacific Studios, San Mateo.
Whose Savings Account Gets Your Money?

The dollars you needlessly spend find their way eventually into the Savings Accounts of those more thrifty than you. This money that should be yours is working for someone else.

Why not build a Savings Account for yourself with these dollars? We will be glad to show you how.

Resources 37 Million

COMMERCIAL AGENTS & SAVINGS

HELMAN BANK

SIXTH AND MAIN

On the other hand, the cast is wasted upon the parts. J. Frank Glendon, in the leading role, for instance, lacks the opportunity to do his best work and the author has so arranged his action that he loses much sympathy. At that, his performance of Frank, the husband, is the most attractive in the piece. Glendon's personality should never be stilled as it is here.

Claire Windsor's chief feminine position. Hallie, the wife, is also vaguely unappealing and insipid, perhaps again due to the creator's lack of perception. It should be said that Miss Windsor herself is showing marked improvement in her work.

George Hackathorne, always clever, renders Arthur, the weakling who goes painfully astray, as sensibly as the impossible part could be played, but the effort is a little too great.

Hallie Cooley as Yost, the evil influence, never very menacing, by the way, and Edith Keeler in the wallflower complete the cast.

Wid Armstrong distributes "What Do Men Want?" which was both written and directed by Miss Weber.

Supplemented by Sid Grauman's Christmas presentations, "Get-Rich-Quick Wallingford" will give its world premier at Grauman's Rialto on Sunday. Created from George M. Cohan's stage play and George Randolph Chester's stories this production was directed by Paul Borzage, director of "Humoresque."

Among those included in the cast are Sam Hardy, the original Wallingford in the Cohan play; Norman Kerry, Doris Kenyon and Dianna Allen.
Pick-ups
(Continued from Page 5)

ORIENTAL SHOWMAN IN STUDIO COLONY

Richard Bell, motion picture theatre circuit man whose main office is at Shanghai, China, has been a recent visitor at the Christie Studios, where a special film has been made to show Chinese audiences the inside of a typical motion picture studio plant.

Mr. Bell operates theatres, both for English speaking and native audiences through China.

FAIRBANKS TO ARRIVE SHORTLY

A general house-cleaning is now under way at the Douglas Fairbanks Studio and in the offices of the Mary Pickford Company at the United Studios, in anticipation of the return of the Fairbanks', who are expected to arrive in Los Angeles shortly.

At the Fairbanks Studio a new fire protection system has been installed, new film vaults and a series of cutting-rooms. It has been reported in foreign press dispatches that Mr. and Mrs. Fairbanks were considering a joint production called "The Florentine Lover," an Italian story which they had originally planned to do abroad.

Richard Tucker recently appeared at the Philharmonic Auditorium in "The Iron Judge," a one-act play by Joseph Jastrow, exploitation director at Goldwyn, and is now supporting Clara Kimball Young in "The Worldly Madonna," which Harry Garson is producing at the Garson Studios.

LYTELL AND DANA TO MAKE TRANS-CONTINENTAL TOURS

Bert Lytell and Viola Dana, of Metro's list of stars, are about to embark on a "get acquainted" tour of the United States that will take one player or the other into practically every big city in the country. When Metro decided that a vacation of probably six weeks would be necessary, through a readjustment of film schedules, both Mr. Lytell and Miss Dana decided to make use of this period to make their transcontinental dash.

GUBBINS ON TRIP TO CHINA

Thomas Gubbins, who assisted Norman Dawn in the direction of Sessue Hayakawa's latest R-C production, "The Vermilion Pencil," is expecting to leave shortly for China to bring back a large stock of Chinese costumes and studio properties. Gubbins is an expert on Chinese technique in pictures. L. W. Tung, Chinese business man of Los Angeles, is associated with Mr. Gubbins in the business venture and has already sailed for China.

Paul Terry, who creates the series of "Aesop's Film Fables" for the screen, has taken up the production of the recent R-K Klux Klan disclosures and made "The Wayward Dog," the newest animated cartoon of the series, which is scheduled for release the week of December 25th.

George Hackathorne is considering an offer from Archie Frazier, film magnate of Australia, to head a producing company of his own organization.

ZALA ZORANA

Who plays "Carmencita" in

"Silver Spurs"

Lester Cuneo's latest production to be previewed at the Wilshire Theater Saturday, December 17th, at 10:30 P.M.

599-393
Legal Queries
ANSWERED BY IRVING BALTIMORE

Q. What is the duration of copyright in the United States?
A. Twenty-eight years, with privilege of renewal by the author or his next of kin, for a further period of twenty-eight years. Right of renewal must be exercised during the twenty-eighth year of the initial period.

Q. Under a contract for the services of an actor for a definite period, can he be forced to appear as provided for in his contract?
A. No. None can be made to perform a personal service of this character; but the actor would be liable for damages incurred by his failure to appear according to the terms of his contract. An injunction can be obtained, however, restraining the actor from appearing elsewhere, or for any other party, during the term of the contract.

Q. In the case of bankruptcy of a motion picture company, does one lose his claim for services rendered?
A. A claim should be filed with the Referee in Bankruptcy. The assets of the bankrupt concern are divided amongst the creditors. In the case of corporations organized under the laws of California, or any other state, where stockholders liability statutes are in force, the claim may be collected from the stockholders, according to their proportionate interest, provided suit is brought within a certain period. Action must be preferred against the stockholders of a California corporation within three years after the original obligation was incurred.

Q. Are any rights forfeited by distribution and display of stills, posters, or "paper" of any other character, without copyrighting the same?
A. Only the right to the reproduction of the individual pictures. In the case of a photoplay, no right to reenact a scene, or any portion of the same, would be waived by the display of such advertising matter.

Where to Find
(Continued from Page 7)

LAWRENCE IN METRO FILM

William Lawrence has been signed by Metro to appear opposite Viola Dana in "Daphne's Disposition," her new Metro starring picture, a Harry Beaumont production. Mr. Lawrence's previous work under the Metro banner was in "Body and Soul" with Alice Lake.

Edward Pel is playing an important role in "The Dust Flower," by Basil King, which Rowland Lee is directing for Goldwyn. Mr. Pel will be remembered for his Chinese characterizations in Griffith's "Broken Blossoms" and "Dream Street."

Little Richard (Mickey) Daniela has just completed an engagement at Vitagraph in "Blue Bell," starring Alice Calhoun.

Mack Sennett has engaged S. T. Barnes as technical head of his studios and Paul Gurnin as master electrician.

Edwin Brophy and Martin Spring are serving as assistant directors to Sidney Franklyn in the filming of "The Divorcee," starring Constance Talmadge.

The little French refugee boy, Philippe de Lacy, will enact a prominent production in the first Mission Film Corporation picture, entitled "Carry on the Race."

Special Rates to Professionals
25 Professional Pictures for $6.00

Character studies taken by a motion picture man who knows what motion picture people want.

PARALTA, the Artist Photographer
542 South Spring Street
Open Evenings and Sundays by Appointment

Kate Price
558220

Sidney D'Albrook
599664

HARRY E. TULLAR
Attorney and Counselor
Lasky Bldg., 1723 Highland Ave., Hollywood
Phones: 578922—599042

REGINALD LYONS
Cinematographer
Bell-Howell At Liberty
599-370

Rose Peace
MODISTE
4455 Sunset Boulevard

The Triangle
CLEANERS
and TAILORS

REMODELING
REPAIRING
ELINING
All Work Guaranteed 4515 Sunset Blvd.
S. GOLD Phone 595-183

YOUR PERSONALITY

At Its Best in

EXPRESSIVE PHOTOGRAPHS
HOOVER ART STUDIOS
Under Personal Supervision of JACQUES D'OURAY
7321 Hollywood Blvd.
Phone for Appointment 57661

LITTLE
Commercial Photographer
5874 Hollywood Boulevard
Phone 597-602

E. J. YARROW
FIRST-CLASS PRIVATE WAITER
Banquets, Dinners, Private Parties. Taken Full Charge of Salads and Dine
Your home or Your hotel. Notice ROOM 22
Main 1927 211 West First Street

Full Dress and Tuxedo Shop
308-9 Love's State Blvd.
Seventh and Broadway
Picture 46
also rentals

Fred Kelsey has been selected by Max
well Karzer for an important part in "Hate,"
arriving Alice Lake.

Penryn Stanlaws, Paramount producer, is
preparing his next production for Lasky
in which Betty Compson will star.

The Pit

FOR RENT—6x10 still outfit. Little, commercial photographer, 3894 Hollywood Blvd. Phone 597-602.

YOU CAN SELL YOUR OWN SCENARIO: Let me help you find a market for your résumé ideas in any form revised, reconstructed, criticized by well known writers. Complete revision, $50.00. Constructive criticism, $5.00. Critical analysis, $2.00. Spencer, 144 So. Grand Ave., L. A.
Phone 1243 for appointment.

LADY with "ideas" for photoplays would like a position with a producing company. J. M. Julienne, 18 Pacific Ave., Santa Cruz, Calif.

WANTED—Scenarios or story to typewrite by an expert story man, experienced in playwriting and continuity work. Box 30, Camera.

FOR RENT—One Bel-Howell Camera, 170 shutters. Address 1311 North Normandie. Phone 599-461.

FOR RENT—Bel-Howell Camera—170; complete with 6x10 still. Phone Buddy Wake, 55-659. 1315 North Virgil.

FOR RENT OR LEASE—Bel-Howell Camera, 170; shutter, fully equipped. Blanche Walter, Main 2125.

FOR SALE—Dodge touring car, perfect condition for $500.00. Also handsome bedroom suite in solid mahogany. Apply to '117 St.Anna Monica Villa.

FOR RENT—Bel-Howell camera, fully equipped. This camera has been used by one of the best cameramen in the profession. Phone, Holly 5318.

$1000 FOR A PLOT
If you have a plan for a motion picture story, send it in any form to
HOLLYWOOD PHOTOPLAY STUDIOS
P. O. Box 632, Los Angeles, Calif.
CAMERA!

Production Notes

(Continued from Page 9)

CHARLES CONKLIN TO STAR

Charles Conklin, fun-maker of the screen and former Mack Sennett star, will soon be starred at the head of his own company, according to announcement made by Harry S. Haven, who is president and general manager of the newly formed and incorporated Charles Conklin Company. The pictures will be two-reelers based on original themes. Included in the plans of the concern is the launching of one, and possibly two, additional star companies as soon as the Conklin unit gets under way.

SALISBURY PICTURE UNDER WAY

Production at the Pacific Studios in San Mateo is well under way on "The Great Alone," the first of a series of pictures to be made by the West Coast Films Corporation at the former Salisbury. Jacques Jaccard is directing the picture and Isadore Bernstein, founder of Universal City, is supervising director of the company.

"The Great Alone" is an original story by Mr. Jaccard and James Colwell with its locale in Alaska.

TO CHRISTEN NEW STAGE

Saturday night, Dec. 17th, the employees of the Lazy Studio will hold a dance for the studio personnel and families to christen the number four stage recently re-covered and roofed with glass. The committee in charge consists of Gus Corder, chairman; Alvin Wyckoff, Betty Reinhold, Doc Graham, A. C. Martin and A. D. Wilkie. Fred Kiley, studio manager, offers a cup for the best dancing couple. Refreshments are to be served and all the stars will be there as well as others. The dance will be purely informal.

NEILAN'S LATEST NOW SHOWING

Marshall Neilan’s "The Lotus Eater," starring John Barrymore, is now appearing in First National theatres throughout the country. In the supporting cast are Colleen Moore, Anna Q. Nilsson, Wesley Barry, Lucy Fox, J. Barney Sherry and others.

CABANNE STARTS

W. Christy Cabanne’s next picture for R-C will be "Beyond the Rainbow," which will start production presently. The following have been secured for the cast: Court- enay Foote, Marguerite Courtot, Edmund Breese, Walker Miller, George Fawcett and Macey Harlan.

GOING TO ENGLAND

It is understood that Richard Stanton, former Fox director, has joined a London company in charge of its newly formed production chief and that he will go abroad in a few weeks. His first picture will probably be made in Switzerland.

MURRAY FILMS TO HAVE METRO RELEASE

Metro will release four Mae Murray photoplays during the coming year beginning with "Peacock Alley." Exhibitors of the city of the Golden Gate were given a preview recently of J. L. Frothingham’s "A Bride of the Gods," which will be formally released by Associated First National Pictures, Inc., during the latter part of January.

"The Digest of the Motion Picture Industry"

REALART 100 PER CENT PRODUCTION ACTIVITIES

There is no particular sign of the rumored "film holidays" so far as Realart is concerned. With the commencing of work by Mary Miles Minter on Realart’s twenty-sixth production, the company now is at a 100 per cent production basis with all five stars busy on new pictures.

NEW SERIES FOR FOREIGN MARKET

The Export and Import Film Company, Inc., has taken over a new series for the foreign market, made by Alagalanated Products Co. of which Gilbert M. Anderson (Broncho Billy’s) is the head. Anderson appears in one film, "The Greater Duty." "Aches" has been completed and "Any Night" is now in the making.

Rex Beach's next production for United Artists will be "The Net," with Betty Blythe. Exteriors will be shot in New Orleans.

FOR INDEPENDENTS

Warner Brothers will release "School Days" via the independent market.

GUNNING GETS "WHITE HANDS"

Wid Gunning, Inc., has taken over for distribution, "White Hands," featuring Hobart Bosworth. It was made by Graf Productions in San Mateo.

TO SUCCEED KANN

James V. Bryson will succeed George E. Kann as foreign export manager for Universal. Mr. Bryson went to Australia for Universal about fifteen months ago to open offices there.

MAY PRODUCE IN MANILA

It is reported the Charles Gordon Productions have been formed to produce in Manila. Gordon appeared in "A Connecticut Yankee."

LATE UNIVERSAL RELEASES

Late Universal releases are:

- "Shattered Dreams," featuring Miss du Pont (five reels).
- "Unmasked," 15th episode of "Winners of the West," (feature reel; two reels).
- "Westward Whoa!" (one reel comedy).
- "Shipwrecked Among the Animals," featuring Harry Sweet (two reels).
- "The Deputy’s Double-Cross," featuring Laura La Plante and Lee Shumway (two reels).

Recently completed Mack Sennett two-reel comedies now being shown throughout the country are "Made in the Kitchen," "She Sighs by the Seaside," "Call a Cop." and "Hard Knocka and Love Taps.

"Molly-O," starring Mabel Normand, is now being shown in New York, Los Angeles, Chicago and Cleveland. Her second comedy, "When You Leave Home," is being edited for early release. Included in the cast are Katherine Maguire, George O’Harra and Eddie Gibbon.

E. Richard Schayer is writing the continuity for the screen adaptation of William Leach’s widely read novel, "The Story of Clementina," purchased for Pauline Frederick. Production will be deferred until after the Christmas holidays.

The STORY Idea

THAT STRUGGLES TO GET OUT

The right one is worth big money. You may have it. Will you accept a free, confidential test?

Hundreds of original stories, for dramatization on the screen, are urgently needed to keep the motion picture industry alive.

The Palmer Photoplay Corporation is the accredited agent of the leading producers in a nation-wide search for story-telling ability. Not literary skill, but creative imagination and dramatic insight—the ability to think out and tell a good story, dramatically.

It is a talent many people have who never suspect its presence. You may possess the gift yourself, and not be aware of it. Will you let us test you free?

Send for the Van Loan questionnaire. In your own home by a simple psychological test you can learn whether you have the native ability for which the motion picture industry is anxious to pay liberally.

This questionnaire has started hundreds on the path to fame and big income. Just use the coupon below. You incur no obligation, of course.

Palmer Photoplay Corporation, Department of Education, 576-90 I. W. Hellman Bldg., Los Angeles, Cal.

Please send me, without cost or obligation on my part, your questionnaire. I will answer the questions in it and return it to you for analysis. If I pass the test I am to receive further information about your Course and Service to authors.

Name _______________________________
Address _______________________________

Camera L A

DIRECTORS—LOCATION MEN

When wanting ideal Western St. or " spite Town, Remember.

BACHMAN STUDIO

Glen 1532 W 831 E. Windsor Rd., Lincoln Park.

Price way down. Day, month or lease.

B. L. JAMES EXPERT TITLE SERVICE

Phone 13c 2236
218-19 81st Ave., 524 S. Princes St. Opposite the ALEXANDRIA
Actors, Directors and The Entire Profession

See us at once not later than Wednesday, December 23rd, or you will be too late to run your regular Christmas Greetings and announcements in

Camera! Christmas Edition

No Advance in Rates

4513 Sunset Blvd.  ♫ Phone 595-179
Bett? Hall
AGE SIX YEARS

Etrulia Hall
AGE TEN YEARS

Versatile Child Actressess


Phones: Holly 6983

HARRY and LOUISE LAMONT
Playing HIPPODROME
Dec. 18-19-20
Third Return Engagement

Available for Pictures December 21st the close of our vaudeville tour

Phone, Wilshire 3551

Elsa Lorimer
Just Finished Playing "Mrs. Camby" in "TOO MUCH BUSINESS"
A Jess Robbins Production
At Present with Viola Dana
Wilshire 1689
Mickey Daniels
Seven Years
Just finished in "Blue Bell"
at Vitagraph
Broadway 525

Is Someone Expecting a Letter From You?

A Holiday Card or Christmas Present?

How often are you asked by some distant friend, relative or fan for information of yourself and the Motion Picture World.

Enjoy the pleasure of giving; advance your personal position; advertise your profession; save the time you would spend in writing.

Here Is The Plan
to keep your correspondents informed every week of the year of all that is going on in the studios.

SEND CAMERA!

Not a thing that will perish, but a reminder for the whole year.
Cecil Holland
Metropolitan Productions, Inc.,
and
Winther-Reynolds Productions
wish one and all
A Merry Christmas and a
Very Happy and Prosperous
New Year

With all the Good Cheer of The Holidays

How Many Think of Our Friends the Dumb Animals? BROWNIE, Nell Shipman’s Million Dollar Bear, wishes all of his animal friends a Merry Christmas and a Happy New Year, and hopes that they will all be as contented and happy as he will be.
Degrees of Showmanship

An artist is never great enough to profitably allow his selfishness or his temperament to interfere with his art. A showman never accomplishes for his house heights of popularity from which he can afford, consciously or otherwise to overlook his showmanship, his ethics if you will.

At the first Christmas-week performance at Grauman’s Theatre, several hundred patrons stood for one hour after the advertised opening time in a rain-tracked lobby awaiting admittance to the showhouse whose box office had collected their ticket money with no warning of the delay which was to bring them discomfort and disgust. Irate questioning brought no explanatory replies from the stoical attendants in charge and dissatisfaction ran high. A few of the more sensible fans, having recovered their admission, waded out into the deluge with thoroughly expressive countenances. Others remained in momentary expectancy dreading the cashier’s surrounding rush and desirous of keeping under some sort of shelter from the raging elements. Nevertheless, the waiting was not endured patiently as was indicated by occasional outbursts in the lobby and later in the theatre itself by a regrettable demonstration during a musical number. It was an atrocious afternoon, which will long be remembered by those who stood it out.

If we hadn’t personally experienced this identical procedure twice before under extreme weather conditions at this particular theatre, we would only remark it as a piece of sadly injurious inefficiency. But since it has preceded, we have wondered considerably—and still we cannot think it reasonable that even an unlimited number of observances regarding the size of the Grauman crowds in miserable weather will begin to offset the evil effect of the publicity spread by the “practiced ons.”

Whatever the circumstance the famous Grauman showmanship standard is the greatest loser. Neither its popularity nor the public’s good nature should be put to too tiresome a test. It doesn’t mean enough and besides it is unfair all around.

F. R.

A Profitable Charity

While we are giving and receiving happy Christmas wishes we usually turn responsive ears to the charity pleas made by those who are perhaps more tirelessly un-selfish than we. The mission of George E. Pelton, one of our industry’s foremost benefactors of the needy, who collects money to facilitate the installation of the cinema in hospitals, public institutions, etc., should particularly appeal to the motion picture industry. Mr. Belton is doing a noble as well as a progressive work. What project is there to which we could more profitably contribute our bit at this season? Checks should be made payable to Charlotte Fisher, Superintendent of the Los Angeles Orphans’ home, 815 El Centro, Hollywood.

The Trade Press Remarks

What seems to be the general attitude of the trade press toward the recently formed National Association of the Motion Picture Industry is set forth in the Exhibitors’ Herald as follows:

“The negotiations that have been in progress for several weeks looking toward the formation of a new association of producers and distributors aimed largely to supplant the National Association of the Motion Picture Industry present several interesting phases.

“Readers will wonder why, if the negotiations have been in progress for several weeks, the trade papers did not print a report. The explanation is that the various trade publications were specifically requested to refrain from any possible premature announcement. Those associated with the new proposition apparently were so busy prevailing upon the trade press to withhold the report that they did not have time to guard themselves against talking outside the trade about the proposition which resulted in a New York newspaper getting and printing the report last week.

“The creation of a new association does not offer in itself an assured relief from the ills of the existing organization. The present National Association of the Motion Picture Industry has not been a failure, but there is no secret to the fact that it repeatedly has fallen far short of expectations. This has been more due to the apathy of the persons who should be interested than to any other single cause. The absence of team-work has been another factor. But a new association can hardly be expected to fare any better if every time an individual or a company is dissatisfied with something that is or is not done they cease co-operation with the organization and commence to oppose it publicly.”
TOURNEUR SIGNS KEENAN

Frank Keenan of stage and screen, is returning to the silversheet after a long absence. Mr. Keenan is to appear as “Sir Enson Doone,” one of the featured roles of Maurice Tourneur’s production, “Lorna Doone.”

BENNISON IN SPOKEN DRAMA

Louis Bennison is leaving the screen for a while a fill a stage contract in Australia, which will be followed by a season in London.

DAVIS TO REMAIN WITH ROACH

Mildred Davis, who has been playing opposite Harold Lloyd for two years, signed a new contract recently with Hal E. Roach to continue under his management.

ALGIER ASSISTANT TO STAHL

Sidney Alziger is working with John M. Stahl on “One Clear Call.” Previous to his six years of studio experience, Mr. Alziger played on the stage in “The Pink Lady,” “Babes in Toyland,” “A Knight for a Day,” “The Tourists,” and other operatic and stock engagements.

HUGHES IN INCE SPECIAL

Lloyd Hughes has been chosen for a prominent role in “The Brotherhood of Hate,” which recently started production at the Ince studio.

Thomas Meighan’s newest leading lady is Helen Ferguson. Just recently Miss Ferguson was featured by Goldwyn.

Elise Hamilton is playing an important role in Jack White’s latest Hamilton-White comedy under production at the United Studios.

Thomas H. Ince has selected Frank Keenan to interpret a leading role in his forthcoming photoplay entitled, “The Brotherhood of Hate.”

Baby Josephine Adair is supporting Ella Hall in the Emory Johnson production and Elizabeth, her sister, is with the Jackie Coogan company.

Jane Starr is now playing the society butterfly in “The Misleading Lady” at the Raymond Theatre in Pasadena with the Smith-Ring Players.

Nick Cogley and Fred Kelsey have joined the cast for “One Clear Call,” John M. Stahl’s third independent unit production for Louis B. Mayer.

Jack Pollo is being starred in a series of two-reel semi-westerns which Arthur Delmar is directing. Martha McKay is playing the leading feminine role.

Joel Day is playing the role of Abraham Lincoln in the Buffalo Bill serial now being made by Universal.
A PERSISTENT CONTROVERSY

Like a muse, I am striking a note that will be responded to on all sides, and that will inevitably be put under cant, by virtue of a recrudescence of that antiquated polemic: are artists born or made? The motion picture is a form of art drawn from divergent pathways, the jousting ones on both sides uniformly recusant. I, for one, believe that the technique of screen writing as well as the technique of screen acting, direction, and cinematography can be taught—and learned. Whether an art perception or conception is congenital and innate or can be developed, is a matter which completely eludes me, is a moraæluche which I prefer to leave to the ministrations of some avatar.

Acting, novel, and play writing, and screen writing have been taught in this country for some time back; and it would be the veriest recalcitrant who would doubt at least the partial efficacy of such instruction. Naturally, the earnest, perspicacious, and most naturally endowed persons succeed, while the supine and dull-witted fall to profit from the results of their studying.

It is the very objector to norms who finds himself cleaving to the fixed precept that screen writing, for instance, cannot be taught: the free-thinker too often becomes orthodox. So now we have the say they saw the inside of a dramatic school, while writers say they just sat down and wrote. Granted. But this only means that they did not pursue a systematic course of study: that they pursued an eclectic method, a sort of second-hand absorption of what others had learned, a gathering of the shards of technique. It seems to me that the rub of the disputation is this: Does one prefer to learn directly and systematically or indirectly and irregularly?

However, a dialectic approach would convince me that any man or institution may teach any theory and technique of screen writing. The master must be prepared by any qualified individual or group, i.e., those who are indisputably authoritative.

I understand that Maurice Tourneur, claims that there is no motion picture technique, that the photoplay is still nascent, and far from viable. This may be so, but we know that at least a certain form of continuity writing, of story preparation, is in vogue. That form is transient, deliquescent, is at least conjecturable—but there is a "present" technique, just as there is in the cutting, colligation, and assemblage of the picture. And just so is there a properly well defined technique in direction, lighting, cinematography, and acting. There is much that is definite that is adhered to between the first cry of "Camera!" and the final projection upon an argent canvas.

That motion picture technique will be subject to much elaboration in the future, near or remote, is feasible; coeval with the passing of all art and literature through the alembic of Time. But the screen writer is not a living—easy as you and I, he is the present; he must seize upon instruments that are handy, and must not, in the interest of his nearest art, attempt to fly before developing the ground.

I do not believe that the inauguration of scenario classes in many colleges and universities, or the teaching of the technique of photoplay writing by correspondence, is either an impractical or premature procedure on the part of the educators interested. There can be little doubt that the modern picture is an American contribution to the Arts, despite the affiliaction occasioned in so-called cultivated circles today on the wings of such fatidical information. D. W. Griffith's declaration that an eighth art was in the making is not of very dusk, many of them so low in key that for a while they resist the scrutiny. Their rigid and heavily enameled surfaces have the colours of night when the moon is small and chill and hard, of ancient tapiseries with tarnished gold, or scree leaves in November and the smoke-blue of winter. But the silver coldly burns amid profound and unendable blacks; rims of dreamy light glow pales as the green skies of after-sunset; dustest gold of night-cloud edge is subtly and mystically harmonized with sable and with the aureate browns of embossed leather. The fanfaren of romance breathe through the tender, mysterious tones, the sensitive-feeding forms, of course. Time, which actors veers in the sinister gloom; the sea creeps away from a dark like an opened flower; sails belly into the fathomless heaven and heave their craft towards the indifferent sorcerer's moon; a skeleton rider with scythe flits round the track into the dun immeasurable distance. Of course, this is not the description of characters, but it is adequate description; such descriptions of background would make for an adornment, and a mood in screen writing that would prove inspirational to directors of a higher type men like Tourneur, Ingram, and the DeMilles, for instance. The language of feeling and poetry is the language of the higher drama and enwriten it will inspire continuity writers and directors to more poetic and artistic efforts—to finer employment of nuance—to all contributing factors that will make possible imperishable celluloid documents.

The technique of the short story or the novel is entirely disparate from that of the screen. Drama and poetry is the rub in the photodrama. Only the language of pictures can avail. The feeble efforts of eminent authors—a generous, kindly interpretation of the word eminent—to write for the screen, and their dismal and nearly complete failure to master the screen idiom, should thoroughly eciliate the whole problem.

The screen never will stand in need of ardent pioneers, trained in the rudiments of screen writing, as it does today. Young America should be taught to express itself in the art form which is primarily America's. The rhythm, the symbolism of the arts which will some day interpret nation to nation and race to race. 

FLORENCE LAWRENCE

simply crass prejudice or naive pomposity.

The handwriting is on the wall.

There has been a recent free-for-all denigration of the films in bookish as well as evangelical quarters, the one on the grounds of the rocco treatment accorded literary masterpieces, the other on the ground that certain directors elaborated their cinema cans with pornographic scenes and florid dashes of wild women, pre-eighteenth amendment disciples, and occasional ribald screen sonneters. Furthermore, one Burton Rascoe in a recent BOOKMAN referred to all scenario writers as the backwash of literature. According to certain self-constituted intellectuals, it is direly unwise to even consider learning to write for the screen, lest one forge the blemishes of the pale leaders of thought and culture—and lose the track to the Paranivanic bliss of these tall-browed ones. Well, what of it? Let the high-brow retain his unassuming Thules, let him continue to rant and storm and buffet his edilonic foes with steel and pen alike.

I am still in hopes that the writing of scenography, or photoplay synopses, will advance to a point far beyond the present. That either photodramatists or continuity experts will be up to the level of this in this decade is improbable. Yet there is this possibility: writing in terms of sequential pictures inevitably connotes a pictorial idiom. For instance, what marvelous visualization is expressed in the language of the critic Paul Rosenfeld, in describing some paintings by Ryder in a recent DIAL. Among other things Rosenfeld writes: "They are pools

CAMERA! "The Digest of the Motion Picture Industry" Page Seven

the Screen Writers' Forum
Conducted by Ted Le Berthon
Editor of The Photodramatist

Bob Horner, who is directing a five-reel western for Western Classic Film Company, has taken his company, consisting of Monti Montague, Ena Gregory, Nelson McDowell, Lorence Bradstone, Harry Smith, and others, to Santa Susana Pass, to film location scenes.
INSTALLS SERVICE RECORD

Julius Stern, second vice-president of Universal, has appointed Zion Myers, his secretary, personal adjutant of Universal City, commissioning him to compile an accurate service record of every employee. The information will be used for the individual advancement of workers and for reassigning men who, by reason of experience and aptitude are fitted for positions of more importance.

ROACH MINSTRELS

Hal E. Roach Minstrels is the most recent organization at the Hal E. Roach Studios. Jean Hazez and Charles Parrott being responsible for the assembling of talent under the above name. The object of the club is personal appearances for charity. The members will give their first entertainment at the Christmas party at the Roach Studios.

AUSTRALIAN TRIP

Harry “Snub” Pollard is making plans for a three months’ vacation which he will spend, beginning April 1st, in Melbourne, Australia, where his parents are living. It is expected that Mr. Pollard will make public appearances in several Australian cities while there.

WINTERING IN SOUTHLAND

Ian Mason, creator of the skippum in “The Toonerville Trolley” comedies, is spending the winter months in Los Angeles.

Dorothy Hagan has returned from New York.

Marie Mosquini and her mother are spending the holidays in San Francisco.

Barney Furey and “Bud” Geary are included in the cast of “Four Hearts,” starring Dick Hatton.

Gaylord Lloyd and Mrs. Lloyd are being congratulated on the birth of a son named Gaylord Harold Lloyd.

A replica of one of the wings of Westminster Abbey, London, is being constructed for “Lorna Doone,” the classic which is being filmed by Maurice Tourneur.

Little two-year old Bruce Geroni is on location in Arizona with the Thomas Meighan company filming “Proxy Daddy,” under the direction of Al Green.

The Associated Advertising Clubs of the World have issued a bulletin warning that an old film called “Three Musketeers,” is not the production made by Douglas Fairbanks.

Julian Saenger and E. V. Richards, Jr., of New Orleans, are guests at the Ambassador Hotel. Mr. Richards is general manager of the Saenger Amusement Company of New Orleans and one of the original First National franchise holders of the exhibitors’ circuit.

DIRECTOR HOWE PASSES AWAY

The entire film colony is mourning the death of Elliot Howe, director of Benjamin Hampton Productions. Mr. Howe and Jean Hersholt recently completed the picturization of “Wildfire,” the latest B. B. Hampton production.

LEGAL QUERIES

Q. What is necessary to assign rights to a copyrighted work?

A. Assignment must be in writing and filed for record with the Register of Copyrights, Washington, D. C., within three months; otherwise the assignee is precluded from setting up any rights against subsequent purchases for value.

If any rights are reserved by the assignor, the same, or the rights conveyed, should be specifically set forth.

For example, if the intention is to convey only photoplay rights of a novel, the assignment should specifically state that such rights alone are conveyed; should the conveyance be couched in general terms, the assignment may easily be construed as conveying photoplay, stage, and rights of every nature incident to ownership of copyright.

Q. In case of breach of contract by producer, can the actor accept other employment and sue for full amount provided for in contract?

A. He may sue for full amount provided for in contract, but can only recover the amount actually lost by reason of the breach, said loss being established by the difference between the compensation provided for in the original contract, and the sums he earned, or could have earned, in other employment during the period covered by the terms of the contract. This, of course, would not oblige the actor to accept other unsuitable employment, in order to reduce the damage sustained by him. However, any moneys he may have realized from suitable employment, whether accepted or not, may be claimed by the producer as a set-off.

Q. In conveyance of motion-picture rights by the author, without specifying any restrictions, does he forego all rights therein?

A. No. Although he cannot further avail himself of his work for motion-picture purposes, the purchaser or his assignee cannot garble or revamp the story as he may choose. The producer may make any reasonable adaptation, but cannot, without the author’s permission, rehash the tale so that it will not reflect the story of the author. The author’s reputation may suffer greatly by a mongrel reproduction of his story, and the law will accord him appropriate protection.

This subject is reminiscent of a phase of the recent suit involving Ferdinand Pinney Earle’s “Rubaiyat,” and of Fanny Hurst’s reported scoring of those responsible for the picturization of her novel “Star Dust.”

Although there is record of no case where damages were awarded in an instance of this character, the trend of decisions, and the equities of the case, would indicate that the author, in case of an unreasonable perversity of his story, may enjoin its showing, or recover any damages sustained thereby.

CLYDE FILMORE

WAR FILMS AT ANNAPOLIS

“T he Battle of Jutland,” the film portrayal of a naval conflict, is to be presented at the Naval Academy at Annapolis on January 7th by Educational, under the direction of Admiral Wilson, superintendent of the Academy for the benefit of the naval students and officers at the Academy.

For the army and navy officers unable to attend the showing at Annapolis, Educational will repeat the program at the Marine Barracks at Washington shortly after the presentation at the Academy.

LEHRS ENTERTAIN

Mr. and Mrs. Abraham Lehr entertained at their home recently. Among the guests were Charles Chaplin, Richard Dix, Rupert Hughes, Mr. Chas. G. Norris and Mrs. Kathleen Norris.

As hostess, Mrs. Abraham Lehr introduced as the guest of honor, Mabel Normand, starring in Mack Sennett’s production of “Molly O.” at the Mission Theatre.

Messrs. Ball, Adams, Smith and Atkinson, visiting from England, were also guests of the evening.

George Hernandez, who recently completed a leading role in Constance Bingham’s new picture, is playing an important part in “The Trail of Kisses,” a Winter-Ryndels production, which features James B. Warner.
Production Notes
(Continued from Page 4)

AT UNITED

Constance Talmadge's starring production, "The Divorcee," which Sidney Franklin is directing, will be completed within two weeks.

Director James Young will start production on "The Masquerader," starring Guy Bates Post, on December 27th.

Emory Johnson is in San Francisco filming exterior scenes for his personally directed production, "The Midnight Call.

Lloyd Hamilton's Hamilton White Comedies, is finishing the fifth of his series and Jack White is starting on his fourth production.

J. L. Frothingham is titling "The Man Who Smiled."

AT THE INCE STUDIO

Work on the Thomas H. Ince production, "The Brotherhood of Hate," a drama of the Kentucky mountains, has commenced under Lambert Hillyer directing.

Le Roy Stone, working under the direction of Thomas H. Ince, has finished cutting "Skin Deep," a forthcoming First National release.

Final scenes of "The Hottentot" are being filmed under the direction of Del Andrews and James W. Horne.

AT VITAGRAPH

"The Man from Downing Street," starring Earle Williams, is due to start production within the week.

Belcher's Griffith is in Florida, with her company, filming "Island Wives." Webster Campbell is directing.

David Smith will direct Alice Calhoun's next picture, the script of which is now being prepared.

EDUCATIONAL RELEASES

Current Christie Comedies recently completed and delivered to Educational for release are: "One Stormy Knight," "A Rambling Romeo," "By Hook or Crook," and "Twas Ever Thus.

The next Torchy Comedy featuring Johnny Hines as the office boy of the Sewell Ford Stores, will be "Battling Torchy." "Torchy's" current release is "Torchy Takes a Chance."

STEWART STORY CHOSEN

Louis B. Mayer has selected "Rose o' the Sun" as Anita Stewart's next starring vehicle for Associated First National release. Madge Tyrene, former newspaper woman, is making the screen adaptation of the story by Countess Barycynska.

LATE UNIVERSAL RELEASES

Late Universal releases are: "Across the Dead Line," starring Frank Mason (2 reels).

"Hidden Gold," 16th episode of "Winners of the West," featuring Art Acord (2 reels).


"Almost a Rancher," (1-reel comedy).

International News Nos. 3 and 4.

"The Straphanger," starring Lee Moran (2 reels).


"The Digest of the Motion Picture Industry"

"PENROD FINISHED"

With the completion of a special prelude in which historic American youths are portrayed, Marshall Neilan has just finished his picturization of Booth Tarkington's "Penrod" with Wesley Barry in the title role.

Under Mr. Neilan's direction, D. J. Grey, film editor, is now cutting and assembling the picture, the advance print of which will be shipped to Associated First National Pictures, the distributors, within the coming week.

TAKES OVER CACTUS FEATURES

Roger-Halperin Productions have taken over the production of a series of eighteen out-of-door pictures co-starring "Bob"

"ANN MAY"

Reeves and Maryon Aye. Albert Rogell will direct and Victor Hugo Halperin will write the stories, as well as assume the business management of the organization.

"VAN LOAN CONTEST JUDGE"

H. H. Van Loan, photo-dramatist, departed for Phoenix, Arizona, to conduct a photo-play contest, of which Mr. Van Loan is to judge the winner. First prize will be a scholarhip in the Palmer PhotoPlay Corporation; and other prizes will aggregate $150 in gold.

Following his appearance in Phoenix, Mr. Van Loan may make a short tour of California with "Flightin' Mad," his latest photo-play, which features William Desmond.

His local appearance, it is reported, will be at the new Pantages Theatre.

COMPLETES TITLING "MONTIE CRISTO"

Thos. N. Miranda, Fox editor, has just completed titling the latest Fox Special, "Montie Cristo." Among the pictures Mr. Miranda has titled during 1921 are "Shame," All Star; "The Last Trail," All Star; "The Connecticut Yankee," All Star; "The Road Demon," Tom Mix; "The Primal Law," Dustin Farnum; "The Big Town Round-up," Tom Mix; "At Your Service," Mix and the Selig-Kirk special; "The Rosary," soon to be released.

"THE PREVIEW THEATER"

There is a movement on foot fostered by Mr. Al Nathan of this city, whereby, if he receives the cooperation from the various studios making films at Los Angeles for distribution throughout the world, he will sponsor a unique theatre, in fact the only one of its kind in the world. He has properly negotiated for the theatre that will bear the unique title of "The Preview Theatre." The name of the theatre is what it means, he says. It is the intention of Mr. Nathan to exhibit exclusively pictures of the foremost studios and directors of Los Angeles, prior to the usual cut of them, which is usually done in New York City, after the negative arrives there. He will set aside one night each week for a well-known studio, and this will be maintained throughout the coming year. For example, every Monday night will be Goldwyn Night, every Tuesday night will be Universal Night, Wednesdays might be Paramount Night, and so on, each night being devoted to the particular studio furnishing the film for that evening. Sunday night will probably be devoted to independent producers, not affiliated with any releasing concern or studio.

Mr. Nathan's intention is to show these films at the "Preview Theatre," twice nightly, the first performance starting at seven o'clock, and the second at nine o'clock, in the evening. He will apportion a certain amount of seats gratis each night to the studio, a certain amount to the press, so they may review this picture before it leaves for New York, and also a certain amount of seats to the exchange manager, so he may invite such exhibitors as he wishes to see the film for booking at their theatres. This also gives him two or three extra months in advance to work upon his customers, before the finished print returns to California for release. The balance of the seats will be sold to the general public at fifty cents, a price which will include war tax. This is merely to defray the overhead expenses, and at the same time gives an audience to the director of unbiased opinions, who will approve or disapprove the picture, according to their own opinions. This is just what the director seeks, and can get in no other way.

In addition to the showing of this feature, in order to round-out a complete program, another feature will be introduced, which is also an innovation to Los Angeles, and that will be in the form of introducing for the first time to the public, an opportunity for various dancing schools, to stage a Prologue each week, given by the pupils at the institution, who have graduated, or are about to graduate from that particular school. In presenting these schools, Mr. Nathan has in mind such schools as the Denishawn School, Norma Gould's School, Earnest Belcher's School, Dagmar Dalgin's School, and schools of this calibre. Each school will present a little tableau, which will run the entire week, and will in no way conflict with the pictures shown on that night.

A further innovation will be the introduction of a string quartet of ladies to furnish the necessary musical embellishments.

Mr. Nathan has already made arrangements with a few of the local producers, and contemplates the closing of the final deals with the remainder, in the next few days, at which time he will also announce what theatre he has secured for the showing of these pictures.

Lois Zellner is responsible for the scenario of "My Boy," starring Jackie Coogan, now playing at the Cinema.

When William Farnum completes his present picture for Fox he intends going to Havana for a short vacation.
# Pulse of The Studios

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Camera</th>
<th>Asst Director</th>
<th>Scenario</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>BLANCHARD FILM CO.</td>
<td>H. S. Conway, Casting</td>
<td>Cosmofrat Studios.</td>
<td>E. G. Bowen</td>
<td>K. E. Chudy</td>
<td>Educational</td>
<td>Wil. 1322</td>
</tr>
<tr>
<td>BRUCE CARTER PROD'NS.</td>
<td>Montague Studios.</td>
<td>Arnold Aldrich, Casting.</td>
<td>San Francisco.</td>
<td>Bruce Carter</td>
<td>All-Star Movies</td>
<td>Schedule</td>
</tr>
<tr>
<td>CHARLIE CHAPLIN STUDIO.</td>
<td>Al Garcia, Casting.</td>
<td>Charles Chaplin</td>
<td>Holly 4070</td>
<td>Charlie Chaplin</td>
<td>1416 La Brea Ave.</td>
<td>Holly 7140</td>
</tr>
<tr>
<td>C. L. CHESTER PROD'NS.</td>
<td>R. Bandini, Gen. Mgr.</td>
<td>Educational Comedies</td>
<td>Schedule</td>
<td>All-Star</td>
<td>1438 Gower St.</td>
<td>Holly 3100</td>
</tr>
<tr>
<td>CINAD FILMS, Cosmofrat Studios.</td>
<td>J. E. Bowen</td>
<td>E. G. Bowen</td>
<td>Schedule</td>
<td>All-Star</td>
<td>&quot;The Love Man&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>CLEMENTS RICH PROD.</td>
<td>Fine Arts Studios.</td>
<td>Educational Comedies</td>
<td>Schedule</td>
<td>All-Star</td>
<td>&quot;The Love Man&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>COMMONWEALTH MOTION PICTURE PRODUCERS.</td>
<td>829 E. Winsdor Rd., Glendale.</td>
<td>Educational Comedies</td>
<td>Schedule</td>
<td>E. C. Peters</td>
<td>Roxie</td>
<td>&quot;No Reason&quot;</td>
</tr>
<tr>
<td>CUMMINGS, IRVING, PROD'N. CO.</td>
<td>E. R. Smith, Gen. Mgr.</td>
<td>Educational Comedies</td>
<td>Schedule</td>
<td>All-Star</td>
<td>1729 ½ Highland Ave.</td>
<td>578922</td>
</tr>
<tr>
<td>DENVER DIXON PROD.</td>
<td>Berwilla Studios.</td>
<td>Educational Comedies</td>
<td>Schedule</td>
<td>Denver Dieke</td>
<td>Maria Saia</td>
<td>&quot;The Love Man&quot;</td>
</tr>
<tr>
<td>FOX PROD., &quot;C. A. Bird, Casting.</td>
<td>&quot;The Love Man&quot;</td>
<td>Educational Comedies</td>
<td>Schedule</td>
<td>N. Western Ave.</td>
<td>N. Upper</td>
<td>&quot;The Love Man&quot;</td>
</tr>
<tr>
<td>GOLDWYN STUDIO.</td>
<td>R. B. McIntyre, Casting.</td>
<td>4080 Sunset</td>
<td>Wilshire 81</td>
<td>C. K. Young</td>
<td>&quot;The Love Man&quot;</td>
<td>&quot;The Love Man&quot;</td>
</tr>
<tr>
<td>GUINAN, TEXAS, PROD.</td>
<td>Fine Arts Studios.</td>
<td>Educational Comedies</td>
<td>Schedule</td>
<td>J. Cumyn</td>
<td>C. Young</td>
<td>&quot;The Love Man&quot;</td>
</tr>
<tr>
<td>HAMPTON, BENJ. B. PROD'NS.</td>
<td>C. E. Collins, Casting.</td>
<td>United Studios.</td>
<td>Holly 4080</td>
<td>All-Star</td>
<td>&quot;The Love Man&quot;</td>
<td>&quot;The Love Man&quot;</td>
</tr>
<tr>
<td>HARTER-WALL PROD.</td>
<td>Edward La Veque, Casting Director.</td>
<td>Bakersfield, Box 482.</td>
<td>Educational Comedies</td>
<td>Edward W. Johnson</td>
<td>&quot;The Love Man&quot;</td>
<td>&quot;The Love Man&quot;</td>
</tr>
</tbody>
</table>

* "The Love Man" refers to the schedule of the studio, indicating the progress of the production. The progress is indicated by the week number or the type of production (Schedule, Cutting, Finishing, etc.).*
### Camera!  
"The Digest of the Motion Picture Industry"  
Page Eleven

<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>LASKY STUDIOS.</td>
<td>L. M. Goodstadt. Casting.</td>
<td>1520 Vine St.</td>
<td>Fred Klay, Studio Mgr.</td>
<td>Holly 2400</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LOWRY-TUTTLE PRODUCTIONS.</td>
<td>Gene Lowry.</td>
<td>Fine Arts Studio.</td>
<td>Holly 2805</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LYONS, EDDIE, PROD.</td>
<td>Berwill Studios.</td>
<td>Holly 157</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**MAYER, LOUIS B. STUDIOS, 3800 Mission Rd.** Individual Casting.  
Lincoln 2120

**METRO STUDIO. Romaine and Cahuega Ave.** William Carruthers, Casting.  
Holly 4485

**METROPOLITAN PRODUCTIONS. Mayer Studios.**  
May Collins  
Lincoln 2120

**MISSION FILM CORPORATION.** Ernest Traxler, Casting and Gen. Mgr.  
Clarence Geldert  
Holly 7901

**MORANTE PRODUCING CO.** Milburn Morante, Casting, F. D. Fowler, Gen. Mgr.  
Baboo Studio, Long Beach.  
579902

**MORRIS, REGGIE, PROD.** Jesse D. Hampton Studio.  
NEILAN, MARSHALL, PROD. 6642 Santa Monica Blvd.  
Holly 7901

**METROPOLITAN PRODUCTIONS, Mayer Studios.**  
May Collins  
Lincoln 2120

**MISSILY, REGGIE, PROD.** Jesse D. Hampton Studio.  
NEILAN, MARSHALL, PROD. 6642 Santa Monica Blvd.  
Holly 7901

**MORRIS, REGGIE, PROD.** Jesse D. Hampton Studio.  
579902

**ROBBINS, JESS, PROD'NS.** Fine Arts Studio.  
Holly 2805

**ROBERT JACKSON PRODUCTIONS.** Jackson Reade, Casting.  
Los Weber Studios.  
Wil. 5175

**REALART STUDIO.** Miss Hallett, Casting. 201 N. Occidental.  
Frank E. Garbutt, Mgr.  
Wilshire 6622

598030

**HAL E. ROACH STUDIO.** Culver City. Nora Ely, Casting.  
Warren Doane, Mgr.  
West 3730

---

**RANGER BILL MILLER PROD.** Walter Bell, Casting. 1745 Glendale Blvd.  
54109

---

**R-C.STUDIO. Melrose and Gower.**  
S. F. Jacobs, Casting Director.  
Holly 2800

---

**R.C. STUDIO. Melrose and Gower.**  
S. F. Jacobs, Casting Director.  
Holly 2800

---

**R.C. STUDIO. Melrose and Gower.**  
S. F. Jacobs, Casting Director.  
Holly 2800

---

**R.C. STUDIO. Melrose and Gower.**  
S. F. Jacobs, Casting Director.  
Holly 2800

---

**R.C. STUDIO. Melrose and Gower.**  
S. F. Jacobs, Casting Director.  
Holly 2800

---

**R.C. STUDIO. Melrose and Gower.**  
S. F. Jacobs, Casting Director.  
Holly 2800

---

**R.C. STUDIO. Melrose and Gower.**  
S. F. Jacobs, Casting Director.  
Holly 2800

---

**R.C. STUDIO. Melrose and Gower.**  
S. F. Jacobs, Casting Director.  
Holly 2800

---

**R.C. STUDIO. Melrose and Gower.**  
S. F. Jacobs, Casting Director.  
Holly 2800

---

**R.C. STUDIO. Melrose and Gower.**  
S. F. Jacobs, Casting Director.  
Holly 2800

---

**R.C. STUDIO. Melrose and Gower.**  
S. F. Jacobs, Casting Director.  
Holly 2800

---

**R.C. STUDIO. Melrose and Gower.**  
S. F. Jacobs, Casting Director.  
Holly 2800

---

**R.C. STUDIO. Melrose and Gower.**  
S. F. Jacobs, Casting Director.  
Holly 2800

---

**R.C. STUDIO. Melrose and Gower.**  
S. F. Jacobs, Casting Director.  
Holly 2800
**The Pit**

**YOU CAN SELL YOUR OWN SCENARIO:** Let me help you. Clever photoplay ideas in any form revised, reconstructed, criticized by well-known writer. Complete revision, $10.00. Constructive criticism, $5.00. Critical analysis, $2.00. Spencer, 141 S. Grand Ave., L.A. Phone 1353 for appointment.

**LADY with “Ideas” for photoplays would like a position with a producing company. Janette M. Julienne, 15 Pacific Ave., Santa Cruz, Calif.**

**WANTED—Scenarios or story to typewrite by an expert in the field of photoplays, experienced in play writing and continuity work. Box 39, Camera!**

---

**FOR RENT—One Bell-Howell camera, 170° shutter. Address 1311 North Normandie, Phone 559-464.**

**FOR RENT—Bell-Howell Camera—170°; complete with 1500 dull, Phone Buddy Bopp, 55555, 1315 North Virgil.**

**FOR RENT OR LEASE—Bell-Howell Camera, 170° shutter, fully equipped. Blaine Walker, Main 2152.**

**FOR SALE—Dodge touring car, perfect condition for $600.00. $300.00 down. Also hand-made bedroom suite in solid mahogany. Apply Evenings, 236 Santa Monica Blvd.**

**FOR RENT—Bell-Howell camera, fully equipped. This camera has been used by one of the best cameramen in the profession. Phone, Holly 5318.**

---

**BILLY BAYBANKS**

wishes his friends

A MERRY CHRISTMAS

---

**WALTER de COURCY**

wishes all his friends

A MERRY CHRISTMAS

Now Producing "The American Toreador" with an All-Star Cast
MERRY CHRISTMAS
TO ALL
From
James Clemens
Directing
CAMPBELL COMEDIES

MERRY CHRISTMAS
and
HAPPY NEW YEAR
From
Doreen Turner
and
Laurence LaCalzi
The Campbell Comedy Kiddies

MERRY CHRISTMAS
TO ALL
From
Thomas McNally
Cinematographer for
CAMPBELL COMEDIES

MERRY CHRISTMAS
and
HAPPY NEW YEAR
From
Lige Conley
With
HAMILTON-WHITE MERMAID
COMEDIES
Under the Personal Direction of
JACK WHITE

MERRY CHRISTMAS
and
HAPPY NEW YEAR
From
Hamilton-White
Comedies, Inc.
Producers of Mermaid Comedies

CHRISTMAS GREETINGS
TO ALL
Dan Mason
Creator of “The Skipper”
in
“TOONERVILLE TROLLEY
COMEDIES”
Now on Free List
Address: 1743 Garfield Place
Phone Holly 10
Albert Rogell
Victor Hugo Halperin
Rogell-Halperin Productions
Extends HOLIDAY GREETINGS
To the Profession

Baby Peggy Montgomery
wishes all her friends
A MERRY CHRISTMAS and
PROSPEROUS NEW YEAR

MERRY CHRISTMAS and
HAPPY NEW YEAR
From
Jane Starr
Now Playing the Society Butterfly
in "THE MISLEADING LADY"
With the Smith-King Players
at the Raymond Theatre
in Pasadena

MERRY CHRISTMAS and
HAPPY NEW YEAR
From
Cameron Coffey

MERRY CHRISTMAS and
HAPPY NEW YEAR
from
ADOLPHE MENJOU

THE SEASON’S BEST WISHES
from
Frank Hayes
Current Releases:
B. B. Hampton, Federal Photoplay Co.
"The Killer"
"The Lure of Egypt"
"The Man of the Forest," Zane Grey
"The Mysterious Rider," Zane Grey

Coming Releases:
"Hearts' Haven"
"Wild Fire," Zane Grey
SEASON'S GREETINGS

HARRY KEEPERS
Cinematographer
1617 Gower St.

Our Officers and Directors extend Greetings of the Season and wish you every success during the year of Nineteen Twenty-Two

MITCHELL CAMERA CO.

Who's Where
(Continued from Page 6)

SUPERBA
Carl Laemmle offers Marie Prevost in "A PARISIAN SCANDAL"
By Louise Winters
Scenario by Doris Schroeder
Directed by George Cox
CAST
Count Louis Oudoff—George Periolat
Countess Oudoff—Lillian Lawrence
Liane Demarest—Marie Prevost
Beren Straskey—Bertram Grassby
Emile Carret—George Fisher
Sophie Demarest—Lillian Rambeau
Basil Hammond—Tom Gallery
Mamselle Sari—Mae Busch
Princess—Mme. Rose Dione

GRAUMAN'S
Jesse L. Lasky presents Jack Holt in "THE CALL OF THE NORTH"
Scenario by John Cunningham
Directed by Joseph Henabery
CAST
Ned Trent—Jack Holt
Virginia Albret—Madge Bellamy
Galen Albret—Noah Beery
Archibald Picard—Francis MacDonald
Graham Stewart—Edward Martindel
Elodie Albret—Helen Ferguson
Louis Placide—Jack Herbert

MILLER'S
William Fox presents "THE LAST TRAIL"
From the Novel by Zane Grey
Adaptation and Scenario by Paul Schofield and Jules G. Furthman
Directed by Emmett J. Flynn
Photography by Lucien Andriot
CAST
The Stranger—Maurice Flynn
Winifred Sarnon—Eva Novak
William Kirk—Wallace Beery
Chiquita—Rosemary Theby
Sheriff Nelson—Chas. K. French
Dai Hand—Francis MacDonald
Campbell—Harry Springer
Kenworth Sarnon—Harry Dunkinson

KINEMA
Irving M. Lesser presents Jackie Cooper in "MY BOY"

CALIFORNIA
Goldwyn presents "THEODORA"
Produced by Unione Cinematografica Italiana

LOEW'S STATE THEATRE
Metro announces Bert Lytell in "ALIAS LADYFINGERS"
Story by Jackson Gregory
Scenario by Lenor J. Coffee
Directed by Bayard Veiller
Photographed by Arthur Martinelli
CAST
Robert Ashe (Alias Ladyfingers)—Bert Lytell
Enil Camden—Ora Carew
Justin Haddon—Frank Elliott
Rachel Statherill—Edythe Chapman
Lieut. Ambrose—De Witt Jennings
Robert Ashe (at four)—Stanley Goethals

Jacques d'Auray of Hoover Art Studios offers his compliments of the season.

A MERRY CHRISTMAS AND A HAPPY NEW YEAR FROM

Charles Force
Just Finished With Bebe Daniels in her Current Production
Broadway 5206

MERRY CHRISTMAS and HAPPY NEW YEAR From DOROTHY HAGAN 1406 Lucille Street 593-13

The Triangle CLEANERS and TAILORS
REMODELING and REPAIRING
CLEANING & PRESSING
All Work Guaranteed 4915 Sunset Blvd.
S. GOLD Phone 595.183

The Digest of the Motion Picture Industry
What Did You Do the Past Year?
Who Knows it?

It is as important that you publish a statement of your activities as for a national bank to do so.

You could do nothing more profitable, whether you be

SCENARIST
DIRECTOR
CAMERAMAN
TECHNICAL EXPERT
ACTOR
ACTRESS

or occupying any other position connected with

The Motion Picture Industry

To publish a cut and a list of the productions with which you were associated is most dignified in

“Camera!”

NEW YEAR’S EDITION
Phone 595-179 or call at 4513 Sunset

Estelle Evans
Grand Dame and Characters
766-875
1521 Fourth Avenue

LITTLE
Commercial Photographer
5874 Hollywood Boulevard
Phone 597-602
Still Finishing
Reproductions
HOLIDAY GREETINGS
From

May Foster
Who Plays “Mrs. Casey” in “MY BOY”
At the Kinema This Week
Holly 2964

HOLIDAY GREETINGS
From

Milla Davenport
Who Plays “Gretchen” in “RIP VAN WINKLE”
At Clune’s Broadway
Wilshire 2921

Mission Film Corporation
C. H. Geldert........................................President
Leon Rice........................................Vice-President
Richard Wayne................................Secretary-Treasurer
Ernest Traxler..................................General Manager

Producing
“Carry on The Race”
With
ALL-STAR CAST

Directed by Clarence Geldert
Richard Wayne Arthur Osborn
Lillian Leighton Margaret Loomis
Winter Hall Philippe de Lacy
Catherine Murphy Boots Fabing

Executive Offices: 5502 Santa Monica Boulevard
Studio: Hampton Studio

SAY IT
WITH CUTS!
Engravings in Halftone
and Benday Color Plates
add Attractiveness to
your Advertising
BROWN CALDWELL & LADD
PHOTO ENGRAVERS
247 50, BROADWAY, LOS ANGELES
CHRISTMAS GREETINGS
FROM
ELIZABETH and JOSEPHINE ADAIR
Josephine now supporting Ella Hall in Emory Johnson Production and Elizabeth with the Jackie Coogan Company.
597-946; Holly 4149

GREETINGS
of the SEASON from HARRY and “PAL”

RELEASES
“Fool’s Paradise” a C. B. De Mille Production.
“Rent Free” with Wallace Reid.
“The Champion” with Wallace Reid.
“The Whistle” with Wm. S. Hart.
“Be My Wife” with Max Linder.
“Queenie” with Shirley Mason.
“What No Man Knows” with Clara Kimball Young.
“If Only Jim” with Harry Carey.
“Desperate Youth” with Gladys Walton.
“Big Bob” with Jack Perrin.
“Fay’s Pal” McKenzie Comedies.
“The Sawmill,” with Larry Semon.
“Lost” with Al St. John.
“The Detective” with Clyde Cook.

Holiday Greetings from Campbell Comedies

Wilshire 5576
A Thousand Years in Twenty

Thomas A. Edison says that moving pictures used as text-books would advance civilization one thousand years in twenty.

World Classics Film Corporation
POMONA, CALIFORNIA

Incorporated under the laws of the State of California to produce and distribute Motion Pictures of a High Standard, particularly pictures of educational value, embracing American History, Literary Classics, and Class Room Subjects.

John W. Leezer
Vice-Pres. and Gen. Mgr.

Clyde Sheldon Shepard, M. A.
President
Member of Faculty of
Pomona College

Leigh R. Smith
Secretary and Treasurer

The management of the World Classics Film Corporation is in the hands of men of experience and integrity, which insures Profit Making operation.

Visual Education is the Education of the Future; therefore the plan or program of this organization is Timely and Feasible.

WHERE SERVICE MEETS PROFIT

An investment in the World Classics Film Corporation will not only net you financial returns but presents an opportunity to serve your generation in the most useful way.

Prospectus gladly sent on application to World Classics Film Corporation, Pomona, California.
Nell Shipman
AMERICA'S FIRST

STRANGER THAN POE

Yet the height of Delightfulness

Music and Foreign Foods

At the

Cafe Grotesque

625 and one-half South Olive

Just Opened

Hobnob with Artists, Poets, Masters of Scribes and Picture Professionals-
Enjoy a royal dinner arranged by
FOTI ZAGORI

formerly chef for His Majesty King Constantine
Looking Ahead

As we look another new year in the face we are slightly disturbed by an echo of the bitter wall raised over recent studio inactivity; for while there is not now the panic in the air that threatened for a time, several thousand actors are still resenting the foreign invasion that by filling many theatres the country over, with German and Italian films, has resulted in decreased domestic production and consequently in a less cheerful holiday season for their individual homes. When any man's personal comfort is hit he meditates and agitates—and the average picture man has experienced many balmier days than 1921 has included in its trying calendar.

Meanwhile, the larger producer is strangely silent probably for the very good reason that he has nothing to report. Capital is overly difficult these days and we doubt not that many are hanging on by the eye teeth who have not as yet been suspected of such.

One encouraging circumstance, however, appears upon the horizon. If our big, standard outfits are suffering untimely lay offs, there are yet some half dozen more companies shooting in Los Angeles this week than there were one year ago now, which indicates that history is repeating itself in the independent line. The small picture man did considerable to the apparently substantial General Film Company in the cinema's younger days. It is significant that four reliable releasing and two financing concerns for the independents have been lately organized. They are sure to find much business to consider.

Nevertheless this type of production has not yet been organized to the point where it is making up to the free lancer for that which he has lost in other quarters. We hope that the situation will soon be developed to such a position, for nothing but commercial selfishness is ever to be expected from any set of allied magnates.

Under no circumstances should we indulge in hysteria or pessimistic exaggeration. Conditions are undoubtedly improving if but slowly.

Maybe our attitudes have more to do with the general atmosphere than we have imagined. In any event we cannot afford to overlook even the slightest detail which might strengthen our prospects for 1922. The new year must unfold a new story. Every one's energy is necessary to help.

F. R.

The Ohio Convention

We reprint the following report upon the new organization of the Ohio exhibitors from the Moving Picture World both for its news value to our industry and to give us an excuse for the observation that every picture body and thing seems to have the strength of real organization behind it, save the Los Angeles independent producer. He is about old enough to find interest in worldly things if he has himself to support and competition to meet. However, we’re off the subject.

"The most important convention of Motion Picture Theatre Owners yet to assemble in Ohio was opened on December 12 in the Waldorf Hotel, Toledo. Exhibitors from all the principal cities in the state were present, as well as visiting delegations from New York, Michigan, Illinois and other states.

"Among the leading representatives of the Motion Picture Theatre Owners of America were Sydney S. Cohen, national president; Senator James A. Walker, national counsel; Sam B. Berman, state secretary of New York; Francis Holley, director of the Motion Picture Theatre Owners' Public Service Department; M. J. O'Toole, chairman of the Public Service Department, member of the National Legislative Committee, Scranton, Pa."

"The purpose of the meeting was to more completely solidify Ohio exhibitors in a state-wide organization for the purpose of affording a better degree of protection to them in all matters requiring attention in and out of the industry. The special matter to be considered by the Ohio organization is possible adverse legislation which may come forward at Columbus after the new year, as well as to care for legislation of a national character at Washington.

"A number of conditions within the business itself, affecting the relative interests of producers, distributors and exhibitors, are also to be considered with a view to making such proper adjustments as will set aside every element of injustice and give all concerned a square deal in the conduct of their business. There are now two divisions of the organization in Ohio representative of the northern and southern sections of the state. For the purposes of purely local matters, these two bodies may still continue to function, but for all matters affecting the state as a whole, as national legislation, the state body created will have complete charge.

(Continued on Page 13)
FILMING RUSSIAN SCENES

Ariel Vargess, the International News cameraman, is at present in Russia, and is supplying International News reels with pictures of life and conditions in the land of the Soviet.

It was Mr. Vargess who made the first official pictures of Pope Benedict XV at the Vatican last week, and which were included in the International News reels as the news film "beat" of the year.

PREPARING MACDONALD'S NEXT

Violet Clarke's story, "Domestic Relations," which Katherine Macdonald has just completed, won for the writer a long term contract with B. P. Schulberg, president of Preferred Pictures, the organization that makes the Katherine Macdonald screen product.

Miss Clarke is now engaged in preparing the scenario of Miss Macdonald's next offering, "White Shoulders," by George Kibbe Turner. Under her contract with Mr. Schulberg Miss Clarke will confine her writing to the Katherine Macdonald productions.

COMPLETES SECOND

The Commonwealth Motion Picture Producers are now cutting and editing "No Ransom," which is the second of a series of twelve comedy dramas with western settings. "5:13," the first, is now being released through the Allied Enterprises. These scenarios are written and directed by Fred Caldwell.

EARLE FILES SUIT

As the result of the departure of Mrs. Queen Boardman, Herbert D. Newcomb and a film cutter for New York City with the uncompromised "Rubaiyat of Omar Khayyam," Ferdinand Earle has sent notices to all motion picture distributors in America warning that he has filed suit against The Rubaiyat, Inc., seeking to enjoin them from releasing, distributing or exhibiting the picture he produced.

SOUTH SEA PICTURE FINISHED

Mesers. Alder and Unander announce the completion of The Far East Productions Company's first presentation, "The Lagoon of Desire." The film has been edited and titled and will be taken to New York immediately.

The cast of "The Lagoon of Desire" includes Ruth Renick, Edward Hearn, Walt Whitman and Frederick Stanton.

A company organized in Los Angeles is producing, in a series of pictures of two reels each, adaptations from Grimm's Fairy Tales and other childhood classics.

CHET WILCOX敵, who directed Katherine Macdonald's last screen product, "Domestic Relations," a future Associated First National Picture release, is now engaged in editing the film.

NORMAND RESUMES WORK

Mabel Normand has resumed work on her next Mack Sennett feature, "Suzanne," after having been confined to her home with a severe cold.

"The Fox," starring Harry Carey, was presented on Broadway, New York recently, in the Central Theatre.

HELEN HAYWARD

CASTS OF THE WEEK

METRO

"THEY LIKE THEM ROUGH"

Directed by Harry Beaumont

CAST

Viola Dana
William E. Lawrence
Hardee Kirkland
Myrtle Richell
Clem Kenyon
Steve Morphy
Walter Rodgers
Lucille Hutton
Clarence Badger
Ben Faye

UNITED ARTISTS

"ONE CLEAR CALL"

John M. Stahl Productions

Presented by

Louis B. Mayer

Wm. Marion
Al McQuarrie
Henry B. Waithall
Clare Windsor
Milton Sills
Irene Rich
Jos. Dowling
Doris Payne

Stanley Goehl
Annette De Foe
Shannon Day
Donald McDonald
Nick Cogey
Fred Gelsey
Edith Yorke

Ben Turpin and Phyllis Haver, under the direction of Bill Watson, are hard at work on "Bright Eyes," Turpin's second Mack Sennett two-reel special for First National distribution.

AT GOLDwyn

The photography on "The Dust Flower," a Bob Wood story, will be completed shortly. In the cast are Helene Chadwick, James Renick, Claude Gillingwater, Mona Kingsley, Edward Peil and George Pecord. Rowland Lee is directing. Charles Kenyon made the adaptation in collaboration with the author.

Gouverneur Morris' Chinese fantasy, "What Ho—the Cook," has been retitled "Whims of the Gods."

"Watch Your Step" has been chosen as the release title for Cullen Landis' first starring vehicle, formerly called "The City Feller." This Goldwyn picture was written by Julian Josephson and directed by William Beaudine.

AT UNITED STUDIOS

Production on Norma Talmadge's first starring vehicle, "The Duchess de Langeais," will be commenced on January 24. Frank Lloyd will direct.

Constance Talmadge will complete "The Divorcee" within a week and will take a brief rest before she commences work on her next production.

Jackie Coogan's second starring story, as yet untitled, will be completed in two weeks.

Chester Bennett, who is directing the starring activities of Jane Novak, is reading a script in search of another vehicle for Miss Novak, while he is editing her recently completed production, "The Starveling."

Madame Alla Nazimova and her company, filming Ilsen's "A Doll's House," for her coming United Artists release, are on location at the beach where a rocky coast line is being used for one of the final scenes. The work of cutting and titling the picture will be started immediately as it is scheduled for release the second week in January.

AT THE ROACH STUDIOS

Harold Lloyd is taking the final scenes this week for his comedy temporarily titled "He Who Hesitates." Mr. Lloyd is also supervising the cutting and assembling of the picture, four reels of which are nearly completed. H. M. Walker has titled two reels.

Harry "Simm" Pollard finished a comedy this week and began production on a new one which R. J. Cedar is directing.

The following comedies were shown this week in preview at the studio: "Pardon Me," "A Simm" Pollard picture; "High Tide," a comedy, with Ethel Broadhurst, Mark Jones, George Rowe and "Sunshine Sammy" and "Rich Man, Poor Man," a comedy with "Paul" Parrott and Ethel Broadhurst.

Plans are being prepared for another building to be erected on the Mack Sennett lot which will be used for a gymnasium.

Thomas H. Ince is preparing to produce "Bell Boy 13," starring Douglas MacLean, as an early Summer special.

The recently completed Frothingham photoplay temporarily titled, "A Bride of the Gods," has been retitled "Shattered Idols."
“RIP VAN WINKLE”

Clune’s
Joseph Jefferson’s stage version of Washington Irving’s quaint legend, “Rip Van Winkle,” is now released for the screen by Ward Lascelle, its producer. Perhaps the playtoplay’s chief charm lies in its pictorial value, for the performances are also attractively executed, while the effective subtitles do much to increase the delicate comedy, through which the story is simply unfolded by the direction. The settings are all just what the imagination would paint them, for the village of Failing Water.

Five generations of the Jefferson family have played old Rip, the title role of the piece, for in it this time is featured the screen’s own Thomas Jefferson whose portrayal of the famous character is undoubtedly as lovably wayward as any has ever been. He gives Rip the originally endowed irving combination, a boyishly miscellaneous mind and on old man’s tender heart. The kiddies will dote on him. Technically the interpretation would have been greatly improved by his affectation of a more realistic make-up in that section of the story which shows the hero awakened in a new world after twenty years of sleep.

Milla Davenport enacts Gretchen Van Winkle, Rip’s wild cat spouse with a fire that marks her as vividly as the other role. Gretchen is consistently well played.

Gertrude Messinger and Francis Carpenter are happily cast in Meenie Van Winkle and Heinrick Vedder as children. Their round little faces and yellow heads are delightfully Dutch.

Daisy Robinson and Hal Craig enact the youngsters grown.

Pietro Sossa as Derrick Van Beekman, the exaggerated villain, provides a necessary obstacle to two and Max Asher is an excellent type for Nick Vedder, the tavern keeper.

“Rip Van Winkle” makes an exceedingly appropriate holiday program. It is a Houdson release.

“MY BOY”

Kinema
Sol Lesser presents Jackie Coogan in the child’s first starring vehicle under his present contract, “My Boy,” a picture which must be admitted to far exceed “Peck’s Bad Boy,” an earlier offering with the lad, from the standpoint of appeal, story, continuity and performances. We understand the original to have been prepared by Jack Coogan, Sr., Louis Zelner translated it to the screen. The direction by Victor Heerman, the titling and general arrangement are all meritorious. A well balanced combination of tears and laughter also pleases greatly. “My Boy,” will do much to increase Jackie’s popularity.

Certainly he has a rich opportunity in Jackie Blair, a little orphan immigrant who swallows Ellis Island official and attaches himself to a lonely old Captain in lieu of the agency family connections. The young actor has a remarkably sympathetic personality and an even more unusual power of transition with which he backs it up. His tense and boyish senseless and sincere as his smiles. With such a range his favoritism is indefinitely assured.

The Captain, the lad’s gruff friend and benefactor, is perfectly played by Claude Gillingwater who enacted the Earl in “Little Lord Fauntleroy.” The two roles form a striking contrast proving this artist’s great versatility.

Mathilde Brundage is fortunately placed and does excellently in Mrs. Blair, the boy’s aristocratic, unknown grandmother.

Milla Davenport and May Foster complete the cast in minor roles.

First National distributes “My Boy.”

“ALIAS LADYFINGERS”

Loew’s State Theatre
A very entertaining comedy drama of crooks and others is Jackson Gregory’s “Alias Ladyfingers,” a Bayard Veiller production, starring Bert Lytell for Metro. It is even rendered fascinating by a succession of surprise twists that are a credit to the author’s originality and to the direction’s capability in “putting them across.” The satisfactory scenario is by Lenore Coffee, while Arthur Martinelli’s photography is up to his high standard.

The star’s pleasing personality is allowed full swing in Robert Ashe, alias Ladyfinger’s, a safecracker with a responsive heart. Ladyfingers is a sympathetic but tricky young man who provides some all around refreshing enjoyment. Lytell needs just such situations.

Ora Carew is suitable in Enid Cameron, the young lady, who captures the hero’s attention and Frank Elliott gives one of his well known “slick” heavy performances in Justin Haddon, a lawyer.

Edythe Chapman, however, lifts the picture from the merely satisfactory to the entirely worthwhile with a truly wonderful characterization, Rachel Stetherill. A hard hearted, long headed, stubborn, old millionairess, who continually brings misery upon herself and those she cares for while conserving a forlorn, romantic, live spirit, she is the loveliest work of Miss Chapman that we have witnessed. She is consistently played and could not have been improved.

De Witt Jennings as Lient. Ambrose, Stanley Goethals and Edward Connelly, complete the cast.

THE MAGIC PEN OF MOTHER GOOSE

The first animated cartoon in “The Magic Pen of Mother Goose” series, produced by the Harry Levey Service Corporation, and just released through National Non-Theatrical Motion Pictures, Inc., has already been booked for the primary classes of New York and Indianapolis public schools.

“It is just what we have been looking for and wanting for the primary grades,” said Miss Hochheimer, assistant to Dr. Cran- dill in charge of Visual Education for the New York Public Schools. “Give us more of them.”

“We'll,” answered Harry Levey, the producer. “Hey, Diddle, Diddle, is the first in the series. We’ll take the children into partnership and let them vote on the mother goosery that they want to see next on the screen. Tell all the children who see this one to write to National Non-Theatrical what they want next. If the teachers approve the idea and its execution why not let the children have a say?”

JANE STARR

A PARISIAN SCANDAL

Superba
The most noticeable thing about the screen stories which Universal has been handing to Marie Prevost as starring efforts is their uniform senselessness. “A Parisian Scandal,” the latest even does its best to outdo the others in this respect with a certain degree of success. In any event its plot is zil from a dramatic, a comedy or any reasonable consideration while we detected no theme whatsoever. To make matters less interesting the scenario by Doris Schroeder drags unmercifully in spots, Louise Winter is reponsible for the original.

George Cox’s direction and the somewhat elaborate settings afford this picture’s only relief from absolute inferiority as even the able performers in the cast find it too great an effort to rise above the insinuate individuals whom they play.

If Miss Prevost hasn’t some genuine comedy to substitute for the innately affected mannerisms which have been hung onto all of her starring roles thus far, she won’t last long nor so far. We have been more than disappointed in her recent work. Here she does Liane Oudoff, a forced Parisian flapper.

Tom Gallery, in the male lead, doesn’t help matters much although he shows a little more “speed” than he has previously been known to. Gallery plays Basil Hammond, a professorish young man in goggles.

Bertram Grassby and George Fisher are good for several laughs in rather inconsequential positions, Baron Stranksy and Emile Carret.

George Perdizal, Lillian Lawrence, Lillian Rambeau, Mae Busch and Rose Binse fill the remaining parts.

Productions on this order are hangovers from an earlier and less human cinema age.
Where to Find People You Know

STAR'S HUSBAND IN SUPPORT

Rudolph Cameron, Anita Stewart's husband and manager, has been drafted from his executive position in the star's company to be her leading man in "Rose O' the Sea," an adaptation of the Countess Barcynska novel which Fred Niblo will direct. This will be Mr. Cameron's first appearance on the screen since the old Vitagraph days of nine or six years ago. Miss Stewart's leading man. One of their last pictures together, "Clover's Rebellion," is still being reissued and exhibited. "Rose O' the Sea" will be presented by Louis B. Mayer through First National.

CHADWICK AND DIX TOGETHER AGAIN

Helen Chadwick and Richard Dix will be together again in "Brothers Under the Skin," a Peter B. Kyne story, which will soon go into production at the Goldwyn studios under the direction of E. Mason Hopper.

TEARLE WITH TALMADGE

Conway Tearle will play the male lead with Norma Talmadge in her forthcoming photoplay, "The Duchess of Langeais," about to start production at the United Studios.

MAYER SIGNS COOLEY

Hal Cooley, who appeared as leading man with Doris May in her initial Hunt Stromberg picture, "The Foolish Age," released by Robertson Cole, has just been signed to play with Anita Stewart in her new picture starting this week at the Mayer Studio.

JOINS PICTURE ENTERPRISE

Mrs. A. B. Masaheker has associated herself with the Commonwealth Motion Picture Producers. At a recent meeting of the Board of Directors, Mrs. Masaheker was elected to membership on the Board, and appointed to the position of General Manager.

It is understood that Ernest Butterworth, juvenile of the silver sheet, is to be featured by the Maple Leaf Productions. Coming releases in which young Butterworth appears are "Her Mad Desire," with Anita Stewart and "Jim," the recently completed Thos. H. Ince special.

Al Reitie, location manager of the United Studios, has also been made Superintendent of Studio Grounds.

Allen Holubar, who is commencing production on "The Soul Seeker," the first of his series of six pictures at United Studios has selected Byron Haskins as his cameraman.

Barney McGill has been signed by Maurice Tourneur to photograph "Lorna Doone," which commenced this week under the personal direction of Mr. Tourneur.

Wid Gunning, accompanied by Howard Estabrook, vice-president of Wid Gunning, Inc., will leave presently for San Francisco and New York, returning to Los Angeles in February to proceed with production activities.

IN SPOKEN DRAMA

Ruth Renick has deserted the films long enough to appear in a series of stage plays at Phoenix with a stock company. The Arizona capital is Miss Renick's home town.

LYTELL BEGINS TOUR OF UNITED STATES

Bert Lytell clambered aboard the Pullman that will serve as his home for the next six weeks the other morning for the first lap of his trans-continental tour of personal appearances.

When Bert concluded work on "Sherlock Brown," the new Bayard Veiller production in which he is starred, he decided to devote his long-time ambition to work before the footlights once more.

Plans for Mr. Lytell's new series of Metro pictures will be announced immediately after his return to the company's Hollywood studios.

CLUB MEMBERS IN FILM

Leon Rice, Vice-president of the Mission Film Corporation, returned recently from a business and professional trip to San Francisco.

A number of San Francisco Club women, who are interested in the Mission Film Productions, will come to Los Angeles around the first of the year to take part in the Red Cross scenes in the first production, "Carry on the Race," now being filmed at the Jesse D. Hampton Studios.

LINDER ON BENEFIT PROGRAM

Max Linder recently gave a comedy reading scene from his burlesque on "The Three Musketeers," at the Examiner's Christmas benefit for poor kiddies.

Dr. W. E. Balsinger, face specialist, will be in Los Angeles at the Clark Hotel for a month, starting January 15, to attend to his picture patients.

Barbara la Marr has been selected by Rex Ingram for the role of Antoinette de Mauban in his Metro production of "The Prisoner of Zenda."

"Broken Nose" Murphy, who insists he ranks above Bull Montana in Hollywood's screen beauty classes, has been selected for a part in Viola Dana's new Metro picture, "Daphne's Disposition."

Victor Potei, "Slippery Slim," has donned the habiliments of a lean Romeo for George W. Baker's Metro production of "Don't Write Letters," in which Gareth Hughes is starred.

The last interiors for "The Great Alone," which Jacques Jaccard is directing for the West Coast Films Corporation, have been filmed with Monroe Salisbury as the star. Jaccard will take his company to Blairsden in the Feather River country for a few weeks, where snow shots will be obtained.

Frank S. Mattison, Director General of Shiller Productions, which has been producing one and two reel comedies since last April at the Monttelre Studio in Yonkers, N. Y., has closed up the eastern studio, and is at present visiting relatives in Los Angeles.

CALIFORNIA TRUMAN

Who's Where on Los Angeles Screens

GRAUMAN'S

Jesse L. Lasky presents

Wallace Reid in

"RENT FREE"

By Mann Page & Izola Forrester Page

Scenario by Elmer Rice

Directed by Howard Higgins

Photographed by C. E. Schoenbein

CAST

Buell Armistice, Jr.------------------Wallace Reid
Barbara Talifer--------------------Lila Lee
Buell Armistice, Sr.----------------Henry Barrows
Justine Tate------------------------Gertrude Short
Maria Tebes------------------------Lillian Leighton
Count de Mournay-----------------Clarence Geldert
Countess de Mournay--------------Claire McDowell
Batty Briggs----------------------Lucien Littlefield

SUPERBA

Carl Laemmle offers

Herbert Rawlinson in

"CHEATED HEARTS"

Adapted from novel by William F. Payson

Scenario by Wallace Clifton

Directed by Herbert Henley

CAST

Barry Gordon---------------------Herbert Rawlinson
Tom Gordon-----------------------Warner Baxter
Muriel Beekmann-----------------Muriel Beekmann
Kitty Vanness---------------------Doris Pawn

(Continued on Page 10)
BURTON RASCOE'S ARTICLE

I have always believed that fools enter where angels fear to tread; but often in moments of droll, though somewhat poignant reflection, a dark veil lifts, the spirit of the cosmos chuckles ominously back of my shoulders, and the bitter revelation of the "low-down," the subconscious urge, the true motive, stares at me morbidly. Try as I may, by whatever process of rationalization, I cannot avoid the monstrous truth: the angels would like to be fools—for a while at least—and are very jealous of fools. True, angels prefer that all adhere to angelic conventions, but sometimes fools seem to have a different wonderfully gay season of life that the angels begin to doubt themselves. What happens then? Well, what happens whenever one is jealous or fearful of anyone or any class? What happens when the dusty, bookish angels find themselves outnumbered by earth-bound and vulgarly-bounded fools? What happens when it is somehow tragically sensed that the fools have a little wisdom and much wit, despite their lack of classified and catalogued knowledge—when fools jest with intellectual seraphs, when Herr Nietzsche terms the paths of distance seemingly spanned?

An angel by the name of Burton Rascoe, in the November number of THE BOOKMAN, writes a most convincing and irrefutable article damming the motion picture of today; he has marshalled his facts in an impenetrable mass formation. Yet even the attaining of angelic stature is within the realms of limitation, and I fear that Mr. Rascoe, like the rest of us absurd and ridiculous mortals, lives most of his days and nights in the Halls of Illusion. Life, like an opiate, has lulled him to pleasant dreams, from which—even as you and I—he only occasionally awakes.

In this dream state, so accurately described by Mark Twain in "The Mysterious Stranger," and by James Branch Cabell in "Jurgen," one is often entirely engulfed in the loving or slaying of phantoms; one is often actually slain in turn by Time while blinking in the humorless fields of some fabulous, quixotic Dreamland. In this state, one becomes easily aroused to frenzies over inconsequential things, forgetting or forgetting the grand perspective of Eternity. In this state, one is apt to be "het up" about such things as art and industry, and to actually separate and minutely define them. This is, of course, a bit of irony on the part of the Cosmic Jester.

Mr. Rascoe in his article dams the motion picture of today. Why is this a breakfast, why the note of rage? Why the hysteria, the calling of names, the sticks-and-stones attitude? Instead of calling scenario writers "the backwash of literature," directors "vain-glorious," and actors "strutting pomade addicts," thereby weakening some otherwise sound argument, why didn't Mr. Rascoe remain "the gentleman" by employing the aristocratic weapon of silence? He could have thus asserted his contempt, without descending to the grosser vibrations and so betraying his innate jealousy of fools.

MIRIAM BELLAH

Only a bizotted ass would assert that the motion picture has produced any work of Art of unusual significance, or that at its heights it has approached the masterpieces of the drama and the printed word. But scenario-writing is a few years old; there has hardly been time enough to develop any Molières, or Bostands—or Eugene O'Neills! Our playwrights and fictionists are the result of long evolution, with much tradition and example to build upon, whereas motion picture writers, directors, actors, and cinematographers are still experimenting—or being experimented with.

The grave trouble with Mr. Rascoe is that he really wants a millennium, where his brothers and sisters of the human race will all appreciate Bach, Beethoven, Sophocles, Aristophanes—and Burton Rascoe. He has not glimpsed or at least fastened upon the fact that he is only aware of the importance of his likes—which are himself—because he is able to look down upon the likes of others. (Again I feel indebted to Herr Nietzsche's "pathos of distance.") Therefore, for the intellectuals to become conscious of themselves the presence of the anesthetic masses is required—for contrast.

Mr. Rascoe and all other intellectuals should root out their damnable jealousy and substitute an attempt at understanding or even pity—which is on the borderline of revelation. It is a fact that in all ages a great majority of folk have admired and loved things simple, sentimental, or obvious. No matter what strides the motion pictures make, there will always be a demand for photoplays which match the average comprehension, just as there will always be a demand for such songs as Gus Kahn composes and such novels as Harold Bell Wright achieves.

As to what is art or what is not art, I would refer Mr. Rascoe to the dialogues of Nietzsche. I do not believe anyone capable of proclaiming where art begins and where it leaves off. Even among the self-conceited intellectuals, two "authoritative" critics have been known to pass diametrically opposed judgments upon a tome or a painting or a musical composition. Straddling space is preferable to such mental acrobatics.

After all, Rascoe's attitude is an expression of class-consciousness. He wants only that called Art which he and his class can respond to with respect or reverence. But he analyzes with such a conviction that there are millions of souls who find beauty in things which he denies, who laugh where he sneers, who weep at things which would bothe him.

Many things Mr. Rascoe says about economic conditions as determinants of photoplays are unquestionably sound. Perhaps in some quarter a finer artistic consciousness will be aroused which will function—so that the few as well as the many may be entertained, cinematically speaking.

However, it is always just as important and probably more important, that the masses be entertained and instructed with photoplays they can understand and enjoy. While it is urbane that the motion picture field, to quote Mr. Rascoe, "is held at pres by ex-chaffeurs and ex-scene shifters," it is quite probable that these fellows speak the language of the masses, that they have it in their power to make the people laugh and cry, and think, who would fall asleep during "The Last Night of Don Juan."

There is a deeper law than economics which causes all forms of entertainment and instruction to be published for the few, and not to the many rather than the few. The many will not be overlooked while the few are being catered to, and the many are congenitally unable to rise to the concepts of the few.

Paradoxically enough, Mr. Rascoe—of the intellectuals—childishly refuses to be perverted by movie censorship because the movie magnates and the press did not cry out against the suppressions of Dreiser's "Titanic," or against the imponding of "The Little Review," "The New York Call," or "The Liberator." Poor Mr. Rascoe, don't you realize that ninety per cent of the movie magnates and editors never heard of the above books and publications, much less of their being suppressed or impounded?

How does Mr. Rascoe think the motion picture to evolve art if it is to be circumscribed by moralists? Suppose, to terminate futile argument on both sides, that we would proceed to dividend to his question that the motion pictures are today an industry, not an art? How about all our tomorrow? And doesn't Mr. Rascoe realize that if the moralists censor movies, they'll later go after literature and the drama? Isn't there a common cause here?
CHRISTMAS PARTY HOSTS

Hal E. Roach and Mrs. Roach acted as hosts recently when the Christmas doings at Hal E. Roach Studios took place at which to present Mr. Hal, who prepared a costume for Mr. Roach, the leather traveling bag and to Hal Roach for his new cruiser the Gypsy, a ship clock of bronze with the name of the craft engraved on it. Both gifts were from the employees of the Studios.

TO LECTURE ON CONTINUITY WRITING

A series of lectures on continuity writing will be given in the Union League building, beginning next week by Wycliffe A. Hill, President of the Photoplaywrights League of America. It is stated that Mr. Hill will make a tour of all the large cities in the United States during the year 1923 for the purpose of lecturing on photoplay writing under the auspices of the League.

LINDER ENTERTAINS

Max Linder was host recently to a merry Christmas party. His guests included Charlie Chaplin, Gloria Swanson, Jack Gilbert, Leatrice Joy, Gouverneur Morris, Bessie Love, Gaston Glass, Ruth Wightman, George Gomier and Lila Lee. Dancing was enjoyed with music by a jazz orchestra.

TENDERED FAREWELL DINNER

As an appreciation for his seven years' service with Universal, George E. Kann, who has resigned his position as Universal Export Manager to head the Export Department of the Goldwyn organization, was the guest of honor at a surprise farewell dinner given by Universal employees recently in New York City.

Clarence Geldert, President of the Mission Film Corporation, addressed the Brotherhood of the West Adams Methodist Episcopal Church recently on the subject of "A Clean Screen." This is Mr. Geldert's plan to interest the public in the industry as something more than a business, and get the men and women of America working for clean pictures and supporting the producers who are making them.

Co-starring Elstie Ferguson and Wallace Reid, "Forever," a George Fitzmaurice, Paramount production opens at Grauman's Theatre. Among those in the cast are Elliott Dexter, Dolores Casinelli, Montago Love, Barbara Ivan, George Fawcett and Paul McAllister.


Monte Montana, who is being featured in a series of shorts at the Western Classics Studios, under the direction of Bob Horner, has returned from San Diego, where he spent Christmas with friends.

VACATIONING

Bebe Daniels is now enjoying her first vacation in several months, having just completed "A Game Chicken," an original story written for her by Nina Wilcox Putnam.

After finishing a comedy part as the cardinal in Max Linder's burlesque on "The Three Musketeers," Bull Montana has sailed for Honolulu.

GETTING ACQUainted WITH INTERESTING PEOPLE

Cecil Holland

Cecil Holland, the screen's pre-eminent make-up artist, whose series of articles upon picture make-up proved so popular when they appeared in Camera a couple of years ago, has, in the past few months had more distinctive work to his credit than is often the case in this or any other business.

Besides creating unusual and invaluable types out of his make-up case, Mr. Holland is a recognized character actor. He will soon be seen in "Penrod," Nelan's latest production, and he interprets dual heavies in Lasky's "Moran of the Lady Letty." Not long ago he played Roger Unthick in "The Great Impersonation," and a part in "A Wise Pool," both Paramount offerings.

The remarkable character make-ups in "Little Lord Fauntleroy" are the responsibilities of this versatile young man as is the one affected by Claude Gillingwater in Jackie Coogan's "My Boy."

Mr. Holland numbers among his more spectacular creations the ape-man, played by Bull Montana, in Nelson's "Go and Get It," and the blind soldier in Pickford's "The Love Light."

A man with the ability of this one is not only an asset to any profession, he is indispensable to it.

ELIMINATE DAYTIME NOISES AT UNITED STUDIOS

Through an innovation just put into effect by M. C. Levee, President of United Studios, the carpenters and set-builders at United will work after hours, thus eliminating the daytime noises that hamper production and affect the work of the directors and players.

HAYAKAWAS ENTERTAIN

The Viscount Elchi Shibusawa, of Japan, who was a recent visitor in Los Angeles on his way home from the arms conference at Washington, was the guest of honor at a tea given by Mr. and Mrs. Sessue Hayakawa at the R-C Studios in Hollywood. The Hayakawas explained the mechanics of picture-making to their guests, showed them the shops and stages of the studio, and then took them to the projection room where bits of Hayakawa's last picture, "The Vermilion Pencil," were screened.

SONG FOR NEXT TALMADGE PICTURE

The Norma Talmadge Film Company has just closed a contract with M. Wilmut & Sons, music publishers, whereby the song, "Smilin' Through," by Arthur A. Penn, will be used in various ways as an exploitation aid, when Norma's next First National Picture, "Smilin' Through," is released in February.

Teddy, who has become famous as a dog actor in Mack Sennett Comedies, was an active waiter during the holidays in collecting funds for the Salvation Army's Christmas benevolences. Wearing the gara of the army and carrying a tambourine he collected large sums.

GEORGE BERRELL

McGEE RETIRES

One of the real pioneers in motion pictures in Los Angeles, James L. Mcgee, manager of the Selig Studio and Zoo for many years, has resigned from all business activities.

Besides his fourteen years with Selig, Mr. McGee was previously with Henry W. Savage for seven years.

EXPLOITATION WEEKLY MAKES ITS DEBUT

A new weekly magazine published by the Universal Exchange to create exhibit and enthusiasm in the exploitation of Universal productions in the New York territory, made its debut recently.

The new publication is called "The Big U Exploitation Weekly," and it is written and edited by Marc Lachman, Exploitation representative of the "U" Exchange.

Katherine Macdonald has just been selected by the directors of the Annual Photo Exhibit of Beautiful Women of the World to represent the most beautiful woman in America at the exhibit which will be held at the Swinger Galleries, Kansas City, commencing January 2d.
Gunning announces expansion

Wild Gunning's arrival from New York last week brought out several facts regarding the Wild Gunning corporation, which are of importance to the independent motion picture producers, for whom Mr. Gunning has established an independent market for his product.

In the expansion of his Los Angeles branch, Mr. Gunning announces the following appointments, effective immediately: George Slater, formerly of the local publicity office and Frank Herin, formerly of Paramount and Realar in Seattle, as special representatives of the Gunning company; James Burdon as sales assistant and booklet; Isabel McWilliams as cashier.

In addition to the distributing branch, Mr. Gunning will, as in the past, maintain his personal offices, which will be in charge of C. H. Goodwin, Mr. Gunning's personal representative, handling producing and detail.

Mr. Goodwin, who has been in New York with Mr. Gunning for the past four months, was formerly of the George Loane Tucker productions staff.


All the profits of the distributing corporation, of which Mr. Gunning owns 190 per cent of the stock, will be divided among the actual workers who sell and exploit the productions, adopting the co-operative plan of paying well those who work intelligently and earn unusual reward, thereby applying for the first time in the film business the profit sharing principle well known in commercial fields.

Late Universal releases

Late Universal releases are:

"Cupid Inco," featuring Marie Prevost (five reels).

"The Cave of Terror," 17th episode of "Winners of the West," featuring Art Acord (five reels).


"Pinky Anne" (based on the Collier Series--"The Leather Pusher's" Round One, "Let's Go" (two reels).

International News Nos. 5 and 6.

"The Die Roomer," featuring Harry Sweet (two reels).

"Captain Kidd's Finish," featuring Mack Wright and Lilian Byron (two reels).

Beranger's European film

At this printing George Beranger is taking the final scenes of a super-production of "Sinister Street," adapted from the books of Cooper Mackenzie, "Youth's Encounter" and "Sinister Street." Those in the cast are John Stuart, Molly Adair, John Reid, Any Vervet, Roger Treville, Madame Polux and A. Poultain. "Sinister Street," a British production, comes to America early in the New Year.

Caldwell preparing third

Director Fred Caldwell and staff, of the Commonwealth Motion Picture Producers, are engaged in writing the continuity for "Dominating Influences," which will be the third of a series of twelve comedy dramas to be released through the Affiliated Picture Enterprises.

EDWARD HEARN

Plans for Mr. Neill's next production to be made in Los Angeles, are now under way. The picture will be based on a Saturday Evening Post story, negotiations for which are practically completed. Actual shooting on this film will be started within the next ten days.

INCE STUDIO NOTES

F. Ely Pagot, of the scenario staff, has received a bonus for suggesting the title, "Skin Deep," under which the Incé production of Marc Edmond Jones and directed by Lambert Hillyer, will soon be released. Ashton Sills and Florence Vidor are featured.

Irvon V. Wellat and his company making "Pawned" are in San Francisco where final scenes are being filmed along the waterfront.

Interiors for Thomas H. Incé's "The Hotlentot," have been completed under the direction of Del Andrews and James W. Horne. The production will be finished this week. Douglas MacLean, Madge Bellamy and Raymond Hatton head the cast.

Jean Havez has written music and verses for a song entitled "A Sailor-Made Man," which will be sung at the Los Angeles showing of Harold Lloyd comedy of the same name.

CAMERA!

Production Notes

(Continued from Page 4)

AT LASKY'S

William DeMille is just getting into the story of "Bought and Paid For," which he is producing, and which CharlieBernanke is adapted from the play by George Broadhurst. It is announced that Mr. DeMille is adhering closely to the stage version. Agnes Ayres and Jack Holt play the leading roles with Walter Hiers in the part which Frank Craven created.

With E. D. Rayday practically through with his production starring Betty Compent entitled "The Green Temptation." This picture has been made with the working title of "The Noose" and is adapted from a magazine story by Constance Lindsay Skinner.

With the first suggestion of a return of clear weather James Cruze took a portion of his company making "Is Matrimony a Failure?" to Bakersfield for the last shot. Ray Barnes plays the leading role with a big cast, including Lois Wilson, Lilac Lee, Walter Hiers, and others.

Wallace Reid, originally played by Philip Rosen, is back from the Mohave desert and nearby locations, where scenes were made for "Across the Continent," which Byron Morgan wrote expressly for Mr. Reid.

Back from Arizona, where in spite of the rain they succeeded in getting what they went for, Thomas Meighan's company, directed by Alfred Green, making "The Proxy Daddy," is now at work on interior scenes at the studio.

Way Mark's company is completing "Through a Glass Window" on location. This is a Realar picture. Maurice Campbell is directing the story by Olga Frintatula. Playing the male lead is Edward Hearn, who recently returned with the first company to actually make pictures in the South Sea Islands.

Constance Binney is completing scenes in "The Sleep Walker," a tale which treats of somnambulism. Edward LeSaint is directing. It is a Realar picture for release through Famous Players-Lasky Corp.

RC STUDIO NOTES

Pauline Frederick, Susse Hayakawa, and Doris May, with their respective companies, are scheduled to start work again on January 25. Miss Sneydy for Mr. Reid will be a film adaptation of William J. Locke's novel, "The Glory of Clementina." An original screen story, "Gay and Devilish," will be Miss May's new starring vehicle, while the name of Hayakawa's next story has not yet been announced. Officials of the studio have also stated that a company of well-known players will probably be organized at once to begin on a special production. R. J. Tobin, vice-president and general manager of the studio, is expected to return within a few days from New York, where he has been conferring with other company officials on future activity at the local studios.

AT METRO

Maxwell Karger, who heads a Metro production unit that bears his name, has selected to direct a new special picture. Filming of the starless feature will be started in Hollywood on the resumption of work following the midwinter vacation at the studio.

Carey Wilson, who has just been added to the Goldwyn scenarios staff, has completed a one-act play entitled "Saffron."

"PENROD" LEAVES FOR NEW YORK.

The celluloid "Penrod" is en route to New York.

Under the care of D. J. Gray, film editor for Marshall Neillan Productions, the motion picture version of Booth Tarkington's book and play is crossing the continent to the headquarters of Associated First National Pictures, which organization will handle the distribution.

Leeds Baxter, business manager for the Neillan organization, is also making the trip east with "Penrod" to arrange for the special handling of this production.

The final editing of the picture is being handled by Mr. Grey on the train so that it will be ready for presentation before the First National officials by the time the print reaches New York.
### Pulse of The 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>
<tbody>
<tr>
<td>BRUCE CARTER PROD.'NS</td>
<td>Montague Studios.</td>
<td>Arnold Aldrich, Casting.</td>
<td>San Francisco.</td>
<td>E. R. Bowen</td>
<td>K. O. Bowen</td>
<td>Educational Schedule</td>
</tr>
<tr>
<td>CHARLIE CHAPLIN STUDIO.</td>
<td>Al Garcia, Casting.</td>
<td>1416 La Brea Ave.</td>
<td>Holly 4070</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. L. CHESTER PROD.'NS</td>
<td>R. Bandini, Gen. Mgr.</td>
<td>1438 Gower St.</td>
<td>Holly 7140</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CINAL FILMS, Cosmopoli.st Studios.</td>
<td>J. E. Bowen</td>
<td>K. O. Bowen</td>
<td>E. J. Chung</td>
<td>Scene of Jinn-nam 1st Episode</td>
<td>Wil. 1322</td>
<td></td>
</tr>
<tr>
<td>COMMONWEALTH MOTION PICTURE PRODUCERS.</td>
<td>829 E. Winsor Rd., Glendale.</td>
<td>Holly 3100</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CUMMINGS, IRVING, PROD.'NS CO.</td>
<td>E. R. Smith, Gen. Mgr.</td>
<td>1729½ Highland Ave.</td>
<td>578922</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DENVER DIXON PROD.</td>
<td>Berwillia Studios.</td>
<td>Holly 3130</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FOX STUDIO.</td>
<td>C. A. Bird, Casting.</td>
<td>N. Western Ave.</td>
<td>Holly 3000</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GARSON STUDIO.</td>
<td>Rose McQuoid, Casting.</td>
<td>E. W. Butcher, Mgr.</td>
<td>Wilshire 81</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GOLDWYN STUDIO.</td>
<td>C. A. Bird, Casting.</td>
<td>Culver City.</td>
<td>Abraham Lehr, Gen. Mgr.</td>
<td>West 6780</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HAMPTON, BENJ. B. PROD.'NS</td>
<td>C. E. Collins, Casting.</td>
<td>United Studios.</td>
<td>Holly 4080</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HARTER WALL PROD.</td>
<td>Edward La Veque, Casting Director.</td>
<td>Bakersfield, Box 482.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HUGHES, ROY, PRODUCTIONS</td>
<td>J. S. Krantz, Casting.</td>
<td>El Paso, Tex.</td>
<td>Main 3816</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LASKY STUDIOS.</td>
<td>L. M. Goodstadt, Casting.</td>
<td>1520 Vine St.</td>
<td>Fred Kay, Studio Mgr.</td>
<td>Holly 2400</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<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>BRUCE CARTER PROD.'NS</td>
<td>Montague Studios.</td>
<td>Arnold Aldrich, Casting.</td>
<td>San Francisco.</td>
<td>E. R. Bowen</td>
<td>K. O. Bowen</td>
<td>Educational Schedule</td>
</tr>
<tr>
<td>CHARLIE CHAPLIN STUDIO.</td>
<td>Al Garcia, Casting.</td>
<td>1416 La Brea Ave.</td>
<td>Holly 4070</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. L. CHESTER PROD.'NS</td>
<td>R. Bandini, Gen. Mgr.</td>
<td>1438 Gower St.</td>
<td>Holly 7140</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CINAL FILMS, Cosmopoli.st Studios.</td>
<td>J. E. Bowen</td>
<td>K. O. Bowen</td>
<td>E. J. Chung</td>
<td>Scene of Jinn-nam 1st Episode</td>
<td>Wil. 1322</td>
<td></td>
</tr>
<tr>
<td>COMMONWEALTH MOTION PICTURE PRODUCERS.</td>
<td>829 E. Winsor Rd., Glendale.</td>
<td>Holly 3100</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CUMMINGS, IRVING, PROD.'NS CO.</td>
<td>E. R. Smith, Gen. Mgr.</td>
<td>1729½ Highland Ave.</td>
<td>578922</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DENVER DIXON PROD.</td>
<td>Berwillia Studios.</td>
<td>Holly 3130</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FOX STUDIO.</td>
<td>C. A. Bird, Casting.</td>
<td>N. Western Ave.</td>
<td>Holly 3000</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GARSON STUDIO.</td>
<td>Rose McQuoid, Casting.</td>
<td>E. W. Butcher, Mgr.</td>
<td>Wilshire 81</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GOLDWYN STUDIO.</td>
<td>C. A. Bird, Casting.</td>
<td>Culver City.</td>
<td>Abraham Lehr, Gen. Mgr.</td>
<td>West 6780</td>
<td></td>
<td></td>
</tr>
<tr>
<td>HAMPTON, BENJ. B. PROD.'NS</td>
<td>C. E. Collins, Casting.</td>
<td>United Studios.</td>
<td>Holly 4080</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HARTER WALL PROD.</td>
<td>Edward La Veque, Casting Director.</td>
<td>Bakersfield, Box 482.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HUGHES, ROY, PRODUCTIONS</td>
<td>J. S. Krantz, Casting.</td>
<td>El Paso, Tex.</td>
<td>Main 3816</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LASKY STUDIOS.</td>
<td>L. M. Goodstadt, Casting.</td>
<td>1520 Vine St.</td>
<td>Fred Kay, Studio Mgr.</td>
<td>Holly 2400</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>Star</td>
<td>Cameraman</td>
<td>Asst Director</td>
<td>Scenarist</td>
<td>Type</td>
<td>Progress</td>
</tr>
<tr>
<td>-------------------</td>
<td>-----------------------------</td>
<td>--------------------</td>
<td>---------------</td>
<td>-----------</td>
<td>--------------</td>
<td>-------------------</td>
</tr>
<tr>
<td>LUDDY, EDWARD I.</td>
<td>Jack Pierce, Casting.</td>
<td>Myrls Burns</td>
<td>Jack Pierce</td>
<td>Sydney Alpers</td>
<td>Westerns</td>
<td>1st Week</td>
</tr>
<tr>
<td>LYONS, EDDIE</td>
<td>All-star</td>
<td></td>
<td></td>
<td>H. B. Cox</td>
<td></td>
<td>Scheduled</td>
</tr>
<tr>
<td>MAYER, LOUIS B.</td>
<td>3800 Mission Rd. Individual</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 4845</td>
</tr>
<tr>
<td>METRO STUDIO.</td>
<td>Romaine and Cahuenga Ave.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Lincoln 2120</td>
</tr>
<tr>
<td>METROPOLITAN PRODUCTIONS</td>
<td>Mayer Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Lincoln 2120</td>
</tr>
<tr>
<td>McFADDEN IVOR PROD</td>
<td>Francis Ford Studio.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 885</td>
</tr>
<tr>
<td>MISSION FILM CORPORATION</td>
<td>Ernest Traxler, Casting and Gen. Mgr.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 7901</td>
</tr>
<tr>
<td>MORANTE PRODUCING CO.</td>
<td>Milburn Morante. Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MORRIS, REGGIE PROD.</td>
<td>Jesse D. Hampton Studio.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>579902</td>
</tr>
<tr>
<td>O'CONNOR PRODUCTIONS</td>
<td>Caswell Studio.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 2500</td>
</tr>
<tr>
<td>PARAGON PRODUCTIONS</td>
<td>MacPherson, Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>10049</td>
</tr>
<tr>
<td>ROBBINS, JESS, PROD'NS</td>
<td>Fine Arts Studio.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 2805</td>
</tr>
<tr>
<td>ROBERT JACKSON PRODUCTIONS</td>
<td>Jackson Reade, Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Wil 5175</td>
</tr>
<tr>
<td>REALART STUDIO.</td>
<td>Miss Hallett, Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Wilshire 6622</td>
</tr>
<tr>
<td>R-C STUDIO.</td>
<td>Melrose and Gower.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 2800</td>
</tr>
<tr>
<td>ROGELL-HALPERIN PRODUCTIONS</td>
<td>Victor Hugo Halperin.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>598030</td>
</tr>
<tr>
<td>SELIG-ROK.</td>
<td>3800 Mission Road.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Lincoln 33</td>
</tr>
<tr>
<td>STEWART MOTION PICTURE CO.</td>
<td>Park Blvd., Oakland, Calif.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Mer. 3160</td>
</tr>
<tr>
<td>UNITED STUDIOS.</td>
<td>C. B. Collins, Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 4080</td>
</tr>
</tbody>
</table>
The Digest of the Motion Picture Industry

CAMERA!

UNIVERSAL STUDIO. Aronson. Casting. Universal City. Holly 2500

Edw. Lachman
Alfred Garfink
Robert Hill
Ted Browning
Seddon
Jack Conway
W. Craft
Fitzgerald
Hubert Henley
Badger

Art Ader
Laura LaPlant
Kawlinson
Miss Dupont
Reynolds
Prevost

Oswald
Duelieu
Mac airy
Marchant
Flaven
Moore

Joa
Delteil
Harvey Gates
Arthur Sturter
Hubbard
George

Serial-"Buffalo Bill" 4th Week
Western  Schedule
"Peter Man" Schedule
"Thy Servant's Wife" Schedule
"The Land of the Lost" Schedule
"Head-in West" Cutting
"Nod of the News" Cutting
"The Last O'Leary" Cutting
"The Dangerous Little Donor" Cutting
"Human Hearts" Finishing
"With Skimpy in Africa" Finishing
"The Storm" Finishing
"The Way Jacks" Finishing
"Second-Hand Rose" Finishing
"The Singin' Kid" Finishing


David Smith
William Duncan
Fenton-Tavrog
McDermott
Alice Calhoun
Larry Semon
Jimmy Aubrey

All-Star
All-Star
All-Star

J. Smith
J. Clarke
Ernest Smith

Staff
Staff
Staff

"Blue Bell"
"Man Hunters"
"Prop's"

Schedule
Schedule
Schedule

WARNER BROS. STUDIO. Sunset at Bronson Holly 6140

Jack Warner
Monty Banks
DePar
Sanda Roth
Georges

Monty Montana
All-Star
All-Star

Staff
Staff
Staff

Schedule
Schedule
Schedule

WEESY BIRD FILMS. Lincoln 1778

E. G. Dyer
Non-Star E. G. Dyer

M. Morgan
Non-Star

Schedule
Schedule

WESTERN CLASSIC FILM CO. Fred Hirons. Casting. 1339 Gordon St. Holly 134

Bob Horner
Monty Montana
Frank Good

Bob Horner
"Neath Western Skies" 3rd Week

WEST COAST FILMS CORP. Pacific Studios. San Mateo, Calif. Holly 134

Jacques Javard
Monroe Salisbury
Frank Good

Jacques Javard
"The Great Again!" 7th Week

WILLIAMS, CYRUS J., CO. R. Bradbury. Casting. 4811 Fountain Ave. C. J. Williams, Mgr. Holly 3266

Bob Bradbury
"Full and Bob"

Bob Bradbury
Educational

WILNAT FILMS, Inc. 1329 Gordon St. Bob Reed, Bus. Mgr. Holly 1918

Jaymaker-Smith
Smith Adams
Geo. Meekin

"Half-Room Boys" 18-Monthly

WINHER-REYNOLDS PROD. Mayer Studio. Lincoln 2120

Winther-Reynolds J. H. Warner
L. A. Carson

Comedy-Drama

DR. W. E. BALSINGER FACIAL SURGEON
Formerly FACIAL SURGEON, U. S. ARMY
Humps and Other Deformities of Noses Corrected Through Nostrils—No Scar. Squeezing Cheeks Lifted Barby Eye-Lids Corrected Double Chins, Scars, etc., Removed
190 North State Street, Chicago Will be at CLARK HOTEL, Los Angeles January 15 for Four Weeks

FRANK P. DONOVAN
Director of Vitagraph, Pathé, General and Mutual Releases. Paramount Pictures, etc.
GREEN ROOM CLUB New York City

ORIENTAL COSTUME CO.
Chinese, Japanese Costumes, Properties and Art Goods 6238 Santa Monica Boulevard Holly 5954

NEW YEAR'S GREETINGS

EARLE WALLACE
TECHNICAL DIRECTOR OF DANCING
Let Me Handle Your Dance Scenes, Large or Small My Well Trained Pupils Are Always Available Studio, Trebor Apts., 2520 W. Seventh St. Phone: Wilshire 2060

Marion Ward Practical Training for Stage and Motion Pictures—Music—Make-up Dancing
729 S. Bonnie Brae—Any West 7th St. Car Phone 54498

WIGS Assorted ZAN Defy Detection 819 So. Hill St.

Still and Always HOLLYWOOD TAXI SERVICE
By the Mile, Hour, Day, or Week "Soutter Will Suit You" 7030 Hollywood Blvd. Reasonable Rates Phone 579-359
**EDITORIAL (Continued from Page 3)**

"The meeting was opened about 2 o'clock by M. G. Smith, a well-known Toledo exhibitor. Mr. Smith welcomed the exhibitors and then introduced Director of Lawton of Toledo, who spoke for Mayor Cullin Schreiber, who was unable to be present. Mr. Lawton said that no class of men come in more frequently or more frequent contact with the public and that their influence for good in this relation is incalculable. He told of the efforts put forth by a number of theatre owners which added materially to the elements of entertainment, education and general instruction in different localities.

"James A. Mattox, president of the Southern Ohio Exhibitors Association, was then introduced by Mr. Smith and made a very pleasing response to the address of welcome made by Mr. Lawton. He expressed the hope that the theatre owners would measure up to the exalted station set for them by Mr. Lawton and that they would in every way conform to the duties incumbent upon them as caterers to the entertainment and general welfare of all communities.

"Secretary Alphonso of the New York State exhibitors, told of the efforts made at Washington to bring about the repeal of the 5 per cent tax law. He declared that the value of organization in New York and other states and urged all of the exhibitors to pay special attention to the work at hand and realize how important organization is to them in this state.

**O'Toole on Legislation**

"M. J. O'Toole of Scranton, Pa., spoke on legislation generally. He called attention to the need for a better understanding between the people of all localities and the picture theatre owners and said this could be brought about through elements of service which the screen is able to give. He said that it is true that there would be no more adverse legislation, as the power of the screen for good would be so manifest in all parts of the United States as to bring to the side of the theatre owner favorable public opinion which would not be set aside.

"He instanced the fact that the present president of the United States, Warren G. Harding, was a newspaper publisher in Marion, Ohio. He placed beside Editor Harding the motion picture theater owner in the United States. He declared that both are practically in the same line of business from the standpoint of publicity, one presenting news and other information on a printed page and the other visualizing it on a celluloid film. Both are operating constructively for the good of the community, both are to the credit of the industry. Where the promotion of progressive public programs are necessary, and yet one is free of taxation because this service is generally recognized and other pays taxes because his division of the service is not as fully recognized.

**Cohen Reviews Events**

"National President Cohen was next introduced and was received with applause. Mr. Cohen told of the development of the national organization from the initial meeting in Cleveland two years ago. He pointed with pride to the fact that the organization grew with such rapidity that at the Minneapolis convention this year, over 2,000 exhibitors were present from all parts of the United States.

"He said that the purpose of picture theatre owners of America is the protection of its members and their investment and, were it not for the efforts of this organization many theatre owners would be in a deplorable condition today.

"He called attention to the negotiations with Famous Players-Lasky and said that he was pleased to say that all of the promises made by Mr. Zukor since the Minneapolis convention had been and that the best of feeling now prevails. He said there were a few matters yet to be taken up and expressed the hope that they would be adjusted in the same agreeable manner.

**Massachusetts' Peril**

"Mr. Cohen dwelt at length on the work of the national organization in legislative matters. He claimed that were it not for the power thus presented and the ability of the theatre owners to concentrate their energies along this line, there would be no realization of any of the benefits for which legislation of all kinds would have passed in the various states. He said that in Massachusetts there was to be a state-wide referendum on the question of censorship and that this was the first state where such a condition was presented. He called attention to the great importance to every exhibitor in the United States, as it tends to fasten permanently censorship on the country if the people of Massachusetts declare in favor of it. He added that the national organization and the Massachusetts exhibitors are arranging to defeat the proposal in the referendum.

"Referring to the question of other producing companies and the manner in which disputes were being adjusted, Mr. Cohen called attention to complaints against Associated First National Pictures, Inc. He alleged there was nothing personal in any of these disputes and the only purpose was to bring about justice for the exhibitor. He said, would be done irrespective of the personnel of any of the companies involved.

"The dinner at the Elks Club Monday night was an interesting affair and brought to the front a number of persons friendly to the motion picture interests of Ohio, and such no manner familiar with the business. At the speaker's table the rather odd situation was presented of law-makers from two different states, mingling with the wardens of the State Penitentiary, in close association with three ministers, all fraternizing with the representative picture men and women of the state.

"Senator James A. Walker of New York City was introduced as toastmaster. The first speaker introduced was Mr. O'Toole, who spoke on public service within the lines of the motion picture industry.

"The Rev. Dr. Arnold of the Washington Street Congregational Church was next introduced. He told of the use of motion pictures in teaching religious lessons and said he regarded them of the utmost importance and second only to the pulpit in potency in public appeal.

**Praise from Pastor**

"The Rev. S. McLeod Smith, secretary of the Federation of Churches, said that he came to this section from Buffalo, where he had the opportunity to put over the code of law in New York State. He said he was in favor of censorship but at the same time recognized the fact that the picture people are improving the character of pictures and making them more educational and serviceable to the people. He said unless the picture interests had the church behind them that they would fail in any effort put forth.

"Dr. Francis Holley told of the work being done and said if the Bureau of Commercial Economics in conjunction with the Public Service Department in forwarding industrial, educational and other programs of a helpful nature in the United States and elsewhere.

"Mrs. Titus of the Toledo Federation of Women's Clubs and currently in the motion picture committee that organization, complimented the picture people on the many improvements in pictures and extend commendations to the girls and boys, who are the agency of the members of the women's clubs.

**President Cohen's Talk**

"National President Cohen was greeted with applause when he was introduced by Senator Walker as the "George Washington"
TORIES WANTED!

December 29, 1921

This organization had a call for twelve stories today—all originals. Two new companies came to us for stories last week. Calls arriving constantly.

It looks like we are going to do a big business after the first of the year, in the sale of our members’ stories to the big studios where additional units are being added, and to the many new companies that are planning to start production.

Write for List of Stories Wanted!

IT’S FREE

Ask us to send you our bulletin of stories wanted, and particulars concerning membership in this association.

Photoplaywrights League of America

Sixth Floor Union League Bldg. Los Angeles, Calif.

A Co-operative Association
Not a Scenario School

A Happy and Prosperous New Year
To our friends

Western Costume Company

908 South Broadway
Main 2345

Scenario Market
Scenario Bulletin Digest

The Open Forum Between the Writer and the Studio
Published Monthly—Contains Inside Information of Utmost Value to YOU

Tells how to protect your story by copyright and secure distribution to all studios throughout the United States at a nominal cost.

Studio Edition sent free to all Directors and Producers in United States.

Contains, also, interviews with the foremost producers and writers; reviews of current photoplays by "Henry Brown," who writes exclusively in his inimitable style for

The Bulletin Digest

Yearly Subscription $2.50
25c Per Copy—All News Stands

Address Dept. C
SCENARIO BULLETIN DIGEST
Published by Universal Scenario Corp.
230 Exchange Bldg. Third and Hill Streets
Los Angeles, California

You can write us freely without incurring any obligation
GREETINGS

Of the Season from Camera Staff!
Who's Where
(Continued from Page 6)

Nathaniel Beekman...............Winter Hall
Col. Fairfax Gordon.................Joeseph Swickard
Ibrahim............................Murdock McQuarrie
Nil Hamed.........................Boris Karloff
Nemui..............................Anna Lehr
Hassani............................Al McQuarrie
Achmet.............................Hector Sarno

LOEW'S STATE THEATRE
Metro presents
Viola Dana in
"THERE ARE NO VILLAINS"
By Frank R. Adams
Scenario by Mary O'Hara
Directed by Bayard Veiller
Photographed by John Arnold
CAST
Rosa Moreland..............Viola Dana
John King......................Gaston Glass
George Salk............................Edward Cecil
Detective Flint..............DeWitt Jennings
Tagall.............................Fred Kelsey
Reverend Stiles.............Jack Corey

GRAUMAN'S RIALTO
Paramount presents
Wallace Reid and Elise Ferguson in
"FOREVER"
From the play, "Peter Ibbetson," by John Nathan Raphael and the novel
by George Du Maurier
Scenario by Ouida Bergere
Photographed by Arthur Miller

CAST
Peter Ibbetson.....................Wallace Reid
Mimsi............................Elise Ferguson
Col. Ibbetson...............Matsuki Love
Major Dauphne.................George Faydett
Dolores.........................Dolores Cassinelli
M. Seraskier......................Paul McAllister
M. Pasquier.....................Eliott Dexter
Mme. Pasquier.................Helen Prentice
The Child Mimsi..............Neil Roy Buek
The Child Gogo.................Charles Eaton
Duke of Tchners..................Jerome Patrick

MILLER'S
William Fox presents
"THE LAST TRAIL"
From the Novel by Zane Grey
Adaptation and Scenario by Paul Schofield
and Jules G. Furthman
Direction by Emmett J. Flynn
Photography by Lucien Andriot
CAST
The Stranger.........................Maurice Pynn
Winifred Samson.................Eva Novak
William Kirk.........................Wallace Deery
Chiquita............................Rosemary Theby
Sheriff Nelson...............Chas. K. French
Dal Rand..........................Francis McDonald
Campion......................Harry Springler
Kenworth Samson.................Harry Dunkinson

KINEMA
Irving I. Lesser presents
"MY BOY"

CALIFORNIA
Goldwyn presents
"THEODORA"
Produced by Unione Cinematografica
Italana

"The Digest of the Motion Picture Industry"

THE TRiANGLE
CLEANERS and TAILORS

REMODELING REPAIRING
EELING
All Work Guaranteed
4515 Sunset Blvd.
S. GOLD
Phone 595-183

THE PIT
CLASSIFIED WANT ADS
Your advertisement will be run in
this column at the rate of 15¢ per line.
Phone, mail or bring in your "Wants."

WHO CAN SELL YOUR OWN SCENARIO? Let
me help you. Clever play production ideas in any
form revised, reconstructed, criticized by well
known writers. Complete revision, $15.00. Con-
structive criticism, $5.00. Critical analysis
$2.00. Buyer, 144 So. Grand Ave., L. A.
Phone 13313 for appointment.

LADY with "ideas" for photoplays would like a
position with a producing company. J. M.
Julesm, 15 Pacific Ave., Santa Cruz, Calif.

WANTED—Scenarios or story to typewrite by
an expert stenographer, experienced in play-
writing and continuity work. Box 30, Camera!

FOR RENT—One Bell-Howell Camera, 170 shut-
ters. Address 1317 North Normandie. Phone
559-464.

FOR RENT OR LEASE—Bell-Howell Camera,
170 shutter, fully equipped. Elaine Walker,
Main 2152.

FOR SALE—Dodge touring car, perfect condi-
tion for $600.00. $150.00 down. Also hand-
some bedroom suite in solid mahogany. 
Appley Evenings. 4417 Santa Monica Blvd.

FOR RENT—Bell-Howell camera, fully equipped.
This camera has been used by one of the best
cameramen in the profession. Phone, Holly
115.

FOR RENT—One Bell-Howell camera, 170'
shutter, $599-464. 1317 N. Normandie.

FOR SALES OR EXCHANGE: Motor boat, up-
todate in every respect, finished in natural
oak. Automobile control, self starter. Want
what have you? 1134 Wilcox Avenue, Hollywood.

WANTED to buy second-hand films, features
and comedies in good condition, including ad-
vertising matter for exportation. Apply Box
No. 2, c/o Camera!

FOR RENT—Bell-Howell camera, 170' shutter,
8137 Sunset Blvd., Hollywood.

WANTED—A nice appearing young man or
woman with a small capital, who would like to
get in the production of motion pictures. This
is a genuine proposition and a turning
where there are millions made every year. If
interested, address Box 213, c/o Camera!

Next reliable colored girl, experienced first-class
dreammaker, wishes a position as lady's maid
and seamstress, also capable of preparing for
parties, teas, etc. South 5941-W, Sarah Fox,
1159 East 15th St., Los Angeles.

Send $1.00
for 6 month's
subscription

(Continued from Page 13)
of the Motion Picture Republic." Mr. Cohen
entered into a serious discussion of the prob-
lems confronting the organization, telling of
the advance made since the Cleveland con-
tention and declaring that the future wel-
fare of the industry as a whole centered
entirely in the exhibitor body. He called
attention to the different conventions now
being held and the enthusiasm everywhere
manifested by exhibitors. He declared that
the unity found in the picture theatre owns-
er everywhere is the keynote with guaran-
tee their safety.
Filmar Colony and Church

By Ben. B. Hampton

Misunderstandings which have arisen between the film colony of Los Angeles and the church element are the result of the attempt before prohibition of screen notables to live a Manhattan life in a "home town" city, and because of the fact that disgruntled girls who had not made good in the films claim to be "movie stars" whenever they became involved in scandal.

I predict that the time is not far distant when film folk and church folk will walk hand in hand, and together put their shoulders to the wheel of universal welfare.

I am not making a defense of the film colony—it is not necessary—but rather analyzing the conditions that have brought about a misunderstanding between the two elements in Los Angeles.

Having been a newspaper and magazine editor myself before becoming a photoplay producer, I appreciate the fact that because of their position in the limelight any action on the part of screen stars is of necessity vastly more news value than similar incidents in the lives of doctors, lawyers, ministers, or society men and women.

In New York there are thousands of professional people, and because of its area and population their individual actions are swallowed up in the vastness of the metropolis.

In Los Angeles, with its six hundred thousand against Gotham's six millions, the arrival here of a new type of individual such as the photoplayer aroused a general interest that caused the public to take a keen personal interest in their actions every hour of the twenty-four.

Their midnight parties in beach cafes and suburban country clubs, before the Volstead act, attracted the attention of the other classes who were having parties at the same type of resorts, and because of the prominence of the film stars their parties were related from town to town, each time possibly receiving added imaginative details.

If a lawyer and a cinema celebrity were in the same auto in an after-midnight wreck, by reason of modern news values, the name of the latter got all the play in the head-lines, and the former was lucky to get mentioned at all.

Los Angeles has become the home of a great player population, and is still recognized as one of the greatest home-loving towns in America, despite its metropolitan growth. Suppose that the 2,500 lights of the photoplay world were all a force for evil, this city would get a reputation for wickedness and vice all over the world.

In a few isolated instances players have given themselves over entirely to the pursuit of the primrose path, and have gotten into trouble as a result. But why condemn the remainder of the 2,500 for the tactical errors of a few.

The minister's son is on trial for murder; but does the community say that all minister's sons are potential murderers?

A doctor is charged with assault, but do we find the medical profession blacklisted on that account?

A lawyer is threatened with disbarment for dishonorable practice; but we are not condemning every member of the Los Angeles County Bar Association.

The individual players that are deserving of censure should be censured, but the entire motion picture colony should not be carelessly thrown into the shadows because of a noisy, foolish minority.

The publicity work for many picture stars has been crude. Press agents have tried to make the public think of their clients as exotic, erotic, esoteric individuals, have emphasized their freak pets, their champagne baths, their silk pajamas and diamond studded lingerie so that they have literally made curiosities out of them. For Los Angeles, at least, the public should be made to realize that the photoplay workers are just plain, every day folks, living quiet lives, having babies, buying their homes and becoming normal, sensible citizens of the capital of the motion picture world.

Producing in Oakland

The Stewart Motion Picture Company has taken a five-year lease of the Smith estate of East Oakland, Calif., where they will make pictures with all star casts.

Marie Walsham has already been signed. Webster Cullison is supervisor of direction.

Why Studios "Close Down"

It is both notable and significant that most of the studios which have NOT "closed down" during the last year have been regular clients of the Photoplay Sales Department of the Palmer Photoplay Corporation.

Four years ago we expressed the opinion that producers who consistently select their plays because of their intrinsic screenability, rather than because of their "literary" value, were destined to achieve and maintain financial success.

And now, four years later, we hold tenaciously and justifiably to the same opinion.

Nor have the producers who have regularly come to Story Headquarters for their stories had occasion to differ from that opinion. They have been too busy making good pictures for a market that is starving for good pictures to entertain the thought of "closing down."

It is not the policy of the Palmer Sales Department to urge the purchase of one story at a high price (just to make a sale), but rather to endeavor to select material that will make for continuous successful production.

Photoplay Sales Department
Palmer Photoplay Corp.
"The World's Largest Clearing House for Screen Stories"
Los Angeles New York
124 West 4th St. 527 Fifth Avenue
Chicago
332 South Michigan Avenue

DIRECTORS—LOCATION MEN
When wanting ideal Western St. or Hick Town, Remember

BACHMAN STUDIO
Glen, 1923 W.
821 E, Windsor Blvd., Glendale.
Price way down. Day, month or lease.

B. L. JAMES
EXPERT TITLE SERVICE
Phone Vico 2220
218-19 Lissner Bldg., 224 So. Spring St.
Opposite the ALEXANDRIA
Goldwyn Studios, Culver City, Calif., will consider synopsis of stories, either original or published, for their various stars as follows: Society drama for Shirley Mason; drama for Jack Gilbert; comedy-dramas and westerns for Tom Mix; western or out-door stories for Bill Russell and Buck Jones; and heavy dramas for William Farnum and Dustin Farnum. All scripts should be addressed to D. A. Epstein, and if unavailable will be returned within five days.

R-C Productions, Hollywood, Calif., are in the market for both published and original stories submitted in synopsis form, preferably by trained writers with screen angle. Stories may be of any type suitable for the following stars: Pauline Frederick, Sessee Hayakawa, Ioris May; also can use stories for special casts. Writers should avoid prachments and propaganda. Scripts should be sent to the Scenario Department, and if unavailable, will be returned within two weeks.

Thos. H. Ince Productions, Culver City, Calif., will consider stories submitted in synopsis form as follows: light comedy for Douglas MacLean, and virile dramas with big theme and unusual twists for Ince specials with all-star casts. Scripts should be sent to the Scenario Department, and if unavailable, will be returned within two weeks.

Metro Pictures Corp., 900 Cahuenga Ave., can use outdoor stories for Bert Lytell and light comedies or comedy-dramas for Viola Dana. Scripts should be addressed to the Scenario Department, and if not accepted, will be returned within ten days.

Chester Bennett Production, Brunton Studio, require stories, either synopsis or ideas, suitable for Jane Novak. Must be something very good with new twists. Outdoor stuff in the north woods type and snow scenes preferred. Scripts should be sent to the Scenario Editor, and if not accepted, will be returned within two weeks.

Campbell Comedies, Fine Arts Studios, are in the market for five-reel comedies featuring children and animals, submitted in synopsis form. Send scripts to the Scenario Editor and a report from them can be expected within ten days.

Lasky Studio will consider good stories, either published or original, suitable for their several stars, Betty Compson, Gloria Swanson, Dorothy Dalton, Thomas Meighan, Wallace Reid, etc., and for stories with big theme for all-star special features. Scripts will be read and reported upon in order of receipt, but should be heard from within three weeks.

Christie Film Co., 6101 Sunset Blvd., Los Angeles, Calif., is in the market for original stories for all-star casts, submitted in synopsis form, preferably one and two-reel farce comedies, written around young and likable people, newsweds, etc. Scripts should be addressed to the Scenario Department, and if unavailable, will be returned within three days.

The R-D-F Film Corp., Balboa Studios, Long Beach, will consider original stories dealing with Royal Northwest Mounted Police or any other outdoor subject submitted in synopsis form for Matar casts. Communications should be addressed to R. S. Roussel, and if rejected scripts will be returned after a week.

Cosmopolitan Productions, New York City. In the market for published stories only, submitted in synopsis form, for all-star casts. Scripts should be addressed to John Starbuck, Assistant Editor, Scenario Department.

Selznick Productions, West Fort Lee, N. J., will consider stories based on plays, books, magazine stories or originals, preferably presented in synopsis form. For special productions anything strong and dramatic, for several characters of equal importance, must be "different," and abundant in opportunities for the very best in picture production. For the company's several stars, stories should be as follows: Comedy-dramas, society and otherwise, in which the star has an unusual role, for Elaine Hammerstein; comedy-dramas or dramas where an action is required, preferably of typical middle-class American life, for Eugene O'Brien; strong, virile dramas, society, business or unusual stories for Conway Tearle; strong dramas with great acting opportunities, for William Faversham; farce comedies, and swift-moving comedy-dramas, for Owen Moore; comedies or comedy-dramas for Martha Mansfield; dramas in which the leading role is very dramatic and unusual, foreign types in American settings desirable, for Zena Keefe. Address all matter to The Scenario Department of the above named company.

Charles R. Seeling Productions, 1240 So. Olive St., Los Angeles, Calif., will consider stories for five-reel westerns, either published or original, with both synopsis and continuity, suitable for the male star. "Big Boy" Williams. Address scripts to the above company, and if unsuitable, they will be returned at once.
500 CALLS THIS WEEK!

That is the number that came into the Camera! office from casting directors, producing companies, agents and others, inquiring the phone numbers of various professionals.

Because we can’t be familiar with them all, we have decided to arrange a page or so of Professional Cards for your convenience,

A DIRECT INFORMATION PAGE

The first copy in get top spaces. Please attend to this personally as no representative will call upon you.

Phone 595-179

4513 Sunset Boulevard

A Breath of the Orient

THE TURKISH VILLAGE
Table D’ Hote Turcque

Sip Cafe Stamboul or Sumada and enjoy the food of the Sultans at dinners and after theatre suppers attended by the famous hospitality of the East, plaintive music and fascinating atmosphere

221 1-2 West 4th St.

Direction P. G. Manos

SAY IT WITH CUTS!

Engravings in Halftone and Benday Color Plates add Attractiveness to your Advertising

BROWN CALDWELL & LADD
PHOTO ENGRAVERS
247 S0. BROADWAY, LOS ANGELES
COMPLIMENTS OF THE SEASON FROM

George Hackathorne

COMPLIMENTS OF THE SEASON FROM

Alan Forrest

Season's Best Wishes FROM

Harry Lorraine

Current Releases
B. B. Hampton's Federal Photoplays:
"LURE OF EGYPT"
"MAN OF THE FOREST"
"A CERTAIN RICH MAN"
George Baker's
"GARMENTS OF TRUTH"

Coming Releases
B. B. Hampton's
"HEART'S HAVEN"
Katherine McDonald:
"THE INFIDEL"
George Baker Productions:
"THE HUNCH"
"STAY HOME"
"WHEN EVA ASCENDS"

Holly 2678

Jimmy Valentine
(Seven Years)
Playing "The Appendix" in "DR. JIM" at Tally's
Phone 595-678
Frank Leigh

Playing "Ben Grimshaw" in
"THE LIGHT IN THE CLEARING"
at Clune's Broadway

FRANK LEIGH

Entered as second-class matter October 18, 1920, at the Post-office at Los Angeles, Cal., under the Act of March 3, 1879. Formerly entered as "Camera!" April 11, 1918.

PUBLISHED WEEKLY AT 4573 SUNSET BLVD.
LOS ANGELES

$2.00
Per Year Local

$2.50
Per Year General
EUGENIE BESSERER

"Eugenie Besserer as Roving Kate, the crazed outcast daughter, registers brilliantly the most difficult part of the play. Never does she lose one's sympathy for her madness and in not one instance does she even approach the danger line of the ludicrous. It is a great characterization of an unusually exacting role."
—Exhibitors Trade Review.

"Eugenie Besserer offers an unusual pantomime in the role of the insane Roving Kate."
—Wid's Daily.

"The most dramatic figure in the cast is Eugenie Besserer as Roving Kate, a part requiring fine dramatic skill. This is furnished by Miss Besserer to the full."
—Moving Picture World.

"Eugenie Besserer as Roving Kate is another character woman sensation coming from the West."
—Phila. Evening Ledger.

Coming—Associated First National releases:
"The Rosary"
"Kindred of the Dust"
"Penrod"

THE LIGHT IN THE CLEARING
Clune's Broadway This Week

Andrew Arbuckle

As "Dunkleberg"

As Is

In "The Light in The Clearing"
At Clune's Broadway
You!

You are a creator, an interpreter or a builder in one of the world's greatest industrial, educational and artistic undertakings. You are well known in your profession as a competent worker with a big future or you are famous among the peoples of the universe as that irresistible fascination, a player of the silver sheet. Further than this, you take big chances with your money and art in the cause of progress and you assist materially in the financial maintenance of your government. Your charities cannot be numbered. Therefore you are not only a popular entertainer and educator of the world but a highly desirable citizen of the United States of America, and as such you find yourself continually affected agreeably or adversely by such legislations, sentiments, and financial conditions as your banking and trading neighbors experience; this, in addition to the hundred and one circumstances and regulations that you feel peculiarly through your own line of endeavor.

Now, as a great artist, a public benefactor and a self respecting human being, do you set forth your political, religious and professional views that they may be noted and taken into account as an element not to be overlooked by your national politicians, legislating reformers and the outside capital within your own industry when they are arranging your destiny in their conference rooms? Do you even dominate the community that you brought about by your presence and that your dollars are still nourishing? You don't and you know you don't, or if not, we are telling you now. Even in the capital of your great industry you count merely as any wealthy booby always counts with an outfit of ungrateful commercial vampires. You're a woolly sheep who will be led to the shearing perhaps with a hypocritical smile, perhaps with an undisguised kick. Sheared, however, you will be by those who do not even sense your mentality and soul. Why? In what does your futility lie?

In your good nature and your unusual modesty, the two great sins of an otherwise quite human people. Where are they who have manufactured the famous "temperament and egotism" stories of the picture celebrity? Rather where are they so credulous as to take studio vagaries with which you amuse yourself and friends as the real expression of your personality which in its very reticence has failed to protect itself?

Did it never occur to you that a little fiery display for the benefit of your city officials, city merchants and city professional slickers might serve a more profitable end, now and again, than the meaningless ones in your dressing room? If your agreeable disposition refuses to rise at obvious wrongs you are yet an actor! If you consider the maneuvers of your Railroad Commission which grants advanced rates to Los Angeles telephone, gas and street railway corporations at a time when your phone has been dead for three weeks, your gas is half air and you haven't been seated in a public conveyance for six months, you do notice a tightening of the spinal column, you are really that greatest of all creatures, a fighting child of the flesh!

If you are in favor of an ad valorem tax on imported films, if you are strenuously opposed to censorship, blue laws and unfair taxations, you stand between the sharks within and without your business and your fellow workers as a humanitarian. There will be several million years in which to wax good natured when you have gained planes where earthly hostilities are unknown. You may dwell in becoming modesty when the other fellow has learned to comfortable than genius.

Let your gift of expression advance your material self that eats, sleeps, and is supposed to get its jobs largely over the willing wire as well as your art and you will have accomplished a man's place in the world, sometimes more comfortable than a genius.

This little paper, run for the picture people by picture people, has generalized for you through the several years past, but your individual viewpoints are more vital. Self appreciation embracing a little talk and much action is your salvation now. All of Camera's resources are at your disposal when you awaken to your responsibilities and privileges. The work ahead of you is exceedingly great but the cause is your own.

F.R.

European Notes

The German "Film Express," published in Berlin, provides the highlights on European production and exhibiting conditions which we reprint below. Some of the attitudes expressed are more than significant.

"The American film duty bill having passed the House of Representatives, is now under discussion in a Senate committee. The bill provides for a 30 per cent ad valorem duty on all cinematograph pictures imported, but the most important point is that the ad valorem is based on the cost of a similar piece of work in the United States. Foreign manufacturers are agreed that the adoption of such a law would absolutely close the American screen to work produced elsewhere, and the American bill has therefore caused the greatest uneasiness throughout the

(Continued on Page 17)
**Film Capital Production Notes**

**“FOOLISH WIVES” HAS NEW YORK OPENING**

At last “Foolish Wives” is ready for release, and will open at the Central Theater, New York City, on Jan. 11th.

On June 15, 1921, Von Stroheim shot the last scene and since that time, the job of cutting down the 226 reels to about 14 has occupied the attention of Universal production chiefs.

A statement recently made arrangements have been made for the first run throughout the country.

**PRODUCERS INTERESTED IN “MAIN STREET”**

Several producers are understood to have launched deals with the Shuberts for the film rights to “Main Street” by Sinclair Lewis.

The Shuberts hold a large amount of theatrical property generally considered available for films.

**SERIAL FOR GREAT BRITAIN**

D. J. Mountain, export manager of Arrow, has sold “The Blue Fox,” an Ann Little serial for Great Britain through Interocian Film Corporation.

**ACQUIRE WESTERNs**

McGovern & Egler have acquired the rights for a series of twenty-six two-reel westerns featuring Shorty Hamilton. Six pictures have been completed. W. A. S. Douglas directed them and is now at work on the seventh at the W. M. Smith studios in Tulsa, Okla.

**BAN HAMON PICTURE**

The Clara Smith Hamon picture, “Fate,” which was to have been shown in Duncan, Okla., has been barred by the City Commissioners. County officers stopped the picture recently at Comanche, Okla.

** STEWART PICTURE UNDER PRODUCTION**

Anita Stewart’s new picture, “Rose O’ the Sea,” recently went into production at the Louis B. Mayer Studio with Fred Niblo directing. Dal Clawson is chief photographer and Doran H. Cox is serving as assistant to Mr. Niblo.

**ROSS PRODUCTIONS**

A new company has been formed to film several stories written by G. Harold Ross. It will be financed mainly by Mr. Ross who is president of the company, by Mr. Bertrand Gilmore of San Francisco, who will play leads and by D. L. Harwood of Los Angeles.

Pyramid Pictures’ first release will be “My Old Kentucky Home,” which Ray C. Smallwood is directing. Smallwood’s next picture will be “The Queen of the Moulina Rouge.”

“Shadows of the Jungle,” the circus serial which the Warner Bros. are making, will be released via the independent market and not through Federated Film Exchanges, as originally announced.

**BUTLER COMPANY ON LOCATION**

David Butler and the players associated with him in the making of “According to Hoyle,” enjoyed their Christmas day in the little town of Telchichi taking scenes for the forthcoming picture. W. S. Van Dyke is directing, with Arthur L. Todd at the camera and Charles J. Chic, assistant director.

**Scene from “Five Days to Live,” a Norman Dawn Production, to Be Released Soon**

**Casts of the Week**

<table>
<thead>
<tr>
<th>Louis B. Mayer</th>
<th>ROSE O’ THE SEA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Directed by Fred Niblo</td>
<td>Hal Wilson</td>
</tr>
<tr>
<td>Anita Stewart</td>
<td>Sam Allen</td>
</tr>
<tr>
<td>Thomas Holding</td>
<td>William Ford</td>
</tr>
<tr>
<td>Kate Lester</td>
<td>Harry Todd</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Louis B. Mayer</th>
<th>“ACCORDING TO HOYLE”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Directed by W. S. Van Dyke</td>
<td>Joseph Hazelton</td>
</tr>
<tr>
<td>David Butler</td>
<td>Hal Wilson</td>
</tr>
<tr>
<td>Helen Ferguson</td>
<td>William Ford</td>
</tr>
<tr>
<td>Joseph Hazelton</td>
<td>Harry Todd</td>
</tr>
<tr>
<td>Buddy Ross</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Joseph M. Scheck</th>
<th>“THE SINGIN’ KID”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Norma Talmadge</td>
<td>Make Believe</td>
</tr>
<tr>
<td>Conway Tearle</td>
<td>Rosemary Theby</td>
</tr>
<tr>
<td>Kate Lester</td>
<td>Irving Cummings</td>
</tr>
<tr>
<td>Otis Harlan</td>
<td>Thomas Ricketts</td>
</tr>
<tr>
<td>Universal</td>
<td></td>
</tr>
<tr>
<td>Hoot Gibson</td>
<td>Lillian Rich</td>
</tr>
<tr>
<td>Harold Goodwin</td>
<td>Charles French</td>
</tr>
<tr>
<td>William Buckley</td>
<td></td>
</tr>
</tbody>
</table>

**AT THE UNITED STUDIOS**

Mary Pickford is busily engaged in conferences with her business staff concerning the development of Jack Pickford’s production of “The Tailor Made Man.” It has been erroneously reported that Miss Pickford will direct her brother, but she will have an important hand in supervising the production.

Norma Talmadge is under way with “The Duchess de Langeais.” The artisans are rushing the extensive sets which will be one of the features of this production.


Chester Bennett is cutting Jane Novak’s “The Storyteller.”

Emory Johnson has completed “The Midnight Call.”

**NATIONAL EXCHANGES, INC., NOTES**

Expansion of National Exchanges, Inc., of New York City, is indicated by the increase in the Board of Directors just announced by the corporation. The officers now are Walter L. Johnson, President; Hunter Bennett, Vice-President; Dale Hanshaw, Secretary, and Daniel A. Kelly, Treasurer. Mr. Hanshaw and Mr. Kelly succeed Earl H. Hopkins who was Secretary and Treasurer.

The Board of Directors is increased from three to seven members and is composed of the four officers and Earl H. Hopkins, W. F. Ashley, Jr., and George D. Proctor.

Mr. Johnson and Mr. Bennett succeed themselves as President and Vice-President.


Distribution is through thirty-one exchanges in the United States and Canada.

**AT THE ROACH STUDIOS**

Harry “Snub” Pollock is playing a dual role in his present production. Marie Mosquini heads the supporting cast, while others are William Gillespie, Mark Jones, Sam Brooks and Jack O’Brien. R. J. Ceder is directing.

Additional sets are being constructed for Harold Lloyd’s comedy temporarily titled “He Who Hesitates.” The remaining scenes in which the comedian does not figure are being taken this week. The work of cutting and assembling the picture and title writing is still proceeding.

H. M. Walker is titling the latest Lloyd comedy and several Pollard pictures.

A children’s comedy in two reels is being arranged for early production by Sam Taylor and Charles Parrott, and will be directed by Fred Newmeyer. “Sunshine Sammy” will be featured.

Douglas Fairbanks’ next will be another story by Johnston McCully, who wrote “The Mark of Zorro.”

(Continued on Page 8)
“FOREVER” Grauman’s Rialto

No recent filming of a classic has occasioned more interest and comment within the picture profession than has that of “Peter Ibbetson” (re-titled “Forever”), Du Maurier’s sensational novel which is just released by Paramount. This, both on account of the popularity in its circuits of the stories and also of J. Paul Raphael’s successful version of it and because of the surprising fact that, cast in the tragic title role, was a screen comedian, Wallace Reid.

If we were at first startled by the arrangement we have been equally pleased with the general outcome, a production that is an achievement for its artistic producer, George Fitzmaurice. With the strokes of a master, he has painted into his picture all of the delicately toned romance with which the author unfolded the radical basic theory in his story. The performances too are guided to great beauty by the same hand which utilizes the clever material at its disposal to the best possible advantage.

When we consider that nearly as much has been dared by those who screened “Peter Ibbetson” as was ventured in its original publication, we appreciate the extent of Fitzmaurice’s ability as a human story teller, for while the theme has already been enthusiastically accepted in its various forms by the artistically educated, it is the picture theatre masses (having at best little knowledge of the fine arts yet ordering the financial fate of all photodramas), that are meeting it now with something akin to reverence. Only the subtle handling of “Forever” makes it live for the average film fan. Arthur Miller photographed the Ouida Berge scene exquisitely. The detail has been faultlessly managed.

As for the famous Peter himself, he is well accounted for by the surprising Mr. Reid who plays the part picturequely and convincingly, deserting his comedy affectations for the more fascinating serious romance at which, by the way, he is exceedingly apt. He runs the gauntlet in the love-making line as Peter, the French-born, English-raised lad whose real nature is never separated from its Southern gardens of his youth. The gentle honor of those gardens remains ever in his consciousness rendering him a convinced murderer, then a “lifer,” finally bringing him the blessing of a love almost too spiritual for this earth.

Possibly a little more characterization could have been employed in this interpretation, but for the audience nothing is missing. Reid invests very profitably more interest than is often found in his rather care-free work, here. He is strikingly graceful.

Elise Ferguson is lovely in the intense Duchess of Towers, the grown Missie, the adoration and delight of his entire life. Her smallest touches contribute indescribable refinement to her character which is the poem of a love too tender to be held, too sweet to be broken, a romance of separation.

There is something quite wonderful about this actress whose personality expresses itself in a vision of beauty. She is perfectly placed in this playhouse.

Montague Love and George Fawcett offer two artistically executed roles, Col. Ibbetson and Major Bucknose. The exaggerated villainy of the Englishman is always fitting and the Napoleonic veteran is a gem.

The parts are highlights which add immemorably to the dramatic value of the production.

Elliot Dexter, Paul McAllister, Dolores Cassinelli, Barbara Dean, Nell Roy Duke, Charles Eaton and Jerome Patrick ably dispatch the remaining work.

One can only regret the retitling of this lovely story. It is otherwise a credit to Paramount.

The parts are highlights which add immeasurably to the dramatic value of the production.

Elliot Dexter, Paul McAllister, Dolores Cassinelli, Barbara Dean, Nell Roy Duke, Charles Eaton and Jerome Patrick ably dispatch the remaining work.

One can only regret the retitling of this lovely story. It is otherwise a credit to Paramount.

Gertrude Short occasions several further laughs as Justine Tate, Barbara’s pal.

Wallace Reid’s “Forever” is, through and through, a thoroughly odious heavy, Countess de Mournay, who is nicely balanced by Clarence Goldart’s Count.

Lucien Littlefield in Betty Briggs, an absolutely irrelevant part, the slight value of which lies in its ridiculousness, Henry Barrows and Pal complete the cast of this Paramount production.

“LOVE’S PENTALY” Clune’s

Hope Hampton Productions presents its star in “Love’s Penalty,” a current local release, written and directed by John Gilbert. Now if he just hadn’t written the story—but he did, we saw it and a review has to follow. Perhaps it would be best to start by saying that this screenplay has more moral than entertainment value, but the statement is inadequate. The plot is based upon the old idea of the vengeance of a girl brought down upon the man who had ruined her sister and inadvertantly caused the girl’s death, but more clumsily arranged it could never have been, even in the dark ages, gone by. It starts as a lecture from the pulpit but whether the lesson is on the need of discretion between young girls and their employers or the futility of human vengeance would be hard to state. The last scene is set under a Christmas tree which may or may not be a part of the rector’s story. There is no way to tell from the cutting. The direction clarifies none of the muddled situations. The result of the whole is far from what the public has been educated to expect.

Miss Hampton as Janis, the stronger sister, is more animated than we have known her, but her transitions are neglectful. The part is not particularly sympathetic.

Jack O’Brien in an entirely meaningless, unjustified position plays opposite the star, but it is Percy Marmont who offers the important male role in Saunders. This last is the one relieving performance in the cast.

Landers Stevens is also among the list of players.

A mediocere star like Miss Hampton should be well bolstered by superior story material and careful direction.

Otis Harlan and Thomas Ricketts are playing important roles in “The Duchess de Longeaux” starring Norma Talmadge under the direction of Frank Lloyd.

Betty Ross Clarke interprets the principal feminine role in the next Earle Williams-Vitagraph production entitled “The Man from Downing Street.”

Marguerite de la Motte will go with Douglas Fairbanks for his next picture after she is through with “Jim,” which John Griffith Wray is directing for Thomas H. Ince.

Thomas Holding has been engaged to enact a principal role in Anita Stewart’s forthcoming photoplay, “Rose o’ the Sea,” which Fred Niblo is directing.

Art Lee, well known make-up artist, is now devoting his time to making up his artists at the Caswell Studio, and not at his home as heretofore.

BABY PEGGY MONTGOMERY

The parts are highlights which add immemorably to the dramatic value of the production.

Elliot Dexter, Paul McAllister, Dolores Cassinelli, Barbara Dean, Nell Roy Duke, Charles Eaton and Jerome Patrick ably dispatch the remaining work.

One can only regret the retitling of this lovely story. It is otherwise a credit to Paramount.

The parts are highlights which add immemorably to the dramatic value of the production.

Elliot Dexter, Paul McAllister, Dolores Cassinelli, Barbara Dean, Nell Roy Duke, Charles Eaton and Jerome Patrick ably dispatch the remaining work.

One can only regret the retitling of this lovely story. It is otherwise a credit to Paramount.

Gertrude Short occasions several further laughs as Justine Tate, Barbara’s pal.

Wallace Reid’s “Forever” is, through and through, a thoroughly odious heavy, Countess de Mournay, who is nicely balanced by Clarence Goldart’s Count.

Lucien Littlefield in Betty Briggs, an absolutely irrelevant part, the slight value of which lies in its ridiculousness, Henry Barrows and Pal complete the cast of this Paramount production.

“LOVE’S PENTALY” Clune’s

Hope Hampton Productions presents its star in “Love’s Penalty,” a current local release, written and directed by John Gilbert. Now if he just hadn’t written the story—but he did, we saw it and a review has to follow. Perhaps it would be best to start by saying that this screenplay has more moral than entertainment value, but the statement is inadequate. The plot is based upon the old idea of the vengeance of a girl brought down upon the man who had ruined her sister and inadvertantly caused the girl’s death, but more clumsily arranged it could never have been, even in the dark ages, gone by. It starts as a lecture from the pulpit but whether the lesson is on the need of discretion between young girls and their employers or the futility of human vengeance would be hard to state. The last scene is set under a Christmas tree which may or may not be a part of the rector’s story. There is no way to tell from the cutting. The direction clarifies none of the muddled situations. The result of the whole is far from what the public has been educated to expect.

Miss Hampton as Janis, the stronger sister, is more animated than we have known her, but her transitions are neglectful. The part is not particularly sympathetic.

Jack O’Brien in an entirely meaningless, unjustified position plays opposite the star, but it is Percy Marmont who offers the important male role in Saunders. This last is the one relieving performance in the cast.

Landers Stevens is also among the list of players.

A mediocere star like Miss Hampton should be well bolstered by superior story material and careful direction.

Otis Harlan and Thomas Ricketts are playing important roles in “The Duchess de Longeaux” starring Norma Talmadge under the direction of Frank Lloyd.

Betty Ross Clarke interprets the principal feminine role in the next Earle Williams-Vitagraph production entitled “The Man from Downing Street.”

Marguerite de la Motte will go with Douglas Fairbanks for his next picture after she is through with “Jim,” which John Griffith Wray is directing for Thomas H. Ince.

Thomas Holding has been engaged to enact a principal role in Anita Stewart’s forthcoming photoplay, “Rose o’ the Sea,” which Fred Niblo is directing.

Art Lee, well known make-up artist, is now devoting his time to making up his artists at the Caswell Studio, and not at his home as heretofore.
AMBRON WITH HOLUBAR
Allan Holubar, director-producer of super-
pictures, has engaged Max Abramson to
write the sub-titles for his future produc-
tions, beginning with "The Soul-Seeker," in
which Dorothy Phillips will be featured. Mr.
Abramson is a New York newspaper man
who recently came to Los Angeles and has
to his credit the sub-titles for the current
Jackie Coogan picture, "My Boy."

MAYER SIGNS COOLEY
Hallam Cooley has been chosen by Fred
Nibo to play an important role with Anita
Stewart in the star's new Louis B. Mayer-
First National attraction, "Rose O' the Sea." Mr.
Cooley recently finished as leading man in
"The Foolish Age," starring Boris May
and was Gladys Walton's leading man in
"Kind Deeds" and "The Sand Man."

DWAN TO DIRECT FAIRBANKS
Allan Dwon has been engaged to direct
Douglas Fairbanks in his forthcoming photo-
drama in all probability a story from the pen of Johnston McCulley.

IN BARRYMORE CAST
Gustav Von Seyffertitz, Reginald Denny,
William H. Powell, Lumsden Hare, David
Torrence, Robert Fisher, Mrs. Hedda De
Wolf Hopper, Roland Young, Percival
Knibb, Anders Randolf, Jerry Devine and
Margaret Kemp are included in the cast of
"Sherlock Holmes," starring John Barry-
more, being made at the Tiffany Studio by
Albert Parker, with Robert Schable and Ned
Hay as his assistants. Jacques BIZOU is the
camera-man.

TENNANT IN TULLY FILM
Barbara Tennant has been engaged to play
an important part in Richard Walton Tully's
"The Masquerader," under the direction of
James Young.

CRUZE TO REMAIN WITH FAMOUS PLAYERS
Reports that James Cruze would sever his
connections with Famous Players are un-
confirmed and arrangements are now under
way to retain his services.

STEWART IN SPECIAL
Roy Stewart is starring in "Ridin' Wild," a special production under the direction
of Robert Thony. The story is by H. H. Van
Loan and production is at Universal.

Beatrice Burnham has been cast in "That
Lass O' Lowrie" starring Priscilla Dean
under production at Universal.

Jim Alamo and Jean Perkins are members
of the cast of "The Storm" starring House
Peters which Reginald Barker is filming at
the Universal Studios.

Arthur Jasmine who is responsible with
George Sims for the creation and execution
of the interior decoration of the Cafe Tres-
tequa is playing a leading role with Nazi-
mera in "Salome."

IN GIBSON'S LATEST
Harold Goodwin, Charles French and Wil-
liam Buckley have been engaged to enact
principal roles in "The Sinful Kid," Hoot
Gibson's latest photoplay for Universal,
which Edward Sedgwick is directing.

TRUMAN VAN DYKE
Playing in "Two Minutes to Go"

Who's Where on Los Angeles Screens

KINEMA
- Arthur S. Kane presents
Charles Ray in
"TWO MINUTES TO GO"
Directed by Charles Ray
Story by Richard Anderson
Photographed by Georg Rizard
CAST
Chester Burnett.............Charles Ray
Ruth Turner.................Mary Anderson
Her Father......................Lionel Belmore
"Fatty"........................Lincoln Stedman
"Angel".......................Truman Van Dyke
Butler.......................Gus Leonard
Football Coach.............Tom Wilson
Janitor........................Bert Woodruff
Dean of Baker University.....Francis Dumas
Professor of Spanish.........Philip Dunham

CLUNE'S
Dial Film Corporation presents
"THE LIGHT IN THE CLEARING"
Directed by T. Haynes Hunter
Photographed by A. Scholz
CAST
Roving Kate......................Eugenie Besserer
Sally Dunkelberg..............Chas. Horton
Horton Barnes.................Edward Sutherland
Amos Grimeshaw..............George Hackathorne

CO-FEATURED
Truman Van Dyke who is appearing in
"Two Minutes to Go" at the Kinema this
week, is being co-starred with Elmer Field
in "The Jungle Goddess," an original story
by Frank Duzy and Agnes Johnson under
the direction of James Conway for Selig-
Rork.

ART DIRECTOR WITH TULLY
Wilfred Buckland will act in the capacity
of art director during the filming of Richard
Walton Tully's "The Masquerader," starring
Guy Bates Post.

AUTHOR ALSO ACTOR
Seymour Zelliff, author of "Shadows of
the West," appears in a prominent role in
this drama which is distributed by National
Exchanges, Inc.

CUMMINGS SUPPORTING TALMADGE
Irving Cummings is portraying one of the
principal roles in "The Duchess de Lon-
egals," starring Norma Talmadge.

BREAMER OPPOSITE MAYO
Sylvia Breamer is playing opposite Frank
Mayo in "The Way Back," under the direc-
tion of Stuart Paton.

Bert Glennon has been secured as camera-
man for the Mission Film Production,"Carry on the Race."

Noah Berry has been signed to support
Priscilla Dean in her forthcoming starring
vehicle, "That Lass O' Lowrie."

E. M. Kimball, character actor, will play
an important part in "The Masquerader,"
under the direction of Guy Bates Post.

Lillian Rich is supporting Hoot Gibson in
his latest photoplay for Universal, entitled
"The Sinful Kid."

Mary Anderson is in the Northwest, where
she is making a number of personal ap-
pearances.

Lawrence Wheat is playing one of the
leading roles in "The Proxy Daddy," the
current Thomas Meighan starring vehicle.

Director Edward Jone, recently arrived
from New York Vitagraph to direct Earle
Williams in "The Man from Downing
Street."

Charles Dudley has been cast for a part in
Alice Calhoun's production, "Anzel Face,"
which recently started production at Vita-
graph.

Frank Lannin and Gordon McGee are play-
ing important parts in "The Storm," the
new Reginald Barker picture under produc-
tion at the "U."

Rosemary Thoby and Kate Lester are sup-
porting Norma Talmadge in her latest pic-
ture, "The Duchess de Longeals," under
production at United Studios.
Pickups By The Staff

PALMER OFFICES OPENED IN NEW YORK AND CHICAGO

As a result of the recent trip East of Roy L. Manker, Vice-President and General Manager, and Samuel M. Warmath, treasurer, of the Palmer Photoplay Corporation, from which they just returned, the scope of the service rendered by the Corporation has been considerably widened. Palmer offices have been established at 322 South Michigan Boulevard, Chicago, and at 527 Fifth Avenue, New York City.

The New York office is in charge of Frances White Elijah, of Santa Barbara, Calif., winner of the first prize of $2,500 in the recent national-wide scenario contest conducted by J. Parker Reed, Jr. In addition to branch bureaus of its department of education which will be maintained at the Chicago and New York establishments, there will be conducted subordinate offices of the Photoplay Sales Department. The Palmer Sales Bureau, which the Corporation claims to be "story headquarters of the world," recently inaugurated a daily synopsis service covering centuries of the world's literature, that has attracted the favorable comment of the scenario department heads of all the leading studios.

PRODUCER'S AND STAR'S SCREEN DEBUT

The starting of production on Richard Walton Tully's "The Masquerader" at the United Studios this week with Guy Bates Post in the starring role, marks the screen debut of both the producer and the star. Each of them has established himself as a recognized leader in his department of the amusement field. Tully has sponsored several productions, each of which has registered an overwhelming hit on the speaking stage.


PREPARING STORIES FOR TALMADGE SISTERS

Frances Marion is busily engaged at the United Studios in preparing the script of Constance Talmadge's next vehicle, and has also been commissioned to prepare one for Norma Talmadge.

BILLION A YEAR FOR "INFANT" INDUSTRY?

The Senate Finance Committee has learned that America spends a billion a year to see pictures, and yet it's an infant industry!

MABEL NORMAND AS LITTLE BOY

Mabel Normand, who is working on her next Mack Sennett production, "Suzanna," will once more don the rags of a little boy.

SPRINGFIELD, ILL., "BLUE"

Springfield, Ill., joined the "blue" towns recently when 6,083 voted for Sunday closing and 3,166 against it.

GILLINGWATER ENTERTAINS

Claude Gillingwater, who is now playing at the Goldwyn Studio in "The Dust Flower," was host the other day to twenty boys and girls in honor of his young son, Claude, Jr., a student in the Urban Military Academy. The party was given in the Hotel Leighton.

LAURA La VARNIE

SENARIO EDITOR IN NEW YORK

Paul Bern, Goldwyn scenario editor, has gone to New York to confer with President Samuel Goldwyn and Vice-President Abraham Lehr regarding several stories now under consideration.

Mr. Lehr will return to the Culver City Studio after spending three weeks in the New York office.

Charles Ray has returned to his studio work after a vacation of a month in the East.

Irene Dalton has been in Chicago with her folks over the holidays. She will play the leading feminine role opposite Lloyd Hamilton in the comedians' two-reeler.

REturns TO NEW YORK

Mona Kingsley returned to New York this week after completing an important part in "The Dust Flower," a Basil King story, nearing completion at the Goldwyn Studio.

TO CONTINUE PICTURE MAKING ABROAD

Having completed "Nero" in the interests of the Fox Film Co., J. Gordon Edwards will continue his photoplay making abroad and start in presently on "The Shepard King." The Fox company purchased the motion picture rights to this play by Wright Lorimer a few months ago. The cast selected has not yet been made public.

GETTING ACQUAINTED WITH INTERESTING PEOPLE

FRANK LEIGH

The man on the cover, Frank Leigh, who plays a principal role in T. Hayes Hunter's "The Light in the Clearing," at Clune's this week, was born in London and educated at twistich College in that city. His stage career commenced at an early age and extended over a period of twenty years. It was followed by picture work for Gaumont and the London Films, Ltd.

Later, after a time in the British army, Mr. Leigh crossed to this country where his last few years have been spent gaining an elevated rung upon the ladder of American screen fame. He has been seen in "Dangerous Days," "The Cup of Fury," "Pilgrims of the Night," "One Hour Before Dawn," "The Hell Diggers," "Bob Hampton of Place," etc., while "Domestic Relations" is one of his forthcoming releases.

URBAN AIDS STUDENTS

Four scientific reels and two scenarios were shown to the students of the City College of New York recently. The money raised was used to augment the biological fund, the purpose of which is to send two students each year to Cold Springs Harbor experimental station. The films were donated by Charles Urban of Kineto Co. of America.

TO ENTER CHAMPIONSHIP BOUTS

Jack Polo, who is starring in a series of semi-westerns for Apollo Productions and who is known as an all-round athlete, is preparing for the gymnastic championships that are to be held at the L. A. Athletic Club, Jan. 20th.

FILMS CONDEMNED

Films, among other things were condemned as harmful to public morals by the International Purity Conference held in Chicago. W. S. Fleming, of the International Reform Bureau, addressed the meeting.

OBJECTS TO FILM

E. Phillips Oppenheim has addressed a letter to Kinetograph Weekly, a London publication, in which he states that "The Mystery Road," produced by Famous Players does not bear the slightest resemblance to his story.

ARRIVES IN STATES

The German director, Ernst Lubitsch, who made "Passion," "Gypsy Blood," "One Arabian Night," and other films recently shown here, has arrived in this country to make a study of American methods of photoplay making.

LATE PATHE RELEASES


"Take a Chance," re-issued one-reel comedy starring Harold Lloyd.

(Continued on Page 16)
"The Digest of the Motion Picture Industry"

First Ready for Release

"Don't Doubt Your Wife" is the first of a series of pictures which Arthur Deck has completed for distribution through Associated Exhibitors, Inc. Leah Baird is starred in the picture which will be released in the New York City Fox Studio is completed. It is a story of the East side.

The new picture which Mary Carr has been making at the New York City Fox Studio is completed. It is a story of the East side.

Harry Plimpton, cameraman of the Fox company who went abroad last May to photograph "Nero," is in New York.

Vincent McDermott is assisting Edward J. in the Ernie Williams production "The Man from Downing Street," at Vitagraph.

GUY BATES POST

Starring in "The Masquerader," for First National

PARAMOUNT RELEASES GERMAN SERIAL

"The Mistress of the World," the German super serial by Joe May, is ready for distribution through Famous Players, and will be released in episodes of five reels each, beginning in January or early in February.

ACQUIRES OWEN FLYNN

Henry Bollman has secured for national distribution the picture entitled "Once Upon a Time," made by Mrs. Ruth Bryan Owen, daughter of William Jennings Bryan. The cast is composed of society people in one of the Florida winter colonies.

STUDIOS FOR INDUSTRIALS

The new industrial and educational divisions of the Fox organization. They have at its disposal the facilities of the regular producing organization. Three pictures are said to be already finished.

Edward Rice Burroughs, creator of "Tarzan," has loaned his California rancho to Universal for the production of "The Days of Buffalo Bill," which Edward Lummis is directing.

In the competent committee of Berlin a municipal Motion Picture Commission for Berlin was recommended.

Sid Grauman has booked the Kinetoscope reviews which are distributed by National Exchange, Inc., for exhibition at Grauman's Million Dollar Theatre. Mr. Grauman will first show "Kentucky Thoroughbreds."

TENNYSON'S "LADY GODIVA" FEBRUARY RELEASE

Word from the offices of Associated Exhibitors states that plans are being made to release Western Production's big spectacle film, "Lady Godiva" during February. The titles in many cases are taken direct from the poem.

TO FILM IN CANADA

Ernest Shipman is in New York from Canada, where he arranged for the production of two pictures, "The Golden Dog," which will be made by Winnipeg Productions, Inc., and "The Man from Glengarry," by Ottawa Productions, Inc.

VISUAL SYMPHONY PRODUCTIONS

The Visual Symphony Productions, Inc., have been formed with Dudley Murphy as president to produce 24 pictures a year, interpreted from famous musical selections. It is planned to make the pictures the length of the running time of the selection, so that the pictures can be used as overtures by theatres or as special musical numbers embodied in their programs.

Adolph Bolm, ballet master of the Metropolitan, is now appearing in a picture in production. Among the selections for immediate making are "Dance Macabre" and "Marche Slave." A Beethoven composition and one by Debussy have already been completed.

FORMS UNIT FOR FOUR A YEAR

The William F. S. Erle Pictures, of New York, have been formed in Albany, N. Y., with a capitalization of $500,000. The incorporators are: W. F. S., V. M. and G. L. C. Erle, and the attorneys: Kellogg, Emery, Innes, Brown and Cufheff.

RECENT UNIVERSAL RELEASES

Late Universal releases are:

"The End of the Trail," 16th episode of "Winners of the West," featuring Art Acor (3 reels).
 "With Stanley in Africa," 4th episode, featuring George Walsh and Louise Loraine (2 reels).
International News Nos. 7 and 8.
"Western - The Phantom Terrer," featuring Jack Perrin and Gertrude Olmstead (2 reel submarine picture).

Robert Dalton, representing a syndicate of Eastern capitalists, is preparing to produce a number of dramas at the Cosmopolitan Studios.

The Metropolitan string of Loew Theatres has booked the entire output of Educational next year. Seventeen-two comedies are included in the deal.

It is understood R-C Pictures Corp. has acquired "The Bigamist," a Geo. Clark Production featuring Ivy Duke and Guy Newell for American distribution. Guy Newell made the picture.

Production Notes

Continued from Page 4

AT LASKY'S

Following his picture, "Across the Continent," Wallace Reid will next make Richard Harding Davis' play, "The Dictator," under the direction of James Cruze. This play is the one in which Will Collier starred on the speaking stage and is being adapted to the screen by Walter Woods. It will be supervised by Thompson Buchanan.

When Thomas Meighan completes "The Con Men," under the direction of Alfred Green, his next photoplay will be George Ade's "Our Leading Citizen," written expressly for the star. Waldo E. Young is adapting the story and Frank E. Woods will supervise.

Aarnes Ayres' next starring vehicle will be the William D. Taylor production of W. Worthington Maughan's original screen story, "The Ordeal," adapted by Beulah Marie Dix.

"Val of Paradise," a story by Viola E. Roe, adapted by Will M. Ritchey, will supply Jack Holt with another star picture in the near future. Joseph Henabery will be the director and Rollin Sturgess will supervise the picture.

George Melford returns next week from New York to make a vacation extending over the holidays and is scheduled to begin work January 23rd on a picture which he will produce with Dorothy Dalton, entitled "The Cat That Walked Alone." This is an adaptation by Will M. Ritchey, of the story by John Colton.

Paul Powell is spending most of his time at the Lasky Ranch making "Theron of Lost Valley" with Dorothy Dalton as star. Fernhyn Stanlaws is hard at work on his forthcoming production which has the working title of "Over the Border," based on a short story by Sir Gilbert Parker, entitled "She of the Triple Chevron." Betty Compson is engaged in a close study of the role which she will assume in this picture. The full cast has not as yet been chosen.

EMERSON TO TALK ON BEHALF OF ACTORS EQUITY

John Emerson, President of the Actors Equity Association, has come to Washington to appear before the Senate Finance Committee which will again take up the tariff schedule dealing with motion picture importations.

Mr. Emerson will speak for a tariff, along the lines that protective measures are necessary to guard the native industry, from foreign aggression.

Paul E. Rogers of Fox will represent the National Association on the tariff question.

PATHO TO RELEASE IN GERMANY

The new Pathé-Gaumont Film Co. will distribute in Germany, Central Europe, and Scandinavia the output of Pathé Exchange, Pathé Continental, Kap of Brussels, and other French producers.

Blazed Trail Productions of Covesville, N. Y., are completing another picture, work on which will be started in the near future.

Major R. E. McQuillan, U. S. Cavalry, brother of Elizabeth McQuillan, who is associated with Adeline M. Alford in her Hollywood Studio of Stories, enjoyed recently the privilege of watching motion pictures in the making at the United Studios.
**Production Notes (Continued from Page 8)**

**AT UNIVERSAL**

Hoot Gibson has started his latest screen characterization as "The Singin' Kid," having just completed Courteney Cooper's "The Land of the Lost" under Jack Conway's direction.

"Human Hearts," being filmed by King Baggot from the Hal Reid stage success, will be completed presently.

Robert Sherwood, who has company of players filming "The Storm" are now shooting interior scenes at the studio.

"Second Hand Rose" is Gladys Walton's latest impersonation for Universal. A. P. Younger wrote the story based on the popular song. Lloyd Ingraham is directing the star with Eddie Sutherland, Jack Dougherty and others in the principal roles.

"That Lass 'o' Lowrie's" starring Priscilla Dean is now in the filming under the direction of Hobart Henley.

The unit under Edward Laemmle's direction, filming "In the Days of Buffalo Bill," is making up for lost time through bad weather and a fire which threatened to destroy many of the sets on the historical chapter production. Art Acord is the star of the serial, supported by Dorothy Wood, Joseph Hazlett, J. Doyl and others.

Production has been finished on "The Servant's Wife," starring vehicle for Miss du Pont. Paul Scanlon directed. Vernon Steele, Landers Stevens and Ethel Ritchie have important roles. It is expected that Miss du Pont will start work presently on "The Jill" from a magazine story.

Herbert Rawlinson's next special attraction will be "The Black Bag" from the novel by Louis Joseph Vance. Gates is writing the continuity.

Marie Prevost is scheduled to start presently on "Kissed" by Arthur Somers Roche.

Frank Mayo is busy working on John Fleming's "Walk Away Back," which Stuart Paton is directing.

**INCE STUDIO NOTES**

"The Brotherhood of Hate," Thomas H. Ince's latest special for Associated First National release, entered production this week directed by Lambert Hillyer. Frank Keenan, Marguerite de la Motte, Lloyd Hughes and Edward Burns are in the all-star cast.

The E. Parker Read, Jr., company is filming Frank L. Packard's story, "Payned," has returned from San Francisco where, among other things, an automobile was run off the end of an Oakland ferry boat and sunk in the bay for scenes for the production. Mr. Read, Irvin V. Willat, who is directing, Tom Moore, Edith Roberts, Josef Sivickar, Charles Gerhard and James Barrows were in the party.

"The Hotentot," Thomas H. Ince's special, was completed this week under the direction of Del Andrews and James W. Horne. The picture is in the cutting rooms being prepared for early release by Associated First National.

Taking advantage of the unusual flood conditions at Devil's Gate Dam last week, John Griffith Wray shot a number of added scenes for "Four Mile." Thomas H. Ince production recently completed.

After waiting for more than two weeks for a break in the weather, Maurice Tournel has started production on "Lorna Doone."

Mack Sennett's second feature for First National, will be "When You Leave Home."

**PLAGYOERS PICTURES TO CONTINUE POLICY DURING 1922**

In reviewing the progress made during the past year, Playgoers Pictures declare that the Exhibitors have justified the continuance of their policy of releasing feature productions on the basis of thirty-five a year.

A statement just issued by that Company says that they will proceed during 1922 on that release basis and will offer an array of programs which will be of consistently good quality and box-office value. Herald Productions are now working on a series of five McGowan features, the third of which, "Heartless Chances," is scheduled for early January release. Other Playgoers features are "Across the Divide," "Father Tom," "The Family Closet," and "Home Keeping Hearts."

**FRED STONE**

Appearing in Stone Productions presented by R.-O.

**TO MAKE INSTRUCTION FILMS**

Mrs. John J. Cuddy, who has charge of the dramatic work in the Teacher's College of San Francisco, and who writes stories and plays for children, arrived in Los Angeles recently, preparatory to placing some of her own stories on the screen. Besides their entertainment value, these films which Mrs. Cuddy plans to make will be used for instruction work for the teacher's colleges throughout the country.

**COMPLETES CONTRACT**

Louis J. Gasnier, who has been making special productions for Robertson-Cole, has completed his contract.

**VIRGINIA NOZIERE, REPRESENTATIVE OF THE LOUIS B. MAYER PRODUCTIONS, INC., HAS SOLD FIVE MILDRED HARRIS PRODUCTIONS RELEASED BY ASSOCIATED FIRST NATIONAL, FOR THE UNITED KINGDOM, AND IS NOW NEGOTIATING THE SALE OF THESE SUBJECTS IN FRANCE, SWITZERLAND AND BELGIUM. SPAIN AND PORTUGAL HAVE ALREADY BEEN CLOSED.**

William M. Vogel is back in New York after a five months' stay in Europe. While abroad Mr. Vogel disposed of the Hodkinson product for Great Britain and closed other deals.

**CHIMPANZEE TO BE FEATURED**

Warner Bros., are to star "Bozo," a chimpanzee, in a series of comedies which will go into production in the near future. "Bozo" will first appear in a Monty Banks comedy for Federated release and will then be trained for the new series.

**EDITING OLD TESTAMENT FILM**

Katherine Stuart is editing the Italian film version of the Old Testament controlled by Weiss Brothers Artclass Pictures.

**CONTRACT NEAR END**

Pearl White is reaching the end of her contract with Fox. Upon the completion of her latest picture, Miss White intends going to Paris.

D. W. Griffith has changed the title of his new film production from "The Two Orphans" to "Orphans of the Storm."

**STORIES FOR JACKIE**

"The Prince and the Pauper," "Tuster Brown" and "Just David" have been purchased by Sol Lesser for Jackie Coogan's future productions.

**MADE INTO ONE**

An engineering feat is now in progress at the Goldwyn Studio, where two of the big glass stages are being united into one. The combined stage will measure 100x150 feet—15,000 square feet entirely enclosed by glass. The purpose of joining the two is to make room for larger sets.

**SCENIC FOR SCHOOL ROOM USE**

The latest bulletin of the National Motion Picture League names "Unknown Switzerland," an Educational-Bruce Scenic, in a brief list of geographical films which the League recommends for class room instruction.

**JANUARY ASSOCIATED EXHIBITORS RELEASES**

Four productions are on the Associated Exhibitors line up for January. The first production of the new year is a Geo. Kern feature in six reels, entitled "The Unfoldment." The cast of "The Unfoldment" includes Barbara Bedford, Florence Lawrence, Win. Conklin, Raymond Cannon, Chas. K. French and others.

**NEW SCENIC GROUP**

Robert C. Bruce, producer of scenic pictures, whose one-hundredth subject was recently released by Educational, has returned to New York from the Northwest with a group of pictures that mark a new departure in scenic motion pictures.

The new Bruce series will be called "Wilderness Tales," the first release of which will be "And Women Must Weep," an adaption of Charles Kingsley's poem, "The Three Fishers."

**DAVIES TO FILM "WHEN KNIGHTHOOD WAS IN FLOWER"**

Production is expected to start immediately at the Jackson studios in New York City on "When Knighthood was in Flower," Marion Davies' forthcoming photoplay for Cosmopolitan Productions. Robert Vignola will direct. Miss Davies will play, of course, the part of Mary Tudor, created on the stage by Julia Marlowe in 1901.
### Pulse of The Studios

<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><strong>APOLLO PRODUCTIONS.</strong> Astra Studio. M. Charles. Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Glen. 906</td>
</tr>
<tr>
<td>Arthur Delmar</td>
<td>Jack Polo</td>
<td>M. J. Lynch</td>
<td>Deming</td>
<td>Underwood</td>
<td>“The Life Man”</td>
<td>Finished</td>
</tr>
<tr>
<td><strong>BLANCHARD FILM CO.</strong> H. S. Conway. Casting. Cosmopolitan Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Wil. 1322</td>
</tr>
<tr>
<td>J. E. Bowen</td>
<td>Non-Star</td>
<td>E. G. Bowen</td>
<td>E. J. Chudy</td>
<td></td>
<td>Educational</td>
<td>Schedule</td>
</tr>
<tr>
<td><strong>BRUCE CARTER PROD’NS.</strong> Montague Studios. Arnold Aldrich. Casting. San Francisco.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>Bruce Carter</td>
<td>All-Star</td>
<td>Harry Baltzian</td>
<td>Arnold Aldrich</td>
<td>Staff</td>
<td>Comedy Newsreels</td>
<td>Schedule</td>
</tr>
<tr>
<td>W. S. Campbell</td>
<td>Jas Clemens</td>
<td>Thos. McNally</td>
<td>Ray Hunt</td>
<td>L. Linkhoff</td>
<td>Educational Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>All Goulding</td>
<td>Fred Fishback</td>
<td>Lee Moran</td>
<td>Jerry Ash</td>
<td>L. Smith</td>
<td>Story Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>A. Gilchrist</td>
<td></td>
<td>Harry A. White</td>
<td>E. Otley</td>
<td>Fishback</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Glarsten</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td><strong>CHARLIE CHAPLIN STUDIO.</strong> Al Garcia. Casting. 1416 La Brea Ave.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 4070</td>
</tr>
<tr>
<td>Charlie Chaplin</td>
<td>Charlie Chaplin</td>
<td>Totheroh &amp; Wilson</td>
<td></td>
<td></td>
<td>2-Reel Comedy</td>
<td>6th Week</td>
</tr>
<tr>
<td><strong>C. L. CHESTER PROD’NS.</strong> R. Bandini. Gen. Mgr. 1438 Gower St.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 7140</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>H. Beaudette</td>
<td>E. Vernon</td>
<td>A. Snavy</td>
<td>E. Ulman</td>
<td></td>
<td>2-Reel Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Scott Sidney</td>
<td>Neel Turner</td>
<td>E. La Valle</td>
<td>M. Hagerman</td>
<td></td>
<td>Schedule</td>
<td>Schedule</td>
</tr>
<tr>
<td><strong>CINAĻ FILMS.</strong> Cosmopolitan Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Wil. 1322</td>
<td></td>
</tr>
<tr>
<td>J. E. Bowen</td>
<td>J. G. Fayton</td>
<td>J. Ryerman</td>
<td>E. Chudy</td>
<td>Bowen</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Ending</td>
<td></td>
</tr>
<tr>
<td><strong>COMMONWEALTH MOTION PICTURE PRODUCERS.</strong> 829 E. Windsor Rd., Glendale.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Glen. 1933-W</td>
<td></td>
</tr>
<tr>
<td>F. Caldwell</td>
<td>All-Star</td>
<td>C. E. Peters</td>
<td>Boxie Mass</td>
<td>Caldwell</td>
<td>“No Ransion”</td>
<td>Finishing</td>
</tr>
<tr>
<td><strong>THE CRUELWEED COMEDIES.</strong> Billy Joy. Casting. Universal Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 2500</td>
<td></td>
</tr>
<tr>
<td>Herzig</td>
<td>Billy Joy</td>
<td>Herzig</td>
<td>Billy Joy</td>
<td></td>
<td>2-Reel Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td><strong>DENVER DIXON PROD.</strong> Berwilla Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 3130</td>
<td></td>
</tr>
<tr>
<td>Irwin Dixon</td>
<td>Marin Salas</td>
<td>Fuglie</td>
<td>L. Edison Sampel</td>
<td></td>
<td>“The Shriek’s Passion”</td>
<td>Finishing</td>
</tr>
<tr>
<td><strong>FOX STUDIO.</strong> C. A. Bird. Casting. N. Western Ave.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 3000</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td><strong>GARSON STUDIO.</strong> Rose McQuoid. Casting. E. W. Butcher. Mgr.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Wilshire 81</td>
<td></td>
</tr>
<tr>
<td>Harry Garson</td>
<td>C. K. Young</td>
<td>Arthur Edison</td>
<td>Sada Cowan</td>
<td></td>
<td>“The Modern Madame”</td>
<td>6th Week</td>
</tr>
<tr>
<td>E. M. Hopper</td>
<td>Jack White</td>
<td>Rowland Lee</td>
<td>All-Star</td>
<td>Borden</td>
<td>“Brothers Under the Skin”</td>
<td>Starting</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>“The Dust Flower”</td>
<td>Schedule</td>
</tr>
<tr>
<td>Bob Kerr</td>
<td>Jack White</td>
<td>Loyd Hamilton</td>
<td>Cudly &amp; Bowen</td>
<td>Park Ries</td>
<td>„Western Drama”</td>
<td>2-Reel Comedy</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>“When Iron Turns to Gold”</td>
<td>Schedule</td>
</tr>
<tr>
<td><strong>HARTER-WALL PROD.</strong> Edward La Veque. Casting Director. Bakersfield. Box 482.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>“When Iron Turns to Gold”</td>
<td>Finishing</td>
</tr>
<tr>
<td>D. Andrews</td>
<td>I. Hillyer</td>
<td>Maurice Tournier</td>
<td>All-Star</td>
<td>Geo. Barnes</td>
<td>“The Husband of Hate”</td>
<td>Finishing</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>“The Wonderful World”</td>
<td>Schedule</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>“The Lorn Lequie”</td>
<td>Schedule</td>
</tr>
<tr>
<td>Roy Hughes</td>
<td>Adela Sembrano</td>
<td>J. McFarland</td>
<td>“But” Talbert</td>
<td>Rude</td>
<td>“Wanted”</td>
<td>2nd Week</td>
</tr>
<tr>
<td>Ray Hughes</td>
<td>Louis Butler</td>
<td>J. McFarland</td>
<td>Sibley</td>
<td>Stufflefield</td>
<td>“Out Again, In Again”</td>
<td>2nd Week</td>
</tr>
<tr>
<td><strong>LASKY STUDIOS.</strong> L. M. Goodstadt, Casting. 1520 Vine St. Fred Klay, Studio Mgr.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 2400</td>
<td></td>
</tr>
<tr>
<td>Marie Dressler</td>
<td>Nell Carter</td>
<td>Gloria Swanson</td>
<td>Al Gilks</td>
<td>Stuttgart</td>
<td>“The Green Temptation”</td>
<td>6th Week</td>
</tr>
<tr>
<td>William Harley Taylor</td>
<td>E. F. Western</td>
<td>Tom Meighan</td>
<td>Jack Holt</td>
<td>Al Gilks</td>
<td>“The Poisoned Well”</td>
<td>6th Week</td>
</tr>
<tr>
<td>811 Wood Ave.</td>
<td>Tombstone</td>
<td>Jack Holt</td>
<td>Wallace Reid</td>
<td>Jack Holt</td>
<td>“Beyond the Rocks”</td>
<td>6th Week</td>
</tr>
<tr>
<td>Alfred Hitchcock</td>
<td>T. E. S. Bell</td>
<td>Jack Holt</td>
<td>Wallace Reid</td>
<td>Jack Holt</td>
<td>“The Green Temptation”</td>
<td>6th Week</td>
</tr>
<tr>
<td>Jean Harlow</td>
<td>Tom Meighan</td>
<td>John Beery</td>
<td>Charles Harlan</td>
<td>John Beery</td>
<td>“Across the Continent”</td>
<td>6th Week</td>
</tr>
<tr>
<td>Phillip Ries</td>
<td>Jack Holt</td>
<td>Tom Meighan</td>
<td>Wallace Reid</td>
<td>John Beery</td>
<td>“The Matrimonial Failure”</td>
<td>6th Week</td>
</tr>
<tr>
<td>J. B. Quigley</td>
<td>Tom Meighan</td>
<td>Tom Meighan</td>
<td>Wallace Reid</td>
<td>John Beery</td>
<td>“Dramatic and Paid For”</td>
<td>6th Week</td>
</tr>
<tr>
<td>Paul Powell</td>
<td>Tom Meighan</td>
<td>Tom Meighan</td>
<td>Wallace Reid</td>
<td>John Beery</td>
<td>“Dramatic and Paid For”</td>
<td>6th Week</td>
</tr>
<tr>
<td>William de Mille</td>
<td>Tom Meighan</td>
<td>Tom Meighan</td>
<td>Wallace Reid</td>
<td>John Beery</td>
<td>“Dramatic and Paid For”</td>
<td>6th Week</td>
</tr>
<tr>
<td><strong>LUDY, EDWARD I., PROD.</strong> Jack Pierce. Casting. Herman Studios. 2435 Wilshire Blvd.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>L. E. Luddy</td>
<td>All-Star</td>
<td>Miyoko Burns</td>
<td>Jack Pierce</td>
<td>Luddy-Pierce</td>
<td>2-Reel Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>Director</td>
<td>Star</td>
<td>Cameraman</td>
<td>Asst Director</td>
<td>Scenario</td>
<td>Type</td>
<td>Progress</td>
</tr>
<tr>
<td>--------------------------------</td>
<td>-----------------------</td>
<td>-----------------</td>
<td>---------------</td>
<td>----------------</td>
<td>--------------</td>
<td>----------</td>
</tr>
<tr>
<td>MAYER, LOUIS B.</td>
<td>Studios, 3800 Mission Rd.</td>
<td>Individual Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Sisti</td>
<td>All-Star</td>
<td>Sidney Alpers</td>
<td>Ross Meredyth</td>
<td>&quot;One Clear Call&quot;</td>
<td>Comedies</td>
<td>Lincoln 2120</td>
</tr>
<tr>
<td>Fred Niblo</td>
<td>All-Star</td>
<td>D. H. Cox</td>
<td>&quot;Beneath the Sea&quot;</td>
<td>\</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>MARYLAND STUDI</td>
<td>William Carruthers, Casting.</td>
<td></td>
<td></td>
<td></td>
<td>\</td>
<td></td>
</tr>
<tr>
<td>METROGRAPH STUDI.</td>
<td>Romaine and Cahuenaga Ave.</td>
<td></td>
<td></td>
<td></td>
<td>\</td>
<td></td>
</tr>
<tr>
<td>Lorenz Opera</td>
<td>All-Star</td>
<td>George Baker</td>
<td>Chas. Hunt</td>
<td>&quot;Sixty Black Brown&quot;</td>
<td>Laboratory</td>
<td></td>
</tr>
<tr>
<td>Metrograph</td>
<td>Star</td>
<td>John Carver</td>
<td>Mary O'Hara</td>
<td>&quot;Prisoner of Yuma&quot;</td>
<td>Cutting</td>
<td></td>
</tr>
<tr>
<td>HOLLYWOOD STUDI.</td>
<td></td>
<td>George Baker</td>
<td>Rex Taylor</td>
<td>&quot;They Like 'Em Rough&quot;</td>
<td>Laboratory</td>
<td></td>
</tr>
<tr>
<td>HOLLAND STUDI.</td>
<td></td>
<td>George Baker</td>
<td></td>
<td>&quot;Don't Write Letters&quot;</td>
<td>Laboratory</td>
<td></td>
</tr>
<tr>
<td>METROPOLITAN PRODUCTIONS.</td>
<td>Mayer Studios.</td>
<td>Max Collins</td>
<td>Drama</td>
<td>&quot;Small Town&quot;</td>
<td>\</td>
<td>Lincoln 2120</td>
</tr>
<tr>
<td>McFADDEN IVOR PROD.</td>
<td>Francis Ford Studio.</td>
<td>Norbert Myller</td>
<td>Ray Ries</td>
<td>&quot;Fools First&quot;</td>
<td>\</td>
<td>Holly 885</td>
</tr>
<tr>
<td>MISSION FILM CORPORATION.</td>
<td></td>
<td>Bert Stirling</td>
<td>Thomas Rothe</td>
<td>&quot;Wardrobe&quot;</td>
<td>\</td>
<td>Holly 7901</td>
</tr>
<tr>
<td>MORANTE PRODUCING CO.</td>
<td></td>
<td>Milburn Morante</td>
<td>MacManigal</td>
<td>&quot;Two of a Kind&quot;</td>
<td>\</td>
<td></td>
</tr>
<tr>
<td>MORRIS, REGGIE, PROD.</td>
<td>Jesse D. Hampton Studio.</td>
<td>Frank Marshall</td>
<td>Victor Gibson</td>
<td>&quot;The Call of Home&quot;</td>
<td>\</td>
<td>579902</td>
</tr>
<tr>
<td>O'CONNOR PRODUCTIONS.</td>
<td></td>
<td>Marshall Neill</td>
<td>D. J. Kessun</td>
<td>&quot;Fools First&quot;</td>
<td>\</td>
<td>\</td>
</tr>
<tr>
<td>PARAGON PRODUCTIONS.</td>
<td></td>
<td>Frank O'Connor</td>
<td>Ray June</td>
<td>&quot;A Yum Yum Yum&quot;</td>
<td>\</td>
<td>\</td>
</tr>
<tr>
<td>PREFERRED PICTURES CORP.</td>
<td>Arthur Jacobs, Cast and Gen. Mgr.</td>
<td>\</td>
<td>\</td>
<td></td>
<td>\</td>
<td>\</td>
</tr>
<tr>
<td>ROBERT JACKSON PRODUCTIONS.</td>
<td></td>
<td>Jackson Reade</td>
<td>Lois Weber</td>
<td>&quot;The Call of Love&quot;</td>
<td>\</td>
<td>\</td>
</tr>
<tr>
<td>REALART STUDIO.</td>
<td>Miss Hallett, Casting.</td>
<td>Wm. Collins</td>
<td>M. Leavell</td>
<td>&quot;Fools First&quot;</td>
<td>\</td>
<td>\</td>
</tr>
<tr>
<td>R-C STUDIO.</td>
<td></td>
<td>Wm. Collins</td>
<td>H. A. Titchell</td>
<td>&quot;The Art of Living&quot;</td>
<td>\</td>
<td>\</td>
</tr>
<tr>
<td>ROGGL-HALPERIN PRODUCTIONS.</td>
<td></td>
<td>W. A. Seiler</td>
<td>H. A. Titchell</td>
<td>&quot;The Art of Living&quot;</td>
<td>\</td>
<td>\</td>
</tr>
<tr>
<td>SELIG ROK.</td>
<td>3800 Mission Rd.</td>
<td>W. A. Seiler</td>
<td>H. A. Titchell</td>
<td>&quot;The Art of Living&quot;</td>
<td>\</td>
<td>\</td>
</tr>
<tr>
<td>SUNSHINE COMEDIES.</td>
<td>Low Seiler, Supervising Director.</td>
<td>\</td>
<td>\</td>
<td></td>
<td>\</td>
<td>\</td>
</tr>
<tr>
<td>STEWART MOTION PICTURE CO.</td>
<td></td>
<td>W. A. Seiler</td>
<td>H. A. Titchell</td>
<td>&quot;The Art of Living&quot;</td>
<td>\</td>
<td>\</td>
</tr>
<tr>
<td>UNITED STUDIOS.</td>
<td></td>
<td>W. A. Seiler</td>
<td>H. A. Titchell</td>
<td>&quot;The Art of Living&quot;</td>
<td>\</td>
<td>\</td>
</tr>
</tbody>
</table>
### VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen. Mgr.

<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>David Smith</td>
<td>Alice Calhoun</td>
<td>Steven Smith</td>
<td>Fred Tyler</td>
<td>Graham-Baker</td>
<td>&quot;Angel Face&quot;</td>
<td>Holly 2131</td>
</tr>
<tr>
<td>Wm. Duncan</td>
<td>William Duncan</td>
<td>E. Smith</td>
<td>Y. McDermott</td>
<td>Bradley-Smollen</td>
<td>&quot;Man From Downing Street&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>Edward Joseph</td>
<td>Earl Williams</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B. Enselling</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### WARNER BROS. STUDIO. Sunset at Bronson

<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>Jack Warner</td>
<td>Monty Banks</td>
<td>Delmar McBeth</td>
<td>Sandy Roth</td>
<td>E. B. Dyer</td>
<td>&quot;Neath Western Skies&quot;</td>
<td>Hollywood 6140</td>
</tr>
<tr>
<td></td>
<td>All-Star</td>
<td></td>
<td>Cliff Baum</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E. G. Dyer</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### WEEGY BIRD FILMS.

<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>Bob Horner</td>
<td>Monty Montague</td>
<td>Al McLellan</td>
<td>Myra</td>
<td>Bob Horner</td>
<td>&quot;Neil Western Skies&quot;</td>
<td>Lincoln 1778</td>
</tr>
<tr>
<td></td>
<td>All-Star</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
</tbody>
</table>

### WESTERN CLASSIC FILM CO. Fred H ! !ons. C aston-. 1339 Gordon St.

<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>Bob Bradbury</td>
<td>Monroe Salisbury</td>
<td>Frank Good</td>
<td>Justin McCuskey</td>
<td>Jaceck and Colwell</td>
<td>&quot;The Great Alone&quot;</td>
<td>S. M. 662</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>8th Week</td>
</tr>
</tbody>
</table>

### WILLIAMS, CYRUS J., CO. R. Bradbury, C aston-. 4811 Fountain Ave. C. J. Williams, Mgr.

<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></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Hollywood 3266</td>
</tr>
</tbody>
</table>

### WILNAT FILMS, Inc. 1329 Gordon St. Bob Reed, Bus. Mgr.

<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></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 1918</td>
</tr>
</tbody>
</table>

### WINTER-REYNOLDS PROD. Mayer Studio.

<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></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Lincoln 2120</td>
</tr>
</tbody>
</table>

---

### DR. W. E. BALSINGER

**FACIAL SURGEON**

Formerly

FACIAL SURGEON U. S. ARMY

Hump and Other Deformities of Nose Corrected Through Nostrils—No Scar, Squealing Cheeks Lifted

Nosey Eye-Loops Corrected

Double Chins, Scars, Etc., Removed

190 North State Street, Chicago

Phone CLARK HOTEL, Los Angeles

January 15 for Four Weeks

### ORIENTAL COSTUME CO.

Chinese, Japanese Costumes Properties and Art Goods

6238 Santa Monica Boulevard

Holly 5954

---

### NEW YEAR’S GREETINGS

**EARLE WALLACE**

TECHNICAL DIRECTOR OF DANCING

Let Me Handle Your Dance Scenes, Large or Small

My Well Trained Pupils Are Always Available

Studio, Trebor Apts., 2520 W. Seventh St.

Phone: Wilshire 2060

---

### WICS

From Assorted ZAN

Defy Detection

818 So. Hill St.

---

### Marion Ward

Practical Training for Stage and Motion Pictures—Music—Make-up

Dancing

729 S. Bonnie Brae—Any West 7th St. Car

Phone 54498

---

### Marion Ward

Still and Always

**HOLLYWOOD TAXI SERVICE**

By the Mile, Hour, Day, or Week

"Souter Will Suit You"

7030 Hollywood Blvd.

Reasonable Rates

Phone 579-359
### EASTERN 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><strong>BIOGRAPH STORIES.</strong> W. J. Scully, Casting. 807 E. 175th St.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Henry King</td>
<td>Barbara Stanwyck</td>
<td>H. Cronjager</td>
<td>R. Fiske</td>
<td></td>
<td>Dramas</td>
<td>Schedule</td>
</tr>
<tr>
<td>S. F. V. Taylor</td>
<td></td>
<td>Geo. Peters</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>BLACKTON STUDIOS.</strong> Brooklyn, N. Y.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fisher-Fox</td>
<td>All-Star</td>
<td>Frank Fursc</td>
<td>Fisher</td>
<td>Comedy</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>FOX STUDIOS.</strong> West 55th St., N. Y. Samuel Kingston, Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>S. B. Levy</td>
<td>Non-Star</td>
<td>Willard Van Dyke</td>
<td>Peter Lang</td>
<td>Paul Sloan</td>
<td>Dramas</td>
<td>Schedule</td>
</tr>
<tr>
<td>Harry Millard</td>
<td>Non-Star</td>
<td>Donald MacBride</td>
<td>Nick Gallo</td>
<td>Paul Sloan</td>
<td>Society Dramas</td>
<td>Schedule</td>
</tr>
<tr>
<td>Kenneth Webb</td>
<td>Non-Star</td>
<td>Tom Aloysius</td>
<td>Geo. W. Lane</td>
<td>Paul Sloan</td>
<td>Dramas</td>
<td>Schedule</td>
</tr>
<tr>
<td>Chase J. Lester</td>
<td>Non-Star</td>
<td>Tom Aloysius</td>
<td>Al Reilly</td>
<td>Chas. Brahim</td>
<td>Dramas</td>
<td>Schedule</td>
</tr>
<tr>
<td><strong>INTERNATIONAL FILM SERVICE CO., Inc.</strong> M. S. Connolly, Casting. 2478 Second Ave, New York City.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frank Borzage</td>
<td>All-Star</td>
<td>Chester Lyons</td>
<td>O. G. Dou</td>
<td>John Lynch</td>
<td>Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>5th Week</td>
</tr>
<tr>
<td><strong>MIRROR STUDIOS.</strong> Glendale, Long Island, New York. Walter A. Sheridan, Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frank W. Turtle</td>
<td>Glenn Hunter</td>
<td>Fred Walker, Jr.</td>
<td>W. G. Sheridan</td>
<td>Frank W. Turtle</td>
<td>Comedy Dramas</td>
<td>Schedule</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>PATE.</strong> S. Bennett, Casting Director. 1990 Park Ave., New York.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### THE PIT

**CLASSIFIED WANT ADS**

Your advertisement will be run in this column at the rate of 15c per line. Phone, mail or bring in your "Wants."

**FOR RENT—** One Bell-Howell Camera, 170 shutter, Address 1917 North Normandie. Phone 250-606.

**FOR RENT OR LEASE—** Bell-Howell Camera, 170" shutter, fully equipped. Haine Walker, Malibu 6-7132.

**WANTED TO BUY** second-hand films, features and comedies in good condition, including advertising matter for exportation. Apply Box No. 2, c/o Camera.

**FOR RENT—** Bell-Howell camera, 170" shutter, Thalheimer iris, Mitchell tripod. Holly 4506.

**WANTED—** A nice appearing young man or woman with a small capital, who would like to get in the production of motion pictures. This is a genuine proposition and a business where there are millions made every year. If interested, address Box 25, c/o Camera.

**FOR RENT—** Bell-Howell camera, 170" shutter, complete studio equipment, together with 8x10 still camera. Will rent separately or lease to responsible party. Call Smith, 159-73.

**WANTED TO BUY—** Second-hand lights, two second-hand tripods and one camera. Write Roy Hughes Productions, Raymond Building, El Paso, Texas.

**POSITION WANTED** as lady's maid by nest, colored girl of pleasing personality, one that can do shampooing, facial and manicuring. Phone Smith 3547 or address L. Johnson, 1115 East Adams St.

Lloyd "Hani" Hamilton, star of Educational-Mermaid comedies, will return to the United Studios this week after a week's visit to his parents in San Francisco. He will commence work at once on the last in his series of six pictures a year for Educational.

Wesley "Freckles" Barry rode the trick male at the Charity Circuses and Bazaars for the benefit of the Los Angeles Children's Home Society New Year week. "Freckles" attracted a lot of dollars for the fund to care for the Orphan kiddies during 1922.

Kathleen Lewis and Robert Chandler have been added to the cast of "Lorna Doone," which Maurice Tourneur is filming at the Thomas H. Ince Studio in Culver City.

Jake Abram, who has been ill for some time, has completely recovered and is ready for work in the studios.

Kenneth Gibson, son of Lee McGenous Gibson, Newspaperwoman, will interpret the role of Bobby Blessington in Richard Walton Tully's "The Masquerader," which goes into production presently at the United Studios.

Col. Gordon McGee is impersonating a sergeant of the Northwest Mounted Police in House Peters' Universal-Jewel starring vehicle, "The Storm," which Reginald Barker is directing.

Leonard Clapham is included in the cast of "The Storm," the new Reginald Barker photoplay starring House Peters.

### ARTISTS BOOKING EXCHANGE

**John Lancaster, President**

Holly 1915 and 1916
6015 HOLLYWOOD BLVD.
Hollywood, California

---

**GRACE N. INGLIS**
Motion Picture and Theatrical Agency
6324 Hollywood Boulevard
Hollywood, California

"The only school of its kind in the world"

**THE NATIONAL SCHOOL OF DRAMATIC-CAMERA**
TRAINING AND PROFESSIONAL MAKE-UP
ART LEE, Instructor
CASSWELL STUDIO
1110 Tamarind Street, Hollywood

---

**Joy Winthrop**
Who Plays
"The Village Postmistress"
in
"The Light in the Clearing"
554-582

---

**Pierre Hungate**
Garwood and Hungate--Bookings
166 West 47th St., New York City
6548½ Hollywood Blvd. Phone 577-190
Hollywood, Calif.

---

**THE TRIANGLE**
CLEANERS and TAILORS
REPAIRING
RELINING
Cleaning & Pressing
Prices Reasonable
All Work Guaranteed 4515 Sunset Blvd.
S. GOLD
Phone 595-183

---

May the coming year be "Full" meaning a "bissy one," says Julia Brown.
(Age 8 Years)
Main 1396
ANITA STEWART
Starring in "Rose O' The Sea" for Louis B. Mayer
December 19, 1921.

Grace M. Adair,
Advertising Sales Manager, "Camera!"
4513 Sunset Boulevard, Los Angeles.
Dear Miss Adair:

It may please you to know that a small advertisement in "Camera!" was the means of obtaining a LEADING ROLE for Miss Carmen Arselle. Miss Arselle is playing opposite Dick Hatton in the Prairie production, "Four Hearts," a five-reel state-rights feature to be distributed by this company.

Mr. Hatton was in search of a leading woman and happened to pick up a copy of "Camera!" from my desk. He saw Miss Arselle's picture in her advertisement, arranged an interview and signed her.

If the players generally only realized the great value of advertising, "Camera!" would be treble its size—and their bank accounts would be treble their size.

IT PAYS TO ADVERTISE!

With best wishes, I am

Sincerely

W. M. Parker,
H.WP
Western Pictures Exploitation Company
Pickups by the Staff
(Continued from Page 7)

VETS IN PICTURE JOBS

The motion picture industry ranks high among businesses striving to aid the unemployed ex-service men.

"Hey Eddy!" was the password at the Lasky Studio for several days recently when William D. Taylor engaged veterans to play the parts of French, Italian, Belgian, British and American soldiers in "The Noose."

Besides engagement of war veterans as extras, these men are employed in various capacities around the picture plant, as well as vocational training students of motion photography and other technical subjects.

Hope Hampton, the First National star, is due here shortly to make a picture.

The wife of Alec B. Francis, well known character actor of the screen, passed away recently after a brief illness.

"Forever," co-starring Elsie Ferguson and Wallace Reid, opens its second week at Grauman’s Rialto Sunday, Jan. 8th.

Viola Dana, Metro star, left for New York via San Francisco. She will make personal appearances at screen theatres while away from the studio.

Bert Woodruff is convalescing after an automobile accident and will be ready for work in about three weeks.

Little Richard Hendrick, child actor, has recovered from an attack of diphtheria which for a time caused alarm among his professional friends.

Marie Mosquini, leading lady in Harry "Snub" Pollard comedies, will make her first journey east in March or April.

The Screen Artists’ Guild, recently formed, will attempt to bring about better productions through cheaper manufacturing costs. Norma Talmadge and Charlie Chaplin are figures in the move.

Lilliam Guenther, the child actress, has returned from Arizona where she has been on a concert tour. Lillian will start on another tour the first of February taking in the middle west.

Lloyd Hamilton's latest release, "The Va- riant," opened the new Vermont Theatre on Vermont Ave. recently. This marks the fourth new theatre in Los Angeles that has shown a Lloyd Hamilton comedy on its opening night.

"The Eskimo Baby," an original song by Hazel Madeleine Lindoff, was recently featured by the Blue Bird Cafe, Ambassador Hotel, Morocco Theatre, and Loew’s State Theatre. Remick is handling the song for Miss Lindoff.

Harold Lloyd, Mr. and Mrs. Hal Roach, Mildred Davis and her mother left recently for New York to be gone a month. Many of the studio people were on hand to wish them good luck and a happy New Year.

"Just Around the Corner," a Cosmopolitan Production, will come to Grauman’s Million Dollar Theatre, Monday, Jan. 9th. The cast includes Margaret Seldon, Lewis Sargent, Sigrid Holmquist, Fred G. Thompson, Edward Phillips, Peggy Farr, Mme. Rose Rosonova and William Nally.

Who’s Where
(Continued from Page 6)

Superba
Carl Laemmle offers
Miss du Pont in "SHATTERED DREAMS"
By Magpie Amnesley
Scenario by J. Grubb Alexander
Directed by Paul Scardon
CAST
Marie Moselle.................................Miss du Pont
Theophile Grussant..........................Bertram Grassby
Louis du Bois.................................Herbert Hayes
The Police Commissioner..................Erie Mayne

Miller’s
William Fox presents
William Dieterle in "PERJURY"
By Ruth Comfort Mitchell
Scenario by Mary Murillo
Directed by Harry Millarde
CAST
Robert Moore.................................William Farnum
Marilyn Moore...............................Sally Crute
John Gibson.................................Wallace Erskine
Wallace Erskine
District Attorney Choate....................John Webb Gillon
Phil Rouke.................................Frank Shannen
Edward Williams............................Frank Joyner
Ralph Mills.................................Jack W. Crane
Mira........................................Grace La Vell
Jimmie Moore...............................Gilbert Rooney
Helen Moore.................................Aileen Mann

Grauman’s
Cosmopolitan Productions presents
"JUST AROUND THE CORNER"
By Fannie Hurst
Scenario and direction by Frances Marion
Photographed by Henry Cranejager
CAST
Ma Birdsong.................................Margaret Seldon
Jennie Birdsong.............................Lewis Sargent
Essie Birdsong..............................Sigrid Holmquist
Joe Ulman.................................Edward Phillips
The Real Man...............................Fred C. Thompson
Lulu Pyle.................................Peggy Farr
Mrs. Franklin.........................Mr. Blatsky.................................William Nally

Kate Price
558220

HARRY E. TULLAR
Attorney and Counselor
Lasky Bldg., 1729 Highland Ave.
Hollywood
Phones: 578922—599042

Jack Bean’s
Full Dress and Tuxedo Shop
308 E. Loucks State Bldg.
Seventh and Broadway
Pico 4862—Rico Rentals

“The Digest of the Motion Picture Industry”
Editorial

(Continued from Page 3)

world. In some states counter-measures against the American film have been considered.

"But now the American film industry itself has taken a decided stand against this film produced in an energetic protest against the bill, pointing to the fact that the American film is absolutely capable of competing both at home and abroad. After this step by the largest American trade association, the bill in its present form may already be considered as miscarried, and thus the threat is discredited of a grave danger. The film business is international, and can thrive in all countries only if all artificial barriers are removed and a free exchange from people to people is secured. The film is not only a piece of goods as every other merchandise, but the film is the product, apt to bring the peoples of the earth again in closer touch. From this viewpoint the government of each country must look upon the intrinsic nature of the film."

"The President of the German Republic, Mr. Ebert, recently visited the film city Woltersdorf, where the 'May Film-Gesellschaft,' in close connection with the 'Europäische Film-Allianz G. m. b. H.,' is at present finishing the grand film work, 'The Indian Sepulchre.' It must be considered most gratifying and helpful to the interests of the entire film industry that the leading personalities of the Republic is manifesting such a vivid interest in the young German film industry. The visit paid by the President to the film city Woltersdorf was not meant for the film, "The Indian Sepulchre," just finishing, but for the organization of the film city on the whole."

"In Belgium the film-control commission of the department of justice (section for protection of the youth), has been exercising its functions in the past few months. The films shown in so-called family presentations must bear the stamp of this commission. Children under 16 may attend only such performances. It has already been reported in the 'Lichtbild-Bühne' that the owners of cinemas took defensive measures against this and organized a boycott against the censorship, although they were willing to have children barred from their shows. Report has also been made of the counter-measures adopted by the Belgian government, which contemplated the organization of a provisional distributing agency by the state until such time as the boycott against with "

"The new censorship is based on the law of November 1, 1920. Under this law, youths under 16 are forbidden to attend any film show except such as are especially approved for the youth by the control-commission. Violation of the law is punishable by imprisonment from one to seven days, and by a fine of five to 25 francs, or both. In addition, the offending cinema can be closed for a term not exceeding six months."

"A royal decree with the following constitution of the control-commission: It is erected in the department of justice, and is composed of the director-general, a vice-director, and a number of advisors and substitute advisors.

"The president divides the commission into committees of five members each, and names the chairman of each committee. Each committee must contain one member who is appointed by the royal government. A detailed scenario and a list of all titles, subtitles, commentaries and tests must be submitted to the commission, with the name and titles of the producer and the length of the film. The commission can restrict itself to the examination of the material, but is also empowered to require that the film shall be shown for it. The commission is obligated to make its decisions as quickly as possible, and to notify interested persons of such decisions."

Film Colony Rumors

It is rumored that a new co-operative company with a capitalization of $250,000, well-known as Co-operative Producers, are about to start production at the "U." F. H. Croghan and David Hartford are president and vice-president respectively. It is understood that Lewis Stone, Lon Chaney, Noah Beery and Henry Otto have already been signed for forthcoming productions.

It is understood that Louis B. Mayer is about to add two new companies to his producing units. Further details to follow later.

Local film circles are interested in the reported engagement of Mary Miles Minter and T. E. Dixon, son of the pencil magnate, who just arrived from New York where Mary met him last year. The report is that Director Cupid will screen the final fade-out on this romance next summer.

Sponsoring of a film studio to make pictures in Mexico is particularly for Latin American exhibition is being considered by the National Motion Pictures Finance Co. While this company would not erect its own studio there, if conditions warranted, much of the money might be advanced by the California corporation. Dr. Miller has just returned from Mexico as the guest of President Obregon, and he believes that American-made pictures are not sure fire in their appeal to the Latin-American populations of Mexico, Central and South America.

Rockett Brothers claim that their plans for the new year will necessitate their starting production activities in about three weeks.

There is a possibility that Anna Stewart whose contract with Louis B. Mayer terminates presently will join the R.C. forces. Other players who are mentioned as future R.C. stars are Robert Gordon and Pat O'Malley.

PATHES PRESENTS FUCH WITH TOUR FILM

Through the courtesy of Paul Brunet of Pathes, Marshal Fuch took with him when he returned to France recently, a tworeel motion picture record of America's reception to him on his tour of the United States and Canada.

MADAM PETROVA'S PLAY IN NOVEL FORM

Olga Petrova's stage play, "The White Peacock," in which she is at present starring, will make its bow presently as a novel. The Four Seas Publishing Company of Boston, Mass., recently made Madam Petrova an offer for the fiction rights.

CLEVER DOG CHOOSES CAMERA!

"Pal," Harry Lucenay's intellectual bulldog, who has a prominent part in Wallace Reid's latest picture "Rent Free" can actually read, for it is told to pick out "Camera!" from the other newspapers and periodicals laid on it, and he can do it without any cue whatsoever. He is the only dog in the world who is able to do this astonishing trick.

Why Studios "Close Down"

It is both notable and significant that most of the studios which have NOT "closed down" during the last year have been regular clients of the Photoplay Sales Department of the Palmer Photoplay Corporation.

Four years ago we expressed the opinion that producers who consistently select their plays because of their intrinsic screenability, rather than because of their "literary" value, were destined to achieve and maintain financial success.

And now, four years later, we hold tenaciously and justifiably to the same opinion.

Nor have the producers who regularly come to Story Headquarters for their stories had occasion to differ from that opinion. They have been too busy making good pictures for a market that is starving for good pictures to entertain the thought of "closing down."

It is not the policy of the Palmer Sales Department to urge the purchase of one story at a high price (just to make a sale), but rather to endeavor to select material that will make for continuous successful production.

Photoplay Sales Department

Palmer Photoplay Corp.

"The World's Largest Clearing House for Screen Stories"

Los Angeles New York Chicago
124 West 4th St. 527 Fifth Avenue 332 South Michigan Avenue

DIRECTORS—LOCATION MEN

When wanting local Western St. or Hick Town, Remember

BACHMAN STUDIO

Glen. 1933 W
631 E. Windsor Rd.,

Price way down. Day, month or lease.

F. L. JAMES
EXPERT TITLE SERVICE

Phone 9foe 2236
218-19 Lisner Bldg., 240 No. Spring St.
Opposite the ALEXANDRA
“The Digest of the Motion Picture Industry”

are the greatest single force for progress in the world.

The present purpose is entirely different. It is this: “Taking a course,” or reading a few books, or listening to a few lectures on "How to Write Motion Picture Scenarios" or "How to Make a Success Raising Onions," is only a very small beginning. It makes a good leavener for the necessary ingredients of natural talent and hard work. The recipe might run something like this: "Add as much education and information as possible to as much talent and ambition as happens to be in the pantry at the time and then pour in hard work continuously until done. Serve hot."

Heywood Broun wrote the other day that the mere mechanical task of writing is as arduous and uninteresting as the job of making buttonholes—thousands of 'em day in and day out. The rewards of success at writing are, however, a heap more noticeable than the rewards that come from doing buttonholes.

Hard work—everything else being equal—is the big thing. A serious purpose and hard work that disregards everything else in life so far as is humanly possible is necessary to real success in any field of endeavor. Of course, this doesn't affect the dilettante, or any one else who's merely a dabbler.

Paul Bern, editor of the Goldwyn Scenario Department, has written an article called "Advice to the Amateur Scenario Writer." He begins by saying:

"Don't write scenarios. But if you feel you really must, that there is nothing that means more to you than the writing of stories for the screen, then go ahead, and write voluminously and exhaustively and continually."

Mr. Bern then goes on to detail some necessary points such as, to write simply, to avoid speech as much as possible, to be dramatic and stirring, to be bright and not morbid, to deal with subjects with which you are familiar, and concludes with the words: "Don't write scenarios, but if you feel you must, then write with everything in you, with your heart, your soul, your blood—for the screen is a jealous mistress and demands everything you have to give. Then perhaps you will succeed."

Which all means that the way to write for the screen is to work like the dickens. There's no short cut to success as a motion picture writer any more than there is to success in any other profession. If there was one, a lot of the people who are giving advice would be following it.

**TULLY HONOR GUEST**

Among the guests of honor at the annual dinner meeting of the California membership of the Alpha Delta Phi Fraternity, held recently at the Union League Club, was Richard Walton Tully, the noted producer who is now on the coast filming "The Masquerader," starring Guy Bates Post.

The toastmaster at the banquet was the Right Reverend Bishop Joseph H. Johnson. This was the first occasion of its kind where a film producer was one of the guests of honor and a speaker. Mr. Tully was a member of the fraternity at the University of California, from which he graduated in 1901.

**CUMMINGS TO START NEW SERIES**

Irving Cummings is about to star in a series of stories of five reels or more. The first will be "The Man from Hell's River," an adaptation of the James Oliver Curwood novel, "The Coyote."
Shouting Truth from the Housetops

—truth is a rare thing anyway. But oh how rare a thing it is to find the truth about the motion pictures.

And that is the very reason for the existence of SCREENLAND—a motion picture magazine that is made where the movies are made.

Whether you are a motion picture fan or not you will enjoy its many pages of rotary gravure, that new and beautiful way of printing photographs in colors.

You will enjoy the fiction, too, because it is the best that money can buy. Sometimes it is about the moving pictures, but always it is interesting—and think of this, it is illustrated by pictures of the stars themselves who pose in the characters of the story! That is something new.

Then, if you are a fan, you will turn to the "Little Hints for Playgoers," because here you will find the real truth about the latest pictures.

Being made where the movies are made, it is naturally in SCREENLAND that you find the actual stories of the stars and productions, and there is a something in these stories that cannot be put into them by writers and editors who live miles and miles away from the place these stories deal with—HOLLYWOOD, the wonderful.

You will probably turn next, if you are an aspiring scenario writer, to the department entitled "What's the Matter With My Story?" This department is a treat to all of our readers who are also writers, because it enables them to send in their stories for a thorough criticism and analysis without any charge whatsoever.

And such writers! Elinor Glyn, Rita Weiman, Rob Wagner, Byron Morgan and Gouverneur Morris—every one of them writing all about the pictures they are making, and writing about them especially for you through the columns of SCREENLAND.

Of course, we have intimate photographs and chatty stories, too. One just couldn’t help it when one lives here as we do in the heart of an industry so full of romances as the motion picture industry is.

We are just as anxious to have you see the first copy of SCREENLAND as you will be to see the next one. We will send you one for nothing if you ask for it—

Or just clip the little coupon below and write your name and address on it and send it in with $2.00. That means twelve months of the newiest, breeziest, classiest motion picture stories and photographs you ever read or saw in all your life. And remember—it is all the truth, because it is "made where the movies are made."

SCREENLAND MAGAZINE
Department 504
Markham Building Hollywood, Cal.

$2.00 in U. S. A.
$2.50 in Canada
$3.00 Foreign

Here’s my name...

Here’s my address...

And here are my $2.00 for 12 months of the real truth of the movies in pictures and stories.
Alberta Lee
Playing "Aunt Deel" in "THE LIGHT IN THE CLEARING"
at Clune's Broadway
703-09

Lucille Du Bois
Just Finished Playing the Lead with Dick Hatton in "THE FIGHTIN' FOOL"
Holly 5547

ARTHUR MORRISON
who plays "Uncle Peabody" in "The Light in the Clearing"
AT CLUNE'S BROADWAY

Coming Releases:
"The Roof Three"—Bill Russell
"The Strength of the Pine"—Bill Russell
Current Release: "The Sage Hen" Edgar Lewis
Wilshire 5871
Who Played in

"Two Minutes To Go"

Clara Dray

Theresa Dray

Current Release: "The Love Charm"—Wanda Hawley
Holly 3258

Virginia Brown Faire
Playing "Peggy Hughes" in
"FIGHTIN' MAD"
at Loew's State Theatre

Bert Lindley
Playing "Micah Higgin" in
"FIGHTIN' MAD"
At present supporting Douglas MacLean in
"THE HOTTENTOT"
At liberty January 16th
Phone 593-66
A Few Observations

We thought that it was about time for the re-issue artists to get busy again after the dull spell and here they come insolently offering for sale “The Two Orphans,” an “Edison-Film Torino-Attraction,” after the manner of the contemptible publicity pirates that peddled an unauthentic, antiquated version of “The Three Musketeers” at the time of Fairbanks’ release of the big picture.

This week’s thieving exploiters, however, are more brazen than ever, when they catch-line their inserts with this startling intelligence, “The Production with a Million Dollars Worth of Publicity behind it.” Boasting of one’s dishonesty is a dangerously daring thing and in this case the whole project is doomed to failure, for the ordinary exhibitor is far too intelligent a man to permit of his being roped into dealings with any such public-fooling aggregation.

One is tempted to question “of whose property?” to the admonition “get your share” further on in the insert. Since organizations of this calibre never seriously injure any big producer, Frank Valle’s, which is making a stab at this deal, may never even be noticed by Griffith, but the entire exhibiting business should recognize and side-step those who indulge in these detestable practices. Strange, isn’t it, that there are yet individuals in the world who overlook the fact that everything gained must be equivalently paid for?

Before leaving the poor Orphans, we wish to remark that they have been further maltreated by the most incoherent review recently inserted appearing this week in the Moving Picture News. In his criticism of the latest Griffith Production, Laurence Reid with many lofty but oft-repeated phrases, undertakes an analysis of the play which he compares somewhat unfavorably to Ernst Lubitsch’s “Passion,” before winding it up with this illuminating praise: “richly photographic mediums such as the closeup and the long shot and the soft focus serve to feast the eye with their appealing effects.” Meaning which?

We understand that Hearst, through his Chicago American, is pushing a movement to preserve for posterity those films which shall be annually voted the year’s best, and presented to some governmental agency. To this end Watterson Rothacker has been consulted upon the life of film as it is now prepared and the possibility of eventually insuring a photodrama for 15,000 years that coming civilizations may study the beginning of screen literature.

This is an entirely commendable, far-sighted project, and one worthy of every encouragement. Unlimited vision is necessary to all progress.

The French “Musee Pedagogique,” connected with the Ministry of Public Instruction, is placing motion picture equipment and films in all of its country’s schools. After all our efforts in that advanced direction, we have let France beat us to the absolute decision that the visual method of education is the most efficient. Both the French and the cinema will profit by this significant step.

A great deal has been lately argued upon the first run exhibitors’ presentation policy, which was attacked some weeks back in these columns by Wm. D. Taylor for the Motion Picture Directors Association. The directorial body contends that present day showmen are injuring the cinema by the so-called bolstering process of their features with prologue effects, straight vaudeville, etc., which latter is claimed to detract from the picture in its own house besides necessitating the high admission rates through which attendance is diminished. It was pointed out that vaudeville is for the vaudeville theatre and that it is often boring to picture fans, anyway.

Personally we have suffered this experience but having attended approximately three hundred such embellished performances in the past year, we could not be perfectly sure that our taste in the matter coincided with that of the casual observer. Upon our last review day, however, we were lent confidence in our own opinion when, after sitting through an hour’s preliminary regulation entertainment at one of the city’s foremost picture theatres, the film production put in its appearance to be met with this breathless ejaculation from the rotund lady at our elbow, “Well, thank Fortune, that’s over. Of all the tedious programs—” Later that day, our own housekeeper came forth with the intelligence that one of the week’s most successful releases had been spoiled for her by the “long drawn out acts” preceding it. Thereafter we conducted a private research upon the question to be continually met with different expressions of this identical attitude. We offer this information in great triumph, but of course our pain has been more severe and longer endured than most.

A suggestion that the exhibitor could advantageously spend an hour weekly in his audience might not come amiss. His ticket buyers usually know what they want; likewise that which is undesirable to them.

F. R.
NELL SHIPMAN TO START PRESENTLY

Nell Shipman is now selecting the cast for her next feature, "The Grub Stake," written by Miss Shipman, nearly all of the scenes for which will be made in Alaska. Bert Van Tuyle, Miss Shipman's manager and director recently returned from a location hunt in that country at which time all arrangements were made for housing and transporting the entire company.

Felix Graf, manager of Miss Shipman's wild animal zoo, which now comprises over 100 animals, will leave for Alaska in a few days to purchase three complete dog teams to be used in the coming production. He will also purchase polar bears and other animals to add to the zoo. Nearly all of Miss shipman's former staff will be re-engaged.

COMPANY STARS CECIL HOLLAND

Proctan Arts, a new producing company, has recently been formed to star Cecil Holland, character actor and make-up artist, in a series of short subject novelties. The first of these pictures has already gone into production at the Fine Arts Studio under the direction of Raymond Cannon. Wm. Foster, secretary of the A. S. C., is photographing the series.

JESSE D. HAMPTON STUDIOS

G. M. Anderson will have three units of the amalgamated productions at work within the next few days. Of these one is already under way, with Stanley Laurel, the English vaudeville artist featured. Fred Church will be the leading man for the Anderson westerns.

Clarence Geldert is busy directing interiors for "Carry on the Race" the Mission Film Corporation picture.

DISTRIBUTES PRINTS FROM L. A.

Producer J. L. Frothingham has instituted a new departure in the film business by the shipping of his prints on his latest production, "Shattered Idols," to the various First National exchanges throughout the United States, direct from Los Angeles. Heretofore, it has been the custom of producers to send their negatives back to New York, where prints are made and distributed.

AT THE UNITED STUDIOS

Jack Pickford is conferring with the Pickford organization about the details of his forthcoming production, "The Tailor Made Man." It is understood that Anthony Paul Kelley is negotiating with the Pickfords over the writing of the script.

Jackie Coogan's current production, now nearing completion, will be called "Lost and Found."

Allen Holmes has commenced production on "The Soul Seeker," starring Dorothy Phillips.

More than two months will be required in the making of the Norma Talmadge production, "The Duchess de Langeais," which is now in progress.

Caldwell Casting

Director Fred Caldwell of the Commonwealth Motion Picture Producers is now casting "Dominating Eyes," which is the third of a series of twelve, five-reel western dramas to be released through the Affiliated Pictures Enterprises.

Cuts of the Week

Vitagraph

"ANGEL FACE"

Directed by David Smith

Alice Calhoun
Nellie Ander son
Ralph McCullough
Martha Mattox
Scott McGregor
Mary H. Young
Rex Hammel
George Stanley
William McCall
Walter Cooper

Vitagraph

"THE MAN FROM DOWNING STREET"

Directed by Edward Pose

Earle Williams
Eugenia Gilbert
Charles Hill Malles
James Butler
Boris Karloff
George Stanley
Kathryn Adams
Betty Ross Clarke
Herbert Prior
Heny Burrows

Vitagraph

"MAN HUNTERS"

Directed by William Duncan

William Duncan
Henry Hebert
Edith Johnson
Fred Behrle
Dorothy Hawn
Jack Currit
Maud Emery
Charles Dudley
J. Maurice Foster

Johnny Walker has just finished "Riding Wild," under the direction of Robert Thornby and "The Midnight Call," starring Ella Hall.

(Continued on Page 18)

AT UNIVERSAL

Production is nearing an end on "Peter Man," the film script written by Louis Victor Eytinge, a prisoner in the Arizona state penitentiary. Herbert Raleigh is the star of the production; Tod Browning, the director, and Barbara Bedford, the leading woman.

Director Reginald Barker, House Peters and the full cast of "The Storm" are spending ten days at Bear Valley, filming exteriors.

Frank Mayo is filming country club scenes for "The Way Back," his current starring effort.

Film editors under the supervision of Frank Lawrence, are busy preparing for shipment "Human Heir," starring House Peters; "Thy Servant's Wife," with Miss du Pont in the stellar role; and Marie Prevost's latest comedy-drama, "The Dangerous Little Demon."

WESTERN PICTURES NOTES

Most of the scenes in "Vivin Cummings'" forthcoming starring feature, "The Man from Hell's River," by James Oliver Curwood, will be photographed at Truckee. The cast selected to date includes Eva Novak and Wallace Berry. Abe Friedman has been retained as cinematographer.

As soon as word comes from Bear Valley that there is a heavy fall of snow, Charles W. Mack will take the Lester Cuneo company there for scenes in "Snow-Bound," the Henry McCarty--Lo Meehan story. Francesca Billington will probably play opposite the star.

Final scenes were shot this week at the Louis Burston studio on the David Butler picture, "According to Hoyle." It will be about three weeks before Mr. Burston will start casting the next Butler picture.

Webster Cullison, who directed the "Philo Gubb" comedies featuring Victor Potel, is preparing a melodrama for the independent market, which Western Pictures Exploitation Company will distribute.

The acreage of the Martin ranch, near Los Angeles was used recently by Albert Rogell to take cattle and riding scenes with "Bob" Reeves and Maryon Aye for the forthcoming Cactus feature in which they are co-starring. Victor Hugo Halperin wrote the story which is entitled "The Coward Test."

Edna Schley has gone to New York to close a contract for a story from which she will make her forthcoming production. Miss Schley will start casting on her return from the East.

AT THE ROACH STUDIOS

Harry "Snub" Pollard finished a comedy this week in which he was assisted by Marie Mosquini, and will start presently on a new one which Charles Parrott will direct. Marie Mosquini will again play opposite the comedian. Mr. Pollard's film, "From the Press," and "The Avnil Chorus," were previewed recently at the studios.

SEMON BUILDING STUDIO

Ground was broken recently at the Vitagraph Studio for the new Larry Semon studio which will be erected immediately.

T. J. Crizer is still working on Harold Lloyd's comedy temporarily titled "If He Hesitates." (Continued on Page 8)
Camera! "The Digest of the Motion Picture Industry"

Current Reviews

"THE LIGHT IN THE CLEARING"

Clune's

The long-awaited release of "The Light in The Clearing" has taken place and it is now the public's opportunity to see what T. Hayes Hunter, the producer of "Earthbound," has there been a decided Irving Bacheiller's widely read story. Perhaps peculiarly, that story which, augmented by the Hunter reputation, will do the attracting at the box office, pans out to be the one unsuitable element in the photoplay. This is because it is fundamentally a novel. That William E. Lights on has adapted it as lucidly as he has, is to his own great credit, but there are too many threads in it to render the result a compact photodrama. Nevertheless, the almost perfect casting of the realistic characters and the competent management of the whole by the director gives us a picture play fraught with delicate situations, and intense crises. Drama is its keynote, by means of which its opening, carrying and completing are achieved. The photography by Bertoloni presents some quite wonderful weird effects and is otherwise lovely.

The most vivid, predominant portrayal in the cast is Rovin' Kate, a mad outcast, superbly shaped by Eugenie Besseer in a heart-rending force irresistible in its strange simplicity and subtly affecting in its exceptional artistry. From Kate's thrilling introduction through her anguish to the action as the cheated mother to her tranquil finish, she is the work of a great and a true artist. Added to Miss Besseer's indescribable performances in "Scarlet Days," "The Greatest Question," etc., and her various comedy efforts, this part establishes the fact that here is the screen's foremost feminine interpreter.

The next strongest position in the tale is Ben Grismash, a miserly blackguard, characterized colorfully by Frank Leigh. As the loveless money seeker of a little New England town, Leigh is perfectly convincing, but it is the subtlety in Grismash's repentance, made too late to save the life of either son or to bring happiness into his own, that determines his life in the portrayal.

Amos Grismash, his greedy, unpleasant little son who comes to crime and death through the neglect and perversion of his parent is excellently done by George Hackatherone.

Andrew Arbuckle, Arthur Morrison, Albert Lee, John Roseleigh, and J. Edward Brown are picturesque types to be situated in Horace Drunkenberg, Uncle Peabody, Aunt Deel, Joe Wright and Squire Fullerton. Edward Sutherland and Clara Horton in Bart and Sally control the young romance. The Dial Film Company presents "The Light in The Clearing" through Hodkinson.

"TWO MINUTES TO GO"

Kinema

There is something funereal about the backing of any proven artist into mediocrity. It is so senseless. Nevertheless that is often the trend when a picture stars an actor who lacks and accomplishes his own direction. However, in the case of Charles Ray, we had considered his career a decided difference. Our proof was the "punchy" "Scrap Iron," his first personally produced release. That, in spite of his auspicious start, things have not held up so well for him can only be deduced from his last two, below-standard pictures, "The Midnight Bell" and "Two Minutes to Go."

The latter, a Richard Anders story, summarized by Al Ray, is the current First National release. It is a single college year and is evidently appeared a lot pepper on paper than it turned out on celluloid.

Truman Van Dyke provides opposition in "Angel," the caustic yell leader, and an invaluable touch is offered by Tom Wilson in the football coach. You can bank on Wilson to do something perfectly in most Ray vehicles.

Lionel Belmore, Lincoln Steedman, Gus Leonard, Bert Woodruff and Frances Dumas acquired dispatches committee and George Rizard's photography is very good.

"JUST AROUND THE CORNER"

Grauman's

They claim for "Just Around the Corner" the exploitation that it is another "Humenousse" and for once they almost tell the truth for this Cosmopolitan production of a Fannie Hurst story possesses much of the human interest appeal that marked the former and is certainly within the experience of a greater class than was the Borzage picture which it will be recalled, was basically Hebrew.

"Just Around the Corner" is a chronicle of the sorrows and happiness of the Birdsons, a family representative collection of America's great lower middle class which dwells in the city. Including such homely details as only that great humanist, its authoress, would think to embrace in a story, it has been transferred to the screen for everyone's enjoyment by Frances Marion in a complete screen adaptation.

Miss Marion has also guided the interpretation of the play with her direction, a great improvement, by-the-way, over her work on Pickford's "Photodrama," it displays an unusual comprehension of detail here and makes her uncomplicated little tale live strenuously for her audience.

If there is a noticeably weak spot in the picture, it falls at the end which dwindles out somewhat. However, the dozens of laughs and tears of torture of very callow youth and the average loving but forceless mother are better entertainment than that to which the public is accustomed. The finish will matter little to it.

Henry Cronjager's photography is also excellent.

Andrew Birdson the invalid mother who follows her instinct faithfully in her care for her children, Margaret Seddon gives a finished performance. The part which she plays is exceedingly natural and shows considerable capability.

In this story, however, it is the two youngsters, who approach the sensational in their clever balancing of pathos and comedy.

Lew Sargent, a former Fox kiddie, plays deliciously the big hearted, "hard boiled" Jimmie, who in a messenger's uniform casually heads the household though he is as yet several years removed from manhood; and it is he who at one moment sends the house into an uproar with his ingenious mannerisms only to pull tears from it the next with the helpless, frightened childishness which will create the sympathy. Nineteenth of the picture's sympathy is his. The box has a great future.

In an equally serious piece of acting, if one is to truly prove less popular from the fan's viewpoint, is accomplished by Sigrid Holmquist in Essie Birdson, the weaker-minded sister, doped by the dazzle of her first love affair. Thank fortune in this character we enjoy an illiterate screen youngster undisturbed by superfluous amounts of beauty or the luxurious manners of our best.

(Continued on Page 14)
STERLING PLAYERS SUPPORT GUY BATES POST IN "THE MASQUERADER"

Supporting Guy Bates Post in "The Masquerader," which marks his film debut and also the first screen offering of Richard Walton Tully—to be distributed through First National—is a cast of exceptional merit, fully up to the statement of the personnel of this star's and this producer's stage companies. The film is being directed by James Young, whose most recent post was with Katherine Macdonald on "The Innfeld," a forthcoming First National release. Wilfred Buckland is the art director of "The Masquerader;" he will be remembered as the first man in the industry to hold such a position and as the leader in his field today as well. George Benoit, a veteran cinematographer, with a rich experience in France and this country, is at the camera.

Edward M. Kimball portrays Brook, the aged and devoted valet to Chilcote, one of the two characters played by the star. Kimball's wide film experience amply fits him for this important role. Herbert Standing, another veteran of stage and screen, soon to be seen in Mack Sennett's second dramatic offering, "For Love of Money," plays Herbert Frey in "The Masquerader." Lawson Butt, especially remembered for his sympathetic performance in "The Miracle Man," will be seen as Mr. Lakely, a newspaper publisher. Kenneth Gibson will create the film characterization of Bobby Blessington, Chilcote's faithful secretary.

The women in the cast present names of equal prominence on the screen. Eve, Chilcote's wife, will be portrayed by Ruth Sinclair. The role of Lady Astripp, the vampire of the story, has been entrusted to Marcia Manon, whose recent performance in "Ladies Must Live," was a memorable contribution. Robins, the devoted landlady of the boarding house where lives Loder—the other character portrayed by Guy Bates Post—will be played by Barbara Tennant, the well-remembered star of Eclair and World Film days.

The story of "The Masquerader" treats of the substitution of one John Loder, an ambitious and earnest newspaper writer for his distant cousin, Chilcote, the leader in the House of Parliament, who has allowed the morphine habit to drag him down to the lowest stages of depravity. As will be remembered by those who have seen the stage play and who have read the original novel, the story affords many opportunities for lavish production as well as highly dramatic acting, not only in the stellar roles but throughout the personnel of the cast.

PARAGON PREVIEW

A preview of Paragon Productions current picture was held Wednesday evening at the Glendale theatre. Jack Richardson, formerly of the Sennett studio, is being starred in Paragon's present series which is being directed by Bruce Mitchell. The company is producing at Universal City.

Dick LaReno is cast in "With Stanley in Africa," which Edward Kull is directing for Universal.

IN TITLE ROLE

Duke Lee is playing the role of Buffalo Bill in the Universal chapter play, "In the Days of Buffalo Bill," which Edward Laemmle is directing. Mr. Lee was a trapper with Colonel Cody's famous wild west show for seven years.

HOLUBAR ANNOUNCES PRODUCTION STAFF

Allen Holubar, who is starting production this week on "The Soul Seeker," starring Dorothy Phillips, at Universal Studios, has announced the personnel of his business and production staff. James F. O'Shea is production manager, Mrs. A. H. Hicks, auditor; Harold S. Buquey, assistant director; Bryan Haskins, cameraman; Frank Kesson, assistant cameraman; Jack Okey, art and technical director; Walter Strohm, electrical superintendent; Thomas Little, property superintendent; Ernest Smith, property manager; Al Reiche, location manager and Mme. Renne Valery, wardrobe mistress. Mr. O'Shea and Mrs. Hicks were formerly with J. L. Frothingham productions.

CHILDREN IN ROACH COMEDY

The following youngsters are playing leading roles in the two-reel children's comedy now under production at the Hal E. Roach Studios, which Fred Newmeyer is directing: "Sunshine Sammy," John Hatton, Anna May Raey, who appeared in Lloyd's "Now or Never," Jackie Condon, who worked in "Pep- rod," and Billie Condon.

LUXFORD OPPOSITE GORDON

Nola Luxford is playing the leading feminine role opposite Robert Gordon in Eugene Manlove Rhodes' story, "The Prince of Tonight."

Marie Crisp recently completed the part of Miss Blythe, with Frank Mayo in "The Way Back."

Martha Mattox is enacting a prominent role in "Angel Face" starring Alice Calhoun under the direction of David Smith.

Frederick Peters will play the giant slave in "Salome" with Nazimova, starting presently at the United Studios.

Herbert Prior is playing an important part in Earle Williams' latest starring vehicle for Vitagraph entitled "The Man From Downing Street."

Doris Karloff, James Butler, George Stanley and Henry Burrows are cast in "The Man from Downing Street," Earle Williams' next photoplay for Vitagraph.

Lillian Leighton will enact one of the principal roles in Neil Shipman's forthcoming production entitled "The Grub Stake" under the direction of Bert Van Tuyle.

Spottiswood Aitken, Eddy Barry, Joe Singleton and Nelson McDowell play prominent parts in "The Noble Cow Person," starring Jack Richardson, recently completed for Paragon Productions.

Jack Retlaw, has been assigned to the position of general manager of the West Coast Theatres, Inc., with offices in the head-quarters office in Los Angeles. In this connection, Mr. Retlaw will have the publicity supervision of the Kinema, Alliumbra and Burbank.

(Continued on Page 16)
CAMERA  
“The Digest of the Motion Picture Industry”  
Page Seven

Pickups By The Staff

CADMAN WITHHOLDS MUSIC FOR RUBAIYAT FILM

New and unusual complications were injected into the legal controversy over Perdi- 
mand Earle's film version of "The Rubaiyat of Omar Khayyam" when Charles Wakefield 
Cdman, composer, who wrote music to ac-
company the programma recently received a 
registered letter from "The Rubaiyat, Inc., 
pointing that he will refuse to comply. 
This stand was taken by Mr. Cudman on 
the eve of the premiere performance of his 
oriental rhapsody, "Omar Khayyam," by the 
Philharmonic orchestra in Los Angeles. 
The composition will be withheld from the-
tricial performance until the suit now pend-
ing in Federal court over the Rubaiyat film is 
settled.

DE LA MOTTE COMPOSES MUSICAL COMPLIMENT

Marguerite de la Motte, star of J. L. 
Frohnhirnham's "Shattered Idols," soon to be 
released, has composed a musical selection as 
a compliment to the producer of this picture.

ADOPTS PROFESSIONAL NAME

Kathryn Cuddy is to be the professional 
name of Mrs. John J. Cuddy, whose fairy 
plays for children are to be filmed by the Mission Film Corporation. 
Mrs. Cuddy is at the Jesse D. Hampton 
studios studying production methods during 
the making of the first Mission picture, "Carry on the Race."

VITAGRAPH PRESIDENT IN NEW YORK

President Albert E. Smith of Vitagraph 
left recently for New York where he will 
remain several weeks. Mrs. Smith accom-
panied her husband east.

CHRISTIE RECIPE FOR GOOD COMEDIES

At Christie, who is producing the two-reel 
Christie Comedies for Educational's program of 
short pictures for the whole family, has 
set up an ideal for his staff in making his 
comedy films which takes hard work to live 
up to. "I want to preach the doctrine of DO 
rather than listing a lot of disagreeable DON'TS," said Christie in discussing the dif-
culty of evolving humorous situations for 
the camera to record. "Don't rules are gen-
erally made to be broken, and I hate rules 
around our studio, anyway. I would rather 
set up a standard of things to try to do. 
Here is this standard for the two-reel com-

dies."

1. Get a plausible story which might 
happen to real people. It may be worked 
out farcically or in regular dramatic and 
logical sequence. But it must be entertain-
ing.

2. All the actors must look like human 
beings whom one might meet in every-day 
life.

3. Take your time. It is not how many 
pictures you make but how good they are 
that counts. This advice is particularly for 
directors.

4. If you are torn between sticking to 
the story or going ahead for a laugh, stick 
to the story. If the story is amusing, the 
chuckles will take care of themselves.

5. Make the backgrounds as beautiful 
as you can. Few people will notice the ex-

pensive rug on the floor, but they will notice it if the floor were bare.

6. Try to take your part without trying 
to be funny.

7. Try to seem to enjoy your work. If 
you don't enjoy it, find other work.

8. Make your pictures for your family. 
The majority of the people who see them 
in theatres are just about like your own wife 
and kiddies!"

W. S. Smith, general manager of the 
Vitagraph studios, has returned from a week's 
rest at his ranch near Colton.

"Buddy," sixteen-year-old brother of Mar-
guerite de la Motte, J. L. Frohnhirnham star, 
is spending a few days with his sister at her 
Hollywood home.

Gale Henry recently completed an impor-
tant role in "The Noble Cow Person," star-
ing Jack Richardson for Paragon Produc-

(Continued on Page 14)

A. S. C. BALL AT AMBASSADOR

Reginald Lyons is busy these days ar-
ranging for the A. S. C. ball which takes place at the Ambassador on the evening of 
February 4.

VENIZELOS IS GOLDWYN GUEST

Eleuthereus Venizeles, one of the world's 
outstanding figures at the Peace Conference, 
visited the Goldwyn Studio recently and saw 
for the first time how motion pictures are 
made. The formerPremier of Greece was ac-
companied by his bride.

LINDER BACK ON JOB

Max Linder, French comedian, who 
lost the loss of his sight for three weeks 
from the burning rays of powerful lights, 
is back at work making scenes for his trav-
estory on "The Three Musketeers," which will 
be released this spring by Goldwyn. He 
was surrounded himself with a big and 
notable cast headed by Jobyna Ralston, 
Bull Montana, Caroline Rankin, Harry Mann, 
Jack Richardson, Majel Coleman, Florence 
Gilbert and others.

COOLEY TO REBUILD

Hal Cooley, playing opposite Anita Stewart 
in her current picture, has sold his residence 
in Hollywood's residential section and has 
purchased two lots in Beverly Hills where he 
will build a new home at once.

Dick Wayne, who lately finished playing 
the leading role in "The Husband's Trade-
mark," with Gloria Swanson for Famous 
Players-Lasky, is beginning work this week 
in the leading role of the new Mission pro-
duction, "Carry on the Race."

RAYMOND MCKEE

LEHR CONTINUES IN NEW YORK

Abraham Lehr, vice-president in charge 
of production at the studios of Goldwyn Pic-
tures Corporation in Culver City, is in New 
York, conferring with Samuel Goldwyn and 
other officials of the company on matters 
pertaining to production policy. At present 
the studio organization is well ahead of the 
schedule for the current season.

Ewing Scott of the Vitagraph forces is not 
only a performer upon the violin but also 
portrays facial likenesses with pen and ink.

Through the co-operation of the Union 
Pacific railroad, Universal has secured typ-
ical engines of 1870 to be used in the filming of "In the Days of Buffalo Bill," under 
Edward Lachmille's direction.

Irving M. Lesser, independent film distrib-
utor, leaves Sunday for New York to be 
gone about three months. During his ab-

dence the Los Angeles office will be in 
charge of Mike Rosenberg, treasurer.

Walt Whitman and George Derrell will int-

terpret prominent roles in "The Grab Stake."
Nell Shipman's next starring vehicle about 
to start production under the direction of 
Bert Van Tuyle.

Thibet, or not Thibet—that is the question 
in the mind of Carl Gantvoort, Benjamin B. 
Hampton leading man, who recently received 
an offer from a British capitalist to head a 
company of film players now being organized 
to make a series of photoplays in Thibet, 
Persia and India.
GERMAN NOTES

According to Prague statistics, Germany furnishes 61 per cent of films for the Czechoslovak cinema theatres.

The distinguished Berlin film journalist and advertising expert, Arthur Mellini, died, 45 years old.

The well-known Italian film actor Maciste was engaged by Director Jacob Karol to appear in a series of German films.

The cinema theatres in Frankfort-on-Main having been closed six weeks as a demonstration of protest against the amusement tax, they were reopened on August 18th.

An agreement was concluded between the German and Italian governments whereby both countries may mutually facilitate the importation of certain goods, among these, the film.

The "Lichtbild-Buhne" publishes statistics showing that the taxes levied from the cinematographic trade in the United States in 1925-1926 amounted to $9,628,714.25, and from the film industry to $5,951,187.75.

The Coal Commissioner for Greater Berlin has consented to an increase of the electric current contingent allowed to the motion picture theatres, from 35 to 80 per cent of the 1916 consumption.

The increase of duties provided in the contemplated financial reform for Germany will also embrace the importation of films. It is intended to raise the import duty, now amounting to 200 mark pro kilogramm, by doubling this amount, and in addition the corresponding gold premium will be levied.

CHAUTARD TO DIRECT FREDERICK

Director Emile Chautard has arrived at the R-C Studios in Hollywood from New York to direct Pauline Frederick in her next R-C production, a film adaptation of William J. Locke's novel, "The Glory of Clementina." He was accompanied by Albert Lena, his assistant.

Mr. Chautard directed Miss Frederick in some of her previous photographs including "Paid in Full," "Out of the Shadow," "A Daughter of the Old South," and "The Final Reckoning," based upon the play, "The Prince of Zila." All of these pictures were made in the East, this being Mr. Chautard's first visit to California. He is expected to start work with Miss Frederick's company within the next few days.

Among other screen players whom Mr. Chautard has directed are Elsie Ferguson, Florence Reed, Tyrone Power, Alice Brady, Lina Cavallera, and Clara Kimball Young.

FOX ORIENTAL DISTRIBUTION

Fox Film has closed a deal with Middle East Films, Ltd., for distribution in the Far East.

CAPELLANI TO FILM IBANEZ STORY

Albert Capellani is to direct "The Enemies of Women," a Belasco-Ibanez story for Cosmopolitan Productions.

Harvey Gates, scenario writer is in the hospital convalescing from an operation.

"The Digest of the Motion Picture Industry"

R.C. STUDIO NOTES

Director William A. Seiter is losing little time between productions with Doris May in her series of comedies. "Boy Crazy," was recently completed and production is expected to start presently on Miss May's fourth photoplay entitled, "Gay and Devilish." Pauline Frederick's latest production, "Two Kinds of Women," adapted from Jackson Gregory's novel, "Judith of Blue Lake Ranch," is scheduled for release the latter part of this month. The completed print was recently shipped from the Studios after having been edited under Miss Frederick's supervision.

CHRISTIE NOTES

During the year of 1922 the Christie Company will offer twenty-four two-reel comedies. Players who are being featured successfully in comedies now in preparation for early release through Educational exchanges are Dorothy Devore, Bobby Vernon, Viora Daniels and Neil Burns.

The forthcoming release which will feature Dorothy Devore is "One Stormy Knight." This has been practically finished and is now being assembled by director Hal Beaumont, who is also starting a novelty with Bobby Vernon featured.

The picture with Neil Burns featured is "A Rambling Romance." The next Bobby Vernon picture will be "Hokus Pokus," a story by Frank R. Conklin.

The fourth picture under way is to be called "Twas Ever Thus" and was written by Robert Hall. This will feature Viora Daniel and is to be directed by Al Christie. For this picture Christie has transformed the interior of an entire stage into a western ranch.

"ORPHANS OF THE STORM" OPENS IN NEW YORK

David W. Griffith's "Orphans of the Storm" opened at the Apollo Theatre, New York City, recently. Mae Marsh was one of the box-holders.

Constance Talmadge is making the final scenes of her starring picture "The Divorcee."

NEW YORK SCHOOLS TO HEAR FILM LECTURES

Through an arrangement between the Board of Education and the National Association of Motion Picture Producers, William A. Brady, D. W. Griffith and Paul H. Cromelin will speak against censorship in several high schools in Brooklyn, Manhattan and the Bronx between Jan. 12 and Feb. 27. These lectures will not take the form of debates.

Among the champions of censorship who will seek to justify legalized screen control are Mrs. Clarence Waterman, Cannon William S. Chase and Frederick Boyd Stevenson, all of whom figured in the campaign which resulted in the enactment of a censorship law in New York State. Joseph Levenson, secretary of the Motion Picture Commission, will be another speaker.

PATHÉ ACQUISITION OF LOUIS NALPAS PRODUCTION

Pathé announces the acquisition of the European production, "Mathias Sandorf" from the Jules Verne romance bearing the same title.

Louis Nalpas arrived from Paris recently and signed contracts with Paul Brunet conveying to Pathé Exchange, Inc., distributing rights of "Mathias Sandorf" in this country.
“The Digest of the Motion Picture Industry”

FIGHT OVER CONVICT’S SCENARIO

Nate Watt, director-producer, has filed suit through Attorney George Clark to restrain Universal from using “Peter Man,” a scenario written by Louis Victor Eytinge, a “Lifer” in the Arizona State prison.

Eytinge has sold many screen and magazine stories, using much of the money in prison welfare work.

Federal Judge Trippe issued an order to Universal to appear before Judge Bledsoe to show cause why they should not be restrained from producing the story.

BILLY FOSTER

Photographing the Protean Arts Picture now being filmed

ROLAND AND HUTCHINSON TO CONTINUE IN SERIALS FOR PATHÉ

Serials figure largely in the plans of Pathé Exchange, Inc., for 1922. At least four new ones are promised for release during the coming year. Charles Hutchinson in the “Stunt Star” of one now well along in production, and Ruth Roland is now at work on another, produced by Hal Roach under his direct supervision.

“LIFE” INCLUDES FROTHINGHAM FILM

“Life,” the national weekly, has rated J. L. Frothingham’s dramatic adaptation of E. Phillips Oppenheimer’s novel, “Passers By”—“Pilgrims of the Night,” as one of the ten best pictures of the year 1921.

PREPARING SECOND

The Paragon Company has completed its first picture, “The Noble Cow Person,” featuring Jack Richardson, and preparations are being made for filming its second.

GOLDWYN BUYS NEW HUGHES STORY

Goldwyn has purchased the screen rights to another Rupert Hughes’ Story entitled “Bitterness of Sweets.”

The cast for Nazimova’s “Salome” is now being assembled and actual shooting will begin within a few days.

AT LASKY’S

A big company of players and technicians have gone to Truckee for exterior snow scenes of the Paramount Picture “Over the Border,” with Betty Compson, Tom Moore and a cast of prominent screen artists. The company will be gone for some time.

Gloria Swanson, the star, Rudolph Valentino, leading man, and others in “Beyond the Rocks,” Elmo Glyn’s story have been working at the Lasky Ranch where scenes depicting a fete at an English country home are being filmed.

George Melford has returned from New York and will begin work later in the month on his production, “The Cut that Walked Alone” with Dorothy Dalton. With James Ayres and Jack Holt in the leading roles, Walter Iwers and others in important parts, Wanda Hawley is completing work on “The Truthful liar,” a Reelart picture for Famous Players-Lasky.

“Bought and Paid For” is being made into a motion picture at the adventurized concern and skill of William de Mille.

MOTHER’S CLUBS ENDORSE FABLES FILM

The Queensboro League of Mothers’ Clubs placed their mark of approval upon “Aesop’s Film Fables” by featuring this Pathé release on the film program at their annual fair held recently in the Good Citizenship League Auditorium at Flushing, Long Island. What is interesting in this screening of “Aesop’s Film Fables” especially gratifying is the fact that the Mothers’ Clubs have for their foremost object the betterment of the screen in securing clean and wholesome films for children.

WESLEY WITH WARNER BROS.

Wesley Barry will again appear in pictures under the supervision of Marshall Neilan. Wesley will appear in two features which are to be made in ten weeks.

One will be “From Rags to Riches” in which Joe Santley starred for Al H. Woods; the other will be “Little Heroes of the Street,” by Ler Parker. Both pictures will be produced by Harry Rapf, directed by William Nigh and distributed by Warner Bros.

This new arrangement with Neilan is similar to the one under which “School Days” was made.

HAMPTON TO FILM FIVE NOVELS

Five novels are to be filmed in 1922 by Benjamin B. Hampton, according to the terms of his new releasing contract with the Goldwyn distributing organization.

“Wildfire,” the first to be filmed from Zane Grey’s novel, will soon be in the Goldwyn offices in New York, and this week production started at the United Studios on “Golden Dreams,” another Grey title . . .

Claire Adams and Carl Gantvoort have the leading roles in both “Wildfire” and “Golden Dreams.”

Producer Hampton’s executive staff as announced this week now consists of Jean Hersholt, Dick Rush, Gus Petersen, handling directorial duties, William Edmonds and F. H. Sturgis, camera work; E. Richard Schay, scene editor, Arthell Travis, film editor. In his business organization is Havings Mumper, general manager; Norris Mumper, business manager; Grady Ewing, assistant auditor; Jack Schweitz, assistant auditor; Harry Hammond Beal, publicity director; Rose Kurland, assistant publicity director; and Ettinge Warner, Eastern representative.

(Continued on Page 15)
### Pulse of The Studios

<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></td>
<td>Arthur Deiner</td>
<td>Jack Polito</td>
<td>M. J. Lynch</td>
<td>Deming</td>
<td>Underwood</td>
<td>Cutting</td>
</tr>
<tr>
<td></td>
<td>J. E. D. Bowen</td>
<td>Non-Star.</td>
<td>E. G. Bowen</td>
<td>E. J. Shady</td>
<td>Educational</td>
<td>Schedule</td>
</tr>
<tr>
<td>BRUCE CARTER PRODUCTIONS.</td>
<td>Montague Studios.</td>
<td>Arnold Aldrich, Casting.</td>
<td>San Francisco.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bruce Carter</td>
<td>All-Star.</td>
<td>Harry Hathaway</td>
<td>Arnold Aldrich</td>
<td>Staff</td>
<td>Comedy Newaries</td>
</tr>
<tr>
<td></td>
<td>J. C. Connolly</td>
<td>All-Star.</td>
<td>L. W. McNally</td>
<td>Ray Hunt</td>
<td>A. Linkhoff</td>
<td>Educational Comedies</td>
</tr>
<tr>
<td></td>
<td>M. S. Connolly</td>
<td>All-Star.</td>
<td>L. W. McNally</td>
<td>Ray Hunt</td>
<td>A. Linkhoff</td>
<td>Educational Comedies</td>
</tr>
<tr>
<td>CHARLIE CHAPLIN STUDIO.</td>
<td>Al Garcia. Casting.</td>
<td>1416 La Brea Ave.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Charlie Chaplin</td>
<td>Charlie Chaplin</td>
<td>Tothor &amp; Wilson</td>
<td></td>
<td></td>
<td>2-Keel Comedy</td>
</tr>
<tr>
<td></td>
<td>Harry Christie</td>
<td>All-Star.</td>
<td>R. E. Watt</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CINEL FILMS, COSMOSART STUDIOS.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>J. E. Lowen</td>
<td>J. G. Payne</td>
<td>E. Bushman</td>
<td>E. Chudy</td>
<td>E. Leven</td>
<td>2-Keel Comedy</td>
</tr>
<tr>
<td>COMMONWEALTH MOTION PICTURE PRODUCERS.</td>
<td>829 E. Winsor Rd., Glendale.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>E. C. Caldwell</td>
<td>All-Star.</td>
<td>C. E. Winters</td>
<td>Tokyo Mas</td>
<td></td>
<td>Finishing</td>
</tr>
<tr>
<td>CUMMINGS, IRVING PROD'N CO.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Starting</td>
</tr>
<tr>
<td></td>
<td>Irving Cummings</td>
<td>Irving Cummings</td>
<td>Abe Friedman</td>
<td></td>
<td></td>
<td>Preparing</td>
</tr>
<tr>
<td></td>
<td>Jerry Breen &amp; Takei Leslie</td>
<td></td>
<td>Billy Joy</td>
<td>Horace</td>
<td></td>
<td>2-Keel Comedies</td>
</tr>
<tr>
<td>FOX STUDIO. C. A. Bird, Casting. N. Western Ave.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>L. E. Donovan</td>
<td>All-Star.</td>
<td>B. S. Johnson</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GARSIN STUDIO.</td>
<td>Rose McQuoid, Casting.</td>
<td>E. W. Butler, Mgr.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Harry Garson</td>
<td>C. K. Young</td>
<td>Arthur Edson</td>
<td>Sada Cowan</td>
<td></td>
<td>&quot;The Modern Madonna&quot;</td>
</tr>
<tr>
<td></td>
<td>E. M. Hooper</td>
<td>All-Star.</td>
<td>B. S. Johnson</td>
<td></td>
<td></td>
<td>&quot;The Brothers Under the Skin&quot;</td>
</tr>
<tr>
<td></td>
<td>Jack White</td>
<td>All-Star.</td>
<td>B. S. Johnson</td>
<td></td>
<td></td>
<td>&quot;The Dust Flower&quot;</td>
</tr>
<tr>
<td>HARTER-WALL PROD.</td>
<td>Edward Le Vaque, Casting Director. Bakersfield, Box 482.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>L. E. Wall</td>
<td>All-Star.</td>
<td>L. H. Davis</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Roy Hughes</td>
<td>Adela Sombrano</td>
<td>J. McFarland</td>
<td>&quot;Toots&quot; Talbot</td>
<td>Rufeone</td>
<td>&quot;Wanted&quot;</td>
</tr>
<tr>
<td>LASKY STUDIOS. L. M. Goodstadt, Casting. 1520 Vine St. Fred Klav, Studio Mgr.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>George Lloyd</td>
<td>All-Star.</td>
<td>William D. Taylor</td>
<td></td>
<td></td>
<td>&quot;Morn of the Lady Lety&quot;</td>
</tr>
<tr>
<td></td>
<td>William D. Taylor</td>
<td>All-Star.</td>
<td>Son Wood</td>
<td></td>
<td></td>
<td>&quot;The Green Temptation&quot;</td>
</tr>
<tr>
<td></td>
<td>William D. Taylor</td>
<td>All-Star.</td>
<td>Son Wood</td>
<td></td>
<td></td>
<td>&quot;Beyond the Rocks&quot;</td>
</tr>
<tr>
<td></td>
<td>Al Green</td>
<td>All-Star.</td>
<td>Son Wood</td>
<td></td>
<td></td>
<td>&quot;The Proxy Daddy&quot;</td>
</tr>
<tr>
<td></td>
<td>Jack Mulcahy</td>
<td>All-Star.</td>
<td>Son Wood</td>
<td></td>
<td></td>
<td>&quot;While Satan Sleeps&quot;</td>
</tr>
<tr>
<td></td>
<td>Philip Rosen</td>
<td>All-Star.</td>
<td>Son Wood</td>
<td></td>
<td></td>
<td>&quot;Across the Continent&quot;</td>
</tr>
<tr>
<td></td>
<td>James Craig</td>
<td>All-Star.</td>
<td>Son Wood</td>
<td></td>
<td></td>
<td>&quot;Is Matrimony a Failure&quot;</td>
</tr>
<tr>
<td></td>
<td>Paul Powell</td>
<td>All-Star.</td>
<td>Son Wood</td>
<td></td>
<td></td>
<td>&quot;Tought and Paied For&quot;</td>
</tr>
<tr>
<td></td>
<td>William de Mille</td>
<td>All-Star.</td>
<td>Son Wood</td>
<td></td>
<td></td>
<td>&quot;Over the Border&quot;</td>
</tr>
<tr>
<td></td>
<td>Pennhy Stanlaws</td>
<td>All-Star.</td>
<td>Son Wood</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Page Ten**

"The Digest of the Motion Picture Industry"  
CAMERA!
<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>LUDDY, EDWARD I., PROD.</td>
<td>Jack Pierce, Casting.</td>
<td>Herman Studios, 2435 Wilshire Blvd.</td>
<td>Myles Burns</td>
<td>Jack Pierce</td>
<td>Laddy-Pierce</td>
<td>5-Reel Westerns</td>
</tr>
<tr>
<td>LYONS, EDDIE, PROD.</td>
<td>Berwilla Studios.</td>
<td></td>
<td>Eddie Lyons</td>
<td>Eddie Lyons</td>
<td>Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>MAYER, LOUIS B.</td>
<td>Studios, 3800 Mission Rd.</td>
<td>Individual Casting.</td>
<td></td>
<td></td>
<td></td>
<td>Lincoln 2120</td>
</tr>
<tr>
<td>McFADDEN IVOR PROD.</td>
<td>Francis Ford Studio.</td>
<td></td>
<td>Norbert Myles</td>
<td>Robert Gordon</td>
<td></td>
<td>Holly 885</td>
</tr>
<tr>
<td>MORRIS, REGGIE, PROD.</td>
<td>Jesse D. Hampton Studio.</td>
<td>Frank Marshall, Gen. Mgr.</td>
<td></td>
<td></td>
<td></td>
<td>579902</td>
</tr>
<tr>
<td>O'CONNOR PRODUCTIONS.</td>
<td>Caswell Studio.</td>
<td>Gus Schumacher, Manager.</td>
<td>1017 N. Bronson Ave.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ORNDORFF, JESSE W. PRODUCTIONS CO.</td>
<td>Mayer Studio.</td>
<td></td>
<td>D. A. Whitson</td>
<td>George Foley</td>
<td>Joe Walker</td>
<td>Lincoln 2120</td>
</tr>
<tr>
<td>PARAGON PRODUCTIONS.</td>
<td>MacPherson, Casting.</td>
<td>Universal Studios.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 2500</td>
</tr>
<tr>
<td>PREFERRED PICTURES CORP.</td>
<td>Arthur Jacobs, Cast. and Gen. Mgr.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>10049</td>
</tr>
<tr>
<td>PROTEAN ARTS.</td>
<td>Fine Arts Studio.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>595187</td>
</tr>
<tr>
<td>REALSTUDIO.</td>
<td>Miss Hallett, Casting.</td>
<td>201 N. Occidental.</td>
<td>Frank E. Garbutt, Mgr.</td>
<td></td>
<td></td>
<td>Wilshire 6622</td>
</tr>
<tr>
<td>R-C STUDIO.</td>
<td>Melrose and Gower.</td>
<td>S. F. Jacobs, Casting Director.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 7780</td>
</tr>
<tr>
<td>ROGELL-HALPERIN PRODUCTIONS.</td>
<td>Victor Hugo Halperin, Mgr.</td>
<td>4530 Hollywood Blvd.</td>
<td></td>
<td></td>
<td></td>
<td>598030</td>
</tr>
<tr>
<td>ROY H. KLUMB PRODUCTIONS.</td>
<td>5107 Hollywood Blvd.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SUNSHINE COMEDIES.</td>
<td>Low Seiler, Supervising Director.</td>
<td>Fox Studios.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 3000</td>
</tr>
<tr>
<td>STEWART MOTION PICTURE CO., Park Blvd., Oakland, Calif.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Mer. 3160</td>
</tr>
<tr>
<td>Director</td>
<td>Star</td>
<td>Cameraman</td>
<td>Asst Director</td>
<td>Scenarist</td>
<td>Type</td>
<td>Progress</td>
</tr>
<tr>
<td>----------</td>
<td>------</td>
<td>-----------</td>
<td>--------------</td>
<td>-----------</td>
<td>------</td>
<td>----------</td>
</tr>
<tr>
<td>Chester Bennett</td>
<td>Jane Novak</td>
<td>Jack McKenzie</td>
<td>Douglas Dawson</td>
<td>&quot;Starving&quot;</td>
<td>Cutting</td>
<td>Holly 4080</td>
</tr>
<tr>
<td>Al Austin</td>
<td>Jackie Coogan</td>
<td>Arthur Hickey</td>
<td>W. Criley</td>
<td>&quot;Lost and Found&quot;</td>
<td>8th Week</td>
<td></td>
</tr>
<tr>
<td>Martin</td>
<td>Nita Naylor</td>
<td>Elizabeth Crouse</td>
<td>Albert Kelly</td>
<td>&quot;A Doll's House&quot;</td>
<td>Cutting</td>
<td></td>
</tr>
<tr>
<td>Emory Johnson</td>
<td>Arthur Hickey</td>
<td>Dick Rossen</td>
<td>Emory Johnson</td>
<td>&quot;The Midnight Call&quot;</td>
<td>Cutting</td>
<td></td>
</tr>
<tr>
<td>Sid Franklin</td>
<td>Mary Stovall</td>
<td>Spring</td>
<td>Emerson-Lose</td>
<td>&quot;The Divorcee&quot;</td>
<td>5th Week</td>
<td></td>
</tr>
<tr>
<td>James Young</td>
<td>Guy Bates Past</td>
<td>Benoit</td>
<td>R. W. Tully</td>
<td>Drama</td>
<td>2nd Week</td>
<td></td>
</tr>
<tr>
<td>Allan Holubar</td>
<td>Dorothy Phillips</td>
<td>John Whipple</td>
<td>bouquet</td>
<td>Drama</td>
<td>2nd Week</td>
<td></td>
</tr>
<tr>
<td>Frank Lloyd</td>
<td>Norma Talmadge</td>
<td>guido</td>
<td>Frances Marion</td>
<td>&quot;The Duchess of Langeais&quot;</td>
<td>2nd Week</td>
<td></td>
</tr>
</tbody>
</table>

**UNIVERSAL STUDIOS.** Aronson, Casting. Universal City. Holly 2500

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Edw. Lenolite</td>
<td>Art Arord</td>
<td>Oswald</td>
<td>Serial—&quot;Buffalo Bill&quot;</td>
<td>6th Week</td>
</tr>
<tr>
<td>Albert Russell</td>
<td>Laura LaPlant</td>
<td>Jos</td>
<td>Western</td>
<td>Schedule</td>
</tr>
<tr>
<td>Robert Hill</td>
<td>Harriason</td>
<td>Duhetuelle</td>
<td>&quot;Peter Man&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>Tod Browning</td>
<td>Miss Dunham</td>
<td>Fadden</td>
<td>&quot;The Servant's Wife&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>Scardos</td>
<td>Jackson</td>
<td>MacClay</td>
<td>&quot;The Land of the Lost&quot;</td>
<td>Finishing</td>
</tr>
<tr>
<td>Jack Conway</td>
<td>H. Gibson</td>
<td>Wright</td>
<td>&quot;The Last of the Navy&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>W. C. Craft</td>
<td>Atzother</td>
<td>Marchant</td>
<td>&quot;The Dangerous Little Devil&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Fitzgerald</td>
<td>Pembroke</td>
<td>Parrish</td>
<td>&quot;Human Hearts&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>Hobart Henley</td>
<td>Priscilla Dean</td>
<td>Thorpe</td>
<td>&quot;With Starks in Africa&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Badger</td>
<td>Prevoet</td>
<td>Mare</td>
<td>&quot;The Story&quot;</td>
<td>1st Week</td>
</tr>
<tr>
<td>Buggot</td>
<td>All-Star</td>
<td>Miller</td>
<td>&quot;The Way Back&quot;</td>
<td>4th Week</td>
</tr>
<tr>
<td>Ed Rolli</td>
<td>Lorraine</td>
<td>Tom Roi</td>
<td>&quot;Second-Hand Rose&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>Begnauld Baker</td>
<td>All-Star</td>
<td>Kilgannon</td>
<td>&quot;The Singin' Kid&quot;</td>
<td>2nd Week</td>
</tr>
<tr>
<td>Stuart Frayne</td>
<td>All-Star</td>
<td>Stevens</td>
<td>Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>Lloyd Inman</td>
<td>All-Star</td>
<td>Marchant</td>
<td>&quot;Advent of Robinson Crusoe&quot;</td>
<td>Schedule</td>
</tr>
</tbody>
</table>

**VITAGRAPH STUDIOS.** 1708 Talmadge. W. S. Smith, Gen. Mgr. Holly 2131

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>From</th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>David Smith</td>
<td>Alice Calhoun</td>
<td>Steven Smith</td>
<td>Writes</td>
<td>Schedule</td>
</tr>
<tr>
<td>Wm. Duncan</td>
<td>William Duncan</td>
<td>Fred Tyler</td>
<td>&quot;Angel Face&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>Edward Sun</td>
<td>Lorraine</td>
<td>E. Smith</td>
<td>&quot;Man Hunters&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>Edward Jos</td>
<td>Early Williams</td>
<td>E. Smith</td>
<td>&quot;The Hare's Satyr&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>Edward Jos</td>
<td>E. Smith</td>
<td>Y. Mclennan</td>
<td>&quot;Man From Downings Street&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>Ernestine</td>
<td>E. Smith</td>
<td>Goodfriend</td>
<td>Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>Craig Huchinson</td>
<td>All-Star</td>
<td>Graham-Baker</td>
<td>&quot;The Stunt Man&quot;</td>
<td>Schedule</td>
</tr>
</tbody>
</table>

**WARNER BROS. STUDIOS.** Sunset at Bronson. Holly 6140

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>From</th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jack Warner</td>
<td>Monty Banks</td>
<td>Make-up</td>
<td>Serial</td>
</tr>
<tr>
<td>Bob Warner</td>
<td>Monty Banks</td>
<td>Beryl</td>
<td>2-Week Comedies</td>
</tr>
<tr>
<td>Bob Horner</td>
<td>Monty Banks</td>
<td>Al Mciliams</td>
<td>Serial</td>
</tr>
<tr>
<td>Bob Horner</td>
<td>Monty Banks</td>
<td>Al Mciliams</td>
<td>&quot;Ninth Western Skies&quot;</td>
</tr>
</tbody>
</table>

**WESTERN CLASSIC FILM CO.** Fred Hirons, Casting. 1339 Gordon St. Holly 134

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>From</th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ed Rinehart</td>
<td>Monty Banks</td>
<td>Beryl</td>
<td>Serial</td>
</tr>
<tr>
<td>Bob Horner</td>
<td>Monty Banks</td>
<td>Beryl</td>
<td>2-Week Comedies</td>
</tr>
<tr>
<td>Bob Horner</td>
<td>Monty Banks</td>
<td>Al Mciliams</td>
<td>Serial</td>
</tr>
<tr>
<td>Bob Horner</td>
<td>Monty Banks</td>
<td>Al Mciliams</td>
<td>&quot;Ninth Western Skies&quot;</td>
</tr>
</tbody>
</table>

**WEST COAST FILMS CORP.** Pacific Studios. San Mateo, Calif. S. M. 662

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>From</th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jacques Jaccard</td>
<td>Monroe Ballister</td>
<td>Frank Good</td>
<td>&quot;The Great Alone&quot;</td>
</tr>
<tr>
<td>WILLIAMS, CYRUS J., CO.</td>
<td>R. Bradbury, Casting.</td>
<td>&quot;The Great Alone&quot;</td>
<td>Finishing</td>
</tr>
<tr>
<td>WILLIAMS, CYRUS J., CO.</td>
<td>R. Bradbury, Casting.</td>
<td>&quot;The Great Alone&quot;</td>
<td>Finishing</td>
</tr>
</tbody>
</table>

**WILNAT FILMS, INC.** 1391 Gordon St. Bob Reed, Bus. Mgr. Holly 1918

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>From</th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>Raymaker-Smith</td>
<td>Smith Adams</td>
<td>Rayman</td>
<td>&quot;Hall-Loon Boys&quot;</td>
</tr>
<tr>
<td>Raymaker-Smith</td>
<td>Smith Adams</td>
<td>Rayman</td>
<td>&quot;Hall-Loon Boys&quot;</td>
</tr>
<tr>
<td>Raymaker-Smith</td>
<td>Smith Adams</td>
<td>Rayman</td>
<td>&quot;Hall-Loon Boys&quot;</td>
</tr>
</tbody>
</table>

**WINNERT-REYNOLDS PROD.** Mayer Studio. Lincoln 2120

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>From</th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>J. P. Winter</td>
<td>J. B. Warner</td>
<td>DeVinna-Corson</td>
<td>Drama</td>
</tr>
<tr>
<td>J. P. Winter</td>
<td>J. B. Warner</td>
<td>DeVinna-Corson</td>
<td>Drama</td>
</tr>
<tr>
<td>J. P. Winter</td>
<td>J. B. Warner</td>
<td>DeVinna-Corson</td>
<td>Drama</td>
</tr>
</tbody>
</table>

**DR. W. E. BALSINGER**

**FACIAL SURGEON**

Formerly

**FACIAL SURGEON U. S. ARMY**

Hump and Other Deformities of Nose Corrected Through Nostrils—No Scar.

Sagging Cheeks Lifted

Bagsy Eye-Lids Corrected

Double Chins, S ear, Etc., Removed.

190 North State Street, Chicago

**GREEN ROOM CLUB** New York City

**ORIENTAL COSTUME CO.**

Chinese, Japanese Costumes Properties, and Art Goods 6528 Santa Monica Boulevard

**HOLLYWOOD TAXI SERVICE**

By the Mile, Hour, Day, or Week

"Soutter Will Suit You"

Dance: 7303 Hollywood Blvd.

Reasonable Rates

**WIGS FROM ZAN**

Assorted Make-up

Defy Detection

Marion Ward

Practical Training for Stage and Motion Pictures—Music—Make-up Dancing

729 S. Bonnie Brae—Any West 7th St. Car

Phone 54498

**EARLE WALLACE**

TECHNIQUE DIRECTOR OF DANCING

Let Me Handle Your Dance Scenes, Large or Small

My Well Trained Pupils Are Always Available

Studio, Trebor Apts., 2520 W. Seventh St.

Phone Wilshire 2060
EASTERN STUDIOS

Biography Studios. W. J. Scully, Casting. 807 E. 175th St.

<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>Henry King</td>
<td>Bartholomew</td>
<td>H. Crombacher</td>
<td>R. Ross</td>
<td>D. Tovette</td>
<td>Drama</td>
<td></td>
</tr>
<tr>
<td>S. E. Taylor</td>
<td>All-Star</td>
<td>Geo. Peters</td>
<td></td>
<td></td>
<td>Drama</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
</tbody>
</table>

Blackston Studios. Brooklyn, N. Y.

<table>
<thead>
<tr>
<th>Fisher-Fox</th>
<th>All-Star</th>
<th>Frank Periguel</th>
<th></th>
<th></th>
<th></th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>J. S. Dawley</td>
<td>Non-Star</td>
<td>Bert Dawley</td>
<td>Walter Long</td>
<td>Paul Slone</td>
<td>Drama</td>
<td></td>
</tr>
<tr>
<td>Henry K.</td>
<td>Non-Star</td>
<td>Ruby Holmes</td>
<td>David R.</td>
<td>Paul Slone</td>
<td>Drama</td>
<td></td>
</tr>
<tr>
<td>Kennedy Webb</td>
<td>Pearl White</td>
<td>Nick Holub</td>
<td></td>
<td>Paul Slone</td>
<td>Drama</td>
<td></td>
</tr>
<tr>
<td>Chad. J.</td>
<td>Non-Star</td>
<td>Geo. W. Lane</td>
<td></td>
<td>Al Roibach</td>
<td>Drama</td>
<td></td>
</tr>
</tbody>
</table>

International Film Service Co., Inc. M. S. Connolly, Casting. 2478 Second Ave. New York City.

<table>
<thead>
<tr>
<th>Frank Borzage</th>
<th>All-Star</th>
<th>Chester Lyons</th>
<th>O. O. Dull</th>
<th>John Lynch</th>
<th>Palace Hurst Story</th>
<th>3rd Week</th>
</tr>
</thead>
</table>


<table>
<thead>
<tr>
<th>Frank W. Tuttle</th>
<th>Glen Hunter</th>
<th>Fred Valter, Jr.</th>
<th>V. R. Sheridan</th>
<th>Frank W. Tuttle</th>
<th>Comedy Drama</th>
<th>6th Week</th>
</tr>
</thead>
</table>

Path. S. Bennett, Casting Director. 1990 Park Ave., New York.

<table>
<thead>
<tr>
<th>Geo. B. Reitz</th>
<th>C. Hutchison</th>
<th>E. Snyder</th>
<th>S. Bennett</th>
<th>F. L. Smith</th>
<th>In Ruseus Serial</th>
<th>Cutting</th>
</tr>
</thead>
</table>

THE PIT

Classified Want Ads

Your advertisement will be run in this column at the rate of 15¢ per line.

Phone, mail or bring in your "Wants!"

For Rent—One Bell-Howell Camera, 170 shutter, Address 1317 North Normandie. Phone 599-664.

For Rent or Lease—Bell-Howell Camera, 170 shutter, fully equipped. Elaine Walker, Main 2152.

Wanted to Buy second-hand films, features and comedies in good condition, including advertising matter for exchange. Apply Box No. 2, c/o Camera!

For Rent—Bell-Howell camera. 170 shutter, Thalamier iris, Mitchell tripod, Holly 690.

Wanted—A nice appearing young man or woman with a small capital, who would like to get in the production of motion pictures. This is a genuine proposition and a business where there are millions made every year. If interested, address Box 21, c/o Camera.

Wanted to Rent Bell-Howell camera, 170 shutter, complete studio equipment, together with SL900 camera. Will rent separately or lease to responsible party. Call Smith, 121-72.

Wanted to Buy—Second-hand lights, two second-hand tripods and one camera. Write Roy Hughes Productions, Raymonds Building, El Paso, Texas.

Position Wanted as lady's maid by neat, colored girl of pleasing personality, one that can do shampooing, facials and manicuring. Phone South 3417 or address L. Johnson, 1119 East Adams St.

Want to buy second-hand motion picture camera, not too high as it is for private use. For Camera Information, reply to Geo. Baker, Care of Miss Cleo, 655 Sunset Blvd. 597160.

Scenarios tested, revised, criticized, reasonable rates. Henrietta Treffo, Hotel Broadway, Apartment 764, Pico 875.


GRACE N. INGLIS

Motion Picture and Theatrical Agency

6324 Hollywood Boulevard

Hollywood, California

Temporary Phone: Holly 344

ARTISTS BOOKING EXCHANGE

John Lancaster, President

Holly 1915 and 1916

6015 HOLLYWOOD BLVD.

Hollywood, California

Pierre Ungate

Wm. Garwood

Garwood and Ungate—Bookings

Phone 577190

6548½ HOLLYWOOD BLVD.

Hollywood, Calif.

"The only school of its kind in the world"

THE NATIONAL SCHOOL OF DRAMATIC-CAMERA

TRAINING AND PROFESSIONAL MAKE-UP

ART LEE, Instructor

1116 Tamarind Street, Hollywood

ROY STEWART JOINS THE NATIVES

That all motion picture people do not clinch the East as their native habitat is evidenced by a perusal of the membership roll of Ramona Parlor No. 109, Native Sons of the Golden West.

The following members of the profession, who are active committee men for the big membership drive which Ramona Parlor has under way, first saw the light of day within the confines of California, the land of sunshine, fruit and flowers plus the animated celluloid:

Trotwood D. Crittenden, actor, Ince Studios.

Alfred L. Gilks, cameraman, Lasky's.

Charles J. Marley, Exchange manager, Vitaraph.

Frank E. Lowry, director and producer.

Mr. and Mrs. Michael Dane announce the engagement of their daughter, Mildred, to Edward Capps, D.D.S. Miss June has the leading heroine role in support of Jilly Bevan, one of the newest stars of the Mack Sennett organization.
“THE IRON TRAIL”

California

Rex Beach Productions offers a screen version of the author’s story, “The Iron Trail,” through United Artists this week. The exploits of a young Irish railroad man against terrible opposition in Alaska are dwelt with chiefly in the play which is an entertaining melodrama of the old style. In it, as might be expected, the parts are played without characterization and the direction lacks not to insert living touches. The suspense is let down slightly by the overdoing of it and because of surplus subtitles at a time when the whole needs snapping up, if anything. Nevertheless there are several real punches and a lot of fast action.

Wyndham Standing plays the Irish Prince characteristically, lending him considerable hero charm.

The feminine lead is done by Alma Tell who is not entirely easy on the screen, perhaps due to inexperience. Anyway as Eliza Appleton, a star reporter, she cuts a rather interesting figure.

Reginald Denny also plays a principal part in this picture which, was directed by R. Wm. Neill.

“THE DIGEST OF THE MOTION PICTURE INDUSTRY”

HOST TO JAPANESE CADETS

Sessue Hayakawa was host at the R-C Studios recently to officers and men of the Japanese training ship, Taisel Maru, commanded by Captain K. Asari. The majority of the visitors were naval cadets who are enjoying a trip around the world as part of their training for commissions in the Japanese navy. Mr. Hayakawa explained the various details of picture making and showed his guests some of the sets used in his recently finished production, “The Million Pencil,” adapted from Homer Lea’s novel of the same name.

LILLIAN RICH

PHOTO PLAYWRIGHTS ELECT OFFICERS

Mrs. Grace Johnson and Mrs. Charlotte C. Heinez were again elected President and Secretary-Treasurer of the Photoplaywrights at the first meeting of the season held recently at the clubrooms on the eighth floor of the Bruck Shops. Mr. Everett Frost was elected Vice-President.

Mr. Le Roy Armstrong, author and dramatic critic, will speak at the next meeting.

POST AND TULLY TENDERED RECEPTION

The formal inauguration into filmdom of Guy Bate Post and Richard Walton Tully inspired a unique reception and luncheon by local press members at the Universal Studios recently.

TEACHERS TO SEE “SCHOOL DAYS”

Before Warner Bros. release “School Days” in New York City, a private showing of the film will be given to all the public school teachers of the city by arrangement with the Board of Education.

Charles King, Havana manager for Universal, is in New York for conferences at the home office.

Chief Light heart, a full blooded Cherokee Indian is playing the part of Sitting Bull in Universal’s serial “In the Days of Buffalo Bill.”

ELECTED TO PRESIDENCY

At a recent meeting of the Board of Directors of the Commonwealth Motion Picture Producers, Mrs. A. B. Maescher, who is the General Manager of the Company was elected to the Presidency of the Board.

Elise Ferguson and Wallace Reid, co-starred in “Forever,” based on that immortal romance, “Peter Ibbetson,” opens its third week at Grauman’s Rialto Sunday, Jan. 15th.


R. J. Tobin, vice-president and general manager of the R-C Studios, has returned from a flying trip to New York, where he was in conference with officials at the Home Office in regard to R-C production plans for the coming year.

WHERE TO FIND

(Continued from Page 6)

GOLDWYN STAFF ADDITION

Richard Butler Glaenzer, short story writer and critic, is the latest literary celebrity to heed the call of the silver sheet. Mr. Glaenzer has been added to the Goldwyn scenario department, of which Paul Bern is head, to write originals and adapt others.

“Beggar and King,” a volume of poems by Mr. Glaenzer, issued by the Yale University Press, established him as one of America’s foremost poets. He is the author of “Literary Snapshots” and recently completed a history of the World War for Nelson’s Encyclopedia.

WITH WESTERN CLASSIC

Nelson McDowell having finished the part of “Sandy McFarlane” in a Paragon Western special, has signed with the Western Classic to play a character lead.

GREGORY FEATURED

Eric Gregory is being featured with Monty Montana in “Neath Western Skies,” a Bob Horner production.

IN MACDONALD’S NEXT

Nigel Barrie, Charles Gerard and Charles Clary, have been engaged to support Katherine MacDonald in “Friday to Monday.” Her next photoplay for Preferred Pictures, which Chet Withey is directing.

Edwin Booth Tilton is supporting Herbert Rawlinson in his latest Universal production, “Peter-Man.”

Henry Hobert has been chosen to enact a prominent role in “Man Hunters,” which William Duncan is filming for Vitagraph.

Dorothy Dawn and Mand Emery have been cast in “Man Hunters,” the Vitagraph production starring William Duncan and Edith Johnson.

William McCull, Walter Cooper and George Stanley are among those cast in “Angel Face,” starring Alice Calhoun under production at Vitagraph.

Kathryn Adams and Eugenia Gilbert are playing in support of Earle Williams in his forthcoming production, “The Man from Downing Street” under the direction of Edward Jose.
Metro Pictures Corp., 900 Cahuenga Ave., will use outdoor stories for Bert Lytell and light comedies or comedy-dramas for Viola Dana. Scripts should be addressed to the Scenario Editor, and if not accepted, will be returned within ten days.

Chester Bennett Production, United Studios, require stories, either synopsis or ideas, suitable for Jane Novak. Must be something very good with new twists. Outdoor stories of the north woods type and snow scenes preferred. Scripts should be sent to the Scenario Editor, and if not accepted, will be returned within two weeks.

Campbell Comedies, Fine Arts Studios, are in the market for two-reel comedies featuring children and animals, submitted in synopsis form. Send scripts to the Scenario Editor and a report from them can be expected within ten days.

Lasky Studio will consider good stories, either published or original, suitable for their several stars, Betty Compson, Gloria Swanson, Dorothy Dalton, Thomas Meighan, Wallace Reid, etc.; and also unusual stories with big theme for all-star special features. Scripts will be read and reported upon in order of receipt, but should be heard from within three weeks.

Winter-Reynolds Productions, Mayer Studio, 3800 Mission Road, are in the market for two-reel comedy-dramas with some western atmosphere. Scripts should be addressed to the Scenario Editor, and will be returned as soon as read, if unavailable.

Coogan Production, United Studio, Hollywood, are in the market for stories, both published and original, suitable for Jackie Coogan, submitted in synopsis form. Scripts should be addressed to A. L. Berstein, care of Coogan Productions, and will be returned in two weeks at the latest, if unavailable.

Texas Guinan Productions, Fine Arts Studio, Hollywood, Calif., require original stories for two-reel western productions, suitable to the character of Texas Guinan and also containing a strong and virile male leading part. The story should, of course, be logical with stunts on and off horseback. All scripts sent to Jesse J. Goldburg, Gen. Mgr., will be carefully read and reported on within forty-eight hours after receipt.

The following studios and production companies are not in the market for stories at present: Talmadge Productions, Frothingham Productions, Louis B. Mayer Productions, Realart Studios, Selig-Rork, and United Studios.

Christie Film Co., 6101 Sunset Blvd., Los Angeles, Calif., is in the market for original stories for all-star casts, submitted in synopsis for two-reel farce comedies, with as much action as the ordinary five-reeler.

Thos. H. Ince Productions, Culver City, Calif., are now considering stories submitted in synopsis form as follows: light comedy for Douglas MacLean, and virile dramatics with big theme and unusual twists for Ince specials with all-star casts. Scripts should be sent to the Scenario Department, and if available will be returned within two weeks.

Charles R. Seelick Productions, 1240 So. Olive St., Los Angeles, Calif., will consider stories for five-reel westerns, either published or original, with both synopsis and continuity, suitable for the male star, "Big Boy" Williams. Address scripts to the above company, and if unsuitable, they will be returned at once.

Goldwyn Studios, Culver City, Calif., will consider stories submitted in detailed synopsis form, covering the following requirements: (1) Simple human stories such as can happen in every home. Deep, far-reaching, touching in their development, with simplicity of plot and depth of emotion. (2) Very strong, virile melodramas with unusual situations in one or more incidents. (3) Very bright, brilliant comedy dramas, telling a real story, and moving briskly to a natural conclusion. All of the above should have at much humor as can possibly be injected. Have no stars, but are featuring Richard Dix, Helene Chadwick, Cullen Landis, and can use five-reel dramas and comedy-dramas, co-featuring these players. Scripts should be sent to Paul Born, Goldwyn Scenario Editor.

Fox Film Company, Hollywood, Calif., will consider synopsis of stories, either original or published, for their various stars as follows: Society drama for Shirley Mason; drama for Jack Gilbert; comedy-dramas and westerns for Tom Mix; Western or out-door stories for Bill Russell and Buck Jones; and heavy dramas for William Farnum and Dustin Farnum. All scripts should be addressed to R. A. Einstein, and if unavailable will be returned within a few days.

R-C Productions, Hollywood, Calif., are in the market for both published and original stories submitted in synopsis form, preferably by trained writers with screen angle. Stories may be of any type suitable for the following stars: Pauline Frederick, Sessue Hayakawa, Doris May; also can use stories for special casts. Writers should avoid preachments and propaganda. Scripts should be sent to the Scenario Department, and if unavailable, will be returned within two weeks.

C. L. Chester Productions, 1435 Gower St., Los Angeles, Calif., will consider original stories (synopsis or ideas) for domestic situation, one-reel comedies, carrying fast force action, and opportunity for working out the stories in gag action. Scripts should be addressed to Raymond Harris, Scenario Editor, and if rejected will be returned in from one to two weeks.

The R-D Film Corp., Balboa Studios, Long Beach, will consider original stories dealing with Royal Northwest Mounted Police or any other outdoor subject submitted in synopsis for all-star casts. Compositions should be addressed to R. S. Roussel, and if rejected scripts will be returned after a week.

TOTE DuCROW

Selznick Productions, West Fort Lee, N. J., will consider stories based on plays, books, magazine stories or originals, preferably presented in synopsis form. For special productions anything strong and dramatic, for several characters of equal importance, must be "different," and abundant in opportunities for the very best in picture production. For the company's several stars, stories should be as follows: Comedy-dramas, society and otherwise, in which the star has an unusual role, for Elaine Hammerstein; comedy-dramas or dramas where action is required, preferably stories of typical middle-class American life, for Eugene O'Brien; strong, virile dramas, society, business or unusual stories for Conway Tearle; strong dramas with great action opportunity, for William Faversham; farce comedies, and swift-moving comedy-dramas, for Owen Moore; comedies or comedy-dramas for Martha Mansfield; dramas in which the leading role is very dramatic and unusual, foreign types in American settings desirable, for Zena Keefe. Address all matter to The Scenario Department of the above named company.

Cosmopolitan Productions, New York City. In the market for published stories only, submitted in synopsis form, for all-star casts. Scripts should be addressed to John Starbuck, Assistant Editor, Scenario Department.
**HOGAN TO DIRECT WALKER**

James Hogan, who wrote and directed "Where Is My Boy?" featuring Cullen Landis, is expecting to make a series of feature pictures presently starring Johnny Walker.

George O. Clark holds the novel position of watchman for companies on location.

Billy Foster is photographing the first of the Vitagraph series being filmed at the Fine Arts Studios.

Scott Mcgee and Rex Hammel are included in the cast of "Angel Face" starring Alice Calhoun.

Josef Swieckard and Matt Moore are playing prominent roles in "The Storm," under the direction of Reginald Barker.

Raymond McKee completed last week his role opposite May McAvoy in "Through the Glass Window" for Reaert.

J. W. Hull is playing a principal role in Paul Powell's current production, "Thorin of Lost Valley," starring Dorothy Dalton.

Nellie Anderson and Mary H. Young are playing parts in Alice Calhoun's current starring vehicle for Vitagraph entitled "Angel Face."

The acquisition of Thelma Morgan and Michael Dark completes the cast chosen by producer Richard Walton Tully to support Guy Bates Post in "The Masquerader," his initial film vehicle.

Mona Kingsley and Ethel Kay are cast in principal roles in Katherine MacDonald's latest production for Preferred Pictures entitled "Friday to Monday."

Lillian Guenther, child dancer of Los Angeles, has been offered an engagement to tour South America by William McMaster, theatrical manager of Phoenix, Arizona.

Paul Willis, hero of "Thunderclap," the big Fox horse-racing feature, has returned to his Los Angeles home after a very successful tour over the Orpheum vaudeville circuit in a playlet.

Maurice Foster, Fred Bohle, Jack Curtis and Charles Dudley have been selected to play parts in "Man Hunters" starring William Duncan and Edith Johnson under production at Vitagraph.

Marguerite De La Motte is "on location" in Sonora with the Thomas H. Ince Company. Upon completion of this production, Miss De La Motte will make another picture for Mr. Ince, the title of which has not yet been announced.

Walter Wilkinson, Lillian Biron, James (Paul) Parrott, Max Asher, Dorothy Vernon, Clarence Henicke, and Fritz Farn will appear in the series of two-reel subjects featuring Little Napoleon, which Harry Burns will produce presently at the Morris R. Schlank Studios.

William Tupper, Holmes E. Herbert and Donald Hall have been added to the cast of "A Woman's Woman," by Nabro Barley, the picture Charles Gilby is about to direct in the East. Mary Alden plays the leading role, that of a mother.

---

**Who's Where**

(Continued from Page 6)

<table>
<thead>
<tr>
<th>CAST</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bob Corey</td>
</tr>
<tr>
<td>Martha McCarthy</td>
</tr>
<tr>
<td>Jim O'Neill</td>
</tr>
<tr>
<td>Jacob Lemar</td>
</tr>
<tr>
<td>Wolf Roselli</td>
</tr>
<tr>
<td>Marie Rosselli</td>
</tr>
<tr>
<td>Dad McCarthy</td>
</tr>
<tr>
<td>Marty Frame</td>
</tr>
<tr>
<td>Mort Frame</td>
</tr>
</tbody>
</table>

**LOEW'S STATE THEATRE**

Metro presents William Desmond in "FIGHTIN' MAD"

By H. H. Van Loan

Directed by Jos. H. Franz

Photographed by Harry A. Gersted

<table>
<thead>
<tr>
<th>CAST</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bud McGraw</td>
</tr>
<tr>
<td>Peggy Hughes</td>
</tr>
<tr>
<td>Eileen Graham</td>
</tr>
<tr>
<td>Nina de Garma</td>
</tr>
<tr>
<td>James McGraw</td>
</tr>
<tr>
<td>Francisco Lazaro</td>
</tr>
<tr>
<td>Howard Graham</td>
</tr>
<tr>
<td>Amos Rawson</td>
</tr>
<tr>
<td>Obadiah Brennan</td>
</tr>
<tr>
<td>Micael Higgins</td>
</tr>
<tr>
<td>George Stanley</td>
</tr>
<tr>
<td>Captain Farley</td>
</tr>
</tbody>
</table>

**MISSION**

United Artists presents George Arliss in "DISRAELI" Stage play by Louis N. Parker Scenario by Forrest Halsey Directed by Henry Kolker Photographed by Harry A. Fishback

<table>
<thead>
<tr>
<th>CAST</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Hon. Benj. Disraeli</td>
</tr>
<tr>
<td>F. P. George Arliss</td>
</tr>
<tr>
<td>Mrs. George Arliss</td>
</tr>
<tr>
<td>Mrs. Noell Travers</td>
</tr>
<tr>
<td>Clariisa</td>
</tr>
<tr>
<td>Charles</td>
</tr>
<tr>
<td>Chief</td>
</tr>
<tr>
<td>Sir Michael Frobert</td>
</tr>
<tr>
<td>Hugh Meyers</td>
</tr>
<tr>
<td>The Duke of Glastonbury</td>
</tr>
<tr>
<td>The Duchess of Glastonbury</td>
</tr>
<tr>
<td>Foljambe</td>
</tr>
<tr>
<td>Butler</td>
</tr>
</tbody>
</table>

**DIRECTORS ELECT OFFICERS**

The Motion Picture Directors Association had a meeting recently to name its officers for the coming year. Those elected are Sidney Olcott, director; Robert Vignola, assistant director; Kenneth Webb, technical director; William Haddock, scenarist; C. J. Williams, inner guard; John Joseph Harvey, outer guard; Oscar A. A. Land and Ashley Miller, trustees for three years. During Mr. Olcott's absence in Europe J. Sarle Dowley will continue to act as director, having finished the last term for the previous presiding officer, Charles Miller.

**PAULINE GARON HAS LEAD**

Richard Barthelmess has selected Pauline Garon for his leading woman in "Sonny," which follows "The Seventh Day," in which Mr. Barthelmess is being starred by Inspiration Pictures, under the direction of Henry King.

**DRYDEN WITH COMMUNITY PLAYERS**

Wheeler Dryden is rehearsing for "The Silver Box" by Galsworthy to be staged presently at the Hollywood Community Theatre.
Imagine my production without pictorial titles; and imagine "The Rubaiyat" with a spoken title as follows, "That bird is getting to talk too much of the immortal grunts of Fitzgerald."

One weapon, fortunately, remains for the militant art creator, when all is gone save his dignity and his sense of humor; and that is the rapier blade of ridicule, that can send lumbering to his retreat the most brutal and elephant-hided lord of finance.

Here we have the tableau of the man of millions playing legal pranks upon men such as Charles Wakefield Cadman, Edward S. Curtis and myself and others who were associated in the bloody venture of picturizing the Rubaiyat! It has been gratifying to find the press of the whole country ready to champion the artist's cause.

When the artist forges his plowshare into a sword, so to speak, he does not always put up a mean fight.

What publisher would dare to rewrite a sonnet of John Keats or alter one chord of a Chopin balance?

Creative art of a high order will become possible on the screen only when the rights of established, independent screen producers, such as Rex Ingram and Maurice Tourneur, are no longer interfered with, and their work no longer mutilated or changed or added to by vulpine hands. And art dramas, conceived and executed by masters of screen craft, cannot be turned out like sausages made by factory hands. A flavor of individuality and distinction of style cannot be preserved in machine-made melodramas—a drama that is passed from hand to hand and concocted by patch-workers and tinkerers.

A thousand times no! For it will always be cousin to the sausage, and be like all other—sausages.

The scene of a master's drama may have a subtle pictorial continuity and a power of suggestion quite like a melody that is lost when just one note is changed. And the public is the only test of what is eternally true or false. What right have two or three people to deprive millions of art lovers of enjoying an artist's creation as it emerged from his workshop?

"The Rubaiyat" was my first picture and produced in spite of continual and infernal interference. I have been through several sad lessons, which I have endeavored in the above paragraphs to pass on to some of my fellow sufferers. It is my hope that I am fighting, to a certain extent, their battle that has given me the courage to continue, and that has prompted me to write this article.

May such help actually teach or in-foce a decent regard for the rights of authors and directors and tend to make the existence of screen artisans more secure and soothing to the nerves.

FERNAND EARLE.

Jack Ford, Fox director, is back in New York from a trip abroad.

Walter du Courcy and Mrs. de Courcy are being congratulated upon the birth of a son named Walter Edwin de Courcy, Jr.

During the recent fire which threatened to destroy his dressing room, Arthur Moreno, Vitagraph star, suffered some slight burns on the hands.


Milano Tilden, formerly stage manager for Guy Bates Post, is acting in a similar capacity with "The Masquerader" company at United Studios.
Production Notes

(Continued from Page 9)

EARLY 1922 FIRST NATIONAL RELEASES

Associated First National Pictures, Inc., announces that the following photoplays, made in, a number of the independent producers and stars, will be released during the early months of 1922:

- Charles Ray in "Two Minutes to Go."
- John Barrymore in "The Lotus Eater."
- Katherine Macdonald in "Stranger than Fiction."
- Anita Stewart in "The Invisible Face."
- Constance Talmadge in "Woman's Place."
- Katherine Macdonald in "Her Social Value."
- Mr. and Mrs. Carter De Haven in "My Lady Friend."
- H. O. Davis' "The Silent Call."
- "All for a Woman," with Emil Jannings.
- Thomas H. Ince's "Love Never Dies."
- Richard Barthelmess in "To Tell the Truth."
- Hope Hampton in "Star Dust."
- Thomas H. Ince's "Hail the Woman."
- Hobart Bosworth's "The Sea Lion."
- Charles Ray in "R. S. V. P."
- Anita Stewart in "Her Mad Bargain."
- Mack Sennett's "Be Reasonable," a 2-reel Bevan-June comedy.
- Norma Talmadge in "Love's Redemption."
- "Cabrilla," a Harry Raver re-issue of the famous Ambrosia production.
- Katherine Macdonald in "The Beautiful Liar."
- Mack Sennett's "By Heck," a 2-reel Bevan-June comedy.
- "The Cave Girl," a First National special.
- John M. Stahl's "The Song of Life."
- Selig-Kirk's "Mr. Rosary."
- Constance Talmadge in "Polly of the Follies."
- J. L. Frothingham's "Shattered Idols."
- Charles Ray in "The Barnstormer."
- Katherine Macdonald in "The Woman's Side."
- Norma Talmadge in "Smiling Through."
- Anita Stewart in "A Question of Honor."
- Charles Ray in "Gas, Oil and Water."
- Katherine Macdonald in "The Indel."n
- Buster Keaton in "The Paleface."
- Charles Ray in "The Deuce of Spades."
- Buster Keaton in "The Blacksmith."
- "A Sentimental Bloke," an Australian production.
- "Red Hot Romance," an Emerson-Loos production.
- "Preckles" Barry in Marshall Neilan's "Penrod."

LATE UNIVERSAL RELEASES

Recent Universal releases are:

- "With Stanley in Africa," second episode featuring George Walsh and Louise Lorraine, (two reels).
- "The Pake Quake," (one-reel comedy).
- International News Nos. 9 and 10.

Johnny Hines appears as "Tattling Torchy," in his latest Educational-Torcy Comedy recently released.

"The Ruling Passion" is the title for the new George Arliss picture which is now being assembled and titled for release.

Late Pathe Releases

Recent Pathe releases are: "The Bears and the Bees," animated cartoon of the series of "Aesop's Film Fables," which has been scheduled by Pathe for release the week of January 22nd.

- "That's Him," re-issued one-reel comedy starring Harold Lloyd.
- "Call the Witness," Hal Roach comedy, featuring Harpo Marx.

The Hollycraft Motion Picture Corporation has tentative contracts which calls for 186 pictures to be produced the coming year, including Westerns, NorthWesterns, Dramas, Comedies, etc.

CAMERA!

Red Hot Romance," a John Emerson-Anita Loos Production, will be released through First National.

Four hundred and fifty-five film companies, representing an aggregate capital of $25,075,400 were formed in New York State during 1921.

The Walter de Courcy Productions will start filming an independent feature presently at the Bobhofer Studio entitled "The American Torradiator."

Production of Little Napoleon comedies are to be started presently at the Morris R. Schlank Studios, where Harry Burns will produce a series of two-reel subjects which will feature the chimpanzee.

A unique method of double exposure which will be used for the first time in the filming of Richard Walton Tully's "The Masquerader," has been perfected by director James Young, artist director Wilfred Buckland and cameraman Georges Benoit.

Casts of The Week

(Continued from Page 4)

Preferred Pictures

"FRIDAY TO MONDAY"

Directed by Chet Withey

Katherine Macdonald Nigel Barrie
Mona Kingsley Charles Gerard
Ethel Kay Charley Clary

Richard Walton Tully Productions

"THE MASQUERADE"

Directed by James Young

Guy Bates Post Ruth Sinclair
Lawson Butt Barbara Tennant
Kenneth Gibson Mardia Manon
Edward W. Kimball Herbert Endean

Send $1.00 for 6 month's subscription

One Year, $2.00

Per Year, $2.50

In Canada, $3.00

Foreign, $3.50
SAY IT WITH CUTS!

Engravings in Halftone and Benday Color Plates add Attractiveness to your Advertising

BROWN CALDWELL & LADD
PHOTO ENGRAVERS
247 S.O. BROADWAY, LOS ANGELES

Senator Lodge? No!
A. H. Symons
Main 3390

OUR Publicity Department

is now arranging the new
DIRECT INFORMATION PAGE
for you

Your representation in this space is entirely your own responsibility. There will be no solicitation.

Phone 595-179
4513 Sunset Blvd.
Cecil Holland

Being starred by Protean Arts
in a series of dramatic novelties
INDEPENDENT PRODUCERS

"ATTENTION!"

THE

DICK JOHNSON AND CO.

753 SOUTH BOYLE AVE. LOS ANGELES, CAL.

STUDIO

WISH TO ANNOUNCE

We have at our disposal six and one-half acres of valuable studio space which we will sublet by the day, week, month, or year; consisting of enclosed stage 75' by 150', complete property and wardrobe departments and furniture rooms, etc., also enough flats and interior scenery and furniture to build and dress sets of any description from an attic to a kings palace. Complete lighting system installed. Studio and grounds situated on the highest spot in the city, within easy reach of the business section, away from all fog and possible damage from rain floods. In regard to our exterior locations, which includes log cabins, mine shafts, hot houses, large ten-room castle; and our back ranch is very suitable for fox hunts, rustic scenery and stage coach highways and facilities too numerous to mention. Undoubtedly our most remarkable feature is a western town with wonderful photographic possibilities as it has a long range shot of fifteen miles with a natural mountainous background and a panoramic view of the entire country including business section, factory section, railroad and residential section. The value of a large park with a lake, rustic bridges, cozy nooks and other features, directly across the street from studio, cannot be over estimated. Appointments can be arranged by phone or letter. For further information apply at Studio. Reasonable rates.


Producers About To Make Pictures!

You are included in the NATIONAL EXCHANGES, Inc. call for more pictures for distribution.

NATIONAL EXCHANGES, Inc. wants productions—features, comedies or serials—for distribution through thirty-one leading exchanges which cover the United States and Canada.

If NATIONAL EXCHANGES, Inc. can see where it can make money on your production, it is ready to talk business right now.

Others have a head start on the independent producer who neglected to answer the first call for more pictures.

This means that you will have to hurry. Make it easy for the Advisory Board of National Exchanges, Inc. to give you quick action. Write or wire at once and give full details as to star, cast, director, author, story and production cost.

First Come: First Served.

NATIONAL EXCHANGES, INC.

398 Fifth Avenue New York City
Hide and Seek

We may only suppose that the somewhat hysterical controversy in which the exhibitors' trade papers have lately been indulging with regard to their own and their rivals' circulation has been brought about by the desire of each one for the gain which it figures should be forthcoming in the way of additional producer-advertising, after it has vanquished all competitors with proof of its own superior scope and the other fellows' intent to misrepresent.

It appears, however, that the elements concerned in the situation are working somewhat unintelligently in circles since the average, long-suffering producer meanwhile doesn't care a particle about any phase of the argument, but in his haste and ignorance he continues to lavish contract for an insert on his current productions in each publication that the ground may be entirely covered from his angle. However, if his were the time to investigate the matter he would discover as we have, that not one exhibitor in fifty ever books a picture from a trade magazine anyway, and that while the psychology of such publicity is good from several considerations, the idea that he must be represented in every periodical of the type is foolishly wasteful. He would further learn upon inquiry that ironically enough, while it has been his own lack of perception, during late months, that has kept twice as many exhibitors' papers in existence as are either necessary or practicable, the fact that the showmen disregard his advertising in them today is also his responsibility.

The small town theatre managers know from bitter experience that the "panker the picture the more attractive and excessive" the publicity spread through these media by many picture makers. Why, therefore, should they be taken in by purchased description of pictures whose drawing power is otherwise questionable? According to the opinion of a dozen such men operating houses in and about Los Angeles, the press sheet is the thing. They can tell from the stills, the cast and the story contained in it whether or not a given film will appeal to their audiences and in their own small ways they are nearly as busy as the photoplay magnate, finding as few moments as himself to devote to vivid magazine spreads.

We intend no particular moral here, having expressed only an accumulation of attitudes picked up at random. It seems to us, however, that the whole game is one of hide and seek with only the exhibitor safely under cover.

A Fighter

An article syndicated in the trade magazines last week stated that Nate Watt, a local film man had filed suit to prevent Universal from using Louis Victor Eytinge's scenario, "Peterman," in which that company is starring Herbert Rawlinson. Watt claimed that Eytinge, an inmate of the Arizona State Prison, had previously turned the story over to him. Below, Mr. Eytinge, our very good friend, explains the entire circumstance.

"When here in December 1919, Nate Watt had asked some of us to let him take a couple of our stories to Los Angeles. Jack Van Riter gave him 'Turn For The Worst' and I handed him an old short story of mine titled 'Jack Gilbert, Peterman.' In January 1920, Watt secured permission to handle this story, the authorization reading 'As my agent and associate.' Failure to reply to any of four letters sent him, two in January, one in March and one in November 1920, disgusted me—the last of these letters having been a demand for return of the story and cancellation of his agency. 'Peterman,' as sold to Universal, was not conceived nor written until July-August of 1921.

"'Jack Gilbert,' as turned over to Watt, was written and published in 1907 and the publishers, at my request, have authorized Universal to use any incidents it desires in connection with 'Peterman,' an entirely different story.

"Nate Watt never paid one cent for any story—never replied to my letters—nor did he show a similar courtesy to Van Riter and now he wants to cut in on a slice of easy money.

"But—Judge Bledsoe fooled him, for he threw the Watt petition out of court, but did give him permission to file an amended complaint. He hasn't done so yet—I hope he does, for then some folks will find out that even a convict can fight and fight damned hard. Pinckney wasn't the only chap to yell 'Millions for Defense, but not one copper cent for tribute'—or—may one say 'Blackmail'? Had I not met so many better folks in the movie world, my experience with Watt would have sufficiently disgusted me."
ENTER KLUMB PRODUCTIONS

The filming of "The Desert of the Damned," which is written by Bert D. Essex for the newly incorporated Roy II. Klumb Productions, will be started on or about February 1st, and will be a seven-reel special in which an all-star cast will appear. Interior scenes will be made at Universal City and the exteriors will be "shot" on the Mojave Desert. It is expected that two months will be required to complete this film.

In the organizing of this new production company, Mr. Klumb worked in affiliation with Edward T. Schoeter, a Chicago manufacturer, who heads a group of business men of that city in financing this project.

The producing activities will not be confined to special features alone. Starting simultaneous with "The Desert of the Damned" company will be a second unit making a two-reel comedy-drama, entitled "Peace in Pieces," in which will be starred Mr. and Mrs. Harry Todd, remembered for their starring work in the Snakeville series of comedies made by Essanay several years ago. This picture will be directed by Murdock MacQuarrie, and will be followed by a series of similar Todd vehicles.

In harmony with the Klumb policy of pursuing somewhat different trails in the picture sphere, this concern is forming a releasing organization of its own, establishing offices in all the key cities of the United States and Canada, through which it will furnish complete programs to exhibitors. Walter Caughlin has been appointed as manager of the sales department.

"FOOLS FIRST" TO START PRESENTLY

Marshall Neilan has purchased the rights to Hugh MacNair Kahler's "Fools First," which appeared in the Saturday Evening Post, and will use this plot as the basis for his next First National picture following the release of "Petrol." By arrangement with Marion Fairfax, who has been responsible for many Neilan scenarios, this author-producer will write the scenario; Frank O'Connor is to collaborate with Mr. Neilan on direction.

ELECT OFFICERS

The annual meeting of the stockholders of the Hal E. Roach Film Laboratories, Inc., was held this week at the studios. All films for the company are now handled by the studio laboratories, with Charles Levin in charge. Followlns are the officers elected for the coming year: Walter Lundin, president; Charles Parrott, vice-president and J. L. Murphy, who will attend to the business of the laboratory in connection with the purchasing department of which he has charge.

NEW COMPANY TO MAKE COMEDIES

A new company with R. V. Quick as president and Dick Johnson as vice-president, has been formed and will start filming presently a series of twelve two-reel comedies at the Bernstein Studios, which has been leased for the purpose.

William Scott is cast in Charles Ray's forthcoming comedy drama for First National as yet untitled.

CHAPLIN REISSUES

The first comedies made by Charles Chaplin for First National are to be revived. February 8th, "A Dog's Life"; March 6th, "Sunshine"; April 3rd, "Shoulder Arms," and May 1st, "A Day's Pleasure."

JAMES LEONG

Casts of the Week

B. B. Hampton Productions

"GOLDEN DREAMS"

Directed by Heraholt, Peterson and Rush

Carl Gantvoort

Carle Adams

Frank Leigh

Bertram Grassby

Audrey Chapman

Ming. Rose Dione

Frank Hayes

Walter Perkins

Babe London

H. Gordon Mullen

Edith Ward

Pomeroy Cannon

H. Orlamund

J. Mitsoris

R. C. Productions

"THE GLORY OF CLEMENTINA"

Directed by Emile Chautard

Pauline Frederick

Davd Winter

Edward Martindel

Jean Calhoun

George Cowl

It is rumored that plans are being made to borrow Marshall Neilan to direct Mary Pickford in her next picture. It is understood, however, that Mr. Neilan has a contract with Associated First National for two more pictures.


AT THE UNITED STUDIOS

Wallace Kerrigan has been made production manager of the Mary Pickford company. He formerly served in this capacity for Allan Dwan.

Jack Pickford's production of "The Tailor-Made Man" will be commenced in two weeks. Anthony Paul Kelley has completed the script.

Nazimova has commenced production on "The Songs of Sons." Charles D. Laurier is directing, assisted by Albert Kelley.

Constance Talmadge is scheduled to commence her next production on March 1st. "The French Street," which is being constructed for the Norma Talmadge production of the "Duchess of Langeais," is practically ready to be "shot."

Jackie Cooper is completing his present starring vehicle, "Lost and Found."

AT THE ROACH STUDIOS

Harold Lloyd's current comedy, temporarily titled "He Who Hesitates," or "Have a Heart," is now fully assembled and titled to the extent of four reels. There are still several shots to be added before the picture is finished.

Harry "Smub" Pollard opened the New Year with his most pretentious comedy, an oriental extravaganza, which is now under production. Marie Mosquini heads the supporting cast, which includes Noah Young, William Gillespie, Gaylord Lloyd and George Howe.

T. J. Grizer, film editor, shipped to New York this week four Pollard comedies as follows: "The Row Wows," "Hot off the Press," "The Anvil Chorus," and "Jump Your Job." "Scatter Your Shots," a Paul Parrot comedy, was also shipped.

AT UNIVERSAL

The Arroyo Seco and surrounding territory is being used in filming sequences for the historical serial, "With Stanley in Africa," featuring George Walsh.

Marie Prevost is working in "Kissed," under the direction of King Baggot. "Kissed" is an adaptation from an Arthur Somers Roche story.

"Both Booths" is the name of the current comedy film being directed by Craig Hutchison.

COSMOPOLITAN REORGANIZATION

William Le Baron has been advanced from Scenario editor to director-general of production for Cosmopolitan Productions and Vernon H. Porter, editor of Cosmopolitan magazine since 1918, has been appointed scenario editor. Howard Irving Young has been named film editor.

There will be a production board composed of Messrs. Le Baron, Porter, Joseph Urban and William Sistrom, and also an editing board. H. P. Carver continues as general manager.

Harry Burns started recently at the Morris R. Schank Studios on the third of a series of comedies, in which Little Napoleon, chimpanzee, is starred. (S A S P A N U C O P O S)
Current Reviews

"DISRAELI"

Mission

"Disraeli" has come to the screen as "Disraeli" at the hands of George Arliss could only come, naturally, charmingly, majestically, the timehonored figure of a dissipated Victorian statesman, who has attained the ultimate in his art, while never drifting beyond the understandings of all who love the beautiful.

Nevertheless, it remains to be further remarked that Mr. Arliss' current effort has been given an entirely satisfying production from all angles.

Particularly indicative of much capability is the direction of Henry Kolker, which exerts Forrest Halsey's technically correct and pleasing continuity with real cleverness. Harry Fishbeek's camerawork is without exception completely laudable. An ideal cast appears in the photoplay's other well-known and loved situations.

Mrs. George Arliss fills her old position, Lady Beaconsfield, with her own quaint grace and wholesome manner; and Louise Huff, that adored little ingenue of several years back, as winsomely youthful as ever, but with more pronounced poise, makes of Clarissa a bit of lovely, living Dresden china.

Reginald Denny is completely at home in the Victorean Viscount Dredford, a more picturesque role than he has often been accused and one that is better played, by the way, while Margaret Dale must be credited with being one of the most feminine and feminine in her own as Mrs. Joel Travers, the self-confident adventurer who seeks the Suez for Russia.

Rex Batcliffe, Frank Losee, Henry Carville, Grace Griswold and Noel Tarchie complete the list of players appearing in "Disraeli." This picture, rich in every photoplay requisite, is a United Artists' release.

"THE LOTUS EATER"

Kinema

A picture team composed of Marshall Nellan and John Barrymore would prove insurance to the box office success of any production as, without doubt, the minds responsible for the screening of "The Lotus Eater," First National's current release, well knew when arrangements were negotiated for the direction of the cinema's heralded artist by its most sensational producer. Not only the public but the entire picture profession were agog to witness the result of this combination, the more because of the fact that the Albert Payson Terhune story chosen as adequate material to engange in the most significant situations, as first written, contains but one situation through which all of its drama and its exceedingly abbreviated comedy are but subtilly suggested rather than frankly disclosed. It was therefore plain to all that much additional matter would be required to extend "The Lotus Eater" into a long reel subject. Hardy, however, we have considered anyone anywhere equal to the liberties which have been taken with this clever literary effort of Mr. Terhune. Commencing with an entirely imaginary sequence based upon nothing in the original, the play switches every few minutes from the dra-
IN LEADING ROLES

Contracts have been signed by Marshall Neilan with Claire Windsor, Richard Dix and Claude Gillingwater, whereby they will portray the leading roles in "Fools First," Mr. Neilan's next First National picture about to start production at the Hollywood Studio.

CAMERAMAN PROMOTED

Gus Peterson, chief cinematographer of Benjamin B. Hampton productions, has been elevated to directorial associate with producer B. B. Hampton.

The untimely death of Elliot Howe, who with Jean Hersolt and Dick Rush formed the Hampton staff of associated directors, left a vacancy and the ability of Mr. Peterson as cameraman caused his promotion.

IN COMEDY CAST

Wallace Howe, William Gillette, Molly Thompson and Mark Jones are among the growing ranks of the supporting cast of the children's comedy which Fred Newmeyer is directing at the Roach Studios, the working title of which is "Our Gang.

BEDFORD OPPOSITE RAY

Barbara Bedford has been engaged to portray the leading feminine role in Charlie Ray's present untitled comedy drama.

MARSH WITH "DUSTY" FARNUM

Marguerite Marsh, sister of Mae Marsh, is playing opposite Dustin Farnum in the current photoplay for Fox.

INGENUITY LEAD

Beatrice Burnham is handling the ingenuity lead in "That Lazy O'Lowrie," Priscilla Dean's present starring vehicle.

Wallace Beery has been signed to portray an important role in Charles Ray's present First National Attraction.

Walter Perry is enacting a leading character role in "Second Hand Rose," starring Gladys Walton, under the direction of Lloyd Ingraham.

Frank Coleman, who recently finished with Larry Semon, is now playing in Campbell Comedies under the direction of William S. Campbell.

Dorothy Hagan Thayer is to appear in "Carrv On the Race," the initial Mission Film Corp. production, under the direction of Clarence Goldie.

Gertrude Olmsted, Hazel Keener, and Faye Parrish are interpreting principal roles in the forthcoming Craig Hutchinson comedy for Universal, entitled "Both Booths.

Karl Strauss, formerly photographer for Cecil B. de Mille, will be associated with David Kesson and Ray June, in photographing "Fools First," Marshall Neilan's forthcoming production for Associated First National.

IN VAUDEVILLE

Another of the film players who has gone into vaudeville is Maude George, whose latest work is a prominent role in Universal's picture, "Foolish Wives." W. A. Hurlbut, author of "Lusts of the Peacock," and other plays, is working on a script for her.

Who's Where on Los Angeles Screens

GRAUMAN'S

Los Angeles presents "THREE LIVE GHOSTS." AGeo. Frazzine,brice Production. From the play by Frederic S. Isham, Scenario by Ouida Bergeon.

CAST

Ives—Ann Q. Nilsson
Billy Foster—Norma Kerry
Spooxy—Cyril Chadwick
Jimmy Gabbins—Edmund Goulding
Peter Lame—John McIver
Mrs. Gabbins—Clare Greet
Miss Wooters—Annette Henson
The Duchess—Dorothy Fane
Briggs—Windham Cote

CALIFORNIA

United Artists presents "I ACCUSE" Written and directed by Abel Gance.

CAST

Jean Diaz—Ronald Jouhe
Marie Laurin—Hille, Marie Dauvray
Francis Laurin—Mr. Severin Mars
Mamana Diaz—Mme. Mancen
Marie Lazare—Mr. Desjardin
Agene—Little Ange

ELLIS TO PLAY LEAD WITH PHILLIPS

Robert Ellis, who recently laid aside his directorial megaphone to take up acting again, has been engaged by Allen Holubar as leading man for Dorothy Phillips in her next starring vehicle for presentation through Associated First National, "The Soul Seeker." Mr. Ellis closed his legitimate stage career in New York following a two-year run of "Ups and Downs." He was engaged by L. J. Selznick to direct Olive Thomas in the picturization of the play, and also took a part. For nearly three years he continued with Selznick, directing Eugene O'Brien and Diane Hammerstein. Several months ago Mr. Ellis came West to see his wife, May Allison, and the day following his arrival he was engaged to play lead in Katherine MacDonald's "The Indel." Since then he has played three leads at Universal, two of them with Priscilla Dean.

MILLER WITH PROTEAN

F. K. Miller, former Goldwyn cinematographer, has been added to the producing staff of Protean Arts, which is starring Cecil Holland in "The Mind of Man," under the direction of Raymond Connan.

HAMPTON ENGAGES LEIGH

Frank Leish is playing an important role in "Golden Dreams," by Zane Grey, which is in its second week of production at the United Studios, under the direction of Jean Hersolt, Gus Peterson and Dick Rush.

Jane Starr is supporting Roy Stewart under the direction of Ben Wilson.

Art Stanton is making personal appearances in the Northwest with his latest production, "Where Rivers Rise."

Frankie Lee, child actor, is cast in Priscilla Dean's next Universal production, entitled "That Less O'Lowrie."

Joe Striker has an important role in "The Broadway Peacock," which Pearl White recently completed at the New York Fox Studio.

Fred Drogmund, boy actor, is playing an important role in Wm. Duncan's latest vehicle under production at Vitagraph.

Eddie Boland, Les Bates and Hal Ward now are appearing in principal roles in "Both Booths," the current comedy film being directed by Craig Hutchison at Universal City.

A. Carl Palm, for seven years laboratory chief for Famous Players, has been engaged to develop and print the film for "The Masquerader," with Guy Bates Post, under production at United Studios.

Margaret Landis has been chosen by Director Fred Niblo for an important role in Anita Stewart's supporting cast in her new picture, "Rose of the Sea," now being filmed at the Louis B. Mayer Studio. Miss Landis is a sister of Cullen Landis.

Who's Where on Los Angeles Screens

GRAUMAN'S

Los Angeles presents "THREE LIVE GHOSTS." AGeo. Frazzine,brice Production. From the play by Frederic S. Isham, Scenario by Ouida Bergeon.

CAST

Ives—Ann Q. Nilsson
Billy Foster—Norma Kerry
Spooxy—Cyril Chadwick
Jimmy Gabbins—Edmund Goulding
Peter Lame—John McIver
Mrs. Gabbins—Clare Greet
Miss Wooters—Annette Henson
The Duchess—Dorothy Fane
Briggs—Windham Cote

CALIFORNIA

United Artists presents "I ACCUSE" Written and directed by Abel Gance.

CAST

Jean Diaz—Ronald Jouhe
Marie Laurin—Hille, Marie Dauvray
Francis Laurin—Mr. Severin Mars
Mamana Diaz—Mme. Mancen
Marie Lazare—Mr. Desjardin
Agene—Little Ange

Who's Where on Los Angeles Screens

GRAUMAN'S

Los Angeles presents "THREE LIVE GHOSTS." AGeo. Frazzine,brice Production. From the play by Frederic S. Isham, Scenario by Ouida Bergeon.

CAST

Ives—Ann Q. Nilsson
Billy Foster—Norma Kerry
Spooxy—Cyril Chadwick
Jimmy Gabbins—Edmund Goulding
Peter Lame—John McIver
Mrs. Gabbins—Clare Greet
Miss Wooters—Annette Henson
The Duchess—Dorothy Fane
Briggs—Windham Cote

CALIFORNIA

United Artists presents "I ACCUSE" Written and directed by Abel Gance.

CAST

Jean Diaz—Ronald Jouhe
Marie Laurin—Hille, Marie Dauvray
Francis Laurin—Mr. Severin Mars
Mamana Diaz—Mme. Mancen
Marie Lazare—Mr. Desjardin
Agene—Little Ange

Who's Where on Los Angeles Screens

GRAUMAN'S

Los Angeles presents "THREE LIVE GHOSTS." AGeo. Frazzine,brice Production. From the play by Frederic S. Isham, Scenario by Ouida Bergeon.

CAST

Ives—Ann Q. Nilsson
Billy Foster—Norma Kerry
Spooxy—Cyril Chadwick
Jimmy Gabbins—Edmund Goulding
Peter Lame—John McIver
Mrs. Gabbins—Clare Greet
Miss Wooters—Annette Henson
The Duchess—Dorothy Fane
Briggs—Windham Cote

CALIFORNIA

United Artists presents "I ACCUSE" Written and directed by Abel Gance.

CAST

Jean Diaz—Ronald Jouhe
Marie Laurin—Hille, Marie Dauvray
Francis Laurin—Mr. Severin Mars
Mamana Diaz—Mme. Mancen
Marie Lazare—Mr. Desjardin
Agene—Little Ange

(Continued on Page 13)
"Dollars and the Movies" was the principal topic under discussion at a recent session of the Western Motion Picture Advertisers, at which cinema finances were discussed by Laurence A. Lambt, president of the recently organized National Motion Pictures Finance Corporation, a company formed to aid the independent star and producer in making pictures in Los Angeles.

Charles Ray, Associated First National, told of his recent trip to New York, and Richard Willis, his general manager, formerly a publicity man, told of the strides made in photoplay exploitation within the last decade.

The report of the nominating committee offered as candidates for officers for the coming year Arch Reeve, of Lasky Studios, for president; Peter Gridley Smith, Marshall Nellan Studios, Vice-President; HarryHammondBeal,BenjaminB.HamptonProductions, Secretary; Malcolm Stuart Boylan, Universal City, treasurer. Ten other members were nominated for the board of directors, five of which will be elected.

A cable tramway for airplanes is being constructed at the Hal E. Roach Studios that is 150 feet high and 200 feet long, with capacity to carry a weight of over six tons. Two biplanes, that are practical, are now being built at the studios, each large enough to carry six passengers. The planes are being built for use by the various comedy companies and will be completed in about two weeks.

"A Barnyard Cavalier," Christie comedy, was selected to be shown at the Annapolis Naval Academy and at the Marine Barracks, Washington, recently, at a special program given under the auspices of Admiral William S. Sims in connection with the big naval spectacle, "The Battle of Jutland." Bobby Vernon and Viora Daniel are featured in the picture.

Jackie Coogan took a few days off this week and went to San Francisco, where he formally opened the new Granada Theatre. The feature attraction was Jackie's new picture, "My Boy."

After searching for several weeks for an unusual type of "comedy chink," Allen Holubar has returned from San Francisco, where with the aid of Chief of Police Dan O'Brien, he located a Chinese peanut vendor whom he promptly engaged for his forthcoming production of "The Soul Seeker," starring Dorothy Phillips.

Jacqueline Logan, who recently signed a long term contract with Goldwyn, was once a member of Ziegfeld's "Follies." In addition to her experience in the "Follies," Miss Logan was previously a member of a New York revival of the "Floradora" sextet.

This actress has lately appeared as leading woman in "A Perfect Crime," an Allan Dwan production, "White and Unmarried," with Thomas Meighan, and Goldwyn's "A Blind Bargain," with Lon Chaney.

"The Glorious Adventure," the natural color picture produced by Mr. Stuart Blackton, with Lady Diana Manners and an all-star British cast, has been made into a serial story and also a novel by Felix Orman, Literary Director of the Blackton Productions and author of the scenario.

The first installment of the story appears in the January issue of "The Picturegoer," and the novel is to be issued by Cecil Palmer, in a volume illustrated with twenty-four scenes from the film play, about the time that this production is shown at the Royal Opera House, Covent Garden. Before coming to England, Mr. Orman had long been identified with theatre and motion picture activities in America, and had been associated with various magazines, including "The Outlook." He was at one time Ladies' Home Journal and advertising Publishers' Association of America.

The actor who adds to distinguished artistry a record for reliability will carry off the victor's palm on the stage, as in every other walk of life. Since he opened in "The Masquerader," more than six years ago, Guy Bates Post has never missed a performance, and his characterization of the difficult dual leading roles in that stage classic has been uniformly of the highest excellence.

Carl Gantvoort, baritone; Truly Shattuck, soprano; Frank Egan, reader; Edward Martindel, basso; Mrs. H. D. Ryus, piano, and Brahms von den Berg, are among the featured stars of the cinema and opera who furnished the major portion of the first of a series of four monthly twilight recitals given Sunday afternoon in the Glendale theat- er laid of the organ fund of the new Holy Family church of Glendale.

Florence Mills and Francis Erdman, who have been featured child dancers on the Halio chain of theatres in the east, have arrived in Hollywood to commence picture work.

James F. O'Shea, production manager of Allen Holubar Productions at United Studios, and Mrs. O'Shea, known professionally as Ruth Gartland, are receiving congratulations on the birth of a daughter.

Harold Lloyd, Mr. and Mrs. Hal E. Roach, Mildred Davis and her mother, will spend a week or so in Florida before they return to Los Angeles. All are expected back by the first of February.

John Bowers' first cinema work was that of leading man opposite Mary Pickford in "I'llida from Holland," produced at Lasky in 1916, and directed by Jack O'Brien. He is now prominent in the all-star cast of "Lover's Lane," the Maurice Tourneur production being filmed at Ince.
ANOTHER CAMPBELL COMEDY RELEASED

"School Day Love" will be the next kiddie and animal picture in the Campbell comedy series to be released by Educational. Coy Watson Jr., and Darren Turner are the childhood sweethearts who play hookey and get into many amusing difficulties. A baseball game played by dogs and monkeys is a feature of this picture.

NORDISK FILM HAS SPECIAL SHOWING

"The Books of Satan," a Nordisk production, was given a special showing by Roy McCardell recently in New York city for Rupert Hughes, some literary lights and editors.

"SCHOOL DAYS" FOR CANADA

Charles Stephenson of Stephenson's Attractions, Ltd., of Toronto, has purchased "School Days" for the entire Dominion of Canada.

FOREIGN DEAL

Jaco Glackmann has secured the Paramount output for 1921 and 1922 for Argentina, Uruguay, Paraguay, Chile, Peru and Bolivia. First release starts in Argentina in April, when the contracts become effective.

WARNER BROS. TO BUILD HOUSE FOR INDEPENDENTS

Warner Bros. are developing plans for the construction of a theater on Broadway, New York. It will house independent productions, and, of course, whatever features Warner Bros. themselves may turn out.

LATE UNIVERSAL RELEASES

Recent Universal releases are: "The Scraper," featuring Herbert Rawlinson (5 reels).


International News No. 11 and 12.

Century Comedy, "Horse Sense," featuring Harry Sweet (2 reels).

"The Open Wire," featuring Elleen Sedgwick (2-reel newspaper drama).

Following "Across the Outback" Wallace Reid will next make Richard Harding Davis' play, "The Dictator," under direction of James Cruze.

"The Digest of the Motion Picture Industry"

PREVIEW AT AMERICAN LEGION

"Oh Promise Me," Christie comedy starring Neil Burns, which has just been made under the direction of Scott Sidney, was given a preview showing at the Hollywood Post, American Legion, recently.

The comedy was written around an American Legion Post setting by Frank R. Conklin, and the band of the local legion, as well as a number of disabled "vets," are prominent in the picture. Among the ex-service men at the Christie studio who are in the cast are Burns, Henry Murdock, Vic Rodman, George Burton and others.

RETITLED

"I'Atlantide" will be shown in America under the title of "Missing Husbands."

PRESENT GRIFFITH WITH GERMAN PRINTS

The German company responsible for bringing "Two Orphans" into this country, recently handed David W. Griffith the negative and positive print of their production, assuring him they have no intention of re-releasing their version of the play in this country. They further reassure him that they wish no remuneration for this courtesy.

NEW LUBITZCH FILM FOR NEW YORK

"Pharaoh's Wife," the new Ernst Lubitsch production, will open for an indefinite run at the Criterion Theatre, New York City, some time in February. The picture is now being prepared for the showing.

EDWARDS FINISHING

Word from Rome, Italy, brings the information that J. Gordon Edwards has nearly finished his production of the spectacle, "Nero." With the exception of a couple of players taken with him, Edwards used Italian talent.

Gertrude Astor began her picture career with the old Biography Company at New York in "The Absentee," starring Robert Edeson and directed by Christy Cabanne.

Charles Hutchison's new serial for Pathé will be known as "Go-Get-'Em Hutch."

AT THE R.C. STUDIOS

A tale of the African desert will be Pauline Frederick's next screen vehicle, immediately following the completion of the film adaptation of William J. Locke's novel, "The Glory of Clementina," on which she is now engaged. Emilie Chautard, who came here from New York to direct Miss Frederick in "The Glory of Clementina," will also direct the ensuing production, the title of which is "The Woman Brower." The original screen story written for Miss Frederick by Louis Stevens. Jack Dennis, film cutter, is back at work again after several weeks of convalescence following an automobile accident in which he was severely injured.

Doris May is preparing for her forthcoming production, "Gay and Devilish."

AT THE INCE STUDIOS

The company filming "The Brotherhood of Hate" is still at Sonoma, where three weeks will be devoted to filming exterior scenes. Marguerite de la Motte, Lloyd Hughes and Frank Reeman are in the cast.

Paul Scardon is directing Leah Baird's second independent feature entitled, "When the Devil Pays."

John Griffith Wray is to direct "Finding Home," which will probably be the next Ince feature to be placed in production.

AT VITAGRAPH

Bradley Smollen is preparing the continuity of "The Magnificent Amberson," from the story by Booth Tarkington, which will be a future starring vehicle for Jean Paisie, who is at present in New York. Edward Jose will direct.

Larry Senon is cutting his latest comedy temporarily titled "The Show Shop."

William Duncan has been busy procuring water scenes in connection with his current production, "Man Hunters."

INGRAM PLANS "TOILERS OF THE SEA"

It is understood that Rex Ingram is arranging a version of Victor Hugo's "Toilers of the Sea." It is as yet undecided whether the picture will be made in this country or abroad.

Before beginning on the Hugo novel, Ingram will probably make "Black Orchids," which he made for Universal about six years ago. Cleo Madison appeared in the old version and it is probable that Barbara La Marr will appear in the new version.

HAMPTON PICTURE REACHES DENMARK

Benjamin B. Hampton's screen version of William Allen White's "A Certain Rich Man," has just reached Denmark, according to a letter received by Jean Hersholt, former Danish actor and director. Hersholt is now heading the Hampton directorial forces and played a character part in "Wildfire," just completed.

Production of "White Shoulders," Katharine MacDonald's latest Associated First National feature, has begun at the Preferred studios. Charles Clary plays opposite "the American beauty," while Charles Gerard has an important role.

"Unknown Switzerland," which Educational will release in a few days, will close the current European series of Robert C. Bruce Scenes.

Carmen Aréssel is in San Francisco on a short vacation.
CAMERA!

Production Notes
(Continued from Page 8)

AT LASKY'S

William de Mille is still preparing "Bought and Paid For," his forthcoming production of Joseph Broadhurst's play, which was adapted by Chara Beranger. Agnes Ayres and Jack Holt will play the leading roles.

January 30th is the date set, approximately, for the start of Agnes Ayres' new star picture, "The Ordeal," by W. Somerset Maugham, adapted by Bennah Marie Dix. This will be a William D. Taylor production and he is now arranging for his sets, cast and other matters.

George Melford will start January 23rd on his new production, "The Cat That Walked Alone." The company will start for the North at the beginning of the picture to be gone a week on special scenes and will then return to the studio for interior work.

Bebe Daniels has just returned to the studio, after her first vacation in over two years. Gloria Swanson is coming to the end of "Seeley the Rocks," under the direction of Sam Wood.

The hydro-electric power houses of the Southern California Edison Company at Kern River, Calif., formed the "Big Business" background for "The Truthful Liar," a Wanda Hawley Reaart picture, which has just been completed under the direction of Thomas Heffron.

Alfred Green is nearing the end of "The Proxy Daddy," in which Thomas Meighan is starring. Mr. Meighan's next vehicle will also be directed by Green and will be George Ade's original story, "Our Leading Citizen," adapted by Waldeumar Young.

May McAvoy is taking advantage of a present between picture vacation to gather wardrobe necessities for coming productions.

Paul Powell is nearly through with "Tharon of Lost Valley," with Dorothy Dalton. The company has been away on location for a great deal of the time on this picture.

Jack Holt starts presently on a new star picture under the direction of Joseph Henabery. This will be "Val of Paradise," by Vinny E. Roe, adapted by Will M. Ritchey.

FINANCING ORGANIZATION ABOUT TO START

With organization details perfected this week, the financing of independent stars and producers who are planning to make pictures this spring in and around Los Angeles, is about to begin by the recently formed National Motion Picture Finance Corporation.

The personnel of officers, directors and advisory council of the new organization were given out this week by Laurence A. Lambert, president.


Officers selected in addition to Lambert, who is general manager as well as president, are R. J. Schroeder, vice-president and treasurer. He was formerly vice-president of the Farmers and Merchants bank of Independence, Mo.

Kaufman, for many years president of the Decatur Fountain Co.; Alfred G. Roberts, secretary and treasurer Financial Loan and Investment Co., vice-president; R. L. Caruthers, formerly secretary of the Green

"The Digest of the Motion Picture Industry"

STUDIO DEAL CONSUMMATED

The old Griffith Studios, the birthplace of "The Birth of a Nation," "Broken Blossoms," "Uneasy Long Lets," and many other well-known for the number of present film stars who appeared in their first film productions at this studio, has recently been sold to the Triangle Film Corporation of New York, to the Fine Arts Studios, Inc., of California—incorporated for $100,000, which will operate as a production studio.

The officers of the new corporation are Nat Deverich, president; Andrew D. W. Reid, vice-president and John Rikkelman, secretary and treasurer. The new organization has been affiliated with the film industry many years. Mr. Deverich has been associated with the Pickford interests, Marshall Neill Productions and Famous Players-Lasky for the past ten years and also has directed independent pictures. Mr. Reid was D. W. Griffith's illuminating engineer for six years, having to his credit the lighting of "Broken Blossoms," "Intolerance" and "Way Down East." Mr. Rikkelman was connected with the Griffith Laboratories both in California and in the East.

Work has already been started on improvements under the direction of Ralph Deaver, technical manager and art director, who erected and dressed the sets in "The Connecticut Yankee" and "The Count of Monte Cristo."

The studio includes a large and complete wardrobe which has been thoroughly renovated under the direction of Margaret Whistler, who costumed "The Queen of Sheba" and "The Connecticut Yankee." This wardrobe is being operated on a rental basis for the film industry of the city as well as giving special attention to the companies leasing space at the studio.

The office and accounting is under the direction of C. H. Olsen.

The studio has purchased new lighting equipment, which together with the direct current supplied assures photographic results.

The laboratory situated on the studio grounds and included in the purchase has been leased to the Commonwealth Laboratories, under the office management of Rex Hodges with the laboratory in charge of Abe Behrns.

Already operating on the lot are the Campbell Comedies, making kid and animal pictures on an Educational Release, and the Players-Lasky, making Educational pictures. The Ralph Graves Company is also contemplating an immediate start on this lot.

FINEMAN, BURR AND ZIEDMAN JOIN FORCES

Another new company has made its bow, including three old timers in the business, who have joined forces to make pictures. They are Bernard Fineman, who recently sold his rights in the Katherine MacDonald company, Charles Burr and Bennie Ziedman, president of Associated Distributors, and Bennie Ziedman, formerly associated with Mary Pickford and her Fairbanks. The new company, which will be called the Edwin Carewe Pictures Corporation, and all productions will be made on the West Coast.

The "Highway Man," a Northwest Mounted Police story, will serve as the first vehicle for the new organization.

Jeanie MacPherson, who is in New York vacationing, was at the recent opening of "Foolish Wives," Von Stroheim's biggest Universal special.

(Continued on Page 18)
Pulse of The 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>
<tbody>
<tr>
<td>APOLLO PRODUCTIONS</td>
<td>Astra Studio.</td>
<td>M. Charles.</td>
<td>Casting.</td>
<td></td>
<td></td>
<td>Glen. 906</td>
</tr>
<tr>
<td>Arthur Delmar</td>
<td>Jack Polo</td>
<td>M. J. Lynch</td>
<td>Deming</td>
<td>Underwood</td>
<td>&quot;The Live Man&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>BELASCO STUDIOS</td>
<td>K. E. MacQuarrie</td>
<td>Casting.</td>
<td>833 Market St.</td>
<td></td>
<td></td>
<td>Doug 6588</td>
</tr>
<tr>
<td>E. H. MacQuarrie</td>
<td>All-Star</td>
<td>Bill Series</td>
<td>E. MacQuarrie</td>
<td>Walter Rivers</td>
<td>Dramatic Feature</td>
<td>1st Week</td>
</tr>
<tr>
<td>BLANCHARD FILM CO</td>
<td>H. S. Conway.</td>
<td>Casting.</td>
<td>Cosmosart Studios.</td>
<td></td>
<td></td>
<td>Wil. 1322</td>
</tr>
<tr>
<td>J. E. Bowen</td>
<td>Non-Star</td>
<td>E. G. Bowen</td>
<td>E. J. Chudy</td>
<td></td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Bruce Carter</td>
<td>All-Star</td>
<td>Harry Ralston</td>
<td>Arnold Aldrich</td>
<td>Staff</td>
<td>Comedy Newserettes</td>
<td>Schedule</td>
</tr>
<tr>
<td>W. C. Fields</td>
<td>All-Star</td>
<td>E. C. Bovard</td>
<td>&quot;S. S. Sullivan&quot;</td>
<td></td>
<td>Comedy Newserettes</td>
<td>Schedule</td>
</tr>
<tr>
<td>J. E. Bowen</td>
<td>Non-Star</td>
<td>E. G. Bowen</td>
<td>E. G. Bowen</td>
<td>E. Chudy</td>
<td>County of Jiu-Jita</td>
<td>2 Episode</td>
</tr>
<tr>
<td>COMMONWEALTH MOTION PICTURE PRODUCERS.</td>
<td>829 E. Winsdor Rd.</td>
<td>Glendale.</td>
<td></td>
<td></td>
<td>&quot;Domestic Eyes&quot;</td>
<td>Casting</td>
</tr>
<tr>
<td>F. Caldwell</td>
<td>All-Star</td>
<td>C. E. Peters</td>
<td>&quot;Star&quot;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CUMMINGS, IRVING PROD'N CO.</td>
<td></td>
<td>Irv. Cummings</td>
<td>Abe Friedman</td>
<td>The Man From Hell's River</td>
<td>Preparing</td>
<td></td>
</tr>
<tr>
<td>Herzog</td>
<td>John Boyle</td>
<td>J. Crimen Zeidler</td>
<td>Herzog</td>
<td></td>
<td>2-Rel Comedy</td>
<td>Preparing</td>
</tr>
<tr>
<td>FOX STUDIO.</td>
<td>C. A. Bird.</td>
<td>Casting.</td>
<td>N. Western Ave.</td>
<td></td>
<td></td>
<td>Holly 3000</td>
</tr>
<tr>
<td>Reeves Eaton</td>
<td>Andy Jones</td>
<td>Tom Mix</td>
<td></td>
<td></td>
<td>&quot;Heart of the Range&quot;</td>
<td>Starting</td>
</tr>
<tr>
<td>Rosson</td>
<td>Dusty Farnum</td>
<td>William Farnum</td>
<td></td>
<td></td>
<td>&quot;Free Range Landing&quot;</td>
<td>Starting</td>
</tr>
<tr>
<td>Luvinig</td>
<td>Shirley Mason</td>
<td>John Gilbert</td>
<td></td>
<td></td>
<td>&quot;When Iron Turns to Gold&quot;</td>
<td>Starting</td>
</tr>
<tr>
<td>Harry Breunette</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;In the Land of Beginning Again&quot;</td>
<td>Starting</td>
</tr>
<tr>
<td>Jerome Storm</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;The Man From Hell's River&quot;</td>
<td>Preparing</td>
</tr>
<tr>
<td>GARSBON STUDIO.</td>
<td>Rose McQuoid.</td>
<td>Casting.</td>
<td>E. W. Butcher.</td>
<td>Mgr.</td>
<td></td>
<td>Wilshire 81</td>
</tr>
<tr>
<td>Harry Garson</td>
<td>G. K. Young</td>
<td>Arthur Edelson</td>
<td>Sada Cown</td>
<td>&quot;The Modern Madonna&quot;</td>
<td>Cutting</td>
<td></td>
</tr>
<tr>
<td>E. M. Hopper</td>
<td>Probin</td>
<td>F. Kahl</td>
<td>Carpenter</td>
<td>Kenyon</td>
<td>&quot;Brothers Under the Skin&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Rowland Lee</td>
<td>All-Star</td>
<td>D. Keele</td>
<td>Kenyon</td>
<td></td>
<td>&quot;The Dust Flower&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>Bob Keen</td>
<td>Larry Hamilton</td>
<td>Park Bess.</td>
<td>W. Moreseco</td>
<td>Back-Mayo</td>
<td>2-Rel Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Jack White</td>
<td>Conley &amp; Bowes</td>
<td>Park Bess.</td>
<td>Ray Grady</td>
<td></td>
<td>2-Rel Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>HARTE-WALL PROD.</td>
<td>Edward La Veque.</td>
<td>Casting Director.</td>
<td>Bakersfield.</td>
<td>Box 482.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>L. E. Wall</td>
<td>Vera Glyn</td>
<td>&quot;Tied&quot; Marshall</td>
<td>F. Pierce</td>
<td></td>
<td>2-Rel Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>L. H. Davie</td>
<td>&quot;Jim&quot; Baker</td>
<td>&quot;Bill&quot; Ruby</td>
<td>Jean Crook</td>
<td></td>
<td>2-Rel Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>L. Hillyer</td>
<td>All-Star</td>
<td>John O. Taylor</td>
<td>Roberta</td>
<td>Hillyer</td>
<td>&quot;The Brotherhood of Hates&quot;</td>
<td>3rd Week</td>
</tr>
<tr>
<td>Maurice Tourneur</td>
<td>All-Star</td>
<td>Sharpie</td>
<td>Scott Real</td>
<td></td>
<td>&quot;Lorna Doone&quot;</td>
<td>3rd Week</td>
</tr>
<tr>
<td>Scannell</td>
<td>All-Star</td>
<td>T. Wright</td>
<td>T. Wright</td>
<td></td>
<td>&quot;When The Devil Drives&quot;</td>
<td>2nd Week</td>
</tr>
<tr>
<td>Hersholt-Peterson</td>
<td>All-Star</td>
<td>Sullivan-Edmunds Townsend-Hampton &amp; Richard Shayer</td>
<td>&quot;Golden Dreams&quot;</td>
<td>2nd Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Roy Hughes</td>
<td>Adela Sembrano</td>
<td>J. McFarland</td>
<td>&quot;Boots&quot; Talbert</td>
<td>Igdene</td>
<td>&quot;Wanted&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>KLUMB, ROY H. PRODUCTIONS.</td>
<td>5107 Hollywood Blvd.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Director</strong></td>
<td><strong>Star</strong></td>
<td><strong>Cameraman</strong></td>
<td><strong>Asst. Director</strong></td>
<td><strong>Scenarist</strong></td>
<td><strong>Type</strong></td>
<td><strong>Progress</strong></td>
</tr>
<tr>
<td>-------------</td>
<td>----------</td>
<td>---------------</td>
<td>-------------------</td>
<td>--------------</td>
<td>----------</td>
<td>--------------</td>
</tr>
<tr>
<td><strong>LASKY STUDIOS.</strong></td>
<td>L. M. Goodstadt, Casting.</td>
<td>1520 Vine St.</td>
<td>Fred Klav, Studio Mgr.</td>
<td></td>
<td>Holly 2400</td>
<td></td>
</tr>
<tr>
<td>Jack Pierce, Casting.</td>
<td>Herman Studios, 2435 Wilshire Blvd.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LYDDE, EDWARD I., PROD.</strong></td>
<td>Jack Pierce, Casting.</td>
<td>Wilshire Studios, 2435 Wilshire Blvd.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LYONS, EDDIE, PROD.</strong></td>
<td>Berwick Studios.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 157</td>
<td></td>
</tr>
<tr>
<td><strong>MAYOR, LOUIS B.</strong></td>
<td>John Stahl</td>
<td>R. M. Goodstadt, Casting.</td>
<td></td>
<td></td>
<td>Lincoln 2120</td>
<td></td>
</tr>
<tr>
<td><strong>METRO STUDIO.</strong></td>
<td>Romaine and Cahuenga Ave.</td>
<td>William Carruthers, Casting.</td>
<td></td>
<td></td>
<td>Holly 4485</td>
<td></td>
</tr>
<tr>
<td><strong>McFADDEN IVOR PROD.</strong></td>
<td>Francis Ford Studio.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 885</td>
<td></td>
</tr>
<tr>
<td><strong>MORRIS, REGGIE, PROD.</strong></td>
<td>Jessie D. Hampton Studio.</td>
<td>Frank Marshall, Gen. Mgr.</td>
<td></td>
<td></td>
<td>5799</td>
<td></td>
</tr>
<tr>
<td><strong>NEILMAN, MARSHALL, PRODUCTIONS.</strong></td>
<td>Hollywood Studio, 6642 Santa Monica Blvd.</td>
<td>Tom Held, Cast.</td>
<td></td>
<td></td>
<td>Holly 7901</td>
<td></td>
</tr>
<tr>
<td><strong>O’CONNOR PRODUCTIONS.</strong></td>
<td>Caswell Studio.</td>
<td>Gus Schumacher, Manager.</td>
<td>1107 N. Bronson Ave.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ORNDORFF, JESSE W., PRODUCTIONS CO.</strong></td>
<td></td>
<td>Mayer Studio.</td>
<td></td>
<td></td>
<td>Lincoln 2120</td>
<td></td>
</tr>
<tr>
<td><strong>PARAGON PRODUCTIONS.</strong></td>
<td>MacPherson, Casting.</td>
<td>Universal Studios.</td>
<td></td>
<td></td>
<td>Holly 2500</td>
<td></td>
</tr>
<tr>
<td><strong>PREFERRED PICTURES CORP.</strong></td>
<td>Arthur Jacobs, Cast. and Gen. Mgr.</td>
<td></td>
<td></td>
<td></td>
<td>10049</td>
<td></td>
</tr>
<tr>
<td><strong>PROTEAN ARTS.</strong></td>
<td>Fine Arts Studio.</td>
<td></td>
<td></td>
<td></td>
<td>595187</td>
<td></td>
</tr>
<tr>
<td><strong>RAY, CHAS., PRODUCTIONS.</strong></td>
<td>Al Ray, Casting.</td>
<td>Chas. Roy Studio.</td>
<td></td>
<td></td>
<td>Holly 4211</td>
<td></td>
</tr>
<tr>
<td><strong>REALART STUDIO.</strong></td>
<td>Miss Hallett, Casting.</td>
<td>201 N. Occidental.</td>
<td>Frank E. Garbutt, Mgr.</td>
<td></td>
<td>Wilshire 6622</td>
<td></td>
</tr>
<tr>
<td><strong>R-C STUDIO.</strong></td>
<td>Melrose and Gower</td>
<td>S. F. Jacobs, Casting Director.</td>
<td></td>
<td></td>
<td>Holly 7780</td>
<td></td>
</tr>
<tr>
<td><strong>ROGHELL-HALPERIN PRODUCTIONS.</strong></td>
<td>Victor Hugo Halperin, Mgr.</td>
<td>4530 Hollywood Blvd.</td>
<td></td>
<td></td>
<td>598030</td>
<td></td>
</tr>
<tr>
<td><strong>SUNSHINE COMEDIES.</strong></td>
<td>Low Seiler, Supervising Director.</td>
<td>Fox Studios.</td>
<td></td>
<td></td>
<td>Holly 3000</td>
<td></td>
</tr>
</tbody>
</table>

**CAMERA!** "The Digest of the Motion Picture Industry" Page Eleven
Page Twelve

“The Digest of the Motion Picture Industry”

CAMERA!

<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>Webster Cullen</td>
<td>All-Star</td>
<td>Windell</td>
<td>Max K.</td>
<td>Spring</td>
<td>Drama</td>
<td>Preparing</td>
</tr>
<tr>
<td>Charles Stewart</td>
<td>All-Star</td>
<td>Martin</td>
<td></td>
<td></td>
<td>2-Reel Special</td>
<td>Preparing</td>
</tr>
</tbody>
</table>

UNITED STUDIOS. C. B. Collins, Casting. 53441 Melrose. M. C. Levee, President. Holly 4080

| Chester Hennett | Jane Novak | Jack McKenzie | Douglas Dawson | “Starveling” | Cutting |
| Al Austin | Jackie Cooper | W. Crinkle | Albert Kelly | “Lost and Found” | Finished |
| Charles Stewart | Nazimova | Arthur Rice | Nick Rosen | “Slipshoe” | 1st Week |
| Emory Johnson | All-Star | Fisher-Mickel | Emory Johnson | “The Midnight Call” | Cutting |
| Sidney Franklin | Consul | Spring | Emerson-Loose | “The Divorces” | Cutting |
| James Young | Guy Duras Post | Fernot | J. Whipple | R. W. Tully | Drama |
| Allan Holubar | Dorothy Phillips | Hawkins | Busquet | | 2d Week |
| Frank Lloyd | Norma Talmadge | Gaudio | Wilf | “The Duchess de Langeles” | 3rd Week |

UNIVERSAL STUDIO. Aronson, Casting. Universal City. Holly 2500

| Edw. Laemmle | Art Acord | Oswald | Joss | Harvey Gates | Serial—“Buffalo Bill” |
| Albert Russell | Rawlison | Fidlen | MacCary | Arthur Statter | 4th Week |
| Tod Browning | Scarr | Miss Dupont | Reynolds | | Western |
| Jack Conway | Harry Carey | W. C. Craven | Coll | | “Peter Man” |
| W. C. Craven | H. Gibson | L. D. Green | Henry | | “Thy Servant’s Wife” |
| Robert Henley | Frieslina Deen | Therpe | Harvey | | Cutting |
| Badger | Prevost | Moore | Foss & Lipson | Schroeder | “The Land of the Lost” |
| Dugan | All-Star | Miller | Rose-Lipson | | Finishing |
| Ed Kelly | 101-2-3-4 | Lorraine-Wahls | Killian-Haven | | |
| Sigfried Tarka | All-Star | Man | Hishman | | |
| Stuart Payton | Frank Mayo | Gladys Wallon | Marchant | | |
| Joseph E. Land | Gady | | Thompson | Thompson | |


| David Smith | Allan Calhoun | William Duncan | Steven Smith | Fred Tyler | Graham-Baker | “Angel Face” |
| Dan Irwin | Leland Duncan | Geo. Robertson | E. Smith | Don Clarke | Bradley Smolen | “Man Hunters” |
| Simon-Tarlow | Learie Storey | Koenkamp | Roland Asher | Simon-Tarlow | | Special Comedy |
| Richard Toward | Earl Williams | S. Smith | Vincent McNiel | Bradley-Smolen | | |
| B. Ensinger | | | Goodfellow | Graham-Baker | Drama |

WARNER BROS. STUDIO. Sunset at Bronson Holly 6140

| Jack Warner | Monty Banks | Delmar | Sands Roth | Cliff Aum | Brice | 2-Reel Comedies |
| | Monty | All-Star | Mettee | 3rd Week | Dynamite | Schedule |
| | Monty | | | | | |
| | | | | | | |

WESTERN CLASSIC FILM CO. Fred Hirons, Casting. 1339 Gordon St. Holly 134

| Bob Horner | Mony Montague | Al McMillan | Myer | Bob Horner | “Neath Western Skies” | Cutting |
| | | | | | | |

WEST COAST FILMS CORP. Pacific Studios. San Mateo, Calif. Holly 1918

| Jacques Jaccard | Monroe Salisbury | Frank Good | Justin McCluskey | Jaccard and Collwell “The Great Alone” | Cutting |
| | | | | | |

WILLIAMS, CYRUS J., CO. R. Bradbury, Casting. 4811 Fountain Ave. C. J. Williams, Mgr. Holly 2636

| Bob Bradbury | “Hill and Bob” | Geo. Meredith | B. Bradbury | Educational | Schedule |
| | | | | | |

WILMNET FILMS, Inc. 1329 Gordon St. Bob Reed, Bus. Mgr. Holly 1210

| W. Noyes | Smith Adams | Geo. Mehan | Frank S. Smith | Lex Neal | “Hall-Boon Boys” Comedies Bi-Monthly |
| | | | | | |

WINNIE-REYNOLDS PROD. MAYER STUDIO. Lincoln 2120

| J. P. Winther | J. E. Warner | De Vina-Corson | E. Schellenberger | Frank Clark | Drama |
| | | | | | 2d Week |

EASTERN 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>
<tbody>
<tr>
<td>Henry King</td>
<td>Hartman</td>
<td>H. Cronjager</td>
<td>R. Ross</td>
<td>D. Torwalt</td>
<td>Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>W. E. Taylor</td>
<td>Bertis</td>
<td>All-Star</td>
<td></td>
<td></td>
<td>Drama</td>
<td>Schedule</td>
</tr>
</tbody>
</table>

BLACKTOP STUDIOS. Brooklyn, N. Y. Holly 5100

| James J. Dwyer | All-Star | Frank Perigaud | Fisher | Comedy | Schedule |
| | | | | | |

FOX STUDIOS. West 55th St., N. Y. SAMUEL KINGSTON, Casting. Phone Circle 6800

| J. S. Dwyer | All-Star | Mony M. | Fisher | Comedy | Schedule |
| | | | | | |

INTERNATIONAL FILM SERVICE CO., Inc. M. S. Connolly, Casting. 2478 Second Ave. New York City.

| Frank Barczak | All-Star | Chester Lyons | D. O. Four | John Lynch | Fannie Hurst Story |
| | | | | | 3rd Week |

| | | | | | Series |


| Frank W. Tuttle | George Hunter | Fred Wailer, Jr. | W. R. Sheridan | Frank W. Tuttle | Comedy Drama |
| | | | | | 6th Week |

PATEH. S. Bennett, Casting Director. 1900 Park Ave., New York. Harlem 1480

| Geo. B. Seitz | C. Hutchison | E. Snyder | S. Bennett | F. L. Smith | 15 Episode Serial |
| | | | | | Cutting |

FILM COLONY RUMORS

H. Orland, J. Motsoris and little Frankie Lee are among those cast in the new B. Hampton cinema play entitled, “Golden Dreams.” Lillian Guenther filled a dancing engagement last week at Whittier where she appeared before the Woman’s Club.

Lon Chaney, who has been working at the Panoram Studios at Fort Lee, N. J., in “The Light in the Dark,” starring Hope Hampton, has returned to Hollywood.

Harry Beaumont has just begun camera work on his latest Fox feature, “Up the Back Stairs,” starring Shirley Mason. Edwin Stevens, Johnnie Harron and Claire MacDowell have prominent parts in this photo-play.

William H. Main}
Where to Find (Continued from Page 6)

WELFARE WORKER AFFILIATES WITH MISSION CORP.

D. W. Pollard, for five years the head of the Boy Scout Movement in Chicago, and four years in the same capacity in Los Angeles, is a member of the Board of Directors of the Mission Film Corporation, now producing "Carry On the Race," at the Jesse B. Hampton Studios, under the direction of Clarence Geldert.

Nell Shipman and her company are in Spokane, Wash., shooting some of the first scenes of her current production.

Bertram Grassby and Pomory Cannon are among the players cast in "Golden Dreams," the forthcoming Benjamin B. Hampton cinema play.

William Walsh is playing the role of Henry M. Stanley in "With Stanley in Africa," featuring George Walsh, which Ed Kull is filming at the "U."

After completing his role with Wallace Reid in "Across the Continent," Sidney Hartbrook was re-engaged by Lasky to portray a heavy role in "Over the Border," starring Betty Compson.

Evelyn McCoy, child actress, has recently finished an important part in the Ince production, "Jim," and has been cast to play in Frieda Dean's latest picture, "That Lass O'Lowrie."

Gerald Pring has been selected for a prominent part in support of Tom Mix in "Three Range Lamping," under Director Arthur Rosson at Fox.

(Continued on Page 14)

THE PIT

CLASSIFIED WANT ADS

Your advertisement will be run in this column at the rate of 15c per line.

Phone, mail or bring in your "Wants."

FOR RENT OR LEASE—Bell-Howell Camera, 170" shutter, fully equipped. Blaine Walker, Main 2152.

WANTED TO BUY—Second-hand lights, two second-hand tripods and one camera. Write Roy Hughes Productions, Ransohoff Building, El Paso, Texas.

WANTED—Call for movie. Am double of x x x. See photo in issue of Jan. 14th. A. H. S. Main 3390.

FRANK P. DONOVAN

Director of Vitagraph, Pathé, General and Mutual Releaes, Paramount Pictures, etc.

GREEN ROOM CLUB New York City

ORIENTAL COSTUME CO.

Chinese, Japanese Costumes Properties and Art Goods
628 Santa Monica Boulevard
Holly 5954

Pierre Hungate

Garwood and Hungate—Bookings

6548½ HOLLYWOOD BLVD.

Phone 577190 Hollywood, Calif.

GRACE N. INGLIS

Motion Picture and Theatrical Agency
6124 Hollywood Boulevard

Temporary Phone: Holly 343 Hollywood, California

ARTISTS BOOKING EXCHANGE

John Lancaster, President

Holly 1915 and 1916

6015 HOLLYWOOD BLVD.

Hollywood, California

"The only school of its kind in the world"

THE NATIONAL SCHOOL OF DRAMATIC-CAMERA

TRAINING AND PROFESSIONAL MAKE-UP

ART LEE, Instructor

CASWELL STUDIO

1110 Tamarind Street, Hollywood

EARLE WALLACE

TECHNICAL DIRECTOR OF DANCING

Let Me Handle Your Dance Scenes, Large or Small

My Well Trained Pupils Are Always Available

Studio, Trebor Apts., 2520 W. Seventh St. Phone: Wilshire 2060

Marion Ward

729 S. Bonnie Brae—Any West 7th St. Car Phone 54498

WIGS

From Assorted ZAN Make-up Defy Detection

819 So. Hill St.

Still and Always

HOLLYWOOD TAXI SERVICE

By the Mile, Hour, Day, or Week

"Soutter Will Suit You."

Phone 579-359

7030 Hollywood Blvd.

Reasonable Rates

Miss Billie Hodges

Formerly of Metro and Universal

Casting Director of the Classic Film Agency

Irwin Kahn

DR. W. E. BALSINGER

FACIAL SURGEON

Formerly

FACIAL SURGEON U. S. ARMY

Humph and Other Devormities of Noses

Corrected Through Nostrils—No Scar.

Sagging Cheeks Lifted

Baggy Eyes Lifted Corrected

Double Chins, Sears, etc., Removed

190 North State Street, Chicago

Will be at

CLARK HOTEL, Los Angeles

January 15 for Four Weeks
The Man on the Cover--An Impression

By Ted LeBerthon

What public personality has exerted the widest influence upon our national life in the past five years, has left the deepest imprint of his being in the foregrounds of our consciousness? If this question were propounded in the classroom, the answers would probably be many and varied. Wilson, Hoover, Pershing; Irving Cobb, Booth Tarkington, Rupert Hughes; D. W. Griffith, Thomas Edison, Henry Ford; all these could be suggested, but I believe their adherents would be mistaken, owing to a pre-disposition toward political, literary, theatrical, or inventive figures.

I believe that motion picture players repeatedly featured in roles which emphasized some such salient characteristic as courage, agility, wit, or wholesomeness, influence most profoundly our national ideas of ethics and conduct. Wilson, or Tarkington, or Ford are known, respected and felt through their achievements, but such cinema stars as William S. Hart, Douglas Fairbanks, Charlie Chaplin, and Charles Ray are known and felt far more intimately—through their cinema selves their every gesture, every fleeting mood, every idiosyncrasy, every distinctive characteristic become common knowledge.

After thoughtful consideration, I have come to the conclusion that Charles Ray is not only most representative and typically American, but that his personality is etched deeper in our hearts than that of any other public figure. To me, he stands for that substantial something which Walt Whitman sang of and which Carl Sandburg sings of, and can no more be thought away than a mountain can be thought away.

Charles Ray is not the screen's most romantic figure; to womankind he is more the eternal husband than the eternal lover. In him are not the fulgurous, magnificent sweeps of color that invite swift, ephemeral and therefore tragic romance, but the protective and comforting spirit of a strong, true friend with friendly branches. He is earnestly, exactly sincere; while every Don Juan is intrinsically a liar. Our friend Ray in his pictures needs backgrounds of endless, undulant hills, of warm, luminous skies, of trees, meadowlands and grasses; his spirit is too large and expansive for confinement within drawing room walls and too hard to penemential to exist within the aura of equivocal meanings and dainty distinctions.

Gold is deemed the most precious of metals because of its rarity. Charles Ray appeals to most of us because he is essentially different from most of us. The texture of his ego has sternly resisted any despoiling o fits substance, I do not believe his heart will or can dance to any fiddler's calling. The voice of things wanton and sinister cannot penetrate to his sanctuary, if I have interpreted aright the emanations of his spirit as it guided thought and emotion across the silver screen. There are some men and women who can do no conscious wrong, whether they will or not; no matter what rationeation is indulged in, the soul grows and fords from its citadel.

Charles Ray's popularity will persist long after our Reids and Moores and Valentinos are forgotten, for he is the last and truest lover, whose awkward arms are open to sister, mother, or sweetheart alike. He is beloved by youngsters and old folks. There is that surety and dogged sincerity that will always invite trust, belief and a welcome into the heart of the family set. We mean that, it is sometimes withheld or grudgingly given the gorgeous youth with roving eyes of molten gold, Greecian profile, inimitating presence.

I met him a couple of years ago in the office of Sid Grauman, the cinema magnifico. He was faultlessly attired in clothes of fashionable cut. The conversation I forgot, but I remember that he was quietly positive.

In Los Angeles one sees him at symphonies, operas, plays, football games and automobile races. His automobiles seem to me a trifle gaudy, and I imagine that he probably invites such an ornate touch to indicate his fellowship with the motion picture colony. I understand that he is a serious and persistent reader.

No amount of contacts, no cultivation of sophistication, will ever change Ray, if I guess right. I don't believe he could ever change himself. Were he to dress like John Drew and become a frequenter of lobster palaces, midnight frolics and somber joy-rides, I am sure his soul would retain the austerity of the great plains and the impregnable and inaccessibility of lonely mountains.

His sheer cleanliness and wholesomeness are unmatched by any other figure on the stage or screen. As Time passes, and he grows older, will anyone take his place? I doubt it; his particular niche may remain forever unfilled. When his gullible, whimsical, mother's boy personality fades into middle age, and newer idols are being worshipped and other exemplars of youth and freshness arrest the attention of capricious humanity and some of us are much older, we will sometime vividly recall the presence that is the Charles Ray of today—as sometimes in deepest dreams we encounter those we will never again see in the hours when we are awake.

IN "CORRESPONDENT'S ROW"

Charles T. Kurtzman, special representative of Variety magazine, has established offices in the Citizen's National Bank Building, where Ham Beall, coast manager of the Exhibitors Herald, and James B. Bloom, who furnishes movie/news for a score of eastern newspapers, are located. Kurtzman replaces Otto Henry Harris and Freddie Schade, who formerly represented "Variety" here.

Jean Calhoun is playing an important part in Pauline Frederick's current cinema play for R-C.

William Lawrence, leading man, began his cinema career with the Reliable Company in New York in "The Single Standard," starring Lillian Gish.

Philo McCollough, who has an important role in support of Grace Darmond in "Shadow of the Jungle," under Director Charles Lang with Westerns, was born in San Bernardino, California.
FINE ARTS STUDIOS
(INCORPORATED)

NAT DEVERICH, President
ANDREW D. W. REID, Vice-President
JOHN RIKKELMAN, Secretary-Treasurer

READY FOR BUSINESS

Formerly D. W. Griffith's and Triangle Film Corporation studio, where such masterpieces as "THE BIRTH OF A NATION," "INTOLERANCE," "HEARTS OF THE WORLD," "BROKEN BLOSSOMS," "DADDY LONG LEGS" and successes too numerous to mention have been filmed.

Now Being Operated as a Leasing Studio

Fully equipped in every department, including properties, furniture, the best appointed wardrobe on this coast and new lighting equipment with DIRECT CURRENT; five large stages making space available for ten producing companies.

Each department is headed by a well-known and experienced manager, namely:

JOHN H. McCARRON, Studio Representative,
formerly with L. B. Mayer Studios.
RALPH De LACY, Technical and Art Director
ANDY REID, Lighting Expert
MARGARET WHISTLER, Wardrobe Mistress
LEROY CASTRO, Scenic Artist
DAVE ROthsCHILD, Chief Operator
WALTER THOREN, Foreman Carpenter
C. H. OLSEN, Chief Auditor

We have in connection with the studio CHESTER BENNETT LABORATORIES, under the office management of Rex Hodges, with Abe Scholtz supervising the laboratory.

As every department is complete, this studio is the ideal place for the

Independent Producer

and we can show the decided advantages in working at this most wonderfully located studio.

PRICE AND FURTHER PARTICULARS QUOTED ON REQUEST

Ask for Mr. McCarron

FINE ARTS STUDIOS, Incorporated
4500 Sunset Boulevard

Phone 595-187 Holly 2948
**Contemporary Criticisms**

**"THREE LIVE GHOSTS"**

"No question about what this picture will do, for today it made a tremendous hit. A great many people have read the story. With exploiting to match the cleverly produced picture, an exhibitor would have to be pretty hopeless who couldn't count money with "Three Live Ghosts." . . . The characters couldn't have been better chosen, several of the original members of the company coming to cast the tolerant leading roles. Romance, laughs, and anti-climaxes are piled up right and left in the picture, assuring an avalanche of dollars at the box office."—Exhibitors Trade Review.

"Frederic S. Isham's big Broadway stage success, "Three Live Ghosts," shows improvement as an entertainment feature by its transformation into a photoplay by George Fitzmaurice. The adaptation was made by Ouida Bergere, and the clever manner in which she has injected new melodrama and motion picture lore, for the original drama has added much to the picture."—Exhibitors Herald.

"An expert blending of delicious humor, a cast of major actors and a good deal of human appeal, makes "Three Live Ghosts" an entertainment that cannot fail to meet with general approval. But it is its natural and sparkling humor that is most responsible for putting the picture over with the bang it received, for instance, when the reviewer saw it in a crowded house in the Rivoli Theatre, where it played to good success for the week."—Moving Picture World.

"The popular play from the pen of Frederick S. Isham, which graced a Broadway theatre for many months, and was among the most favorably talked of dramas in 1921, will unquestionably score as emphatically as a screen hit of 1922. It sets a precedent which promises improved pictures, if those which follow keep even pace. . . .

"The plot has not been kept intact, additional melodrama having obviously been injected because of the original situation depended entirely upon dialogue. More fitting motion picture lore has been substituted which will not be apparent to those who did not see the original, and those who did will be bound to admit the necessity of the change. Indeed, in adapting "Three Live Ghosts," Ouida Bergere has done a work of which she may well be proud."—Motion Picture News.

**"ACROSS THE DEADLINE"**

"From a point of scenic value, 'Across the Deadline' is entitled to praise, in that the locale, the great Northwest, is interesting, the photography wonderfully beautiful and the atmosphere very distinct, throughout. Also, the star, Frank Mayo, does some splendid work, is good to look at and is deserving of a story which would give him sufficient range to show to advantage. For the story is neither new, novel or easy to take seriously."—Motion Picture News.

"For pictorial purposes, the middle of the street in a Western town, may serve effectively as the hard line between right and wrong, the church on one side and the saloons on the other. Getting down to facts, however, the metaphor seems a bit far-fetched, when it is to unnaturally emphasize that wickedness cleaves to one side of the curb, and righteousness to the other, and one cannot cross without being defiled or reformed. . . . There are some good climaxes, some attractive outdoor settings, including in particular, the waterfall, and there is a pleasing love story. . . .

"The two leading roles are in the capable hands of Frank Mayo and Molly Malone. As the street, also as the lawless, vengeful men, no better production could be recommended than 'Across the Deadline.' It is a story replete with tense dramatic incidents, some mystery and several strong climaxes. It was filmed for the most part amid beautiful pines and the western atmosphere is further carried out by sets representing a rough mining village.

"The role of John Kidder gives Frank Mayo plenty of opportunity to display his prowess with his fists and Molly Malone is a pleasing and pretty heroine. Russell Simpson has a particularly strong role as the father; Enoch Kidder, Joseph Swickard, William Marion, Frank Thorwald and Lydia Knott appear in the cast."—Exhibitors Herald.

"HAIL THE WOMAN"

"'Hail the Woman' is built upon a theme that reaches in and grips both the mind and the heart and therefore the continuous attention of the average moving picture theatregoer. This theme is superbly interpreted in every department of production. And it is an argument—mind you, not a preachment nor a sermon—against one of the vital problems of the day: that of the double standard of morality. . . .

"Written by C. Gardner Sullivan, the story presents a vital human document. It is interpreted by a cast that performs brilliant work individually and perfect team play collectively, which guarantees tremendous effect."—Moving Picture World.

"That Thomas H. Ince and C. Gardner Sullivan are unbeatable as a combination is proven in 'Hail the Woman,' which will be accepted as one of the really outstanding pictures of the year. Mr. Sullivan has long been recognized as a master writer of the photoplay.

"'Hail the Woman' is something of which he should feel highly proud. The same feeling should be expressed by John Griffith Wray, the director, and Mr. Ince, the supervisor."—Motion Picture News.

**NEW VIDOR PICTURE**

Florence Vidor has begun work upon "The Real Adventure," from Henry Kitchell Webster's novel.

Frank Hayes, Walter Perkins and H. Gordon Mullen have been chosen to enact roles in R. B. Hamptom's "Golden Dreams," under production at United Studios.

---

**Why Studios "Close Down"**

It is both notable and significant that most of the studios which have NOT "closed down" during the last year have been regular clients of the Photoplay Sales Department of the Palmer Photoplay Corporation.

Four years ago we expressed the opinion that producers who consistently select their plays because of their intrinsic screenability, rather than because of their "literary" value, were destined to achieve and maintain financial success.

And now, four years later, we hold tenaciously and justifiably to the same opinion.

Nor have the producers who have regularly come to Story Headquarters for their stories had occasion to differ from that opinion. They have been too busy making good pictures for a market that is starving for good pictures to entertain the thought of "closing down."

It is not the policy of the Palmer Sales Department to urge the purchase of one story at a high price (just to make a sale), but rather to endeavor to select material that will make for continuous successful production.

---

**Photoplay Sales Department**

Palmer Photoplay Corp.

"The World's Largest Clearing House for Screen Stories"

Los Angeles New York
124 West 4th St. 527 Fifth Avenue
Chicago
332 South Michigan Avenue

---

**'DIRECTORS—LOCATION MEN**

When wanting Ideal Western St. or Hick Town, Remember

BACHMAN STUDIO

Glen, 1928 W. 421 N. Windsor Rd.,
Glendale.

Price way down. Day, month or lease.

---

**B. L. JAMES**

EXPERT TITLE SERVICE

Phone 118, 2226
218-19 Lissner Bldg., 244 So. Spring St.
Opposite the ALEXANDRIA
DIRECTORS SUPPORT ACTORS IN HEAVY FOREIGN FILM TARIFF

Welcoming comparison of American motion pictures with foreign-made productions, but desiring to protect thousands of American workers from retribution policies of domineering producers, the Motion Picture Directors' Association through its director president, William D. Taylor, has wired the Senate Finance Committee urging that import duties for imported films be either limited in quantity or taxed on value, with volume and cost of film production in the United States as a basis.

The telegram filed by Mr. Taylor points out that motion pictures are being produced abroad far cheaper than they can be made here, and that producers are now establishing units or making affiliations abroad and are drastically cutting down domestic production. The eleven months ending May 1st, compared with the previous twelve months, he asserts, show an increase of 36 per cent in imports of exposed film negative and a decrease of 26 per cent in exports.

The movement toward international production would deplore exceedingly a situation wherein domestic producers would find it economically advantageous to employ a divided press and decreased production costs and bring them to the United States for cutting, editing, and distribution ostensibly as American productions. It requires the director-president of the M. P. D. A.

The Senate Finance Committee is now preparing a report on the Forney Tariff bill, which imposes a 10 per cent ad valorem duty on foreign-made motion pictures imported into this country.

The present national association of producers and distributors is opposing the thirty per cent tariff, fearing retaliation by foreign nations. They argue that then American distributors will find it necessary to produce abroad to enter the European market on a basis equal to their foreign competitors. This, they allege, would throw American actors, directors, artists, artisans and laborers out of employment.

On the other hand the actors favor a sixty per cent of American valuation, and through the Actors' Equity Association, charge the producers with desiring a low duty in order to take advantage of cheap labor and thus reducing films abroad for use in this country.

The motion picture directors favor limiting import duties (exposed) to a design number of foreign-made films, per production, that percentage to be divided among foreign countries in proportion to their respective volumes of film production. They do not represent the tone of the MInistry of Culture.
SAY IT WITH CUTS!
Engravings in Halftone and Benday Color Plates add Attractiveness to your Advertising
BROWN CALDWELL & LADD
PHOTO ENGRAVERS
247 So. BROADWAY, LOS ANGELES

Michael Dark
Playing in "SATURDAY NIGHT"
At Grauman's Rialto
Recent Release:
Heavy in "Foolish Matrons"
Phone 50085

OUR Publicity Department

is now arranging the new
DIRECT INFORMATION PAGE for you

Your representation in this space is entirely your own responsibility. There will be no solicitation.

Phone 595-179 4513 Sunset Blvd.
Bebe Daniels
JOHN GRIFFITH WRAY
DIRECTOR OF
THOMAS H. INCE'S SPECIAL PRODUCTION
"Hail The Woman"
VERNON DENT

Playing

"JOE HURD" in

"HAIL THE WOMAN"

Directed by John Griffith Wray

At The Mission

761-236

Edward Martindel

Plays "Wyndham Gray" in

"Hail The Woman"

at the Mission

At present playing the lead in "The Glory of Clementina," with Pauline Frederick

Coming Releases:

"Nancy From Nowhere," Bebe Daniels
"After Midnight," Constance Binney
"The Dangerous Little Demon," Marie Prevost

Wilshire 4932

Muriel Frances Dana

Playing in "HAIL THE WOMAN"
At Present with Emmett Flynn in
"A Fool There Was"

Coming Releases:

"White Hands," (Title Role), Hobard Bosworth
"Skin Deep," Thomas Ince
"Love Never Dies," Thomas Ince

541-60
A Reorganization

It has been suggested that the Affiliated Picture Interests is about to reorganize in an attempt to acquire a membership really representative of the motion picture industry whose interests it sometime ago set out to champion. In spite of this commendable aim, however, it is an admitted fact that the profession entertains scarcely any regard for the organization as it is now operated, a knowledge which has proven most disturbing to the conceivers of the new movement; and it is the organizers themselves who are now seeking a remedy.

Whether the elimination of the concentrated "big producer" element, which has kept things pretty well blocked thus far in the Affiliated, will do the work or whether an entirely new plan must be drafted to gain the desired end are phases now under discussion.

If the industry's various associations feel that there is value in an undertaking of this kind, and surely its theoretical worth is evident, now is the time for expression. Let us not indulge in the general tendency to neglect our opportunities for speech only to whisper discontentedly when matters have passed out of our hands.

From Our Correspondents

When we reflect over that which is brought forth by some of our editorial efforts we wonder that our heart is strong enough to continue.

The following communication proves that our idea "went over" but where and how is something we might worry about if we had time.

"Dear Editor:

"Quoting from the Literary Digest a quotation from the Camera! 'That our greatest misfortune is our lack of genuine youth,' perhaps if the people really do feel the truth of what you see in the same old faces that appear on the lighted sheet, there will be some hopes of younger and new faces to take the place of the old ones."

"That is why I am dreaming dreams of a career for myself on the lighted sheet, and why I am writing to you to see if I could get you interested in me."

"This quotation from your paper woke me up to the fact that perhaps we younger beauties can make Mary Pickford and others fade away as old who truly have lost their youth. I am 17 and pretty, so a town of 10,000 inhabitants, declare, for I have just won the prize of a $20.00 gold piece with 2,000 majority in a beauty contest."

"Doesn't that fact give me the right to try, but I do not know where to begin will you kindly tell me how,— could you get some of the movie companies interested in me."

"Could I enter the beauty contest that is to take place in Los Angeles soon will you kindly tell me to whom to apply for admission? I have been complimented on my beauty all my life but never thought seriously of it, until I read your quotation, then I thought if I can win a name and a comfortable living from my looks, why not."

"Trusting I have not asked you to do more for me than you can do, I am awaiting a reply."

"BERNICE FLACK."

The next we don't profess to follow intelligently, but we firmly believe that the lady is contradicting us in at least two paragraphs. The rest of the time we were merely misunderstood.

Providence, R. I., Jan. 17, 1922.

"Editor Camera:

"According to the Literary Digest for January 14, you (Continued on Page 18)
**PICKFORD AND FAIRBANKS PURCHASE STUDIO**

Mary Pickford and Douglas Fairbanks have purchased the Jesse D. Hampton studios. By this transaction they put the stamp of their approval on Southern California as the hub of the picture universe.

"Although we may go to Europe for a portion of each year," said Miss Pickford ree supporting Lige Conley in the newest Jack White comedy under production at United Studios.

"Perhaps Parrott signed a week a long term contract with Hal E. Roach for the continuance of one reel comedies, "shooting" to commences Feb. 15th. Mr. Parrott, whose company is the most recently added unit, has completed thirteen comedies, several of which have already been released.

"Our Gun," the "kiddies" comedy which Fred Newmeyer directed, was completed this week and one reel has been assembled by T. J. Crizer, film editor. The comedy, which was written by Sam Taylor and Charles Parrott, is a two reeler, the leading roles being acted by "Sunshine Sammy," Anna May Ellson, John Hatton and Jackie and William Condon.

"Adventures of Robinson Crusoe" directed by Robert Hill

Harry Myers Noble Johnson
Gertrude Claire Josef Zwickard
Emmett King Percy Pembroke
Gertrude Olmstead

(Continued on Page 6)
"TOL'ABLE DAVID"

Kinema

The month's big dramatic picture is "Tol'able David," the Inspiration Pictures' production which marks Richard Barthele-

muss' starring debut for First National. Taken from Joseph Herreshimer's Cumberland-laid novel of the same name, it has been admirably adapted by Edmund Goulding and Director Henry King and artistically set in the approximate locale of the original. This last is truly an invaluable element since it not only dresses the filmplay harmoniously and convinces beyond the shadow of a question with its accuracy, but also lends the picture a rare chronicle of life in the West Virginia valleys. We do not recollect having previously witnessed a technically correct cinema of this district. This one is right in every detail.

King proves himself with this work one of the screen's most accomplished directors. Just as his clever faces have been launched at the world over, "Tol'able David" will occasion universal tears. His gripping melodramatic suspense in this picture is not only rivals but exceeds that effected by Griffith in "Way Down East;" his climax is unusually strenuous without ever becoming either morbid or ridiculous; and his guidance of the trouping cast is superb.

Henry Cronjager's photography blends the whole splendidly.

As for the star, he offers his first "straight" classic in the title role. Playing the wistful, sensitive lad, "not a man yet but tol'able, just tol'able," he is one of the celluloid's most artistically young characters. His situation in and interpretation of the determined, sincere mountain boy is perfect from his sympathetic humorously introduction right through to the heart-breaking battle which kills him. Few performances like David will see Richard Barthelemess at the top of the ladder.

Gladys Hulette is also beautifully situated in Esther Hathorn, David's rustic sweet-heart whose code is based upon the loyalty of the mountain woman. Her work deserves the highest praise since she attains every point allotted her completely and attractively.

Marion Abbott, in David's practical but adoring mother, gives a carefully shaded portrayal that approaches the two or three famous mother roles which we have set apart as screen achievements. Like the entire cast, Miss Abbott was faultlessly chosen.

Edmund Gurney, Warner Richmond and Patterson Dial provide some striking char-

acterization as David's ill-fated father, brother and sister-in-law, while Ernest Tor-

rence is the season's most handsome heavy in Luke Hathorn, a mountain outlaw. Never has a villain been more repulsive than this one or more fearsome supported as he is by a diabolical father and brother, and in the respective hands of Walter Lewis and Ralph Yeasley.

Forrest Robinson, Laurence Eddinger and Hazel Scott are admirably dispatched the remaining roles in the cast.

"Tol'able David's" superlatively high production standard is due to the picture's inherent might of too many unnecessarily descriptive subtitles. However, this is an almost incomparable item under the circumstances, for here will be a foremost celluloid triumph of 1922. The box office will tell the tale.

"PEACOCK ALLEY"

Loew's State

Robert Z. Leonard has given "Peacock Alley," Metro's current presentation starring Miss Murray, a brilliant production with the result that this cinematic play is quite the most lavish and exotic now being shown in the city. Every foot of the picture scintillates with unique costumes, gorgeous settings, super-artistic photography or startling, Prizma colored art titles, while silhouetted against these beautifully executed details is a thoroughly entertaining, if utterly inco-

sistent love story of a Parisian dancer by Ouida Bersce. The plot offers no particu-

larly new twists and sets forth several overdrawn situations but Edmund Goulding has translated it all for the screen very convincingly so that taken by and large "Peacock Alley" is the sort of pastime in which the public revels. It should draw excel-

lently.

Cleo of Paris, the beguiling little heroine of this playphot, is rendered an enchant-

ing bit of animation by the always fascinat-

ing and clever Miss Murray. There is a rhythm about this artiste not confined alone to her attractive dancing which, as usual, is an invaluable feature of her performance. Primarily, however, this spirited little Parisienne, vitally alive and deliciously affected, is entirely human which saves her from a merely beautiful effect, the fate of so many, of our most constant performers. Perhaps it is because Elmer Harmon, Cleo's lover and husband, is fundamentally misunderstanding and therefore a little un-

sympathetic that Monte Blue lacks much of his customary appeal in the character. Nevertheless, we would have imagined a much different result.

Edmund Lowe is as good touch as Garri-

son a "Broadway graduate," while Anders Randolf, W. J. Ferguson, William Tooker, Howard Lang, William Frederic and M. Durant are suitable types for the remain-

ing roles which they ample fill without ex-

ception.

"THREE LIVE GHOSTS"

Grauman's

Frederic Isham's post war play, "Three Live Ghosts," somewhat changed as to material but probably benefiting so, has arrived from the British Paramount studios, where it was produced by George Fitzmaurice from a scenario by Ouida Bergesheimer. Without music, comedy, the necessary amount of reason and an almost entirely clever cast, this picture will not even wish for popularity, but it can not be said to reach the famous Fitzmaurice standard in all respects. Nevertheless the last decision is up to the audience which was unhesitatingly and delighted at the opening performance. The story deals with the exploits of three British soldiers who, after being dead for a hundred years (a son and an Earl), providing many rich situa-

tions.

Norman Kerry, who plays Foster, the juvenile, presents possibly the most interesting and colorful portrayal in the cast. There is nothing particularly wrong with the hero, but he just doesn't grip.

Both Cyril Chadwick and Edmund Goulding, however, are gold mines of mirth in Spopy, the "balmy" Earl, and Jimmy Gubbins, his cockney pal, while Clare Greet adds the finishing touch to the drunken, spirit communing Mrs. Gubbins.

Anna Q. Nilsson enacts satisfactorily the feminine lead while the list of players further concludes with Misses Eileen Barry, Dorothy Benson, drink and Windham Guise.

From a production standpoint "Three Live Ghosts" lacks a little of the richness that we have been educated to expect.

"SATURDAY NIGHT"

Grauman's Rialto

Jennie MaPherson's latest concoction for Cecil de Mille's Paramount production, "Saturday Night," answers the question, "Is any happiness to be gained by marrying out of one's sphere?" in the negative and illustrates its point with parallel love stories of a millionaire and a chauffeur an heiress. The story contains several exceedingly human situations but it lacks the essence and charm that gives life to this piece of the ordinary and delicate the opening performance. The story deals with the exploits of three British soldiers who, after being dead for a hundred years (a son and an Earl), providing many rich situa-

tions.

Norman Kerry, who plays Foster, the juvenile, presents possibly the most interesting and colorful portrayal in the cast. There is nothing particularly wrong with the hero, but he just doesn't grip.

Both Cyril Chadwick and Edmund Goulding, however, are gold mines of mirth in Spopy, the "balmy" Earl, and Jimmy Gubbins, his cockney pal, while Clare Greet adds the finishing touch to the drunken, spirit communing Mrs. Gubbins.

Anna Q. Nilsson enacts satisfactorily the feminine lead while the list of players further concludes with Misses Eileen Barry, Dorothy Benson, drink and Windham Guise.

From a production standpoint "Three Live Ghosts" lacks a little of the richness that we have been educated to expect.

"SATURDAY NIGHT"

Grauman's Rialto

Jennie MaPherson's latest concoction for Cecil de Mille's Paramount production, "Saturday Night," answers the question, "Is any happiness to be gained by marrying out of one's sphere?" in the negative and illustrates its point with parallel love stories of a millionaire and a chauffeur an heiress. The story contains several exceedingly human situations but it lacks the essence and charm that gives life to this piece of the ordinary and delicate the opening performance. The story deals with the exploits of three British soldiers who, after being dead for a hundred years (a son and an Earl), providing many rich situa-

tions.

Norman Kerry, who plays Foster, the juvenile, presents possibly the most interesting and colorful portrayal in the cast. There is nothing particularly wrong with the hero, but he just doesn't grip.

Both Cyril Chadwick and Edmund Goulding, however, are gold mines of mirth in Spopy, the "balmy" Earl, and Jimmy Gubbins, his cockney pal, while Clare Greet adds the finishing touch to the drunken, spirit communing Mrs. Gubbins.

Anna Q. Nilsson enacts satisfactorily the feminine lead while the list of players further concludes with Misses Eileen Barry, Dorothy Benson, drink and Windham Guise.

From a production standpoint "Three Live Ghosts" lacks a little of the richness that we have been educated to expect.

"SATURDAY NIGHT"

Grauman's Rialto

Jennie MaPherson's latest concoction for Cecil de Mille's Paramount production, "Saturday Night," answers the question, "Is any happiness to be gained by marrying out of one's sphere?" in the negative and illustrates its point with parallel love stories of a millionaire and a chauffeur an heiress. The story contains several exceedingly human situations but it lacks the essence and charm that gives life to this piece of the ordinary and delicate the opening performance. The story deals with the exploits of three British soldiers who, after being dead for a hundred years (a son and an Earl), providing many rich situa-

tions.

Norman Kerry, who plays Foster, the juvenile, presents possibly the most interesting and colorful portrayal in the cast. There is nothing particularly wrong with the hero, but he just doesn't grip.

Both Cyril Chadwick and Edmund Goulding, however, are gold mines of mirth in Spopy, the "balmy" Earl, and Jimmy Gubbins, his cockney pal, while Clare Greet adds the finishing touch to the drunken, spirit communing Mrs. Gubbins.

Anna Q. Nilsson enacts satisfactorily the feminine lead while the list of players further concludes with Misses Eileen Barry, Dorothy Benson, drink and Windham Guise.

From a production standpoint "Three Live Ghosts" lacks a little of the richness that we have been educated to expect.
Where to Find People You Know

DIRECTOR ENACTS PART

Clarence Geldert is playing the part of the Reverend James Endicott, of Quincy, Mass., in "Carry on the Race," which he is directing for the Mission Film Corporation at the Jesse D. Hampton Studios.

STATTER REPLACES WRIGHT

Arthur Statter, newspaperman and scenario writer, has been given charge of the serial and short reel feature department at Universal City. He replaces William Lord Wright who recently resigned. Statter will bring to conclusion two historical serials and prepare to start another.

IN PRINCIPAL ROLES

Josef Swickard, Emmett King and Percy Pembroke will interpret principal roles in "The Adventures of Robinson Crusoe," just starting production under the direction of Robert Hill.

BETTY BLYTHE WITH WEBB

Betty Blythe has been engaged to appear in "The Mayor's Wife," which Kenneth Webb will make at the Whitman Bennett Eastern Studio.

MACQUARRIE NOT WITH KLUMB

Murdoch MacQuarrie states that he has has not affiliated with the Roy H. Klumb productions as previously announced.

LYNN IN COMEDY LEAD

Eleanor Lynn is playing opposite Lige Conley in Jack White's latest Mermaid Comedy.

Nigel Barrie is playing opposite Katherine MacDonald, in her current production for Associated First National.

Harry Lorraine is cast in "Golden Dreams," B. B. Hampton's current cinema play under production at United Studios.

Jean Standing has been added to the cast of "Lorna Doone," which Maurice Tourneur is directing at the Thos. H. Ince studios in Culver City.

Vernon Dent, who plays "Joe Hurd" in "Hail the Woman" at the Mission this week, has signed to play with Al St. John in his latest Fox comedy.

Alfred Hollingsworth, W. J. Allen, Jim Alamo and Stanley Fitz are among those cast in "The Sinjia Kid," Hoot Gibson's recently completed vehicle.

Donald MacDonald, Norris Johnson and Jack Larrabird are playing important parts in the forthcoming Maurice Tourneur cinema play, "Lorna Doone."

"Pal" Harry Lucenay's bulldog, who appeared with Wallace Reid in "Rent Free," and will soon be seen with Larry Semon in "The Sawmill," has an important role in "The Heart of the Range," a western drama starring Buck Jones.

JOHNSON TO PORTRAY FRIDAY

Noble Johnson has been selected to enact the role of "Friday" in "The Adventures of Robinson Crusoe," the new Universal serial which is in its first week of production at Universal City.

GLENNON TO RESUME WITH LASKY

Bert Glennon, who is photographing "Carry on the Race" for the Mission Film Corporation, under the direction of Clarence Geldert, will terminate his engagement with that company in order to fulfill his contract with George Melford to photograph "The Cat That Walked Alone," starring Dorothy Dalton.

WHITLOCK WITH PREVOST

Lloyd Whitlock is handling one of the two male leads in "Kissed" with Marie Prevost, under the direction of King Bagot.

OLMSTEAD IN SERIAL LEAD

Gertrude Olmstead will enact the feminine lead in the new Universal serial, "The Adventures of Robinson Crusoe," which Robert Hill is directing.

Bobby Mack is enacting a heavy role with David Smith in his latest Vitagraph production.

Billie Hodges, formerly of the casting department of Metro, is now casting for Ivan Kahn of the Classic Film Agency.

Lillian Langdon and Marie Crisp are portraying roles in "Kissed" in which Marie Prevost is starring for Universal.

Victor Schertzinger, former Goldwyn director, has become affiliated with W. Gunning, for the production of a brace of pretentious photoplays.

Ashley Cooper is interpreting an important role in Doris May's forthcoming starring vehicle for R.C. Pictures under the direction of William Seiter.

Mildred Davis will appear with Harold Lloyd as his leading lady for six months longer, according to an interview which Mr. Lloyd gave out in New York.

Mary D. Cannon, formerly of the staff of the Denver News, is assisting Harry D. Wilson with the Jackie Coogan production at United Studios.

Fritzie Ridgeway is supporting George Chesebro in his latest Northwest Mounted story under production at the Balboa Studios.

Mary Girici and Charles Hatton, child players, will be seen in important roles in "Lorna Doone," the current Maurice Tourneur photoplay.

Arthur Hoyt and Percy Challenger are playing important roles in Marie Prevost's forthcoming photoplay under production at the "U."

Tom Gibson, formerly director of Gale Henry, Hank Mann, Billy Franey and a number of other comedians, has been secured to direct the second unit of Morante Producing Company operating at the Balboa Studios, Long Beach.

(Continued on Page 11)

ZOLA ZORANA

Who's Where on Los Angeles Screens

GRAUMAN'S

Famous Players-Lasky Corp. presents
"BOOMERANG BILL"
With Lionel Barrymore
By Jack Boyle
Scenario by J. G. Hawks
Directed by Tom Terriss
CAST

Boomerang Bill............Lionel Barrymore
Annie....................Marguerite Marsh
Annie's Mother...........Margaret Sedon
Terrance O'Mally........Frank Shannon
Tony, the Wop...........Matthew Betts
Chinaman................Charlie Fong
Chinese Girl...............Miriam Battista,

CALIFORNIA

Goldwyn presents
"THE GLORIOUS FOOL"
By Mary Roberts Rinehart
Photographed by John J. Meeall
Directed by E. Mason Hopper
CAST

Jane Brown...............Helen Chadwick
Billy Grant...............Richard Dix
Miss Hart...............Vera Lewis
Head Nurse...............Otto Hoffman
Dummie................John Lince

(Continued on Page 16)
CLASS OPENING POSTPONED

The Hoover Art Studios makes the following announcement:

Mr. Frank Geritz, whose exhibition of woodcuts and linoleum cuts at the Hoover Art Studios has occasioned great interest, has been engaged to make sketches and woodblock portraits of the members of the San Carlo Grand Opera Company and the Pavlova Ballet. As these commissions will take Mr. Geritz's entire time for some weeks to come, the opening of the woodblock and linoleum cut class at the Hoover Studios, scheduled to start this week, will be postponed until March first.

Beginning February first, limited subscriptions for tuition can still be entered at the Studios.

TOURISTS SEE "MAKING THE MOVIES"

Clarke Irvine is staging "Making the Movies" at the Hollywood Legion stadium every Tuesday afternoon and recently a big crowd enjoyed watching Neal Burns and Josephine Hill do some bits of comedy before a Christie camera under the direction of Scott Sidney.

Film strips of the stars appearing, with autographed photographs are given away as souvenirs.

SOUTH CAROLINA FEARS CENSORS

It is predicted that South Carolina will be harassed with legalized censorship as the result of a bill just introduced in the General Assembly by Representative Edgar A. Brown.

South Carolina has no regularly organized exhibitors' body and there is no exchange center in the state, hence opposition to the bill has been only lukewarm, and it is believed it will become a law.

Cecil B. de Mille is expected back presently from his European vacation.

Jack Blystone is directing Lapino Lane in his first picture for Fox.

Teddy, the dog, seen so often in Mack Sennett comedies, was seriously injured recently while taking part in a scene.

The new athletic novelty "pogo" has already found its way into pictures. Katherine McDonald has made it a part of her current production to represent a society foot.

The movie-schooner that Allen Holubar will use in his production of "The Soul Seeker," starring Dorothy Phillips, has arrived here from San Francisco.

George C. Mac Cormick, electrical engineer associated with the Charles Ray Productions, Inc., has been elected president of the Electrical Illuminating Engineers Society in Los Angeles.

Maurice Costello, the screen's first idol, is in vaudeville. So is Maud George, a prominent figure in Erie von Stroheim's million-dollar cinema saturnalia.

"Boomerang Bill," a Paramount picture, is coming to Grauman's Million Dollar Theatre Monday, Jan. 30th. The picture was created by Cosmopolitan and features Lionel Barrymore.

FAMOUS PLAYERS TENTH ANNIVERSARY

The tenth anniversary of the Famous Players-Lasky Corporation will occur in February, and preparations are being made to observe the event in many theatres throughout the country.

CLYDE FILMORE

LEAVES COSMOPOLITAN

Julian Josephson has resigned as title editor of Cosmopolitan Productions and is coming to the Pacific Coast for a vacation.

Vera Lewis is spending the winter in San Francisco.

Doris Deane recently appeared in "Making the Movies" in Hollywood, a show which takes the public into the secrets of film production.

John Fairbanks, who is general manager of his brother Doug's business affairs, recently won a silver cup in a golf tournament at the Flintridge Country Club.

Jacqueline Logan and Lily Leslie are playing in support of Doris May in her forthcoming starring vehicle for R-C Pictures entitled "Gay and Devilish."

Paul Willis recently returned to Los Angeles from an Orpheum tour and is now busy rehearsing a new act. Mr. Willis was the hero with Mary Carr in Fox's feature, "Thunderclap," now showing.

Clarke Irvine insists that here's a senseless sentence, and we can't help agreeing: "I Accuse Foolish Wives for being Just Around the Corner in Peacock Alley picking the Passion Flower from the Secret Place in The Garden of Allah. For Shame!"

PATHE SALESMEN WIN PRIZES

B. H. Cohen, Pathe salesman working out of Minneapolis, and W. W. Kofeldt, Pathe ranch manager in San Francisco, are winners in the Jesse D. Hampton Sales and Collection Contest, which ended on December 24th. Announcement of this effort was made by Pathe this week, following the competition period, which began on October 31st, and closed December 25th at midnight. All contracts recorded up to that time were counted in the result, which accounts for the delay in the naming of the winners. The victors can take either a transcontinental trip at Mr. Hampton's expense, or $3,000 cash, its equivalent.

The Hampton contest was open to Pathe and Associated Exhibitors salesmen, inasmuch as each sell the Hampton product.

PHOTOPLAY EDITION OF "PENROD"

A "Freckles" Barry photoplay edition of Booth Tarkington's "Penrod" book has just come off the press and Grosset & Dunlap publishers, are preparing a national advertising campaign for the publication in which the Marshall Neilan picture will be given prominent display publicity.

SCREEN COMMENT INVITED

Why doesn't Vox Populi step forward with a little comment on motion pictures? It is generally admitted that the magic rectangle is not exercising the fascination it should. Is it the stars or the stories? Too much variety in programs or too high admissions? The screen, more than press or government, is the servant of the people. It is responsive to the public's wish—when that wish is expressed. Your advice will be read at "headquarters" if sent to William D. Taylor, president Motion Picture Directors' Association, or Frank D. Woods, president Screen Writers' Guild.

RAWLINSON RESTING

Herbert Rawlinson, who recently completed "Peterman," from the prison type-writer of Louis Victor Eytinge, "Lifer" in the Arizona State institution at Florence, is taking a four weeks' vacation.

Milton Ross and George Periolat will be sent in rules of consequence in Doris May's current R-C photoplay which William A. Seiter is directing.

ROSE OF THE WEEK

(Continued from Page 4)

R-C Studio

"THE GLORY OF CLEMENTINA"

Directed by Emile Chautard
Pauline Frederick
Edward March
Edward Heam
Jean Calhoun
George Cowl
Lincoln Plumer
Wilson Humbal

R-C Studio

"GAY AND DEVILISH"

Directed by William A. Seiter
Doris May
Cullen Landis
Ashley Cooper
Jacqueline Logan
Lily Leslie
Otis Harlan
Arthur Millet
Kingsey Benedict
Milton Ross
George Periolat
NEW DISTRIBUTING EXCHANGES IN
NEW YORK

Metropolitan National Exchanges, Inc., a new distributing office, is now open and do-
ing business in New York City. This ex-
change is affiliated with National Exchanges, Inc.

Walter L. Johnson, President of National Exchanges, Inc., is President of Metropolitan National Exchanges, Inc., while R. C. Croom
is in active charge.

Jerry Wilson, formerly with Myriad Pic-
tures Corporation; and Nathan Marcus,
formerly with Roulart, are members of the
sales force.

Metropolitan National Exchanges, Inc.,
will distribute all National Exchanges, Inc.
coming productions in the greater New
York territory. At present it is hand-
ling Kinetos and the series of twenty-
modernized versions of Charles Ray suc-
cesses, the first four of which are "Saved
from the Depths," "African Love," "After
the Storm," and "The Mystery of the Mis-
ion," with such well-known stars as Louise
Glaum, Clara Williams, Frank Borzage, Enid
Markey and Joseph Dowling in the support-
ing casts.

Other productions to be released through
Metropolitan National Exchanges, Inc., will be announced in the very near future.

HAMILTON-WHITE NOTES

Jack White's latest Mermaid Comedy, "Midnight," has been sent to New York for re-
lease. It will be shown at the Wiltshire and De Luxe theaters.

Lloyd Hamilton is preparing to start his
fifth comedy.

NEW PRODUCING ALLIANCE

L. J. Gasnier and B. P. Schulberg have for-
med a producing alliance known as Gas-
nier-Schulberg Productions. The first pic-
ture to be made under this banner is "Does
Marry Pay?" which goes into production at
once, according to announcement.

FILM THEFT BILL INTRODUCED

A National Film Theft bill was introduced in the House of Representatives recently by
Congressman Joseph Walsh of Massachu-
setts on behalf of the National Association. The measure will provide $5,000 fine and
a prison term for carriers of stolen film.

YOUNG AND RORK TO FILM "TEXAS STEER"

Sam Rork and James Young have pur-
chased the rights to "A Texas Steer," which
they will produce after Mr. Young completes
"The Maskeraders."

ENTER POLO COMPANY

The Eddie Polo Corp. of New York has been
formed with a capital of $10,000. The in-
corporators are Eddie Polo and L. Ostrom.
Harry G. Kirsch is the attorney.

"Hearts of the North" has been booked
over the Loew circuit.

Famous Players-Lasky has purchased
"Three Musketeers" for production.

Max Linder is finishing his burlesque
on "The Three Musketeers" for Goldwyn re-
lease.

"The Digest of the Motion Picture Industry"

RAPHL OBENCHAIN TO STAR ON SILVER SHEET

Charles SeelIng will make a series of pic-
tures with Ralph Obenchain to be released
through a local distributing concern.

The first cinema play will be titled "The
Man in a Million."

Kate Salmon has been engaged as busi-
ness manager and Neal Smith as camera-
man.

Jawitz Pictures will release "Dante's
Inferno," produced in Italy, on the state
market. The company also states it will
Distribute the "Crusade of the Innocents;"
a Gabrielle D'Annunzio story which was
produced in Italy.

CLARA DRAY

HINES IN FULL LENGTH FEATURE

Charles C. Burr of Affiliated Distributors,
Inc., intends making two full-length features
with Johnny Hines. One will be made in
Los Angeles and one in New York. Dis-
tribution will be via the independent mar-
tet in the fall. Hines, according to Burr,
has several more two-reelers to make for
Educational with the final one scheduled for
May delivery. Immediately after, the fea-
tures will be produced and then Hines will
for a time revert to two-reelers again.

It is expected that Marshall Neilan will
direct Mary Pickford in her next picture, a
rehashing of "Fess of the Storm Country."

Production of "The Real Adventure" by
Henry Kittel Weber with Florence Vidor
starring and King Vidor directing, is well
under way at the Vidor Studios.

Helen Stone is playing a prominent child
role in "The Glory of Cemenetta," starring
Pauline Frederick. Little Miss Stone re-
cently appeared in "Salvage," a late Freder-
lick vehicle.

Director Milburn Monroe of the Morante
Producing Company, operating at the old
Balboa plant in Long Beach, has returned
from California Hot Springs where he took
his company to secure exteriors for his fourth picture of the series of eight in which
George Chesebro is featured.

PATHE SIGNS LLOYD

After a week or more of conferences, Harold Lloyd, Hal E. Roach and Pathe
officials have finally drawn up contracts
providing for the release of Lloyd's future productions through Pathe.

The new contract calls for a minimum of four and possibly five pictures a year. One
of these may be a half feature length, but
the others will be the kind Lloyd has
made to date for Associated Exhibitors.

Lloyd has one picture that requires about
two weeks more work to complete and one
other to produce before meeting his obliga-
tions under the old agreement. He will then start work on the new series.

GRiffITH, UNIVERSAL MANAGER IN CUBA

Beverly Griffith has just been appointed
general manager of the Universal's Cuban
exchanges, and supervising director of the
several theatres on the island which Uni-
versal has leased for first-run showings of
its pictures there. Mr. Charles King has
resigned to accept another connection.

CENTURY TO MAKE HORSE COMEDY

Abe Stern, in charge of the Century
comy plant in Los Angeles, has signed a
"dark horse," which will be starred in a
comedy to be directed by Jesse Robbins.

RELEASED SOON

Goldwyn will release within a short time
its first Alice Duer Miller photoplay, an
original story entitled "The Man with Two
Mothers."

LUBITSCH LEAVES

Ernst Lubitsch left for Berlin recently, to
resume work for the European Film Alli-
ance. Lubitsch was originally supposed to
visit Hollywood.

VAN LOAN TITLING

H. H. Van Loan has been retained by
Hugh B. Evans, Jr., to write titles for
"Noah's Child," the picture story which
Evans produced with Roy Stewart and Mar-
jorie Daw in the principal roles.

NAGEL OPPOSES AYRES

Conrad Nagel has been chosen to inter-
pred the leading male role in "The Ordeal,"
Ages Ayres' new star picture, about to
start production at Lasky's under the direc-
tion of William D. Taylor.

Bill Montana, Arthur Millet and Kingsley
Benedict are among those cast in Gay and
Devilish," with Doris May just starting pro-
duction at the R-C Studios.

William White and Lew Meehan are play-
ing parts in "No Man's Gold," the current
Roegill-Halperin production co-starring Mar-
yon Aye and Bob Reeves.

Muriel Frances Dana, who plays "David,
Junior" in "Hail the Woman," Thomas
Ince's special production, has been cast to
play an important role in Emmet Flynn's
lately Fox vehicle, "A Fool There Was."

During his stage career, Roy Atwell, who is
furnishing the comedy relief in "The
Heart Specialist," starring Mary Miles Mil-
ter, was the featured funny man with Anna
Hold, Marie Cahill, Emma Trentini and
other footlight stars.
CAMERA!

Production Notes

(Continued from Page 8)

AT LASKY'S

William de Mille will probably complete "Bought and Paid For" some time this week.

Constance Binney and May McAvoy both left early this week for hurried vacation trips to New York. They are expected back in six weeks. Miss Binney has just completed "The Sleepwalker," a reel-length picture, while Miss McAvoy's last vehicle was "Through a Glass Window."

George Melford is away with his company making "The Cat That Walked Alone," in which Dorothy Dalton is featured and Milton Sills and Wanda Hawley have important roles. Burlingame, Calif., is being utilized as a background for a number of scenes in England.

February 6th is the starting date for Wallace Reid's new Paramount picture, "The Dictator," in which Lila Lee will have the feminine lead. James Cruze will direct this play.

Jack Holt and Bebe Daniels will begin their co-starring vehicle, "Val of Paradise," on February 6th, with Joseph Henabery at the megaphone.

Preparations are under way for the production of "Blood and Sand" in which Rudolph Valentino will make his stellar debut for Paramount Pictures, the exact date of starting, however, has not yet been announced. May McAvoy, it is stated, will appear in the role of the wife and others will be announced shortly.

COMMUNITY MOTION PICTURES

It has been learned that a large number of churches, schools, philanthropic and patriotic organizations are giving weekly, monthly or semi-weekly motion picture entertainments. Several schools, notably those in Milwaukee, are sponsoring film entertainments every Saturday which the school children attend, paying a nominal admission which covers the rental of the film. The films selected are pure entertainment films, but clean and wholesome, any objectionable scenes being cut before showing.

Churches, Y. M. C. A.'s, Knights of Columbus, etc., are scheduling weekly film entertainments for their members.

OPENING OF FILM SERVICE AND REFERENCE LIBRARY

Harry Levey, president of National Non-Theatrical Motion Pictures, Inc., announces the opening of a new department—a film service and Reference Department.

The entire library of the Burton Holmes Travel Films, embracing 48 different countries, recently acquired by Mr. Levey, will be available for this purpose.

A looseleaf catalog giving description, location and length of each scene in National Non-Theatrical's film library is now being compiled.

FOX SPECIALS READY

Three Fox specials for the new season will be "Nero," "Monte Cristo" and "The Town That God Forgot."

Kitty Bradbury is included in the cast of "No Man's Gold," co-starring Maryon Aye and Bob Reeves, which Albert Rogell is directing.

Robert Fernandez and Cari Miller are among those cast in the new Charles Ray picture about to start production at the Charles Ray Studios.

"The Digest of the Motion Picture Industry"

U. C. I. ESTABLISHES AMERICAN UNIT

The Union Cinematografica Italiane of Rome, more familiarly known as the U. C. I., has established an American organization called Unity Pictures, Inc., composed of American and Italian capital.

Lucien C. Wheeler is actively interested in Unity Pictures.

R-C TO RELEASE BRITISH FILM


The I. F. A. of Berlin, Germany, is producing "Marie Antoinette."

BOB KERR

RECENT UNIVERSAL RELEASES

Late Universal releases are:

"Headin' West," featuring Hoot Gibson (five reels).


"Find Livingstone!" 4th episode of "With Stanley in Africa" featuring George Walsh and Louise Lorraine (two reels).

"Both Booths" (1-reel comedy).

"The Leather Pushers," Round two (2 reels).

International News No. 13 and 14.

"Little Miss Mischieft," featuring Baby Peggy (2 reels).

"Fighting Back" featuring Laura La Plante and Elmo Lincoln (2 reels).

At the conclusion of his tour Elmo Lincoln may make a series of two-reel wild animal films.

CABANNE CUTTING

William Christie Cabanne is cutting and editing "Beyond the Rainbow," his next recent R-C Production, which is scheduled for release in February.

Duchess De Lance, Lady Sackville and Lord and Lady Popham Young of Europe's titledom, recently appeared in a scene for "The Masquerader," Guy Ralts Post Initial cinema play which James Young is directing.

DOUG AS LEGENDARY CHARACTER

Douglas Fairbanks will not film the further adventures of Zorro for his next offering as has been previously announced. Instead he will make a costume feature dealing with the period of the Crusades and the early history of England, and called, temporarily, "The Spirit of Chivalry."

Fairbanks will appear as a purely legendary character against a background of historic scenes familiar to every man, woman and child the world over.

Allan Dwan, who will direct the new feature, has been conducting a research drive in the Los Angeles public library with Lotta Woods and Kenneth Davenport of the scenario department. This research campaign will continue until Fairbanks returns from New York. It is expected that the picture will be ready for spring release.

The story upon which Johnston McCulley is now working as a sequel to "The Mark of Zorro" will be held over for production after "The Virginian."

WESTERN PICTURES NOTES

The Rogell-Halperin Productions is working in Black Wolf Canyon making "No Man's Gold," co-starring 'Bob' Reeves and Maryon Aye, under the direction of Albert Rogell.

The Irving Cummings company, making "The Man from Hell's River," by James Oliver Curwood, will enroute home from Yosemite Park where some scenes were filmed. Interiors will be made at Universal City.

Lester Caneo is cast as a young physician in his forthcoming production, "The Pride of Terror Mountain." Scenes will be taken in Yosemite and in one of the lunker camps of the North. Production commenced this week on "The Four Hearts," with Dick Hatton. Leonard Wheeler is directing, with George Crocker at the camera.

CUT TO NINE REELS

Pathe will release "Matthias Sandor" in nine reels. The picture produced by Louis Nalpas in France was originally made in nineteen reels, and there is a possibility of its being released as a serial after it has played as a feature.

FILMS TO BOOST TRADE

Films showing the activities of American industries are to be produced by the Bureau of Foreign and Domestic Commerce, according to advances received by the National Association.

HAYS SIGNS CONTRACT

A contract between Will H. Hays and the producers and distributors covering Mr. Hays' services as head of a new producer-distributor organization for three years was signed recently.

MINTER WINS APPEAL

The U. S. District Court of San Francisco recently affirmed the decision of the lower court in awarding Mary Miles Minter a judgment of $4,252.56 against the American Film Co.

Edward Martindel, David Winter and George Cowl are portraying important roles in "The Glory of Clementina," Pauline Fredericks latest starring vehicle for R-C.

Alex Manuel, William Knight and Billy Fletcher are portraying principal roles in "Both Booths," the current Craig Hutchinson comedy under production at the "U." (Continued on page 15)
Pulse of The Studios

CAMERA!

APOLLO PRODUCTIONS. Astra Studio, M. Charles, Casting.
Arthur Delmar Jack Polio M. J. Lynch Deming Underwood "The Live Man" Cutting Glen. 906

BELASCO STUDIOS. K. E. MacQuarrie, Casting. 833 Market St.
E. H. MacQuarrie All-Star Hill Serres E. MacQuarrie Walter Rivers Dramatic Feature 2d Week Doug 6588

BLANCHARD FILM CO. H. S. Conway, Casting. Cosmosart Studios.
J. E. Bowen Non-Star E. G. Bowen E. J. Chady Educational Schedule Wil. 1322

BRUCE CARTER PROD'NS. Montague Studios. Arnold Aldrich, Casting. San Francisco.
Bruce Carter All-Star Harry Rabinth Arnold Urdrich Staff Comedy Newsprints Schedule

W. S. Campbell All-Star Jan Clemen All-Star Lu Carr Philip McNally Ray Hunt Kenyon Educational Comedies Schedule 595187

Alt Goulding Lee Moran J. E. Chudy Bowen "Sience of Ju-Jitsu" 2 Episode Holly 96

CHARLIE CHAPLIN STUDIO. Al Garcia, Casting. 1416 La Brea Ave.
Charlie Chaplin Charlie Chaplin Tatherol & Wilso1 2d Comedy Series 4th Week

H. L. Bovalline E. J. Eyrman J. E. Chudy Bowen "The Man From Hell's River" Preparing Holly 3100

CINAL FILMS, Cosmosart Studios.
J. E. Bowen J. G. Payton J. Eyrman E. G. Bowen "Sience of Ju-Jitsu" 2 Episode Wil. 1322

COMMONWEALTH MOVIE PICTURE PRODUCERS. 829 E. Windsor Rd., Glendale.
E. C. Campbell All-Star C. E. Peters Saye Mae "Dominating Lives" Starting Glen. 1933-W

CUMMINGS, IRVING PROD'N CO.
Irv. Cummings Irv. Cummings Abe Friedman "The Devil from Hell's River" Preparing

Herzig Paul Weigel & Lila Leslie John Boyle J. Crimen Zeidler Herzig 2d Comedy Series Holly 2500

FAIRBANKS, CHESTER PRODUCTIONS. Fine Arts Studio.
Chester Fairbanks Chester Fairbanks 1480, E. Side and June Dorey Matthews "1-Week Comedy Schedule 595187

FOX STUDIO. C. A. Bird, Casting. N. Western Ave.
Reeve Eason C. A. Bird Joe Weigel "The Modern Madonna" Cutting Holly 3000

GARSON STUDIO. Rose McQuoid, Casting. E. W. Butcher, Mgr.
Harry Garson C. K. Young Arthur Edson Sada Cowan "The Modern Madonna" Cutting Wilshire 81

E. M. Hooper All-Star Rowland Lee All-Star Brando Biddle Carpenter "Brothers Under the Skin" Preparing West 6780

Bob Kerr Lowell Hamilton Park Rees W. Moraes Benow-Mayo 2d Comedy Series Holly 4080

HARTER-WALL PROD. Edward La Veqe, Casting Director. Bakersfield, Box 482.
L. E. Wall B. L. Bayes "The Devil Wears Prada" Preparing 2d Comedy Series

Del Andrews L. Hillel Maurice Tourneur Seymour McLean J. O. Taylor S. Andrews Hillyer Robert B. Wright "The Devil Wears Prada" Preparing 761731

Harold Peterson All-Star Sullivan-Edwards Townshend-Hampton, Richard Shayer "Golden Dreams" 3d Week Holly 4080

Roy Hughes Adela Sembrano J. McFarland "Boots" Talbert Roswell Stubblefield "Wanted" Cutting Main 3816

KLUMB, ROY PRODUCTIONS. 5107 Hollywood Blvd.
Roy H. Klumb Robert MacQuarrie "The Devil Wears Prada" Preparing Starting

MacQuarrie All-Star Me. and Mrs. Harry Todd Hillyer Bert D. Bexon Special Feature Comedy Starting
<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>KING VIDOR</td>
<td>Gus Inglis, Gen. Mgr.</td>
<td>7200 Santa Monica Blvd.</td>
<td>Holly 2806; Holly 2807</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KING VIDOR</td>
<td>Florence Vider</td>
<td>Gen. S. Barnes</td>
<td>Dave Howard</td>
<td>Mildred Conside</td>
<td>&quot;The Great Adventure&quot;</td>
<td>Starting</td>
</tr>
<tr>
<td>LASKY STUDIOS</td>
<td>L. M. Goodstadt, Casting.</td>
<td>1520 Vine St.</td>
<td>Fred Klay, Studio Mgr.</td>
<td>Holly 2400</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Geo. Melford</td>
<td>All-Star</td>
<td>Wm. Marshall</td>
<td>Ernest Traylor</td>
<td>Katterjohn</td>
<td>&quot;Mamie of the Lady Lertty&quot;</td>
<td>Laboratory</td>
</tr>
<tr>
<td>William Taylor</td>
<td>All-Star</td>
<td>Al Gilks</td>
<td>A. R. Humm</td>
<td>J.Cunningham</td>
<td>&quot;The Green Temptation&quot;</td>
<td>Laboratory</td>
</tr>
<tr>
<td>Sam Wood</td>
<td>Gloria Swanson</td>
<td>F. Reat, Lee</td>
<td>Johnston</td>
<td>Ogla Prinlton</td>
<td>&quot;The Biggestfadey&quot;</td>
<td>Laboratory</td>
</tr>
<tr>
<td>Al Green</td>
<td>Tom Meighan</td>
<td>J. Missler</td>
<td>McKown</td>
<td>Le Vio</td>
<td>&quot;While Satan Sleeps&quot;</td>
<td>Laboratory</td>
</tr>
<tr>
<td>Jos. Hensbery</td>
<td>Jack Holt</td>
<td>V. Keays</td>
<td>V. Keays</td>
<td>Ray Morgan</td>
<td>&quot;Across the Continent&quot;</td>
<td>Laboratory</td>
</tr>
<tr>
<td>Philip Rosen</td>
<td>Wallace Reid</td>
<td>Harry Perry</td>
<td>F. Robbins</td>
<td>Walter Woods</td>
<td>&quot;A Marriage a Failure&quot;</td>
<td>Laboratory</td>
</tr>
<tr>
<td>James Crete</td>
<td>Non Star</td>
<td>Dorothy Dalton</td>
<td>Geo. Hippard</td>
<td>Julia M. Dix</td>
<td>&quot;Paid in Full&quot;</td>
<td>Laboratory</td>
</tr>
<tr>
<td>Paul Powell</td>
<td>Al Star</td>
<td>Guy Wiley</td>
<td>Guy Beranger</td>
<td>Le Vio</td>
<td>&quot;Over the Border&quot;</td>
<td>Laboratory</td>
</tr>
<tr>
<td>William de Mille</td>
<td>Non Star</td>
<td>J. H. Low</td>
<td>Roht, Lee</td>
<td>Will M. Ritchey</td>
<td>&quot;The Cat That Walked Alone&quot;</td>
<td>Laboratory</td>
</tr>
<tr>
<td>Penryn Stanlaws</td>
<td>Betty Compson</td>
<td>Grace Fulton</td>
<td>J. Howe</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Geor. Melford</td>
<td>All-Star</td>
<td>Myles Burns</td>
<td>Jack Pierce</td>
<td>Luddy-Pierce</td>
<td>5-Reel Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>LYDNEY, EDWARD I., PROD.</td>
<td>Bervilla Studios.</td>
<td></td>
<td>Herman Studios, 2435 Wilshire Blvd.</td>
<td>Holly 157</td>
<td></td>
<td></td>
</tr>
<tr>
<td>L. E. Lydey</td>
<td>All-Star</td>
<td>Myles Burns</td>
<td>Jack Pierce</td>
<td>Luddy-Pierce</td>
<td>5-Reel Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>John Sahl</td>
<td>Fred Niblo</td>
<td>All-Star</td>
<td>Anita Stewart</td>
<td>Chas.</td>
<td>&quot;One Clear Call&quot;</td>
<td>Finishing</td>
</tr>
<tr>
<td>Dec 21 1920</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rex Ingram</td>
<td>All-Star</td>
<td>John Reitz</td>
<td>Starred Ford</td>
<td>Mary O'Hara</td>
<td>&quot;Prisoner of Zenda&quot;</td>
<td>11th Week</td>
</tr>
<tr>
<td>McFADDEN IVOR PROD.</td>
<td>Francis Ford Studio.</td>
<td></td>
<td></td>
<td>Holly 885</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Norbert Myles</td>
<td>Robt Gordon</td>
<td>Ray Ries</td>
<td>Seymour Zellit</td>
<td>Eugene M. Rhodes</td>
<td>&quot;Small Town&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Clarence Gelder</td>
<td>All-Star</td>
<td>Gordon Tullock</td>
<td>Arthur Osborne</td>
<td>Clarence Hatchesay</td>
<td>&quot;Carry on the Race&quot;</td>
<td>3rd Week</td>
</tr>
<tr>
<td>MORANTE PRODUCING COMPANY</td>
<td>Balboa Studio.</td>
<td>F. D. Fowler, Casting.</td>
<td>Long Beach.</td>
<td>Home 609</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Morante</td>
<td>Geo. Chesbro</td>
<td>E. MacManus</td>
<td>Al Morante</td>
<td>Victor Gibson</td>
<td>&quot;N. W. Mounted&quot;</td>
<td>4th Week</td>
</tr>
<tr>
<td>Reggie Morris</td>
<td>All-Star</td>
<td>Chick Mclll</td>
<td>Henry Tnbrook</td>
<td>K. Thompson</td>
<td>2-Reel Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>NEILMANN, MARSHALL, PRODUCTIONS.</td>
<td>Hollywood Studio, 6642 Santa Monica Ave.</td>
<td>Tom Held, Cast. Holly 1431</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marshall Neilson</td>
<td>All-Star</td>
<td>D. J. Kessin</td>
<td>Tom Held</td>
<td>Marion Fairfax</td>
<td>&quot;Fools First&quot;</td>
<td>Starting</td>
</tr>
<tr>
<td>Frank O'Connor</td>
<td>Karl Strauss</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>O'CONNOR PRODUCTIONS</td>
<td>Caswell Studio.</td>
<td>Gus Schumacher, Manager.</td>
<td>1107 N. Bronson Ave.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>R. La Rose</td>
<td>O'Connor</td>
<td>Franey</td>
<td>Geo. Richter</td>
<td>Cast.</td>
<td>Lament</td>
<td>Staff</td>
</tr>
<tr>
<td>ORRINOFF, JESSE W. PRODUCTIONS CO.</td>
<td>Mayer Studio.</td>
<td></td>
<td>Lincoln 2120</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D. A. Whitson</td>
<td>George Foley</td>
<td>Joe Walker</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PARAGON PRODUCTIONS</td>
<td>MacPherson, Casting.</td>
<td>Universal Studios.</td>
<td></td>
<td>Holly 2500</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bruce Mitchell</td>
<td>Jack Richardson</td>
<td>V. Walker</td>
<td>H. F. MacPherson</td>
<td>Feature Comedy</td>
<td>2nd Week</td>
<td></td>
</tr>
<tr>
<td>PREFERRED PICTURES CORP.</td>
<td>Arthur Jacobs, Cast. and Gen. Mgr.</td>
<td></td>
<td>10049</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chet Withey</td>
<td>K. MacDonald</td>
<td>Brotherton</td>
<td>C. Balsey</td>
<td>Charles Logue</td>
<td>United Comedy Drama</td>
<td>3rd Week</td>
</tr>
<tr>
<td>PROTEAN ARTS.</td>
<td>Fine Arts Studio.</td>
<td></td>
<td>595187</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Raymond Cannon</td>
<td>Cecil Holland</td>
<td>&quot;B&quot; Miller</td>
<td>Jack Royer</td>
<td>Novelties</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>RAY, CHAS, PRODUCTIONS.</td>
<td>Al Ray, Casting.</td>
<td>Chas. Ray, Studios.</td>
<td>Holly 4211</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chas. Ray</td>
<td>Chas. Ray</td>
<td>Geo. Hirdard</td>
<td>Al Ray</td>
<td>Richard Andrews</td>
<td>Comedy Drama</td>
<td>2nd Week</td>
</tr>
<tr>
<td>REALART STUDIO.</td>
<td>Miss Hallett, Casting.</td>
<td>201 N. Occidental.</td>
<td>Frank E. Garbutt, Mgr.</td>
<td>Wilshire 6622</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thos. Heffron</td>
<td>Wanda Hawley</td>
<td>Wm. Collins</td>
<td>M. Laswell</td>
<td>Percy Heath</td>
<td>Untitled</td>
<td>Cutting</td>
</tr>
<tr>
<td>Maurice Campbell</td>
<td>Mac Avey</td>
<td>Hall Rosson</td>
<td>W. MacLeod</td>
<td>Ogles Printlow</td>
<td>Untitled</td>
<td>Cutting</td>
</tr>
<tr>
<td>Edward Le Saint</td>
<td>C. Busby</td>
<td>H. K. Martin</td>
<td>Bob Loo</td>
<td>Wells Hastings</td>
<td>Untitled</td>
<td>Cutting</td>
</tr>
<tr>
<td>Frank Urson</td>
<td>M. M. Minter</td>
<td>A. Davey</td>
<td>M. Graham</td>
<td>Harvey Thwe</td>
<td>Untitled Comedy Drama</td>
<td>Cutting</td>
</tr>
<tr>
<td>R.C. STUDIO.</td>
<td>Mcleroy and Gower.</td>
<td>S. F. Jacobs, Casting.</td>
<td></td>
<td>Holly 7780</td>
<td></td>
<td></td>
</tr>
<tr>
<td>W. A. Seider</td>
<td>Davy May</td>
<td>Joseph Du Troyy</td>
<td>Warren</td>
<td>Garrett E. Fox</td>
<td>&quot;Gay and Delicious&quot;</td>
<td>1st Week</td>
</tr>
<tr>
<td>Wm. Nevin</td>
<td>Hayskaw</td>
<td>Joseph Dubay</td>
<td>Woosterhulme</td>
<td>Edwin Gyuol</td>
<td>&quot;The Vermilion Pencil&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Collin Campbell</td>
<td>Pauline Frederick</td>
<td>Joseph Duryy</td>
<td>T. M. Thwe</td>
<td>&quot;The Call of Home&quot;</td>
<td>Cutting</td>
<td></td>
</tr>
<tr>
<td>Louis Gainer</td>
<td>All-Star</td>
<td>Pauline Frederick</td>
<td>Jennings</td>
<td>Charles Hansen</td>
<td>&quot;The Glory of Clementina&quot;</td>
<td>1st Week</td>
</tr>
<tr>
<td>Emilie Chautier</td>
<td>Pauline Frederick</td>
<td>Jennings</td>
<td>Albert Lewis</td>
<td>Richard Scheyer</td>
<td>&quot;The Glory of Clementina&quot;</td>
<td>1st Week</td>
</tr>
<tr>
<td>ROGELL-HALPERIN PRODUCTIONS.</td>
<td>Victor Hugo Halperin, Mgr.</td>
<td>4530 Hollywood Blvd.</td>
<td>598030</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Albert Rogell</td>
<td>Revers Ray</td>
<td>Raymond Plotts</td>
<td>Warringon</td>
<td>Victor Hugo</td>
<td>Halperin</td>
<td>&quot;The Coward Test&quot;</td>
</tr>
<tr>
<td>ROACH, HALE, STUDIO.</td>
<td>Culver City.</td>
<td>Warren Doane, Mgr.</td>
<td></td>
<td>West 3730</td>
<td></td>
<td></td>
</tr>
<tr>
<td>F. Neavener</td>
<td>Harold Lloyd</td>
<td>Walter Luida</td>
<td>R. Golden</td>
<td>Taylor &amp; Hussey</td>
<td>2-Role Comedy</td>
<td>Under Prod.</td>
</tr>
<tr>
<td>Charles Parrott</td>
<td>Snuff Pollard</td>
<td>Bob Evans</td>
<td>Staff</td>
<td>Charles Parrott</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>W. F. Jackson</td>
<td>Ruth Roland</td>
<td>Frank Young</td>
<td>Staff</td>
<td>Staff</td>
<td>Serial</td>
<td>Schedule</td>
</tr>
<tr>
<td>James Conway</td>
<td>Field Van Dyke</td>
<td>Neuman-Beasley</td>
<td>C. Darrell</td>
<td>Daisy-Johnston</td>
<td>&quot;The Jungle Goddess&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>SUNSHINE COMEDIES.</td>
<td>Low Seller, Supervising Director.</td>
<td>Fox Studios.</td>
<td></td>
<td>Holly 3000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Al St. John</td>
<td>Al St. John</td>
<td>Depew</td>
<td>Stokl</td>
<td>&quot;Hold Your Hat&quot;</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Samuel</td>
<td>Kidge Cook</td>
<td>Zeliera</td>
<td>Colen</td>
<td>&quot;The Explorer&quot;</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Marshall</td>
<td>Harry Depp</td>
<td>Wegner</td>
<td>Pheen</td>
<td>&quot;The Gas Tank&quot;</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Eley</td>
<td>Chester Conklin</td>
<td>Szechicz</td>
<td>Hart</td>
<td>&quot;The Barnstormers&quot;</td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>Del Lord</td>
<td>Morton &amp; Armstrong</td>
<td>Blythe</td>
<td>Blythe</td>
<td>&quot;The Broker&quot;</td>
<td>Starting</td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>Star</td>
<td>Cameraman</td>
<td>Asst Director</td>
<td>Scenarist</td>
<td>Type</td>
<td>Progress</td>
</tr>
<tr>
<td>-------------------</td>
<td>---------------------</td>
<td>--------------------</td>
<td>-----------------</td>
<td>-----------------</td>
<td>------------------</td>
<td>----------------</td>
</tr>
<tr>
<td><strong>SEEING PRODUCTIONS. CHARLES R.</strong> Dave Allen, Casting.</td>
<td>Seeing</td>
<td>All-Star</td>
<td>Neal Smith</td>
<td>Nate Salmon</td>
<td>5-Reel Drama</td>
<td>1st Week</td>
</tr>
<tr>
<td>Webster Columbo</td>
<td>Chas. Stewart</td>
<td>All-Star</td>
<td>Waddell</td>
<td>Maxon</td>
<td>2-Reel Special</td>
<td>Preparing</td>
</tr>
<tr>
<td><strong>STEWART MOTION PICTURE CO.</strong> Park Blvd., Oakland, Calif.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2-Reel Special</td>
<td>Preparing</td>
</tr>
<tr>
<td><strong>UNITED STUDIOS.</strong> C. B. Collins, Casting. 53441 Melrose. M. C. Leever, President.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Drama</td>
<td>4th Week</td>
</tr>
<tr>
<td>Chester Bennett</td>
<td>Jane Novak</td>
<td>Jack McKenzie</td>
<td>Douglas Dawson</td>
<td>W. Crinkle</td>
<td>&quot;Starving&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Chas. Bryant</td>
<td>Zachina</td>
<td>Arthur Rice</td>
<td>Emory Johnson</td>
<td>Dick Rosen</td>
<td>&quot;Lost and Found&quot;</td>
<td>Finished</td>
</tr>
<tr>
<td>Emory Johnson</td>
<td>All-Star</td>
<td>Fisher-Mickle</td>
<td>Emerson Living</td>
<td>Spring</td>
<td>&quot;Saloon&quot;</td>
<td>2d Week</td>
</tr>
<tr>
<td>Sidney Franklin</td>
<td>Talmadge</td>
<td></td>
<td></td>
<td></td>
<td>&quot;The Midnight Call&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>James Young</td>
<td>Guy Hates Britt</td>
<td>J. Whippole</td>
<td></td>
<td></td>
<td>&quot;The Divorcee&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Allan Hobbin</td>
<td>Dorothy Phillips</td>
<td>Haskins</td>
<td></td>
<td></td>
<td>Drama</td>
<td>Starting</td>
</tr>
<tr>
<td>Frank Lloyd</td>
<td>Norma Taalmeier</td>
<td>Izzio</td>
<td>Frances Marion</td>
<td></td>
<td>&quot;The Duches de Langale&quot;</td>
<td>4th Week</td>
</tr>
</tbody>
</table>

**UNIVERSAL STUDIOS.** Aronson, Casting. Universal City. Holly 2500

<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>Edw. Leacock</td>
<td>Art Aced</td>
<td>Oswald</td>
<td>Joos</td>
<td>Harvey Gates</td>
<td>Serial</td>
<td>8th Week</td>
</tr>
<tr>
<td>Albert Russell</td>
<td>Edward</td>
<td>Llewiston</td>
<td>Held</td>
<td>MacCary</td>
<td>&quot;Peter Man&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Ted Browning</td>
<td>Miss DuJoum</td>
<td>W. Quay</td>
<td>Wright</td>
<td>Arthur Staller</td>
<td>&quot;The Servant's Wife&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Scardon</td>
<td>Miss DuJoum</td>
<td>Harry Carey</td>
<td>Marchant</td>
<td></td>
<td>&quot;The Land of the Lost&quot;</td>
<td>Finishing</td>
</tr>
<tr>
<td>Jack Conva</td>
<td>Harry Carey</td>
<td>H. Gibson</td>
<td>Al Latham</td>
<td>Fenton</td>
<td>&quot;The Lazy L'owrie&quot;</td>
<td>7th Week</td>
</tr>
<tr>
<td>W. Craft</td>
<td>H. Gibson</td>
<td>Priscilla Dean</td>
<td>Thorne</td>
<td>Cerry</td>
<td>&quot;Kissed&quot;</td>
<td>2d Week</td>
</tr>
<tr>
<td>Hubert Henley</td>
<td>Priscilla Dean</td>
<td>Moore</td>
<td>Ross &amp; Lyon</td>
<td>Schneider</td>
<td>&quot;Human Hearts&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Baggot</td>
<td>Priscilla Dean</td>
<td>Moore</td>
<td>Ross &amp; Lyon</td>
<td>&quot;With Stanky in Africa&quot;</td>
<td>5th Week</td>
<td></td>
</tr>
<tr>
<td>Baggot</td>
<td>All-Star</td>
<td>Miller</td>
<td>Killigarnn Slaven</td>
<td>&quot;The Storm&quot;</td>
<td>&quot;The Way Back&quot;</td>
<td>Finishing</td>
</tr>
<tr>
<td>Ed Kull</td>
<td>Lorraine-Walsh</td>
<td>All-Star</td>
<td>Millen</td>
<td>Plymouth</td>
<td>&quot;The Singin Kid&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Reginald Barker</td>
<td>Susan</td>
<td>Stuart Payton</td>
<td>Mayo</td>
<td>Marchant</td>
<td>&quot;Angel Face&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>Edward</td>
<td>Gladys Walton</td>
<td>Lloyd</td>
<td>Thompson</td>
<td></td>
<td>&quot;Man Hunters&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>Bob Hill</td>
<td>All-Star</td>
<td></td>
<td></td>
<td></td>
<td>&quot;Man From Downing Street&quot;</td>
<td>Schedule</td>
</tr>
</tbody>
</table>

**VITAGRAPH STUDIOS.** 1708 Talmadge. W. S. Smith, Gen. Mgr. Holly 2131

<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>David Smith</td>
<td>Alice Calhoun</td>
<td>Steven Smith</td>
<td>Fred Tyler</td>
<td>Graham-Baker</td>
<td>&quot;Angel Face&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>Wm. Duncan</td>
<td>William Duncan</td>
<td>Geo. Robinson</td>
<td>Don Clark</td>
<td>Bradley-Smollen</td>
<td>&quot;Man Hunters&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>Seymour-Young</td>
<td>Miss DuJoum</td>
<td>Harry Quay</td>
<td>Orchard</td>
<td>Simon-Tawes</td>
<td>Special Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Edward</td>
<td>Earl Williams</td>
<td>E. Smith</td>
<td>Vincent McDermott</td>
<td>&quot;Man From Downing Street&quot;</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>E. Schiminger</td>
<td></td>
<td></td>
<td>Goodfriend</td>
<td>Bradley-Smollen</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**WARNER BROS. BRO.** Sunset at Bronson Holly 6140

<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>Jack Warner</td>
<td>Monty Banks</td>
<td>DeMar</td>
<td>Sandy Roth</td>
<td>Voorne</td>
<td>2-Reel Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>Louis W. Chaunce</td>
<td>Larry Redd</td>
<td>McGee</td>
<td>Guyon</td>
<td></td>
<td>Serial</td>
<td>Schedule</td>
</tr>
<tr>
<td>Edward</td>
<td>Earle Williams</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D. Emmeringer</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**WESTERN CLASSIC FILM CO.** Fred Hiron, Casting. 1339 Gordon St. Holly 134

<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>Robert Bradbury</td>
<td>&quot;Bill and Bob&quot;</td>
<td>Geo. Meredith</td>
<td>Bob Hornor</td>
<td>&quot;Neali Western Skies&quot;</td>
<td>Cutting</td>
<td></td>
</tr>
<tr>
<td>WILNAT FILMS, Inc. 1329 Gordon St. Bob Reed, Bus. Mgr.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2-Reel Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>WINTHER-REYNOLDS PROD. Mayer Studio.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>J. T. Whinther</td>
<td>J. H. Warner</td>
<td>De Vinna-Conson</td>
<td>E. Shellenberger</td>
<td>Frank Clark</td>
<td>Drama</td>
<td>3rd Week</td>
</tr>
</tbody>
</table>

**EASTERN STUDIOS**

<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><strong>BIOGRAPH STUDIOS.</strong> W. J. Scully, Casting. 807 E. 175th St.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Henry King</td>
<td>Barthesmes</td>
<td>H. Crompton</td>
<td>R. Ross</td>
<td>D. Tewete</td>
<td>Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>S. E. Y. Taylor</td>
<td>All-Star</td>
<td>Geo. Peters</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**BLACKSTON STUDIOS.** Brooklyn, N. Y.

<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>Fisher-Fox</td>
<td>All-Star</td>
<td>Frank Perkutt</td>
<td>Fisher</td>
<td>Comedy</td>
<td>Schedule</td>
<td></td>
</tr>
</tbody>
</table>

**FOX STUDIOS.** West 55th St., N. Y. Samuel Kingston, Casting. Phone Circle 6800

<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>J. S. Dawley</td>
<td>Non-Star</td>
<td>Bert Dawley</td>
<td>Walter Lang</td>
<td>Paul Sloane</td>
<td>Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>Harry Millard</td>
<td>Non-Star</td>
<td>Rutterburg</td>
<td>David Solomon</td>
<td>Paul Sloane</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Don Key Weber</td>
<td>Non-Star</td>
<td>Teen Malloy</td>
<td>Nick Holloway</td>
<td>Paul Sloane</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Charles Brabin</td>
<td>Non-Star</td>
<td>Geo. W. Lane</td>
<td>Al Riebach</td>
<td>Charles Brabin</td>
<td>Drama</td>
<td>Schedule</td>
</tr>
</tbody>
</table>

**INTERNATIONAL FILM SERVICE Co., Inc.** M. S. Connolly, Casting. 2478 Second Ave. New York City.

<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>Frank Horizone</td>
<td>All-Star</td>
<td>Chester Lyons</td>
<td>O. O'Donnell</td>
<td>John Lynch</td>
<td>&quot;Fannie Hurst Story&quot;</td>
<td>3rd Week</td>
</tr>
</tbody>
</table>
| **LEVEY, HARRY, STUDIO.** "Shaddy" Graham, Casting. 230 W. 38th, New York. Fitzroy 4205


<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>Frank W. Tuttle</td>
<td>Glenn Hunter</td>
<td>Fred Walker, Jr.</td>
<td>W. R. Sheridan</td>
<td>Frank W. Tuttle</td>
<td>Comedy Drama</td>
<td>6th Week</td>
</tr>
</tbody>
</table>

**PATE.** S. Bennett, Casting Director. 1990 Park Ave., New York. Harlem 1480

<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>Geo. H. Selas</td>
<td>cheque</td>
<td>C. Hutchinson</td>
<td>B. Snyder</td>
<td>S. Bennett</td>
<td>15 Episode Serial</td>
<td>Cutting</td>
</tr>
</tbody>
</table>
Where to Find
(Continued from Page 6)

Joe de la Cruz and Sam Polo play parts in Hoot Gibson’s recently completed photo-
play entitled “The Singin’ Kid.”

Eva Thatcher is playing in Campbell Comedies under production at the Fine Arts studios.

Robert Chandler and Irene de Voss are among those playing parts in “Lorna Doone,” which Maurice Tourneur is filming at the Ince studios.

Betty Hall, child actress, has started on a six weeks’ tour with the Bandbox Players, opening at Bakersfield.

Mrs. Mary Brown, mother of Lillian Leighton, has a small part in “Carry on the Race,” the initial Mission Film picture under production at the J. D. Hampton studios.

Gertrude Claire has been selected to enact one of the leading character roles in the

THE PIT
CLASSIFIED WANT ADS
Your advertisement will be run in
this column at the rate of 15c per line.
Minimum 75c. Phone, mail or bring
in your “Wants.”

SCENARIOS copied by expert stenographer.
reasonable. 1329 West Twenty-fifth Street.
Phone West 1262.

A CLIFTON ESPLANADE OCEAN
FRONT HOME
A handsome Spanish residence of 11 rooms. Reception room 20’x12’, Dining room 15’x15.
Three bathrooms, seven bedrooms, sun porches, sleeping porch and a handsome Spanish Pool
with swimming pool. Large garage. Large corner lot. 125 feet fronting on the ocean front and
150 feet deep. A prominent corner at the turn of the San Pedro boulevard. Very desirable as a
family residence, or is especially suitable as a high class Inn or Road House, can be
converted into a high class Hotel.
The property is located at the entrance to the famous 241,000 VENUES ESTATES, com-
manding a most beautiful view of the hills and the entire Santa Monica Bay.
The lot alone is worth $5,000, the adjoining lot having been sold this week for that price. On
account of the owner going back east, the property will be sold furnished completely for $50,-
000, reasonable terms. See MR. LOCKE, The
REDONDO REAL ESTATE EXCHANGE, 121
East Pico, Redondo Beach, Calif.

DRESSMAKER—Experienced, can handle any
line of work, except tailored coats, evening
dresses, gowns, street dresses, costume work.
Can take full charge of wardrobe work. Espe-
cially good at remaking. Only $2.00 a day.
Call Wilshire 5016, Apt. 6, between 7 and 9 P.M.

SCENARIOS typed, criticized. Reasonable
rates. Henrietta Tredline, Hotel Broadway,
Apt. 704, 1930 773.

WRITERS—Let me title your manuscripts.
Name a title which will appeal to editor and
public and half your battle is won. Send me a brief synopsis of your stories, articles
and photo plays. Fifty cents per manuscript.
L. S. W. Hodgson, Loumarion, Md.

FOR RENT OR LEASE—Bell-Howell Camera.
176” shutter, fully equipped. Blaine Walker,
Main 2152.

WANTED TO BUY—Second-hand lights, two
second-hand tripods and one camera. Write Roy Hughes Productions, Raymonds Building,
El Paso, Texas.
The Man on the Cover--An Impression

By Ted LeBerthon

"The sun set, but set not his hope;
Stars rose, his faith was earlier up."

For something like two years, John Griffith Wray has awaited the great opportunity. Coming to the Thomas H. Ince forces from the ranks of stage directors, he learned the technique of screen direction from the Culver City master craftsman; but he brought to the screen a poet's concept of beauty, a feel for emotional heights and depths, and a sound knowledge of dramaturgy.

After meeting Wray and later reviewing "Hail the Woman," I am convinced that he has not yet encountered the great opportunity, has not yet a story worthy of his high talents and intellectual scope. "Hail the Woman" proves that Wray is the logical successor to the late George L. Tucker, for both transformed melodrama stories into magnificent cinemas. Wray is worthy of directing a screen version of Kostanda's "Cyrano de Bergerac" or Hauptmann's "Sunken Bell" or Philip Moeller's "Moilers." But where is the producer with vision or courage enough to allow him to--perhaps, where is the audience for poetic, profound photodrama? One cannot but frown darkly upon popular taste--and the censors, when it is realized that here at last is a screen director capable of interpreting Theodore Dreiser's "The Girl in the Coffin" or the dramas of Wedekind.

For several months have been buried in the abysses of the night since so piously moving a drama as "Hail the Woman" has flickered across the ardent square, and I am convinced that indubitably the beauty, power, and pathos is intrinsic in the direction. Why, what divine wand touched Florence Vidor? What sublime elixir did she imbibe to reveal depths in her histriomancy never before glimpsed? Do not mistake me. Mrs. Vidor has always possessed character and sheer fineness and a presence that signified mental and spiritual scope, but never before discovered to us the dramatic surge that in "Hail the Woman" seemed like a sea held in leash—that at any moment might assail the skies.

I believe that many embers of histriomancy were stirred and blown to flames by the life-breath of the Wray genius, in the case of several of the players in "Hail the Woman." There can be little doubt but that the success of this photodrama will cause some lusty exhibitor bidding for future screen plays featuring Florence Vidor, and that in a lesser way Madge Bellamy and Lloyd Hughes will win approbation.

John Griffith Wray has the head of the thinker of Grecian antiquity, a high forehead surmounted by a shock of undulant brown hair, somehow lovable in character. His eyes are tranced and searching, but not in a disquieting way; humor lurks in them, and he smiles easily and often, in the manner of a sunny, unmeasured stream.

What strikes one after meeting him is the facile, unprompted flow of ideas which emanate from him. A man with an unusually wide and expressive vocabulary, his meanings are precise, his thoughts unequivocal. Thus articulate, he is never at a loss in spoken description, never laborious or obscure. You know exactly what he's driving at. Furthermore, he has to meet—and makes one feel easy afterward.

He has no illusions respecting the motion picture art, and believes that its greatest future lies in popular paths. But he does believe that the motion picture will be a great factor in mass development, and will be universal in its appeal in exact ratio to the expression of fundamental emotions—steering clear of those subtleties which flower in the regions of the intellect.

Having observed the works of other producing organizations, he maintains that Thomas H. Ince is still the Titan of producers, destined to play the most enduring melodies on the public heart-strings. To use Wray's own words, "Mr. Ince's superiority in the motion picture field is due to his at one-ment with his public; he seldom deceives himself. He knows what Jimmie and Lizzie and Aans want, and knows what things they hold most lovely and dear. But best of all he sticks to the principle of dramaturgy. He will not coquette with the narrative form nor flirt with allegory—neither will he be cast down, haunting realism. He stands solidly by sound, cumulative drama—and romance."

Wray is at present preparing to direct a Bradley King story in which Tyrone Power will have the leading role, again under the supervision of Mr. Ince.

Where will John Griffith Wray be five years from now? One might as well put the question to the sun, the moon or the stars. But I look to his breathing a rarer than Olympian atmosphere—if he is ever allowed to spread his pinions wide. Because the motion picture is essentially a popular form of entertainment, he will have to infuse his poetry into stories which touch the common heart, but unlike many conspicuous directors, it will not be because he cannot soar higher. Where they have ascended, he will have descended; their zeniths will be his nadir. He will be the making of many a cinema star.

Do not think for a moment that Wray is a tall-hatted bookkeeper or engages in any subliminal pursuits—although he was once a schoolmaster. He dresses plainly, eats lunch with anyone (he doesn’t even discriminate in the case of press agents or safe crackers) and never, never, never employs the grand gesture. In fact, I'm sure he doesn't believe in himself in any way approaching the degree in which his associates believe in him.
Production Notes
(Continued from Page 9)

CHANGE IN STUDIO PERSONNEL

Several changes in his studio personnel were announced recently by Jesse L. Lasby. The Realart Studio has been renamed the Wilshire Studio to distinguish it from the Lasby Studio.

Frank E. Garbutt, until now manager of the Realart Studio, has been appointed special technical adviser to the Paramount production department and will be in charge of all of the company's laboratory work in Los Angeles and New York. Under his supervision a new and improved laboratory will be constructed to replace the present one.

Victor H. Clarke, formerly manager at the Long Island Studio, has been appointed manager of the Wilshire Studio.

John S. Robertson, who is returning shortly from England, will direct "Blood and Sand," Valentine's first Paramount starring vehicle.

BERANGER MAKING DUTCH PICTURE

George Beranger upon completion of "Sinister Street" in London, England, left for Harlem, Holland, where he is now at work upon Van der Veen's play, "Thou Shalt Not." In the cast are several of the foremost continental stage artists, including Jean Mosch, Paul de Groot, and Pierre Balleux. Ideal Films, Ltd., get three more from Beranger when he is through with the first of the Beranger series of features for Hollandia Filmfabriek.

Bert Lytell directed the stage drama in which Mary Alden first appeared.

SPECIAL CORPORATION FORMED

Yale University Press of New Haven will supervise the making of 100 reels of motion pictures, depicting American history. Production has been entrusted to The Chronicles of American Picture Corp., incorporated in New York with offices in New York City.

George Parrmy Day, treasurer of Yale University and president of Yale University Press, is president of the new company. Dr. Max Farrand, professor of American history at Yale, and Dr. Frank Ellsworth Spaulding, Sterling professor of school administration and head of the Department of Education at Yale, have been appointed editors-in-chief.


PATHE PLAYLET, "CONVICT 993," WITH IRENE CASTLE TO BE RELEASED

Pathé announces that the latest Pathe Playlet, "Convict 993," featuring Irene Castle and an all-star cast of players, will head the collection of short subject features and the one serial episodes scheduled for release the week of February 5th. Among those playing prominent roles in the offering are Helene Chadwick, Warner Oland, Paul Evertson, Harry Benham and J. H. Gilnour.

The first stage role of William Conklin was in "Her Majesty," starring Grace George and directed by William A. Brady.

Vernon L. Walker has been engaged to handle the camera for the Napoleon comedies under production at the Morris R. Schlank Studios.

Scenario Market
Scenario Bulletin Digest

The Open Forum Between the Writer and the Studio
Published Monthly—Contains Inside Information of Utmost Value to YOU

Tells how to protect your story by copyright and secure distribution to all studios throughout the United States at a nominal cost.

Studio Edition sent free to all Directors and Producers in United States.

Contains, also, interviews with the foremost producers and writers, reviews of current play-plays by "Henry Brown," who writes exclusively in his inimitable style for

The Bulletin Digest

Yearly Subscription $2.50
25c Per Copy—All News Stands
Address Dept. C
SCENARIO BULLETIN DIGEST
Published by Universal Scenario Corp.
230 Exchange Bldg. Third and Hill Streets
Los Angeles, California
You can write us freely without incurring any obligation

The Photodramatist

OFFICIAL ORGAN OF THE SCREEN WRITER'S GUILD

Every month appear technical and inspirational articles which illumine many problems for the screen writer.

Jeanie MacPherson, Sir Gilbert Parker, C. Gardner Sullivan, Rob Wagner, Frank E. Woods, Thompson Buchanan, Harvey O'Higgins, Rupert Hughes and others are contributors.

Subscription Price, $2.50 a Year

A copy of the current issue may be secured at any news stand or by sending 25c to

THE PHOTODRAMATIST
I. W. Hellman Bldg. Los Angeles

AT THE R.C. STUDIOS

Doris May and company, under the direction of William A. Seiter, are starting upon their fourth production, entitled "Gay and Devilish."

Advance preparations are being made for the filming of "The Woman Breed," Pauline Frederick's next production immediately following the one on which she is now working. The African desert village in which much of the action takes place is now being designed and will be built on the R-C lot.

COMPLETE'S FIRST

Curran-Herbst Productions has just finished its first picture starring "Big Boy" Williams. The story is temporarily titled "Blaze Away," written by Bruce Boeister and directed by W. Hughes Curran. Molly Malone is seen opposite the star.

FOREIGN PRESENTATION FOR

Walter Wanger recently cabled Carl Laemmle from London asking that arrangements be made for the presentation at Covent Garden of "Pooch's Wives." Arrangements are under way for the Paris premiere.

The local premiere of "The Rosary," the Selig-Rock superproduction, is scheduled to take place soon at the Kinepha. Lewis Stone, Eugene Besserer and Ann May are prominent in the all-star cast. Bernard McConville wrote the original story, taking as his theme the stage play by Edward Rose. Jerome Storm directed.

Three episodes of the new animal serial, "Shadows of the Jungle," in which Philo McCollough plays a leading role opposite Grace Darmond, have been filmed at Warner Brothers Studio and sent East.
Who's Where (Continued from Page 6)

Senior Surgical Intern—Theodore Von Eltz
Mr. Lindley Grant—Frederic Vroom
Mrs. Lindley Grant—Lillian Langdon
At—George Cooper

MISSION

Thomas H. Ince presents
"MAIL THE WOMAN"

By C. Gardner Sullivan
Directed by John Griffith Wray
Photographed by Henry Sharp
Supervised by Thomas H. Ince

CAST
Judith Beresford—Florence Vidor
David Beresford—Lloyd Hughes
Oliver Beresford—Theodore Roberts
Mrs. Beresford—Gertrude Claire
Nan Higgins—Madge Bellamy
"Odd Jobs Man"—Joe Hardy

CHARACTER

PARALTA, the Artist
Photographer
542 South Spring Street
Open Evenings and Sundays by Appointment

EXPRESSIONISTIC

Cafe GrosGriege
6251/2 South Olive Street

LITTLE
Commercial Photographer
5874 Hollywood Boulevard
Phone 597-602
Still Finishing Reproductions

Kate Price
558220

HARRY E. TULLAR
Attorney and Counselor
Lasky Bldg., 1724 Highland Ave.,
Hollywood
Phones: 579922—599042

Jack Bean's
Full Dress and Tuxedo Shop
308-9 Loe's State Bldg.,
Seventh and Broadway
Pico 1862—also Rentals

The British Field
And all the News About British Production Is Covered by the
"MOTION PICTURE STUDIO"
The only journal solely devoted to news
of BRITISH FILMS, BRITISH DIRECTORS and BRITISH
ARTISTS
It Has Its Finger on the
Pulse of the British Studios
You can only keep in touch with the British producing field and American
directors and artists in England by reading and advertising in
"The Motion Picture Studio"

Studio For Rent or Part
Closed and Open Stage
Washington and Ince Blvd.
W. A. Davey, Mgr.
Phone 761-264 Culver City

ATTENTION

The Complete Extensive Wardrobe at the
Fine Arts Studios, Inc.
4500 SUNSET BLVD.
Has been thoroughly renovated and will be
handled on a RENTAL basis under the
personal supervision of
Margaret Whistler
Let Us Figure on Your Production
Special Rates for Complete Costuming
Phone 555-187

ALBERTA LEE
Appearing in
"NANCY FROM NOWHERE"
Comming Release:
"The Fourteenth Lover"
Viola Dana 761-255

The Triangle

REMOLDING

REPAIRING
Cleaning & Pressing
Prices Reasonable
All Work Guaranteed 4515 Sunset Blvd.,
S. GOLD

and Bernard McConville
Directed by Emmett J. Flynn

CAST
William Fielding—John Gilbert
David Fielding, his son—David Fielding, David (at five)—Mickey Moore
David (at ten)—Frankie Lee
Jonathan Fielding—George Nichols
Poo Chung—George Siegmund
Li Chung—William V. Mong
The Lotus Blossom—Anna May Wong
The Weaver of Dreams—Rosemary Theby
Winfred Wellington—Doris Parn
"Once-Over" Jake—Red Kirby
"TURN TO THE RIGHT"

(Rex Ingram-Metro)

"Rex Ingram has turned to that successful crook play of a few seasons ago, "Turn to the Right," for his latest screen expression. * * * Maurice Q. O'Hara has made an adaption which carries the fidelity of the spoken version, and Mr. Ingram has embroidered it with deft touches, providing happy balances, well-rounded group characters, sketches, and a subtle vein of humor. * * * —Motion Picture News.

"It is the exquisite combination of human interest and comedy, the blending, in fact, of all the tried-and-true elements essential to the success of drama that gives Rex Ingram's "Turn to the Right" the flattering distinction of being the photographic parallel to the great stage success. * * * "In the fine art of judging screen material, of discerning what deserves featuring and what should be subordinate, Mr. Ingram is an adept. * * * "The sympathy and harmony that mark the performance of the entire cast reflects credit again upon the director. —Moving Picture World.

"Turn to the Right" is Rex Ingram in a far different mood from "The Four Horsemen of the Caliph's Power." He turns from spectacle in the one case, and deep tragedy in the other, to crook melodrama and comedy, with distinction, ease and great success. * * * "In the handling of the material, which made "Turn to the Right" a big stage success, Mr. Ingram has demonstrated very great skill and understanding. * * * The cast is excellent. Its work shows the director's restraint and remarkable grasp of dramatic values."—Exhibitors Trade Review.

“THE SIN FLOOD”

(Goldwyn)

"Reversing the mechanics of dramatic composition, Director Lloyd has built a new idea in this picture. * * * The action moves speedily. Those who have been waiting to see what sort of a picture would follow "The Old Nest" and "Dangerous Curves Ahead" will not be disappointed in this new idea picture. —Exhibitors Trade Review.

"Concerning the theme of a picture, rarely does a hard-boiled reviewer find himself moved to an enthusiasm that demands superlatives for its expression. * * * "Goldwyn has done so fine a thing in presenting this theme, which is powerful to an extreme, although it makes the usual accepted idea of romance subservient to the main issue, that it is impossible to be moderate in its appraisal. —Moving Picture World.

"Goldwyn's picturization of the stage play, "The Deduce 'Synanodont,'"Henning Bergsen's wonderful drama, makes as dramatic and as humorous a piece of celluloid as has been seen in some time. * * * "Not a flaw can be found in the development of the story. The logic is absolutely convincing. Every one of the all-star cast gives a most intelligent interpretation. * * * —Motion Picture News.

"THE LANE THAT HAD NO TURNING"

(Paramount)

"It is a question whether this story would have been screened if Sir Gilbert Parker's name had not adorned it. "The Lane That Had No Turning" carries a fragrant title suggestive of romance and summertime, but it stops there, and what is revealed is a morbid depressive story. * * * "Agnes Ayres makes her first appearance as a star, and while she fails to reach emotional heights succeeds in registering her charming personality."—Motion Picture News. "Agnes Ayres starts upon her career as a full fledged Paramount star in a picturization of Sir Gilbert Parker's novel of the same name. Her first appearance as such is in a worthy introductory vehicle, having an appealing story, is well directed by Victor Fleming, who, with the scenarist, has capitalized upon the many opportunities the story offers, and is interpreted by a strong supporting cast. —Moving Picture World.

"The Lane That Had No Turning," the Paramount picture from the story by Sir Gilbert Parker, has two points of special interest—first, it is the premier starring vehicle of Agnes Ayres, and second, that it presents Theodore Kosloff in his first leading role, one which gives the young Russian pantomimist and screen actor an opportunity for almost unsuspected dramatic powers."—Exhibitors Herald.

Through Jess Smith, Charles Giblyn has signed the following for "A Woman's Woman."—Mary Alden, Balzac E. Herbert, Rod La Rue, Donald Hall, William H. Tinker, Louise Lee, Albert Hackett and Dorothy Mackull. A. B. V. Flower has been engaged as technical director. Don O'Brien is in charge of production.

Why Studios "Close Down"

It is both notable and significant that most of the studios which have NOT "closed down" during the last year have been regular clients of the Photoplay Sales Department of the Palmer Photoplay Corporation.

Four years ago we expressed the opinion that producers who consistently select their plays because of their intrinsic screenability, rather than because of their "literary" value, were destined to achieve and maintain financial success.

And now, four years later, we hold tenaciously and justifiably to the same opinion.

Nor have the producers who have regularly come to Story Headquarters for their stories had occasion to differ from that opinion. They have been too busy making good pictures for a market that is starving for good pictures to entertain the thought of "closing down."

It is not the policy of the Palmer Sales Department to urge the purchase of one story at a high price (just to make a sale), but rather to endeavor to select material that will make for continuous successful production.

Photoplay Sales Department

Palmer Photoplay Corp.

"The World's Largest Clearing House for Screen Stories"

Los Angeles  124 West 4th St.  527 Fifth Avenue
New York  332 South Michigan Avenue
Chicago

DIRECTORS—LOCATION MEN
When wanting ideal Western St. or Hick Town, Remember

BACHMAN STUDIO
Glen, 3532 W  421 E. Windsor Rd., Glendale.

Price way down. Day, month or lease.

B. L. JAMES

EXPERT TITLE SERVICE

Phone Pico 2256

215-19 Linser Bldg., 524 S. Spring St. Opposite the ALEXANDRIA
The Digest of the Motion Picture Industry

Page Eighteen

"MRS. GRACE B. BROWNEL." Now and again a bit of cordial, sensible appreciation is received with thanks.

Gladstone Studios, Culver City, Calif., will consider handling original synopsis form, covering the following requirements: (1) Simple human stories such as can happen in every home, Deep, far-reaching, touching in their development, with simplicity of plot and depth of emotion. (2) Very strong, virile melodrama with unusual situation, hero and heroine acting in incisent. (3) Very bright, brilliant comedy dramas, telling a real story, and moving briskly to a natural conclusion. All of the above should have as much humor as can possibly be injected. Have no stars, but are featuring Richard Dix, Helene Chadwick, Cullen Landis, and can use five-reel dramas and comedy-dramas, co-featuring these players. Scripts should be sent to Paul Born, Gladstone Scenario Editor.

Fox Film Company, Hollywood, Calif., will consider synopsis of stories, either fiction or non-fiction for various stars as follows: Society drama for Shirley Mason; drama for Jack Gilbert; comedy-dramas and westerns for Tom Mix; Westerns or outdoor stories for Bill Russell and Baby Jones; and heavy dramas for William Furman and Dustin Farnum. All scripts should be addressed to O. E. Epstein, and if accepted, will be returned within a few days.

Chester Bennett, Production, United States, requires stories, either synopsis or ideas, suitable for Jane Novak. Must be something very good with new twists. Outdoor stories of the north woods type and snow scenes preferred. Scripts should be sent to the Scenario Editor, and if not accepted, will be returned within two weeks.

Metro Pictures Corp., 900 Cahuenga Ave., can use outdoor stories for Bert Lytell and light comedies or comedy-dramas for Viola Dana. These should be addressed to the Scenario Editor, and if not accepted, will be returned within thirty days.

I am taking the liberty of writing you to express my appreciation of your editorial, under the heading "A Few Observations," on the so-called film men who take advantage of the success of a big production to peddle off an inferior re-issue and in this connection, I am enclosing herewith copies of the few advertisements issued in connection with an old version of "Ten Nights in a Bar-room." As you are no doubt aware this company has just released a production made from L. Case Russell's screen version of this famous drama and I may add that this production has been a tremendous success here in the East where it has been shown in a few cities notably Providence, R. I.; Lawrence, Mass.; Reading, Pa.; Woonsocket, R. I.; Pawtucket, R. I. This success, of course, prompted the re-issue. In view of your courageous stand for the producer, I was sorry to hear of this small fortune in making new and worth while pictures, it occurred to the writer that this might prove of interest to you. Again thanking you for your editorial and with best wishes for your continued success, I am yours truly,

ARROW FILM CORP.
J. CHARLES DAVID, 2d, Director of Pub. & Adv. Dept.

The following studios and production companies are not in the market for two-reel comedies featuring children and animals, submitted in synopsis form. Send scripts to the Scenario Editor and report from them can be expected within ten days.

Cosmopolitan Productions, New York City. Interested in work for published stories only. Submitted in synopsis form for all-star casts. Scripts should be addressed to John Starbuck, Assistant Editor, Scenario Department.

Christie Film Co., 6101 Sunset Blvd., Los Angeles, Calif., is in the market for original stories for all-star casts, submitted in synopsis form for all-star casts. Scripts should be addressed to Raymond S. Harris, Scenario Editor, and if rejected will be returned in from one to two weeks.

The R.-D. Film Corp., Balboa Studios, Long Beach, will consider original stories dealing with Royal Northwest Mounted Police. Any other stories submitted will be returned in synopsis form for all-star casts. Scripts should be addressed to R. S. Roussel, and if rejected scripts will be returned after a week.

Coogan Productions, United Studio, Hollywood, are in the market for stories, both fiction and non-fiction, suitable for Jackie Coogan, submitted in synopsis form. Scripts should be addressed to A. L. Berstein, care of Coogan Productions, and will be returned in two weeks at the latest, if unavailable.

Winther-Redmonds Productions, Mayer Studio, 3800 Mission Road, are in the market for two-reel comedies with somewhat western atmosphere and should be addressed to the Scenario Editor, and will be returned as soon as read, if unavailable.

Lasky Studio will consider good stories, either published or original, suitable for their several stars, Betty Compson, Gloria Henning, Ruth Putnam, Eddie Mallinane, Wallace Reid, etc.; and also unusual stories with big theme for all-star special features. Scripts will be read and reported upon in order of receipt, but should be heard from within three weeks.

Campbell Comedies, Fine Arts Studios, are in the market for two-reel comedies featuring children and animals, submitted in synopsis form. Send scripts to the Scenario Editor and report from them can be expected within ten days.

Thos. H. Ince Productions, Culver City, Calif., will consider stories submitted in synopsis form as follows: light comedy for Douglas MacLean, and virile dramas with big theme and unusual twists for Ince specials with all-star casts. Scripts should be submitted to the Scenario Department, and if unavailable will be returned within two weeks.
George Cooper
Playing "Al" in
"THE GLORIOUS FOOL"
at the California
At present with Mabel Normand in "Suzanne"
Coming Release: "Turn to the Right"—Metro
595-549

OUR Publicity Department
is now arranging the new
DIRECT INFORMATION PAGE
for you
Your representation in this space is entirely your own responsibility. There will be no solicitation.

Phone 595-179
4513 Sunset Blvd.
PAULINE FREDERICK
THE DIGEST OF THE MOTION PICTURE INDUSTRY

Clarence Geldert
President

Leon Rice
Vice-President

Richard Wayne
Secretary-Treasurer

Ernest Traxler
General Manager

Mission Film Corporation
FROM NOW ON....

Meritorious State-Right Pictures will be Sold

Direct From Producers to Exchanges

Through The

Independent Producers Distributing Syndicate

622 Loew's State Bldg., Los Angeles, Cal.

Our Mr. King is starting on his semi-annual sales tour on February 15th—visiting all exchanges throughout the country—selling all pictures that we receive before February 10th

Get Your Pictures in Shape Early

Ruth Handsforth
Playing "Miss Quimby"
in
"What No Man Knows"
At Loew's State
1417 So. Figueroa 271036

John Beck
"The Yonkers Cowboy"
Appearing in "Wildfire"
At "The California"
"In which picher I am suppose t' take off the part of a boob"
Mr. Ford Classifies Us

Many of us are familiar with the fact that Henry Ford, noted manufacturer of a fairly famous little motor car, is president of The Dearborn Independent, a Michigan-published paper, given over to the furtherance of Mr. Ford’s interests through the spreading of Mr. Ford’s various but always strenuous propaganda. In this publication is featured a department headlined “Mr. Ford’s Page,” in which the “president’s” favorite sentiments are ordinarily set forth with dignity. In a recent issue he winds up a discourse upon the present general tendency of politicians to retire into private enterprise with the following observation upon the advent of former Postmaster General Will H. Hays into the motion picture industry.

“No doubt the movies need all the respectability that the name of Will Hays can bring to them, and no doubt Will Hays will need all of his respectability to keep what he has in the business he has undertaken. But if he can pull the movies out of the mud, if he can make them American, if he can drive out the men who are probably paying his salary and bring in men of character and cleanliness, he will have performed a big job, as big as the reformation of the postal service. Mr. Hays may have seen a great opportunity. It is there. But the perils are many. Let us hope that Mr. Hays pulls the movies out of the slime instead of letting them pull him in.”

Of course this attack is merely consistent with Ford’s recent stand against the Jewish race which is largely represented in our line of endeavor, as in every other. It is entirely unfair, however, that he should permit his business prejudice to extend over so much territory and although we have no desire to enter any such futile controversy, we do wish, in passing, to state that our quota of the Semitic people includes many artistic as well as commercial geniuses and not a few human beings whose acquaintance is a privilege and an elevation. Moreover, we doubt that there lives the man who can gracefully denounce any race or any class even if he be a philanthropic financier; nor has Mr. Ford, much as we admire certain of his purposes, yet justified a public expression upon anything artistic.

Whatever motives may have actuated Mr. Hays in his entrance into picturedom are naturally unknown to us. The results of his affiliation with the third industry will only prove them to be worthy or otherwise; but we are familiar enough with the former Postmaster General’s reputation to realize that his “respectability,” so unquestionably discussed and questioned here, would never lead him to follow Mr. Ford’s surprising advice to cut his employers’ throats with treason. Neither do we doubt the sincerity behind Hays’ published statement of his belief in the art and honor of the average picture producer.

No one knows better than Mr. Ford that it would be difficult for any class to surround itself with a more repulsive “slime” than that in which our commercial brothers abide in comfort, growing decidedly fat with material reward; while any open minded individual must recognize the unapproachable amount of light which we have given, largely in true unselfishness, to a not overly well treated world.

Mr. Ford, you have accomplished unusual things, but you have not achieved sufficiently to undertake the ordering of the universe or any very extensive portion of it. Both your obvious raps and more subtle innuendos in this paragraph pass unappreciated in an agreeable sense. We consider them a hostile and untimely aggression.

—F. R.

The Picture World Loses a Friend

As this paper goes to press, there comes word of the shocking tragedy, which has today robbed the film industry of one of its best-loved pioneers, an unquestionable artist and a leader in all progressive picture movements, William D. Taylor. That a hideous crime was responsible for his death makes the startling intelligence even sadder and provides an element of bitterness in the hearts of those to whom he was dear, for they have known him to be a character deserving of life’s greatest happiness and death’s most-gracious form and they realize that, as a profession, they have need of his kindly, steadily forceful spirit.

We call to mind the fact that, something over a year ago, William Taylor offered the feature address at the Memorial held for Robert Harron, Olive Thomas, and other picture dead, whose untimely demises had given us such a series of spiritual jogs. Capable, compelling and in the prime of life, his sympathy in that address was a thing of rare beauty. In it, with the utmost of delicacy, he touched the tragic notes in the violent passings of the two youths who had had all life and accomplishment before them, while from his stock of supreme tenderness he pointed his moral revealing with the philosophy of a thoughtful and clear-visioned soul, the light in all things as he saw it.

This afternoon that unusual man lies materially dead, murdered while his back was turned by an unknown hand whose wicked blow was guided by a distorted outlook. Spiritually our friend and leader can only progress and in a sense he will be forever by our sides in the endeavor to which his life was given. This we know to be true although for a while, of course, his presence in a more understandable form will be poignantly missed.

After that, William Desmond Taylor will find his truest place in our hearts as an inexpressibly sweet impression, a gift which will, in days to come, lend us the unprejudiced, uncompromising courage that was his.
Film Capital Production Notes

RAY JOINS UNITED ARTISTS

The alliance of Charles Ray with United Artists has been recently announced, and United Artists now includes Douglas Fairbanks, Mary Pickford, Charles Chaplin, Alla Nazimova, Charles Ray and George Arliss. Perhaps the most interesting feature of his new step is the fact that, in the coming year, Mr. Ray will make only two pictures. He has one more production to complete for First National.

TWO VISUAL SYMPHONIES COMPLETED

Dudley Murphy has completed two of his single reel Visual Symphonies and is preparing to make "The Flying Dutchman," which will be timed to run with Wagner's music. "Dans Macabre," with Adolf Boim in the leading role, is the first of the series.

CHRISTIE MAKING COMEDY IN SNOW

Al Christie is in the deep snows of Truckee, California, making a Northwest Mounted Police comedy, entitled "Cold Feet," with Viora Daniel in the featured role.

CHANGE TITLE

The working title of Carey Wilson's South Sea Island romance, which Goldwyn is to produce, has been changed from "Under the Skin" to "Captain Blackbird." This change was made to avoid confusion with "Brothers Under the Skin," a Peter B. Kyne story, now in production at the Goldwyn Studios.

AT UNIVERSAL

"Peterman" has been completed with Herbert Rawlinson as the star of the story, directed by Tod Browning. Barbara Bedford, George Hernandez, William Courtwright, Gerald Pring, Willis Marks, Ed Tolton, George Webb, Helen Stone and Betty Elision support the star. The new Craig Hutchinson comedy is to be called "The Bottle Baby." Three new stories are ready for production. "Top O' the Mornin'" Gladys Walton's next starring vehicle; Louis Joseph Vance's "The Black Bag," Herbert Rawlinson's next story, and "Out of the Silent North," by Drago, which has been selected as Frank Mayo's next starring picture.

AT UNITED STUDIOS

Norma Talmadge's production of the "Duchess de Langeais," will be completed in about ten days. Dorothy Phillips has gone to San Diego to begin work on the exteriors of her starring production, "The Soul Seeker," which Allen Holubar is producing and directing. "Trouble" is the newly chosen title of the Jacki Coogan production recently completed. Constance Talmadge will start a new picture in about three weeks. Jane Novak has recovered from a temporary illness and is preparing for her next starring picture under Chester Bennett's direction.

NEW UNIT AT JOHNSON STUDIO

R. V. Quick, president of the Dick Johnson & Co. Studio, is in San Francisco for the purpose of arranging negotiations for a new unit to produce five-reel stories featuring Patricia Palmer. Work will begin shortly on one and two-reel comedies under the direction of Dick Johnson, assisted by Cedric C. Fields.

JOSEPHINE ADAIR

CASTS OF THE WEEK

Vitagraph

"THE SHAUGHRAUN"

Directed by David Smith
Pat O'Malley
Pauline Starke
Edward Cecil
Helen Howard
Maude Emery
Henry Hebert
James Farley
Boothie Mack
Frank Clark
Richard Daniels

"PARKINGTON'S WIDOW"

Directed by Robert Enslinger
Earle Williams
Francesca Billington
Arthur Hoyt
Martha Mattox
Nick Cogley

VITAGRAPH

"COLD FEET"

Directed by Al Christie
Viora Daniel
Henry Murdock
Billy Bletcher
George French
Earl Rooney
Patricia Palmer
Harry Edwards
Ward Camfield
Tom Dempsey
Harry Archer

Fannie Hurst is suing Hope Hampton Productions for using her title "Star Dust." In connection with what she affirms is a mediocre story.

FIRST NATIONAL NOTES

Dick Jones, director-in-chief of the Bennett forces, is making progress in the production of "Suzanne," starring Mable Normand. John M. Stahl's "One Clear Call," and Anita Stewart's "Rose O' the Sea," will both be finished at about the same time as the Lewis Milestone pictures.

Hope Hampton's recently completed photoplay, "The Light in the Dark," is now being edited in New York. Her next production will be "The Isle of Dead Ships."

Roy Del Ruth has just finished filming "On Patrol," the Mack Sennett-Billy Bevan two-reel comedy. Mildren June plays the leading feminine role with Bevan, and Newpie Morgan is the police captain.

AT VITAGRAPH

Director David Smith started production this week on "The Shaughraun," an Irish story from the play by Dion Boucicault and originally produced at the Drury Lane Theatre, London.

Robert Enslinger is directing Earle Williams in "Parkington's Widow," from a Richard Harding Davis story.

Edward Jose is scheduled to start this week upon "The Magnificent Ambersons," casting for which is nearing completion.

Larry Semon has finished his latest comedies and expects to start presently on his next. Semon's new studio is rapidly being rushed to completion.

Willian Duncan has but a few more days of work on "Man Hunters," his latest production.

AT THE ROACH STUDIOS

Harold Lloyd, who returned to Los Angeles recently from New York, resumed work Wednesday morning and has been busy this week taking shots at Santa Monica for his comedy tentatively titled "Who Hesitates."

Harry "Snub" Pollard has commenced production of a court house picture, Marie Mosquini heads the support. Charles Parrott is directing.

Two more comedies are ready for shipment, "Full of Pep," with Harry "Snub" Pollard, and "Our Gang," the kiddie comedy, directed by Fred Newmeyer, both of which were shown this week in preview. "Call the Witness," a travesy on easy divorce methods starring "Snub" Pollard has been released.

The flying field at the Roach Studio is now completed and the first try out took place this week when Harold Lloyd and "Snub" Pollard with Hal Roach as pilot, took a plunge into the blue. Charles Parrott is engaged in writing a flying comedy for "Snub" Pollard, which will be produced in the near future. E. V. Morris, head of the electrical department, installed the apparatus, which will be used by the comedy companies.

The latest Harold Lloyd re-issued release is entitled "That's Him."

Charles Chaplin's comedies, "A Dog's Life," "Sunshyde," "Shoulder Arms" and "A Day's Pleasure," are to be reissued and released monthly in succession, beginning with February.
Current Reviews

"BOOMERANG BILL"

Grauen's

Cosmopolitan Productions has been doing rather weird things to Cosmopolitan magazine stories of late and the regime of complaint is in order. The public doesn't relish any more and that we can't force it to was proven during last year's famine when a lack of meritorious productions decreased cinema attendance to an alarming degree. "Boomerang Bill," Doty Hobart's screen version of a crook character sketch silhouetted by Jack Boyle against unfortunate circumstances, was criticized during our recent review of it as being material beneath Lionel Barrymore's dignity. We readily realized that the chance remark covered the situation as not only the role to which the star is assigned, and the situation given the plot, but also the general type of theme set forth in it do not justify Barrymore's appearance here. The story told in so few paragraphs by Boyle has been elongated into a feature subject by padding, the cutters have made long and unwarranted gaps in the action, and the titles are no more than a substitute by Barrymore, who nevertheless fails to create a real character due to the fact that he has to "stall" through two-thirds of his footage or between the few pieces of real action in his part.

Marguerite Marsh is seen to advantage in Annie, a hold-up man's inspiration and ruin. A cunning Chinese baby plays Billy the champion at two years and a picturesque little Oriental does the child at fifteen. Why Minna Retkar's round-eyed and anything but chinky, was cast "in between" the two mentioned is one of the unfathomable errors to which we are doomed continually.

Margaret Seddon, Frank Shannon, Matthew Betts and Charlie Fong play other roles well in this Paramount picture.

"THE GLORIOUS FOOL"

California

A couple of Mary Roberts Rinehart stories, a Goldwyn scenario writer (J. G. Hawks in this instance), much elaboration upon every little and we have "The Glorious Fool," a more entertaining than "meaty" dramatic comedy with no particular suspense or noticeable climax, although the inevitable final ensemble is much in evidence at the finish. The direction by E. Mason Hopper has seen to an otherwise satisfactory production and the title writer has claimed a lacking situation or so, while the cast passes creditably; therefore things might be much worse. John Mestall's photography is standard. Although there is little or nothing of the idea of the title role, we'll venture a random shot that it is filled and Bradbury Matthau, who is Richard Dix, and Billy Grant, an invalid millionaire, is quite attractive despite his swathing bathrobes. Comedy, however, is not necessarily Dix's forte.

Helene Chadwick is too typical if anything in Jane Brown, Billy's little nurse, but she rounds out the romance, a worthy understaking and a popular one.

George Cooper provides one of the play's high lights in a really minor role, Al, a delinquent father. His sheepish reform is a work of art.

Vera Lewis, Kate Lester, Otto Hoffman and John Lince are excellent hospital types; and Theodore Von Eltz, Frederic Vroom, Lillian Langston and Patricia Palmer complete the cast.

"STARDUST"

Kinema

If Fannie Hurst entertained the idea that Hope Hampton Productions intended to film her widely read novel, "Stardust," when they use its camouflaged ownership rights to the title which it has seen fit to tack on to a mediocre, done-to-death plot of Anthony Paul Kelly's concoction, then we congratulate her upon resorting to law to repair the damage to her reputation which will follow the release of this picture. It is granted that many intensely interesting novels must undergo radical changes in their screen adaptions, but when the revamping includes not only the situations and backrounds, but also the plot and theme, somebody is holding both the reading public and the author an unacceptably insult. Even the now-so-popular pan-handle, "suggested by," fails to save the "remains." All of Miss Hurst's character motives, as well as her action, have been snowed under in the picturization of her story without any particularly meritorious result. In fact, the photoplay has little but its title to attract.

Careless cutting in places has injured what may have been a very fair piece of direction by Hobart Henley. The photograpy is uneven.

Hope Hampton naturally plays Lily Becker, whom she makes into an average screen heroine with few noticeable errors. Thomas Clemens, the leading male role, an entire stranger to Miss Hurst, by the way, is done with apparent thought by James Rennie, while Albert Penny, Lily's husband, has been degenerated into a caricature by Noel Tares.

Thomas Maguire, Mary Foy, Charles Mussett, Vivian Ogden, Edna Rose, George Hamilton, Ashley Buck, Gladys Wilson and Charles Wellesly, fill other bona fide and imaginary positions.

First National distributes "Stardust."

"NANCY FROM NOWHERE"

Clune's

Reclart's current Daniels starring vehicle, "Nancy from Nowhere," has more of pep than of novelty in its makeup and less of the former than has been characteristic of this ingene's efforts. Its melodrama will probably appeal to the more easily satisfied and the plot is lucid if hackneyed in all respects.

Chester Franklin's direction is fairly consistent and Douglas Doty's scenario from the original by Grace Dray and Katherine Pinkerton is done carefully enough.

Bebe Daniels does not always succeed in carrying a picture and she misses to a degree in this one. Playing Nancy, an orphan slavey who runs away to nice Romance only to turn naively back to horror when she is told that her love will only hurt her sweetheart, she is not entirely convincing, largely because she isn't fundamentally the unsophisticated type. Anyway Miss Daniels is a comedienne. The roles and gowns of Lillian Gish do not hang smoothly upon her differently attractive person.

Edward Sutherland plays the juvenile opposite the star.

Vera Lewis and James Gordon put over some invaluable "hokum" melodrama as the repulsive Kelbys.

Myrtle Steadman, Edward Martindel and Alberta Lee are capital in Miss Holliday, her father and housekeeper.

Helen Holly is also included in the list of players.

LAURA ANSON

"The Glorious Fool" will get safety "by"; it is not, at that, an unusual picture from any standpoint.

DRESSER WITH FREDERICK

Louise Dresser, who was recently engaged to appear with Pauline Frederick in the latter's R.C. production, "The Glory of Clemens," directed by Emile Chautard, will be making her first experience under the pitiless glare of studio lights. She declares she is enjoying the work very much. For years Miss Dresser has been a favorite on the vaudeville and musical comedy stage, but this is her debut in films. With her husband and son, Jack Gardner, Miss Dresser has been spending the winter in Southern California.

CLIFTON AND SMITH TO MAKE SEA STORY

Leigh Smith leaves the west coast presently to join Elmer Clifton, who is in the East making arrangements for the filming of a whaling vessel story. It is expected that four months will be required in the making of the photoplay, scenes for which will be shot in the Carribbean Sea and at New Bedford, Mass., where an old whaling vessel will be chartered. Mr. Smith is at present casting.
Where to Find People You Know

ENGAGED IN PORTRAIT WORK

Cliff Maupin, former cinematographer, and F. Milton Armbrust, still photographer, are associated in home portrait work in Pomona, Calif., specializing in soft focus personality portraits.

UNIVERSAL TO STAR EDWARDS

Neely Edwards, comedian, has been engaged to star in Universal comedies. Gil Pratt will direct. Laura LaPlante has the principal feminine role in the first venture.

RAYMAKER WITH WARNER BROTHERS

Herman Raymaker, who has been directing the Ballroom Boys Comedies, recently resigned to direct Monte Banks for Warner Bros.

BLAISDELL JOINS TRADE REVIEW

George Blaisdell, formerly editor of the Motion Picture World, has joined the Exhibitors’ Trade Review.

John Thompson has been engaged as head cameraman for Hollycraft Productions, to be made at the company’s studio in Santa Monica.

Alma Bennett has been loaned by Goldwyn to play the lead opposite Franklin Farnum for the Goldstone company.

Earl Rodney is enacting a principal role in “Cold Feet,” which Al Christie is directing, featuring Viora Daniel.

Arthur Hoyt, Martha Mattox and Nick Costley are in the cast of Earle Williams’ current play, entitled, “Parkinson’s Widow.”

Richard Tucker has just been engaged for a big part in “When the Devil Dies,” starring Leah Baird under the direction of Paul Scardon.

Little Richard Daniels, who played a part in Vitagraph’s production of “The Little Minister,” has been cast in David Smith’s new picture, “The Shaughraun,” starting production at Vitagraph.

Scotty King, who has just finished two pictures with the Commonwealth Motion Picture Productions is now playing a heavy role with Josephine Hill in “The Dominating Eyes,” a five reel western drama, which is being produced by the same company.

Mrs. Clover Roscoe, eastern newspaper and magazine writer, is assisting Harry Brand with the publicity for Norma and Constance Talmadge at United Studios. Mrs. Roscoe is a sister of Malcolm S. Boylan, publicity director of Universal City.

Kathryn McGuire is impersonating Anice Bartholm in the Universal-Jewel filming of “That Lass O’ Lowrie’s,” which is Priscilla Dean’s present starring vehicle.

Miss McGuire was seen recently in a principal role in “Playing with Fire,” a Universal attraction starring Gladys Walton.

BURSTON SIGNS LEDERER

Otto Lederer, who is completing an important role in “Hungry Hearts” for Goldwyn, and who also appears in Norma Talmadge’s current production, “The Duchesse de Longeais,” has just been engaged by Burston Productions to play the character lead under the direction of W. S. Van Dyke.

SHANNON IN SPOKEN DRAMA

Ethel Shannon has been engaged to play in “The Silent Witness” at the Raymond Theatre, Pasadena. Miss Shannon recently returned from San Francisco, where she played in stock at the Alcazar Theatre.

TILDEN WITH TULLY

Milano Tilden, personal stage manager for Guy Bates for eight years, has arrived at United Studios as general production aide to Richard Walton Tully, who is making the picturization of “The Masquerader,” with Mr. Post as star.

California Truman is very ill at her home with pneumonia.

Francesca Billington will play with Earle Williams in “PARKINSON’S WIDOW,” at Vitagraph, under the direction of Robert Ensinger.

Gordon Pollock has succeeded Bert Glennon as cameraman for “Carry the Race,” with the Mission Film Corporation.

Jack Rethaw was recently appointed assistant general manager of the West Coast Theaters, Inc., chain of theaters.

Les Maniers has been engaged to assist Director Bert Ensinger in the Earle Williams production of “PARKINSON’S WIDOW.”

Vivian Osborne has been engaged by International through Jess Smith for Frank Borzage’s latest production, “The Good Provider.”

William Condon, Jean O’Rourke and George Ward will be seen presently in the prologue of “Kissed,” starring Marie Prevost.

Henry Murdock, Harry Edwards, and Billy Fletcher are playing prominent roles in “Cold Feet,” the current Al Christie comedy.

BARBARA CASTLETON and Charles Richmond are playing in the Millerie special, now in process of construction at the New York Fox Studios.

Henry Hebert, James Farley, Edward Cecil and Bobbie Mark are included in the cast of “The Shaughraun,” which David Smith is filming at Vitagraph.

Kathleen Ardelle has been engaged to play opposite Owen Moore in “A Previous Engagement,” the tentative title of his next picture for Selznick.

Maude Emery and Helen Howard are cast for two important roles in the Vitagraph production, “The Shaughraun,” under the direction of David Smith.

Ward Caulfield, George French, Tom Dempsey, Fred Hueston and Harry Archer, are playing in support of Viora Daniel in the forthcoming Al Christie comedy entitled, “Cold Feet.”
CINEMA PLAYERS GIVE PROGRAM

The Cinema Players will present a three-
act comedy at the Gamut Club Theatre on
Thursday evening, February 9th, under the
direction of Benjamin D. Sharpe, with the
following cast: Estelle Gould, the Silver
Harr, Carmen C. Maltote, Rollin Ray, Ben
Walter Bytell, Benjamin D. Sharpe, Harriett
Francis, Louis K. Webb, Elinor Gilmore,
Herbert Cliborne, Arthur Currier, Harry
La Verne.

WALTON PERSONAL APPEARANCE TOUR

Gladys Walton is going to visit Portland,
Oregon, her home town on a personal ap-
pearance tour, upon the conclusion of which
she will return to Universal City to begin
work on a comedy-drama as yet untitled.
Tights," "The Man Tamer," and "Rich Girl,
Poor Girl," are among her productions.

EARLE GOES EAST

Ferdinand Earle went East recently to
straighten out the final destinies of "The
Rubaiyat of Omar Khayyam," his recently
completed cinemplay.
Mr. Earle has already begun preparations
to film "Faust." In his research he will
consider Willes Wilde's "Faust," Stephen
Phillips' "Faust," and Marlowe's "Faust," as
well as the version of Goethe, that has found
its way both to spoken drama and to grand
opera.

THREE FIRST NATIONAL COSTUME DRAMAS

Three costume dramas for future First
National release are now being made in local
studios; Norma Talmadge in "The Duches
de Langeac" at United Studios; Mabel Nor-
mand in "Suzanne," a romantic comedy
play of early California at Bennett's; and
Maurice Tourner's "Lorna Doone" at the
Ince Studio.

HUGHES SPEAKS ON CENSORSHIP

Rupert Hughes spoke against censorship
in the auditorium of the Bushwick High
School, Brooklyn, New York, recently.

FOREIGN FILM SPECTACLE COMING

"Sodom and Gomorrah," a spectacular pro-
duction made by the Sascha Films of Vienna,
will soon be released here through the Herz
Film Corp. Scenes were shot in Vienna,
France, Italy and on the north coast of
Africa.

ROXYE MAYS ACCIDENT

Roxye Mays, assistant director for Fred
Caldwell, was injured recently in an auto-
mobile accident and is at her home in Glen-
dale under the care of Dr. Taylor.

The first screen appearance of Nigel de
Brulier, who, by the way, is playing "John
the Baptist" in the Nazimova production of
"Salome" at United, was in "Robin Hood,
produced by Selig in 1910, directed by Frang
Boggs.

KINGSLEY IN NEW YORK

Mona Kingsley is back in New York, after
completing an important part in "The Dust
Flower," the Basil King story recently com-
pleted at the Goldwyn Studio. Miss Kings-
ley recently appeared on the New York stage
in "My Lady Friends" and "The Tailor
Made Man."

BURTON HOLMES FILMS FOR SCHOOLS

Harry Levey, president of National Non-
Theatrical Motion Pictures, Inc., announces
the release this week for school use of the
entire United States series of Burton Holmes
films. The series numbers twenty-six reels
on History, Geography, Civics and Industries
of the United States. By means of such
films the Child not only "sees America first,"
but learns something about the industries of
this country, the National Forests and
Parks and how people in other sections live
and work and play.

There are edited and titled reels on the
following subjects: "The Cliff Dwellers of
America," "Grand Canyon of Arizona," "Felli-
ing Big Trees in the Giant Forests of Cali-
fornia," "Summer Days near San Diego," "Go-
ing Some in San Francisco," "The Fire
Fighting Forest Rangers of Arizona," "How
California Harvests Wheat," "Paradise Flor-
ida," "Palm Beach and Miami," "In the High
Sierras," "An Oregonian Niagara," "Catch-
ing and Canning Oregon Salmon," "To the
Summit of Mt. Hood," "Geyser Country of the
Yellowstone," "Wonders of the Yellowstone,"
"Canning Time in California," "In Glacier
Park," "Across the Grand Canyon," "Going
to the Sun in Glacier Park," "Santa Fe, the
City Different," "Nature's Contrasts," "Mar-
velous Manhattan," "On the Farm Where
the Food Comes From," "The Boys' Pig
Club," "A Day with the West Point Cadets"
and "Our Middles at Annapolis."

ASSISTANT DIRECTORS NOTES

President Harry Burns was greeted at the
last meeting by one of the largest gatherings
that the A. D. A. boys have had in
some time.

Claud Camp recently finished a picture.

Dick Scherer is aiding Louis Chaudet in
the direction of an animal serial at the
Warner Brothers' Studios.

Billy Tummel became a member of the
association recently.

Virgil Hart is assisting Earl Kenton in
comedies at the Fox Studios.

The drive for new members which was run
for sixty days by the association, closed
last week.

Tenny Wright is assisting Paul Scardon at
Culver City.

Sid Algiers is assisting John Stahl.

Charles Huber is writing the continuity
of a five-reel subject, of which he is the
author.

CONSTANCE TALMADGE ENTERTAINS

Her sixth year of screen work was cele-
brated by Constance Talmadge last week
with a luncheon at which most of the girls
who started with her in pictures, were
present.

FORMER GERMAN RAIDER IN HOLUBAR
PICTURE

The former German raider, "Oregon,"
which was seized by the United States Gov-
ernment during the war and interned at
San Francisco, is being used by Allen
Holubar in his current production, "The
Soul Seeker," in which Dorothy Phillips is
starred. The vessel is now known as the
"Apollo," and belongs to an Alaskan fur-
trading company.

CONTINENTAL PLAYER HERE

Lucien Rix, who appeared with Henny
Porten in "Deception," the recently released
foreign film, is in this country.

CLAYTON IN NEW YORK

Ethel Clayton is in New York for her
winter vacation, accompanied by her mother
and brother.

PLAN COMMUNITY CENTER

A motion picture community center cov-
ering five acres is planned by the American
Society of Cinematographers.

AT ADVERTISERS DINNER

Colleen Moore, Claire Windsor and Pauline
Starke, soon to be seen in First National
attractions, and with the last western Mot-
ion Picture Advertisers dinner.

Watterson R. Rotherack plans a trip
abroad sometime in May.

Patricia Palmer is playing in support of
Viora Daniel in "Cold Feet," the new Al
Christie comedy.
Production Notes
(Continued from Page 4)

GLENN HUNTER’S PICTURE TO BE CALLED “THE CRADLE-BUSTER”

The title of the first of the series of boy pictures starring Glenn Hunter, which was first announced as “Apron-Strings,” has been changed to “The Cradle-Buster.” The second Tuttle-Waller Production for Mr. Hunter will be known as “Stage-Door Johnnie.” Work on this picture will be started soon after Mr. Hunter returns from Boston and Philadelphia where he is now playing with Billie Burke in Booth Tarkington’s “The Intimate Stranger.”

“The Cradle-Buster” and “Stage-Door Johnnie” are both comedy-dramas from the pen of Frank Tuttle, who was formerly associated with the Famous Players scenario department, where he adapted several successes for the screen, notably “The Conquest of Canasa.” Besides acting as author and producer, Mr. Tuttle will direct all of the Glenn Hunter photoplays.

Fred Waller, who has charge of the photography in this series, was also recently identified with the Famous Players. There he built up a reputation for his special camera and true work on “Iceception,” “Peter Ibbetson,” “Footlights,” “The Golem” and other photoplays.

SEELING COMPLETING OBENCHAIN FILM

“The Man in a Million,” the Charles R. Seeling production starring Ralph R. Obenchain, is nearing completion and will be released by February 10th. The release prints are being made by the Rothacker-Alger Laboratories. Distribution will be made by Mr. Seeling from his Los Angeles office.

Mr. Seeling in the last few months, has received numerous offers to make a picture, but only gave his consent when he found it necessary to raise further funds to keep on with the fight in defense of Mrs. Obenchain.

Ruby Rae is interpreting the part of Madalyn Obenchain, and Bill Horne, an important detective role.

STEAM HEATING PLANT FOR UNITED STAGES

M. C. Levee, President of United Studios, is in consultation with engineers, who have been commissioned to draw plans for the installation of a steam-heating plant, that will provide warmth for the six stages at United. These stages provide more than 92,000 square feet of space. One stage is 200 by 60 feet, one is 200 by 75, three are 150 by 60 feet each, and the great stage is 300 by 125 feet.

REJECT CENSOR PLAN

Suggestions that Fort Worth, Texas, should have a paid censor, were disregarded by the Board of City Commissioners when it was voted that the position should not be created.

BUYS “UNDER TWO FLAGS”

Quida’s “Under Two Flags,” has been purchased by Universal for Phisella Dean.

E. G. Dyer, who has been engaged in filming one-reel novelties for Weedy Bird Productions, has arranged for the release through Pacific Film Company of six recently completed pictures. There still remain six more to film on the first contract.

LUCILLE DU BOIS

LATE UNIVERSAL RELEASES

Recent Universal releases are:


International News Nos. 15 and 16.

“Table Steaks,” featuring Brownie, the Wonder Dog (two reels).

“A Bluejack’s Honor,” featuring Jack Perrin and Gertrude Olmstead (two-reel navy drama).

CINICAL PRODUCTIONS—COSMOSART STUDIO

In the market for two-reel comedies, two-reel comedy dramas, and educational subjects suitable to the slow motion camera. Send scripts to Mr. Conway, 5700 Temple.

MAKING ONE-REELERS

Warren A. Newcombe, title artist, will soon release the first of a series of one-reelers to be known as “Land of Love’s Dreams.”

It is stated that during the week of February 19th, there will be 50 first runs on “Per-rod,” Marshall Nelan’s new production.

BEST 1921 PHOTOPLAYS


ENGLAND TO HAVE “MY BOY”

“My Boy” will be released in Great Britain by Pathé Frères Cinémas, Ltd., of which A. P. Holt is managing director.

THE GORGEOUS ADVENTURE” OPENS AT COVENT GARDEN


A new feature of this film presentation will be in the special musical score including much old world English music which has been specially arranged and adapted with original improvisations, by Laurence Rabinstein, in collaboration with Alfred Dave.

ARLINE PRETTY AT INCE’S

Arlene Pretty, another film player to desert New York’s fast diminishing film circles for those of Hollywood, has been engaged for a leading role in “When the Devil Drives,” a special independent production being made at the Thomas H. Ince Studios.

“Cross Currents,” which Miss Pretty completed before leaving New York, and in which she is to be given stellar honors, is scheduled for release next month. Miss Pretty’s most recent picture to be seen here is “Life,” a Paramount production, made by William A. Brady.

TO PRODUCE IN GERMANY

Envoy Pictures Corp. recently stated that it had increased its capital and also that it had practically completed arrangements for a number of productions to be made in Germany in addition to its regular program releases.

The officers of the corporation are: President, Otto Kloth; vice-president, C. H. Ferrill; treasurer, George Rudolph, and secretary, M. Kloth.

RECENT PATHE RELEASES

Late Pathe releases are: Pathe Playlet, “Via Wireless,” a photodramatization of the famous stage melodrama of the same name, written by Winchell Smith and Paul Armstrong, in which Gail Kane is co-starred with Bruce Mellas.


“The Villain in Disguise,” current animated cartoon of the series of “Aesop’s Film Fables,” produced by Fables Pictures, Inc., and created by Cartoonist Paul Terry.

“Look Out Below,” reissued one-reel comedy starring Harold Lloyd.


Pathe Review No. 142.
Production Notes

(Continued from Page 8)

INDEPENDENT ELIMINATES “MIDDLERMAN”

“The independent producers who used to make pictures for state-right distribution, were exterminated by the rainbow’s end,” says Mr. E. B. Hanscom, secretary of the recently founded Independent Producers Distribution Syndicate. Therefore independent producers could never be sure of any method whereby they could dispose of their product profitably; in fact, in most cases the producer did not know what to do with his picture when he had it successfully completed, and therefore he usually turned it over to some distributing organization on the straight percentage basis, and in ninety-nine cases out of a hundred, he did not get back more than a mighty small percentage of his production cost, although the distributor perhaps realized a small fortune on his picture. Consequently it is a common belief that picture producers are making a sizeable loss on their pictures. The securing of a checking dollar motion picture theaters that are being built in great numbers throughout the world are paying the greatest part of their earnings for film rental—and those earnings must be immense.

“Where is that money going?”

“The theaters are crying that the film rentals are too high; exchanges are going out of business daily, crushed by the high prices they have to pay for royalties on state-right; and the independent producers are going out of business daily because they are receiving no returns on their negatives.

“Where is the money going?”

Mr. Hanscom, in a statement addressed to all independent producers and all state-right buyers, announced that the distributing syndicate formed to market independent productions, with its headquarters in Los Angeles, has solved this problem by eliminating the middlemen and getting the producers and state-right buyers in direct touch with each other by enabling the exchanges to buy their pictures for a lower price than they were forced to pay heretofore, yet allowing the producer greater returns.

The success of this new “direct from producer to buyer” plan is also pointed as enabling the producer to make his contract direct with the exchanges and collect the money direct; while the Syndicate, acting as distributors for independent producers, is merely doing the actual work and advancing the actual expenses necessary for successful distribution.

This organization is said to be complete enough that the producer has nothing further to do but to picture and collect the money—having always direct control over his negative and all contracts—while the officers of the distributing syndicate are sending their salesmen on the road, getting out posters, slides, lobby photos, press books and prints on each picture; advancing the money, and all these, for a small percentage of the gross receipts of all old fifty-fifty basis.

“The Independent Producers Distributing Syndicate is indeed the rainbow’s end for which we were chasing for many years,” have said Mr. Caldwell of the Commonwealth Productions; Mr. Hiron, formerly of the Bob Horner Productions; Mr. Fish, Mr. De Gray, Mr. Meyers and other independent producers who have familiarized themselves with this new plan.

Mr. Lloyd B. King, sales manager of the Independent Producers Distributing Syndicate, announced that he is going on a three months’ sales tour, leaving February 15th. He will visit all exchanges and sell all pictures accepted by his company on or before the 16th of February.

GUNNING GETS ANOTHER SERIES

Robert E. Welsh of Wild Gunning, Inc., stated recently that organization would distribute a series of four Wray Physical Productions. The first will be “The Madness of Love” and the second is being edited.

Ince’s “The Brotherhood of Hate” company, directed by Lambert Hillyer, returned this week from nearly a month on location at Sonoma, in Northern California. Heavy snow interfered with their work during the final few days. The principals accompanying the party were Lloyd Hughes and Margaret Mitchell in Motion Pictures.

Thomas H. Ince’s next picture featuring Douglas MacLean will be an original, as yet untitled, by Bradley King. It will enter production within the coming two or three weeks.

Horse Williams is busy assembling an all-star cast for “Finding Home,” which will soon be filmed under the direction of John Guillermin.

Del Andrews is cutting Thomas H. Ince’s comedy special, “The Hottentot,” which was recently completed with Douglas MacLean, Madge Bellamy and Raymond Hatton in leading roles. It will be released by Associated First National.

C. B. Clair’s second independent production, “When the Devil Drives,” was completed this week under the direction of Paul Scardon.

DE GRASSE ON THE “YOUNG ART”

Consider the actor in pictures and his side of the story. In the “young art” the director often has been an all-powerful being, bending story and action to meet his personal approval. But in the changing order of things the independent producer has made way.

“In the enlargement of motion picture making it is getting to be less of a one-man job,” says deGrasse. “In the first days of ‘movies’—and that’s what they were then—the director often was the author, art director and general czar. Frequently there was a man who had written the story or screenplay—carrying story and ‘business’ in his head to be doled out as each scene demanded.

“The result of this democratized power was a picture lacking contrasts in its human elements. The natural differences in character and action that would be found in a group of men and women were lost by directorial molding to one-man sameness. I actually saw a picture held up for an hour one day while the director was instructing an inveterate smoker how to hold his cigar! It was thus all through the action—the director sent us through each episode as he thought it should be done. The result was that all character shadings and contrasts were lost. We were unnatural and colorless.

“In more modern methods directors encourage actors to go through scenes first with their own interpretations. We are urged to be at ease and natural. The director closely observes these rehearsals and makes suggestions. We are instructed in the effects wanted and treated as beings with helpful intelligence rather than so many automatons awaiting directorial strings. The actor who has to be coached through each bit of action is rapidly disappearing (from pictures). When the rainbow is now a business of experts and departments the better films are the product of many minds. Intelligent conferences are taking the place of the megaphone.”

Andrew Arbuckle has been cast in Victor Schertzinger’s first two pictures to be made at Santa Barbara, beginning about February 14th.

THERESA DRAY

SCHENCK REMARKS ON SEX PICTURES

Producer Joseph M. Schenck, who is now starring Norma Talmadge in “The Duchess of Langeais,” and who recently finished supervising the filming of Constance Talmadge’s “The Divorcée,” for future First National release, has a few pertinent remarks to make regarding the so-called “sex picture.”

“Very much has been said on the subject of ‘sex’ in pictures,” remarks Mr. Schenck. “But there exists a confusion in the minds of many regarding the definition of sex. A great many think that the word sex is synonymous with lasciviousness. This is not true.

“The sex picture will continue to lead in presentation on the screen. But the salacious picture will not be tolerated.

“There is an appeal of sex in everything. The cleanest and most wholesome love story is based on the attraction between opposite sexes—the love of a man for a maid. The very world itself and everything that goes on upon it has sex as a foundation. But it is not necessary to treat the appeal of sex in a vulgar or offensive way.”

The third Ben Wilson-Neva Gerber production, “Impulse,” is shortly to be released.

Laura Anson, leading lady for Monroe Salisbury, recently arrived in town, having made the trip from San Francisco on the initial trip of the new Fageol Bus Line.

“Mr. and Mrs. Samuel Goldwyn,连同他们的儿子，坐在他们豪华的汽车里，行驶在宽敞的街道上，他们身后是成群的粉丝和媒体。”

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>APOLLO PRODUCTIONS</td>
<td>Astra Studio</td>
<td>M. Charles, Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arthur Debor</td>
<td>Jack Pollo</td>
<td>M. J. Lynch</td>
<td>Deming</td>
<td>Underwood</td>
<td>“The Live Man”</td>
<td>Cutting</td>
</tr>
<tr>
<td>BELASCO STUDIOS</td>
<td>K. E. Macquarrie, Casting.</td>
<td>833 Market St.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F. H. Macquarrie</td>
<td>All-Star</td>
<td>Hill Series</td>
<td>E. Macquarrie</td>
<td>Walter Rivers</td>
<td>Dramatic Feature</td>
<td>3d Week</td>
</tr>
<tr>
<td>BLANCHARD FILM CO</td>
<td>H. S. Conway, Casting.</td>
<td>Cosmosart Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>J. E. Bowen</td>
<td>Non-Star</td>
<td>E. W. Bowen</td>
<td>E. J. Chudy</td>
<td></td>
<td>Educational</td>
<td>Schedule</td>
</tr>
<tr>
<td>BRUCE CARTER PROD’NS</td>
<td>Montague Studios.</td>
<td>Arnold Aldrich, Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bruce Carter</td>
<td>All-Star</td>
<td>Harry Earlhoun</td>
<td>Arnold Aldrich</td>
<td>Staff</td>
<td>Comedy</td>
<td>Newscripts</td>
</tr>
<tr>
<td>W. S. Campbell</td>
<td>Jas Clemens</td>
<td>All-Star</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CENTURY FILM CORP</td>
<td>6100 Sunset Blvd.</td>
<td>Bert Sternbach, Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>J. E. Bowen</td>
<td>J. G. Taylor</td>
<td>E. G. Bowen</td>
<td>E. Chudy</td>
<td>Bowen</td>
<td>2nd Week</td>
<td>Cutting</td>
</tr>
<tr>
<td>COMMONWEALTH MOVIE PRODUCERS</td>
<td>829 E. Windsor Rd., Glendale.</td>
<td></td>
<td></td>
<td>2nd Week</td>
<td>Preparing</td>
<td>Cutting</td>
</tr>
<tr>
<td>F. Coldwell</td>
<td>All-Star</td>
<td>C. E. Peters</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Irv. Cummings</td>
<td>Irv. Cummings</td>
<td>A. Fried</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHARLIE CHAPLIN</td>
<td>Al Garcia, Casting.</td>
<td>1416 La Brea Ave.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Charlie Chaplin</td>
<td>Charlie Chaplin</td>
<td>Tocher &amp; Wilson</td>
<td></td>
<td>3d Week</td>
<td>Comedy</td>
<td>10th Week</td>
</tr>
<tr>
<td>H. Beaudine</td>
<td>B. Vernon</td>
<td>Neal Turner</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CINAM FILMS, Cosmosart Studios.</td>
<td></td>
<td></td>
<td></td>
<td>3d Week</td>
<td>Cutting</td>
<td>Preparing</td>
</tr>
<tr>
<td>J. E. Bowen</td>
<td>J. G. Taylor</td>
<td>E. G. Bowen</td>
<td>E. Chudy</td>
<td>Bowen</td>
<td>3d Week</td>
<td>Cutting</td>
</tr>
<tr>
<td>COMMONWEALTH MOVIE PRODUCERS</td>
<td>829 E. Windsor Rd., Glendale.</td>
<td></td>
<td></td>
<td>3d Week</td>
<td>Preparing</td>
<td>Cutting</td>
</tr>
<tr>
<td>F. Coldwell</td>
<td>All-Star</td>
<td>C. E. Peters</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Irv. Cummings</td>
<td>Irv. Cummings</td>
<td>A. Fried</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE CRUELLYWED COMEDIES.</td>
<td></td>
<td></td>
<td></td>
<td>2nd Week</td>
<td>Cutting</td>
<td>Preparing</td>
</tr>
<tr>
<td>Herzog</td>
<td>and Weapeld and</td>
<td>Life</td>
<td>John Boyle</td>
<td>J. Zimen Zieidler</td>
<td>Herzog</td>
<td>2d Comedy</td>
</tr>
<tr>
<td>FAIRBANKS, CHESTER PRODUCTIONS</td>
<td>Fine Arts Studio.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chester Fairbanks</td>
<td>Chester Fairbanks</td>
<td>Chas. V. Wise</td>
<td>Matthews</td>
<td></td>
<td>2d Week</td>
<td>Comedy</td>
</tr>
<tr>
<td>FINE ARTS STUDIOS</td>
<td>D. P. Fineman, Pres.</td>
<td>4500 Sunset Blvd.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Elvin Garson</td>
<td>All-Star</td>
<td>Elvin Garson</td>
<td>Wallace Fox</td>
<td>Ray Schrock</td>
<td>Northwest</td>
<td>Starting</td>
</tr>
<tr>
<td>FOX STUDIO</td>
<td>C. A. Bird, Casting.</td>
<td>N. Western, Ave.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reese Reson</td>
<td>(Jack) Jones</td>
<td>(Jack) Jones</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rosamond</td>
<td>(Jack) Jones</td>
<td>(Jack) Jones</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Egan Lewis</td>
<td>(Jack) Jones</td>
<td>(Jack) Jones</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>H. Egan Lewis</td>
<td>(Jack) Jones</td>
<td>(Jack) Jones</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CRUGER-WALL PROD</td>
<td>Edward La Veque, Casting Director.</td>
<td>Bakersfield, Box 482.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E. L. Wall</td>
<td>Vera Glenn</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>H. J. Hayes</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E. Le Veque</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GARSON STUDIO</td>
<td>Rose McQuoid, Casting.</td>
<td>E. W. Butler, Mgr.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harry Garson</td>
<td>C. K. Young</td>
<td>Artie Edeson</td>
<td>Sada Cowan</td>
<td></td>
<td>“The Modern Madama”</td>
<td>Cutting</td>
</tr>
<tr>
<td>E. M. Hopper</td>
<td>All-Star</td>
<td>Bronin</td>
<td>Hagedorn</td>
<td>Carpenter</td>
<td>“Brothers Under the Skin”</td>
<td>Schedule</td>
</tr>
<tr>
<td>Bob Kerr</td>
<td>All-Star</td>
<td>Pepper</td>
<td>Wallace</td>
<td>Carpenter</td>
<td>“The Return of the Skin”</td>
<td>Schedule</td>
</tr>
<tr>
<td>HARTER-WALL PROD</td>
<td>Edward La Veque, Casting Director.</td>
<td>Bakersfield, Box 482.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E. L. Wall</td>
<td>Vera Glenn</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E. Le Veque</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HAMPSHIRE PRODUCTIONS</td>
<td>B. Collins, Casting.</td>
<td>United Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E. H. Hall</td>
<td>All-Star</td>
<td>Sturgis-Edmunds</td>
<td>Townsend-Hampton &amp; Richard Shayer</td>
<td>“Golden Dreams”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Roy Hughes</td>
<td>Aden Sembrano</td>
<td>J. McFarland</td>
<td>“Boots” Talbot</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Horace Williams</td>
<td>Clark W. Thomas</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HUNTER, BENJ.</td>
<td>B. PRODUCTIONS</td>
<td>United Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Herscholt-Peterson</td>
<td>All-Star</td>
<td>Sturgis-Edmunds</td>
<td>Townsend-Hampton &amp; Richard Shayer</td>
<td>“Golden Dreams”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Roy Hughes</td>
<td>Aden Sembrano</td>
<td>J. McFarland</td>
<td>“Boots” Talbot</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Horace Williams</td>
<td>Clark W. Thomas</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HUNTER, BENJ.</td>
<td>B. PRODUCTIONS</td>
<td>United Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Herscholt-Peterson</td>
<td>All-Star</td>
<td>Sturgis-Edmunds</td>
<td>Townsend-Hampton &amp; Richard Shayer</td>
<td>“Golden Dreams”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Roy Hughes</td>
<td>Aden Sembrano</td>
<td>J. McFarland</td>
<td>“Boots” Talbot</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Horace Williams</td>
<td>Clark W. Thomas</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HUNTER, BENJ.</td>
<td>B. PRODUCTIONS</td>
<td>United Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Herscholt-Peterson</td>
<td>All-Star</td>
<td>Sturgis-Edmunds</td>
<td>Townsend-Hampton &amp; Richard Shayer</td>
<td>“Golden Dreams”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Roy Hughes</td>
<td>Aden Sembrano</td>
<td>J. McFarland</td>
<td>“Boots” Talbot</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Horace Williams</td>
<td>Clark W. Thomas</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HUNTER, BENJ.</td>
<td>B. PRODUCTIONS</td>
<td>United Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Herscholt-Peterson</td>
<td>All-Star</td>
<td>Sturgis-Edmunds</td>
<td>Townsend-Hampton &amp; Richard Shayer</td>
<td>“Golden Dreams”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Roy Hughes</td>
<td>Aden Sembrano</td>
<td>J. McFarland</td>
<td>“Boots” Talbot</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>Star</td>
<td>Cameraman</td>
<td>Ass't Director</td>
<td>Scenarist</td>
<td>Type</td>
<td>Progress</td>
</tr>
<tr>
<td>----------</td>
<td>------</td>
<td>-----------</td>
<td>----------------</td>
<td>-----------</td>
<td>------</td>
<td>----------</td>
</tr>
<tr>
<td>Klumb, Roy H. Productions</td>
<td>5107 Hollywood Blvd.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Klumb-Thompson</td>
<td>All-Star</td>
<td>Bert Essex</td>
<td>Bert Essex</td>
<td>Drama</td>
<td>Western Drama</td>
<td>Starting Schedule</td>
</tr>
<tr>
<td>King Vidor</td>
<td>Gus Inglis, Gen. Mgr.</td>
<td>7200 Santa Monica Blvd</td>
<td>Dave Howard</td>
<td>Mildred Condon</td>
<td>&quot;The Real Adventure&quot;</td>
<td>2d Week</td>
</tr>
<tr>
<td>Lasky Studios</td>
<td>L. M. Goodstadt, Casting.</td>
<td>1520 Vine St</td>
<td>Fred Klasy, Studio Mgr.</td>
<td>Holly 2806; Holly 2807</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sam Wood</td>
<td>Al Green</td>
<td>Tom Melchan</td>
<td>Harry Perry</td>
<td>Guy Will</td>
<td>&quot;Beyond the Rocks&quot;</td>
<td>Finished</td>
</tr>
<tr>
<td>John Henberg</td>
<td>Al Volk</td>
<td>Jack Holt</td>
<td>Harry Perry</td>
<td>Guy Will</td>
<td>&quot;The Proud Daddy&quot;</td>
<td>Finished</td>
</tr>
<tr>
<td>Philip Rosen</td>
<td>Essex Dean</td>
<td>Schoenbaum</td>
<td>Byron Morgan</td>
<td>Willa Lee</td>
<td>&quot;Across the Continent&quot;</td>
<td>Finished</td>
</tr>
<tr>
<td>Paul Director</td>
<td>J. Hume</td>
<td>Johnson</td>
<td>Juergens</td>
<td>Hilda M. Dix</td>
<td>&quot;Over the Border&quot;</td>
<td>Finished</td>
</tr>
<tr>
<td>William de Mille</td>
<td>Betty Compson</td>
<td>D. H. Cox</td>
<td>Clara Herlinger</td>
<td>Le Vino</td>
<td>&quot;The Cat That Walked Alone&quot;</td>
<td>3d Week</td>
</tr>
<tr>
<td>Penrhyn Stanlaws</td>
<td>All-Star</td>
<td>J. Hume</td>
<td>Johnson</td>
<td>Le Vino</td>
<td>&quot;Rest O' the Sea&quot;</td>
<td>5th Week</td>
</tr>
<tr>
<td>Cutting</td>
<td>1st</td>
<td>1st</td>
<td>1st</td>
<td>1st</td>
<td>1st</td>
<td></td>
</tr>
<tr>
<td>E. Laddie</td>
<td>All-Star</td>
<td>Myles Burns</td>
<td>Jack Pierce</td>
<td>Lilly-Jar</td>
<td>5-Color Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>Lyons, Eddie, Prod.</td>
<td>Berwilla Studios.</td>
<td>Holly 157</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eddie Lyons</td>
<td>Eddie Lyons</td>
<td>Eddie Lyons</td>
<td>Eddie Lyons</td>
<td>Comedies</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Mayer, Louis B.</td>
<td>Studios, 3800 Mission Rd.</td>
<td>Individual Casting.</td>
<td>Lincoln 2120</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Stahl</td>
<td>All-Star</td>
<td>Palmer</td>
<td>Sidney Aligre</td>
<td>Hess Meredith</td>
<td>&quot;One Clear Call&quot;</td>
<td>Finishing Schedule</td>
</tr>
<tr>
<td>Fred Niblo</td>
<td>Armita Stewart</td>
<td>Clawson</td>
<td>D. H. Cox</td>
<td>&quot;Rose O' the Sea&quot;</td>
<td>Finishing Schedule</td>
<td></td>
</tr>
<tr>
<td>Metro Studio</td>
<td>Romaine and Cahuenga Ave.</td>
<td>William Carruthers, Casting.</td>
<td>Home 609</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rex Ingram</td>
<td>All-Star</td>
<td>John Setzn</td>
<td>Starkie Ford</td>
<td>Mary O'Hara</td>
<td>&quot;Prisoner of Zenda&quot;</td>
<td>11th Week</td>
</tr>
<tr>
<td>McFadden Ivor Prod.</td>
<td>Francis Ford Studio.</td>
<td>Holly 885</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Herbert Miles</td>
<td>Elгляд Gordon</td>
<td>Ray Ries</td>
<td>Seyman Zoff</td>
<td>Eugene M. Rhodes</td>
<td>&quot;Small Town&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Clarence Gelder</td>
<td>All-Star</td>
<td>Gordon Folke</td>
<td>Arthur Gaebor</td>
<td>Clarence Hathaway &quot;Carry on the Race&quot;</td>
<td>4th Week</td>
<td></td>
</tr>
<tr>
<td>Morante Producing Company</td>
<td>Balboa Studio.</td>
<td>F. D. Fowler, Casting.</td>
<td>Long Beach.</td>
<td>Holly 4485</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Morante</td>
<td>Geo. Cheshere</td>
<td>K. MacManigal</td>
<td>All Morante</td>
<td>Victor Gibson</td>
<td>&quot;N. W. Mounted&quot;</td>
<td>Finishing Schedule</td>
</tr>
<tr>
<td>Reggie Morris</td>
<td>All-Star</td>
<td>Chip McElligot</td>
<td>Tenbrook &amp; Thompson</td>
<td>2-Color Comedy</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Neillman, Marshall Productions</td>
<td>Hollywood Studio, 6642 Santa Monica Blvd.</td>
<td>Tom Held, Cast. Holly 1431</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marshall Neilson</td>
<td>All-Star</td>
<td>Tom Held</td>
<td>Marion Fairfax</td>
<td>&quot;Fools First&quot;</td>
<td>3d Week</td>
<td></td>
</tr>
<tr>
<td>Frank O'Connor</td>
<td>All-Star</td>
<td>Ray June</td>
<td>Karl Strauss</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>O'Connor Productions</td>
<td>Caswell Studio.</td>
<td>Gus Schumacher, Manager.</td>
<td>1107 N. Bronson Ave.</td>
<td>Holly 4211</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Puco La Rose</td>
<td>O'Connor Franch</td>
<td>Geo. Richter</td>
<td>Chas. Lamont</td>
<td>Chas. Ray</td>
<td>2-Color Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Orndorff, Jesse W. Productions Co.</td>
<td>Mayer Studio.</td>
<td>Lincoln 2120</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Delmar A. Whiston George Floyd</td>
<td>Joe Walker</td>
<td>Delmar A. Whitson &quot;Scoring One on Newton&quot;</td>
<td>3d Week</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paragon Productions</td>
<td>MacPherson, Casting.</td>
<td>Universal Studios.</td>
<td>Holly 2500</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. E. Mitchell</td>
<td>Jack Richardson</td>
<td>V. Walker</td>
<td>H. F. MacPherson</td>
<td>Feature Comedy</td>
<td>3d Week</td>
<td></td>
</tr>
<tr>
<td>Preferre Pictures Corp.</td>
<td>Arthur Jacobs, Cast and Gen. Mgr.</td>
<td>10049</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chief Whitley</td>
<td>R. MacDonald</td>
<td>Benthamset</td>
<td>C. Isacker</td>
<td>Charles Luce</td>
<td>Untitled Comedy Drama</td>
<td>4th Week</td>
</tr>
<tr>
<td>Ray, Chas. Productions</td>
<td>Al Ray, Casting.</td>
<td>Chas. Ray Studios.</td>
<td>Holly 4211</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chas Ray</td>
<td>Chas Ray</td>
<td>Geo. George</td>
<td>Richard Arndt</td>
<td>Comedy Drama</td>
<td>3d Week</td>
<td></td>
</tr>
<tr>
<td>R-C Studio</td>
<td>Melrose and Gower.</td>
<td>S. F. Jacobs, Casting Director.</td>
<td>Holly 7780</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>W. A. Seiter</td>
<td>Nora Dyal</td>
<td>Joseph Dudley</td>
<td>Waters</td>
<td>Garrett E. Ford</td>
<td>&quot;Gay and Dehlish&quot;</td>
<td>1st Week</td>
</tr>
<tr>
<td>Norman Dunn</td>
<td>Hayakawa</td>
<td>Joseph Dudley</td>
<td>Woolstenhulme</td>
<td>Edwin Gay</td>
<td>&quot;The Verrillion Vencil&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Colin Campbell</td>
<td>Pauline Frederick</td>
<td>Young Frank</td>
<td>Roat</td>
<td>Taylor &amp; Hayes</td>
<td>&quot;Two Kinds of Women&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Louis Gannett</td>
<td>Pauline Frederick</td>
<td>A. Thompson</td>
<td>&quot;The Call of Home&quot;</td>
<td>Richard Schayer</td>
<td>&quot;The Glory of Cleopatra&quot;</td>
<td>1st Week</td>
</tr>
<tr>
<td>Emile Charton</td>
<td>Pauline Frederick</td>
<td>Jennings</td>
<td>Albert Liness</td>
<td>&quot;The Glory of Cleopatra&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Roger-Hallerin Productions</td>
<td>Victor Hugo Hallerpin, Mgr.</td>
<td>4530 Hollywood Blvd.</td>
<td>598030</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Albert Regue</td>
<td>Todd's Ave</td>
<td>John Byrner</td>
<td>Victor Hugo Hallerpin</td>
<td>&quot;Phantom of the Hills&quot;</td>
<td>Starting</td>
<td></td>
</tr>
<tr>
<td>Roach, Hal E., Studio</td>
<td>Culver City.</td>
<td>Warren Doane, Mgr.</td>
<td>West 3730</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Charles Parrott</td>
<td>Charles Parrott</td>
<td>Harold Lloyd</td>
<td>&quot;Paul&quot; Parrott</td>
<td>Bob Evans</td>
<td>&quot;The Verrillion Vencil&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>F. W. Jackman</td>
<td>Louis Esast</td>
<td>Frank Young</td>
<td>Frank Young</td>
<td>Taylor &amp; Hayes</td>
<td>&quot;Two Kinds of Women&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>Schlank Studio</td>
<td>H. J. Howard, Casting.</td>
<td>6050 Sunset Blvd.</td>
<td>Holly 975</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harry Hurns</td>
<td>V. L. Walker</td>
<td>Anmnd Comedies</td>
<td>1st Week</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>James Conway</td>
<td>Field-Van Dyke</td>
<td>Neilson-Heasley</td>
<td>C. Darrell</td>
<td>&quot;The Jungle Goddess&quot;</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Sunshine Comedies</td>
<td>Low Seller, Supervising Director.</td>
<td>Fox Studios.</td>
<td>Holly 3000</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Del Lord</td>
<td>Morton &amp; Armstrong</td>
<td>Blach</td>
<td>&quot;The Broker&quot;</td>
<td>Starting</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### UNIVERSAL STUDIOS

- **Production:** Arsonon, Cutting, Universal City
- **Director:** W. S. Smith, Gen. Mgr.
- **Schedule:** 2nd Week

### WITAGRAPHS STUDIOS

- **Production:** 1708 Talmadge
- **Director:** W. S. Smith, Gen. Mgr.
- **Schedule:** 2nd Week

### WARNER BROS. STUDIOS

- **Production:** Sunset at Bronson
- **Director:** W. S. Smith, Gen. Mgr.
- **Schedule:** 2nd Week

### WESTERN CLASSIC FILM CO.

- **Production:** 1339 Gordon St.
- **Director:** Bob Horner
- **Schedule:** 2nd Week

### WILSHIRE STUDIOS

- **Production:** 201 N. Occidental
- **Director:** W. S. Smith, Gen. Mgr.
- **Schedule:** 2nd Week

### WILLIAMS, CYRUS J., CO.

- **Production:** 481 Fountain Ave.
- **Director:** W. S. Smith, Gen. Mgr.
- **Schedule:** 2nd Week

### WINTHER-REYNOLDS PROD.

- **Production:** Mayer Studio
- **Director:** W. S. Smith, Gen. Mgr.
- **Schedule:** 2nd Week

---

**NOTE:**

- **Progress** column indicates the status of the production (e.g., Finishing, Cutting, Schedule).
FOR SALE AT A Bargain

Two beautiful Lots (IMPROVED)

$500 EACH

Must sell at a Sacrifice

Communicate with Box 12 Camera!
Out on Santa Monica Boulevard, at a point where that thoroughfare emerges from clanging populous side streets and bisects the vast expanse of level land between the sea and the foothills, a group of men are making a new kind of motion picture. For several years, each of these men has envisioned an ideal; in some inscrutable manner, they were brought together not so long ago—and founded the Mission Film Corporation upon their common beliefs and aspirations.

In practically every other motion picture enterprise ever inaugurated, the primary and final consideration has been the achievement of a commercial success. The Mission Film Corporation, according to its founders, purposes to likewise achieve a commercial success—but this is not its sole nor by any means its primary motive or raison d’être.

The aims of this new and distinctly unique motion picture concern are most clearly outlined and defined by Clarence Geldert, the president, a man prominently identified for the last half dozen years with the Famous Players-Lasky organization. In his own words, “the Mission Film Corporation will make photoplays that are entertainment plus, and it is in what this plus quality implies that its purpose so radically differs from the general run of producing organizations.

“We intend,” he explains, “to fill two long recognized needs: One by making films plays especially for children—in which we will engage none but child players; the other by making photodramas which touch upon the most vital problems affecting the present and next generations of humankind.

“There are certain fundamental problems which are encountered by all men and women. Life is sometimes grim, inflexible, harsh—and many of us are beaten down, mainly because we lack some helping hand, some guiding philosophy. Unless Mission Films can awaken the rarer qualities in humans, and unless each and every one of our cinemas sends a major portion of its audiences home with something to think about—something that helps make life a little sweeter and easier to live—we shall feel that we have failed in our purpose.

“But such failure is well nigh impossible. My associates and I have tried hard to look deeply into the heart of life, to glimpse those things which touch the lives of humanity in the mass.

“We are not going to preach; we have no sect or cult or dogma to espouse or expound. But we are disgusted with the unnaturalness and triviality of the majority of photoplays—as not being true to the facts of life as most people see life, and as having little character, artistry, social significance or other excuse for their celluloid existence.

“We believe that Mankind is essentially religious and while we will espouse no particular sect, we will refrain from the sort of irreverence or satire that makes religion a farce, the institution of marriage a mock-craft, and common decency a dead issue.

“We further hold that the doings of professional crooks and various underworld characters are of too slender interest to receive much attention by a major portion of humanity, from cradle to grave, has no contact with this unfortunate and pathetic element. We will take our stand which lets our photodramas on the common ground of every day existence, with its struggles, trials, hopes, fears, loves, envies, prejudices. Here is the chief battleground of the world.

“Our photodramas will be based on the romances of the boys and girls who will be the guardians of Tomorrow’s homes. We will observe the highest aesthetic and artistic traditions and the soundest principles of dramaturgy.

“Humor is the kind that has our national flavor, and the pathos intrinsic to our native land and life, will be strong like varicolored beads upon the golden strings of drama, and retouched with the brushes of purpose and meaning.”

Mr. Geldert believes that the type of motion picture life the Mission organization will evolve will be universal in its appeal and may be shown to non-theatrical audiences as well as in cinema theaters—in schools, colleges, clubs, churches and anywhere where people gather. A standard is purposely which will guarantee that Mission Films may be shown to grown-ups and children alike in all localities without there being the slightest violation of accepted ethics or good taste. Also, it is intended to produce pictures of so high a character and significance that they will live for several years—as against the ephemeral career of the average program feature.

The pictures for children will be based on myths, legends and fairy tales of a type that clothe high ideals of conduct, thereby laying a foundation for future concepts and values. The first will be based on one of the tales of Hans Christian Andersen, and production will be commenced soon.

The founders of the Mission Film Corporation besides Mr. Geldert are Ernest Traxler, for two years production manager at Universal City and four years with Famous Players-Lasky—whose position with the Mission is that of general manager, Leon Rice, a singer of international renown, who was also quite a figure in the business end of the entertainment world, and Richard Wayne, erstwhile leading man in many important cinema productions, his engagements being with Goldwyn, Ince, Metro, Fox, and Lasky.

They have about finished production upon their first feature photodrama, "Carry On the Race." An all-star cast includes such excellent players as Margaret Loomis, Winter Hall, Lilian Leighton, Richard Wayne and Katherine Murphy. Clarence Geldert is directing. Mr. Geldert will be remembered as the co-director of Thomas Dixon's "The Fall of a Nation." He assisted D. W. Griffith in the production of "Intolerance" and was especially engaged by Cecil B. DeMille to assist in the direction of "Joan the Woman." The Mission organization has an untraveled road before it; it is consecrated to an ideal, to one of those high and rare dreams which but few ever glimpse—and which fewer follow.
A polite, yet magnetic and oh ever so charming a little duo are within our sunny borders in the persons of one Florence Mills, age seven and one Francis Erdman, age ten.

It let it be known to all before we proceed further that they are ardent followers of Torpsichore; that Florence has pretty, pale, and playful blue eyes, short ringleted curls the color of wild honey, a complexion like unto the blush of a peach, and the freshness of a rose after rain. She altogether inclines towards a certain plumpness, and makes a gaily picturesque little figure with a saucily turned red tam o’ shanter, a square cut red broadcloth coat and an abbreviated skirt of velvet the color of night. Little patent leather pumps and golf hose set off the finely moulded limbs and complete a picture that is at the same time a poem.

As for Francis, sh!—that’s the rub, for he essays a camel’s hair coat and a swagger stick and a swankish gait and tweed knickerbockers—to say nothing of an olive and old rose complexion and a manner of speech that caused me to recall a certain equivocal little page in a novel written by one Théophile Gautier that has delighted merry, naughty folk for many, yes ever so many foolish moons. His reticent nose and straight chestnut locks give him the piquancy of a gamin and an aspect of Huckleberry Finn audacity. And yet—and yet—and yet—

They hail from smart Manhattan, and are in no wise related, and travel about as belittling artists, dancers and pantaloons, in company with a manager, a most charming Miss Emily Moore, and a tutor and two toxters who at the tender age of six weeks consume prodigious quantities of apple sauce and pursue monstrously fierce and mature felines.

Now it is quite a fact that Florence and Francis have but recently acquired themselves most gracefully and poetically in the Frolivities of 1921, that Florence in the dance of Kismet held huge audiences of lovely women and surprisingly interested men in transports of aesthetic delight, and that she and Francis moved many to tumultuous clapping as they swayed tenderly through a gorgeous ball-room lit by an artificial moon.

For Florence and Francis are dramatic dancers, who learned wisely the poetry of movement from one Mona Lamar, herself an adept of the great classes of Alexis Klossoff and Taurosoff the Terpsichorean.

And all through the past they have created dramatic and fantastic and impressionistic prologues for the managers of select cinema temples; they were nutshell itself as they introduced Doug Fairbanks in “The Nut,” at Philadelphia’s marvellous Stanley, shrine of the cinema, and they too felt the sweetness of life as they interpreted the soul of Dukory in a prologue to Pola Negri’s “Passion”; and they were gilded ilies for a Mac Murray movie and were moon-struck mannikins who failed away at the appearance of “Midsummer Madness.” And they symbolized the Heart of Maryland, and were little angels who threw custard pies smash in the faces of winking starlets—precluding with sly jest some Mack Sennett imitates.

They both sing, lightly and littingly, Florence as a flute methodically translating a cay aching, Francis with the resonance of muted strings. And Florence can draw a bow with surprising results across the astonished face of a violin.

They are here to woo the movies, even though the favors of the movie muse part them in the hours when folks are all awake. They are potential stars, full of feeling and fire and wonder which awaits the wand of a director of discretion and dreams. They are as chatty and genial as two parakeets, as artistic as Pierrot and Pierette, and as gallant and fearless as their fox-trotters. As sure as the sun rises and sets, they will be heard from promptly—and magnificently.

WOULD HAVE BERNHARDT AS GUEST OF HONOR

Sara Bernhardt has been invited to Hollywood by a committee of producers and stars to be the guest of honor at a celebration of the tenth anniversary of the motion picture drama. Madame Bernhardt was one of the first stage artists to star in the films.

Charles Gertig is author of “The Mis'er's Children,” “A Mother's Sacrifice” and “Blended Souls.”

LIONS! LIONS! LIONS!

All sizes and for all purposes.

The finest and best educated collection of lions in America—22 in number including tiny cubs.

If it can be done with Lions, Charles Gay can do it.

Satisfaction Guaranteed. Terms Most Reasonable.

Charles Gay Lion Farm—-4101 Mission Rd.

Phone: Lincoln 2648

The Man Who Made the Century Lions Famous

Now in Business for Himself
Special Rates to Professionals
25 Professional Pictures for $6.00

Character studies taken by a motion picture man who knows what motion picture people want.

PARALTA, the Artist Photographer
542 South Spring Street
Open Evenings and Sundays by Appointment

EXPRESSIONISTIC
Cafe Grotesque
625½ South Olive Street

LITTLE
Commercial Photographer
5874 Hollywood Boulevard
Phone 597-602
Still Finishing Reproductions

Kate Price
558220

HARRY E. TULLAR
Attorney and Counselor
Lasky Bldg., 1723 Highland Ave, Hollywood
Phones: 578922—599042

Who's Where
(Continued from Page 6)

JOE CREECH—Jean Hersholt
BILLY CORDTY—Harry L. Van Meter
BOULT—Charles A. Reis
HOLLY—Tod Sloan
DR. BINKS—Frank Hayes
"BOOTIE" BOULT—Mary Jane Irving
LUCEY's clumps—ANDREY Chapman
HELEN HOWARD
DICK BARRY—Stanley Bingham
THOMAS BRACKETT—Walter Perkins
SALLY BROMLEY—Dave London
VAH—JOHN Bunt

LOEW'S
Harry Garson presents
Charis Kimball Young in
"WHAT NO MAN KNOWS"
By Sada Cowan
Directed by Harry Garson
CAST
Norma Harvey—Clara Kimball Young
Craig Dunlap—L. Sherman
Bertha Dunlap—Dorothea Wallace
Drake Blackey—W. P. Carleton
Allic—Dulee Cooper
Dr. Cummings—Mr. Kimball
The Misses Quimby—Ruth Handford and Helen Hunt
Matron of Blind School—Milla Davenport
Maggie—Jean Carpenter

SUPERBA
Carl Laemmle offers
Gladys Walton in
"THE GUTTERSNIPE"
Story by Percival Wilde
Scenario by Arthur Clifton
Directed by Dallas Fitzgerald
Photographed by Milton Moore
CAST
Malice O'Day—Gladys Walton
Dennis O'Day—Walter Perry
Mrs. O'Day—Kate Price
Tom Gilroy—Jack Ferrin
Sam Rosen—Sydney Franklin
Lady Clarissa—Carmen Phillips
Lord Bart—Ed Celi
Angus—Hugh Saxon
Red Galvin—Seymour Zelliff
Clarence Phillips—Eugene Corey
Sally—Lorinne Weller
Gregory—Christian J. Frank

KINEMA
Joseph M. Schenck presents
Constance Talmadge in
"WOMAN'S PLACE"
By John Emerson and Anita Loos
Directed by Victor Fleming
CAST
Josephine Gerro—Constance Talmadge
Jim Bradley—Kenneth Harlan
Fred G. Biever—Hamid Short
Amy Biever—Florence Short
Mrs. Margaret Belknap—Una Rorke
Miss Jane Wilson—Marguerite Linden
Dan Dowd—Jack Connolly

MISSION
Thomas H. Ince presents
"HAILE the WOMAN"
By C. Gardner Sullivan
Directed by John Griffith Wray
Photographed by Henry Sharp
Supervised by Thomas H. Ince
CAST
Judith Beresford—Florence Vidor
David Beresford—Lloyd Hughes
Olive Beresford—Theodore Roberts
Mrs. Beresford—Madge Bellamy
Gertrude Claire—Nan Higgins
“Odd Jobs Man”—Tully Marshall
Joe Hurst—Vernon Dent
Wyndham Gregory—Edward Martindel
Richard Stuart—Charles Meredith

The British Field
And all the news about British production is covered by the
"MOTION PICTURE STUDIO"
The only journal solely devoted to news of BRITISH FILMS, BRITISH
DIRECTORS and BRITISH ARTISTS
It Has Its Finger on the

Pulse of the British Studios
You can only keep in touch with the British producing field and American
directors and artists in England by reading and advertising in
"The Motion Picture Studio"
Write for rates and specimen copy
Subscription rates—3 months, $1.25;
6 months, $2.25; 1 year, $4.25

ATTENTION
The Complete Extensive Wardrobe at the
Fine Arts Studios, Inc.
4500 SUNSET BLVD.
Has been thoroughly renovated and will be handled on a RENTAL basis under the personal supervision of
Margaret Whistler
Let Us Figure on Your Production
Special Rates for Complete Costuming
Phone 595-187

Mr. Frank Terry, formerly with the Harold Lloyd Company, wishes to announce to his friends that he will be at Loew's Theatre, starting the week of Feb. 5th.

Featuring "MR. BOOZE" & "BLIND."

THE PIT
CLASSIFIED WANTED ADS
Your advertisement will be run in this column at the rate of 15c per line.
Minimum 75c. Phone, mail or bring in your "Wants."

FOR SALE—DeBrie Camera outfit complete.
Tripod, eight magazines, Rewind, leather carrying cases and two-inch Cooke lens. Call Mr. Kees at 617-33.


WRITERS—Let me type your manuscripts. Secure a title which will appeal to editor and public and half your battle is won. Send me your manuscript, or synopsis of your stories, articles and photo-plays. Fifty cents per manuscript. L. S. W. Hodgen, Lonaconing, Md.

FOR RENT OR LEASE—Bell & Howell Camera, 170° shutter, fully equipped. Blaine Walker, Main 2102.

SCENARIOS written by expert screenwriter, reasonable prices. 1000 West Twenty-fifth Street, Phone West 1522.
"THE MAN FROM LOST RIVER"

"The Man From Lost River" should give intense satisfaction to all admirers of pictures dealing with virile life in the open. It abounds in beautiful forest scenes and lumber camp atmosphere which is the very essence of what the boyhood of today is, a clean, wholesome one, a production, well suited to family patronage and should prove a very desirable box office asset."—Exhibitors Trade Review.

"That irreconcilable minority which snarls and sneers at motion pictures, scoffing when they are classified as an art, should be forced to see Frank Lloyd's production of "The Man From Lost River," from the story by Katharine Newlin Burt. It would not silence their raucous voices, for theirs is a hopeless malady, but it would less their facility for finding excuses upon which to base their destructive criticisms. This Goldwyn picture is very skilfully constructed. Denied greatness by the limited scope of its plot, it nevertheless ranks in the vanguard of really worthwhile pictures."—"Moving Picture World.

This is a lumberjack story framed in a background entirely consistent with the characters and plot. It does not present anything unusual in theme, the idea being a sort of triangle with the stink taken out. In fact it is a quiet story and the lack of rushing action so characteristic of its type. It needs, however, those who are expecting smashing scenes and climaxes. Katharine Newlin Burt, the author of 'The Branding Iron,' has written a plausible tale which relies almost entirely on sentimental appeal for its interest. She has drawn an interesting figure in the hero—a man who might be expected to be such a type, but who is afraid of himself in the presence of women."—Motion Picture News.

"Some splendid shots of a lumber camp in action, delightful view of the tall trees, and attractive scenery in general offer the main bits of appeal in Frank Lloyd's production of Katharine Newlin Burt's 'The Man From Lost River,' a story that bears poor comparison with her 'The Branding Iron' and 'Snowblind.'

"At best 'The Man From Lost River' is a wishy-washy entertainment unless its scenic attractiveness and background values will be sufficient to compensate for the other shortcomings. Improbabilities are more or less numerous."—'Wid's.

"THE LAW AND THE WOMAN"

"Any play which the late Clyde Fitch wrote had plot and dramatic climaxes and 'The Woman in the Case,' or as it is called in photoplay form, 'The Law and the Woman,' is no exception. However, more words than a really big picture should contain are required to unfold the plot and caption the climax, much less are the conclusions of the feature may vary. Some will find it an absorbing and well constructed drama. Others may complain that it is a long and tedious talkie. It presents an exceedingly strong dramatic climax in the last reel, one that carries suspense and action, even though it is all rather theatrical and melodramatic."—'Motion Picture News.

"Clyde Fitch's stage play, 'The Woman in the Case,' has been made into a vehicle for Betty Compson, and a good one at that. Pencky Stanlaw's again directs the destiny of Mis Compsom in the Fitch play, this time with less artistic display and more concentration upon dramatic effects. And there are some of the true moments in 'The Law and the Woman,' even though they may tuck a trifle too hard upon the spectator's heart strings.

"Clyde Fitch's old stage play, which made such a great hit a generation ago in the legitimate, has been made into a very interesting picture under the title of 'The Law and the Woman,' which bids fair to win widespread popularity. It is excellent screen material and brings to the front again Betty Compson, who made such a decisive hit as an underworld character in 'The Miracle Man.' As Margaret Rolfe, the performance of Miss Compson leaves nothing to be desired, and the 'other woman in the case,' Cara Foster, is finely played by Cleo Riggsey, who makes a triumphal return to the screen in this feature."—Exhibitors Trade Review.

"The story is an adaption of Clyde Fitch's popular play of some years ago, 'The Woman in the Case.' But with the aid of an expert scenario written by Albert S. LeVino, Stanlaw supplies a melodrama that has gripping suspense, and although the outcome is perfectly clear from the very beginning, owing to long familiarity with the plot, the spectators' interest is keyed up and never is allowed to drop."—'Moving Picture World.

"AT THE SIGN OF THE JACK O'LANTERN"

"Lloyd Ingraham, in directing 'At the Sign of the Jack O' Lantern,' has given the screen an entertaining production. Right from the first the story catches the interest by showing the arrival of two travelers at their destination during a furious rain and electrical storm—such a scene which when photographed as graphically as this one immediately grips the imagination."—'Moving Picture World.

"'At the Sign of the Jack O' Lantern' is a pleasing little comedy production based upon a very human theme. Most of the fun is derived from the situations and while the characters are a bit overdrawn, they are nevertheless convincing and quite true to type. The offering makes no bid for drama or plot, but merely presents a possible situation and carries it through in an amusing manner."—'Wid's.

"At the Sign of the Jack O' Lantern' is an interesting and amusing concoction of incident, half mystery and half farce comedy, relating the experience of a bride and groom who fall heirs to a house and lot and six hundred dollars in cash and are forced to become hosts to a house full of the deceased uncle's wife's relatives. The whole thing is ingenious and a welcome change from the cut and dried formula stuff. Possibly some may wonder whether it is to be taken seriously and question the advisability of making a picture that is neither farce comedy nor drama in its construction, but most people are going to call...

(Continued on Page 18)
You can make money by writing photoplays, stories, plays, novels, jokes, verse, greeting card sentiments, etc.

It is not easy—but it is being done by many folks, and you can do it.

The Editor Weekly will show you how—tell you what and how to write, and where to sell it.

Jack London once said: "I may not tell one-hundredth part of what The Editor did for me, but I can say that it taught me how to solve the stamp and landlady problems."

Mary Roberts Rhinehart says: "The Editor helped to start me, cheered me when I was down, and led me in the straight path to literary success."

For 27 years The Editor has been the friendly adviser of aspiring writers.

The Editor gives the following in each weekly issue:

—news of new magazines and their manuscript requirements, and news of photoplay, novel, essay, letter, title, short story, poetry, play and all other literary prize competitions

—news of changes in editorial requirements, and other news of the week of interest to authors who have manuscripts to sell

—articles on the technique of fiction, play, and photoplay writing, and on other interesting and helpful aspects of literary work

—autobiographical letters on the conception, genesis, development, writing, and selling of short stories, novels, plays, and photoplays, by well-known authors

—scores of brief, practical "experience items," by authors, telling of the writing and selling of their work, prices received, etc.

—definite information regarding literary property rights, copyright, contracts for placing plays, etc.

The Editor will bring the atmosphere of literary accomplishment into your workroom, and put your feet squarely in the path to literary success.

The cost for this service is 15c a copy—$3.60 a year; every week.

THE EDITOR
MAGAZINE,
Book Hill,
Highland Falls, N.Y.

The publishers of The Editor also issue The Black Cat, a twice monthly magazine of short stories and plays by authors who are avoiding the beaten tracks.

15c weekly—$2.50 a year

Mention Camera!
FINE ARTS STUDIOS
(INCORPORATED)
NAT DEVERICH, President
JOHN RIKKELMAN, Vice-President
ANDREW D. W. REID, Secretary-Treasurer
JOHN RIKKELMAN, President
NAT DEVERICH, President
ANDREW D. W. REID, Vice-President
JOHN RIKKELMAN, Secretary-Treasurer
ANDREW D. W. REID, Vice-President
Formerly D. W. Griffith’s and Triangle Film Corporation studio, where such masterpieces as “THE BIRTH OF A NATION,” “INTOLERANCE,” “HEARTS OF THE WORLD,” “BROKEN BLOSSOMS,” “DADDY LONG LEGS” and successes too numerous to mention have been filmed.

The Ideal Place for the Independent Producer

and we can show the decided advantages in working at this most wonderfully located studio. Fully equipped in every department, including properties, furniture, the best appointed wardrobe on this coast and new lighting equipment with DIRECT CURRENT; five large stages making space available for ten producing companies.

Each department is headed by a well-known and experienced manager, namely:

JOHN H. McCARRON, Studio Representative, formerly with L. B. Mayer Studios
LEROY CASTRO, Scenic Artist
Ralph De Lacy, Technical and Art Director
Dave Rothschild, Chief Operator
ANDY REID, Lighting Expert
Walter Thoren, Foreman Carpenter
MARGARET WHISTLER, Wardrobe Mistress
C. H. Olsen, Chief Auditor

We have in connection with the studio CHESTER BENNETT LABORATORIES, under the office management of Rex Hodges, with Abe Scholtz supervising the laboratory.

PRICE AND FURTHER PARTICULARS QUOTED ON REQUEST Ask for Mr. McCarron

Fine Arts Studios, Inc., 4500 Sunset Boulevard
Phone 595-187 MAXIMUM SERVICE AN MINIMUM COST Holly 2948

OUR Publicity Department

is now arranging the new

DIRECT INFORMATION PAGE for you

Your representation in this space is entirely your own responsibility. There will be no solicitation.

Phone 595-179 4513 Sunset Blvd.
Francis Erdman  Florence Mills
Tempest  and  Sunshine
Late of the
Frivolities of 1921—New York

See page 15
Gaston Glass

Playing “David Tilden” in
“THE SONG of LIFE”
Florence Mills  
(7 years)  
Just finished playing in "The Soul of a Child" with Burston Productions

Francis Erdman  
(10 years)  

Philippe De Lacy  
Playing in  
"A Doll's House"  
At present with the Mission Films, Inc.  
Main 7500

Barbara Maier  
Playing in  
"A Doll's House" at the California  
Just finished with Thomas Meigan in "The Proxy Dady"  
Holly 5018  
Holly 6122
The Guardian of Our Comfort

We are fairly well agreed that Hollywood, a garden spot of the world, and one that our profession has spared nothing in time or money to cultivate, is "the country's most ideal dwelling place," as the enthusiastic real estate agents claim for it. Nevertheless we constantly have the knowledge forced upon us that there is a stupendous lack of intelligence and effectiveness in the government of any community or district which will permit its residents to suffer physically from the carelessness of its public service corporations, a condition which Los Angeles has lately endured with amazing grace.

Southern California is blessed with a semi-tropical climate that tolerates only two or three chilly months out of the twelve, and yet the United Studio has found it necessary to install a tremendous blizzard country heating system to protect, during that short space, its producing staffs from the criminal inefficiency of the local gas company, which, with the safety and comfort of hundreds of thousands in its keeping, shiftlessly provides only air-filled gas, valueless as fuel, through mains that do not begin to supply the demand which it, as a service corporation, has contracted to fill.

The capital of this vicinity talks about Los Angeles as the unchallenged film center of all times, due to its incomparable weather conditions, etc., etc., and so forth. Thereupon it sits down in utter disregard of the picture world's needs, shortsightedly imagining that an expression of its good wishes will balance any abuse which may later be leveled at our meek and unoffending heads. Why are we meek and inoffensive? Certainly we have had enough advantage taken of that affliction to cure us indefinitely. A few suggestions to our honorable political representatives might be of slight avail. Thereafter a series of damage suits against Los Angeles' insolent public corporations could be tried. We entertain an idea that there are ways of forcing all issues.

— F. R.

William D. Taylor
By Richard Willis

When Kipling wrote his "If," the English master addressed his words to those who play the game; "If you can meet with Triumph and Disaster And treat those two impostors just the same— If you can make one heap of all your winnings And risk it on one turn of pitch-and-toss, And lose and start again at your beginnings And never breathe a word about your loss:" And then the later lines, "and keep your virtue, Or walk with Kings—nor lose the common touch,

If neither foes nor loving friends can hurt you, If all men count with you, but none too much:"

Sure, Kipling must have visioned William Taylor And penned his poem having him in mind; A man who'd not admit that he could fail and To others' faults was more than little blind.

So long, dear Billy Taylor, just so long and not good-bye, I'm smiling as you'd wish it though my heart has had its cry. Your friends were legion, Billy, though your intimates were few, But to those your memory's sacred and their thoughts are there with you.

Young boys and girls will miss you, for your heart went out to youth, And you gave them good examples of courtesy and truth; When war came, Billy Taylor, you scouted thought of self, Position, money, prospects, you threw upon the shelf; You went a common private, a captain you returned. Though scarce a word of what you did your friends have ever learned;

You kept your troubles to yourself, you made short shift of woe: So long, dear Billy Taylor—though we hate to see you go, We'll feel we're pretty close to you as life's short space we span.

We're richer for your friendship, for dear God! you were a MAN!

The New Art in Pictures

Is it within the scope of one man, no matter how great a dramatic artist, to depict life in all its phases? If so, is it within the power of any actor to so lose his personality, his identity, that he can combine all elements requisite to the drama by interpreting every character included in a play or a cinematic play, presenting unaided an effort not only equal but superior from the standpoint of characterization to any yet accomplished work in that line? In short, does there live a man who can convincingly and consistently play an entire cast in, for instance, a modern photoplay? The Hollywood film colony holds that this unusual achievement is possible at least to one screen actor; for it has recently previewed Protean Arts' initial production, "The Mind of Man," a dramatic novelty presenting Cecil Holland, the master makeup artist and well-known character performer, in each of the picture's various characters. That this remarkable thing has been actually accomplished largely by means of the more mechanical aids of Mr. Holland's exceptional makeup genius and some startling photography is not pointed as so significant a thing as the fact that his versatility has (Continued on Page 12)
Film Capital Production Notes

NIBLO AND STAHL FINISHING

Two productions are now nearing completion at the Louis B. Mayer studio. One of these, "Rose o' the Sea," is an adaptation of Countess Harcourt's book and stars Anita Stewart. Rudolph Cameron, the star's husband and manager, will be seen as her leading man in this picture with Thomas Holding, Margaret Landis, Hallam Coxe, Kate Lester, John P. Lockery and Charles Belcher comprising the balance of the cast.

The other picture is a John M. Stahl special, entitled "One Clear Call," written by Frances Nimmo Greene. Among those in the cast are Claire Windsor, Henry B. Walthall, Irene Rich, Milton Silas, Joseph Dowling, Doris Pawn, Shannon Day, Donald MacDonald, Annette De Foe, Edith Yorke, Fred Kelsey, Stanley Goethals, Nick Cockey, William Marion and Albert MacQuarrie.

NEW COMPANY IN PROVIDENCE R. I.

The Lowell Film Exhibition Corporation of Providence has been granted a charter by Secretary of State Parker. The concern will make, produce and exhibit pictures and has an authorized capital of $50,000. The incorporators are Alfred C. Chaffee, John A. Bennett and Philip C. Joslin, all of Providence.

GOLDSYN HOLD S CONVENTION

The mid-winter sales convention of Goldwyn Distributing Corporation was held recently in Chicago. Among the home office executives who addressed the convention were Samuel Goldwyn, Alfred Weiss, F. A. Gudzer, A. S. Aronson and Abraham Lehr, Vice President in charge of the Culver City studio.

AT UNITED STUDIOS

Constance Talmadge will start her next production early next month. Jackie Coogan is preparing to commence his fourth starring vehicle, production on which will begin in about three weeks. Jane Novak's next starring production, under Chester Bennett's direction, will be "The Snow Shoe Trail," by Edison Marshall. Marion Fairfax is writing the script and shooting will commence in two weeks.

ADAPTS "SMILIN' THROUGH"

James Ashmore Creelman is responsible for the screen adaptation of the Alan Longdon Martin play, "Smillin' Through," Norma Talmadge's next first National cinematical, which will be ready for release early in March.

AT UNIVERSAL

Neely Edwards, who has been signed to make a series of two-reel comedies, is in the middle of his first one titled "An Inheritance Taxi." Gil Pratt is directing and Laura LaPlante is playing opposite the star. Priscilla Dean is working on the latter part of her most recent starring vehicle, "That Lass o' Lowrie's."

Sylvia Breamer plays the feminine lead with William Russell in his latest Fox starring vehicle which Rowland V. Lee is directing.

SELMZICK FORCES AT UNITED

Four producing units are about to be added to the Los Angeles film colony. M. C. Levey, President of United Studios, will leave for New York presently to arrange with Lewis J. Selznick for the transfers to United Studios of Elaine Hammerstein, Eugene O'Brien, Owen Moore and a special unit which will make balanced-cost pictures.

AT THE ROACH STUDIOS

Hal E. Roach has inaugurated a new building program, construction being under way. Harold Lloyd's company will be provided with a new tile dark stage 110x240 feet, and a smaller stage, added last year. Other additions will be the "prop" warehouse, 80x110, where the props will be stored, while the building 22x80 off fire-proof construction will be erected for the electrical work shop.

Harry "Snub" Pollard finished production this week of a comedy and will make four more before beginning on two-reelers. "Kill the Nerve" is now titled and ready for preview.

Jean Havex is back again in his office at the studios and is collaborating with Hal Roach and Sam Taylor on the closing episodes in the Harold Lloyd comedy under production. Scenes are now being considered for the next comedy, for Mr. Lloyd is planning no interval between pictures.

Hal Roach is making up the personnel of the "Paul" Parrott company which will begin work on one-reel comedies in another week or so. Scripts will be written by the staff with Charles Parrott in charge.

FIRST NATIONAL NOTES

Preferred Pictures, Inc. announces that Katherine MacDonald's latest picture, just completed for First National release, has been titled "The Heart Dealer." Chet Withey directed this latest Macdonald cinema play, which is the fifth completed under the new First National contract. Miss MacDonald's next production will be "Conquer the Woman," which was written by Violet Clark, author of "Domestic Relations."

The ending of John M. Stahl's latest production, "One Clear Call," has begun.

Charles Chaplin has nearly finished the filming of his latest comedy for First National release. James Edna Purviance, Sid Chaplin, Mack Swain and Henry Bergman.

Allen Holubar and Dorothy Phillips are at work on this picture, principal scenes for "The Soul Seeker," their next First National attraction.

EDUCATIONAL NOTES

"Midnight" is the title that has been given to the latest Education-Mermaid Comedy, recently completed under the supervision of Jack White with Lila Conley as the featured actor. Lloyd Hamilton's latest Mermaid Comedy released by Educational is "Rolling Stone," in which Bobby De Vilhiss, child actor, has an important part.

Christie is about to release "Oh Promise Me," a comedy written around an American Legion Post, with many of the scenes enacted in the Legion clubhouse and with Legion members taking many minor parts in the film.

Laurence Licalzi, boy actor, will make his appearance in the Campbell Comedy, "Monkey Shines," recently completed for Educational. Don Pert's most recent starring vehicle who has appeared in several pictures of this series, plays with Laurence. Most of the monkey shiners are performed by Joey, the clever little monkey actor.

"Torchy and Orange Blossoms" is the latest Johnny-Hines comedy for Educational.
“THE LAW AND THE WOMAN”

Grauman’s

Penrhyn Stanlaws’ newest cinematic play for Lasky, starring Betty Compson, is an adaptation of the Clyde Fitch stage drama, "The Woman in the Case," which has been re-titled "The Law and the Woman." It is chiefly notable for the clever feminine portrayals in the cast and some well-developed suspense. Perhaps, at that, Alberta Shirley Le Vino should be called to account for allowing his scenario an unwarranted amount of footage to get the story really under way and for expending too much time upon unnecessary details later, but generally, his arrangement holds the interest and, save for one or two weak instances of the kind pointed out, it should prove quite gripping to the average audience.

Stanlaws’ direction, while not carrying out his early promise of certainty and vivide-ness, makes no blant blunders with its material and the result is sure to please all lovers of the murder mystery not to mention those of the soft-eyed Miss Compson.

Certainly the photography and sets were in competent hands and in fact there is little left to be desired for the entire list of technical effects.

The well remembered heroine of the original, Margaret Rolfe, is naturally the position which enlists the star who does excellently some contrasting characterization as the courageous woman who employs despairing methods to attain the freedom of her condemned but innocent husband. That which is lost to these mystery parts in human-ness is made up for to the public in action and situation twists.

William Carleton was admirably chosen for the well poised, kindly Julian Rolfe, a man of the world who has retained an honor-able heart and a clear head. There is much dignity in the part which Carleton has convincingly constructed.

A most remarkable interpretation is given to the heavy in this production by Charles Ridgely, a screen favorite of some half dozen years ago. She invests Clara Foster, the adventures, with all that is loathsome and vulgar in the lustful looking her characteristic unremittingly unhappily endowed with a degree of intelligence. Miss Ridgely is to be greatly congratulated upon this startling return which she has made to the films. She very nearly "takes" the story.

Casson Ferguson plays Phil Long, the doomed lover of the commiser, with characteristic sincerity and Henry Barrows acquits himself commendably as Judge Thompson.

Helen Dunbar, Clarence Burton, and J. S. Stembridge complete the cast of this Paramount picture.

"WHAT NO MAN KNOWS"

Loew's State

Claire Kimball Young seems forever destined to expend her energies upon some-what commonplace problem preachers presented by "Woman’s Place," but "What No Man Knows" or the story of the "other woman’s" heart, while not particularly comp-elling, is an interesting improvement over several subjects in which we have witnessed her recently, and as such is to be highly commended.

Harry Garson has provided it with one of his dependably consistent and attractive produc- tions, while Sam Landers has tried out some odd photographic effects upon it. Whether or not these last will please is probably a case for individual decision. By concentrating highly upon the principals in the foreground he sends his crowded scene into a flat unrealistic background undoubt- edly intended to detract attention from the story.

Certainly the story and Miss Young play for the most part, but the eeriely hanging atmosphere of the experiment worked exactly the opposite effect upon us.

BERT WOODRUFF

“WHAT NO MAN Knows”

"What No Man Knows" does not boast a big climax, but it is saved from going on and on and on by a snappy little twist which reverses the whole opposing procession. Its conventional ending is at least healthy and happy.

Miss Young is very much Miss Young in Norma Harvey, a newspaper woman and social worker whose misfortune it is to love a married man. That she is just so will ensure success for her picture in some quar- ters where the older stars are tenaciously preferred to the newer generation.

Lowell Sherman gives a careful performance in Craig Dunlap, the chief masculine situation which is well received although he excels in the unsympathetic.

Dorothy Wallace, an exceptionally attrac-tive heavy, accounts for herself admirably as Bertha, Dunlap’s wife, a woman whose wealth fails to erode her shoplifting in-stincts. Miss Wallace is a clever performer.

Ruth Hadforth does Miss Quimby, a regu-lation old maid, more spiritedly and amus-ingly than this type of thing is usually done, and Dulcie Cooper really characterizes the shop girl whom she plays.

Little Jean Carpenter is very appealing as the blind orphan, Maizie, and William Carleton, Edward Kimball, Helen Hunt and Milla Davenport enact other parts ade-quately.

Equity Pictures distributes “What No Man Knows.”

"WHEN ROMANCE RIDES"

California

A somewhat measure photodramatization of Zane Grey’s "Wild Fire" was recently made by E. Richard Schayer and John Russell for production by Benjamin B. Hampton. The result, which incorporated the direct-orial efforts of Elsie Howe, Jean Hersholt and Charles Bush in conjunction with the producer, a more inconspicuous than sensa-tional melodrama of the chase track, is re-leased this week by Hodkinson under the title, "When Romance Rides." All of the "nokums" of the old western serial has been employed by the scenarist, occasionally several near-thrills backgrounds against some realistic mountain locations. These, strung upon an ever so slender thread of romantic interest, form the picture’s entirely. Whether or not it will satisfy the higher class audience of 1922 is to be conjectured. Surely it could have been comfortably pre-sented in two reel instead of a Main Street blood and thunder attraction. But then, quite evidently, such was not the idea.

The photography by Gus Peterson, Frank Sullivan and William Edmunds is about standard.

Cairo Adapis is again featured by Hamp-ton in a customarily stereotyped role. She plays Lucy Bostill, an independent westerner, whose sympathetic appeal is only gained through her triumphant jockeying and her abuse by a half wit.

Carl Gantvoort in the male lead, Lin Swayne, justifies his existence as such by rescuing the damsel in distress, which about lets him out as to action.

Jean Hersholt really does a very good piece of exaggerated work in Joel, the ven-o-mous idiot who is apparently encouraged in his deliriums by the neighborhood at large.

John Beck, Frank Hayes and the fat girl who plays Sally, form an amusing hick-comedy trio, but they are entirely misplaced in the story.

Harry Van Meter, Charles Arling, Tod Sloan, Mary Jane Irving and Walter Per-kins fill the remaining roles competently.

This type of playphot is not increasing the screen’s popularity nor advancing our industry from any conceivable standpoint.

"WOMAN'S PLACE"

Kinaema

A John Emerson-Anita Loos comedy when interpreted by the vivacious Constance Tall-madge is invariably diverting, and "Woman’s Place" is no exception, although it cannot be said to rival in entertainment value, "Mamma’s Affair," and several other of her past year’s vehicles. Being the story of a dapper who enters politics, running against a weak-minded fance for Mayor and winning the boss of the ward for a sweetheart, this picture provides an ample setting for the younger Talma-stage antics, gowns and charms, which is an important consideration with her fans. The subtitles could con-continue in this vein, but the whole Dr. Director Fleming’s management of the whole is excellent.

Connie is just herself, no more, no less, as she is known, a self-confident, bold, honest, and infinitely delightful loafer. That fact is quite sufficient and will sell easily as the profession has learned to its great interest.

(Continued on Page 18)
MERSEREAU GETS STAR PART IN FOX FOREIGN FILM

Violet Mersereau, who played one of the leading roles in "Nero," has been engaged to play the leading feminine role in "The Shepherd King," which J. Gordon Edwards has started in Egypt. Miss Mersereau will sail for Italy presently to rejoin the Edwards group when it returns to Rome from the Nile. With the exception of Miss Mersereau, the cast is composed of foreigners.

NEW DAVIES FILM IS CAST

The cast of well-known players assembled by Cosmopolitan Productions to support Marion Davies in "When Knighthood was in Flower," are Forrest Stanley, Ernest Glendening, William Norris, Lynn Harding, Pedro de Cordoba, Charles Gerard, Ruth Shepley, Theresa Maxwell Conover, Arthur Forrest and Mecay Haefen. Robert G. Vignola will direct.

BEAUDINE JOINS ROACH FORCES

William Beaudine has joined the forces at the Hal E. Roach Studios where he will direct Harry "Snub" Pollard in two reel comedies. Mr. Beaudine will have for his assistant Bob Evans.

HARRON OPPOSITE MASON

John Harron is interpreting the leading male role in "Down the Back Stairs," Shirley Mason's latest Fox picture which Harry Beaumont is directing.

CAROONIST MACNAMARA WITH ROACH

Hal Roach has completed negotiations with Tom MacNamara, celebrated for his comic strips, to write scenarios for the children's comedy company which was recently organized. The comedies will be two-reelers.

SUPPORTING STONE

Associated with Lew Stone in the filming of "A Fool There Was," are Mahlon Hamilton, Wallace McDonald and William V. Mong.

Claire MacDowell is at present playing a leading role in Shirley Mason's forthcoming photoplay for Fox entitled "Down the Back Stairs."

Joe Murphy will be seen as one of the bandits in "Whim of the Gods," a Chinese fantasy by Gouverneur Morris, about to be released by Goldwyn.

Marion Feducha, nine-year-old boy player, is playing an important part in "Universal," which Edward Laxemne is directing.

Robert Kortman, Herschel Mayall and William A. Orlandis are supporting John Gilbert in "The Land of Beginning Again," which started production this week at Fox under the direction of Jerome Storm.

BROWN CHILDREN BUSY

Winifred Brown is working with the Burton company, and Eleanor recently completed a part in "Kissed," Marie Prevost's latest starring vehicle at Universal. Little Julia Brown will be seen in "Love Never Dies," a Thomas H. Ince production, which will be shown presently at Loew's State Theatre.

TRUMAN VAN DYKE

Who's Where on Los Angeles Screens

KINEMA

Louis B. Mayer presents 
"THE SONG OF LIFE"

Scenario by John M. Stahl
Photographed by Ernest Palmer
Directed by John M. Stahl
CAST
David Tilden—Gaston Glass
Aline Tilden—Grace Darmond
Mary Tilden—Georgia Woodthorpe
Neighbor's Boy—Richard Headrick
District Attorney—Arthur Staurt Hull
Richard Henderson—Wadsworth Newell
Ams Tilden—Edward Peil
Police Inspector—Fred Kelsey
Central Office Man—Claude Payten

RALTO

Jesse L. Lasky presents 
"MORAN OF THE LADY LETTY"
With Dorothy Dalton
From the story by Frank Norris
Scenario by Monte M. Katterjohn
Directed by George Mefford
CAST
Moran—Dorothy Dalton
Ramon Laredo—Rudolph Valentino
Captain Sterneron—Charles Brindley
Captain Kitchell—William Long

NEW SERIES HAS HUGHES AS STAR

Pledging his faith in a substantial revival in business conditions in America during the coming year, Louis Burston, producer of the David Butler pictures, has launched the first of what will be a series of special productions. Work has commenced at Universal City. The first picture stars Gar- eth Hughes, with Bessie Love playing opposite him. The story was written by Henry R. Symonds and John B. Clymer. W. S. Van Dyke is directing.

WINDSOR IN NEILAN'S LATEST

Claire Windsor, who recently finished work in John M. Stahl's "One Clear Call" at the Louis B. Mayer studios, is now playing a prominent role in Marshall Neilan's "Fools First," which Mr. Neilan started last week for future First National release.

CHRISTIE SIGNS NEW STAR

C. H. Christie has signed George Stewart, younger brother to Anita Stewart, to star in a new series of Christie Comedies. Mr. Stewart will begin his work very soon and will arrive at the studio from the East within a week.

DAVID POWELL COMING HOME

The latest word from David Powell is that he is coming home after making pictures in the London Paramount studios for the last year. He will return to Hollywood and America to support Gloria Swanson in her next Lasky starring picture, "The Gilded Cage."

KOSLOFF IN REID'S NEXT

Theodore Kosloff has an important part in "The Dictator," the current Wallace Reid Lasky photoplay which James Cruze is directing.

MILLER WITH MIX

Patsy Ruth Miller is playing opposite Tom Mix in "Free Range Lanning" at Fox.

George Cowl has an important part with Pauline Frederick in "The Glory of Clemen- tina," the R-C film adaptation of William J. Locke's novel.

Alan Hale has been assigned a prominent role in Wallace Reid's latest Lasky cinematic play entitled "The Dictator."

H. E. Maxwell, formerly associated with Realart, was recently engaged by Hames Grainger as exploitation man for the Marshall Neilan company.

Elsie Bishop is with National Poon Classes playing the mother in its first production called "The Happy Family," under production at the Hollywood Studios.

Charles Cirklin, electrician, who worked with Mary Pickford in "Little Lord Faunt- leroy," is employed as chief electrician with "The Masquerader," starring Guy Bates Post.
NEW MIRROR TO SOLVE MAKE-UP PROBLEMS

Gordon Pollock, cameraman for the Mission Film Corporation, now photographing "Carry On the Race," has invented a new mirror which is calculated to solve the make-up problems of the film colony. The glass is apparently like that of any ordinary mirror, but has been tempered by a monoton filter, which causes it to register make-up as a picture in monotone, rather than the different shades of the make-up. It gives the direct screen value of any color, and permits the actor to experiment in colored make-ups without the aid of a second party, or a camera. Patents have been secured, and the new mirror will be on the market in the near future.

POLLARD TO WED LEADING WOMAN

Announcement is made of the engagement of "Snub" Pollard, the Hal Roach comedian, and Marie Mosquini, who has been his leading lady ever since he became a star in the comedy field. A honeymoon tour to Australia is planned.

HINDS RESIDENCE IN TULLY FILM

The Pasadena residence of Samuel Hinds was used recently for a garden party which will be used in Richard Walton Tully's production of "The Masquerader," starring Guy Bates Post.

EDUCATIONAL OFFICIAL HERE

C. H. Christie was accompanied to Los Angeles from the East by Sidney R. Bencenie, who is assistant to President E. W. Hammons of Educational Film Exchanges, Inc., distributors of short subjects in the United States and Canada.

MAYO GOES TO CUBA

Having made a stage-appearance tour in New York, Cleveland, Toledo and other cities, Frank Mayo will leave New York for Havana presently and will return to his home in Los Angeles from the Cuban point, after making theatre appearances there.

BEDFORD WITH FOX

Barbara Bedford is enacting the feminine lead with John Gilbert in "The Land of Beginning Again," which started production this week at Fox under the direction of Jerome Storm.

"Queenie," the dog, is appearing in Louis Burston's first picture starring Gareth Hughes.

Edwin Stevens is enacting a principal role in Shirley Mason's current Fox production "Down the Black Hills."  

Prairie Productions have received an offer from a group of Alabama exhibitors for a series of personal appearances by Dick Hutton, the Lexington, Kentucky boy, and Carmen Arselie, the Birmingham ingenue. They are now making "Four Hearts," near San Diego.

VICE PRESIDENT OF UNITED STUDIOS ARRIVES

Fred E. Pelton, Vice President of United Studios, Inc., has arrived here from Boston and will at once begin his activities as one of the administrative officers of the studios. He is accompanied by his mother, and they will make Los Angeles their permanent home. Mr. Pelton is Vice President of the Boston brokerage house of Garrison, Harris and Company.

"WAMPAS" TO GIVE "HIGH JINKS"

The newly elected officers of the Western Motion Picture Advertisers, the organization made up of publicity directors of the west coast studios, Los Angeles exchanges and theaters, are to be inaugurated at a "High Jinks" installation Monday evening, February 20, tended the new executives by the outgoing officials.

Alec B. Benz is president; Pete Smith, vice-president; Harry Hammond Beall, secretary; and Malcolm Stuart Doyle, treasurer.

The new board of directors includes Harry Brand, Joe Jackson, Barret Kiesling, Harry Wilson, and Paul Hubert Conlon. The new Officials serve for one year. The "Wampas" are just one year old and the celebration will also take the form of a first birthday party.

Robert B. McIntyre, casting director for Goldwyn in Culver City, is in New York.

Word from Elliott Dexter gives his present address as Berlin.

William Scott, Harvey Clarke and Otto Matison are included in the cast of "Lucky Grittiy" starring William Russell.

Bert Lytell recently appeared in person at Sheba's Hippodrome, Buffalo, N. Y., in connection with the showing of "Lady Fingers."

Elmer Rice, who formerly signed himself supervisor of production for Realart, has been retained to write for Gloria Swanson.

Upon the completion of her current picture, "Kissed," a comedy by Arthur Somers Roche, Marie Prevost will go to New York for a short vacation.

Charles Geiger, writer and newspaper man, is in Hollywood for a few days renewing old acquaintances. Mr. Geiger made the trip from San Francisco on the initial trip of the new Fageol Bus Line.

Joseph M. Scheneck, who controls the starring activities of Norma Talmadge and Constance Talmadge, will go to New York for a conference with First National officials in about two weeks. Mrs. Scheneck (Norma Talmadge) will accompany him.

Marcia Mannon is enjoying a rest in her Laurel Canyon bungalow. Miss Mannon will soon be seen in the leading feminine role of Jane in Foxhingham's comedy-drama, "The Man Who Smiled," to be released through Associated First National Pictures, Inc.

Little Richard Headrick is now quite recovered from his recent serious illness and expects to be in attendance at the Kinema Theatre presently when John M. Stahl's First National attraction, "The Song of Life," is presented for the first time. Little Richard has a prominent role in this most recent Stahl photography.

Richard Walton Tully, playwright producer who is starring "Hat's Post" in "The Masquerader," is responsible for the introduction to fame of many stars. Some of his "hats" include Lawrence Durrell, Leila, Bessie Hering, Peggy O'Neil, Violet Hening, Lewis Stone, and Theodore Roberts.

(Continued on Page 17)
Production Notes

(Continued from Page 4)

WESTERN PICTURES NOTES

H. H. Van Loan has finished titling “Ridin’ Wild,” the Hugh B. Evans, Jr., production starring Roy Stewart with Marjorie Daw in the cast. On the return of Van Loan from San Diego, where he is making a personal appearance with “Fighting Mad,” a preview of “Ridin’ Wild” will be held.

Charles W. Mack, supervising director of Doubleday Productions, has gone to Yosemite Park to find locations for the next Lester Guneo picture, which Henry McCarty and Leo Meehan are writing.

ARROW NOTES

Work is progressing on “Back to Yellow Jacket,” the second of a series of Peter B. Kyne-Ben Wilson Productions to be distributed by Arrow.

“The Innocent Cheat,” starring Roy Stewart and Kathleen Kirkman and produced by Ben Wilson, will be released by Arrow presently.

OHIO COMPANY ORGANIZES

Organization of the Buckeye Photoplays Co., of Youngstown, Ohio, with a capitalization of $25,000, and with J. C. Kincade as its president, to take over the properties of the Buckeye Pictures Company, has been completed. The officials are: J. C. Kincade, president; J. A. Fitzgerald, vice-president; Mrs. Betty Reisinger, secretary; and Robert C. Kincade, treasurer.

FOX NEWS INCLUDES PAPAL ELECTION

“E lecting the Pope,” a visualizing of processes in the selection of a new Pope, was embodied as a feature in a late issue of Fox News.

CHAUDET TO HAVE OWN COMPANY

Louis W. Chaudet, who has been engaged for the past two months with the direction of the Warner Bros. serial now nearing the completion of its 9th episode, is about to start his own producing company to be known as the Louis W. Chaudet Productions, Inc.

CLOSES BIG LONDON RUN

Griffith’s “Way Down East,” closed at the Empire Theatre in London recently after a run of six months.

Harry Carey will appear in B. F. Keith vaudeville for a time.

Elaine Hammerstein is working on “Reckless Youth” under the direction of Ralph Ince.

Producer J. L. Frothicham is supervising the final cutting and titling of his latest production for release through Associated First National Pictures, Inc., temporarily titled, “The Man Who Smiled.”


Al Christie and company have returned to the studio from Truckee where they spent a week filming the latest comedy, “Cold Feet,” which is to be a travesty on the melodramatic stories of the Canadian Northwest.

“The Digest of the Motion Picture Industry”

ARLISS MAY GO ABOUND FOR FOURTH

George Arliss has two more productions to make for Distinctive Productions, Inc., which releases through United Artists. To date Arliss has appeared in “Disraeli” and “The Ruling Passion.” The fourth picture may be produced in London, in which case Henry M. Hobart of Distinctive will take a staff abroad to produce the picture.

NEW COMPANY IN JERSEY

Jana Enterprises, Inc., has been formed in Trenton, N. J., with a capital of $50,000.

Bryant Washburn will return to the screen in Goldwyn’s picture of New York East Side life, “Hungry Hearts,” from the novel of that name, which will be released presently.

TOM BATES

ROACH TO STAR MILDRED DAVIS

One of the deals closed while Hal E. Roach was in New York calls for the starring of Mildred Davis, Harold Lloyd’s leading lady in about six months time.

FAIRBANKS COMEDIES UNDER PRODUCTION

Chester Fairbanks, comedian, is engaged in making his own comedies. June Dawn appears as his leading lady in the first picture recently completed, and has signed to co-star with Mr. Fairbanks in future comedies.

RECENT UNIVERSAL RELEASES

Late Universal releases are:


Sixth episode of “With Stanley in Africa,” featuring George Walsh and Louise Lorraine (2 reels).

“The Bottle Baby,” 1 reel comedy.

International News Nos. 17 and 18.

“Upper and Lower,” featuring Lee Moran (2 reels).

“Matching Wits,” featuring Art Acord (2 reels).

CAMERA!

MCgowan to Direct New Roach Unit

Hal E. Roach has engaged Bob McGowan to direct the children’s comedy, the producer’s latest unit, with Clarence Morehouse, assistant director. Mr. McGowan has been on the picture game for the past seven years.

“Burning Sands” Purchased by Paramount

Paramount has arranged with Grosset and Dunlap for a special edition of “Burning Sands,” the novel by Arthur Weigall, which will be used as a future George Melford production.

NEW COMPANY IN ST. LOUIS

The first picture of the new producing unit launched recently by Hobart Bosworth, Clarence Badger and William R. Lighton, is to be “The Shadow of a Great Rock,” from a novel by Lichten. Badger will direct and Bosworth will star.

Badger has a long list of Will Rogers’ features to his credit and has of late been with Universal. Bosworth’s last picture was “White Hands,” made in San Mateo.

NEW COMPANY IN AUSTRALIA TAKEN OVER

Alec H. Helfmich, of Sydney, Australia, has taken over the distribution of the entire product of Pathe in Australia for a period of three years under a contract recently arranged by Arthur Rousseau, export manager of Pathe Exchange, Inc.

Second National announces “Her Story,” directed by Dion Titteradge, as the second release of twelve to be offered this season.

Barbara Le Marr has an important part in “The Land of Beginning Again,” which Jerome Storm is directing at Fox.

Famous Players-Lasky recently purchased the motion picture privileges of “If Winter Comes,” A. S. M. Hutchinson’s widely-read novel.

“Little Madcap,” is the title of the latest picture to be made by Poppie Perfect Pictures Corporation at San Antonio, Texas. F. S. McGeehan directed.

Webster Cullison, who directed the “Philo Gubb” comedies featuring Victor Fuel, is preparing a melodrama which Western Pictures Exploitation Company will distribute. Mr. Cullison has under advisement an offer to go to the Argentine Republic to make a series of pictures for a Spanish syndicate.

CAMERA!

Production Notes

(CONTINUED FROM PAGE 8)

AT LASKY

George Melford is busily engaged shooting interiors for his new production, "The Cat That Walked Alone," featuring Dorothy Dalton. Milton Sills is playing the leading male role.

Paul Powell started this week on "The Ordeal," starring Agnes Ayres with Narrow Nagel as leading man. Interiors of a log lodge form some of the opening scenes.

Betty Compson and Tom Moore are still in Truckee, making snow scenes for "Over the Border," under the direction of Penrhyn Stanlaws.

William de Mille had a running of "Bought and Paid For" at the studio recently. Clara Beranger adapted the play.

Thomas Meighan starts shortly on "Our Leading Citizen," George Ade's original contribution to the screen, adapted by Wade-mar Young and directed by Alfred Green. Sam Wood has completed "Beyond the Rocks," the Elmo Glyn story starring Gloria Swanson. Miss Swanson will next make "The Gilded Cage" with Sam Wood at the megaphone.

Rudolph Valentino will be directed by Fred Niblo in his first star picture for Paramount, "Blood and Sand," by Balasco Hanez, and with June Mathis as supervising writer.

AT VITAGRAPH

Edward Jose is preparing to direct Alice Calhoun in her third picture to be made since her arrival at the West Coast Studios. Upon the completion of the Calhoun pictures, Mr. Jose will direct Jean Paige, who is at present in New York, in "The Magnificent Ambersons.

Larry Semon is working on the opening scenes of his latest comedy, as yet untitled. Semon's recently finished mishap to be released shortly, has been titled "The Show Shop.

Pauline Starke is preparing to start work in "The Shanghairen," which David Smith will direct.

Final projection room showing of Earle Williams' last picture, "The Man from Downing Street," occurred at the studios this week.

William Duncan has some final shots to film before completing his latest feature. A new script for the next Duncan photoplay will be prepared shortly.

COSMOSART STUDIO NOTES

Electric lights and steam heating plants are being installed at the studios under the direction of Charles Priddy, chief engineer. Five open air stages are under construction, and J. E. Bowen, President, has contracted for fourteen more buildings, the construction of which will begin shortly.

FOX SIGNS RICH AND DAW

Irene Rich and Marjorie Daw have been assigned leading roles in "A Fool There Was," which Emmet J. Flynn is directing for Fox.


Little Muriel Frances Dana has been cast in "A Fool There Was," a Fox special with Lew Stone in the male lead.

"The Digest of the Motion Picture Industry"

PACIFIC FILM COMPANY OPENS NEW YORK OFFICE

The Pacific Film Company, operating a producing plant and a complete picture leasing organization in Culver City under the management of John J. Haye, announces that it has opened a branch office in New York with Julius Singer in charge.

The February releases are Henry B. Walt- hall in "The Able Minded Lady," and "The Girl from Rocky Point," featuring Orr Carew. All are comedy dramas.

BALSHOFER TO MAKE PICTURES

Fred J. Balshofer, who was associated with Metro when Harold Lockwood was making pictures there has opened offices in New York and will produce a series of five-reel productions with William Fairbanks as the star. Mr. Balshofer's new organization will be known as the Balshofer Pictures Corporation.

AT THE INCE STUDIOS

Henry Sharp will photograph "Finding Home," to be directed by John Griffith Wray. An all-star cast will be featured.

"The Brotherhood of Hate," company, directed by Lambert Hillyer, has been filming exterior scenes on location in the mountains above Fernanda.

Casting has commenced on Thomas H. Ince's forthcoming production, an original comedy by Bradley King, which will feature Douglas MacLean.

"Jim," in which Milton Sills, Marguerite de la Motte and John Bowery play the leads, is being edited by Ralph Dixon, and will be released presently by Associated First National.

The first prints of "Skin Deep" were shipped to New York this week. Milton Sills and Florence Vidor head the all-star cast.

AT THE FOX STUDIOS

William Fox is re-filming "A Fool There Was" with Emmet J. Flynn at the megaphone. Lewis Stone will play the male lead. The final selection for the vampire role is as yet unannounced.

John Gilbert has the stellar role in "The Land of Beginning," which is planned to commence this week with Barbara Bedford in the feminine lead. Jerome Storm is directing, with Jas. J. Bum assisting.

Rowland V. Lee, formerly of the Goldwyn forces, holds the megaphone on the production, "Lucky Garry," which started recently with William Russell in the stellar role.

Sylvia Breamer plays opposite the star. Dan Keefe is the assistant director.

SCREEN RUMORS

It is reported that "Marjolaine," the musical version of "Pomander Walk," playing at the Broadhurst in New York City, will be done in pictures, with Mary Hay featured. It will be remembered that Miss Hay is the wife of Richard Barthelemy.

André J. Callaghan has returned from New York and expects to start production here. He will announce his plans in a few days.

Norma Talmadge is said to be preparing to make a trip to Allah or the Sahara Desert to make an elaborate re-filming of "The Garden of Allah." Selig once made a production of Hicham's castle in this country.

Edna Purvoine, long familiar to fans as Charlie Chaplin's leading woman, is, according to report, to be starred under his supervision in a number of photoplays.

The Raoul Walshes are considering a proposition to go abroad and film their next Associated First National production on French ground. Although nothing definite has been planned, both Mr. Walsh and his wife, Miriam Cooper Walsh, are eager to film a story abroad.

HARDING IN NEW YORK

Lyn Harding is in New York from London. Mr. Harding has been engaged to appear in "When Knighthood Was in Flower," which will star Marion Davies.

NEW COMPANY LAUNCHED

A new company to be known as D. Lorenzo, Inc., is being incorporated with Joseph di Lorenzo as president; J. P. Burrowes, vice-president; H. J. Jahnke, treasurer, and A. P. Savarese, secretary.

The producing unit is headed by W. Hughes Curran and "Big Boy" Williams will be starred in the first six.
### Pulse of The Studios

<table>
<thead>
<tr>
<th>Studio</th>
<th>Directors</th>
<th>Cameo</th>
<th>Assistants</th>
<th>Scene/Plot</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>BELASCO STUDIOS</td>
<td>K. E. MacQuarrie, Casting</td>
<td>833 Market St</td>
<td>Doug 6388</td>
<td></td>
<td>Dramatic Feature</td>
<td>4th Week</td>
</tr>
<tr>
<td>BLANCHARD FILM CO.</td>
<td>H. S. Conway, Casting</td>
<td>Cosmopolitan Studios.</td>
<td>Wil. 1322</td>
<td></td>
<td>Educational</td>
<td>Schedule</td>
</tr>
<tr>
<td>BRUCE CARTER PROD’NS.</td>
<td>Montague Studios. Arnold Aldrich, Casting</td>
<td>San Francisco.</td>
<td>Bruce Carter</td>
<td></td>
<td>Comedy Newsheets</td>
<td>Schedule</td>
</tr>
<tr>
<td>CENTURY FILM CORP.</td>
<td>6100 Sunset Blvd. Bert Sternback, Casting</td>
<td>Julius Stern, Gen. Mgr.</td>
<td>Fred Finkleck</td>
<td></td>
<td>Comedy</td>
<td>1st Week</td>
</tr>
<tr>
<td>CHARLIE CHAPLIN STUDIO.</td>
<td>Al Garcia, Casting.</td>
<td>1416 La Brea Ave.</td>
<td>Charlie Chaplin</td>
<td></td>
<td>3-Deel Comedy</td>
<td>3rd Week</td>
</tr>
<tr>
<td>CINEL FILMS, Comsopolitan Studios.</td>
<td></td>
<td></td>
<td>J. E. Bowen</td>
<td></td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>COMMONWEALTH MOTION PICTURE PRODUCERS.</td>
<td>Scotty King, Casting.</td>
<td>511 Union League Bldg.</td>
<td>F. Caldwell</td>
<td></td>
<td>2-Deel Comedy</td>
<td>4th Week</td>
</tr>
<tr>
<td>THE CRUELLYWED COMEDIES.</td>
<td></td>
<td></td>
<td>J. E. Bowen.</td>
<td></td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>FAIRBANKS, CHESTER PRODUCTIONS.</td>
<td>Fine Arts Studio.</td>
<td></td>
<td>Chester Fairbanks</td>
<td></td>
<td>Finishing</td>
<td>Schedule</td>
</tr>
<tr>
<td>FINE ARTS STUDIO.</td>
<td>B. P. Fineman, Pres.</td>
<td>4500 Sunset Blvd.</td>
<td>Edwin Carewe</td>
<td></td>
<td>Finishing</td>
<td>Schedule</td>
</tr>
<tr>
<td>FOX STUDIO</td>
<td>C. A. Bird, Casting.</td>
<td>N. Western Ave</td>
<td>Edwin Carewe</td>
<td></td>
<td>&quot;Heart of the Range&quot;</td>
<td>Finishing</td>
</tr>
<tr>
<td>GOLDWYN STUDIO</td>
<td>R. B. McIntyre, Casting</td>
<td>Culver City.</td>
<td>E. M. Hooper</td>
<td></td>
<td>&quot;Heart of the Range&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>HARTER-WALL PROD.</td>
<td>Edward La Veque, Casting Director</td>
<td>Bakersfield, Box 482.</td>
<td>L. E. Wall</td>
<td></td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>HOLLYWOOD STUDIOS</td>
<td>6642 Santa Monica Blvd.</td>
<td>R. D. Saunders, Casting</td>
<td>Pro Douglas</td>
<td></td>
<td>Educational &amp; Novelties</td>
<td>Schedule</td>
</tr>
<tr>
<td>INCE, THOS. H.</td>
<td>Horace Williams, Casting</td>
<td>Clark W. Thomas, Gen. Mgr. Culver City</td>
<td>Horne</td>
<td></td>
<td>&quot;Days We Love&quot;</td>
<td>2nd Week</td>
</tr>
</tbody>
</table>

**Note:** The information includes details about the studios, directors, cameos, Cameo, Ass’t Director, Scene/Plot, Type, and Progress for various films and productions.
CAMERA!

**The Digest of the Motion Picture Industry**

<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>HAMPTON, BENJ. B. PRODUCTIONS</td>
<td>Dick Rush, Casting</td>
<td>United Studios</td>
<td></td>
<td></td>
<td></td>
<td>Holly 4080</td>
</tr>
<tr>
<td>HERSHOL-PETTERSON</td>
<td>All-Star</td>
<td>Sturgis-Edmonds</td>
<td>Townsend-Hampton &amp; Richard Shayer</td>
<td>&quot;Golden Dreams&quot;</td>
<td>Westerns</td>
<td>4th Week</td>
</tr>
<tr>
<td>HUGHES, ROY. PRODUCTIONS</td>
<td>J. S. Krantz, Casting</td>
<td>El Paso, Tex</td>
<td></td>
<td></td>
<td></td>
<td>Main 3816</td>
</tr>
<tr>
<td>Roy Hughes</td>
<td>Adela Sembrano</td>
<td>J. McFarland</td>
<td>&quot;Boots&quot; Talbert</td>
<td>Rudene Stubblefield</td>
<td>Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>KLUMB, ROY H. PRODUCTIONS</td>
<td>5107 Hollywood Blvd</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Klumb-Thompson</td>
<td>All-Star</td>
<td>Bert Essex</td>
<td>Drama</td>
<td>Starting</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>KING Vidor</td>
<td>Gus Inglis, Gen. Mgr</td>
<td>7200 Santa Monica Blvd</td>
<td></td>
<td></td>
<td></td>
<td>Holly 2806; Holly 2807</td>
</tr>
<tr>
<td>LASKY STUDIOS</td>
<td>L. M. Goodstadt, Casting</td>
<td>1520 Vine St</td>
<td>Fred Klay, Studio Mgr</td>
<td></td>
<td></td>
<td>Holly 2400</td>
</tr>
<tr>
<td>Luddy, EDWARD I., PROD</td>
<td>Jack Pierce, Casting</td>
<td>Herman Studios, 2435 Wilshire Blvd</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Luddy, Luddy</td>
<td>All-Star</td>
<td>Myles Burns</td>
<td>Jack Pierce</td>
<td>Luddy-Pierce</td>
<td>3-Rd Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>LYONS, EDDIE, PROD</td>
<td>Berwill Studios</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 157</td>
</tr>
<tr>
<td>Eddy Lyons</td>
<td>Eddy Lyons</td>
<td>Gordon</td>
<td>De Rue</td>
<td>Eddy Lyons</td>
<td>Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>MAYER, LOUIS B.</td>
<td>Studios, 3800 Mission Rd</td>
<td>Individual Casting</td>
<td></td>
<td></td>
<td></td>
<td>Lincoln 2120</td>
</tr>
<tr>
<td>John Stahl</td>
<td>All-Star</td>
<td>John congressional</td>
<td>D. G. Coat</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fred Niblo</td>
<td>Anita Stewart</td>
<td>Palter</td>
<td>Sidney Algers</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>METRO STUDIO</td>
<td>Romaine and Cahuenga Ave</td>
<td>William Carruthers, Casting</td>
<td>Jos. Engel, Gen. Mgr</td>
<td></td>
<td></td>
<td>Holly 4485</td>
</tr>
<tr>
<td>Rex Ingram</td>
<td>All-Star</td>
<td>John Istz</td>
<td>Starlet Ford</td>
<td>Mary O'Hara</td>
<td>&quot;One Clear Call&quot;</td>
<td>Finishing</td>
</tr>
<tr>
<td>MISSION FILM CORPORATION</td>
<td>Ernest Traxler, Casting and Gen. Mgr</td>
<td>Jesse D. Hampton Studio</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clarence Geldert</td>
<td>All-Star</td>
<td>Gordon Pollock</td>
<td>Arthur Osborne</td>
<td>Clarence Hatheway</td>
<td>&quot;Carry on the Race&quot;</td>
<td>Finishing</td>
</tr>
<tr>
<td>MORANTE PRODUCING COMPANY</td>
<td>Balboa Studio</td>
<td>F. D. Fowler, Casting</td>
<td>Long Beach</td>
<td></td>
<td></td>
<td>Home 609</td>
</tr>
<tr>
<td>Morante</td>
<td>Geo. Chesebro</td>
<td>E. MacManan</td>
<td>Al Morante</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MORRIS, REGGIE, PROD</td>
<td>Jesse D. Hampton Studio</td>
<td>Frank Marshall, Gen. Mgr</td>
<td></td>
<td></td>
<td></td>
<td>Holly 7901</td>
</tr>
<tr>
<td>Reggie Morris</td>
<td>All-Star</td>
<td>Chick McGill</td>
<td>H. Tenbrook</td>
<td>Comedies</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>NEILMAN, MARSHALL, PRODUCTIONS</td>
<td>6642 Santa Monica Blvd</td>
<td>Tom Held, Casting</td>
<td></td>
<td></td>
<td></td>
<td>Holly 1431</td>
</tr>
<tr>
<td>Marshall Neilan</td>
<td>All Star</td>
<td>D. J. Kessun</td>
<td>Tom Held</td>
<td>Marion Fairfax</td>
<td>&quot;Fools First&quot;</td>
<td>8th Week</td>
</tr>
<tr>
<td>Frank O'Connor</td>
<td></td>
<td>Karl Strauss</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>O'CONNOR PRODUCTIONS</td>
<td>Caswell Studio</td>
<td>Gus Schumacher, Manager</td>
<td>1107 N. Bronson Ave</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ward Hayes</td>
<td>O'Connor Frayne</td>
<td>Gen. Richter</td>
<td>Gen. Jesse</td>
<td>Staff</td>
<td>2-Rel Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>ORNDORFF, JESSE W. PRODUCTIONS CO</td>
<td>Mayer Studio</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Lincoln 2120</td>
</tr>
<tr>
<td>Delmar A. Whitson</td>
<td>George Foley</td>
<td>Joe Walker</td>
<td>Henerbery</td>
<td>Delmar A. Whitson</td>
<td>&quot;Scoring One on Newton&quot;</td>
<td>8th Week</td>
</tr>
<tr>
<td>PARAGON PRODUCTIONS</td>
<td>MacPherson, Casting</td>
<td>Universal Studios</td>
<td></td>
<td></td>
<td></td>
<td>Holly 2500</td>
</tr>
<tr>
<td>Bruce Mitchell</td>
<td>Jack Richardson</td>
<td>V. Walker</td>
<td>H. F. MacPherson</td>
<td>Feature Comedy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PREFERRED PICTURES CORP</td>
<td>Arthur Jacobs, Cast, and Gen. Mgr</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>10049</td>
</tr>
<tr>
<td>Chet Withey</td>
<td>K. MacDonald</td>
<td>Brotherton</td>
<td>C. Balsky</td>
<td>Charles Logue</td>
<td>Untitled Comedy Drama</td>
<td>5th Week</td>
</tr>
<tr>
<td>PROTEAN ARTS</td>
<td>Fine Arts Studio</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>595187</td>
</tr>
<tr>
<td>Raymond Cannon</td>
<td>Cecil Holland</td>
<td>Sonny Miller</td>
<td>P. Hoyer</td>
<td>Novelists</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>RAY, CHAS. PRODUCTIONS</td>
<td>Al Ray, Casting</td>
<td>Chas. Ray Studios</td>
<td></td>
<td></td>
<td></td>
<td>Holly 4211</td>
</tr>
<tr>
<td>Chas. Ray</td>
<td>Chas. Ray</td>
<td>Gen. Hazzard</td>
<td>Bert Olford</td>
<td>Richard Andrews</td>
<td>Comedy Drama</td>
<td>8th Week</td>
</tr>
<tr>
<td>R-C STUDIO</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 7780</td>
</tr>
<tr>
<td>W. A. Seiter</td>
<td>Davis May</td>
<td>Dustin May</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Norman Dawn</td>
<td>Hayakawa</td>
<td>Joseph Durbay</td>
<td>Waters</td>
<td>Garrett E. Fort</td>
<td>&quot;Gay and Develish&quot;</td>
<td>3rd Week</td>
</tr>
<tr>
<td>Colin Campbell</td>
<td>Pauline Frederick</td>
<td>Joseph Durbay</td>
<td>Woolstannheim</td>
<td>Edwin Guelich</td>
<td>&quot;The Vermillion Pencil&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Emile Chauvard</td>
<td>Pauline Frederick</td>
<td>Jennings</td>
<td>Albert Lema</td>
<td>Richard Schauer</td>
<td>&quot;Two Kinds of Women&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>ROGELL-HALPERN PRODUCTIONS</td>
<td>Victor Hugo Halperin, Mgr</td>
<td>Ben Wilson Studios</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Albert Rogell</td>
<td>Reaves-Aye</td>
<td>John Eyerman</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ROACH, HAY, E. STUDIO</td>
<td>Culver City</td>
<td>Warren Doane, Mgr</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>P. Newman</td>
<td>Harold Lloyd</td>
<td>Walter Land</td>
<td></td>
<td></td>
<td></td>
<td>Holly 3730</td>
</tr>
<tr>
<td>Charles Parrott</td>
<td>Rube Pollard</td>
<td>Robert L. Land</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SCHLANK STUDIO</td>
<td>H. J. Howard, Casting</td>
<td>6050 Sunset Blvd</td>
<td></td>
<td></td>
<td></td>
<td>Holly 975</td>
</tr>
<tr>
<td>Harry Burns</td>
<td>V. T. Walker</td>
<td></td>
<td>Animal Comedies</td>
<td>2nd Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SELIG-RORK</td>
<td>3800 Mission Road</td>
<td>James L. McGee, Gen. Mgr</td>
<td></td>
<td></td>
<td></td>
<td>Lincoln 33</td>
</tr>
<tr>
<td>James Conaway</td>
<td>Field-Van Dyke</td>
<td>Setman-Beasley</td>
<td>C. Darrell</td>
<td>Daze-Johnston</td>
<td>&quot;The Jungle Goddess&quot;</td>
<td>Finishing</td>
</tr>
<tr>
<td>Director</td>
<td>Star</td>
<td>Cameraman</td>
<td>Asst Director</td>
<td>Scenarist</td>
<td>Type</td>
<td>Progress</td>
</tr>
<tr>
<td>--------------</td>
<td>-----------------------</td>
<td>--------------------</td>
<td>---------------</td>
<td>---------------</td>
<td>--------------</td>
<td>----------------</td>
</tr>
<tr>
<td>SEELING PRODUCTIONS, CHARLES R.</td>
<td>Dave Allen, Casting.</td>
<td>60755</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SEEING</td>
<td>All-Star</td>
<td>Neai Smith</td>
<td>Nate Salmon</td>
<td>Seeling</td>
<td>5-Reel Drama</td>
<td>31 Week</td>
</tr>
<tr>
<td>UNITED STUDIOS, C. B. Collins, Casting.</td>
<td>53441 Melrose, M. C. Levee, President.</td>
<td>Holly 4080</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chester Bennett</td>
<td>All-Star</td>
<td>Jane Novak</td>
<td>Jack McKenzie</td>
<td>Douglas Dawson</td>
<td>&quot;The Snow Shoe Trail&quot;</td>
<td>Preparing</td>
</tr>
<tr>
<td>Allie Powers</td>
<td>Jane Novak</td>
<td>Jack McKenzie</td>
<td>Douglas Dawson</td>
<td>&quot;Lost and Found&quot;</td>
<td>Preparing</td>
<td>Finishing</td>
</tr>
<tr>
<td>Chas. Blyant</td>
<td>Nazimova</td>
<td>Arthur Rice</td>
<td>Albert Kelly</td>
<td>Comedy</td>
<td>&quot;Salome&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Emory Johnson</td>
<td>All-Star</td>
<td>Arthur Rice</td>
<td>Albert Kelly</td>
<td>Comedy</td>
<td>&quot;The Midnight Call&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Sidney Franklin</td>
<td>All-Star</td>
<td>Arthur Rice</td>
<td>Albert Kelly</td>
<td>Comedy</td>
<td>&quot;The Divorcee&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>James Young</td>
<td>All-Star</td>
<td>Arthur Rice</td>
<td>Albert Kelly</td>
<td>Comedy</td>
<td>&quot;The Duchess de Langele&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Allan Holubar</td>
<td>Talma Talmadge</td>
<td>J. Whipple</td>
<td>R. W. Tully</td>
<td>Drama</td>
<td>4th Week</td>
<td>6th Week</td>
</tr>
<tr>
<td>Frank Lloyd</td>
<td>Talma Talmadge</td>
<td>J. Whipple</td>
<td>R. W. Tully</td>
<td>Drama</td>
<td>6th Week</td>
<td>6th Week</td>
</tr>
<tr>
<td>UNIVERSAL STUDIO. Aronson, Casting.</td>
<td>Universal City.</td>
<td>Holly 2500</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edw. Laemmle</td>
<td>Art Acord</td>
<td>Fidlen</td>
<td>MacCary</td>
<td>Harvey Gates</td>
<td>Serial</td>
<td>&quot;Half a Mile&quot;</td>
</tr>
<tr>
<td>Tod Browning</td>
<td>Randle Gordon</td>
<td>Fidlen</td>
<td>MacCary</td>
<td>Harvey Gates</td>
<td>Serial</td>
<td>&quot;Peter Man&quot;</td>
</tr>
<tr>
<td>Jack Conway</td>
<td>Hoot Gibson</td>
<td>Thorne</td>
<td>Marchant</td>
<td>Baker</td>
<td>&quot;The Land of the Lost&quot;</td>
<td>Finishing</td>
</tr>
<tr>
<td>Robert Henley</td>
<td>Priscilla Dean</td>
<td>Moore</td>
<td>Marchant</td>
<td>Baker</td>
<td>&quot;The Last O'L生涯s&quot;</td>
<td>Finishing</td>
</tr>
<tr>
<td>Baggot</td>
<td>Baggot</td>
<td>Baggot</td>
<td>Ross &amp; Lipton</td>
<td>Schroeder</td>
<td>&quot;Kissed&quot;</td>
<td>Finishing</td>
</tr>
<tr>
<td>W. Craftt</td>
<td>Lorraine-Walsh</td>
<td>Ross &amp; Lipton</td>
<td>Schroeder</td>
<td>&quot;Human Hearts&quot;</td>
<td>Cutting</td>
<td></td>
</tr>
<tr>
<td>Reginald Parker</td>
<td>All-Star</td>
<td>Milliner</td>
<td>Killannon Slaven</td>
<td>Finishing</td>
<td>&quot;With Stanley in Africa&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Stuart Payton</td>
<td>All-Star</td>
<td>Milliner</td>
<td>Killannon Slaven</td>
<td>Finishing</td>
<td>&quot;The Storm&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Lloyd Ingram</td>
<td>Gladys Walton</td>
<td>Milliner</td>
<td>Killannon Slaven</td>
<td>Finishing</td>
<td>&quot;The Way Back&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Jos. Sedwick</td>
<td>All-Star</td>
<td>Milliner</td>
<td>Killannon Slaven</td>
<td>Finishing</td>
<td>&quot;Second-Hand Rose&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Craig Hutchinson</td>
<td>All-Star</td>
<td>Milliner</td>
<td>Killannon Slaven</td>
<td>Finishing</td>
<td>&quot;The Singin' Kid&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Gil Pratt</td>
<td>All-Star</td>
<td>Milliner</td>
<td>Milliner</td>
<td>Finishing</td>
<td>Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>Edw. Laemmle</td>
<td>All-Star</td>
<td>Milliner</td>
<td>Milliner</td>
<td>Finishing</td>
<td>Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>Wm. Duncan</td>
<td>William Duncan</td>
<td>Milliner</td>
<td>Milliner</td>
<td>Finishing</td>
<td>Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>Reginald Taurog</td>
<td>Art Acord</td>
<td>Milliner</td>
<td>Milliner</td>
<td>Finishing</td>
<td>Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>Universal City.</td>
<td>Art Acord</td>
<td>Milliner</td>
<td>Milliner</td>
<td>Finishing</td>
<td>Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>WARNER BROS. STUDIO. Sunset at Bronson</td>
<td>Holly 6140</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jack Warner</td>
<td>Morrie Banks</td>
<td>Doval McGee</td>
<td>Sandy Roth</td>
<td>Irene</td>
<td>2-Reel Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>Louis W. Chiodet</td>
<td>All-Star</td>
<td>Doval McGee</td>
<td>Sandy Roth</td>
<td>Irene</td>
<td>&quot;Neath Western Skies&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>WESTERN CLASSIC FILM CO. Fred Hirons, Casting. 1339 Gordon St.</td>
<td>Holly 134</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bob Horner</td>
<td>Monty Montague</td>
<td>Mike McGee</td>
<td>Burt Van Dyke</td>
<td>Drone</td>
<td>Drama</td>
<td>6th Week</td>
</tr>
<tr>
<td>WILSHIRE STUDIO. 201 N. Occidental.</td>
<td>Wilshire 6622</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thos. Heffron</td>
<td>Wanda Hawley</td>
<td>Wm. Collins</td>
<td>M. Lewis</td>
<td>Percy Heath</td>
<td>Untitled</td>
<td>Untitled</td>
</tr>
<tr>
<td>Jack Campbell</td>
<td>Mae Avon</td>
<td>M. Lewis</td>
<td>Percy Heath</td>
<td>Untitled</td>
<td>Untitled</td>
<td>Untitled</td>
</tr>
<tr>
<td>Edward Le Saint</td>
<td>C. Sweeney</td>
<td>M. Lewis</td>
<td>Percy Heath</td>
<td>Untitled</td>
<td>Untitled</td>
<td>Untitled</td>
</tr>
<tr>
<td>Frank Crone</td>
<td>M. M. Minter</td>
<td>M. Lewis</td>
<td>Percy Heath</td>
<td>Untitled</td>
<td>Untitled</td>
<td>Untitled</td>
</tr>
<tr>
<td>WILLIAMS, CYRUS J., CO. R. Bradbury, Casting. 4811 Fountain Ave. C. J. Williams, Mgr.</td>
<td>Holly 3266</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bob Horner</td>
<td>Monty Montague</td>
<td>Mike McGee</td>
<td>Burt Van Dyke</td>
<td>Drone</td>
<td>Drama</td>
<td>6th Week</td>
</tr>
<tr>
<td>WINTER-REYNOLDS PROD. Mayer Studio.</td>
<td>Lincoln 2120</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>J. P. Winther</td>
<td>Ken MacRaeplan</td>
<td>E. Shellenberger</td>
<td>Frank Clark</td>
<td>Drama</td>
<td>Finishing</td>
<td>Lincoln</td>
</tr>
<tr>
<td>EASTER STUDIOS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>Star</td>
<td>Cameraman</td>
<td>Asst Director</td>
<td>Scenarist</td>
<td>Type</td>
<td>Progress</td>
</tr>
<tr>
<td>BIOGRAPH STUDIOS, W. J. Scully, Casting. 807 E. 175th St.</td>
<td>Tremont 5100</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Henry King</td>
<td>Bartheleman</td>
<td>H. C. Unger</td>
<td>Joe Toye</td>
<td>Drama</td>
<td>3rd Week</td>
<td>4th Week</td>
</tr>
<tr>
<td>Boris Leonard</td>
<td>May Murray</td>
<td>H. C. Unger</td>
<td>Joe Toye</td>
<td>Drama</td>
<td>4th Week</td>
<td>3rd Week</td>
</tr>
<tr>
<td>BLACKTON STUDIOS, Brooklyn, N. Y.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fisher-Fox</td>
<td>All-Star</td>
<td>Frank Pericelli</td>
<td>Fisher</td>
<td>Comedy</td>
<td>Schedule</td>
<td>Schedule</td>
</tr>
<tr>
<td>FOX STUDIOS. West 55th St., N. Y. Jos. Ryon, Casting.</td>
<td>Phone: Circle 6800</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>J. S. Davids</td>
<td>Non-Star</td>
<td>Bert Davids</td>
<td>Walter Lang</td>
<td>Drama</td>
<td>Finishing</td>
<td>Cutting</td>
</tr>
<tr>
<td>Harry Miller</td>
<td>All-Star</td>
<td>Bert Davids</td>
<td>Walter Lang</td>
<td>Drama</td>
<td>Finishing</td>
<td>Cutting</td>
</tr>
<tr>
<td>Kenneth Webb</td>
<td>Pearl White</td>
<td>Bert Davids</td>
<td>Walter Lang</td>
<td>Drama</td>
<td>Finishing</td>
<td>Cutting</td>
</tr>
<tr>
<td>Chas. J. Brain</td>
<td>Non-Star</td>
<td>Bert Davids</td>
<td>Walter Lang</td>
<td>Drama</td>
<td>Finishing</td>
<td>Cutting</td>
</tr>
<tr>
<td>INTERNATIONAL FILM SERVICE CO., Inc. M. S. Connolly, Casting. 2478 Second Ave. New York City.</td>
<td>Richmond Hill 3545</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frank Borzage</td>
<td>All-Star</td>
<td>Alex Lyons</td>
<td>O. O. Dull</td>
<td>John Lynch</td>
<td>Fanny Hurst Story</td>
<td>3rd Week</td>
</tr>
<tr>
<td>LEVEY, HARRY, STUDIO. &quot;Shaddy&quot; Graham, Casting. 230 W. 38th, New York.</td>
<td>Fitzroy 4205</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frank W. Tuttle</td>
<td>Glenn Hunter</td>
<td>Fred Walter, Jr.</td>
<td>Frank W. Tuttle</td>
<td>Comedy Drama</td>
<td>Finishing</td>
<td>Harlem 1480</td>
</tr>
<tr>
<td>PATHE. S. Bennett, Casting Director. 1990 Park Ave., New York.</td>
<td>Harlem 1480</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Geo. B. Seitz</td>
<td>All-Star</td>
<td>Frank Pericelli</td>
<td>Fisher</td>
<td>Comedy</td>
<td>Schedule</td>
<td>Schedule</td>
</tr>
</tbody>
</table>
FOR SALE
AT A
Bargain
Two beautiful
Lots
(IMPROVED)
$500
EACH
Must sell at a
Sacrifice
Communicate
with Box 12
Camera!
"WHY MEN FORGET"

Robertson-Cole

"If the Robertson-Cole Company felt that it just had to release another bad picture it might be said that it could have found one or two in this country without going abroad for enemies. Their pictures are uniformly poor and their poor pictures seems lately to have become with the firm, so it evidently wished to point out that it would not play favorites in nationalities. 'Why Men Forget' is an English importation that had nothing to redeem it, nor anything that would justify more than the slightest consideration — — Moving Picture World.

"Why Men Forget' is below the average of the offerings turned out by Robertson-Cole Pictures, and even though they don't say so either on the screen or in their press sheet, the picture indicates that it was produced abroad, undoubtedly in England. The atmosphere and general production values resemble other English films that have come over here and the players, the leads especially, are all distinctly British in appearance. It is an amateurish affair at best.* * * * * — Motion Picture News.

"The labor note in this picture may interest those patrons who belong to factory communities, but owing to a lack of punch and action of any romantic or dramatic nature, even the spectators may not find it a means of entertainment. It is a British-made feature with players unknown to audiences on this side of the water. Hence it has its drawbacks as far as carrying some personal appeal. * * * * — Wid's.

"The story contains but a single character of any dramatic value, the others providing the background. Since there is no novelty of situation, it is easy to guess the outcome. The photography is rather uneven and the acting is uninspired. However, there is a lesson in the story which will be grasped by many. It shows that there is a curse when it destroys ideals. * * * * — Motion Picture News.

"THE RULING PASSION"

(United Artists)

"Any lingering impression that the genius of George Arliss is limited to character roles is completely dispelled after seeing his fine handling of a conventional part in 'The Ruling Passion.' This is a picture with an exceptional appeal— that afforded by splendid acting and directing of a very human story. * * * * — Moving Picture World.

"It isn't at all unlikely that the end of the year will find 'The Ruling Passion' mentioned as one of the best pictures, and if it isn't it will be only because it came so early in the year that it may slip away the memory. Because George Arliss' latest offering not only firmly establishes him as one of the best screen actors of the day, but even goes a step further and places him in the class by himself. 'The Devil' and 'Disraeli' were excellent pictures and offered remarkable performances by Arliss, but 'The Ruling Passion' not only contains another excellent portrayal but is a delightful, human and humorous entertainment that can't fail to please. It's the kind of picture that sends you out of the theatre wholly satisfied and pleased with everything. * * Wid's.

"There is a story which didn't cost a million dollars, but it ought to gross a million which is a lot more important to everybody. It is a fairly humorous, likable and entertaining story has come through this season. There isn't much drama to 'The Ruling Passion' and no he-doles to drool. It is just a simple little story * * * * — Motion Picture News.

"Mr. Arliss as a comedian is a revelation. His pantomime is expressive and subtle; his characterization is sharply defined and always pleasing. * * * * — Motion Picture News.

"FRENCH HEELS"

(Hodkinson)

"Irene Castle, whose grace and lightness of foot raised her to dizzy heights of popularity with the American public from the time she first danced professionally, does not make an auspicious return to the screen after a lapse of two years. 'French Heels,' a much more suitable title for the picture, shows Castle in some of the same romantic situations, in the main, but nevertheless serves as a good vehicle for Irene Castle. Being a dancer, they will expect that her role will be that of a dancer, or perhaps they will at least hope so. In this respect, they are quite certain to be satisfied. She is not only a dancer, but is given the right atmosphere and opportunities to display her art * * * * — Wid's.

"HEADING WEST"

(Universal)

"The story selected for Hoot Gibson's latest has hardly enough material for a full length feature, but it contains enough action and sure fire stuff to please and satisfy the majority of western fans. What the story lacks in plot and situation it makes up in comedy details and fights. Some good riding and a little 'broncho busting' add flavor to the offering * * * * — Wid's.

"The chief characteristic of this picture is its wealth of physical action. After a rather slow start, 'Heading West' picks up momentum at such a speed as to make the picture a veritable whirlwind of action. It contains of unbounded generosity * * * * — Wid's.

"Whether he is a skillful actor or not is beside the point. Nothing will keep a human human, the punch. And he measures it out with a big whoop of enthusiasm. * * * * — Motion Picture News.

"A VIRGINIA COURTHOUSE"

(Realart)

"One who has followed the starring career of May McAvoy cannot help but believe that this charming little actress has a particularly bright future ahead of her. She has been seen in three pictures: 'Sentimental Tommy,' 'Moralis' and the present one, 'A Virginia Courthouse,' which comes near to being as good as 'Moralis.' Certainly it has an appealing, though not highly dramatic story, an excellent supporting cast and beautiful settings. Moving Picture World.

'A Virginia Courthouse' is slight material for the expression of May McAvoy's talent. Which is to be regretted after her memorabile in "Moralis." * * * * *

"Since it is easy to penetrate, the value of suspense is missing. But in its favor are some charming backgrounds and a good suggestion of atmosphere. Furthermore, whatever Miss McAvoy does on the screen is compelling. * * * * * — Motion Picture News.

"Pretty May McAvoy deserves better material than that afforded by Eugene Pacey's old stage play that is far from suited to her personality, and doesn't provide her with any real opportunities to appear to her best advantage. The opening sequence, especially which calls for her to portray a little girl, is out of her reach. That is not to say Miss McAvoy doesn't know how to act like a little girl, but she can't look like one even with curls and short dresses. Director O'Herlihy has given her but one close-up so her beauty is not given much prominence. She can stand close-ups, too * * * * — Wid's.

"THE STRENGTH OF THE PINES"

(Fox)

"The Strength of the Pines" is far more favorable to William Russell than have been some of his recent features. In this, he is cast as the usual red-blooded hero, but with somewhat more of a purposeful and pointed characterization than is customarily his. The frequent mistake of over-emphasizing the romantic in sentimental values of his performances has been almost entirely omitted, and the harder qualities which are far more characteristic in his case have been brought out * * * * *.

"Some of the situations of danger are too forced * * * * — Moving Picture World.

"This picture may prove disappointing to those who see something of value in the title and in the fact that William Russell is the star of the story, it carries an average theme * * * * * The plot is complicated and there is a profusion of captions * * * The director has not bothered much in collecting the exteriors. There are no colorful lonesome shots and the pathos, the loneliness of the central figures is never suggested. However, no hero conquers his enemies and the romance comes into its own * * * * — Motion Picture News.

(Continued on Page 18)
“The Digest of the Motion Picture Industry”

Mr. Lloyd B. King, Sales Manager of Independent Producers Distributing Syndicate, who is now collecting state-right productions for his organization which he will sell on his three-month's sales tour leaving Los Angeles on the 15th day of February, announced today that state-right buyers from all exchange centers are sending in their endorsements and assurance of their eagerness to co-operate with the distributing syndicate to establish Los Angeles as the film market and establish the “direct from producer to buyers” method in the state-right field.

Independent Producers Distributing Syndicate, as it will be remembered from an article which appeared in our February 4th edition, is an organization with headquarters in the Loew's State Building in Los Angeles, and was formed solely to eliminate the middle man and enable state-right producers to sell their pictures directly to exchanges throughout this organization. The Syndicate sends salesmen on the road to sell the state-rights and prepare elaborate press books and other press matter necessary for successful distribution; also pays for photos, posters, the re-editing of pictures, etc., charging a small percentage of the gross receipts for this outlay of expense and work — and all contracts are always made between producers and buyers direct and no monies are paid direct to the producers, not as here-tofore, when negatives were shipped to New York and the producers went out of business before they ever heard any more of their own picture and very seldom that any of them ever received their production cost back.

Mr. Sam Honig, the Treasurer of the company, stated that there are still some producers who fanatically believe that New York is the logical film market and many of them still think that they must take their pictures to New York to make a successful sale.

It is indeed pitiful that the independent producer will never learn by his fellow men's misfortune, for although there are hundreds of sad examples to depict the result of distributing their product through the New York market, there are still some producers who are willing to take another desperate chance. New York is not and never was the film market, states Mr. Honig, but distributors established themselves there, New York having been the producing center at one time. Since, however, Los Angeles became the world's producing center, in the last few years, it was inevitable that the film market had to be moved to wherever the pictures are made.

The state-right buyer does not know nor care where the salesmen come from, when he calls on him to sell any pictures, whether he comes from Los Angeles or New York. That is immaterial to the exchanges, as they care nothing as to where the prints are shipped from; all they care is to get good pictures for reasonable prices, which they can obtain to a greater degree of satisfaction, buying their pictures direct from the exchanges through an organization like this, than if the profit has to be divided three ways, because the exchange and the producer both had to pay the distributor's take-off, which is now eliminated since the Independent Producers Distributing Syndicate entered the field.

Jack Dempsey has privately settled the two suits for $100,000 brought against him by Frank P. Spellman, it is said. The amount of the settlement is not known. Spellman claimed a share of “Daredevil Jack’s” proceeds, alleging that his efforts made possible the star's appearance in the serial. A jury disagreement tied the affair up last fall.

Meritorious State-Right Producers

who are fed up with bitter experience

sending their pictures to the New York Film Market

From Now On Can Sell Their Pictures

DIRECT TO EXCHANGES

Through The

Independent Producers Distributing Syndicate

622 Loew's State Bldg., Los Angeles, Cal.

Our Mr. King is leaving for his semi-annual sales tour on February 15th—visiting all exchanges throughout the country
Who's Where
(Continued from Page 6)

Nels—Emil Jorgenson
Josephine Herrick—Maude Wayne
Bill Trim—Cecil Holland
"Chopstick" Charlie—George Kuwa

CLUNE'S
Realart Pictures presents
Wanda Hawley in
"HER FACE VALUE"
From "The Girl Who Paid Dividends"
By Euel Derr Biggers
Scenario by Percy Heath
Directed by Thomas N. Heffron
CAST
Peggy Malone—Wanda Hawley
Pop Malone—Lincoln Plumer
Edie Malone—Dick Rosson
Jimmy Parson—T. Roy Barnes
Laurette—Winfred Dryson
Martin Fox—Donald MacDonald
F. B. Sturgeon—Harvey Clark
Jack Darren—Fay Burt
Janies R. Greenwood—George Periolat
Chinaman—Ah Wing

MISSION
Carl Laemmle presents
"FOOLISH WIVES"
Story, scenario and direction by
Erich von Stroheim
CAST
Andrew J. Hughes—Rudolph Christians
Helen, his wife—Miss du Font
Princess Olga Petchenikoff—Maude George
Princess Vera Petchenikoff—Mae Bush
Count Sergius Karamzin—
Erich Von Stroheim
Maruschea—Dale Fuller
Pavel Pavlitch—Al Edmunsden
Caesare Ventucci—Caesare Gravina
Marietta—Malvina Pelo
Dr. Judd—Louis K. Webb
His Wife—Mrs. Kent
Albert L., Prince of Monaco—C. J. Allen

SUPERBA
Carl Laemmle presents
Herbert Kawlin in
"THE SCRAPER"
Story by R. G. Kirk
Scenario by E. T. Lowe, Jr.
Photographed by Virgil Miller
Directed by Hobart Henley
CAST
Malroy—Herbert Kawlin
Eileen McCarthy—Gertrude Olmstead
Dan McCarthy—William Welsh
The Kid—Frankie Lee
Olsen—Fred Kohler
Kiley—Edward Johnson
Simms—Al McQuarrie
Rous—Walter Perry

LOEW'S
R-C Pictures presents
"AT THE STAGE DOOR"
Written and directed by
William Christy Cabanne
CAST
Helen Mathews—Frances Heas
Helen Mathews (later)—Elizabeth North
Mary Mathews—Miriam Battista
Mary Mathews (later)—Lillian ("Billie")
Mrs. Mathews—Margaret Foster
Arthur Bates—William Collier, Jr.
George Andrews—C. Elliott Griffin
Grace Mortimer—Myrtle Maughan
John Brooks—Charles Craig
Mrs. Reade—Viva Opleg
Harold Reade—Billy Quirk
Philip Pierce—Huntly Gordon
Alice Vincent—Katherine Spencer
Buddy Eaton

(Continued on Page 18)
"The Digest of the Motion Picture Industry"

Pick-ups
(Continued from Page 7)

CLUB WOMEN ENTERTAINED AT INCE STUDIOS

Many local clubwomen attended the reception given by Thomas H. Ince at his studios in Culver City recently. A special program was held for the guests at the conclusion of which tea was served on one of the big studio stages. The hostesses included Mesdames Thomas H. Ince, Theodore Roberts, Frank Keenan, Lloyd Hughes, (Gloria Hope) and Majel Coleman.

UNIQUE SET IN "THE MASQUERADER"

For the first time in the history of the screen, film fans will see a reproduction of the interior of the British House of Commons. Heretofore, this has been seen only in news weeklies, but the forthcoming motion picture of "The Masquerader," in which Guy Bates Post is being starred by Richard Walton Tully, will show it reproduced for a photoplay.

RECENTLY SEEN WITH RAY

Some of the leading women with whom Charles Ray has played in his recent first National pictures are Dorothy Devore, Charlotte Pierce, Mary Anderson, Vera Steadman, Clara Horton, Doris Pawn, Laura La Plante, Jean Calhoun and Marjorie Maurice.

PAULINE FREDERICK IS BRIDE AGAIN

Pauline Frederick and Dr. C. A. Rutherford were married a few days ago at Santa Ana. Miss Frederick is at present working on her latest photoplay for R.C. Pictures entitled "The Glory of Clementina." 

Samuelson's, Ltd., is planning to resume production in London after a period of inactivity.

Hiram Abrams of United Artists has left for Palm Beach where he will enjoy a fortnight's vacation.

A notice of dissolution has been filed with the Secretary of New York State by Frank Keenan Productions.

The S. Rankin Drew Post of the American Legion, including a large film membership, will hold its first annual ball March 2nd at the Hotel Pennsylvania in New York.

We learn that New York Assemblyman Louis A. Cuvillier's bill for the abolition of a motion picture commission is being supported by the Citizens' Union of New York City.

House Peters, starring in Reginald Barkер's "The Storm," for Universal, and Frank Lanning and Matt Moore, who play important character roles, have just returned from the Big Bear location.

Owing to the illness of director Henry King, who is suffering from an attack of influenza, the filming of Richard Barthelmess' latest starring production, "Sonny," has been suspended.

A series of six Maternity-Educational reels, which will be produced by Henry Bollman, are being prepared according to announcement.

Mr. Bollman has secured the American rights to an eight-reel foreign scientific picture which has just arrived in this country, and is occupied with its editing and titling.

Why Studios "Close Down"

It is both notable and significant that most of the studios which have NOT "closed down" during the last year have been regular clients of the Photoplay Sales Department of the Palmer Photoplay Corporation.

Four years ago we expressed the opinion that producers who consistently select their plays because of their intrinsic screenability, rather than because of their "literary" value, were destined to achieve and maintain financial success.

And now, four years later, we hold tenaciously and justifiably to the same opinion.

Nor have the producers who have regularly come to Story Headquarters for their stories had occasion to differ from that opinion. They have been too busy making good pictures for a market that is starving for good pictures to entertain the thought of "closing down."

It is not the policy of the Palmer Sales Department to urge the purchase of one story at a high price (just to make a sale), but rather to endeavor to select material that will make for continuous successful production.

Photoplay Sales Department
Palmer Photoplay Corp.

"The World's Largest Clearing House for Screen Stories"

Los Angeles  New York
124 West 4th St.  527 Fifth Avenue
Chicago 332 South Michigan Avenue

BACHMAN STUDIO
Glen, 1923 W 831 E. Windsor Rd., Glendale.

Price way down. Day, month or lease.
You can make money by writing photoplays, stories, plays, novels, jokes, verse, greeting card sentiments, etc.

It is not easy—-but it is being done by many folks, and you can do it.

The Editor Weekly will show you how—tell you what and how to write, and where to sell it.

Jack London once said: "I may not tell one-hundredth part of what The Editor did for me, but I can say that it taught me how to solve the stamp and landlady problems."

Mary Roberts Rhinehart says: "The Editor helped to start me, cheered me when I was down, and led me in the straight path to literary success."

For 27 years The Editor has been the friendly adviser of aspiring writers.

The Editor gives the following in each weekly issue:

—news of new magazines and their manuscript requirements, and news of photoplay, novel, essay, letter, title, short story, poetry, play and all other literary prize competitions

—news of changes in editorial requirements, and other news of the week of interest to authors who have manuscripts to sell

—articles on the technique of fiction, play, and photoplay writing, and on other interesting and helpful aspects of literary work

—autobiographical letters on the conception, genesis, development, writing, and selling of short stories, novels, plays, and photoplays, by well-known authors

—scores of brief, practical “experience items,” by authors, telling of the writing and selling of their work, prices received, etc.

—definite information regarding literary property rights, copyright, contracts for placing plays, etc.

The Editor will bring the atmosphere of literary accomplishment into your workroom, and put your feet squarely in the path to literary success.

The cost for this service is 15c a copy—$3.60 a year; every week.

THE EDITOR

MAGAZINE,

Book Hill,

Highland Falls, N.Y.

The publishers of The Editor also issue The Black Cat, a twice monthly magazine of short stories and plays by authors who are avoiding the beaten tracks.

15c weekly—$2.50 a year

Mention Camera!
Dick Sutherland

As "Marajah of Kaitura-Bhandanna"

Playing "Marajah of Kaitura-Bhandanna" in "The Sailor Made Man"

Seventh Week at the Symphony

Finishing with Harold Lloyd in "Grandma's Boy"

---

Scenario Market

Scenario Bulletin Digest

The Open Forum Between the Writer and the Studio
Published Monthly—Contains Inside Information of Utmost Value to YOU

Tells how to protect your story by copyright and secure distribution to all studios throughout the United States at a nominal cost.

Studio Edition sent free to all Directors and Producers in United States.

Contains, also, interviews with the foremost producers and writers; reviews of current photoplays by "Henry Brown," who writes exclusively in his inimitable style for

The Bulletin Digest

Yearly Subscription $2.50
25c Per Copy—All News Stands
Address Dept. C
SCENARIO BULLETIN DIGEST
Published by Universal Scenario Corp.
230 Exchange Bldg. Third and Hill Streets
Los Angeles, California
You can write us freely without incurring any obligation

WEDGWOOD NOWELL

Appearing Week of Feb. 12, 1922
at California Theatre
with

NAZIMOVA

In Henryk Ibsen’s Masterpiece
“A Doll’s House”

Also appearing in the Mayer-Stahl all-star production of
“The Song of Life”
At the Kinema Theatre

At present supporting Norma Talmadge in
“The Duchesse de Langeais”

Direction, Frank Lloyd — United Studios
Grauman's Million Dollar Theater

Presents

"One Glorious Day"

A Paramount Production, featuring
Will Rogers and Lila Lee

and

The World Premier Showing of
Protean Arts' Sensational Dramatic Novelty

"The Mind of Man"

Starring Cecil Holland, the Master Make-up Artist
Directed by Raymond Cannon

Beginning the Week of Monday, Feb. 13th
DONALD MacDONALD
Playing "CARVER DOONE" in
Maurice Tourneur's Production
"LORNA DOONE"
Frank Abbot

Just Finished Playing One of the Moonshine Brothers in
"THE BROTHERHOOD OF HATE"
At the Ince Studio, Under the Direction of Lambert Hillyer
535-44

Fontaine La Rue

Playing "MRS. LAMB" in
"A BLIND BARGAIN"
At The California
Coming Release: "The Dangerous Little Demon" with
Marie Prevost; Directed by Clarence Badger
597623

Elvere Alden

(Four Years)
Just finished in Burton's latest production featuring
Gareth Hughes
Holly 5301
Degrees of Justice

Our district attorney's alleged theory to the effect that the motion picture industry reveals itself as lacking the proper anxiety for justice in the Taylor murder case by its reluctance to assist the prosecution with unrestrained conversation upon all phases of the subject, has been this week overthrown by the intelligence that around $5,000 reward is now offered for the apprehension of the criminal who so recently deprived our profession of a "best" influence, by representative film firms and associations.

Not only do the picture people want justice, but for once in their lives they are intending to get it! The fact that they have failed to respond, in some instances, to the questionable methods employed to elicit information from them concerning the private affairs of their various friends and business associates whom the prosecution has chosen to implicate insinuatingly and the city press to persecute, is merely a further indication of that fact. Indeed, it proves that they are extending their loyalty, their sense of fair play over their entire, much-maligned circle. The film colony will spare no money nor effort to uncover the murderer, but knowing as it is to be forced to do, even through its grief over the death of its great-hearted, big brother, that nothing would please certain of this city's elements so much as to be able to fasten the hideous crime within its own environs, it will proceed cautiously, as one does when he moves among enemies.

And indeed, this process is not only necessary for the eventual correct solution of the mystery, but for the protection of all things which we hold dear. The rapacity of America's sleek, scandal promoting press is indescribable and unapproachable, but for once its blinding battery of viciousness may not confuse us into either terror or submission. Thousands of our minds, clean creative minds, have been organized against this latest filthy onslaught to be directed at our work, our lives, our spiritualities. It is man's inalienable right to protect himself individually, and it is with the care of its existence and progress as a profession in view that the Screen Writers' Guild has placed its vast resources between just such dangers to its art, emanating from narrow gauge and malicious consciousnesses, as the Taylor tragedy has brought to light. The Guild is to be congratulated upon its high purpose, that of spreading the truth about pictures and picture makers, as broadcast as the slander, much of it absolutely ungrounded, that has been so flung by venomous sensationalists. The abler group of organized writers in the world has set itself a tremendous task, but of the worthiest nature, establishing itself as a real moral factor.

Justice! Yes, we will have our justice, but served in large portions all the way around! To that end we will not only work and fight, but we will keep a mental balance amid all the hysterics. Billy Taylor never liked hysterics. He would appreciate them over himself least of all. He would be ashamed of the weakness in us which could make us the victims of any treacherous agency, legal or social, to the extent of causing us to drag our confidents into the mire unnecessarily.

Let us leave no stone unturned to bring to his punishment the man who snuffed out the life of our big-spirited leader, but let us pray that our zeal shall not lead us to hurt him further, wherever he is, with a demonstration of unworthiness. Stringent investigations must sometimes be suffered in such cases as this, but trickery has again been practiced upon the screen people. We are more vitally interested in the avenging of William D. Taylor's death than Mr. Woolwine will ever be, but we will not sacrifice the innocent living for the innocent dead, if that is what he has in mind.

F. R.

The Reporter

The following comment is an editorial reply from the Chicago Daily Journal to the yellow-minded newspaper people who have spread such scurrilous reports over the country of the Taylor murder case. It is adequate and gratifying.

"As a partial offset to its thousand benefits, the Chicago world's fair made this part of the country more or less familiar with a form of dancing long known in the orient. This was called the 'wriggle dance,' and several still less complimentary terms, but its commonest name was the 'hoochee coochee.' The object of the dancers was to be as nearly obscene in their wiggles and postures as possible, on the theory that such squirms were 'exciting' to the male observer. When that observer was of mature years and sober mind, the 'excitement' took the form of a large, weary disgust.

"The object of most 'special writers' covering the Taylor case in Hollywood seems to be to dance the hoochee coochee in words. The aspirant for such 'honors' first collects all the scandalous suggestions he can, about everybody who has the remotest connection with the case. He does not put these scandalous rumors in the form of direct statements, which he might be called on to prove. He turns them to what Samuel Butler called 'Insinuations,' a word which carries its own definition; and sets them to wriggle and squirm and hop their way across one clean paper, for column after column.

(Continued on Page 16)
Purviance Production to Start Immediately

It is officially announced by the Chaplin Studios, Inc., that Miss Edna Purviance will immediately be starred in her own right in feature productions, thereby being graduated from the position of leading woman with the comedy genius, after having occupied that prominent place in the Chaplin organization for a period of more than six years.

The rise of Miss Purviance to stardom does not come as a surprise, for it has long been hinted that she would enter the production field on a large scale and that her initial venture would be with the inauguration of the Edna Purviance Company.

The case of Miss Purviance is the only one in the history of the film industry where a leading player has remained in support of the same star for the entire duration of her screen career. Announcement as to her story, director and supporting company will be forthcoming shortly.

Other production units will go into operation at the Chaplin studios soon after the starting of the Purviance company.

Earle Gains Victory in Omar Film Suit

Amicably concluding two months of litigation that followed the alleged kidnapping of several reels of film, Ferdinand Earle, author and producer of a motion picture edition of the Rubaiyat of Omar Khayyam, has signed a new contract with Theodore Ahrens, president of the Rubaiyat, Inc. The new agreement calls for abandonment of Earle's suit to Superior Court begging an injunction against exhibition or release of the film in incomplete form. Earle is given complete supervision over final cutting and editing. The picture will be released as a Ferdinand Earle production under a new title, "Omar:"

"Mr. Ahrens is a man of the highest integrity and wisdom, and seems quite content with the turn of events," declared Mr. Earle, following a brief conference in the office of Frank H. Tichenor, president of the Eastern Film Company, which led to a "friendly agreement, satisfactory and fair to all concerned."

"A new contract has been drawn up and signed by which the film is in my possession for completion," continued the producer. "By mutual consent Mr. Tichenor has been appointed to represent the Rubaiyat, Inc., in handling the picture."

Enter Madame" in Its Second Week

"Enter Madame," the comedy in which Miss Nelly Dickson, director of the Hollywood Community Theater, is producing Henrietta Crossman in the title role of "Madame," is playing its second week at the Egan Theatre. With a well-balanced cast "Enter Madame" has proved a most finished and artistic success. The supporting cast includes Ramsey Wallace, Helen Raymond, James Woods Morrison, Belle Mitchell, Ramon Samaniegos, Hazel McGon- nell, Ben Hewlett, Helenia Lieberg, and Frank Tokunaga.

"Enter Madame" is greeted as the finest thing yet accomplished by the Hollywood Community Theatre in its several seasons of unusual productions.

"Cardigan" to Be Warren Release

"Cardigan," the Messmore Kendall production, will be distributed by the American Releasing Company, Fred Warren's new organization, and is mentioned as its first production. Much editing, cutting and titling has been done to the picture, which is based on a story of the American Revolution by Robert Carson. Carpenter has the leading role in the film version.

Genevieve Barton

Germn Producer Coming Here

Jacob Karol, the German producer, intends visiting America in the near future, and will bring with him a print of "The Servant of the King," the second of a series of films starring Maciste.

Karol, who is a director of the European Film Alliance, is identified with the Alberini organization which is composed of German and Italian capital. He signed Maciste for four pictures, the first of which will be "Samson and Delilah." All of them will be based on history.

Locationing at Palm Springs

C. S. Elwell and his company engaged in the filming of "Self Defense" for Metropolitan Productions left for Palm Springs recently where they will remain for two weeks shooting location scenes.

Corinne Griffith has the star role in "Island Wives."

United Studios Centralizing Its Mechanical Units

As a means of further reducing the operating expenses of its producer tenants, the United Studios are consolidating under one roof the various shops and mechanical units of the different producing units. This centralization will include the electrical, plumbing, blacksmith and paint shops; the sculptural, architectural and designing units and the storeroom, toolroom, etc. The producers agree that this move is one that is ordinarily consumed in journeying about the grounds to the various departments, and the consolidation will insure more efficient and better service to the companies, which will substantially reduce the overhead costs to the producer.

At the Ince Studios

Tyrone Power has arrived at the studio to begin work in "Finding Home," an Ince feature, soon to enter production. John Griffith Wray will direct. Marguerite de la Motte and Lloyd Hughes are included in an all-star cast for this production.

"A Man of Action," an original story by Bradley King, is the temporary title of the next comedy special in which Douglas MacLean and an all-star cast will be featured. "The Brotherhood of Hate," being directed by Lambert Hillyer, is nearing completion.

Sol Cohen, Philharmonic violinist, is arranging a special music score for "Skin Deep," an early picture.

"When She Marries" will be the release title of a forthcoming Ince all-star special by Bradley King of the Ince scenario staff.

John Fleming Wilson, writer of sea stories and a member of the writing staff, has returned to the studio following an illness of many weeks, and has resumed work on a sea picture for early production.

At Vitagraph

Under direction of Edward Jose, Alice Calboun this week started work upon her third west coast production. The picture will be made from the play of Raleigh Davis and entitled "Locked Out."

Announcement was made this week that Vitagraph will distribute the French picture, "The Sheik's Wife," in this country.

Larry Semon and company have been spending the week at San Pedro, where location shots for his new comedy were filmed.

Earle Williams, directed by Robert Ensinger, has started upon a new picture from a story by Richard Harding Davis.

President A. E. Smith is expected to return very shortly from New York.

Bradley Smollen has started upon the continuity of William Duncan's next story.

Mission Film Notes

The Mission Film Corporation engaged in making its initial production, "Carry on the Race," has moved its activities to the old Fairbanks Studio on Melrose avenue.

Wheat has commenced on the continuity of the first Sirhan Cuddy fairy story to be produced in San Francisco by the new corporation. The story was suggested by Mrs. Cuddy and is entitled "The Sheep and the Chimney Sweep" and Ernest Traxler, general manager, is assisting Mrs. Cuddy in the preparation of her continuity.
**THE SONG OF LIFE**

Kinema

"The Song of Life," Louis B. Mayer's latest special presentation through Associated First National, is another example of a great theme gone a little wrong despite a thorough production and a well-acted cast, and a "photodrama" production because of several "misses" in the direction. With the possibility of a big story upon the subject "discontented wives" before him, John M. Stahl has allowed his picture, abounding in effective situations, to evolve into a treatise upon "Woman and the Dirty Dishes Question," making housework her sorrid "song of life." His only pointed moral is that a poor man's wife should wash her dishes and like the idea if ever after he be held in great contempt by her man child; and he decidedly loses sympathy for the married woman who would exercise her natural talents to assist herself out of her allotted rags. The old-fashioned conclusion arrived at is, that being independent, indemnities, even immortality, must follow for the average female.

Nevertheless, if one takes "The Song of Life" as a song of three lives and judges it merely as a character study chosen at random from the book of humanity without attempting a general application of its teachings, this screen story by Florence Irene Rogers finds a very valuable place upon the list of the month's releases.

As was before suggested it is rich in situations, several of which are subtly managed. Bea Meredith's scenario is more than satisfactory, providing some good suspense near the climax. The camera work by Ernest Palmer varies a little, but is generally up to standard. The portrayals of the cast are this photodrama's greatest assets, but it is to be noted that no member of it is allowed the full swing of his individuality. The picture profession has only developed one director thus far who successfully saturates his players with his directorial personality and they are invariably of the less vivid types. Such artists as appear here should be left largely to their own devices, for they are trouper.

Gaston Glass in David Tilden, the sensitive juvenile who leads the cast, has his first real opportunity since his arrival upon the West Coast to carry out his promise in "Humoresque," but this performance succeeds in appeal and conviction anything that he has yet done. The young French actor is now in line for some heavy dramatic roles. There isn't a doubt but that he can carry them without obvious effort.

Grace Darmond is wisely situated in David's restless young wife whom whose instincts all run to "pretty things." Miss Darmond has not often had a human role at her disposal. She disappoints in no respect. One of the strongest positions in the story, Mary Tilden, David's unknown mother, is artistically played by Georgia Woodthorpe. Here is a character actress of wide experience who has made a success of pictures with one unusual stroke, her first effort.

Richard Henderson, "man about town," is suavely typical enough for anyone without ever suffering the bizarreness in the name of Wedgewood Nowell, whose recent heavy work has been notable.

Richard Headrick, Arthur Stuart Hull, Edward Peil, Fred Kelsey and Claude Payton are otherwise established.

"The Song of Life" has, in great measure, the heart interest that is today so highly rated.

**MORAN OF THE LADY LETTY**

Grauman's Rialto

A George Melford Production. "Moran of the Lady Letty," opens an indefinite run locally, this week and if virility and thrills are now desired by the public this engagement brings in carefully played parts fill out the list of players in this Lasky-Paramount photodrama.

**ONE GLORIOUS DAY**

Grauman's

Now and then a superlatively foolish story can, with clever technical effects, titles, etc., be made into a highly amusing picture. Such is the case of "One Glorious Day," the Walker Woods and A. B. Baringer original which James Cruze has produced for Paramount from the former's sprightly scenario.

The comedy, dealing with the theft of a man's body by an impish, formless soul who occupies it while the spirit of the other is enjoying an unhampered sojourn on ethereal planes, incorporates many unusual twists, some exceptional "timings" and admirable double exposure by Karl Brown.

Will Rogers gives one of his most attractive performances in Professor Ezra Botts, the unfortunate individual who, weightlessly allows his body and soul to separate, thereby altering the course of his entire life and his position in the community. Both the famous Rogers comedy and pathos are present in well balanced contrast, which is sure to please. We think that the "handsome young star" does well under Lasky management. Lila Lee is her best in the pleasant little heroine Molly Mcintyre, and Alan Hale in Ben Wedely is just such a conception of "Dandy" hely as "grace" all wealthy social circles.

John Fox is a riotous touch as EK, the cause of it all, and the cast is completed by Dorothy Levitt, Alice V..

The success of a picture on this order lies almost entirely with the direction and photography.

"One Glorious Day" is extraordinarily well done.

**A DOLL'S HOUSE**

California

Naziyoma in the the drama of Ibsen; a combination that embodies all that we have come to recognize as celluloid art! There add the interest resultant of the knowledge that "A Doll's House" is the Russian actress' first independent production, and we have before us an inevitable boxoffice attraction. As for the photoplay itself, in it there is nothing left to desire. Technically, it is a gem; Charles Bryant's direction, and Charles Van Enger's photography being worthy of the star's most exquisite art, which gives us the vibrant, beautiful Nora of that great matrimonial drama.

Never has the famous wife been given a lovelier, more alive interpretation than this one, and we remember well several worthy characterization of her (among which is listed one by Elsie Ferguson, screened a few years back); however, there is no avoiding the wonderful fact that Nazimovna is really the heroine of this entire human story. To attempt an analysis of the whimsical, childish creature who, nevertheless, holds in her heart the extensive learning of all dreams in love and not a little surplus wisdom, is merely to retell the tale of Nazimova's charm, to repeat our former admiration of her great achievement. Anyway, it is more important that in Nora she gives us not only her own unapproachable drama, but Ibsen's vital lesson as well. There can be no question as to Ibsen's heart interest in her latest portrayal. Alan Hale has not been more carefully.
NEW R.C. MANAGING DIRECTOR

Arrangements have been completed by R.C. Pictures Corporation, by which Patrick A. Powers has become financially interested in the corporation and its subsidiaries and will occupy the position of managing director.

It is the intention of the corporation to immediately enlarge its sphere of operations and to arrange for a still larger plan of production and distribution than has already been announced.

CHRISTY SIGNS BEAUTY CONTEST WINNER

Charlotte Stevens, beauty contest winner in Chicago, has arrived at the Christie Studios, where she will soon appear before a moving picture camera in a Bobby Vernon picture.

Miss Stevens was accompanied to Los Angeles by her mother, and they have secured a bungalow in Hollywood and expect to become regular residents.

ARRIVALS FROM THE CONTINENT

Norman Kerry and Mrs. Kerry are back in New York from Europe. Other arrivals include Rubye de Renier and James Kirkwood.

MACKAY IN APOLLO PRODUCTION

Martha Mackay will be seen opposite Jack Pollo in "The Thief," which Arthur Delmore is directing for Apollo Productions.

BEERY WITH PHILLIPS

Wallace Beery is interpreting a principal role in "The Soul Seeker," the current Dorothy Phillips starring vehicle.

LASKY TO HAVE WOMAN DIRECTOR

Lillian Trimbble Bradley, only woman stage director, who is responsible for many George Broadhurst productions, has turned her talents to the films, having joined the forces of Paramount in Los Angeles.

Victor Heerrman will direct Owen Moore's next picture for Selznick.

Sigrid Holmquist left for Europe recently. She has just finished a role in "My Old Kentucky Home," an eastern production.

Ashley Cooper has been engaged for a part in Norman Dwan's next all-star picture for R-C.


Otto Lederer and William Machin are exacting roles of consequence in the latest all-star Burston production which W. S. Van Dyke is directing.

Louie Durham is under contract with Nazi

Who's Where on Los Angeles Screens

CALIFORNIA —

Goldwyn presents

Lyn Chaney in "A BLIND BARGAIN"

By Barry Pain

Continuity by J. D. Hawks

Directed by Wallace Worsley

Photographed by Norbert Brodin

CAST

Dr. Lamb ...............Lon Chaney

Hunchback ..............Raymond McKee

Robert ..................Jacqueline Logan

Angela ..................Fontaine La Rue

Mrs. Lamb ...............Virginia True Boardman

Bessie ..................Aggie Herring

Angela's Mother ........Vinzing Madison

CLUNE'S

Louise B. Mayer presents

Anita Stewart in "THE INVISIBLE FEAR"

Story by Hampton Del Ruth

Scenario by Madge Tyron

Directed by Edwin Carew

CAST

Sylvia Landson ......

Anita Stewart

Arthur Comstock .......

Walter MacGrail

Bentley Arnold ..........Alan Forest

(Continued on Page 13)
TO FIGHT FILM FADES

Because inexperienced investors are said to have lost fifty millions during 1921 in film swindles, Director Alfred E. Green, formerly Mary Pickford’s director, and now with Lasky, has started a movement in Hollywood to prevent the sale of fake stock to the American public.

It is the idea of Mr. Green to ally the various film organizations of New York and Los Angeles, including the National Association of the Motion Picture Industry, the M. P. Directors’ Association, M. P. Advertisers and Motion Pictures.

The plan is not to exclude new capital and legitimate companies with the intention of actually producing, but rather “to discover and warn of cut-and-dried fake companies,” declares Mr. Green, “give them pitiless publicity, thus warning the public so that no money will be subscribed. Our main object is merely to prevent the defrauding of the public, whose confidence we are striving to keep.”

“Today there are a hundred thousand persons in this country who have invested in wild-cat outfits from whom they never could get their penny’s return on their money,” warns the director, “which is incentive enough to cause the industry to start a move to stamp out the practice.”

CHAUDET CONFERING WITH ILLUMINATOR

Louis W. Chaudet, who is producing to prepare his own pictures, the first to be “The Pillagers” by W. C. Tuttle and Chaudet, is a busy man with well lighted pictures, and is receiving information from E. V. Morris, illuminating engineer of Hal E. Roach Studios and a member of the Electrical Illuminating Engineers Society.

NEW YORK SCREEN WRITERS TO HOLD BANQUET

The New York Photodramatists will hold their annual banquet on February 28th. A number of newspaper people will attend and a discussion on scenario writing is expected.

PEARL WHITE ON CONTINENT

Pearl White sailed for Paris recently. Upon her return, it is expected she will start work on her new serial for Pathe.

Jack Pollo, athlete, who is being featured by Apollo Productions, has entered the gymnastic championship bouts to be held February 24th at the Los Angeles Athletic Club.

Masonic bodies of Northern California gave a ball recently in honor of Betty Compson and Tom Moore at Truckee, California, where these stars and their supporting company have lost fifty millions during 1921 in film swindles, with a month filming scenes for “Over the Border,” based on a story by Sir Gilbert Parker.

George Melford’s Paramount production, “Moran of the Lady Letty,” presented by Jesse L. Lasky and co-starring Rudolph Valentino and Dorothy Dalton, opens the second week at the Apollo, which premiers engagement at Grauman’s Rialto on Sunday, Feb. 19th.

While Victor Herbert was being escorted through United States by Sol Lesser, he found some of his favorite personal compositions in the impromptu music libraries of musicians who were playing on the sets. He was keenly interested in the application of music as a director’s aide in controlling the emotions of the players. Mr. Herbert autographed his compositions for the musicians who were using them.

FILM NOTABLES AT REVIEW LUNCHEON

The annual luncheon of the National Board of Review was held recently at the McAlpin Hotel, New York. Foreign films were discussed and among those invited were John Emerson, S. L. Rothafell, Senator James J. Walker, Lillian and Dorothy Gish, May McAytley, Ethel Clayton, Mae Murray and William Farnum.

FOX HISTORY IN BOOKLET

Vivian M. Moses, New York publicity director for Fox, has compiled a booklet dealing with the history of the company from its beginning to its present day magnitude.

LOVELY IN PERSONAL APPEARANCES

Louise Lovely, featured with Roy Stewart in “Life’s Greatest Question,” will appear personally in conjunction with showings in a limited number of big houses.

CHARLES BUSY WITH CONTINUITY

Mike Charles, manager of the Apollo Productions, is busy preparing three stories to be used as future starring vehicles for Jack Pollo.

Diane Pascale danced the Argentine Tango at the recent opening of the new Masonic Temple in Hollywood.

Jack Mulhall started his stage career at the age of sixteen at Passaic, N. J., in “In the Palace of the King,” directed by James O’Neill.

At the annual meeting of the board of directors of the Glendale Chamber of Commerce, held recently, Harry Girard was made an honorary life member.

Doris Deane, who played opposite Frank Mayo in his last film, has returned from a brief trip to San Francisco accompanied by her mother.

Fred Kohler and Tarn Jefferson have been engaged to play prominent parts in “The Son of the Wolf,” by Jack London, the new Norman Dwan photoplay starring production at the R.C. Studios.

The New York Photodramatists Association will be held presently at the Hotel Cecil, New York. Motion picture editors have been invited to attend this dinner, get-together meeting to discuss the market and its possibilities.

J. E. Bowen, President and Manager of the Cosmopolitan Studios, will at the request of the Los Angeles Chamber of Commerce, give a talk on the moving picture industry on Moving Picture Day, which has recently been set aside by that organization.

Constance Talmadge is making a motor tour of Southern California while Frances Marion is preparing the continuity of her next story, which will be filmed shortly at United Studios. The title of Miss Talmadge’s next vehicle has not been announced.

RUTH RENICK

COLE ON CENSORSHIP

“If censorship is necessary, it should be a Federal regulation and not a State censorship.” This opinion was voiced by Rufus S. Cole at a recent discussion at the National Republican Club with Harry W. Taft, presiding. “Great loss and difficulty,” said Mr. Cole, “are caused by the difference in regulations of different states, and the fact that no two censorship boards think alike.

“Which is satisfactory in the State of New York,” declared Mr. Cole, “does not meet the approval of the censorship board of the State of Pennsylvania; likewise what is approved in Pennsylvania may not be approved in New York. In my belief, the public is the best censor, for the public can be depended upon in the long run to reward with its patronage the clean picture plays.

“If censorship is to be continued, there should be a definite code of regulations so that the producers may know where they stand. If we must have censorship, it would be far better if we were under Federal regulation.”

POST FIGHTS HIMSELF

One of the scenes in the story of “The Masquerader,” the Richard Walton Tully production starring Guy Bates Post, will be a battle between Chico and Loder, both of these roles being played by Post.
**Production Notes**  
(Continued from Page 4)

**AT THE UNITED STUDIOS**

Marlon Fairfax has completed the script of Edison Marshall's "Snow Shoe Trail," which is to be Jane Novak's next starring vehicle under the auspices of Chester BENNETT Productions at United Studios. Camera work will commence about February 27th, and the company will proceed at once to a snow location, probably in Canada.

Mrs. James Whipple, wife of the assistant to Director James Young, who is making the final scenes of "Masked Rider," starring Guy Bates Post, makes her bow on the screen with a bit in "The Maskerader," as does her very young daughter, who made her debut as the infant in "Without Benefit of Clergy."

Hunter Strombury is busily engaged in the formation of the organization which will assist him in the production of the two-reel comedies in which Bull Montana is to star.

Allen Holubar has practically completed the cast which will appear in support of Dorothy Phillips in "The Soul Seeker," which Mr. Holubar is producing for presentation by First National. But one role remains uncast, that of principal female support to Miss Phillips. The company is now shooting interiors at United and will return to the schooner, "Apollo," at San Pedro late this week.

**AT THE ROACH STUDIOS**

Three more "Snub" Pollard comedies were previewed this week and have since been shipped to New York: "Days Of Old," an oriental extravaganza suggested by the Arabian Nights tales: "Light Showers," a real estate comedy, and "Do Your Duty," a palms shop story.

Tom McNamara has arrived at the studios and is lining up his work with the new children's comedy company for which he will write the scripts.

The current Harold Lloyd comedy is nearing completion and four and a half reels are assembled. The picture is expected to run to five reels.

Hal E. Roach has signed Al Santell and Gilbert Pratt, who will alternate as directors for "Paul" Parrott in his one-reel comedies, production of which begins presently. Mr. Roach has now under consideration a leading lady for Mr. Parrott and will make his announcement shortly. Other support will be retained from the stock actors on the lot. Frank Young will be cameraman in the newly organized company.

The children's comedy company will commence production next week of its second picture, Bob McGowan, directing. Added scenes for the first picture, "Our Gang," were shot this week.

Hal E. Roach is interviewing cameramen to secure a second cameraman for the Harry "Snub" Pollard two-reel comedies, for which two films will be shot, one for domestic and the other for foreign trade.

**Caldwell Preparing Next**

Fred Caldwell, director of the Commonwealth Motion Picture Producers, is busily engaged in preparing the continuity for his next picture, "The Release," written by Mrs. A. B. Maescher, and starring Josephine Hill.

**Terriss Starts on First**

Tom Terriss has started work on the first of a series of Terriss Productions. Dolores Cassini will appear in this picture, which is under way in Fort Lee, N. J.

**The Digest of the Motion Picture Industry**

**POSSIBLE CENSORSHIP FOR VIRGINIA**

A bill creating a board of motion picture censors and vesting the board with broad powers has been introduced in the Senate of Virginia and a kindred measure will be offered in the House of Delegates. The board, like the New York Censor Commission, is to be appointed by the Governor.

**VITAGRAPH MAKES ANOTHER PURCHASE**

"Gypsy Passion," a French production, has been recently purchased by Albert Smith, president of the Vitagraph Company, from a French producing company. He has obtained the rights in Canada and the United States to this picture, founded on "Miarka, the Child of the Bear," by Jean Richépin. It will be released in March.

**Edward Piel**

**Pathe Has Started Suit**

Pathé has started suit in the New York Supreme Court against George Cobb, Helen Hosmer and Joseph Levesen, members of the State Motion Picture Commission, to determine the rights of Pathé News in publishing on the screen certain news features that were eliminated by the censor board. The scenes in question were of bathing girls which the censors refused to approve for the screen, although the photographs were published in daily newspapers. Whether or not the power of this censor board extends beyond eliminating immoral and improper scenes from a film play, whether or not it has the right to snip footage from a film newspaper that does not seem to them to be good material for the public—that is the question.

The fight will be to a finish, and since it is a precedent most persons are hoping some definite ruling will be made, so the world can know just how much power the Governor's board has as State censors.

"Darlin'" has been chosen as the release title for the new Rupert Hughes-Goldwyn picture.

Ralph Obenchain has completed his first motion picture, "The Main in a Million," produced by Charles R. Seeling, and negotiations are under way for a Los Angeles theatre to give the picture a California premier.

**At Universal**

Roy Atwell, well known for his interpretation of comedy roles, is being starred in a short reel comedy. Craig Hutchinson is directing. Atwell played with Marie Prevost in "Don't Get Personal."

Marie Prevost is on her way to Oakland, "Frisco and the North on a personal appearance tour. She recently completed "Kissed," and will return in time to start work on "The Night of Nights," tentative title of her forthcoming production.

William Wyler, who gave publicity in the company's executive offices in New York, has arrived at the West Coast studios. He is attached to the casting department, of which Fred Datig is the director.

Reginald Barker and his entire company recently returned from Belden, California, in Feather Canyon, where they were on location for two weeks.

Extensive remodelling of the "conning tower" is being hurried before the arrival of Carl Laemmle from the East. The president will occupy the big office on the tower overlooking the studio.

Thomas C. Drabkin, director-general, and his staff have recently moved into remodeled offices on the main floor of the administration building.

Two completed pictures are now in the cutting room soon to be released: "Kissed," Marie Prevost's most recent vehicle, and "The Way Back," starring Frank Mayo.

Priscilla Dean has finished "That Lass O' Lowrie," under the direction of Hobart Henley. Robert Ellis plays the principal role in Miss Dean's support, and other members of the cast include Beatrice Burnham, Kathryn McGuire, little Frankie Lee, Grace DeGarmo, R. O. Peckel, Dorothy Hagan and Evelyn McCoy. Miss Dean is vacationing in San Francisco, but will return presently to begin production on "Under Two Flags," the novel by Ouida in which she will interpret the exotic role of "Cigarette." A director has not yet been assigned.

**Salome' Near Completion**

Work on the Nazimova production of "Salome'" is nearing completion under Charles Bryant's direction at the United Studios.

Improving development of the scenic elements of the story, Mme. Nazimova has followed the pictorial lines and color of the artist, Audrey Beardsley.

**Horner Acquires Luddy Film**


**Chaplin in Feature Length Comedies**

"Pay Day" has been chosen by Charlie Chaplin, as the name of his new comedy, which is in two reels. After he makes one more short picture for First National, Chaplin proposes to devote himself to feature length comedies for United Artists.

**Philippines to Have Censorship**

According to the Manila Bulletin, the mayor of Manila has been requested by Governor-General Leonard Wood to appoint a commission of three to censor motion pictures there.
“The Digest of the Motion Picture Industry”

**Production Notes**

(Continued from Page 8)

**At Lasky’s**

Scenes in a newspaper office and a Woman’s Club in a small town occupied the attention this week of the company making “Our Leading Citizen,” by George Ade, with Thomas Meighan as star. Alfred Green is directing this production and Lois Wilson has the feminine lead. Theodore Roberts and Mattie Appel appear in a cast.

Word received from Truckee, Cal., is to the effect that Fernby Stanlaws will bring this troupe, headed by Betty Compson and Tom Moore, back to the studio in a very short time.

The southern extremity of the state is the present locale of scenes for “The Dictator” in which Wallace Reid will star. James Cruze took a large company southward this week for South American episodes in this play by Richard Harding Davis. Theodore Kosloff plays a character role, with the villain interpreted by Alan Hale.

Under the direction of Rollin Sturgeon, Jack Holt and Bebe Daniels, co-stars in “Val of Paradise,” are now engaged in exterior scenes somewhere in Arizona and will probably be gone for ten days longer.

The 27th of February has been designated as the starting date for “The Gilded Cage,” in which Gloria Swanson will star. Powell will arrive shortly to play the leading male role and it will be a Sam Wood production.

The latter part of February will in all probability witness the initial production work on “Blood and Sand,” in which Rudolph Valentino will make his stellar debut.

**New List of Agricultural Films**

The Department of Agriculture at Washington has issued a new list of films. In it are included the following: “Exit Ascotia,” two reels; “Anne’s Aligrette,” one reel; “Fighting Western Pine Beetles,” one reel; “The Ox Wamble, A Fifty Million Dollar Tune,” one reel; “An Undesirable Alien,” one reel; “Bees, How They Live and Work,” one reel; “Dust ‘Em Right or Let ‘Em Bite,” one reel; “Dates, America’s New Fruit Crop,” one reel; “Potatoes, Early and Late,” one reel; “Sweet Potatoes, From Seed to Storage,” one reel; “Mixed Asphalt Pavements,” one reel; and “Building Bituminous Roads,” one reel.

**Recent Universal Releases**

Late Universal releases are: “The Face of Earth,” featuring Frank Mayo (5 reels);


Seventh episode of “The Trail of the Serpent,” of “With Stanley in Africa,” featuring George Walsh and Louise Lorraine (2 reels);

“His Inheritance Tax” (1 reel comedy).

International News Nos. 19 and 20.

“A One Horse Town,” featuring Harry Sweet (2 reels).

“The Trail of the Wolf,” featuring Laura LaPlante and Percy Pembroke (2 reels).

Slow motion photography as a means of securing comedy effects is one of the features of a new Hallroom Comedy.

“His Back Against the Wall,” “Whims of the Gods,” and “The Dust Flower,” directed by Rowland V. Lee for Goldwyn, will be released presently.

**Guild to Celebrate Independence Week**

The Independent Screen Artists’ Guild, composed of forty prominent producers and stars in the film world, makes the following appeal to the public of Southern California:

“We appeal to the public to continue their patronage of the new art of the cinema, that it may progress and not retrogress. We appeal that the worthy may survive, that the photoplay of moral theme and artistic merit may reach greater heights. And in return we pledge that our purpose shall be an unceasing effort to please the public and to justify the confidence which has been reposed in us.”

The Guild, standing steadfastly against monopolistic control, has invited the independent theatre owners throughout America to join them in their first national exhibitation to celebrate their independence during the week of February 15th.

The part the stars will play in this nationwide exposition will be a display of their best pictures.

The theatres in Los Angeles which have joined in the demonstration and will present these features are, The Kinema, Loew’s State, Miller’s, Clune’s and the Alhambra.


Mack Sennett has planned a big comedy campaign and has arranged to exhibit twelve comedies in Southern California and Arizona theatres. A few of the comedies are “By Heck,” “The Reckoners,” “Hurd Knocks and Love Taps,” “Call a Cop,” “She Siched by the Seaside,” “Made in the Kitchen,” “A Town Small Fol,” “Home Talent,” “Love Honor and Behave” and “Married Life.” Mabel Normand will be seen in a dozen of the “in the ving role of “Molly-O.”

Ben Turpin plans to celebrate by making some personal appearances at theatres in Southern California and Arizona where his latest films, The Sennett Productions, are being exhibited. Ben will appear on the screen in the local theatres in “Bright Eyes,” his very latest, “She Tore and Doughnuts,” and “Love’s Outcast.”

J. L. Frohnhim’s photoplays, “The Ten Dollar Raise,” and “Pilgrims of the Night,” will be exhibited.

Eight Charles Ray productions will be used, these being “Two Minutes to Go,” “A Midnight Bell,” “Semblance,” “Swimming Hole,” “19 and Phyllis,” “Peaceful Valley” and “5 Minutes From Broadway.” Charlie’s latest, “R. S. V. P.,” will be given at the first western showing at the West End Theatre, Santa Ana, on Washington’s birthday.

First National Specials, “All’s Button,” “All for a Woman, “Cabiria” and “The Sentimental Bloke” will be exhibited in many theatres.

Nearly a score of Schenck productions will be shown. Norma Talmadge’s “Love Redemption” will be the attraction at the King’s. “Connie’s” Talmadge will be represented by “Folly of the Pollies.” “Woman’s Place,” “Weding Bells,” “Lessons in Love,” “Mamma’s Affair” and a half dozen other productions.

Buster Keaton will celebrate by showing his latest comedies, “The Blacksmith,” “The Face-Look,” “The Banyan Tree” and “The Playhouse” in the Los Angeles district.

**Earle Company Back in New York**

The William P. S. Earle company has returned to New York from its trip to the subtropical Bahamas and Miami. Its members are now installed in the Biograph studios, where interiors are being filmed. Added to the company, in which Ward Crane and Virginia Lee have the principal parts, are Marco Magoneri, George Fawcett and Pauline Dempsey. The picture will be called “Destiny’s Isles.”

**Screen Rumors**

The Associated Press reports from London that Sarah Bernhardt has accepted an offer of American film interests to act for a series of films.

It is understood that Burton George, the director, is in Vienna arranging some scenes for an American company.

It is rumored that Fred Quimby and Jack Wooly have pooled their resources and are about to buy an interest in one of the large producing and distributing companies. Mr. Wooly was formerly manager of Realart, a position he held until that company was absorbed by Famous Players-Lasky. Mr. Quimby, since his resignation as general manager of Pathé, has had various film interests, among them an interest in the Dempsey-Carpenter pictures.

When Ferdinand Pinney Earle begins casting for the new production, Mr. Earle, one of the first actors he will interview will be Howard Davies, who has played the title role, both here and abroad.

It is said that Harry Garson is arranging a new release for the Clara Kimball Young productions. The report is that he has finished the Equity, made arrangements with Selznick, and is about to sign a new contract for Miss Young.

Hal Wilson and W. E. “Babe” Lawrence are securing starring Gains in a special production which Louis Burston is filming.

Clarence Burton and Edward Sutherland are enacting prominent roles in “The Ordeal,” in which Agnes Ayres will star for Paramount.
# Pulse of The Studios

<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>APOLLO PRODUCTIONS.</td>
<td>M. Charles, Casting.</td>
<td>Astra Studios.</td>
<td>M. Charles</td>
<td>Bob Wilcox</td>
<td>The Trailer</td>
<td>Glendale 906</td>
</tr>
<tr>
<td>Arthur Delmar</td>
<td>Jack Pollo</td>
<td>Mike Lynch</td>
<td>M. Charles</td>
<td>Bob Wilcox</td>
<td>“The Trailer”</td>
<td>1st Week</td>
</tr>
<tr>
<td>BELASCO STUDIOS.</td>
<td>K. E. MacQuarrie, Casting.</td>
<td>833 Market St.</td>
<td>E. MacQuarrie</td>
<td>Walter Rivers</td>
<td>Dramatic Feature</td>
<td>Doug 6588</td>
</tr>
<tr>
<td>F. H. MacQuarrie</td>
<td>All-Star</td>
<td>Bill Series</td>
<td>E. MacQuarrie</td>
<td>Walter Rivers</td>
<td>Dramatic Feature</td>
<td>5th Week</td>
</tr>
<tr>
<td>BLANCHARD FILM CO.</td>
<td>H. S. Conway, Casting.</td>
<td>Cosmosart Studios.</td>
<td></td>
<td></td>
<td></td>
<td>Wil. 1322</td>
</tr>
<tr>
<td>J. E. Bowen</td>
<td>Non-Star</td>
<td>E. G. Bowen</td>
<td>J. E. Chudy</td>
<td></td>
<td>Educational</td>
<td>Schedule</td>
</tr>
<tr>
<td>BRUCE CARTER PROD’NS.</td>
<td>Montague Studios.</td>
<td>Arnold Aldrich, Casting.</td>
<td>San Francisco.</td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>Bruce Carter</td>
<td>All-Star</td>
<td>Harry Hathaway</td>
<td>Arnold Aldrich</td>
<td>Staff</td>
<td>Comedy</td>
<td>Newscasts Schedule</td>
</tr>
<tr>
<td>BURSTON FILMS INC.</td>
<td>6050 Sunset Blvd.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 3939</td>
</tr>
<tr>
<td>U. S. VanDyke</td>
<td>All-Star</td>
<td>Arthur L. Todd</td>
<td>Chas. J. Cline</td>
<td></td>
<td>Special</td>
<td>3rd Week</td>
</tr>
<tr>
<td>W. E. Campbell</td>
<td>All-Star</td>
<td>Jas Clemens</td>
<td></td>
<td></td>
<td>Educational</td>
<td>Comedies Schedule</td>
</tr>
<tr>
<td>Fred Fishback</td>
<td>Lee Moran</td>
<td>P. Core</td>
<td>L. Goodwin</td>
<td>F. Fishback</td>
<td>Comedy</td>
<td>2d Week</td>
</tr>
<tr>
<td>All Goddard</td>
<td>Browne</td>
<td>Jerry Ash</td>
<td>I. Smith</td>
<td>A. Gouding</td>
<td>Comedy</td>
<td>2d Week</td>
</tr>
<tr>
<td>G. A. Godfrey</td>
<td>Baby Peggy</td>
<td>Mr. Lain</td>
<td>Walter Stephens</td>
<td>Glaston</td>
<td>Comedy</td>
<td>2d Week</td>
</tr>
<tr>
<td>Tom Duckington</td>
<td>Harry Sweet</td>
<td>R. Wagner</td>
<td>Jack Dunn</td>
<td>Tom Duckington</td>
<td>Comedy</td>
<td>2d Week</td>
</tr>
<tr>
<td>Jesse Robbins</td>
<td>Trained Horse</td>
<td>Carl Walden</td>
<td>Tom O’Neill</td>
<td>Jesse Robbins</td>
<td>Starting</td>
<td></td>
</tr>
<tr>
<td>CHARLIE CHAPLIN STUDIO.</td>
<td>Al Garcia, Casting.</td>
<td>1416 La Brea Ave.</td>
<td></td>
<td></td>
<td>Holly 4070</td>
<td></td>
</tr>
<tr>
<td>Charlie Chaplin</td>
<td>Charlie Chaplin</td>
<td>Totten &amp; Wilson</td>
<td></td>
<td>3-Reel Comedy</td>
<td>Finishing</td>
<td></td>
</tr>
<tr>
<td>H. J. Cauble</td>
<td>E. Vernon</td>
<td>Scott Sidney</td>
<td>R. Ullman</td>
<td>M. Hazanman</td>
<td>Conklin</td>
<td>2d Reel Comedy</td>
</tr>
<tr>
<td>Scott Sidney</td>
<td>Scott Sidney</td>
<td>R. Ullman</td>
<td>M. Hazanman</td>
<td>Conklin</td>
<td>2d Reel Comedy</td>
<td></td>
</tr>
<tr>
<td>At Christie</td>
<td>Viono Daniel</td>
<td></td>
<td>E. Levelle</td>
<td>Conklin</td>
<td>2d Reel Comedy</td>
<td></td>
</tr>
<tr>
<td>CINAR FILMS, Cosmoart Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Wil. 1322</td>
<td></td>
</tr>
<tr>
<td>J. E. Bowen</td>
<td>J. G. Foyen</td>
<td>J. Eyerman</td>
<td>E. G. Bowen</td>
<td>E. Chudy</td>
<td>Bowen</td>
<td>Schedule</td>
</tr>
<tr>
<td>CUMMOWN ETON PICTURE PRODUCERS.</td>
<td>Scotty King, Casting.</td>
<td>511 Union League Bldg.</td>
<td></td>
<td></td>
<td>15338</td>
<td></td>
</tr>
<tr>
<td>F. Caldwell</td>
<td>Josephine Hill</td>
<td>E. C. Peters</td>
<td>Roxey Mears</td>
<td>F. Caldwell</td>
<td>Western Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td>THE CRUELLEY WED COMEDIES.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 8125</td>
<td></td>
</tr>
<tr>
<td>Herzig</td>
<td>Paul Weying</td>
<td>John Doyle</td>
<td>J. Crimen Zeidler</td>
<td>Herzig</td>
<td>2-Reel Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>FAIRBANKS, CHESTER PRODUCTIONS.</td>
<td>Fine Arts Studio.</td>
<td></td>
<td></td>
<td></td>
<td>595187</td>
<td></td>
</tr>
<tr>
<td>Chester Fairbanks</td>
<td>Chester Fairbanks</td>
<td>Chas. F. Wide</td>
<td></td>
<td></td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>FINE ARTS STUDIO.</td>
<td>4500 Sunset Blvd.</td>
<td></td>
<td></td>
<td></td>
<td>595-187</td>
<td></td>
</tr>
<tr>
<td>Edwin Carewe</td>
<td>All-Star</td>
<td>Bob Kurrie</td>
<td>Wallace Fox</td>
<td>Ray Schroek</td>
<td>Northwest</td>
<td>2nd Week</td>
</tr>
<tr>
<td>FOX STUDIO.</td>
<td>C. A. Bird, Casting.</td>
<td>N. Western Ave.</td>
<td></td>
<td></td>
<td>Holly 3000</td>
<td></td>
</tr>
<tr>
<td>Reeves Easton</td>
<td>Chuck Jones</td>
<td>M. Easton</td>
<td>Krumwasser</td>
<td>“Heart of the Range”</td>
<td>Finished</td>
<td></td>
</tr>
<tr>
<td>Rossmore</td>
<td>Doug Mix</td>
<td></td>
<td></td>
<td></td>
<td>Finishing</td>
<td></td>
</tr>
<tr>
<td>Harris Lewis</td>
<td>Baldwin Farm</td>
<td></td>
<td></td>
<td></td>
<td>Finished</td>
<td></td>
</tr>
<tr>
<td>Harry Beaumont</td>
<td>Milton Mason</td>
<td></td>
<td></td>
<td></td>
<td>Preparing</td>
<td></td>
</tr>
<tr>
<td>Jerome Storm</td>
<td>J. Gilber</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rowland V. Lee</td>
<td>W. Russell</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Emmet Flynn</td>
<td>All-Star</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E. L. John</td>
<td>Al St. John</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sumner Miller</td>
<td>Clyde Cook</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E. Kenton</td>
<td>Chester Conklin</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Del Lord</td>
<td>Armstrong</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blainstone</td>
<td>Lupita Lane</td>
<td>Turner</td>
<td>Blainstone</td>
<td>“The Reporter”</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>GOLDWYN STUDIO.</td>
<td>R. B. McIntyre, Casting.</td>
<td>Culver City.</td>
<td>Abraham Lehr, Gen. Mgr.</td>
<td></td>
<td>761711</td>
<td></td>
</tr>
<tr>
<td>E. S. Hooper</td>
<td>All-Star</td>
<td>E. B. Hooper</td>
<td></td>
<td>“Brothers Under the Skin”</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Rowland Lee</td>
<td>All-Star</td>
<td>E. B. Hooper</td>
<td></td>
<td>“The Dust Flower”</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Bob Keen</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jack White</td>
<td>Lord Hamilton</td>
<td>Conley &amp; Bowes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HARTER-WALL PROD.</td>
<td>Edward La Veque, Casting Director.</td>
<td>Bakersfield, Box 482.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>L. E. Wall</td>
<td>Vera Glynn</td>
<td>“Ted” Marshall</td>
<td>F. Pierce</td>
<td></td>
<td>2-Reel Comedies</td>
<td></td>
</tr>
<tr>
<td>L. H. Davis</td>
<td>Mc. Lyche</td>
<td>Ed LaVeque</td>
<td>Jean Croek</td>
<td></td>
<td>2-Reel Comedies</td>
<td></td>
</tr>
<tr>
<td>W. La Veque</td>
<td>“Jim” Baker</td>
<td>“Bill” Ruby</td>
<td>Chas. A. Hoyt</td>
<td></td>
<td>2-Reel Comedies</td>
<td></td>
</tr>
<tr>
<td>HOLLYWOOD STUDIOS.</td>
<td>6642 Santa Monica Blvd.</td>
<td>R. D. Saunders, Casting.</td>
<td></td>
<td></td>
<td>Holly 1431</td>
<td></td>
</tr>
<tr>
<td>Fred Powell</td>
<td>No Star</td>
<td>J. C. Hutchinson</td>
<td>Harry Spirnger</td>
<td>Beatrice Blanton</td>
<td>“Days We Love”</td>
<td></td>
</tr>
<tr>
<td>HAMPTON, BENJ. B. PRODUCTIONS.</td>
<td>Dick Rush, Casting.</td>
<td>United Studios.</td>
<td></td>
<td></td>
<td>Holly 4080</td>
<td></td>
</tr>
<tr>
<td>Horshall-Peterson</td>
<td>All-Star</td>
<td>Sturgis-Edmunds</td>
<td>Townsend-Rampton</td>
<td>F. Richard Shayer</td>
<td>“Golden Dreams”</td>
<td></td>
</tr>
<tr>
<td>Rush</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Cutting</td>
<td></td>
</tr>
</tbody>
</table>
### CAMERAS

**The Digest of the Motion Picture Industry**

<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>INCE, THOS. H.</td>
<td>Horace Williams</td>
<td>Clark W. Thomas</td>
<td>Culver City</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Herne</td>
<td>McLean</td>
<td>J. O. Taylor</td>
<td>Lederman</td>
<td>Bradley King</td>
<td>Farce Comedy</td>
<td>1st Week</td>
</tr>
<tr>
<td>L. Hillyer</td>
<td>All-Star</td>
<td>Roberts</td>
<td>Hillyes</td>
<td>W. Gittens</td>
<td>&quot;The Brotherhood of Hate&quot;</td>
<td>7th Week, Finishing</td>
</tr>
<tr>
<td>Marie Tourneur</td>
<td>All-Star</td>
<td>Sharpie</td>
<td>Scott Heal</td>
<td>Miss Baird</td>
<td>&quot;Lorna Doone&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Scardoun</td>
<td>All-Star</td>
<td>Stuman</td>
<td>T. Wright</td>
<td>Real King</td>
<td>&quot;When the Devil Drives&quot;</td>
<td>Preparing</td>
</tr>
<tr>
<td>John Griffith</td>
<td>All-Star</td>
<td></td>
<td></td>
<td>Irvin Williat</td>
<td>&quot;The Indian Drum&quot;</td>
<td></td>
</tr>
<tr>
<td>Irvin Williat</td>
<td>All-Star</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HUGHES, ROY, PRODUCTIONS</td>
<td>J. S. Krantz, Casting.</td>
<td>El Paso, Tex.</td>
<td>Roy Hughes</td>
<td>Adela Sembrano</td>
<td>&quot;Boots&quot; Taubert</td>
<td>Main 3816</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Western</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>KLUMB, ROY H. PRODUCTIONS</td>
<td>5107 Hollywood Blvd.</td>
<td></td>
<td>Klumb-Thompson All-Star</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Webster Calhoun All-Star</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KING VIDOR PRODUCTIONS</td>
<td>Gus Inglis, Gen. Mgr. 7200 Santa Monica Blvd.</td>
<td>Holly 2806; Holly 2807</td>
<td>King Vidor</td>
<td>Florence Vidor</td>
<td>Geo. S. Barnes</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Dave Howard</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LASKY STUDIOS.</td>
<td>L. M. Goodstadt, Casting. 1520 Vine St.</td>
<td>Fred Klay, Studio Mgr.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 2400</td>
<td></td>
</tr>
<tr>
<td>LUDIAY, EDWARD I., PROD.</td>
<td>Jack Pierce, Casting. 2435 Wilshire Blvd.</td>
<td></td>
<td>J. E. Lundy</td>
<td>Myles Burns</td>
<td>Jack Pierce</td>
<td></td>
</tr>
<tr>
<td>LYONS, EDDIE, PROD.</td>
<td>Berwilla Studios.</td>
<td></td>
<td>Eddie Lyons</td>
<td>Eddie Lyons</td>
<td>Goslen</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MAYER, LOUIS B.</td>
<td>Studios, 3800 Mission Rd. Individual Casting.</td>
<td></td>
<td>John Stahl</td>
<td>Fred Niblo</td>
<td>Agnes Ayres</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>METRO STUDIO.</td>
<td>Romaine and Cahuenga Ave.</td>
<td></td>
<td>Rex Ingram</td>
<td>All-Star</td>
<td>John Seitz</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MISSON FILM CORPORATION.</td>
<td>Ernest Traxler, Casting &amp; Gen. Mgr.</td>
<td>Clunes Studio, Melrose Ave.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MISSON FILM CORPORATION.</td>
<td>Ernest Traxler, Casting. San Francisco.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MORANTE PRODUCING COMPANY.</td>
<td>Balboa Studio, F. D. Fowler, Casting.</td>
<td>Long Beach.</td>
<td>Morante</td>
<td>Geo. Chesebro</td>
<td>E. MacManigal</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Al Morante</td>
<td>&quot;N. W. Mounted&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NEILMAN, MARSHAL PRODUCTIONS.</td>
<td>6642 Santa Monica Blvd. Tom Held, Casting.</td>
<td></td>
<td>Marshall Neilan</td>
<td>All-Star</td>
<td>D. J. Kasson</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Tom Held</td>
<td>&quot;Poofs First&quot;</td>
</tr>
<tr>
<td>O'CONNOR PRODUCTIONS.</td>
<td>Caswell Studio. Gus Schumacher, Manager. 1107 N. Bronson Ave.</td>
<td></td>
<td>Ward Hayes</td>
<td>O'Connor</td>
<td>Francy</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Geo. Richter</td>
<td></td>
</tr>
<tr>
<td>ORNDORFF, JESSE W. PRODUCTIONS CO.</td>
<td>Mayer Studio.</td>
<td></td>
<td>Delma A. Whitson</td>
<td>George Foley</td>
<td>Dave Homes</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Joe Kiefer</td>
<td></td>
</tr>
<tr>
<td>PARAGON PRODUCTIONS.</td>
<td>MacPherson, Casting. Universal Studios.</td>
<td></td>
<td>Bruce Mitchell</td>
<td>Jack Richardson</td>
<td>V. Walker</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>H. F. MacPherson</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>C. Mablud</td>
<td></td>
</tr>
<tr>
<td>PROTEAN ARTS.</td>
<td>Fine Arts Studios.</td>
<td></td>
<td>Raymond Cannon</td>
<td>Cecil Holland</td>
<td>Don Miller</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RAY, CHAS. PRODUCTIONS.</td>
<td>Al Ray, Casting. Chas. Ray Studios.</td>
<td></td>
<td>Chas. Ray</td>
<td>Chas. Ray</td>
<td>Geo. Girard</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>E. O. Oford</td>
<td></td>
</tr>
<tr>
<td>R-C STUDIO.</td>
<td>Melrose and Gower. S. F. Jacobs, Casting Director.</td>
<td></td>
<td>W. A. Reiter</td>
<td>Doris May</td>
<td>Joseph Du Bray</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Pauline Frederick</td>
<td></td>
</tr>
</tbody>
</table>

**Page Eleven**
<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>ROACH, HAL E., STUDIO</td>
<td>Culver City</td>
<td>Warren Doane, Mgr.</td>
<td></td>
<td></td>
<td></td>
<td>West 3730</td>
</tr>
<tr>
<td>Charles Parrott</td>
<td>Snub Pollard</td>
<td>Bob Doran</td>
<td>Bob Evans</td>
<td>Charles Parrott</td>
<td>Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>F. W. Jackson</td>
<td>Ruth Roland</td>
<td>A. Thompson</td>
<td>D. H. Lanner</td>
<td>Staff</td>
<td>Serial</td>
<td>Under Production</td>
</tr>
<tr>
<td>SCHLANK STUDIO</td>
<td>H. J. Howard, Casting.</td>
<td>6050 Sunset Blvd.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 975</td>
</tr>
<tr>
<td>Harry Burns</td>
<td>W. L. Walker</td>
<td></td>
<td></td>
<td></td>
<td>Animal Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>SELIG-RORKE</td>
<td>3800 Mission Road</td>
<td>James L. McGee, Gen. Mgr.</td>
<td></td>
<td></td>
<td></td>
<td>Lincoln 33</td>
</tr>
<tr>
<td>James Conway</td>
<td>Field-Van Dyke</td>
<td>Neuman-Beasley</td>
<td>C. Darrell</td>
<td>Dazey-Johnston</td>
<td>“The Jungle Goddess”</td>
<td>Finishing</td>
</tr>
<tr>
<td>SEEING PRODUCTIONS, CHARLES R.</td>
<td>Dave Allen, Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>60755</td>
</tr>
<tr>
<td>Seeing</td>
<td>All-Star</td>
<td>Neal Smith</td>
<td>Nate Salmon</td>
<td>Seeing</td>
<td>Steel Drama</td>
<td>Finished</td>
</tr>
<tr>
<td>UNITED STUDIOS</td>
<td>C. B. Collins, Casting.</td>
<td>53441 Melrose.</td>
<td>M. C. Levee, President.</td>
<td></td>
<td></td>
<td>Holly 4080</td>
</tr>
<tr>
<td>Hunt Stromberg</td>
<td>Dull Montana</td>
<td>Jack McKenzie</td>
<td>Douglas Dawson</td>
<td>Marion Fairfax</td>
<td>Steel Comedies</td>
<td>Preparing</td>
</tr>
<tr>
<td>Chester Bennett</td>
<td>Jane Novak</td>
<td>Arthur Illic</td>
<td>Albert Kelly</td>
<td>Emory Johnson</td>
<td>“The Midnight Call”</td>
<td>Cutting</td>
</tr>
<tr>
<td>Al Austin</td>
<td>Jackie Coogan</td>
<td>Dick Rosen</td>
<td>Emerson-Loose</td>
<td>“The Divorce”</td>
<td>Cutting</td>
<td></td>
</tr>
<tr>
<td>Chas. Bryant</td>
<td>Nadasova</td>
<td>Spring</td>
<td>“The上游”</td>
<td>Drama</td>
<td>7th Week</td>
<td></td>
</tr>
<tr>
<td>Emory Johnson</td>
<td>All-Star</td>
<td>Constance</td>
<td>Boxquet</td>
<td>E. T. W.</td>
<td>Drama</td>
<td>3rd Week</td>
</tr>
<tr>
<td>Sidney Franklin</td>
<td>Talmadge</td>
<td>James Young</td>
<td>Boris</td>
<td>“The Duchess de Langece”</td>
<td>7th Week</td>
<td></td>
</tr>
<tr>
<td>James Young</td>
<td>Guy U. Post</td>
<td>Allan Holubar</td>
<td>Dorothy Phillips</td>
<td>Ensminger</td>
<td>Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>Allan Holubar</td>
<td>Norma Talmadge</td>
<td>Stanley</td>
<td>Frances Marion</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frank Lloyd</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>UNIVERAL STUDIO</td>
<td>Armonon, Casting.</td>
<td>Universal City.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 2500</td>
</tr>
<tr>
<td>Edw. Leemilio</td>
<td>Art Acord</td>
<td>Fidlen</td>
<td>MacCary</td>
<td>Harvey Gates</td>
<td>Serials—“Buffalo Bill”</td>
<td>11th Week</td>
</tr>
<tr>
<td>Tom Thompson</td>
<td>Kay Novak</td>
<td>Hobinson</td>
<td>Marchant</td>
<td>Socialization</td>
<td>Laboratory</td>
<td>Finished</td>
</tr>
<tr>
<td>Jack Conways /</td>
<td>Hoot Gibson</td>
<td>Thorne</td>
<td>Ross &amp; Lipton</td>
<td>Schoeder</td>
<td>“Bonnie’s Heart”</td>
<td>Cutting</td>
</tr>
<tr>
<td>Louise Hender</td>
<td>Preston</td>
<td>Moore</td>
<td>Ross-Lipton</td>
<td>“With Stanley in Africa”</td>
<td>Laboratory</td>
<td>11th Week</td>
</tr>
<tr>
<td>Baggott</td>
<td>All-Star</td>
<td>Milner</td>
<td>Killigan-Saven</td>
<td>“The Storm”</td>
<td>Laboratory</td>
<td>Finished</td>
</tr>
<tr>
<td>W. Craft</td>
<td>Lorraine-Walsh</td>
<td>Reginald Barker</td>
<td>All-Star</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assault</td>
<td>Frank Mayo</td>
<td>Edward</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lloyd Ingram</td>
<td>Gladys Walton</td>
<td>Craig Hutchinson</td>
<td>All-Star</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bob Hille</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gil Pratt</td>
<td>Neely Edwards</td>
<td>Robert</td>
<td>Votaire</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>David Smith</td>
<td>Art Acord</td>
<td>All-Star</td>
<td>Steven Smith</td>
<td>Fred Tyler</td>
<td>Baker</td>
<td>“The Gunsmen”</td>
</tr>
<tr>
<td>Wm. Duncan</td>
<td>William Duncan</td>
<td>Geo. Robinson</td>
<td>Don Clarke</td>
<td>Bradley Smollen</td>
<td>“Man Hunters”</td>
<td>Finished</td>
</tr>
<tr>
<td>Scovell-Teague</td>
<td>Larry Semon</td>
<td>Koenen Kamp</td>
<td>H. L. Davis</td>
<td>“Arkinson’s Widow”</td>
<td>Special Comedy</td>
<td>2d Week</td>
</tr>
<tr>
<td>B. Ensminger</td>
<td>Earle Williams</td>
<td>Emile Smith</td>
<td>“The Outlaw’s Trail”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edward Jos</td>
<td>Alice Colburn</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Craig Hutchinson</td>
<td>All-Star</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bob Hille</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WARNER BROS. STUDIO</td>
<td>Sunset at Bronson</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 6140</td>
</tr>
<tr>
<td>Jack Warner</td>
<td>Monty Banks</td>
<td>Delmar</td>
<td>Sandy Roth</td>
<td>Bice</td>
<td>2-0il Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>Louis W. Chandell</td>
<td>All-Star</td>
<td>McTee</td>
<td>Cliff Blum</td>
<td>Guyon</td>
<td>Serial</td>
<td>Finishing</td>
</tr>
<tr>
<td>WESTERN CLASSIC FILM CO</td>
<td>Fred Hiron, Casting.</td>
<td>1339 Gordon St.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 134</td>
</tr>
<tr>
<td>Bob Horner</td>
<td>Monty Montague</td>
<td>All-Studios</td>
<td>Al McElligott</td>
<td>Myers</td>
<td>Bob Horner</td>
<td>“North Western Skies”</td>
</tr>
<tr>
<td>WILSHIRE STUDIO</td>
<td>201 N. Occidental.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Wilshire 6622</td>
</tr>
<tr>
<td>Thos. Heffron</td>
<td>Wanda Haysley</td>
<td>Wm. Collins</td>
<td>M. Luswell</td>
<td>Percy Heath</td>
<td>Untitled</td>
<td>Cutting</td>
</tr>
<tr>
<td>H. S. Campbell</td>
<td>Edward Le Saint</td>
<td>Frank Mayo</td>
<td>A. Davey</td>
<td>Bob Lee</td>
<td>Untitled</td>
<td>Cutting</td>
</tr>
<tr>
<td>Frank Brown</td>
<td>J. M. Minor</td>
<td></td>
<td></td>
<td>M. Graham</td>
<td>Untitled</td>
<td>Cutting</td>
</tr>
<tr>
<td>WILLIAMS, CYRUS J., CO.</td>
<td>R. Bradford, Casting.</td>
<td>4811 Fountain Ave.</td>
<td>C. J. Williams, Mgr.</td>
<td></td>
<td></td>
<td>Holly 3266</td>
</tr>
<tr>
<td>Bob Bradford</td>
<td>“Bill and Bob”</td>
<td>Geo. Meredith</td>
<td>R. Bradford</td>
<td>Educational</td>
<td>Schedule</td>
<td></td>
</tr>
</tbody>
</table>

**EASTERN STUDIOS**

<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>BIOGRAPH STUDIOS</td>
<td>W. J. Scully, Casting.</td>
<td>807 E. 175th St.</td>
<td></td>
<td></td>
<td></td>
<td>Tremont 5100</td>
</tr>
<tr>
<td>Henry King</td>
<td>Harold Leonard</td>
<td>Mary Murray</td>
<td>H. Croman</td>
<td>Joe Boyle</td>
<td>Drama</td>
<td>5th Week</td>
</tr>
<tr>
<td>Lillie Upton</td>
<td>Ray Murray</td>
<td>Ollie Marsh</td>
<td>Bob Ross</td>
<td>E. Gouding</td>
<td>Drama</td>
<td>4th Week</td>
</tr>
<tr>
<td>BLACKTON STUDIOS</td>
<td>Brooklyn, N. Y.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fisher-Fox</td>
<td>All-Star</td>
<td>Frank Peruzzi</td>
<td>Fisher</td>
<td>Comedy</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>FOX STUDIOS</td>
<td>West 55th St., N. Y.</td>
<td>Jos. Ryon, Casting.</td>
<td></td>
<td></td>
<td></td>
<td>Phone: Circle 6800</td>
</tr>
<tr>
<td>J. S. Dailey</td>
<td>Non-Star</td>
<td>Bert Dawley</td>
<td>Walter Lang</td>
<td>Paul Sloane</td>
<td>Drama</td>
<td>Cutting</td>
</tr>
<tr>
<td>H. Arndt</td>
<td>Rowland</td>
<td>Tom Maloy</td>
<td>Nick Holen</td>
<td>Paul Sloane</td>
<td>Drama</td>
<td>Cutting</td>
</tr>
<tr>
<td>Kenneth Webb</td>
<td>Non-Star</td>
<td>Geo. W. Lane</td>
<td>Paul Sloane</td>
<td>Paul Sloane</td>
<td>Drama</td>
<td>Cutting</td>
</tr>
<tr>
<td>INTERNATIONAL FILM SERVICE CO., Inc.</td>
<td>M. S. Connolly, Casting.</td>
<td>2478 Second Ave. New York City.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frank Horrigan</td>
<td>All-Star</td>
<td>Chester Lyons</td>
<td>O. O. Dull</td>
<td>John Lynch</td>
<td>Fannie Hurst Story</td>
<td>4th Week</td>
</tr>
<tr>
<td>LEVY, HARRY, STUDIO</td>
<td>“Shaddy” Graham, Casting.</td>
<td>230 W. 38th, New York.</td>
<td></td>
<td></td>
<td></td>
<td>Fitzroy 4205</td>
</tr>
<tr>
<td>Harry povard</td>
<td>Regionall Denyi</td>
<td>Geo. Coogan</td>
<td>H. C. Wittman</td>
<td>“The Leather Pushers”</td>
<td>Series</td>
<td></td>
</tr>
<tr>
<td>Frank W. Tuttle</td>
<td>Glenn Hunter</td>
<td>J. D. Wallace, Jr.</td>
<td>W. R. Sheridan</td>
<td>Frank W. Tuttle</td>
<td>Comedy Drama</td>
<td>Cutting</td>
</tr>
<tr>
<td>PATHE</td>
<td>S. Bennett, Casting Director</td>
<td>1990 Park Ave., New York.</td>
<td></td>
<td></td>
<td></td>
<td>Harlem 1480</td>
</tr>
<tr>
<td>Geo. B. Seitz</td>
<td>C. Hutchinson</td>
<td>E. Snyder</td>
<td>S. Bennett</td>
<td>F. L. Smith</td>
<td>15 Episode Serial</td>
<td>Cutting</td>
</tr>
</tbody>
</table>
CAMERA!

Who's Where
(Continued from Page 6)
Marshall Arnold........... Hamilton Morse
Mrs. Marshall Arnold........ Estelle Evans
John Randall............... Orden Crane
Gail..................... Edward Kuwa
Butler........................ Ed Hunt

LOEW'S
Preferred Pictures presents
Katherine MacDonald in
“STRANGER THAN FICTION”
Story by Charles Richman and
Arthur Shelby LeVine
Directed by J. A. Barry
CAST
Diane Drexel............. Katherine MacDonald
Dick Mason................ Daniel Winter
Freckles.................. Wesley Barry
The Black Heart............ Wade Boteler
The Shadow................ Jean Dumont
The Croaker.............. Harry O'Connor
Diane's Aunt............. Evelyn Burns
Police Commissioner........ Tom McGuire

KINEMA
Joseph M. Schenck presents
Norma Talmadge in
“LOVE'S REDEMPTION”
From Andrew Soutar's novel
Scenario by Anthony Paul Kelly
Directed by Albert Parker
CAST
Jennie Dobson............. Norma Talmadge
Clifford Standish.......... Harrison Ford
Frederick Kent............. Montagu Love
John Standish.............. Cooper Cliffe
Mrs. Standish............... Ida Waterman
Capt. "Bill" Hennessey...... Michael M. Barnes
Standish's Overseer........ E. Fernandez
Steward of Club............ Fraser Cleather

SYMPHONY
William Fox presents
Tom Mix in
“SKY HIGH”
Written and directed by
Lynn Reynolds
CAST
Grant Newburg............. Tom Mix
Jim Halloway.............. J. Farrell McDonald
Estelle................... Eva Novak
Bates.................. Sid Jordan
Victor Castle............. William Buckley
Marguerite dele Warner.. Adele Warner
Patterson............... Wynn Mace
Pascuale............. Pat Chrisman

SUPERBA
Carl Laemmle offers
Miss Du Pont in
“THE GOLDEN GALLOWS”
By Victoria Stillwell
Scenario by Harvey Gates
Directed by Paul Scardon
Photographed by Ben Reynolds
CAST
Willow Winters............... Miss Du Pont
Leander Sills.............. Edwin Stevens
Cleo Twayne........... Eva Southern
Peter Galliner........... Jack Mower

GRAUMAN'S
Cosmopolitan Productions presents
“BACK PAY”
With Seena Owen and Matt Moore
By Panne Hurst
Scenario by Frances Marion
Directed by Frank Horrige
Photographed by Chester Lyons
CAST
Hester Bevins............... Seena Owen
Jerry Newcombe........ Matt Moore
Charles G. Wheeler......... J. Barney Sherry
Kitty...................... Ethel Dury
"Speed".................... Charles Craig
Thomas Craig............... Jerry Sinclair

ARTISTS BOOKING
EXCHANGE
John Lancaster, President
Holly 1915 and 1916
6015 HOLLYWOOD BLVD.
Hollywood, California

Pierre Hungate
Wm. Carwood

Garwood and Hungate--Bookings
6548 1/2 HOLLYWOOD BLVD.
Hollywood, Calif.

Phone 577180

GRACE N. INGLIS
Motion Picture and Theatrical Agency
6324 Hollywood Boulevard
Hollywood, California

“The only school of its kind in the world”
THE NATIONAL SCHOOL OF DRAMATIC-CAMERA
TRAINING AND PROFESSIONAL MAKE-UP
ART LEE, Instructor
CASWELL STUDIO
111b Tamarind Street, Hollywood

 Marion Ward
Practical Training for Stage and
Motion Pictures—Music—Make-up
Dancing
729 S. Bonnie Brae—Any West 7th St. Car
Phone 54498

HAIR
GOODS of any description made to
order at reasonable prices. Best hair
used only.
819 SOUTH HILL

STILL and ALWAYS
HOLLYWOOD TAXI SERVICE
By the Mile, Hour, Day, or Week
"Soutter Will Suit You"
7030 Hollywood Blvd.
Reasonable Rates

New Release Now Organizing
Wants Good Features
Also Good Short Subjects Already Produced
Write P. O. Box 287, Hollywood
Stating Stars, Director and Cost of Production

FRANK P. DONOVAN
Director of Vitagraph, Pathé, General
and Mutual Releases, Paramount Pic-
tures, etc.
GREEN ROOM CLUB New York City

Studio For Rent or Part
Closed and Open Stage
Washington and Ince Blvd.
W. A. Davey, Mgr.
Phone 761-264
Culver City
"MAN TO MAN"

(Universal)

"Opening on one of the islands of the South Seas, the action of 'Man to Man,' a Universal-Jewel, starring Harry Carey, soon shifts to a Western ranch. Not only is this one of the most entertaining of this star's pictures, but it also gives him opportunities for some of the best acting of his career.

The story is interesting **

"A striking feature of this production is the excellent photography, there are some fine lighting effects, many good shots of large herds of cattle and good views of a cattle stampede which is checked by a brush fire."—Moving Picture World.

"Here's one of the best Westerns of the season. It is almost up to Harry Carey's 'The Fox.' Coupled with a most interesting story are some wonderful exterior shots of the cattle country that are well worth seeing. And at the start the tropical storm among the palm-covered islands of the South Seas is a thrilling bit of technical execution ** There is no padding and there is action every minute."—Exhibitors Trade Review.

"A simple melodrama based upon the conflict between a persecuted hero who comes into his inheritance and a vicious villain determined to harass him at every opportunity is 'Man to Man,' Harry Carey's latest release ** It is a type of picture which could get along very well without any romance. Whenever it does intrude you feel as if it was jammed in for the sake of balance. What is important is the wealth of physical action ** The big punch which carries out the force of the title finds Carey and Le Moyne fighting hand-to-hand in the caves and crevices of a rocky cliff. Here the director has brought forth some good shadow photography as well as some effective lighting. It all suggests good suspense."—Motion Picture News.

"KINDRED OF THE DUST"

(First National)

"Mr. Walsh's latest Coast-made production gives certain proof, if any was needed, that he not only knows direction and the necessary touches for audience appeal, but that he understands and appreciates the value of originality of treatment. It is this fact that makes 'Kindred of the Dust' a rare piece of entertainment.

"It shows Miriam Cooper at her sentimentalist best; it contains splendid photography, including a novel 'focus-out' instead of a 'fade-out.' ** There is sentiment, humor, rugged exteriors, a fine thrill, tense suspense and a fight realistic enough to startle anyone **"—Motion Picture News.

"Through the medium of a story that has unquestionable general appeal, R. A. Walsh has provided First National with a release that will without doubt prove to be an unusually strong 'audience picture.'

"In injecting what might be called little artistic touches with well placed frequency, the introduction of several well staged 'punches' and with the aid of a highly expert cameraman, Walsh has greatly relieved what might be the only objection raised against the picture, that of familiarity of the picture manner, from all angles ** It is a fine entertainment, with a distinct sociological angle. It is the kind of picture every-

(Continued on Page 17)
A New Type of Leading Man

By Ted LeBerthon

The meritorious press-agentry has so often scribbled superlatively of gaudy fellows and giddy ladies and with such pronounced flatulence, that one is prone to stily chuckle at much that one reads concerning this or that cinema player. Many truly splendid and gals of the genus dumb-bell have received colored and perfumed compliments on silver salvers from magazine interviewers—so that those of us who are a bit droll and disillusioned regard film fame as a quite venal affair.

Yet in this most illusory of worlds, with all its grotesque and preposterous values, we scribblers sometimes see clearly—and on rare occasions may write what seems true to us.

Gaston Glass is a handsome young Frenchman, of quiet, determined mien who emanates culture, sapience and virility; he looks as though he might be usually quite outwardly composed and restrained, while sonnets and madrigals were decoting within him. He is related on his father's side to Victor Hugo, and his presence bespeaks the inherent culture of old lines. To sum this up, he seems to be a poetic fellow and—a gentleman.

He reads first rate literature and has a deep reverence for certain rare and singularly beautiful verse. Although he is an actor first, he is also a playwright, having composed many one-act plays for the Grand Guignol at Paris and a four-act comedy, "Who Said Love?" which may be performed this season in New York.

He was born in Paris and toured America for the first time a very few years ago with Mme. Sarah Bernhardt. He was with the divine Sarah a year and a half. He is thoroughly familiar with sound dramatic literature and has given commendable performances in such plays as Rostand's "Chanticleer" and "Cyrano de Bergerac." At the Paris Conservatory of Arts and Music, where he completed his academic education, he was awarded a much coveted prize upon writing a highly amusing and subtle comedy. Although in his early twenties, he distinguished himself in dramatic acting to the extent of attracting the attention, recognition and esteem of the leading Continental critics.

In America, he was attracted by the cinema, with which he had not even flirted in the old world. His first engagement was as leading man with Marguerite Clark in "Let's Elope." Since then he has appeared opposite Shirley Mason and Viola Dana, and won a high place in the cinema sun through his creditable performance in "The World and His Wife" and "Humoresque." This week he may be seen to considerable advantage at the Kinema in "The Song of Life."

He has just started work on a new photodrama under the direction of Edwin Carewe, and is in a happy and sunny mood, as this marks his first professional activity since his automobile was hit by a street car—he was confined to a sick-bed for six weeks, recovering from injuries.

There is considerable fine stuff in this good-looking Frenchman. I asked him to give me some idea as to what he would consider an ideal role in pictures, and he replied that he did not care to be so presumptions, as if he mentioned some ideal role in some ideal play it would be patent that he believed he could satisfactorily enact the role.

I touched upon music. His reply was: "I love so much in music, painting and sculpture but deeply regret that I have no talent for these arts."

He was rather reticent about expressing opinions on the trend of motion pictures, the ideal motion pictures—or his own future.

Once or twice I used the word "art" in speaking of the motion pictures, and he looked at me oddly and rather sadly; and as to his future, he was most delightfully unconcerned.

Gaston Glass is of too high an order of intelligence to have crystallized opinions. He has undoubtedly seen and known much of life, and has seen too many theories and conclusions exploded, to think of joining the interminable procession of "art" uplifters.

His is a sound and solid presence, despite the poetical aura; he seems to me markedly reflective and unhysterical—a spectator on a hill-top watching the whimsical, pathetic parade go by, with its cheap gauds and trumperies.

Unless I am roundly mistaken, he will never become a Rotary Club or Chautauqua

(Continued on Page 17)
Special Rates to Professionals
25 Professional Pictures for $6.00

Character studies taken by a motion picture man who knows what motion picture people want.

PARALTA, the Artist Photographer
542 South Spring Street
Open Evenings and Sundays by Appointment

The British Field
And All the News About British Production Is Covered by the
"MOTION PICTURE STUDIO"
The only journal solely devoted to news of BRITISH FILMS, BRITISH DIRECTORS and BRITISH ARTISTS
It Has its Finger on the
Pulse of the British Studios
You can only keep in touch with the British producing field and American directors and artists in England by reading and advertising in
"The Motion Picture Studio"
Write for rates and specimen copy to
Subscription rates—3 months, $1.25; 6 months, $2.25; 1 year, $4.25

Contemporary Criticisms
(Continued from Page 14)

TWO KINDS OF WOMEN
(Robertson-Cole)

"The kind of a woman who can," contrasted to the kind who can't, is rather sternly characterized by Pauline Frederick in this picture of California ranch life which shows woman in a comparatively new office, that of ranch owner and manager. * * *

"There is one shot, that for scenic and lighting splendor is one of the most strikingly beautiful ever seen on the screen."—Moving Picture World.

"It may seem strange to picturegoers, to discover Pauline Frederick in a Western. That she is able to give color and personality to the character of a breezy ranch owner goes without question * * *

"There is some good incident established when this Eastern girl arrives on the ranch and determines to manage it in her own way * * * Interpersed with the intimate scenes are a group of marvelously beautiful long shots—ones in particular showing a lake silhouetted against the distant mountains.

"The picture is a colorful Western even though it goes over a beaten track in its development."—Motion Picture News.

Pauline Frederick surely can ride and play the daughter of the West. In addition to offering an interesting and entertaining photoplay, R-C presents Miss Frederick in a new guise and the part fits her as though made for her. It has enough action and thrilling situations for a serial, and, crowded into six reels, it is a real thriller * * *

"There are no objectionable sex situations nor anything not fit for the young mind * * * "—Exhibitors Trade Review.

It is reported that D. W. Griffith has practically completed a deal with William Fox for the foreign rights to "Two Orphans." Until negotiations are closed the picture's producer cannot sell any foreign territory on "Orphans of the Storm" because those rights are controlled by the Fox organization.

Griffith was recently in Chicago in connection with the film's premiere there.
THE PIT
CLASSIFIED WANT ADS
Your advertisement will be run in this column at the rate of 15c per line. Minimum 75c. Phone, mail or bring in your "Wants."

FOR RENT—Bell-Howell camera, 170” shutter, complete studio equipment, together with 8x10 still camera. Will rent separately or lease to responsible party. Call Smith, 131-73.

NEW PATHIE MOTION PICTURE CAMERA FOR SALE—Topical model with two extra magazines and exception P-45 Hefler lens, Brown and Linstrom Co., 123 E. 6th St., dealers in finishing materials.

FOR SALE—Ladies' Riding Habit, size 38. Black broadcloth coat, black and white checked breeches, black leather patties. Cost $60.00. Will sell for $25.00. Phone 773-35. FOR SALE—Motion picture camera and tripod. 8x10, 3.5-lb. condition. 218 Grove Bldg.

WANTED—5x7 still camera for general work, will trade $50 Universal Auto Lunch Kit, running-board style, set of six. Call Booth 3210-W.

FOR SALE—Pathe camera fully equipped, L. A. tripod, ten magazines. Reasonable. BOX 5, CAMERAS.

FOR SALE—DeBrie Camera outfit complete. Tripod, eight magazines. Rewind, leather carrying cases and two-inch Cook lenses. Call Mr. Keas at 617-35.


FOR RENT OR LEASE—Pathe-Howell Camera, 170” shutter, fully equipped. Elaine Walker, Main 2125.

SCENARIOS copied by expert stenographer, reasonable. 1929 West Twenty-Fifth Street, Phone West 1052.

WANTED—A late model Stineman Portable Printer in good condition. Also 100-foot set Stineman nesting tanks with 2 reels. State your lowest figure each for cash. Earl W. Unck, 2015 J St., Sacramento.


SUCCESSFUL FICTION WRITER wishes to collaborate with successful screen writer. Strictly confidential. Care of Camera.

ORIENTAL COSTUME CO., Chinese, Japanese Costumes, Properties and Art Goods 6216 Santa Monica Boulevard Hollywood 5954

Phone 578922—59042

THE TRIPLE CLEANERS and TAILORS REMODELING REPAIRING Cleaning & Pressing Prices Reasonable All Work Guaranteed 4515 Sunset Blvd. S. GOLD Phone 595-183

HARRY E. TULLAR Attorney and Counselor Lasky Bldg., 1729 Highland Ave. Hollywood Phone 568-715

CAMERA! The Digest of the Motion Picture Industry Current Reviews (Continued from Page 5)

placed nor offered a more consistent, fitting performance than he does opposite the star in Torvald, her indulgent, kind-hearted husband, whose lothsome selfishness comes more from misunderstanding than from any fundamental weakness. Hale is one hundred per cent the characterizer of Torvald.

Wedgewood Novello is also very good in Krogstad, the unhappy money lender, as is Nigel de Brulier as Torvald's friend.

Two cunning children, Philippe de Lacy and Barbara Hafer, add zest with the little mother's homey background, while Florence Fisher completes the cast.

United Artists distributes the new Nazi-mova product.

CONTEMPORARY CRITICISMS (Continued from Page 14)

one likes. And the most rabid reformer will have to do some digging to exhume any reasons for calling "The Night Rose" objectionable."—Moving Picture World.

"Adapted from a story by Leroy Scott, this Goldwyn melodrama, starring Lon Chaney, has a certain amount of intrigue, which makes to strike a good dramatic note at times. "Lon Chaney is about the only sincere character in the piece."—Exhibitor's Herald.

A NEW TYPE OF LEADING MAN (Continued from Page 12)

favorite, will never palaver around feeble-minded clubwomen, or become interested in "the higher life." He looks as though he enjoys life with the ardour of a bon vivant, a student, and a connoisseur. The American screen needs more such intelligent actors—and less horn-rimmed ex-convicts and putted ex-haberdashers.

Whether Glasson Glass, with his handsome, classic features and sensitive, poetic personality, will become a popular favorite—is to me problematical. He may be a bit "over the heads" of the gala in the hinterland, who at present writing seem to prefer pomaded fox-trotters, ukulele players and saxophonists.

But you never can tell. Allow Monsieur Glass a few romantic roles, and the gala's styles in leading men may change.

CENSORSHIP DISCUSSION HELD

At the luncheon of the National Republican Club held in New York recently, an interesting discussion on censorship was held, the topic being "State Regulation of Motion Pictures: Public Morals and the Film." Among the speakers were Rupert Hughes, Rufus S. Cole, Charles Urban, Joseph Leventon, Prof. Samuel B. Heckman, Mrs. Clinton B. Smith, Mace Murray and Miss du Pont.

MAKING STEAMSHIP SCENES FOR COMEDY

Director Scott Sidney of the Christie forces is working his company nights to film comedy scenes of a steamer on fire at sea, the scenes being photographed on Christie's rocking steamer, while the exterior day scenes will be filmed on the Catalina steamer.

Neal Burns is featured in the comedy, with Josephine Hill and Alice Mason playing prominent supporting roles.

KNOWLES COMPLETING "BOHEMIAN GIRL"

The latest Harley Knowles cinematic play, "Bohemian Girl," is nearing completion in London. The cast consists of Ellen Terry, Ivor Novello, Gladys Cooper and Aubrey Smith.

Why Studios "Close Down"

It is both notable and significant that most of the studios which have NOT "closed down" during the last year have been regular clients of the Photoplay Sales Department of the Palmer Photoplay Corporation.

Four years ago we expressed the opinion that producers who consistently select their plays because of their intrinsic screenability, rather than because of their "literary" value, were destined to achieve and maintain financial success.

And now, four years later, we hold tenaciously and justifiably to the same opinion.

Nor have the producers who have regularly come to Story Headquarters for their stories had occasion to differ from that opinion. They have been too busy making good pictures for a market that is starving for good pictures to entertain the thought of "closing down."

It is not the policy of the Palmer Sales Department to urge the purchase of one story at a high price (just to make a sale), but rather to endeavor to select material that will make for continuous successful production.
You can make money by writing photoplays, stories, plays, novels, jokes, verse, greeting card sentiments, etc.

It is not easy—but it is being done by many folks, and you can do it.

The Editor Weekly will show you how—tell you what and how to write, and where to sell it.

Jack London once said: "I may not tell one-hundredth part of what The Editor did for me, but I can say that it taught me how to solve the stamp and landlady problems."

Mary Roberts Rhinehart says: "The Editor helped to start me, cheered me when I was down, and led me in the straight path to literary success."

For 27 years The Editor has been the friendly adviser of aspiring writers.

The Editor gives the following in each weekly issue:

—news of new magazines and their manuscript requirements, and news of photoplay, novel, essay, letter, title, short story, poetry, play and all other literary prize competitions

—news of changes in editorial requirements, and other news of the week of interest to authors who have manuscripts to sell

—articles on the technique of fiction, play, and photoplay writing, and on other interesting and helpful aspects of literary work

—autobiographical letters on the conception, genesis, development, writing, and selling of short stories, novels, plays, and photoplays, by well-known authors

—scores of brief, practical "experience items," by authors, telling of the writing and selling of their work, prices received, etc.

—definite information regarding literary property rights, copyright, contracts for playing, etc.

The Editor will bring the atmosphere of literary accomplishment into your workroom, and put your feet squarely in the path to literary success.

The cost for this service is 15¢ a copy—$3.60 a year; every week.

THE EDITOR MAGAZINE, Book Hill, Highland Falls, N.Y.

The publishers of The Editor also issue The Black Cat, a twice monthly magazine of short stories and plays by authors who are avoiding the beaten tracks.

15¢ weekly—$2.50 a year

Mention Camera!

“ENGLISH WRITER'S COLOSSAL IGNORANCE”

An article in oh so familiar a line appears in the latest Australian “Everyone's Variety” at hand.

The sarcasm of the press toward its partners-in-crime is proverbial—and amusing.

Mr. George F. Todd, Australian Films, Ltd., asks whether we receive a copy of the ‘Hepworth Magazine,’ a publication emanating from one British producer, and for which a charge of fourpence is made—a goodly sum to pay for a house organ dealing with Hepworth films. ‘Maybe the contributed articles,’ says Mr. Todd, ‘enable it to sell freely at fourpence, as they are, in parts, of curious interest, as witness the following under the heading of World Market for British Films’.

Australia, too, is beginning to realize the joy of the kinema. The field has scarcely been touched in this country. More kinemas are needed, and when the new railway has opened up the country and the millions of new settlers are working, they will want something in the way of pictures, even if it is nothing more than the travelling kind that did such excellent work in the war.

Add to this our smaller possessions—New Zealand, Newfoundland and Tasmania—all actual or potential markets for our British films.

If we are driven to apply ad valorem tax in self defense, to keep out foreign films, pressure must be brought to bear on the Commonwealth to apply it also; but our film magnates, makers, renters, buyers and exporters have all got to “think big.”

"Undoubtedly Miss Christabel Lowndes—Yates, the writer of the article is "thinking big" when she deals with the Antipodes."

"Turning to page 24, one finds a page devoted to letters to the editor, under the caption ‘Unsolicited,’ and it is more than amusing to note the attention the editor (Cecil Palmer) gives to this page, when we read that from Over Yonder the editor has received some copies of the Union Photoplayer, an Australian weekly devoted to the kinema, and from which he prints several extracts which show that the Hepworth post-war productions are being introduced to Australian audiences via Union Theatres.”

RECENT PATHE RELEASES

Late Pathe releases are:

"Kiss Me, Henry!" one of the features of Pathe Review No. 144. "At Bay," starring Florence Reed, is the next Pathe playlet.


"The Cat and the Swordfish," animated cartoon of the series of "Annap’s Film Fables."

DEVICE TO PROTECT CAMERAS

A tripod peg protector has been invented by H. West, property man for the Louis Durston Productions. The Famous Players-Lasky Company has, according to West, purchased eighteen dozen of these protectors.
If You Write Photoplays

you cannot afford to miss the wealth of
technical advice and news of the photo-
play world to be found each month in

The
PHOTODRAMATIST

If You are Studying
Screen Drama

you are bound to be helped by the many
inspirational articles and the departments
published in each issue for the benefit of
student writers.

If your dealer is sold out, send 25
cents to
Circulation Manager

The PHOTODRAMATIST
I. W. Hellman Bldg., Los Angeles
Subscription Price—$2.50 per year

Third Week

Hollywood
Community Theater

NEELY DICKSON, Director
Presents

Henrietta Crosman

in

"ENTER MADAME"

"Most Brilliant New York Comedy Success of Last Season"
Playing at Egan Theatre, Figueroa near Pico. Phone 603-71

CAST
Henrietta Crosman
Helen Raymond
Belle Mitchell
Helenita Lieberg
Hazel McConnell
Ramsey Wallace
James Woods Morrison
Ramon Samaniegos
Ben Hewlett
Frank Tokunaga

THIRD WEEK STARTS SUNDAY, FEBRUARY 19th
Prices, $1.00-$1.50-$2.00
Matinees Thursday and Saturdays—$1.00-$1.50

OUR Publicity
Department

is now arranging the new
DIRECT INFORMATION PAGE
for you

Your representation in this space is entirely your own respon-
sibility. There will be no solicitation.

Phone 595-179

4513 Sunset Blvd.
RAYMOND McKEE
Who Plays "Robert" in
"A BLIND BARGAIN"
At the California
Now playing the lead in "The Curse of Drink"
A production being produced in New York
Florence Mills and Francis Erdman
Helen Dunbar
Playing
"Mrs. Burroughs" in
"THE WORLD'S CHAMPION"
At Grauman's Million Dollar Theatre
Holly 3517

Lionel Belmore
Playing "John Burroughs" in
"THE WORLD'S CHAMPION"
At Grauman's Million Dollar Theatre
578-804

Grace Green
Playing
"Mrs. Bitts" in "PENROD"
At the Kinema
Broadway 856

Kenneth Green
Playing
"Roderick Bitts, Jr.
In "PENROD" at the Kinema
Broadway 856

Tailleur Pour Dames

Hyman Green
Late of Hickson, New York
Announces the Opening of his
Original Spring Creations for the individual
Promenade 7, Brack Shops
Phone 63685
Tailor Made Dresses,
Suits, Riding Habits
Evening and Afternoon Gowns, Coats
A Re-Suggestion

There are few departments of the motion picture industry that have not suffered keenly from the two most recent film tragedies, largely as a direct result of the deplorable angles taken by the press upon the situations. Besides being subjected as a class to the indignities crowded upon us by hundreds of highly imaginative, scandal-scattering, sob writers and the inevitable detrimental effect upon public opinion, which always follows in the wake of such attacks, several producing companies have had to endure huge financial losses when exhibitors, through various censor board regulations, have found it necessary to cancel the runs of elaborate productions presenting individuals concerned in the cases, or sometimes merely suspected of being concerned. It is, therefore, easy to perceive that being much in the public eye, we are not only doomed to sustain the unhappy consequences of our professional brother’s indiscretions but of their alleged missteps as well. That is, we are doomed to such a fate if we tolerate it. Let it be hoped that the third industry will display sufficient resourcefulness to combat any such threatening condition.

As an invaluable solution to this problem we refer to the Character Bond, a suggestion made months ago by this publication, which, had it been adopted at that time by the Producers Association, would have eliminated seventy-five per cent of the moral and monetary difficulties which have fairly seethed about us since the first newspaper report upon the Arbuckle affair. Not only would a demand upon the part of the producing company for a character bond from each and every artist in its employ diminish the chances taken by that organization upon irresponsible people and protect itself from any financial loss from the acts of its employees, but it would also render impossible the condemnation of a studio, not to mention an entire industry, for the mistakes of an individual.

When we consult statistics we realize that for every picture person who goes wrong there are half a dozen bank clerks and commercially engaged citizens in the same boat. But when has the banking business been ostracized from decent society because of the errors of its various attaches? No-syndicate of newspapers assumes to question its whole structure on that account. And it is because bank employees are individually under heavy bonds and stringent moral obligations that the many are protected from the effect of the few misguided outlooks among them.

We believe that the average actor or director with nothing to lose and everything to gain would be greatly gratified to supply such a guarantee of his life and intentions, knowing that a step of this kind would secure his own position as well as the confidence of those for whom he might work.

The film industry will have to come to this idea as a part of its business routine or be unnecessarily injured further by the injustice of an hysterical populace.

—F. R.

"Foolish Wives"

Mission

Universal’s much heralded spectacle, “Foolish Wives,” has, after nearly two years of preparation, been released to the extreme gratification of the profession and the increased curiosity of the public.

Erich Von Stroheim, author-director-actor, who conceived and executed this most startling pageant of life in Monte Carlo, has outdone all late attempts toward the lavish in picture production with this offering to such an extent as to render its description nearly impossible in a necessarily curtained review.

However, his Monte Carlo, an exact replica of the original, so we are told by those who know, is a fairyland more enticing, more extravagant than any that has yet come to the celluloid. The gay crowds indulging in typically Monte Carlo sports, the ever changing ocean by day and the thousands of merry lights, motors and gaming tables of the Casino at night lend educational value as well as brilliance to the production. There, however, perhaps unfortunately, its beneficial influence terminates abruptly.

The Von Stroheim story which strings this delightful exhibition together may be written around human representatives of Europe’s great degenerate class and, if such is the case, perhaps its screening is justified this time; but once is enough—for America.

The satiated Continent, which is said to feast at keenest joy upon all that is filthy in entertainment, may reimburse Universal for this picture, a tribute which our country will never pay, due to the fact that, as a whole, it will mightily disapprove the salacious subjects harped upon in the presentation of this not overly weighty theme. The fact that the arch villain, whose five unworthy conquests form the plot’s basis, is finally condemned, killed and thrust down to a significant level, scarcely saves the dignity of the thought behind the lesson, and, indeed, it is doubtful if the moral will be noted anyway, least of all by our cinema reformers. Nor will the artistic interpretations of the cast excite that which is repulsive and disgusting in the story to those without the profession.

From a technical consideration the report upon “Foolish Wives” varies. Its gorgeous sets and effects have been mentioned in superlatives. Its photography is exquisite; its detail has been convincingly looked after.

(Continued on Page 18)
Film Capital Production Notes

**“A LADIES’ MAN,” FIRST MONTANA COMEDY**

Hunt Stromberg, who has withdrawn from the active production of the Doris May pictures, to make his own independent productions, announces “A Ladies’ Man,” as his first comedy to launch Bull Montana as a star. Negotiations and a long-term contract with Montana were closed last week, with Douglas Fairbanks representing Montana’s business interests.

Stromberg’s entrance into the ranks of the independent producers is in line with the plans and policies which provide for the acquisition of other feature units to be announced in the near future. Mr. Stromberg still retains his financial interests in the Doris May productions, which he founded and organized last June, and which are to be continued for production and distribution by Robertson-Cole.

“A Ladies’ Man,” was written by Stromberg, and production is now under way at the United Studios.

The personnel of the production staff will be announced shortly.

**GERSON CORPORATION MAKING RURAL COMEDIES**

The Paul Gerson Pictures Corporation of San Francisco will start production February 20th on twelve two-reel, rural comedies, under the direction of Robert Eddy, who directed the original Toonerville Trolley Comedies. Mr. Eddy has brought the original cast from New York, headed by Dan Mason, who created the part of the skipper, and Wilma Webster, who played Katrinka. The new comedies will be of similar nature.

**“PETE MAN” HAS PRISON PREMIERE**

A national premiere of a film probably without parallel took place the other day at the Arizona State Prison when the first showing was made of “Pete Man,” recently produced at Universal, and starring Herbert Rawlinson.

The author of the story is Louis Victor Eytinge, a life-termer in the prison who has served more than fourteen years of his sentence. He is disputably the best known convict in America because of his proven talents. The picture was first shown at the prison as a compliment to him.

**RENEW CONTRACT**

R-C Pictures and Jury’s Imperial Pictures of Great Britain recently renewed a distribution contract which gives the latter the R-C output in England, for two more years.

**DAWN IN YOSEMITE**

Norman Dawn with his company is in Yosemite National Park, where he expects to remain for two weeks, filming exteriors for his forthcoming R-C production, a Jack London story entitled, “The Son of the Wolf.”

Frank Lloyd is progressing with the cutting of “The Duchess of Langeais,” which Norma Talmadge recently completed at United Studios.

**NEW DEVELOPING MACHINE**

A developing machine invented by L. J. Simmons is being demonstrated at the American Machine and Foundry Co., in Brooklyn, N. Y. The machine is said to be able to develop and dry film at the rate of 8,000 feet an hour under control of one operator. The company holding the invention is controlled by Pittsburgh capitalists.

**NORMAN DAWN**

Who is to produce a series of Norman Dawn Productions for Robertson-Cole.

**Cast of the Week**

- **“SON OF THE WOLF”**
  - Directed by Norman Dawn
  - Wheeler Oakman
  - Judith Roberts
  - Thomas Jefferson
  - Fred Stanton
  - Arthur Jasmine
  - Fred Kohler
  - Ashley Cooper
  - San Allen
  - Eagle Eye
  - Harry Tenbrook

**ABRAMSON BUSY WITH COOGAN TITLES**

Max Abramson, scenario and title writer, has been engaged by the Jackie Coogan productions to assist in making titles for “Trouble,” Jackie’s latest cinemadrama. Mr. Abramson acted in a like capacity with Jackie’s “My Boy” feature. The “Trouble” film will be ready for exhibition within several weeks and in the meantime, work is being rushed on a new story for Jackie, actual filming of which will commence in two weeks at United Studios.

**COMMONWEALTH NOTES**

The title of the third picture, produced by Fred Caldwell for the Commonwealth Production Picture Producers, has been changed from “The Dominating Eyes,” to “Caught.” Mr. Caldwell is now casting for the fourth picture of the series of twelve, being released through the Affiliated Picture Enterprises.

**AT THE ROACH STUDIOS**

Harold Lloyd took the last scenes this week of his current comedy which will probably be released as “Grandma’s Boy.” The comedy, which will be previewed as a five reeler, will have its first public showing presently, followed by two others in addition to serial studio runs of the picture’s final editing. Mr. Lloyd will take a three days’ rest and then commence his first comedy under his new contract with Pathe, for which sets will cover the entire dark stage.

Harry “Snub” Pollard finished this week an office picture, and is now working on two comedies to be completed next week when Mr. Pollard will commence his two reeilers, William Beaudine, directing. Eight Pollard comedies have been shipped East since Jan. 1st.

Tom McNamara, cartoonist of the comic strip, “Us Boys,” has his first script ready for the children’s comedy company, ”shooting,” to commence this week. “Sunshine Sammy,” and three other youngsters, will be in the cast and the animals to be featured include “Cork,” the Pony, “Dinah,” the mule, “Till,” the bull dog and several domestic fowls. Bob McGowan will direct.

“Paul” Parrott begins next week the making of his one-reel comedies, the first to have the working title of “The Joiner.” Gilbert Pratt directs his first picture; Al Santelli, the second; the two to alternate in Parrott’s direction. Hal Roach will shortly announce Mr. Parrott’s leading lady.

**AT THE INGE STUDIOS**

Completion of Thomas H. Ince’s, “The Brotherhood of Hate,” which Lambert Hill- yer is directing, has been delayed by bad weather. Most of the scenes remaining to be taken are exteriors.

Casting has started for “Someone to Love,” a new C. Gardner story, soon to start production under the direction of John Griffith Wray.

The editing of Leah Baird’s second independent feature, “The Devil Drivers,” was completed this week under the supervision of Arthur F. Beck. A third Leah Baird production will commence soon.

Suicide Tourneur’s feature, “Lorna Doone,” will be completed within the next two weeks. Two months will probably be required in editing the production.

**AT UNIVERSAL**


Craig Hutcheson is working on “A Movie Mixup,” with Roy Atwell in the starring role. Supporting the star in the short-reel comedy is Louise Sorel, C. M. Beicher, Ethel Ritchie, Charles L King and J. B. Russell.

Edward Laemmle is engaged in shooting the sixth chapter of “The Days of Buffalo Bill.”

“Second Hand Rose,” starring Gladys Walton, was previewed recently at the studio. Jack Donohue, Maurice Hink, Walter Perry and others support Miss Walton, who will be seen as an Irish waif in a Jewish pawnshop.

Stuart Payton and Tod Browning are preparing stories for their forthcoming productions.
"A BLIND BARGAIN"
California

It is probably because of the fact that Lon Chaney's best and most sensational work has been along the lines of the grotesque and unnatural that Goldwyn continues to place him in hair-raising characters and impossible stories. These latter, including "A Blind Bargain," this author have very little legitimate drama to their credit and are greatly lacking from a human angle, but—the barabarous strain, obvious in most children and varying present in all humanity, which still sends us forth in search of uncivilized thrills albeit second-hand ones, receives the most exaggerated melodrama with enthusiasm not to say with gloating. Even the phrase, "suspense and terror," packs them in, and because of this fact, it still has a definite place in our screen entertainment.

"A Blind Bargain," by Barry Pain, is a weird story of a mad surgeon who attempts to prove Darwin's theory of evolution by experimenting with blood transfusion between apes and human beings. The horror of his victim's fate, in itself extremely blood-curdling, is lent an even shriller tone by J. G. Hawks' arrangement of it.

Director Wallace Worsley has kept the tempo of his players consistent throughout the production which is entirely well handled, and Norbert Brodin's camera-work is brilliant in places. Some superior color work is effectively employed in one sequence.

Chaney occupies two distinct positions in this picture, devoting to each of them all the vivacity which has brought him to the fore in the gruesome things. He plays Dr. Lamb, the diabolical scientist who knows only cruelty and ambition with a staccato swing that almost mystifies the audience in an instance or so. Chaney also interprets the hunchback, or Lamb's second disastrous experiment, whose man's mind has not been affected by the transfused blood, which has caused him to assume the proportions and appearance of an ape. His agile use of his powerful forearms is so realistic as to approach the masterly in imitation. That this hideous creature retains the gentle, human spirit that was originally his, makes the role a departure in its line. These characteristics are equally strong, the work of a pronounced artist.

Raymond McKee performs sympathetically as the sincere juvenile, Robert Sandell, who is willing to sacrifice all things for an invalid mother, and thus comes under the doctor's power. McKee is invariably appealing in this type of work.

Pauline Lord adds an invaluable touch to the story with her illusive portrayal of Mrs. Lamb, the doctor's cowed but rebellious wife.

Jacqueline Logan as Angela, Robert's sweetheart, Virginia True Boardman, Aggie Herring and Virginia Madison, complete the cast.

"A Blind Bargain" is absolutely unrelied by comedy or any lighter element. We shall be interested to see how it draws over the country.

Arthur Jasmine is enacting a role of prominence in a facsimile London story of old Alaska, "The Son of the Wolves," which Norman Dawn is directing for R-C pictures.

LILLIAN LEIGHTON

exceled three years ago. Her latest vehicle, a done-to-death story of dishwatery consist-
ency, in an Anthony Paul Kelly adaptation of a novel by Andrew Sourat, including not a single diverting situation and certainly no different one. A reel into the picture and everything is clear step by step through to the end. There is no climax worthy of the name and very little sympathy for the weak-kneed characters. Neither the scenario nor Albert Parker's direction provide any sort of suspense. The photography and scenic effects alone are pleasing in all respects. The star in Ginger Dobson of Jamaica, West Indies, is lovely to look upon and is afforded the best opportunity in the picture which is not saying anything to speak of. Miss Tal-
madge will always attract by the sheer force of her personality and charm, but her tal-
ents are not advantageously utilized in the "innocent ingenue" kind of thing. Ginger is

more much fascinating to observe, as she have intimated, than she is admirable or even

natural.

As for Harrison Ford's leading male situa-
tion, the drunken resistance man, Clifford Stanish, it is anything but fortunate and is entirely uninteresting. It is impossible to care what becomes of him.

Monta Blue is a minor heavyweight with an attention-holding swagger and the cast is

further filled out by Cooper Cliffe, Ida Water,
man Michael Barnes, E. Fernandez and Fraser Couler.

Joseph Schenck presents "Love's Redemption" through Associated First National.

"LOVE'S REDEMPTION"
Kinema

We would like to register a large com-
plaint that one of America's most represen-
tative and capable dramatic actresses, Norma Talmadge, should be compelled, through someone's lack of foresight, to star in a series of conventional hokum that is not only a discredit to her ability but a grave injury to her reputation, almost un-

"BACK PAY"

Fannie Hurst should feel gratified that at last, after various attempts, she has suc-
ceeded in getting one of her stories filmed, which retains the Hurst spirit right through the process. The one in question is "Back Pay," a Cosmopolitan production which, af-
ter its audience has been introduced to "Star Dust," is a noteworthy achievement sure to be thankfully received by the ad-
mirers of J. A. author.

The fact that Frances Marion's adapta-
tion of it moves with pronounced deliber-
ation has been advantageously utilized by
Frank Borzage's poetic direction which has
made almost every line of the scenario count with the human interest touches which brought him fame in "Humoresque." The
young director undertook no slight task in the production of this story of a girl whose crepe de chine soul leads her to great sin without rendering her unsympathetic. Right through the most most negative situations his subtle management leads his players with-
out the slightest indulgence or offense to his audience. We are forced to the idea by
accept the idea that Borzage is a coming master.

The famous soft focus is almost exclu-
sively used by Chester Lyorns, who obtains some extraordinarily beautiful effects with
it in his photography. Never have we wit-
nessed better color combinations, nor more generally attractive rural locations than those he enhances in loveliness. This picture's only unattractive feature is its cutting which continually falls to identify the title

Speakers.

Seeena Owen, at her very best, troupes convincingly and artistically through the role of Harriet Bevins, the girl who wants luxury before love. Her long journey toward de-
struction and final turn about for her start-
ing place is a story of a reform which lent Interest through its reasonableness.

Matt Moore as Jerry Newcombe is satis-
fying in all respects although we have come to anticipate with keenest joy his comedy efforts. Here he is the sincere country lad, whose love absolves all prejudice.

J. B. Barney Sherry excelled his best recent role in Charles G. Wheeler of Wall street, a worldly soul, who is not bereft of all de-
cent instincts on that account. (Modern playwrights, please note.)

The remaining positions are filled by Ethel Duray, Charles Craig and Jerry Sin-
clair.

It is but rarely that the decided moral les-
on put over intelligently and with any in-
clusion of art in the process. That ac-
complishment is to be greatly appreciated here.

PHOTOPLAYWRIGHTS HOLD MEETING

At the Photoplaywrights' meeting held re-
cently in the Brack Shops, two original pho-
toplays were read: "Peaches of Arizona Kid," by Alex McLaren, and "A Bit of Life" by Frank Winter.

The membership decided upon the Norma Talmadge production, "Love's Redemption," as the picture to be reviewed at the February 27th meeting, on which date a set of books donated by the author on photoplaywriting, will be given as a prize to the member who wins the club's dramatic situation contest.
LEWIS JOINS PALMER CORP.

The Palmer Photoplay Corporation has added another screen writer to its staff of instructors, Eugene B. Lewis.

Mr. Lewis was previously connected with the Thos. H. Ince Studio, and wrote two original stories, which were accepted. One of these was released under the title of "What Every Woman Learns," starring Enid Bennett, and was acclaimed by the League for Better Pictures as one of the six best productions of the year.

Later Mr. Lewis was with the H. B. Warner Company, and his last engagement before coming to the Palmer organization was with the Famous-Players-Lasky organization, where he wrote "The Love Special" for Wallace Reid, and "The Little Clown" for Mary Miles Minter.

OAKMAN WITH R-C PICTURES

Wheeler Oakman has been engaged to interpret the leading male role in "The Son of the Wolf," which Norman Dawn is filming for R-C Pictures.

HOLUBAR SELECTS ASTOR

Allen Holubar has engaged Gertrude Astor as principal feminine support to Dorothy Phillips in the starring production of "The Soul Seeker," for presentation through First National.

Warner Baxter is supporting Alice Calhoun in "Locked Out," her current Vitagraph production.

Eagle Eye is playing a prominent role in Norman Dawn's next R-C photoplay, "The Son of the Wolf."

Helen Raymond will soon be seen at the California in a prominent supporting role, in Katherine Macdonald's "Her Social Value."

Mrs. Anna Townsend will appear in support of Harold Lloyd in his most recent comedy for Pathe entitled "Grandma's Boy."

Irving Cummings' first assistant director, J. Crimiem Zeldler, and his sister, Leatrice Joy, will spend a week in El Paseo visiting relatives.

Sam Allen and Phil Ford will be seen in "According to Hoyle," starring David Butler, soon to be released by Western Pictures Exploitation Company.

Phillip V. Kroha, who has been associated with the Richard Walton Tully organization in various capacities for several years, and who has been here since Mr. Tully began the filming of "The Masquerader," has been made manager of Mr. Tully's western production headquarters at United Studios.

Jack Muhall, Texas Guinan and Ethel Clayton were guests of honor recently at a party given by members of the "Shuffle Along" company at the Sixty-third Street Music Hall, New York.

Another film colony wedding took place here recently when Edward M. Kimball was married to Mrs. Alyse Hunt Whitaker. Mr. Kimball, who is a well known actor himself, is perhaps even better known as the father of Clara Kimball Young, while his bride is a writer of wide reputation.

MORANTE SIGNS RICH

Vivian Rich, recently of the William Fox forces has been signed by the Morante Company of Long Beach to play leading parts opposite George Chesebro in the series of Mounted Police features being made by that organization.

NEW COSMOPOLITAN CONTRACT FOR RUBENS

Alma Rubens, who recently recovered from a severe attack of influenza, has signed a new contract with Cosmopolitan Productions, that will begin work on her first picture as soon as the doctor will permit.

Al Reite is doing special location work for Allen Holubar.

Hamilton Longfellow completed recently the portrayal of an Egyptian in "Salome" with Nazimova.

Edith Kennedy has been engaged by Cosmopolitan Productions to write the script for the next Marion Davies vehicle.

Dick Sutherland will appear in support of Harold Lloyd in Lloyd's latest comedy, Grandma's Boy," about to be released.

Harry Todd and Buddy Ross are included in the cast of "According to Hoyle," a David Butler production about to be released.

Gertrude Astor is included in the all-star cast of "Lorna Doone," which Maurice Tourneur is completing at the Ince Studios.

Johnnie Walker and Wallace Beery will be seen in support of Row Stewart in "Ridin' Wild," a future Western Exploitation Pictures release.

La Verne Swisher is playing a butler part in "Locked Out," starring Alice Calhoun, under the direction of Edward Jose, at Vitagraph.


Mary Alden, who enacted the mother role in "The Old Nest," will be seen in a similar part soon in "The Man with Two Mothers," a Goldwyn picture.

Helen Lynch and Hazel Keener have important roles in "Fools First," the new Marshall Neilan production recently completed at the Hollywood studios.

Eddie Gribbon and Gus Thomas are included in the supporting cast of "Alma Julius Caesar," the last Charles Ray vehicle for Associated First National.

Thomas Jefferson and Fred Stanton are included in the all-star cast of "The Son of the Wolf," a Jack London story of Old Alaska, which Norman Dawn is making for R-C Pictures.

Frank Whitson and Robert Klein are among those cast in "The Man From Hell's River," Irving Cummings' latest five-reel feature to be released presently by Western Pictures Exploitation Co.

Tress Moriarty, who has served as secretary to Hunt Stromberg for three years, has taken charge of Mr. Stromberg's offices at United Studios, where preparations are under way for the production of two-reel comedies starring Bull Montana.

Who's Where on Los Angeles Screens

GRAUMAN'S.

Jesse L. Lasky presents

Wallace Reid in

"THE WORLD'S CHAMPION"

From the play by A. E. Thomas and Thomas Louden

Scenario by J. E. Nash

Directed by Philip E. Rosen

CAST

William Burroughs . . . . Wallace Reid
Lady Elizabeth . . . . Lois Wilson
John Burroughs . . . . Lionel Belmore
George Burroughs . . . . Henry Miller, Jr.
Mrs. Burroughs . . . . Helen Durham
Rev. David Burroughs . . . . Leslie Casey
Lord Brockington . . . . S. J. Sandford
Butler . . . . W. J. Ferguson
Mooney . . . . Guy Oliver

KINEMA

Marshall Neilan presents

"PENROD"

By Booth Tarkington

Scenario by Marion Fairfax

Co-directed by Marshall Neilan and Frank O'Connor

PLAYERS

Freddie Barry . . . . Marjorie Daw
Tully Marshall . . . . Bernice Rodom

(Continued on Page 12)
Pickups By The Staff

MEXICAN PRODUCER VISITING OUR STUDIOS

Jesus Enriquez Topete is making a tour of the motion picture studios of California. Senor Topete has been engaged in making films in Mexico City for several years and is at present producing a series of pictures for the Mexican government.

SEMON RESPONSIBLE FOR NEW TEMPLE PROGRAM

The benefit vaudeville performance given recently in the new Hollywood Masonic Temple was due mostly to the efforts of Larry Semon, Vitagraph comedy star, under whose direction the production was staged. Among the offerings secured by Mr. Semon were the acts of T. Roy Barnes and Mrs. Barnes, footlight stars; Ora Carew, Mr. and Mrs. King Vidor, Tom Mix, Theodore Roberts and others.

INCE GOES TO NEW YORK

Thomas H. Ince, accompanied by Mack Sennett and J. Parker Read, Jr., are in New York for a series of conferences with First National officials and other prominent individuals in the picture industry. This will be Mr. Ince's first absence for more than two weeks from his studios at Culver City in two years.

BOB CHANDLER

Bert Lytell was in New York recently in the course of his around-the-country tour.

Among late arrivals in Jacksonville, Fla., are William Fox and his family. Fox is expected to go to Miami and Palm Beach.

President A. E. Smith of Vitagraph is expected to arrive here shortly. Mr. Smith is accompanied by Mrs. Smith, known in pictures as Jean Paige.

Eugene O'Brien acted as judge of costumes recently at the fifth annual dance review masquerade and movie ball, which took place at Terrace Garden, New York.

"The Sheik" (picture version) is to have a sequel. It is to be produced for Paramount by the same director, George Melford, and is called "Burning Sand," a story by Arthur Wein.

Jack Muñhall has deserted the films temporarily, and is now at his old home in New Jersey, where he is considering offers to reappear on the stage.

Charles Kenyon, who recently finished "Fane," a new photoplay for Goldwyn production, was a newspaper writer before he became a playwright. He first won fame for himself by writing "Kinding," a stage play.

HOMER AND WESTOVER WRITING NOVEL

The usual process of adapting a motion picture from a novel is to be reversed in the case of "The Man From Hell's River," the Earle Williams production just completed at the Vitagraph Studios. Lottie Horner and Clyde Westover are now at work on a book-length novel of this story, having written the original script for Mr. Williams from an idea suggested by Mrs. Earle Williams.

SCREEN KIDDEE ENTERTAINS

Baby Jack Condon gave a party recently at the Kramer Dancing Academy. Only seven Kiddees, who have worked with him in pictures, were invited. The guests were Nancy Caswell, Billy Condon, Bernard Berger, Laddie Earl, Jane Miskimin, Johannie Hatton, Geraldine Condon, Tula Bell, True Boardman, Miriam Beliah, Lawrence Licalzi, Newton Hall, Anna May Bilson, William Belfish, Lilian Guenther, Grace Bennett and Raymond Conners. All were in costume, the host dressed as Cupid.

RIES TO SPECIALIZE IN ULTRA-SPEED PHOTOGRAPHY

Park J. Ries announces that he is now prepared to do Ultra-Speed Photography. Mr. Ries has made successful photographs from one hundred and twenty-eight pictures to three hundred pictures per second.

"Hawthorne of the U. S. A.," filmed at the Lasky studio in 1918, gave Ruth Renick her first cinema role.

Richard Walton Tully's "Bird of Paradise" is being given a successful revival at the Garrick Theater, London, with Willette Kershaw in the principal role.

"Fredericus Rex," in four parts, showing the life of Frederick the Great, was recently completed by the Csepey Film Co. of Berlin, Germany.

Raymond McKee wishes to announce that there is no truth in the assertion that he and Miss Frances White, musical comedy star, are engaged.

Charles Stevenson will be seen opposite Harold Lloyd in the heavy in "Grandma's Boy." Lloyd's recently completed comedy, about to be released.

Violet Schramm is back in Hollywood again, having recently returned from Salt Lake City, where she has been playing leads with the Wilkes Stock Company.

Frances Marion, continuity writer for Norma and Constance Talmadge, has temporarily closed her office at United Studios and has gone to New York for a short vacation.

"A Stage Romance," starring William Farnum and his first production since his return to America from his European vacation, has been completed and will be released in March.
the regular performance. John B. Clymer is credited with the continuity. It was directed by W. S. Van Dyke and photographed by Arthur L. Todd.

Irving M. Lesser and Mike Rosenberg will hold presently a preview of Roy Stewart's new picture, "Ridin' Wild," which was written by H. H. Van Loan.

AT VITAGRAPH

Selection of William Duncan's next story will await the arrival of President A. E. Smith from New York.

It is expected that Larry Semon's new studio will be completed in time for him to film interior scenes for his current comedy.

"Land of Love's Dreams," the initial one-reeler produced by Warren A. Newcombe, has been retitled "The Enchanted City."

ANCHOR BRIEFS

J. A. Kent has been appointed by the Anchor Film Distributors, Inc., to handle all territory east of Chicago, while P. B. Dana, formerly with Arrow, will travel over the district west of Chicago.

Robert Gordon will be featured in Eugene Manlove Rhodes' story, "Steps of Light," which Ivor McFadden will produce for release through Anchor, the first of six Rhodes' stories to be made into films dramas by Mr. McFadden.

The third of the New Era productions of race screen dramas, with Peggy O'Day in the stellar roles, will be started shortly.

Francis Ford is directing Miss O'Day.

Jack Perrin will be the star in a series of five sea series, which Campbell Productions will make for Anchor release.

Two series of two-reel comedies are now in production at the studio, and Bruce Mitchell is directing one series, with Jack Richardson, the comedian, in the leading roles, while Morris R. Schlank is producing comedies featuring Little Napoleon, the chimpanzee.

A second edition of five features starring Billie Rhodes and others, which the National Film Corp. produced some time ago, will be republished soon by Anchor.

CHARLOTTE JACKSON

FILMING SNOW SCENES

Chester Bennett and the company which is supporting Jane Novak in "The Snow Trail," have gone north to take snow scenes. They are expected to return to United Studios in about a week.

Sam J. Mintz has taken over the management of Lewis (Huck) Sargent for a period of 3 years.

Another film dealing with English life has been made by the Maxin-Film Co. of Berlin, Germany. It is named "Kean," and is adapted from the play of Alexandre Dumas.

The Goldwyn production of "Hungry Hearts," the Anita Yezierska story of the Russian immigrant, will be the feature production at Roy Miller's California Theater in a few weeks.

The Mission Film Corporation will probably produce the first Katharina Cuddy fairy story, the "Shepherdess and the Chimney Sweep," at the San Mateo Studios in San Francisco in a few weeks.

The World's Champion," a Paramount production presented by Jesse L. Lasky, with Wallace Reid as the star, and Lois Wilson as the leading woman, opens Monday, February 27th, at the Grauman Million Dollar theater.

PLYMOUTH ADVANCE IN JAPAN

The following is re-printed from the Tokyo "Advertiser" and presents the situation in the Orient as one far sighted film man has seen.

"Firm in the belief that motion pictures stand supreme in attracting and holding the mind of the child far beyond any of the methods now employed in teaching, particularly in the lower grades, Mr. Robert A. Brackett, who came to Japan a few weeks ago to take films for dissemination all over the world, believes that motion pictures are needed as part of the visual curriculum in schools and colleges. Mr. Brackett came to Japan from the United States with Mr. Hiraoka of the Kagetsuen at Tsu-ru, and in co-operation with him expects to film Japanese scenes, industries and art and also to illustrate customs and traditions.

"The showing of comprehensive motion pictures of a country illustrating its people, customs and cities will do much to foster a far more humanized idea of that country, Mr. Brackett believes, and he feels that the showing of such films in schools will go far toward dissipating false ideas held in one country another. 'Motion pictures, some of these days will prove reduce of maps, none too accurate, because motion pictures will reveal the life, customs and country as they are,' Mr. Brackett said, and will eliminate the possibility that pupils grow to manhood and womanhood with an erroneous impression of a country gained when a child.'

SEELING ARRANGING RELEASE

Negotiations are under way with Lubliner and Trint, Balaban and Katz, Chicago theater owners, for a showing over their entire circuits.

After negotiating for the Chicago showing, Seeling plans to go to Indianapolis and 'then on to New York, where national rights to the film exclusive of California will be disposed of.

LATE UNIVERSAL RELEASES

Recent Universal releases are:


"A Movie Mix-up," (1 reel comedy).


International News Nos. 21 and 22.

"Peggy, Behave!" featuring Baby Peggy, (2 reels).

"Tricky," featuring Dorothy Woods and Harold Goodwin, (2 reel mystery drama).

Vera Steadman is to return shortly to the screen with the Christie people, and continue her parts in their comedies.

Felix Whitefeather is on location near Neenah, Calif., with Ed Laemmle's company filming the serial, "The Days of Buffalo Bill."

Sid Grauman is in San Francisco conferring with Adolph Zukor, founder and president of Famous Players-Lasky Corporation, and who arrived recently from New York.

Ray Griffith and George W. Seigman have important parts in "Poona First," Marshall Neilan's recently completed production for Associated First National.
Production Notes (Continued from Page 8)

INSTALL NEW OFFICERS

Following the installation this week with other new officers, Arch Reeve, president of the Western Motion Picture Advertisers, has just announced committee appointments to carry on the work of the organization in 1922. Other new officers include Pete Smith, vice-president; Harry Hammond Beall, secretary; Malcom S. Boylan, treasurer. The committee includes:

Publicity—Harry Hammond Beall, chairman; Garrett Graham, Mel Riddle, Arthur Warren, Ray Ritzers;

Service—William E. Keeke, chairman; Bradley Smellen, Larry Weingarten.

Membership—Pat Dowling, chairman; Dick Spier, Bogart Rogers, Harry Hammond Beall, and Malcolm S. Boylan.


Reeve also announced the appointment of Harold Hurley as assistant treasurer and Howard Strickling, assistant secretary, Garrett Graham is to be chairman at the meeting.

The new officers were installed at a high jinks held at the Egan Little theater ballroom, the new officials being officially inducted into office through the shadowgraph, a new use for motion pictures.

CAREWE FILMING SERIES FOR FINEMAN

A further stimulus of film production in Los Angeles came this week with the announcement from B. P. Fineman that he will make twelve specials here during the coming year with all star casts to be produced under the direction of Edwin Carewe. The first, "I Am the Law," will be completed within the next ten days with snow scenes to be made at Truckee. The interiors have been filmed at the Fine Arts studio. Fineman has formed a new producing organization in association with Bonnie Ziedman and Charles R. Burr to make independent features for the state right market. As a sample of the productions which Fineman is to use he selected Alice Lake, Kenneth Harlan, Gaston Glass, Noah Berry, Rosemary Roussel, and William L. Deering for "Am the Law," a story by Raymond L. Schrock, dealing with the Northwest Mounted Police. Carewe, the director, is best known for his First National successes including one Katherine MacDonald feature, four Anita Stewarts, and Isabel starring House Peters and Jane Novak.

HOLLAND LOANED TO LASKY

Cred Holland, star of Protean Arts' dramatic novelties, has been loaned by that organization to the Lasky studio, where he is playing the part of George Melford's production, "The Woman That Walked Alone." Immediately upon completion of his present role, Holland will again be directed by Raymond Harman, who is preparing to produce the second picture of the new Protean Arts series, "The Mind of Man," Protean's first offering, recently played at Grauman's Million Dollar theater.

The title of the next Morante Company picture in which George Cheesboro is featured will be "Blind Circumstances," written by J. Inman-Kane and the adaptation made by Viol Hartman. Herbert W. Caffey, Russell Tizzard and Harry Arras will be prominent in the supporting cast of "Blind Circumstances" the next Milbury Morante Specialty. Produced by George Cheesboro.

SCREEN AUTHOR BECOMES PRODUCER

L. V. Jefferson, screen author, recently completed "The Forest King," which he filmed in the redwood forests of Northern California. The picture, which is in five reels, is being released on the independent market through the Pacific Film Co., of Culver City.

Recently Jefferson adapted for the screen such well-known books as "Desert of Wheat," "Down Home," "The Face of the World," and "Fifty Candles."

MEXICAN PLAYER VISITS GOLDWYN

Louis Ross, motion picture player of Mexico, who is now in Los Angeles making a study of American production methods, visited the Goldwyn studio recently. Mr. PEGGY BLACKWOOD

Ross stated that Mexican productions are now distributed only in that country, but that in time they will also be marketed in South America.

LATE PATHIE RELEASES

Recent Pathie releases are: "Sylvia of the Secret Service," Pathie Playlet with Irene Castle and an all-star cast, including such players as Elliott Dexter, Eric Von Stroheim, Macy Harlan, J. H. Gillmore, T. Wigney Pervical, and Suzanne Willa.


Latest offering of the series of "Adventures of Bill and Bob," entitled "Mysterious Tracks."


"Furden Me."


"On the Jump," re-issued one-reel comedy, starring Harold Lloyd.

A California record for movie stars was made the other day when eight of Charles Ray's 1921-1922 productions were shown simultaneously in the theaters of Los Angeles and environs.

FIRST NATIONAL NOTES


D. Williams, general manager of First National, before leaving Los Angeles for New York, attended a viewing of the new National production.

Katherine MacDonald has started production of "The Woman Conquers." No title has been selected as yet for the photoplay MacDonald recently finished.

Charles Ray has finished the filming of his latest photoplay, the title of which is "One Clear Call." The next Ray photoplay which comes to Los Angeles is "R. S. P. F." a comedy of Fifth avenue and Greenwich village bohemian life, in which Charlie has the role of an impecunious artist.

John M. Stahl will finish the editing of "One Clear Call" in about ten days.

The title of Buxton Keaton's latest comedy is "My Wife's Relations."

PRIVATE VIEWINGS FOR GENERAL MANAGER


INDEPENDENT PRODUCERS NOTES

Gus Schumacher, pioneer producer, now general manager of O'Conner Productions, productions, producing the new series of two-reel Billy Francy Comedies, is one of the first State-right producers who joined the Independent Producers Syndicate to sell their product direct to Exchanges and eliminate the heretofore necessary evil of indirect distribution. Their pictures in three are already through the new medium of direct to exchange distribution.

The best and biggest independent producers are endorsing and praising this new distributing plan and are wondering why this could not have been instituted five or ten years ago, so it would have saved millions of dollars to the state-right producers and their financial backers, instead of establishing a reputation for independent producers that makes the whole film business appear as a reckless risk to conservative investors.

Since, however, this new direct from producers to buyers system was organized, all apparent risk in the producing business is practically eliminated and the film business is looked upon in the future as a legitimate industry where there will be no more hazard than in any other line of endeavor.

Lichten of Light's, and Rothwell, Mr. Wilford Lucas, Mr. Jack Livingston and many other well-known film players and producers are now preparing their pictures to be made through the new organization, controlling therefore their own productions and not trusting anyone else to collect the money for them.

John de Palma, brother of Ralph de Palma, automobile racer of note, has become a member of Nazimova's production forces at United Studios.
<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>APOLLO PRODUCTIONS.</td>
<td>M. Charles, Casting.</td>
<td>Astra Studios.</td>
<td>M. Charles</td>
<td>Bob Wilcox</td>
<td>&quot;The Trailer&quot;</td>
<td>Glendale</td>
</tr>
<tr>
<td>Arthur Delmarre</td>
<td>Jack Polko</td>
<td>Mike Lynch</td>
<td>M. Charles</td>
<td>&quot;The Trailer&quot;</td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>BELASCO STUDIOS.</td>
<td>K. E. MacQuarrie, Casting.</td>
<td>833 Market St.</td>
<td>E. MacQuarrie</td>
<td>Walter Rivers</td>
<td>&quot;Drama&quot;</td>
<td>Doug</td>
</tr>
<tr>
<td>F. H. MacQuarrie All-Star</td>
<td>Billie Gates</td>
<td>E. MacQuarrie</td>
<td>Walter Rivers</td>
<td>&quot;Drama&quot;</td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>J. E. Bowen</td>
<td>Non-Star</td>
<td>E. G. Brown</td>
<td>E. J. Chad</td>
<td>&quot;Drama&quot;</td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>BRUCE CARTER PROD'NS.</td>
<td>Montague Studios.</td>
<td>Arnold Aldrich, Casting.</td>
<td></td>
<td></td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Bruce Carter</td>
<td>All-Star</td>
<td>Harry Katchburn</td>
<td>Arnold Aldrich</td>
<td>&quot;Drama&quot;</td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>BURSTON FILMS INC.</td>
<td>6050 Sunset Blvd.</td>
<td></td>
<td></td>
<td></td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>U. S. Van Dike</td>
<td>All-Star</td>
<td>Arthur L. Todd</td>
<td>Charles J. Chic</td>
<td>&quot;Drama&quot;</td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>W. S. Campbell</td>
<td>All-Star</td>
<td>Tony McVay</td>
<td>Ray Hunt</td>
<td></td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Fred Fishback</td>
<td>Lee Moran</td>
<td>F. Corby</td>
<td>L. Goodwings</td>
<td></td>
<td>Comedy</td>
<td>Starting</td>
</tr>
<tr>
<td>Alf Goulding</td>
<td>Brownie</td>
<td>Jerry Ash</td>
<td>A. Smith</td>
<td></td>
<td>Comedy</td>
<td>Starting</td>
</tr>
<tr>
<td>A. Giberson</td>
<td>Baby Peggy</td>
<td>Walter Stephens</td>
<td>G. Wanger</td>
<td></td>
<td>Comedy</td>
<td>Finishing</td>
</tr>
<tr>
<td>Tom Buckingham</td>
<td>Harry Sweet</td>
<td>Jack Dawn</td>
<td>E. Buckingham</td>
<td>&quot;Drama&quot;</td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>CHARLIE CHAPLIN STUDIO.</td>
<td>Alfred Reeves, Gen. Mgr.</td>
<td>1416 La Brea Ave.</td>
<td></td>
<td></td>
<td>Educational Comedy</td>
<td>Hollywood</td>
</tr>
<tr>
<td>Charlie Chaplin</td>
<td>All-Star</td>
<td>Tether &amp; Wilson</td>
<td>Charlie Chaplin</td>
<td>&quot;Drama&quot;</td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>H. Brandt</td>
<td>Scotty Shaw</td>
<td>E. Ullman</td>
<td>M. Hagerman</td>
<td>&quot;Drama&quot;</td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Al Christie</td>
<td>Viera Daniel</td>
<td>E. Lowry</td>
<td></td>
<td></td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>CINAL FILMS, Cosmosart Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Educational Comedy</td>
<td>Wil.</td>
</tr>
<tr>
<td>J. E. Bowen</td>
<td>J. G. Fatonin</td>
<td>J. Eyerman</td>
<td>&quot;Drama&quot;</td>
<td></td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>COMMONWEALTH MOTION PICTURE PRODUCERS.</td>
<td>511 Union League Bldg.</td>
<td></td>
<td></td>
<td></td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>F. Caldwell</td>
<td>Josephine Hill,</td>
<td>C. P. E.</td>
<td>Roxy Marx</td>
<td>&quot;Drama&quot;</td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>THE CRUELLY WED COMEDIES.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Educational Comedy</td>
<td>Hollywood</td>
</tr>
<tr>
<td>Fairbanks, Chester Productions.</td>
<td>Fine Arts Studio.</td>
<td>Matthews</td>
<td>Irene Wilson</td>
<td>&quot;Drama&quot;</td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>FINE ARTS STUDIO.</td>
<td>4500 Sunset Blvd.</td>
<td></td>
<td></td>
<td></td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>FINE ARTS STUDIO.</td>
<td>4500 Sunset Blvd.</td>
<td></td>
<td></td>
<td></td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>FOX STUDIO.</td>
<td>C. A. Bird, Casting.</td>
<td>N. Western Ave.</td>
<td></td>
<td></td>
<td>Educational Comedy</td>
<td>Hollywood</td>
</tr>
<tr>
<td>Reeves Esdon</td>
<td>(Huck) Jones</td>
<td>Schuberman</td>
<td>M. Eason</td>
<td>&quot;Drama&quot;</td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Jesse Robinson</td>
<td>Tom Spur</td>
<td>Dan Clark</td>
<td>Geo. Weber</td>
<td>&quot;Drama&quot;</td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Durkin</td>
<td>Dallas Parnum</td>
<td>L. Short</td>
<td>William Parnum</td>
<td>&quot;Drama&quot;</td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Edgar Lewis</td>
<td>Neil Clark</td>
<td>Turner</td>
<td></td>
<td></td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Beauseant</td>
<td>Shirley Mason</td>
<td></td>
<td></td>
<td></td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Jerome Storm</td>
<td>John Gilbert</td>
<td></td>
<td></td>
<td></td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Rowland V. Crego</td>
<td>Wm. Russell</td>
<td>A. C. Nelson</td>
<td>&quot;Drama&quot;</td>
<td></td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Emmett Fynn</td>
<td>All-Star</td>
<td>A. C. Nelson</td>
<td>&quot;Drama&quot;</td>
<td></td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Al. St. John</td>
<td>A. C. Nelson</td>
<td>A. C. Nelson</td>
<td>&quot;Drama&quot;</td>
<td></td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Rummelville</td>
<td>A. C. Nelson</td>
<td>A. C. Nelson</td>
<td>&quot;Drama&quot;</td>
<td></td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Marshall</td>
<td>Harry Denny</td>
<td>S. Wagner</td>
<td>&quot;Drama&quot;</td>
<td></td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>E. Keniston</td>
<td>Chester Conkin</td>
<td>S. Wagner</td>
<td>&quot;Drama&quot;</td>
<td></td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Del Lord</td>
<td>Morton &amp; Hills</td>
<td>&quot;Drama&quot;</td>
<td></td>
<td></td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Bayaudstone</td>
<td>Loretta Lane</td>
<td>&quot;Drama&quot;</td>
<td></td>
<td></td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>GERSON, PAUL PICTURES CORP.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Robert Eddy</td>
<td>All-Star</td>
<td>Bob Kurlar</td>
<td>Wallace Fox</td>
<td>&quot;Drama&quot;</td>
<td>Educational Comedy</td>
<td>Hollywood</td>
</tr>
<tr>
<td>FOX STUDIO.</td>
<td>C. A. Bird, Casting.</td>
<td>N. Western Ave.</td>
<td></td>
<td></td>
<td>Educational Comedy</td>
<td>Hollywood</td>
</tr>
<tr>
<td>Reeves Isenon</td>
<td>(Huck) Jones</td>
<td>Schuberman</td>
<td>M. Eason</td>
<td>&quot;Drama&quot;</td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Jesse Robinson</td>
<td>Tom Spur</td>
<td>Dan Clark</td>
<td>Geo. Weber</td>
<td>&quot;Drama&quot;</td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Durkin</td>
<td>Dallas Parnum</td>
<td>L. Short</td>
<td>William Parnum</td>
<td>&quot;Drama&quot;</td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Edgar Lewis</td>
<td>Neil Clark</td>
<td>Turner</td>
<td></td>
<td></td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Beauseant</td>
<td>Shirley Mason</td>
<td></td>
<td></td>
<td></td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Jerome Storm</td>
<td>John Gilbert</td>
<td></td>
<td></td>
<td></td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Rowland V. Crego</td>
<td>Wm. Russell</td>
<td>A. C. Nelson</td>
<td>&quot;Drama&quot;</td>
<td></td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Emmett Fynn</td>
<td>All-Star</td>
<td>A. C. Nelson</td>
<td>&quot;Drama&quot;</td>
<td></td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Al. St. John</td>
<td>A. C. Nelson</td>
<td>A. C. Nelson</td>
<td>&quot;Drama&quot;</td>
<td></td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Rummelville</td>
<td>A. C. Nelson</td>
<td>A. C. Nelson</td>
<td>&quot;Drama&quot;</td>
<td></td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Marshall</td>
<td>Harry Denny</td>
<td>S. Wagner</td>
<td>&quot;Drama&quot;</td>
<td></td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>E. Keniston</td>
<td>Chester Conkin</td>
<td>S. Wagner</td>
<td>&quot;Drama&quot;</td>
<td></td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Del Lord</td>
<td>Morton &amp; Hills</td>
<td>&quot;Drama&quot;</td>
<td></td>
<td></td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Bayaudstone</td>
<td>Loretta Lane</td>
<td>&quot;Drama&quot;</td>
<td></td>
<td></td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>HAMPTON, BENJ. B. PRODUCTIONS.</td>
<td>Dick Rush, Casting.</td>
<td>United Studios.</td>
<td></td>
<td></td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Herscholt-Peterson All-Star</td>
<td>Sturgis-Emmons</td>
<td>Townsend-Hamilton &amp; Richard Shayer</td>
<td>&quot;Drama&quot;</td>
<td></td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Hughes, Roy, PRODUCTIONS.</td>
<td>J. S. Krantz, Casting.</td>
<td>El Paso, Tex.</td>
<td></td>
<td></td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>&quot;The Digest of the Motion Picture Industry&quot;</td>
<td>CAMERAT</td>
<td></td>
<td></td>
<td></td>
<td>Educational Comedy</td>
<td>Schedule</td>
</tr>
</tbody>
</table>

"Pulse of the Studios"
<table>
<thead>
<tr>
<th>Camera!</th>
<th>&quot;The Digest of the Motion Picture Industry&quot;</th>
<th>Page Eleven</th>
</tr>
</thead>
</table>

**INCE, THOS. H.**
  - Prog: 761731

**KLUMB, ROY H. PRODUCTIONS.**
- 5107 Hollywood Blvd.

**KING VIDOR PRODUCTIONS.**
- Gus Inglis, Gen. Mgr. 7200 Santa Monica Blvd. 
  - Holly 2806; Holly 2807

**LASKY STUDIOS.**
- L. M. Goodstadt, Casting. 1520 Vine St. Fred Klay, Studio Mgr. 
  - Holly 2400

**LUDDY, EDWARD L. PROD.**
- Jack Pierce, Casting. Herman Studios, 2435 Wilshire Blvd.
  - I. E. Luddy, All-Star 
  - L. E. Luddy, All-Star

**LYONS, EDDIE, PROD.**
- Berwilla Studios. 
  - Holly 157

**MAYER, LOUIS B.**
- Studios, 3800 Mission Rd. Individual Casting. 
  - Lincoln 2120

**METROPOLITAN PROD.**
  - Lincoln 2120

**MORILE, MARSHALL, PRODUCTIONS.**
- 6642 Santa Monica Blvd. Tom Held, Casting. 
  - Holly 1431

**O’CONNOR PRODUCTIONS.**
- Caswell Studio. Gus Schumacher, Manager. 1107 N. Bronson Ave.
  - Ward Hayes: O’Connor, Harry
  - Ward Hayes: O’Connor, Frank
  - Ward Hayes: O’Connor, Roy

**PARAGON PRODUCTIONS.**
- MacPherson, Casting. Schlank Studios. 
  - Holly 975

**PREFERRED PICTURES CORP.**
  - 10049

**PROTEAN ARTS.**
- Fine Arts Studio.
  - Raymond Cannon, Cecil Holland
  - 595187

**RAY, CHAS. PRODUCTIONS.**
- Al Ray, Casting. Chas. Ray Studios. 
  - Holly 4211

**R-C. STUDIO.**
- Melrose and Gower. S. F. Jacobs, Casting Director. 
  - Holly 7780

---

**Chester Bennett Laboratories**
- 4500 Sunset Blvd. Supervision of Abe Scholtz Telephone 597-061
### Page Twelve

**"The Digest of the Motion Picture Industry"**

**CAMERA I**

<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></td>
<td>William Beaudine</td>
<td>Snub Pollard</td>
<td>Robt. Duran</td>
<td>Bob Evans</td>
<td>Faye &amp; Harvey Parrot</td>
<td>Schedule</td>
</tr>
<tr>
<td></td>
<td>Kellogg Pratt</td>
<td>Paul Pratt</td>
<td>Frank Young</td>
<td>Thompson-Staff</td>
<td>Charles Parrot</td>
<td>Under Prod.</td>
</tr>
<tr>
<td></td>
<td>Mac Gowan</td>
<td>Children</td>
<td>A. Thompson</td>
<td>Tom MacNamarah</td>
<td>Charles Parrot</td>
<td>Under Prod.</td>
</tr>
<tr>
<td></td>
<td>F. W. Jackman</td>
<td>Ruth Roland</td>
<td>D. H. Larson</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SCHLANK STUDIO.</strong> H. J. Howard, Casting. 6050 Sunset Blvd.</td>
<td>Harry Burns</td>
<td>V. L. Walker</td>
<td></td>
<td></td>
<td></td>
<td>Holly 975</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SEELING PRODUCTIONS, CHARLES R.</strong> Dave Allen, Casting. 60755</td>
<td>Seeing</td>
<td>All-Star</td>
<td>Nate Salmon</td>
<td>5-Strip Drama</td>
<td>Cutting</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Chester Bennett</td>
<td>Jane Novak</td>
<td>Arthur Hicks</td>
<td>Albert Kelly</td>
<td>&quot;The Snow Show Trail&quot;</td>
<td>1st Week</td>
</tr>
<tr>
<td></td>
<td>Al Austin</td>
<td>Jackie Coogan</td>
<td>Dick Rossen</td>
<td>Dick Johnson</td>
<td>&quot;Salome&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td></td>
<td>Chas. Bryant</td>
<td>Nasimova</td>
<td>Spring</td>
<td>Emerson-Loose</td>
<td>&quot;The Midnight Call&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td></td>
<td>Polack Johnson</td>
<td>All-Star</td>
<td>Balzac</td>
<td></td>
<td>&quot;The Divorcee&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sidney Franklin</td>
<td>Constance</td>
<td>Talmadge</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>James Young</td>
<td>Guy Bates Post</td>
<td>Benoit</td>
<td>R. W. Tully</td>
<td>Drama</td>
<td>Cutting</td>
</tr>
<tr>
<td></td>
<td>Allan Holthar</td>
<td>Miss Baskets</td>
<td>Wible</td>
<td>Frances Marion</td>
<td>&quot;The Duchess of Langeais&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Frank Lloyd</td>
<td>Norma Talmadge</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>UNIVERSAL STUDIO.</strong> Aronson, Casting. Universal City.</td>
<td>Ew. Laemmle</td>
<td>Art Accord</td>
<td>Filden</td>
<td>MacCary</td>
<td>Serial—&quot;Buffalo Bill&quot;</td>
<td>12th Week</td>
</tr>
<tr>
<td></td>
<td>Tod Browning</td>
<td>Rawlison</td>
<td>Thorne</td>
<td>Marchant</td>
<td>&quot;Peter Man&quot;</td>
<td>Laboratory</td>
</tr>
<tr>
<td></td>
<td>Jack Conway</td>
<td>Hoot Gibson</td>
<td>Moore</td>
<td>Ross &amp; Lipton</td>
<td>&quot;The Land of the Lost&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td></td>
<td>Hobart Henley</td>
<td>Franklin R.</td>
<td>Theron</td>
<td>Ross &amp; Lipton</td>
<td>&quot;The Lass O'Lowrie&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td></td>
<td>Bagge</td>
<td>Prevost</td>
<td>Milner</td>
<td>Kilgannon</td>
<td>&quot;Kissed&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bagge</td>
<td>All-Star</td>
<td>Milner</td>
<td>Kilgannon</td>
<td>&quot;Human Hearts&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td></td>
<td>W. Croft</td>
<td>Lorraine-Walsh</td>
<td>Kilgannon</td>
<td>Shan</td>
<td>&quot;Vivien Stanley in Africa&quot;</td>
<td>12th Week</td>
</tr>
<tr>
<td></td>
<td>Keane</td>
<td>All-Star</td>
<td>Bushum</td>
<td></td>
<td>&quot;The Storm&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Stuart Parker</td>
<td>Frank Mayo</td>
<td>Bushum</td>
<td></td>
<td>&quot;The Way Back&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lloyd Ingram</td>
<td>Gladys Walton</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Joe, Segwick</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Craile Hutchison</td>
<td>All-Star</td>
<td>Marchant</td>
<td>Thompson</td>
<td>&quot;Second-Hand Rose&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bob Hill</td>
<td></td>
<td></td>
<td></td>
<td>&quot;The Singin' Kid&quot;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Gil Fratt</td>
<td>Neely Edwards</td>
<td></td>
<td>Voltaire</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**VITAGRAPH STUDIOS.** 1708 Talmadge. W. S. Smith, Gen. Mgr. 

| David Smith | All-Star | Steven Smith | Fred Tyler | Baker | "The Shanghaia" | 3d Week |
| Wm. Duncan | William Duncan | Geo. Robinson | Don Charke | Bradley Smollen | "Man Hunters" | Finishing |
| Semon-Taurog | Larry Semon | Keaton | Les Novel | Sonson-Taurog | "Parkington's Widow" | Finishing |
| B. Ensminger | Earle Williams | Nick Asher | H. L. Davis | | "Locked Out!" | |
| Edward Asa | Alice Calhoun | Eris Smith | McDermott | | |

**WARNER BROS. STUDIO.** Sunset at Bronson. 

| All-Star | McTeer | Cliff Baum | Guyon | Serial | Schedule |

**WESTERN STUDIOS** 60755 Sunset Blvd. 

| W. J. Scully, Casting. 807 E. 175th St. | Henry King | Hotchkiss | J. C. Reaves | Soy Boys | Drama | Schedule |
| | H. Leonard | Murray | Ollie Marsh | Robt. Ross | E. Goulding | Drama |

**BLACKTON STUDIOS.** Brooklyn, N. Y. 

| Fisher-Fox | All-Star | Frank Ferguen | Fisher | Comedy | Schedule |

**FOX STUDIOS.** West 55th St., N. Y. Jos. Ryon, Casting. 

| J. S. Inwey | Non-Star | Bert Dawley | Walter Lang | Paul Sloan | Drama | Schedule |
| Harry Miller | All-Star | Ruttenburg | David Solomon | Paul Sloan | Drama |
| Kenneth Webb | Pearl White | Tom Malone | Geo. W. Lane | Paul Sloan | Comedy Drama |
| Chas. J. Irwin | Non-Star | Art Lofth | Chas. Brabin | Paul Sloan | Drama |

**INTERNATIONAL FILM SERVICE, Co., Inc.** M. S. Connolly, Casting. 2478 Second Ave. New City. 

| Frank Borzage | All-Star | Marion Davies | O. O. Dull | John Lynch | Fannie Hurst Story | 5th Week |
| Vignola | | | Rosemary Wilson | | Historic Romance |
| Footage | | | D. R. Carle | | "Where Knighthood Was in Full Bloom" |

**LEVEY, HARRY, STUDIO.** "Shaddy" Graham, Casting. 230 W. 38th, New York. 


| Frank W. Tuttle | Glenn Hunter | Fred Waller, Jr. | W. C. Sheridan | Frank W. Tuttle | Comedy-Drama | Cutting |

**PATHE,** S. Bennett, Casting Director. 1900 Park Ave., New York. 

| Geo. B. Seitz | C. Hutchinson | E. Snyder | S. Bennett | F. L. Smith | 15 Episode Serial | Cutting |

**EASTERN STUDIES** 

<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>BIOGRAPH STUDIOS. W. J. Scully. Casting. 807 E. 175th St.</td>
<td>Henry King</td>
<td>Burtlemoss</td>
<td>H. Cronjager</td>
<td>Joe Boyd</td>
<td>Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td></td>
<td>H. Leonard</td>
<td>May Murray</td>
<td>Ollie Marsh</td>
<td>Robt. Ross</td>
<td>E. Goulding</td>
<td>Drama</td>
</tr>
</tbody>
</table>

**FOOTNOTE:** Phone: Circle 6800
CAMERA!

Who's Where (Continued from Page 6)

Claire McDowell ....... Clara Horton
Wheeler Dryden ....... Gordon Griffith
Johnny Harron ....... George Droogold
Frederick (Sunshine Sammy) ....... Virginia True Borndman
Morrison ....... Charles Arling
Mayne Kelso ....... Newton Hall
Florence Morrison ....... Bennie Billings
Baby Peggy Montgomery ....... Jack Condon
Mrs. Grace Green ....... Peggy Cartwright
Earl Cain ....... Bradford Ralston
Fred Thompson ....... Stephen Welch
Theodore Chapin ....... Billie Bennett
Winston Radam ....... May Baxter
Harry Griffith ....... Kenneth Green
Adelaide Baxter ....... Carrie Clarks Ward
Francis Plottner ....... R. D. Saunders
Charles Meakin ....... Blanche Light
Harry Todd ....... Eugenie Tessier
Lena Baskett ....... Cecile Holland
Julian Lenne

SUPERBAA Carl Laemmle offers Hoot Gibson in "HEADING WEST"
Story and scenario by Harvey Gates
Directed by William Craft
Photographed by Alfred Latham

CAST
Bill Perkins ....... Hoot Gibson
Potato Polly ....... Gertrude Short
Mark Rivers ....... Charles L'Emayenne
Red Malone ....... Jim Corey
Honey Giroux ....... Leo White
Ann Forrest ....... Louise Lorraine
Barnaby Forest ....... George A. Williams
Stub Allen ....... Frank Whiting
Judge Bean ....... Mark Panton

LOEW'S
Metro presents
Burt Lytel in "THE IDLE RICH"
Story by Kenneth Harris
Adapted by June Mathis
Directed by Maxwell Karger

CAST
Samuel Weatherbee ....... Burt Lytel
Mattie Wailing ....... Virginia Vali
Dillingham Coolidge ....... John Davidson
Judge O'Reilly ....... Joseph Harrington
Uncle Coolidge ....... Thomas Jefferson
Mrs. O'Reilly ....... Victory Bateman
Jane Coolidge ....... Leigh Wyant
The Tailor ....... Max Davidson

CALIFORNIA
Albert E. Smith presents "THE FLOWER OF THE NORTH"
With Henry B. Waithall and Pauline Starke
Story by James Oliver Curwood
Scenario by Bradley J. Smolkin
Directed by David Smith

CAST
Philip Whittemore ....... Henry B. Waithall
Jeanne D'Arcambal ....... Pauline Starke
Thorpe ....... Harry Northrup
Pierre ....... Joe Rickson
Blake ....... Jack Curtis
D'Arcambal ....... Emmett King
MacDougall ....... Walter Rodgers
Cassidy ....... William McCull
Sagicho ....... Vincent Howard

CLUNE'S
Realart Pictures presents
"A VIRGINIA COURTSHIP"
By Eugene Presbrey
Scenario by Edrid Bingham

(Continued on Page 17)
"ANY WIFE" (Fox)

"By the use of an 'it was all only a dream' ending, Fox has saved this feature somewhat from the criticism that it is one of the oldest, most obvious, and consequently most interesting of the stories that repeat themselves on the screen. The climax at the close which adds a comedy twist pacifies to some extent but does not justify the use of so much footage to the tiresome theme." —Moving Picture World.

"'Any Wife' will prove disappointing to followers of Pearl White. It is not up to the standard of her former five-reel features. It is weak in story appeal and has little to recommend it either in direction, acting or sets and the camera work is of a very poor quality." —Exhibitors Herald.

"The dream situation is employed in this conventional pattern of the eternal triangle which gives Pearl White emotional opportunities as a discontented wife. That the picture carries a lesson cannot be denied, although the story contains several crude scenes which are saved through the surprising finish. . . .

"The picture carries a certain appeal because of its moral, but its dramatic qualities are mostly negligible." —Motion Picture News.

"JULIUS CAESAR" (George Kline)

"The developments of the past seven years in film production have failed to overshadow the beauty and art of a picture that once stood and will stand for the best that the screen can give. 'Julius Caesar' is such a picture. Space limitations forbid an exhaustive description of the splendor of this classic. It can only be suggested by a few references to the splendor of the production as a whole, in its relation to moments of great history, the seriousness of the acting, stupendousness of the cast and nobility of the material appointments." —Moving Picture World.

"'Julius Caesar' is one of the largest spectacles made in Italy, but due to its construction and handling its interest will remain historic and educational.

"The events follow one another in the order of time and a great deal of footage is used to show whole armies and large crowds. Due to lack of intense drama, stirring situation and love interest 'Julius Caesar' is a biographical picturization rather than a picture drama. History is not always drama.

"The large battle scenes and the marching armies are, however, well rendered." —Wide's.

"This re-edited release does not need to be announced as Italian product. It is typical Italian in its spectacular scenes, in some of its photography, in the types which make up the cast. The life of Caesar, as history has handed it down, offers too much material to be expressed in one photoplay. This is the sole reason why this picture cannot hold the interest at a high pitch through-out. On the other hand, it does offer genuine entertaining incident. . . It makes splendid screen drama. The old Roman senate is lavishly photographed and is an unforgettable scene. . .

"The production is certainly of educational value as well as being entertaining." —Motion Picture News.

"This portrayal of the life of the world's greatest military genius has an appeal for every group of spectators. The incidents are tensely dramatic and the very utmost has been made of every opportunity to provide genuine thrills without, however, sacrificing truth or degenerating to the melodramatic. . .

"Caesar's two love affairs are convincingly realistic; American exhibitors are prone to anticipate too emotionalism and sentimentality which is often made in Italy, but this one never once offends." —Exhibitors Trade Review.

"CHASING THE MOON" (Fox)

"A Tom Mix fantasy with more rhyme than reason is this, but with a dash and a swing less provoking from taking it too seriously. It is as if the star had written of his own career as a screen actor, and finding all plot stale, even as the hero in the picture finds all life stale, breaks forth into a wild experience of things that could never happen." —Moving Picture World.

"Tom Mix, who has been hitting the bull's eye in his previous efforts, especially in his last release, 'Sky High,' has missed the mark in his new offering, 'Chasing the Moon.' This story lacks a plot and the sponsors must have gauzed it correctly for they have attempted to dress it with snappy titles. It is a good deal like a comic opera story, the little thread of plot intruding here and there but making no impression. The star executes several stunts, many of which are of the hair-raising order, but even these take quite a time in assembling. . .

"Mix has burlesqued his ideas before, but usually there has been something tangible about his exploits. However, the title has its value. It indicates that nothing can be gained from following moonbeams. Perhaps the main fault is a lack of a definite outline." —Motion Picture News.

"'Chasing the Moon' is pure comedy and not as convincing as a story but the various Mix stunts are well done and the athletic Fox star doesn't depend upon a 'double' to put over his stuff. . .

"The story was written by Edward Sedgwick and the star, and it is overburdened with facetious subtitles. It isn't a story that makes much impact. It is a good opportunity for a quickie. If you are interested in the various antics of the star, and doesn't come up to the recent Mix offerings."

—Exhibitors Herald.

"For those who like Tom Mix in the atmosphere in which he makes his films are more accustomed to see him surrounded, there will be disappointment over 'Chasing the Moon.' The title is apt for a story covers a wide territory, from America to Russia, and to Spain. Not only does it traverse a lot of ground, but the movie is always so thoroughly out of the ordinary that it comes very easily within the category of the improbable—and that does not make for deep interest.

"The story is the combined work of Mr. Mix and his director, Edward Sedgwick. If these two think 'Chasing the Moon' is a Mix vehicle, there is one reviewer who will go on record as in disagreement with them—and the reviewer is an admirer of Tom Mix."

—Exhibitors Trade Review.

"BILLY JIM" (R-C Pictures)

"The second of the series of Fred Stone pictures produced by Andrew J. Callaghan with Frank Borzage directing, is 'Billy Jim,' a western of average calibre as far as production is concerned, but it lacks the action and thrills usually expected in this type of picture.

"Borzage has provided a suitable production and in the latter reels has taken the company to a particularly picturesque western hotel resort where some unusually fine shots have been secured. There are several excellent long shots of land and water combination that are especially beautiful and the photography is first rate. There is a lot of good night stuff, too." —Wide's.

"If this feature starring Fred Stone were compressed into three reels the action would be quickened, the incident would be more spontaneous and the result would be a likely offering. Fred Stone fits the title role like the proverbial glove fits the hand. He has occasion to prove his versatility by expert lariat-throwing and snappy horsemanship. But that is about all. The story is almost plotless, although because of its humorous trend one cannot take offense at a lack of crisp action. Frank Borzage has collected some charming exteriors." —Motion Picture News.

"If there is one thing that stands out above all others in this picture from R-C, it is the beautiful exterior shots of the Canadian Rockies. The combination of Frank Borzage, director, and Fred Stone as star, coupled with an interesting story, does not quite get over in this case." —Exhibitors Trade Review.

"THE GOLDEN GALLOWS" (Universal)

"This picture, featuring Miss Du Pont, started off like a house afire, depicting life back stage, with the idea conveyed that slices of this interesting life would be revealed in such intimate fashion that the audience could not get enough entertainment. But the theatrical mark burns out and what is revealed is a conventional and uninspired tale of a girl who becomes the victim of every of these modern tricks."

—Motion Picture News.

"In the first place the application of the title selected for Miss Du Pont's latest film, (Continued on Page 18)
Jane Starr
Just Finished with Ben Wilson Productions
59364
SUSPICIOUS SIDELIGHTS ON "HAIL THE WOMAN"

By Ted LeBerthon

After seeing "Hail the Woman," and reading the reviews of that photodrama in the local press, I herewith submit a number of the suspicious "vest pocket" reviews, done after the manner of some of the literary figures of the day, to wit: George Ade, James Branch Cabell, H. C. Witwer, Orison Swett Marden, George Jean Nathan, and Sinclair Lewis.

George Ade

Florence Vidor as the young thing with a Fifth Avenue phizz and a stern New England upbringing, after shedding enough tears to baptize the entire Lower Manhattan population, gets a strange hold-on the affectations of a benighted person who possesses a full set of skin curtains, a narrow interpretation of the Good Book and the heart of a Prohibition enforcement officer. John Griffith Wray, the director of this sob fest, did some great work with the negro prayers at his command, a fact which will probably be soon publicly advertised as being due to a hearty indulgence of Taniac or Nuxated Iron. Hall that the Woman will not be fit to be seen popular with the Woolworth trade and the gilded swine who own first mortgages and college diplomas.

James Branch Cabell

And a stout ill-made youth, scarce apt to flourish a trustworthy sword, being unloved of the comedy Florence, stole out through the dusky night in those hours when the moon is nearly and far hamadayrs may be ensared in forests of surpassing loveliness and upon passing by the tall strange chateau in this enchanted wilderness wherein dwelt an unknown poet, he beheld but not in transport the fair Florence with the most beautiful eyes he had ever envisioned engaged in rapt converse with the silver-haired lad. And he beheld himself that mystic smoke arose from one of the most marvelous cigarettes which she held in her veritable flowers of hands. And he informed her father, and the tale now known as Hall was made possible. For a certain director rightly named Wray exerted a golden sorcery upon the characters in this devious manner of a father with a baby in a gorgeous, mysterious city, and of a wife who became transported to that other world which only exists between dawn and sunrise.

Orison Swett Marden

Hail the Woman proves that you can be what you will to be, though walls of granite intervene. Florence Vidor believed in herself and the principles of honest salesmanship. She proves that Woman's day has come and that all of us can be successful in 1922 if we hold the right thought. Madge Bellamy was a victim of wrong thinking. Had some one presented her with a copy of The Magnetic Life or The Culture of Courage, she would have led a clean, wholesome life, and would today be a good one hundred per cent American. She might have become another Carnegie or Dr. Frank Crane. John Griffith Wray proves by this forceful, optimistic production that right living is the only path to power. The entire cast acquitted themselves as respectable, decent citizens should, in any work of art, mechanics, industry, finance or commerce.

H. C. Witwer

Hail the Woman is a regular picture for regular people. It's a hundred to one shot that the next fine actress will be just like America, and that you will be able to stand up to the next great palings and give you an earful before you're twenty-four hours older. Thin gal Florence Vidor is a darb, the rest of the girls and boys behave like sure-fire troupers, and this fellow John Griffith Wray must have the kick of TNT, horse-linament, and the Republican party underneath his mussed-up hair cut.

Put it down in your note-books that this gem will be heard from further, and that his directorial salary will soon be swollen to the proportions of the national debt.

Hail the Woman is homely, ridiculous and hollow. It nurses all the prejudices of the herd, and will help the vote by Y. M. C. A. secretaries, chambermaids and prurient Methodist clergymen. I'll wager a half interest in the Smart Set that it receives the endorsement of all Rotary Clubs, Foreign Missions, the Ku Klux Klan and the American Legion. To feature a pearl of an actress like Florence Vidor in such tosh and balderdash is an outrage to one's sense of humor and aesthetics alike. But such is the "art" of the motion picture! The direction of John Griffith Wray was all that saved the picture from being released as a slap-stick comedy.

What is the country coming to? Why film such drivel when there is much such available material as the Decameron, Bazar's Droll Stories, and Mlle. de Maupin to select from? The story itself is so bad that it might have been written by the Honorable Warren Gamaliel Harding or the head janitor in the Woolworth Building. Without the transmuting touch of the reliable Wray, the Woman would not be fit to be seen by any but United States Congressmen, bootblacks, and students of scenario writing.

Sinclair Lewis

Hail the Woman is first and last addressed to Main Street audiences. But it's a great story, beautifully acted. Florence Vidor diagrams the direction of Wray superb. Ince deserves congratulations. Would like to see this combination in Zola's La Terre or Flaubert's Madame Bovary. The splendor and attention to beauty and strangeness, Theodore Roberts real and grim in role, Lloyd Hughes realistic and bumptious. Meredith a striking fellow. Madge Bellamy and Rodney Hildebrand good, but not enough of them. Censors probably to blame. It will probably do the producers as much good to hold as it has done the thinkers of the country to cry out against the bosses of the Republican and Democratic parties. The country is too full of Elks, Knights of Pythias, and followers of the New Thought.

"TOO MUCH MARRIED"

(Associated Photoplays)

"Too Much Married" lives pretty well up to the title selected for it, in fact very much so far as the heroine is concerned. She's actually married to a man whom she considers a "friend" and not a husband. The title is misleading. This film will not be disapproved of by the most radical of censors, who believe in the sanctity of marriage. It is a part of our social and economic system, though it is old, treated in a manner quite original and has an unusual twist to it.

-Wid's.

"Too Much Married" will make you laugh, but if you expect anything new in the line of farces you will be disappointed. And, yet, there is that touch of directorial imagination that makes for worthwhile entertainment.

-Moving Picture World.

"THE GOLDEN GALLOWS"

"Of the late releases starring Miss Du Pont, this one is the best one of them all. In the first place, it gives her a chance to do something besides just look pretty. . . . It is a part that would seem to have been made to order for her, and she is excellent in the role. Though the theme is old, it is treated in a manner quite original and has an unusual twist to it."

-Exhibitors Trade Review.
ATTENTION
The Complete Extensive Wardrobe at
the
Fine Arts Studios, Inc.
4500 SUNSET BLVD.
Has been thoroughly renovated and will
be handled on a RENTAL basis under
the personal supervision of
Margaret Whistler
Let Us Figure on Your Production
Special Rates for Complete Costuming
Phone 595-187

Kate Price
558220

Aggie Herring
IRISH
Santa Monica 21025

LITTLE
Commercial Photographer
5874 Hollywood Boulevard
Phone 597-602
Still Finishing Reproductions

THE PHOTOGRAPHIC CARD CO.
Photographic Reproductions
Post Cards, per 100, $3.50; 1000 $16.00
5x7, 100 lots $ 5.00; 1000 lots $35.00
8x10, 100 lots $10.00; 1000 lots $50.00
227-28 Franklin Court
Los Angeles

HARRY E. TULLAR
"Attorney and Counselor
Lasky Bldg., 1125 Highland Ave.
Hollywood
Phones: 578922—599042

ORIENTAL COSTUME CO.
Chinese, Japanese Costumes
Properties and Art Goods
6238 Santa Monica Boulevard
Holly 5954

Who's Where
(Continued from Page 13)
Directed by Frank O'Connor
CAST
Prudence Fairfax..........................May McCavoy
Colonel Fairfax..........................Alec B. Francis
Betty Fairfax................................Jane Fairfax
Squire Fenwick..........................L. M. Wells
Tom Fairfax...............................Casson Ferguson
Constance Llewellyn....................Kathryn Williams
Dwight Neville...........................Richard Tucker
Buck Lawton..............................Guy Oliver
Zeb.....................................Verne Winters

SYMPHONY
William Fox presents
Tom Mix in
"SKY HIGH"
Written and directed by
Lynn Reynolds
CAST
Grant Newburg................................Tom Mix
Jim Halloway..............................Farrell McDonald
Estelle ....................................Eva Novak
Bates ......................................Sid Jordan
Victor Castle.............................William Buckley
Marguerite ..............................Adele Warner
Patterson .................................Wynn Mace
Pasquale ................................Pat Chrisman

RIALTO
Jesse L. Lasky presents
"MORAN OF THE LADY LETTY"
With Dorothy Dalton
From the story by Frank Norris
Scenario by Monte M. Katterjohn
Directed by George Melford
CAST
Moran—Dorothy Dalton
Ramon Laredo—Rudolph Valentino
Captain Sterner—Charles Brindley
Captain Kittrell—Walter Long
Nels—Emil Jorgenson
Josephine Herrick—Maude Wayne
Bill Trim—Cecil Holland
"Chopstick" Charlie—George Kuwa

MISSION
Carl Laemmle presents
"FOOLISH WIVES"
Story, scenario and direction by
Erich von Stroheim
CAST
Andrew J. Hughes—Rudolph Christians
Helen, his wife—Miss du Pont

EVERYBODY WELCOME
Monday evening, Feb. 27, 1922, 7
o'clock sharp. A regular party for
regular people. Wild West Rodeo,
Vaudeville, dancing and eats, all for
you. The spirit of occasion has been
entered into by Tom Mix, William
Fairbanks, George Larkin and Monte
Montague and others as hosts along
with Robert P. Fite, who will see that
each and every visitor has a wonderful
time.

The 200,000 square feet of floor
space occupied by Chevrolet Block be-
tween 27th and 28th streets, on Fig-
ueras street, will be devoted entirely
to fun-making for the occasion.

A Wild West atmosphere has been
decided upon and all the cowboys and
girls who can, will have a good chance
to show their stuff before a real
audience.

We want just as many movie folks
to be present as possible, so come ear-
ly and stay late.
Let's have a real party.
(Signed) ROB FITE.
You can make money by writing photoplays, stories, plays, novels, jokes, verse, greeting card sentiments, etc.

It is not easy—but it is being done by many folks, and you can do it.

The Editor Weekly will show you how—tell you what and how to write, and where to sell it.

Jack London once said: "I may not tell one-hundredth part of what The Editor did for me, but I can say that it taught me how to solve the stamp and landlady problems."

Mary Roberts Rhinehart says: "The Editor helped to start me, cheered me when I was down, and led me in the straight path to literary success."

For 27 years The Editor has been the friendly adviser of aspiring writers.

The Editor gives the following in each weekly issue:

—news of new magazines and their manuscript requirements, and news of photoplay, novel, essay, letter, title, short story, poetry, play and all other literary prize competitions

—news of changes in editorial requirements, and other news of the week of interest to authors who have manuscripts to sell

—articles on the technique of fiction, play, and photoplay writing, and on other interesting and helpful aspects of literary work

—autobiographical letters on the conception, genesis, development, writing, and selling of short stories, novels, plays, and photoplays, by well-known authors

—scores of brief, practical "experience items," by authors, telling of the writing and selling of their work, prices received, etc.

—definite information regarding literary property rights, copyright, contracts for placing plays, etc.

The Editor will bring the atmosphere of literary accomplishment into your workroom, and put your feet squarely in the path to literary success.

The cost for this service is 15c a copy—$3.60 a year; every week.

THE EDITOR MAGAZINE, Book Hill, Highland Falls, N.Y

The publishers of The Editor also issue The Black Cat, a twice monthly magazine of short stories and plays by authors who are avoiding the beaten tracks.

15c weekly—$2.50 a year

Mention Camera!
IF THERE ARE ANY

Independent Producers

WHO STILL BELIEVE THAT THEY MUST TURN THEIR PICTURES OVER TO ANYONE FOR DISTRIBUTION

Please Be Advised That

Independent Producers Distributing Syndicate

622 LOEW’S STATE BLDG., LOS ANGELES

WAS ORGANIZED SOLELY TO ELIMINATE INDIRECT DISTRIBUTION

and All Worth-While State-Right Productions

FROM NOW ON CAN BE SOLD DIRECT FROM PRODUCERS TO EXCHANGES

Under this new distributing plan, all money is paid direct to the producer by the state-right buyer—yet all exploitation and sales expenses are advanced by the above Syndicate.

Come and See the List of Producers We Count as Our Members, and Investigate This Releasing Offer

Do You Realize that Intelligent Publicity

backed, of course, by real ability, is the key to your success in the Motion Picture Industry, the very life of which is, in turn, based upon advertising.

If you are not Climbing

in your profession, the fault is your own!

Grind Less and Gain More

by means of a consistent Publicity Campaign in your only representative trade publication.

Camera!

"The Digest of the Motion Picture Industry"

Call Grace Adair, 595-179 for Appointment
Everybody Welcome!

In the Heart of Down Town Los Angeles
A REGULAR PARTY FOR MOVING PICTURE PEOPLE

Wild West Rodeo
Dancing, Vaudeville and Eats

Monday Evening, Feb. 27, '22, at 7 P. M. Sharp
Cowboys and girls, if you think you can—well, this is your chance! Come early and bring your nags. Not less then 10,000 people will be there to watch you.

Hosts of Occasion:
Tom Mix, William Fairbanks, Monte Montague
Mr. and Mrs. George Larkin, Bill Smith's Stables and Others.

Place: CHEVROLET BLOCK
Figueroa Street Between 27th and 28th

Rob't. P. Fite
Chevrolet Dealer, Los Angeles and Kern Counties
BETTY COMPSON
Alberta Lee
Who Plays “Mrs. Hardy” in “The Fourteenth Lover”
At Loew’s State Theatre
And Also “Mrs. Weaver” in “Watch Your Step”
At the California this week
761-255

Ida Schumaker
Playing “Minnie Meadows” in “R. S. V. P.”
At the Kinema Theatre
This Week
FREELANCING

John Cossar
Playing “Henry Slocum” in “Watch Your Step”
At The California
Coming Release: “The Night Rose”
Current Releases: “Doubling for Romeo,”
“The Poverty of Riches,” “Grand Larceny”
FREELANCING
PHONE 507-686

R. Henry Gray
In “R. S. V. P.” at the Kinema
Current Release: “The Milky Way,” with David Butler
Coming Releases: “Gas, Oil, and Water,” with Charles Ray
“Boy Crazy,” with Doris May
10567
Main 2767
Giving Truth to The Public

Four valuable editorial selections from the Exhibitors' Herald, The Photodramatist, the Moving Picture World and The Exhibitors' Trade Review, respectively, follow. They set forth the various publications' solutions to the current newspaper slander of Hollywood and the picture profession. It is interesting to note that the justification plans are all cut out on the same pattern. Indeed, it is a promising sign that such is the case for co-operation is the only thing in a circumstance of this kind. Some of us have learned the truth of this fact at our own great expense.

F. R.

"The idea advanced in this department recently, that the industry enter into a comprehensive campaign to place its story about pictures and the picture business before the public, has met with a definite and widespread response. Various communications have reached us which agree with the proposition and also reiterate the obvious necessity that something along this line be immediately undertaken.

"The unfavorable—and grossly unjust—publicity that has been deluged recently upon Hollywood adds a new reason for the industry to look to the task of creating a right public opinion with respect to motion pictures and the people engaged in making and distributing them. But the Hollywood matter is only an incident. Entirely without reference to what has and has not been said about the production center it remains a matter of paramount interest and importance that the business of motion pictures be set right before the public.

"The key to the situation is plainly one of commercial propaganda. The object to be attained is the creation of a favorable attitude in the minds of the public toward the art and business of motion pictures. And the means for the attainment of this object is an advertising campaign which will reach persons of all ages and all strata of society—bringing home to everyone the true story of the business, its people and what they are seeking to do."

"Motion pictures, motion picture people, and the motion picture art stand at the bar of public opinion. The list of their alleged crimes is formidable and includes everything from the corruption of innocence to the perversion of the public taste in Art—with a capital "A." Long-haired reformers, short-sighted authors, and political opportunists are prosecuting the case with venomous vigor—and with a total disregard of the principles of fair play. Yellow journals and pink periodicals report the progress of the case in their usual manner, instructing their paid prevaricators to play up the alleged wickedness of the accused in the most sensational fashion. Throughout the length and breadth of the land, a monstrous fiction is growing up—a belief that the defendants are not only guilty, but are proud of their sins. And because the defense has been entrusted to divided counsels, because the motion picture people have tried to laugh the case out of court, public opinion is developing signs of irritation, and, what is worse, hostility. Consequently, the so-called reformers who yammer for censorship and Blue Sundays are encouraged to persist in their campaign of denunciation, prohibition, and corruption.

"Well, the time has come to cease trying to laugh the case out of court. Getting down to facts, it isn't really a laughing matter that Centreville and Podunk regard Hollywood as a nest of iniquity peopled by an ungodly bunch of Bacchanalians who weep because there are only ten commandments to be broken. It was funny so long as it was only believed by a few long-haired gentlemen and a few short-haired ladies. But today, thanks to the zeal of the reformers, the pandering of the press and periodicals, and our own foolish indifferance, the motion picture is assailed from every quarter, and the people who make them are universally condemned as Hedonists whose excesses would have shocked the inhabitants of Sodom and Gomorrah.

"There is a big job ahead of the industry and the longer we wait the harder it will be to successfully accomplish it. The world must be convinced that the people of the motion pictures are ordinary human beings, neither better nor worse than the people who follow any other occupation. The public must be taught to distinguish between the true motion picture workers and the parasites who, with the connivance of the press, claim a connection with the 'movies' simply for the advertising they may thus receive. Hollywood, the real home of the industry, must be painted in its true colors, as a quiet, homelike city of hard-working people, absolutely devoid of that wild "night-life" which the tourist has been taught to expect and never can discover. Unless Podunk and Centreville can be convinced that the people who write, direct, and otherwise assist in the production of the motion picture are decent, law-abiding people with decent aims and ideals, the motion picture will find its way growing increasingly difficult, and the motion picture art will be stultified."

"It is a matter of proverb that even so inoffensive, so peaceful and so non-combatant a thing as a worm will turn to defend itself if it is sufficiently provoked."

(Continued on Page 18)
Film Capital Production Notes

“RUPERT OF HENTZAU” FUTURE SELZNICK PRODUCTION

Myron Selznick recently purchased the motion picture rights to “Rupert of Hentzau,” Anthony Hope’s popular novel. While Mr. Selznick was abroad he signed a contract with Evelyn Laye, an English actress, who, it is expected, will make her debut in America in the role of Queen Flavia.

RUTH ROLAND AT UNITED STUDIOS

Ruth Roland is to make two serials at United Studios. Contracts for studio space and organization facilities were signed in the Pathe offices in New York by President M. C. Levee of United and Paul Brunet, President of Pathe. Mr. Levee will return to the studios from the East this week, Gilmor Willett, production manager of Pathe, has taken possession of a suite of offices at United, and will remain in Los Angeles during the filming of the two serials. Production on the first of these will be under way during the next thirty days. The first story is an original, and was especially written for Miss Roland by John W. Grey, who is also preparing the continuity. Its temporary title is “The Riddle of the Range.” Mr. Grey will also write the second story.

AT THE INCE STUDIOS

John Griffith Wray is directing final scenes from “When She Marries,” a Thomas B. Ince special by Bradley King. Filming of “A Man of Action” began this week, under the direction of James W. Horne. Max Dupont is photographing. “Man of Action” was written by Bradley King and is a comedy-drama. It will be released by First National.

Horace Williams, casting director, is assembling an all-star cast for “Someone to Love,” the new C. Gardner Sullivan story which will soon enter production with Madge Bellamy in the leading feminine role. An elephant will figure prominently in the drama. John Griffith Wray will direct “The Brotherhood of Hate” will be completed within the coming week. Lambert Hillyer is directing, with an all-star cast featured.

FIRST NATIONAL NOTES

Ben Turpin and Phyllis Haver have started a new two-reel comedy at the Mack Sennett studios. Billy Bevan and Mildred June are well underway with their latest film.

Katherine MacDonald and company are at Truckee in Northern California filming snow scenes for “The Woman Conquers.” Buster Keaton’s “My Wife’s Relations” was finished recently and previewed.


“SCOTTISH CHIEFS” FOR BOSWORTH

William H. Clifford, scenario writer, has delivered his completed version of “Scottish Chiefs,” a future Hobart Bosworth vehicle. Production will be at the Pacific Studio, San Mateo.

FURTHER TO PRODUCE IN SAN MATEO

W. Lawson Butt, who has formed his own producing company which will be known as the W. Lawson Butt Productions, will start presently on his first production, a film version of "The Flying Dutchman," at the Pacific Studios in San Mateo. Lloyd Carleton will direct.

SESSUE HAYAKAWA

in an earthquake scene from "The Vermilion Fencel," Produced by Norman Dawn

Cast of the Week

Fox

“A FOOL THERE WAS

Directed by Emmett Flynn

Estelle Taylor

Wallace MacDonald

Irene Rich

Wm. V. Mong

Margery Dav

Harry Lonsdale

Lewis Stone

Muriel Frances Dana

Edwin Carewe Productions

"I AM THE LAW"

Directed by Edwin Carewe

Alice Lake

Kenneth Harlan

Gaston Glass

Rosemary Theby

Noah Beery

Wallace Beery

Laskey’s

"THE ORDEAL"

Directed by Paul Powell

Agnes Ayres

Conrad Nagle

Edna Murphy

Edward Southelder

Clarence Burton

Adede Farrington

Ann Sacherer

Eugene Corey

Claire Du Brey

Lloyd Whitlock

Shannon Day

NELL SHIPMAN CO.

(Untitled)

Nell Shipman

Walt Whitman

Lillian Leighton

Cecil Van Auker

Alfred Allen

George Berrell

Hugh Thompson

George Hernandez

SECOND DRAMATIC COMEDY FOR GLENN HUNTER

The preparatory work on the second of the series of feature productions starring Glenn Hunter, has been started at the Tuttle-Walker offices.

Like “The Cradle-Buster,” Mr. Hunter’s first screen vehicle, the new picture is a dramatic comedy dealing with a typical American boy. The story and direction will again be in the hands of Frank Tuttle, and Fred Walker, Jr., will have charge of the photography and technical direction.

Active work on the feature, which is entitled “Stage-Door Johnnie,” will begin about March 20th, when Mr. Hunter will return to New York for the present tour with “The Intimate Strangers.”

WILSON IN NEXT NATIONAL EXCHANGES FEATURE

“Why Not Marry?” a feature comedy romance of tangled hearts, directed by John Lopez, and starring Margery Wilson, is announced as the next release of National Exchanges, Inc., to be presented by Walter L. Johnson, the president.

Margery Wilson is a former D. W. Griffith player and appeared in "Intolerance." Miss Wilson has also played opposite such stars as William S. Hart and Charles Ray, and has been starred in several features.

AT THE ROACH STUDIOS

Harry “Smub” Pollard’s, “Do Me a Favor” and “Should Husbands Marry,” are titled and ready for preview.

“Sunshine Sammy” and four other boys ranging in ages from five to ten years, will be the chief actors in the second children’s comedy, which Bob McGowan is directing.

ANCHOR BRIEFS

The second comedy of a series of twelve two-reelers featuring “Little Napoleon,” the chimpanzee, has been completed by Director Harry Burns for the Morris R. Schlank Productions. It is entitled “Any Old Raga.”

The Brentwood Studios have been leased by Paramount Productions, making a series of two-reel Crescent comedies featuring Jack Richardson, for release through Anchor Film Distributors, Inc., the first of which has just been completed and titled “A Colorado Knight.” Bruce Mitchell is directing.

Peggy O’Day, the New Era Productions star, will leave soon for Tia Juana, where the race track scenes of her third Anchor feature will be filmed. Francis Ford will direct, with O. G. Hill behind the camera.

Permanent headquarters of the Anchor Film Distributors, Inc., Morris R. Schlank, president, are located in the Wilshire Bldg.

EDUCATIONAL FILMS NOTES

“Mythology” is the latest Christie Comedy released by Educational. It features Bobby Vernon, and is produced by Josephine Hill.

“The Silver Harvest,” the next one of Educational’s World Wanderers series, deals with the harvest of millions of tiny sardines which are the daily crop in the sardine fishing fields off the coasts of France and Portugal.

The new Robert C. Bruce “Wilderness Tales,” had its premiere recently at the Capitol Theatre in New York, and will soon be seen throughout the country.
“PENROD”

Booth Tarkington’s “Penrod” stories seem to present a major subject for adaptation; but Opinion Fairfax, serves Marshall Neillan for his latest independent production. The picture’s title and author-name alone will attract large houses all over the country and the fact that Wesley Barry appears in the leading role is of material added interest, for the freedled lad has a remarkable following. Nevertheless, we find him here unhappily cast in the typical American-boy role which he enacts with about the screen technique and general attitude of Wallace Reid. All of the linen of jolly but unfortunate little Penrod is lost in a new sophistication that surprises us in Wesley. The youthful favorite also indulges in unnecessary exaggeration so that he entirely loses the Tarkington spirit, which Johnny Jones retained so consistently in the two-reelers made by Goldwyn from scripts by that author. Moreover, the late training of Neillan’s portage has rendered him principally suitable to the eccentric or slapstick.

At that, Barry is not so hard to swallow in his position as in Clara Horton in Penrod’s difficult lady love at twelve years. He shops the children with whom she plays by several inches and overdoes her kittenish mannerisms until one’s credulity resigns in despair. To interpret the child, one must either be such or a superb artist.

Baby Peggy Jean, loaned by the Century Comedies, does an exceedingly amusing piece of work in the dancing school’s tiniest patron while Sunshine Sammy and Florence Morrison, Winston Radom, Gordon Griffith, Newton Hall and Kenneth Green all play clever kid characters.

Tully Marshall, Claire McDowell, Cecil Holland, Marjorie Daw, John Harron and Lena Lakeette troubl faultlessly through the adult principals and the list of players is further filled out by Mrs. Grace Green, Virginia True Boardman, George Drongold, Charles Arling, Mayme Kelso, Harry Griffith and little Jackie Condon.

The overly large cast is perhaps not so unwieldy under the direction of Frank O’Connor and Mr. Neillan as it would be imagined, and the continuity is as smooth as any combination of stories could readily be. The lack of a climax worthy the name is an unsatisfactory feature and the picture’s indefinite onward run seems uncalled for. Particularly good is the strenuous comedy of the juvenile element which Neillan-like reverts repeatedly to slapstick. The titles are effective and the photography by David Kesson is exceptionally clever.

“Penrod” is, of course, distributed by First National.

GEORGE BERRELL

David Smith manages the direction satisfactorily even through the situations that reek with melodrama. The photography is good.

It is a little startling to see the great Walhall in this kind of thing, but he cannot be said to be wasted upon it inasmuch as he would play anything incomparably. His customary grace and the pantomime that set

“THE FLOWER OF THE NORTH”

California

“The Flower of the North,” a typically virile tale of the rugged section about which he writes, is James Oliver Curwood’s vi-

graph-produced story, just released. The cinematic play is chiefly notable for its presentation of Henry B. Walhall and Pauline Staiger in principal positions. Aside from the cast, it is a regulation, fast action “north woodier,” which has been adapted to the screen by Bradley Smollen.

“A VIRGINIA COURTSHIP”

Clune’s

Edfrid Bingham’s playof Eugene Presbrey’s, “A Virginia Courtship,” pro-
duced recently by Realart as a Ray Mac-

Avoy starring vehicle, runs true to the prom-
ise given by its title and certainly deserves recommendation as being, in all respects, packed with a human interest even to the most un-

sophisticated. It has paralleled love stories based upon the simple, springtime romance of the old south rather than the thrills which have lately been in great demand. The sweeter element in this type of picture should be encouraged, but possibly it should be presented with variations. The material here is quite charming, but a bit trite from several considerations, mainly its age.

Frank O’Connor has given the picture a good technical production.

The petite star is charming indeed, as the bare-legged child Prudence who grows up with almost unwarranted celebrity. Her in-
mature roles are always convincing in every detail; still we cannot but desire some really big material for her.

Casson Ferguson plays a “straight” Real-

art juvenile with more vigor than it is usually accomplished while Richard Tucker is satisfactorily hateful in Dwight Neville. Alec Francis and Kathlyn Williams carry the other romance beautifully with Jane Keckley, I. M. Wells, Guy Oliver and Verne Winter completing the cast.

MCKEE TO STAR IN SEA STORY

Raymond McKee, who appeared at the California recently in “A Blind Bargain,” has been signed by Elmer Clifton Productions to star in its initial cinema, “Down to the Sea in Ships,” which lately went into produc-
tion at New Bedford, Mass.

FARNUM IN FILM ADAPTATION OF “SAMSON”

William Farnum is back on the job again. With Herbert Brenon directing he started on a new picture recently at the Fox New York studios. The picture will be called “Sackles of Gold.” It is an adaptation of Henri Bertstein’s play, “Samson,” which William Gillette did on the stage. Myra Bonillas, a new face on the screen, will be Mr. Farnum’s leading woman.

BARA IN BRABIN SERIES

It is stated that Theda Bara is about to be starred in a series of productions to be directed by her husband, Charles J. Brabin, for an independent company.

NEW COOGAN PICTURE COMPLETED

Jackie Coogan’s third independent feature production will be started within two weeks. Title work has just been finished on “Trouble,” Jackie’s latest feature, and this will be ready for exhibition purposes with-
in 30 days. It is an original story in which Jackie is supported by Wallace Beery, Gloria Hope and others.

With the release of “Trouble,” Jackie will have been seen in four big plays, “The Kid,” “Tuck’s Bad Boy,” “My Boy,” and his latest production.
STROMBERG ANNOUNCES STAFF

A personal production staff is announced by Hunt Stromberg, producer of the comedy specials to star Bull Montana.

The directorial berth is to be occupied by Mal St. Clair, formerly associated with the Sennett Studios as director of Sennett comedies, and more recently director for Buster Keaton and the Carter De Havens.

Rex Taylor, writer of originals and continuities, has been engaged for the scenario staff, with Pliny Goodfriend assigned to first camera and Steve Evans to second. Frank Kryger is to officiate as assistant director.

Production on the first Bull Montana comedy, "A Ladie's Man," is scheduled to start next week.

The second of the Montana series, under the title of "Fresh from College," written by Stromberg, is to enter production immediately upon completion of "A Ladie's Man," which will be three reels in length.

Sennett Signs Meins

Mack Sennett has added another director to his staff in the signing of Gus Meins, who until two years ago was a newspaper and magazine cartoonist and illustrator.

Meins directed and co-directed with Famous Players, Lasky, Fox, Sunshine Comedies and Chester Productions, before coming to the Sennett lot. In conjunction with George O'Hara, who has also been recently engaged by Mr. Sennett as a director, he will shortly begin on a new series of two-reel comedy specials.

WITH HARLEQUIN PLAYERS

John Macfarlane has been engaged to play "Iago" to R. D. McLean's "Othello" with the Harlequin Players, week of Monday, March 6th.

Mr. Macfarlane played this part with John Kelder at the Mason Opera House in October, 1919.

RAY TO ASSIST JONES

Al Ray, formerly allied with his cousin Charles Ray, in the capacity of assistant director was recently engaged by F. Richard (Dick) Jones, production manager for Mack Sennett, to assist him with the forthcoming Mabel Normand comedy drama feature, "Suzanna."

IN ALL STAR CAST

Alice Lake and Rosemary Theby are members of the all-star cast producing "I Am the Law," the first of a series of Edwin Carewe specials, which B. P. Filmstrip is making in association with Bennie Ziedman and Charles C. Burr.

LUXFORD WITH BUTT PRODUCTIONS

Nola Luxford has finished playing opposite Robert Gordon and has been cast to play the leading feminine role opposite Lawson Butt in "The Flying Dutchman."

Martha Mattox, who is playing in "A Game Chicken" at Clune's Broadway, is at present portraying the leading character role with Earle Williams at Vitagraph, under the direction of Bert Ehminger.

WESLEY RUGGLES TO STAR BROTHER CHARLES

Director Wesley Ruggles is making plans to present his brother Charles in a series of comedies to be known as the Wesley Ruggles Productions.

GRADWELL WITH GUNNING

Ricord Gradwell recently affiliated with the distribution corporation of Wid Gunning, Inc., as managing director. Mr. Gradwell was previously vice-president and general manager of the Oliver Typewriter Company and later took charge of the World Film. He will continue in his position as president of the Producers' Security Corporation, a service organization he created after completing his work at World Film.

There will be no changes in the personnel of the Gunning organization, as Mr. Gradwell will assume the executive direction of the distributing corporation, relieving Mr. Gunning and making it possible for him to devote his time to publicity.

EDUCATIONAL DISTRIBUTING HEAD HERE

E. W. Hammons, president of Educational Film Exchanges, is in the city, accompanied by Mrs. Hammons and making his headquarters at the Ambassador Hotel and the Christie Studios.

Mr. Hammons arrived here recently after a convention of exchanges managers in Chicago, and will among other affairs make arrangements for the product of Educational week, April 16th to the 23d, through a booking drive for Christie Comedies, Mermaid Comedies, Torchy and Campbell Comedies, and other products which its exchanges distribute throughout the United States and Canada.

YOUNG WITH METRO

Arrangements were completed recently whereby Clara Kimball Young will make her next series of photoplays for Metro.

Miss Young will make five productions under this contract, and it is expected that they will be forthcoming within about eighteen months from the release of the first. She still has one more to make for Equity release.

TWO NEW CHRISTIES WILL START WORK

Two new acquisitions to the list of Christie Comedy players will be working within a few weeks. They are George Stewart, brother of Anita Stewart, who has been engaged under a long term contract by Christie, and Charlotte Stevens, winner of a beauty contest in Chicago.

Stewart will appear with Dorothy Devore in her next picture and Charlotte Stevens will make her debut as Bobby Vernon's leading lady.

SANTSCHI AT UNIVERSAL

The roll of stars at the Universal Studios has been augmented by the advent of Tom Santschi, who will make a series of two-reel out-door dramas of the Canadian Northwest.

Charles Reed Jones has charge of the Hamilton-White publicity at United Studios.

Albert Edward, Albert Roccardi and Harold Foschay are included in the supporting cast of "Why Not Marry," the forthcoming release of National Exchanges, Inc.
STEWART GOES EAST

Having completed two pictures at the Louis B. Mayer studios since her return to Los Angeles from New York last fall, Anita Stewart and her husband, Rudolph Cameron, departed for the East. The two new Mayer-First National attractions in which Miss Stewart stars, are "The Woman He Married," and "Rose o' the Sea." Both were directed by Fred Niblo, and in the latter Mr. Cameron will be seen as his wife's leading man.

VIDOR ILL

King Vidor, director of "The Turn in the Road," "The Jackknife Man," and other photoplays, is a victim of influenza, and work upon "The Real Adventure," which he is now making from Henry Kittel Webster's story of that title, has been suspended, awaiting his recovery.

TO DRAMATIZE "FOOLISH WIVES"

An attempt will be made to dramatize "Foolish Wives," the picture upon which the Universal company claims to have expended more than a million dollars. Eugene Walter, playwright, has been chosen for the work.

"HEART OF THE NORTH" PRINT STOLEN

The office of the All-Star Feature Distributors, Inc., of San Francisco, was burglarized recently and a print of "The Heart of the North" stolen.

Messrs. Joe Brandt and George H. Davis of New York City, have requested everyone to be on the lookout for this print and to notify them by wire in the event that it should be offered for sale.

"MY TRIP ABROAD" MAKES ITS DEBUT

Charlie Chaplin's initial literary effort, "My Trip Abroad," which is a resume of the ten weeks' tour Mr. Chaplin enjoyed recently, is expected to make its debut in book form this week.

SCIENCE ONE REELERS

Howard Wheeler of New York, general manager of Science Service, has entered into a contract with Tarkington Baker, president of Visigraphic Pictures, calling for the production, weekly, of a series of short reels dealing in general science. Some of the prominent men and women of science will have personal supervision of the making of the pictures.

PICKFORD-FAIRBANKS STUDIO CO. INCORPORATES

The Pickford-Fairbanks Studio Co. filed articles of incorporation at Sacramento recently. The company has a capital stock of $250,000, and has the following directors: John Fairbanks, Robert Fairbanks, Charlotte Pickford Smith, Jack Pickford and John G. Mott.

ROSE ROSANOVA

IRISH COMEDY ST. PATRICK'S WEEK RELEASE

Goldwyn's early release of the latest Rupert Hinech-s comedy, "Come on, or," a tale of Irish characters and Irish humor, both in Ireland and in New York, is being prepared for initial showings St. Patrick's Day week.

Alfred E. Green directed the photoplay with the author as consultant and advisor. Colleen Moore, who appeared in Mr. Hughes' previous picture, "The Wall Flower," recently released, has the leading role, while Ralph Gaves, who will be remembered in Griffith's "Dream Street," plays opposite her.

MAYER HOLDS CONFERENCE

J. Robert Rubin, general counsel for Louis B. Mayer and treasurer of his companies, has arrived from New York for conference with Mr. Mayer. Oscar Grossberg, a Boston man financially interested in the latter's studio and production, is also here on a business and pleasure trip. Although no definite information regarding Mr. Mayer's plans for the coming year has been given out as yet, it is known that an announcement will follow the termination of this executive meeting.

Poe's Photoplays of Albany, N. Y., has increased its capital from $1,000,000 to $1,500,000.

Dale Henshaw, of the National Exchanges, is here from New York buying pictures. He is stopping at the Savoy.

NOVELLO COMING TO STATES

Ivor Novello of the Alliance Film Corporation of England, is coming to New York presently. His latest picture is "The Bohemian Girl," in which he played the lead opposite Gladys Cooper.

GOLDWYN BUYS NORRIS STORIES

Kathleen Norris has sold the screen rights to "Sis" to Goldwyn and production of the picture will follow immediately after the completed publication of the novel. Goldwyn has likewise purchased the rights to "The Happiest Night of Her Life." Miss Norris is an Eminent Author, and as such, Goldwyn gets first call on all her motion picture material.

HAS NEW YORK SHOWING

"My Old Kentucky Home," a Pyramid Company photoplay, had its first showing recently at the Lexington Theatre in New York.

"My Old Kentucky Home" is from the pen of Anthony Paul Kelly and was directed by Ray C. Smallwood. The American Releasing Company will distribute the film.

OHIO BANS "FOOLISH WIVES"

The Ohio Censor Board has refused to permit the Von Stroheim picture, "Foolish Wives," to be shown in the state with or without cuts.

FORREST VEHICLE AT N. RIALTO

Ann Forrest appeared recently at the Rialto, New York, in "Love's Homenager;" a John S. Robertson production made for Famous Players-Lasky abroad. David Powell shares honors with Miss Forrest.

Josephine Lovett, who is Mrs. Robertson in private life, prepared the scenario from the novel, "Perpetual," by Dion Clayton Callison. In the cast are John Millner, Geoffrey Kerr, Lillian Walker, Lionel Dara- gon, Sara Sample, Amy Willard and others.

NEW ARLISS SCRIPT

Forrest Halsey, who adapted "The Ruling Passion," is at work on another script for George Arliss.

NEW PLAYERS EXCHANGE

Benny Goldstein, formerly with Classic, has launched Picture Players Exchange with offices in the Mason Opera House Bldg. associated with Mr. Goldstein are H. B. Doeden and D. Bleck.

LOEB STORY FOR JACKIE COOGAN

Sophie Irene Loeb will assist in producing an original story written by herself for Jackie Coogan.

PRAGUE FILM ACTIVITIES

The January number of the "International Filmschau" reviews the industry in Czecho-Slovakia. The number of producing companies has increased, and eleven new releasing companies formed. The outlook for the coming year is reported very optimistic.
THE DIGEST OF THE MOTION PICTURE INDUSTRY

CAMERA!

GRIFFITH PERSONALLY SIGNS CONTRACTS FOR LOS ANGELES PREMIERE OF "ORPHANS OF THE STORM" WITH DAVID OF MISSION

An announcement significant to the motion picture industry comes from Harry David, managing director of the Mission Theater in Los Angeles. It is significant to the fact that he personally closed contracts with D. W. Griffith for the Los Angeles premiere of the latter's latest studio picture, "Orphans of the Storm," for showing at the Mission theater in the near future.

Griffith personally attended to every detail of the elaborate showmanship, including the sale of special additional passes, which were sold at $1.50 each, well in advance of the date of the premiere. The feature picture was released to the Paramount chain.

WESTERN'S ARE IN DEMAND, SAYS DISTRIBUTOR

A telegram received by "Cactus Features," which co-star Maryon Aye and Bob Reeves, reports that Western pictures are in demand today more than ever before. The wire reads: "Irving M. Lesser of Western Pictures Exploration Company, who is now in New York City arranging distribution matters for the "Cactus" products, Mr. Lesser states in his telegram that he has sold the entire eastern territory. The "Cactus Features" have given the screen seven complete subjects in less than five months and are contracted to produce eighteen products for the Lesser-Rosenberg organization.

CLIFTON PRODUCTION STAFF

Elmer Clifton Productions of New Bedford, Mass., announces its production staff, with Elmer Clifton, now director; A. J. Ferrero, chief cameraman, and Leigh R. Smith, assistant director.

"The Lost" is the title chosen for the story, the title of which is "Down to the Sea in Ships." Production has already started.

LONDON COMPANY EXPANDING

Welsh-Pfierson of London, England, as part of its expansion, has engaged E. Martyn Thirion to make a series of productions, the first to be "A Sailor Tramp."

HOLMES STARRING IN COMEDIES

"Pee-Wee" Holmes, formerly associated with Tom Mix, has been raised to the rank of star in a new series of comedies, which MacDermott is directing on the Fox lot.

COOGAN SETS REQUIRE ADDITIONAL SPACE

Added stage space has been leased at United Studios by the Jack Coogan Productions company to provide room for the sets required by his new story about to go into production.

HUDSON BAY FILMS

Filmcraft, Ltd. of Ontario, Canada, has sent cameramen on exploring expeditions to the Hudson Bay region. Until recently, the company made the Canadian Fox News and has also specialized in aerial photography.

Pickups by the Staff

(Continued from Page 7)

ELECTRICAL ILLUMINATING ENGINEERS ADOPT RESOLUTION

Whereas, certain unfavorable publicity has been and now is being given to the motion picture industry; and

Whereas, the said publicity is wholly and entirely groundless and unfounded and is creating an unwarranted and odious name for the motion picture industry, which industry is the fourth largest industry in the United States of America; and

Whereas, the Electrical Illuminating Engineers' Society is comprised of citizens of the United States of America who are actively engaged in the motion picture industry; now, therefore, be it

Resolved that we, the members of the Electrical Illuminating Engineers' Society, in regular meeting assembled, pledge the support of our organization and its individual to the correcting and its individuals to the correcting of false and erroneous publicity now being spread broadcast concerning said motion picture industry by unscrupulous, selfish and malignant interests.

Attested: Secretary Joe C. Reynolds.

G. E. MacCormack, president, Charles Ray Studio.

Howard M. Ewing, vice president, Minerva Pictures Corporation.

Roland F. Dagg, Universal Studios.

W. L. Pheeters, Universal Studios.

Gene Shour, Universal Studios.


Joe C. Reynolds, Fox Film Corporation.

Harry D. Brown, Universal Studios.

Phil Coates, Vitagraph Film Company.

W. Johnson, Pickford Studios.

E. V. Morris, Hal Roach Studios.

Bert Wayne, Fairbanks Studios.

W. Leshan, Marshall Neilan.

L. Kolb, Goldwyn Film Company.

F. N. Murphy, Warner Brothers' Studios.

R. Hostetter, Cinema Studio Supply.

W. Strahn, United Studios.

R. Hanck, Thomas H. Ince Studios.

Board of control.

INTRODUCES NEW CENSORSHIP BILL

A bill has been introduced in Boston, Mass., by Marian C. Nichols, a censorship advocate, which would subject picture theaters to the same requirements that govern publication of political advertisements in newspapers. Miss Nichols object is to prevent propaganda by way of the screen.

Noel Smith, director of Hall Room Boys' Comedies, is in New York with "Game Birds," the latest of the series.

Charles Ray is preparing his first picture for United Artists' release.

It is reported that George Walsh will lead Estelle Taylor to the altar as soon as he gets his divorce from Seena Owen. Miss Taylor was recently cast in the vampire role of "A Fool There Was," which Emmett Flynn is directing for Fox.

Prizma, Inc., has three new subjects for release, "Away Dull Care," "Seeing the Unknown" and "Nippon."

The Senate of Kentucky has passed the censorship bill which now goes to the House. Its passage there seems favorable.

Red Oak, Iowa, has its first picture show in many years last week. Thomas H. Inc's "Hail the Woman" was the opening attraction.

"The Digest of the Motion Picture Industry"

PRESIDENT OF E. F. A.

Samuel Rachmann of Berlin, Germany, has succeeded Carl Brat inas president of the European Film Alliance. Brat was formerly one of the important figures in the U. F. A. before Adolph Zukor formed the E. F. A.

IS AWARDED FRENCH CROSS

James M. Loughborough, manager of the Albany Pathe exchange, was recently awarded the Cross of the Chevalier by Marshal Foch. Loughborough served with the 365th Infantry of the 77th Division in France and accompanied Marshal Foch on his recent tour of the United States as public representative.

Lee Moran recently finished "The Rubber Neck."

MICHAEL DARK

Jackie Coogan is taking violin lessons from a local master as a necessary preparation for his next starring picture, production on which is about to commence at United Studios. Jackie will portray the role of a very youthful violinist in this production, the title of which has not yet been announced.

A. C. Raleigh, manager of the Columbia Theater in Portland, Oregon, and editor of the Jenson and Von Herberg magazine, Screenland, and Carl G. Brownlee, dramatic and film editor of the Oregon Journal, were recent visitors at the Louis B. Mayer Studios.

Maud Ballington Booth, head of the Volunteers of America, was the honored guest recently at the Hal E. Roach Studios.

John W. Considine, former partner of the late "Big Tim" Sullivan in the Sullivan-Considine circuit of theaters, is in Los Angeles visiting his son, John W. Considine, who is secretary to Joseph M. Schenck.

Leaster Cuneo, who recently completed the picture, "Silver Spurs," is planning to make a horseback tour of Southern California this summer.


KARLOFF BUSY

Boris Karloff recently completed a "heavy" role in "The Man from Downing Street," with Earl Williams, and is now in Truckee supporting Katherine MacDonald in "The Woman Conqueror." Mr. Karloff will be seen very shortly at the Kinkena in "The Invisible." A Katherine Macdonald First National attraction.

Casson Ferguson is making arrangements for a European trip.

Ward Wing and Lilian Marshall were married on Washington's Birthday.

The transfer of the Lewis J. Selznick production units in the East to United Studios will be effected within a month.

Lester Cuneo is credited with being the tallest star in motion pictures. He stands six feet two in his stocking feet.

David Butler's favorite sport is handball. He holds a prize cup for winning doubles at the Los Angeles Athletic Club.

Duncan's Rint-tin-tin, prize-winning police dog, will be seen with Guy Hates Post in "The Masquerader."

"Fool's Paradise," Cecil B. de Mille's latest Paramount production, comes to Grauman's Rialto week of March 5th.

"I Am the Law," the first of the series of twelve special productions which Edwin Carewe is directing, is nearing completion.

Among important members of the cast of "The Ordeal" are Edna Murphy, Adele Farrington, Claire Drey, Ann Schaefer and Shannon Day.

Director Eric Von Stroheim, accompanied by his wife, has returned from New York where he went in order to witness the premiere of "Foolish Wives."

Among those in important roles in Agnes Ayres latest Paramount starring vehicle, "The Ordeal," are Edward Sotherland, Lloyd Whitlock, Eugene Corey and Clarence Burton.

The Metropolitan Production Company engaged in the making of "The Good Samaritan" has returned from location at Victoria after ten days of exterior work on the ranches near the desert town. The picture, when completed, will be released by Franklin E. Becker through East Coast Productions.

The Ubach film, "A Man in a Million," will be given its national premiere in Chicago on March 12th. It will probably have its Los Angeles premier concurrently with that at the Windy City.

AN INTERESTING TRIBUTE

"Camera!"

4513 Sunset Boulevard.

Los Angeles, California.

Gentlemen: The Board of Trustees of the Motion Picture Directors' Association have decided that our rooms are not complete without the addition of your valued publication, consequently please accept herewith our subscription for one year, to be sent to the Motion Picture Directors Association, 4513-451 Markham Building, Hollywood, Calif.

I am, yours very truly,

FREDRICK A. THOMSON.
Secretary, M. P. D. A.

(Continued on Page 17)
# Pulse of The Studios

<table>
<thead>
<tr>
<th>Director/Name</th>
<th>Star</th>
<th>Cameraman</th>
<th>Asst. Director</th>
<th>Scenarioist</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>APOLOPH PRODUCTIONS</td>
<td>M. Charles, Casting</td>
<td>Astra Studios</td>
<td>M. Charles</td>
<td>“The Trailer”</td>
<td>Glendale</td>
<td>Glendale 906</td>
</tr>
<tr>
<td>Arthur Delmar</td>
<td>Jack Dolio</td>
<td>Mike Lynch</td>
<td>M. Charles</td>
<td>Bob Wiblick</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BALBOA STUDIOS</td>
<td>Individual Casting</td>
<td>Rex Thorpe, Leasing Mgr.</td>
<td>Long Beach</td>
<td>Home 609</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Morante</td>
<td>Gen. Chaucerio</td>
<td>Joe MacManigal</td>
<td>Al Morante</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>G. Satter</td>
<td>All-Star</td>
<td>Powers</td>
<td>Dyer</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THORPE</td>
<td>All-Star</td>
<td>Logan</td>
<td>Hunerford</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BELASCO STUDIOS</td>
<td>K. E. MacQuarrie, Casting</td>
<td>833 Market St., San Francisco</td>
<td>Doug 6588</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F. H. MacQuarrie</td>
<td>All-Star</td>
<td>Bill Series</td>
<td>E. MacQuarrie</td>
<td>Walter Rivers</td>
<td>Dramatic Feature</td>
<td></td>
</tr>
<tr>
<td>BLANCHARD FILM CO</td>
<td>H. S. Conway, Casting</td>
<td>Cosmosart Studios</td>
<td>Wil. 1322</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>J. E. Bowen</td>
<td>Non-Star</td>
<td>E. G. Bowen</td>
<td>E. J. Chudy</td>
<td></td>
<td>Educational</td>
<td>Schedule</td>
</tr>
<tr>
<td>BRUCE CARTER PROD'NS</td>
<td>Montague Studios</td>
<td>Arnold Aldrich, Casting</td>
<td>San Francisco</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>W. S. Van Dyke</td>
<td>All-Star</td>
<td>Harry Eastber</td>
<td>Arnold Aldrich</td>
<td>Staff</td>
<td>Comedy Newsletters</td>
<td>Schedule</td>
</tr>
<tr>
<td>CAMPBELL COMEDIES</td>
<td>Robert Goux, Gen. Mgr.</td>
<td>Universal Studios</td>
<td>Holly 2500</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHARLIE CHAPLIN STUDIO</td>
<td>Alfred Reeves, Gen. Mgr.</td>
<td>1416 La Brea Ave.</td>
<td>Holly 4070</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>J. E. Bowen</td>
<td>J. G. Taylor</td>
<td>J. Eyerman</td>
<td>E. G. Bowen</td>
<td>E. Chudy</td>
<td>Bowen</td>
<td></td>
</tr>
<tr>
<td>CINAL FILMS, Cosmosart Studios</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Science of Ju-Jitsu</td>
<td></td>
</tr>
<tr>
<td>COMMONWEALTH MOTION PICTURE PRODUCERS.</td>
<td>Scotty King, Casting</td>
<td>511 Union League Bldg.</td>
<td>13538</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E. Caldwell</td>
<td>Josephine Hill</td>
<td>C. E. Peters</td>
<td>rosy Maes</td>
<td>F. Caldwell</td>
<td>Western Dramas</td>
<td>Schedule</td>
</tr>
<tr>
<td>FAIRBANKS, CHESTER PRODUCTIONS</td>
<td>Fine Arts Studio</td>
<td></td>
<td></td>
<td></td>
<td>Forever After</td>
<td>Finished</td>
</tr>
<tr>
<td>FINE ARTS STUDIO</td>
<td>4500 Sunset Blvd.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FINE ARTS STUDIO</td>
<td>4500 Sunset Blvd.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FOX STUDIO</td>
<td>C. A. Bird, Casting</td>
<td>N. Western Ave.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HARTER-WALL PROD</td>
<td>Edward La Veque, Casting Director</td>
<td>Bakersfield, Box 482</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HOLLYWOOD STUDIOS</td>
<td>6642 Santa Monica Blvd.</td>
<td>R. D. Saunders, Casting</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PULP OF THE STUDIOS</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Digest of the Motion Picture Industry</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAMER'A</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>Star</td>
<td>Cameraman</td>
<td>Asst. Director</td>
<td>Scenario</td>
<td>Type</td>
<td>Progress</td>
</tr>
<tr>
<td>--------------</td>
<td>---------------------------</td>
<td>-----------------</td>
<td>---------------</td>
<td>--------------</td>
<td>--------------</td>
<td>---------------</td>
</tr>
<tr>
<td>HUGHES, ROY, PRODUCTIONS</td>
<td>J. S. Krantz, Casting.</td>
<td>El Paso, Tex.</td>
<td></td>
<td></td>
<td></td>
<td>Main 3816</td>
</tr>
<tr>
<td>Roy Hughes</td>
<td>Adela Sembrano</td>
<td>J. McFarland</td>
<td>&quot;Boots&quot; Talbert</td>
<td>&quot;Bodacious&quot;</td>
<td>Westerns</td>
<td>Schedule</td>
</tr>
<tr>
<td>INCE, THOS. H.</td>
<td>Horace Williams, Casting.</td>
<td>Clark W. Thomas, Gen. Mgr.</td>
<td>Culver City.</td>
<td></td>
<td></td>
<td>761731</td>
</tr>
<tr>
<td>Hugh L. Hiller</td>
<td>All-Star</td>
<td>M. De Fontenay</td>
<td>J. O. Taylor</td>
<td>Lederman</td>
<td>Bradley King</td>
<td>Farce Comedy</td>
</tr>
<tr>
<td>Maurice Tournier</td>
<td>All-Star</td>
<td>Sharpe</td>
<td></td>
<td>Solicitor</td>
<td>&quot;Lorna Doone&quot;</td>
<td>Romance Drama</td>
</tr>
<tr>
<td>John Grant Wynn</td>
<td>All-Star</td>
<td></td>
<td></td>
<td>W. Olitizens</td>
<td>&quot;The Blessed&quot;</td>
<td></td>
</tr>
<tr>
<td>KLUMB, ROY H. PRODUCTIONS</td>
<td>5107 Hollywood Blvd.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>4500</td>
</tr>
<tr>
<td>Knob Thompson</td>
<td>All-Star</td>
<td>Bert Essex</td>
<td></td>
<td></td>
<td>Drama</td>
<td>Starting</td>
</tr>
<tr>
<td>Webster Collins</td>
<td>All-Star</td>
<td>Bert D. Essex</td>
<td></td>
<td></td>
<td>Western Drama</td>
<td>Starting</td>
</tr>
<tr>
<td>KING Vidor PRODUCTIONS</td>
<td>Gus Inglis, Gen. Mgr.</td>
<td>7200 Santa Monica Blvd.</td>
<td>Holly 2806; Holly 2807</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>King Vidor</td>
<td>Florence Vidor</td>
<td>Geo. &amp; Barrows</td>
<td>Dave Howard</td>
<td>Mildred Condon</td>
<td>&quot;The Real Adventure&quot;</td>
<td>Holly 2400</td>
</tr>
<tr>
<td>LASKY STUDIOS</td>
<td>L. M. Goodstadt, Casting.</td>
<td>1520 Vine St.</td>
<td>Fred Klay, Studio Mgr.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stan Warne</td>
<td>Gloria Swanson</td>
<td>Al Glibets</td>
<td>A. E. Hamm</td>
<td>J. Cunningham</td>
<td>&quot;Beyond the Rocks&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Al Green</td>
<td>Tom Melchian</td>
<td></td>
<td>Faxon Dean</td>
<td>Olga Prentice</td>
<td>&quot;The Proxy Daddy&quot;</td>
<td>Tilling</td>
</tr>
<tr>
<td>Jon. Henshaw</td>
<td>Aries Ayres</td>
<td></td>
<td>Johnstan</td>
<td>Will M. Ritchie</td>
<td>&quot;The Ordeal&quot;</td>
<td>&quot;The Ordeal&quot;</td>
</tr>
<tr>
<td>Phillip Josen</td>
<td>Holt-Daniels</td>
<td></td>
<td>Melchon</td>
<td>Byron Morgan</td>
<td>&quot;Val of Taradiddle&quot;</td>
<td>Editing</td>
</tr>
<tr>
<td>Paul Powell</td>
<td>Schoenbaums</td>
<td></td>
<td>Harry Pickey</td>
<td>Robin's-Fellows</td>
<td>&quot;Across the Continent&quot;</td>
<td>Editing</td>
</tr>
<tr>
<td>William de Mille</td>
<td>All-Star</td>
<td></td>
<td>Guy Wilky</td>
<td>J. Cunningham</td>
<td>&quot;Cann Smarts&quot;</td>
<td>Laboratory</td>
</tr>
<tr>
<td>Penneley Stanslaw</td>
<td>Betty Compson</td>
<td></td>
<td>Robt. Louis</td>
<td>Le Vino</td>
<td>&quot;The Woman Over the Border&quot;</td>
<td>5th Week</td>
</tr>
<tr>
<td>Geo. Melford</td>
<td>All-Star</td>
<td></td>
<td>Ollie Tate</td>
<td>Will J. Ritchie</td>
<td>&quot;Our Leading Citizen&quot;</td>
<td>3rd Week</td>
</tr>
<tr>
<td>Al Green</td>
<td>All-Star</td>
<td></td>
<td>J. Howe</td>
<td>Ade-Young</td>
<td>&quot;The Dictor&quot;</td>
<td>3rd Week</td>
</tr>
<tr>
<td>James Cramer</td>
<td>All-Star</td>
<td></td>
<td>W. Marshall</td>
<td>N. Keesy</td>
<td>&quot;What's New Sai&quot;</td>
<td></td>
</tr>
<tr>
<td>MARTY, LOUIS B.</td>
<td>Studios, 3800 Mission Rd.</td>
<td>Individual Casting.</td>
<td></td>
<td></td>
<td></td>
<td>Lincoln 2120</td>
</tr>
<tr>
<td>Delmar A. Whitson</td>
<td>George Foley</td>
<td>Joe Walker</td>
<td>Hensharry</td>
<td>Delmar A. Whitson</td>
<td>&quot;Scoring One on Newton&quot;</td>
<td>Finishing 2d Week</td>
</tr>
<tr>
<td>Lloyd Ingranha</td>
<td>All-Star</td>
<td></td>
<td>Geo. Crane</td>
<td>David Kirkland</td>
<td>Lloyed Ingranha</td>
<td>Drama</td>
</tr>
<tr>
<td>METROPOLITAN PROD.</td>
<td>Carl P. Winther, Prod. Mgr.</td>
<td>Mayer Studio.</td>
<td></td>
<td></td>
<td></td>
<td>Lincoln 2120</td>
</tr>
<tr>
<td>C. S. Pefelt</td>
<td>J. B. Warner</td>
<td>C. De Vina</td>
<td>A. MacQuarrie</td>
<td>Frank Clark</td>
<td>Comedy Drama</td>
<td>Preparing</td>
</tr>
<tr>
<td>Rex Ingram</td>
<td>All-Star</td>
<td>John Sett</td>
<td>Curt Rayfield</td>
<td>Mary O'Hara</td>
<td>&quot;Prisoner of Zenda&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>LYONS, EDDIE, PROD.</td>
<td>Berwilla Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 157</td>
</tr>
<tr>
<td>Eddie Lyons</td>
<td>Eddie Lyons</td>
<td>Yvonne De Rue</td>
<td>Eddie Lyons</td>
<td>Comedies</td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>MISSION FILM CORPORATION.</td>
<td>Ernest Traxler, Casting &amp; Gen. Mgr.</td>
<td>Clunes Studio, Melrose Ave.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clarence Goldert</td>
<td>All-Star</td>
<td>Gordon Pollock</td>
<td>Arthur Osborne</td>
<td>Clarence R. Hathaway</td>
<td>&quot;Carry on the Race&quot;</td>
<td>Finishing</td>
</tr>
<tr>
<td>MISSION FILM CORPORATION.</td>
<td>Ernest Traxler, Casting.</td>
<td>San Francisco.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ernest Traxler</td>
<td>All-Star</td>
<td>Gordon Pollock</td>
<td>Kathryn Cuddy</td>
<td>Fairy Tale</td>
<td>&quot;Shepherdess and the Chimney Sweep&quot;</td>
<td>Preparing</td>
</tr>
<tr>
<td>NEILAN, MARSHALL PRODUCTIONS.</td>
<td>6642 Santa Monica Blvd.</td>
<td>Tom Held, Casting.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 1431</td>
</tr>
<tr>
<td>Marshall Neilan</td>
<td>All-Star</td>
<td>D. J. Kresson</td>
<td>Tom Hold</td>
<td>Marion Fairfax</td>
<td>&quot;Fools Ferst&quot;</td>
<td>Finishing</td>
</tr>
<tr>
<td>Frank O'Connor</td>
<td>John Sells</td>
<td>Ray June</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>O'CONNOR PRODUCTIONS.</td>
<td>Caswell Studio.</td>
<td>Gus Schumacher, Manager.</td>
<td>1107 N. Bronson Ave.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ward Hayes</td>
<td>O'Connor</td>
<td>Geo. Rickett</td>
<td>Geo. Jenkins</td>
<td>Staff</td>
<td>2-Heel Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>PARAGON PRODUCTIONS.</td>
<td>MacPherson, Casting.</td>
<td>Brentwood Studios.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 975</td>
</tr>
<tr>
<td>Bruce Mitchell</td>
<td>Jack Richardson</td>
<td>V. Walker</td>
<td>H. F. MacPherson</td>
<td>Comedies</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>PREFERRED PICTURES CORP.</td>
<td>Arthur Jacobs, Cast. and Gen. Mgr.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>10049</td>
</tr>
<tr>
<td>Tom Ferman</td>
<td>K. MacDonald</td>
<td>Brotherton</td>
<td>C. Wallace</td>
<td>Vincent Clark</td>
<td>&quot;The Woman Conquers&quot;</td>
<td>2d Week</td>
</tr>
<tr>
<td>PROTEAN ARTS.</td>
<td>Fine Arts Studio.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>595187</td>
</tr>
<tr>
<td>Raymond Canner</td>
<td>Cecil Holland</td>
<td>Sonie Miller</td>
<td>P. Royer</td>
<td>Novelties</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>RAY, CHAS. PRODUCTIONS.</td>
<td>Al Ray, Casting.</td>
<td>Chas. Ray Studios.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 4211</td>
</tr>
<tr>
<td>Chas. Ray</td>
<td>Chas. Ray</td>
<td>Geo. Geier</td>
<td>Bert Offord</td>
<td>Comedy Drama</td>
<td>Preparing</td>
<td></td>
</tr>
<tr>
<td>R-C STUDIO.</td>
<td>Melrose and Gower.</td>
<td>S. F. Jacobs, Casting Director.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 7780</td>
</tr>
<tr>
<td>W. A. Keller</td>
<td>Mabel June</td>
<td>Pauline Frederick</td>
<td>Jennings</td>
<td>Garrett E. Pott</td>
<td>&quot;Gay and Develish&quot;</td>
<td>Finishing</td>
</tr>
<tr>
<td>Régner Production Co.</td>
<td>Bronz Studio.</td>
<td>1745 Glendale Blvd.</td>
<td></td>
<td></td>
<td></td>
<td>54109</td>
</tr>
<tr>
<td>Reni Hunt</td>
<td>Robert Smith</td>
<td>Charles Dietz</td>
<td></td>
<td></td>
<td>2-Heel Comedies</td>
<td>Starting</td>
</tr>
</tbody>
</table>

---

Chester Bennett Laboratories

4500 Sunset Blvd.  
Supervision of Abe Scholtz  
Telephone 507-061
**CAMERA!**

<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><strong>ROGELL-HALPERIN PRODUCTIONS.</strong></td>
<td>Victor Hugo Halperin, Mgr.</td>
<td>Ben Wilson Studios.</td>
<td></td>
<td></td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Albert Rogell</td>
<td>Revere-Aye</td>
<td>John Eyerman</td>
<td>Victor Hugo Halperin</td>
<td>Westerns</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ROACH, HAL E., STUDIO.</strong></td>
<td>Culver City.</td>
<td>Warren Doane, Mgr.</td>
<td>Charles Parrot, Sup. Director</td>
<td></td>
<td>West 3730</td>
<td></td>
</tr>
<tr>
<td>Ruth (B disaster)</td>
<td>Harold Lloyd</td>
<td>Roger Yan</td>
<td>Frank Young</td>
<td>Thompson-Staff</td>
<td>Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>Santell-Patt</td>
<td>Enoc Deran</td>
<td>Frank Young</td>
<td>C. Morgen</td>
<td></td>
<td>Comedies</td>
<td>Under Prod.</td>
</tr>
<tr>
<td>MacGowan</td>
<td>Children</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SCHLANK STUDIO.</strong></td>
<td>H. J. Howard, Casing.</td>
<td>6050 Sunset Blvd.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harry Burns</td>
<td>Y. L. Walker</td>
<td></td>
<td></td>
<td></td>
<td>Animal Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td><strong>SELIG-RORK.</strong></td>
<td>3800 Mission Road.</td>
<td></td>
<td></td>
<td></td>
<td>Lincoln 33</td>
<td></td>
</tr>
<tr>
<td><strong>UNITED STUDIOS.</strong></td>
<td>C. B. Collins, Casing.</td>
<td>53441 Melrose.</td>
<td>M. C. Levee, President.</td>
<td></td>
<td>Holly 4080</td>
<td></td>
</tr>
<tr>
<td>Vythe</td>
<td>Ruth Roland</td>
<td>Jack McKenzie</td>
<td>Douglas Dawson</td>
<td>Marion Fairfax</td>
<td>Serial</td>
<td>&quot;The Nevada Tramp&quot;</td>
</tr>
<tr>
<td>Hunt Streng</td>
<td>Bill Montana</td>
<td>Arthur Rice</td>
<td>Albert Kelly</td>
<td>Emory Johnson</td>
<td>&quot;The Midsummer Call&quot;</td>
<td></td>
</tr>
<tr>
<td>B. A. Bennett</td>
<td>Jane Crag</td>
<td>W. Cridle</td>
<td>Dick Benson</td>
<td>Emerson-Loose</td>
<td>&quot;The Divorcee&quot;</td>
<td></td>
</tr>
<tr>
<td>Al Austin</td>
<td>Jackie Cogan</td>
<td>Arthur Rice</td>
<td>Bob Stevens</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chase, Bryant</td>
<td>Nastina</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Emory Johnson</td>
<td>All-Star</td>
<td>Fisher-Mickle</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sidney Franklin</td>
<td>Constance</td>
<td>Talmaide</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>James Young</td>
<td>Guy Hates Post</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allan Hubbar</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frank Lincoln</td>
<td>Norma Talmadge</td>
<td>Gaudio</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>UNIVERSAL STUDIO.</strong></td>
<td>Fred Datig, Casing.</td>
<td>Universal City.</td>
<td></td>
<td></td>
<td>Holly 2500</td>
<td></td>
</tr>
<tr>
<td>Elsw. Laemmle</td>
<td>Art Acord</td>
<td>Fiden</td>
<td>MacRay</td>
<td>Harvey Gates</td>
<td>Serial</td>
<td>&quot;Buffalo Bill&quot;</td>
</tr>
<tr>
<td>Tom Brewington</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>13th Week</td>
<td></td>
</tr>
<tr>
<td>Jack Conway</td>
<td>Hoot Gibson</td>
<td>Thorpe</td>
<td>Marchant</td>
<td></td>
<td>&quot;The Man of the Month&quot;</td>
<td></td>
</tr>
<tr>
<td>Holh Hensley</td>
<td>Frieda Williams</td>
<td>Moore</td>
<td>Hervey</td>
<td></td>
<td>&quot;The Hidden Moment&quot;</td>
<td></td>
</tr>
<tr>
<td>Baggot</td>
<td>Freshet</td>
<td>Millar</td>
<td>Ross &amp; Lipton</td>
<td></td>
<td>&quot;The Lass O'Lownie&quot;</td>
<td></td>
</tr>
<tr>
<td>Blegen</td>
<td>All-Star</td>
<td></td>
<td></td>
<td></td>
<td>&quot;Kissed&quot;</td>
<td></td>
</tr>
<tr>
<td>W. Craft</td>
<td>Lorraine - Welch</td>
<td></td>
<td></td>
<td></td>
<td>&quot;Human Hearts&quot;</td>
<td></td>
</tr>
<tr>
<td>Reginald Barker</td>
<td>Frank Mayo</td>
<td></td>
<td></td>
<td></td>
<td>&quot;With Stanley in Africa&quot;</td>
<td></td>
</tr>
<tr>
<td>Stuart Payton</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;The Storm&quot;</td>
<td></td>
</tr>
<tr>
<td>Loyd Ingram</td>
<td>Gladys Walton</td>
<td></td>
<td></td>
<td></td>
<td>&quot;The Way Back&quot;</td>
<td></td>
</tr>
<tr>
<td>Jos. Sedgewick</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>&quot;Second-Hand Rose&quot;</td>
<td></td>
</tr>
<tr>
<td>Craig Hutchinson</td>
<td>All-Star</td>
<td></td>
<td></td>
<td></td>
<td>&quot;The Light Cat&quot;</td>
<td></td>
</tr>
<tr>
<td>Win. H. Watson</td>
<td>Neery Edwards</td>
<td>Yolita</td>
<td></td>
<td></td>
<td>&quot;Advent of Robinson Crusoe&quot;</td>
<td></td>
</tr>
<tr>
<td><strong>VITAGRAP STUDIOS.</strong></td>
<td>1708 Talmage.</td>
<td>W. S. Smith, Gen. Mgr.</td>
<td></td>
<td></td>
<td>Holly 2131</td>
<td></td>
</tr>
<tr>
<td>David Smith</td>
<td>All-Star</td>
<td>Steven Smith</td>
<td>Fred Tyler</td>
<td>Baker</td>
<td>&quot;The Shanghaired&quot;</td>
<td></td>
</tr>
<tr>
<td>Wm. Duncan</td>
<td>William Duncan</td>
<td>Geo. Robinson</td>
<td>Leonard Clarke</td>
<td>Bradley Smollen</td>
<td>&quot;Man Hunters&quot;</td>
<td></td>
</tr>
<tr>
<td>Sonny Tyler</td>
<td>Jack London</td>
<td>Roland Cahn</td>
<td>Leo Manners</td>
<td>Samson-Taurus</td>
<td>&quot;A Gentleman's Audience&quot;</td>
<td></td>
</tr>
<tr>
<td>H. Dansinger</td>
<td>Earl Williams</td>
<td>Alvin Buick</td>
<td>Alfred Bedell</td>
<td>Davies</td>
<td>&quot;Locked Out&quot;</td>
<td></td>
</tr>
<tr>
<td>W. C. Taylor</td>
<td>Elke Calhoun</td>
<td>Ede Smith</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>WARNER BROS. STUDIO.</strong></td>
<td>Sunset at Bronson.</td>
<td></td>
<td></td>
<td></td>
<td>Holly 6140</td>
<td></td>
</tr>
<tr>
<td>All-Star</td>
<td>McKe</td>
<td>Cliff Roan</td>
<td>Guyon</td>
<td>Serial</td>
<td>Under Production</td>
<td></td>
</tr>
<tr>
<td><strong>WILLIAMS, CYRUS J., CO.</strong></td>
<td>R. Bradbury, Casing.</td>
<td>4811 Fountain Ave.</td>
<td>C. J. Williams, Mgr.</td>
<td></td>
<td>Holly 3266</td>
<td></td>
</tr>
<tr>
<td>Ross. Bradbury</td>
<td>&amp; &quot;Hall and Tiffany&quot;</td>
<td>Geo. Meredith</td>
<td>R. Bradbury</td>
<td>Educational</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**EASTERN STUDIOS**

<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><strong>BIOGRAPH STUDIOS.</strong></td>
<td>W. J. Scully, Casing.</td>
<td>807 E. 175th St.</td>
<td></td>
<td></td>
<td>Tremont 5100</td>
<td></td>
</tr>
<tr>
<td>Henry King</td>
<td>Bartholomew</td>
<td>H. Cronin</td>
<td>Joe Boyle</td>
<td>Drama</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Red. Leonard</td>
<td>May Murray</td>
<td>Ollie March</td>
<td>Paul Allen</td>
<td>Drama</td>
<td>6th Week</td>
<td></td>
</tr>
<tr>
<td><strong>BLACKTON STUDIOS.</strong></td>
<td>Brooklyn. N. Y.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fisher-Fox</td>
<td>All-Star</td>
<td>Frank Perlmutter</td>
<td>Fisher</td>
<td>Comedy</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Elmer Clifton</td>
<td>Raymond McKe</td>
<td>A. G. Penred</td>
<td>Leigh R. Smith</td>
<td>John L. E. Dell</td>
<td>&quot;Down to the Sea in Ships&quot;</td>
<td></td>
</tr>
<tr>
<td><strong>FOX STUDIOS. West 55th St., N. Y.</strong></td>
<td>James Ryan, Casing.</td>
<td></td>
<td></td>
<td></td>
<td>Phone: Circle 6800</td>
<td></td>
</tr>
<tr>
<td>Harry Millard</td>
<td>All-Star</td>
<td>Laffinburg</td>
<td>T. Molloy</td>
<td>Paul Sloane</td>
<td>Drama</td>
<td></td>
</tr>
<tr>
<td>Herbert Biren</td>
<td>Ben. Farnum</td>
<td>Laffinburg</td>
<td>T. Molloy</td>
<td>Paul Sloane</td>
<td>5th Week</td>
<td></td>
</tr>
<tr>
<td>Sonny Cooper</td>
<td>Larry Somo</td>
<td></td>
<td></td>
<td></td>
<td>Started Feb. 16</td>
<td></td>
</tr>
<tr>
<td>H. Dommer</td>
<td>E. Williams</td>
<td>Jan Flannagan</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>INTERNATIONAL FILM SERVICE CO., Inc.</strong></td>
<td>M. S. Connolly, Casing.</td>
<td>2478 Second Ave. New York City.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frank Borzage</td>
<td>All-Star</td>
<td>Chester Lyons</td>
<td></td>
<td>Fannie Hurst Story</td>
<td>6th Week</td>
<td></td>
</tr>
<tr>
<td>Vignelli</td>
<td>Marion Davies</td>
<td>O. O. Dull</td>
<td></td>
<td>&quot;When Knighthood Was in Flower&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Borzage</td>
<td>All-Star</td>
<td></td>
<td></td>
<td></td>
<td>&quot;The Good Provider&quot;</td>
<td></td>
</tr>
<tr>
<td>Borzage</td>
<td>All-Star</td>
<td>L. Merigone</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>O. O. Dull</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>John Lynch</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>O. O. Dull</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>John Lynch</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LEVEY, HARRY, STUDIO.</strong></td>
<td>&quot;Shaddy&quot; Graham, Casing.</td>
<td>230 W. 38th, New York.</td>
<td></td>
<td></td>
<td>Fitzroy 4205</td>
<td></td>
</tr>
<tr>
<td>Harry Leive</td>
<td>Reginald Denny</td>
<td>Geo. Courten</td>
<td>H. C. Wilcox</td>
<td>&quot;The Leather Pushers&quot; Series Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frank W. Tuttle</td>
<td>Glenn Hunter</td>
<td>Fred Walker, Jr.</td>
<td>W. R. Sheridan</td>
<td>Dramatic Comedy</td>
<td>Preparing</td>
<td></td>
</tr>
<tr>
<td><strong>PATHE. S. Bennett, Casing Director.</strong></td>
<td>1990 Park Ave., New York.</td>
<td></td>
<td></td>
<td></td>
<td>Harlem 1480</td>
<td></td>
</tr>
<tr>
<td>Geo. H. Betts</td>
<td>C. Hutchinson</td>
<td>E. Snyder</td>
<td>S. Bennett</td>
<td>F. L. Smith</td>
<td>13 Episode Serial</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Preparing</td>
<td></td>
</tr>
</tbody>
</table>

**FINISHING**

Who's Where
(Continued from Page 6)

Mrs. Hardy.......................... Alberta Lee
Mr. Marchment......................... Frederick Vroom
Maid..................................... Fronzie Gumm

GRAUMAN'S
Jesse L. Lasky presents
Gloria Swanson in
"HER HUSBAND'S TRADEMARK"
By Clara Beranger
Scenario by Lorna Moon
Directed by Sam Wood
CAST
Lois Miller—Gloria Swanson
Allan Franklin—Richard Wayne
James Berkeley—Stuart Holmes
Sillithy Winters—Lucien Littlefield
Father Berkeley—Charles Ogle
Mother Berkeley—Edythe Chapman
Mexican Bandit—Clarence Burton
Henry Strom—James Neill

CALIFORNIA
Goldwyn presents
"WATCH YOUR STEP"
With Cullin Landis and Patsy Ruth Miller
By Julien Josephson
Directed by William Beaudine
CAST
Elmer Slocum—Culkin Landis
Margaret Andrews—Patsy Ruth Miller
Russ Weaver—Hert Woodruff
Lark Andrews—George Pierce
Lon Kibbali—Raymond Cannon
Jennifer Kimball—Gus Leonard
Constable—Henry Rattenbury
Kv Wilson—Joel Day
Detective Ryan—J. O. O'Connor
Henry Slocum—John Cossar
Mrs. Spivey—Lillian Sylvester
Lora Spivey—M. H. King
Mrs. Andrews—Cordelia Callahan
Mrs. Weaver—Alberta Lee

SUPERBA
Carl Laemmle presents
Frank Mayo in
"TRACKED TO EARTH"
Story by Wm. J. Neldig
Scenario by Wallace Clifton
Directed by Wm. Worthington
CAST
Charles Cranmer—Frank Mayo
Anna Jones—Virginia Valli
Stub Leu Tate—Dake R. Lee
Shorty Fuller—Buck Conners
Zed White—Percy Challenger
Dick Jones—Harold Goodwin

KINEMA
Arthur S. Kane presents
Charles Ray in
"R. S. V. P."
Directed by Charles Ray
CAST
Richard Morgan—Charles Ray
Mrs. Morgan—Florence Oberle
Benny Fielding—Harry Myers
Augustus Jonathan Plimpton—Tom McGuire
Betty—Jean Calheoun
Private Detective—Robert Grey
Butler—William Courtwright
Minnie Meadows—Ida Schumaker

CLUNE'S
Reprint presents
Bebe Daniels in
"A GAME CHICKEN"
By Nina Wilcox Putnam
Scenario by Fred Myton
Directed by Chester M. Franklin
CAST
Inez Hastings—Bebe Daniels
Ruth Thompson—Pat O'Malley

Marion Ward
Practical Training for Stage and Motion Pictures—Music—Make-up—Dancing
729 S. Bonnie Brae—Any West 7th St. Car
Phone 54498

Hair Goods of any description made to order at reasonable prices. Best hair used only.
819 South Hill

Still and Always
HOLLYWOOD TAXI SERVICE
By the Mile, Hour, Day, or Week
"SOUTTER WILL SUIT YOU"
7030 Hollywood Blvd.
Reasonable Rates

Comedy Makers
I am a first class gag man and suggester of plots, titles and incidents. Make me prove it.
Consultation by day, week or month.
Want to talk it over with me? All right! Write or phone.
E. A. Vogt, 1233 N. Mariposa Ave., Hollywood
Phone 508-626

Attention! Producers!
A NEW SYSTEM
I have a plan that will revolutionize the motion picture industry in the putting up of a new stage or reconstructing an old stage.
A beneficial novelty for all purposes, but especially for comedy productions. Has never been exhibited to the public before.
JAMES PAPPAS
Care of Camera.
"I CAN EXPLAIN"
(Metro)

"If they could find another story for Gareth Hughes as appropriate as the adaptation of Little Eva, which was called 'Little Eva Ascends,' he would probably be able to hold the stellar position to which he has recently been elevated, but with such material as 'I Can Explain,' it isn't likely that he will be able to gain much of a following. He needs especially good stories and not the helter skelter variety of what not that is contained in this Wid's.

"The difficulty of appropriately casting Gareth Hughes has impeded the success of 'I Can Explain,' to some extent. Obviously, his limitations as an actor figures for the former, mind, but unless his performance is the nucleus of interest, the object of a keen psychological study, it is very hard to have a big success, 'Sentimental Tommy,' it is apt not to pull flat, but weakens the entire production. This is what happens in 'I Can Explain.'

"The story is farcical in style and has some burlesque touches in playing up South American politics in a way that is not particularly new or clever. The most pleasant feature of the production is the wealth of beautiful settings, suggestive of that country."

—Moving Picture World.

"This picture is apt to be a tough one for the spectator to define. It carries all the earmarks of broad burlesque, not only because of its lively action which releases a sample of slapstick, but because the players act in a spirit of mock-roles. Which is to say that they exaggerate. If the purpose is to have fun with the old-time comic opera revolution then George D. Baker, the director, has succeeded admirably. If he has attempted to be serious—then one must he inclined to say that he has 'overreached.'

"The subject-matter is not entirely fitting to Gareth Hughes' personality. There is not much of a certain value, but at least it will suffice as a fairly interesting release. Hughes needs quieter pieces—such as 'Little Eva Ascends.'"

—Motion Picture News.

"TILLIE"
(Realart)

"A picture that is primarily story and will please or disappoint as the story meets or fails to meet with approval. Extended stage popularity of the title character, 'Tillie the Mongoose Maid,' by Mary Miles Minter has an opportunity to appear in character. It will surprise many of her following to see her discarding her Pollyanna role to find expression in a story which doesn't permit her to radiate her charm.

"The picture is done extremely well as far as production is concerned—except atmosphere is always present—not only in the costumes of the natives but in the intimate scenes of the homes and fields."

—Motion Picture News.

"GLASS HOUSES"
(Metro)

"And again the Metro-Viola Dana combination comes forth with an enjoyable entertainment that is sure to satisfy everyone. It is a crotchet cendent and laugh provoking business that puts the picture on a line with the few really amusing farcical pictures of the day."—Wid's.

"This farce-comedy places Viola Dana in a character sketch which enables her to flash a talent heretofore undiscovered. While it is improbable and carries a few flaws if one takes it seriously, still it manages to evoke a deal of charm, romance and happy high jinks. Money has been spent upon this feature, for there are at least fifteen lavish sets to say nothing of a small army of extras providing atmosphere and an array of costumes which might have come from some fashionable Fifth Avenue shop.

"Glass Houses' is a band full of peppy jazz—an ideal vehicle for the star."

—Motion Picture News.

"Viola Dana has something like to her taste, and it is likely quite to the public's taste, in 'Glass Houses.' She has an interesting chance to do a character accentuated with her own clever brand of humor, in addition to a straight role with her equally well-known charm as an ingenue.

"The story, continuity and direction are examples of adroit workmanship. . . . But why has it been titled 'glass Houses'?"

—Moving Picture World.

"EXTRA! EXTRA!"
(Fox)

"Extra! Extra!" as the title suggests, is a newspaper story. The action is based upon a clue that the city editor of the big newspaper gets and the young reporter is sent out to get the details of a deal which involves a corner in cotton. 'Get the story,' says the editor; 'and don't come back if you don't.'

"Detective, gay and amusing, lead the reporter into adventure and romance, but these make a picture of only average entertainment value."

—Wid's.

"First-rate newspaper story with the likeable Johnny Walker and Edna Murphy in the leading roles. On a par with this team's recent offerings and should please.

"There is a fairly interesting story here, well acted and some excellent settings and photography."

—Exhibitors Herald.

"A STAGE ROMANCE"
(Fox)

"William Farnum, after quite an absence from the screen, returns in a costume play built around certain incidents in the life of the famous actor, Edmund Kean. It is an unusual part for Farnum, but gives him opportunity to display his talent in portraying strenuous emotion, and he scores without a doubt.

"His work throughout is the strength of the picture."

—Exhibitors Trade Review.

"There will doubtless be a great many among William Farnum's following who will consider 'A Stage Romance' his most artistic achievement. Certainly the Fox star has never had greater romantic opportunities than this picturization of Dumas' play based upon the life of the celebrated English tragedian, Edmund Kean.

"Farnum has presented a novelty here in 'A Stage Romance,' something entirely different from anything heretofore attempted. At this time the screen is under fire, and the character of Kean will do much to kindle a feeling of generosity."

—Motion Picture News.

"The use of exceptionally plastic and picturesque material—the life of the great stage idol, Edmund Kean, as originally dramatized by Alexandre Dumas is the first reason for commending Fox for the production of this splendid picture. An inclusive chapter from Kean's life, showing his meteoric transition from a humble boy to the first actor of the day, with an intimate sate on his friendships and love affairs, it should and does have that keen interest always attached to unveiling the personal life of a public favorite.

"William Farnum could scarcely have made a more favorable return to the screen, after a year's absence, than he does in 'A Stage Romance.'"

—Moving Picture World.

"ALF'S BUTTON"
(First National)

"This First National release made in England contains a first-rate comedy idea although to be judged solely as entertainment it is entirely too long for feature length. The story hack of 'Alf's Button' is a facetious thing—one bearing a strange resemblance to 'Aladdin and his Wonderful Lamp.' In fact it is a distant relative to that fantastic tale.

"However, after three reels have traveled through the machine, one becomes a trifle tired. It is all the same."

—Motion Picture News.

"Perhaps 'Alf's Button' did make the Prince of Wales laugh, but the Prince of Wales is English. So is 'Alf's Button.' Therefore, it is logical that mutual understanding and appreciation provided a successful combination. But a few American audiences can be expected to find the picture amusing when there are such fun makers as Lloyd, Chaplin, Keaton and a few others capable of drawing continuous laughs is hard to say. They are bound to make comparisons with the English comedy which will be likely to make a poor showing."

—Wid's.

"THE BROADWAY PEACOCK"
(Fox)

"Pearl White does good work in this story of renunciation. It is away from that in which we have been accustomed to see her, but she fits into the character of Myrtle Minton gracefully and easily. The role affords her an opportunity to wear several smart gowns, any one of which will interest women patrons."

—Exhibitors Trade Review.

"Pearl White's performance in 'The Broadway Peacock' unfortunately has a certain hazy stage. It tends to cheapen any effort at serious drama."

—White's

(Continued on Page 16)
“Sunshine” Mary Anderson
who is being seen in ingenue leads again
Special Rates to Professionals
25 Professional Pictures for $6.00

Character studies taken by a motion picture man who knows what motion picture people want.

PARALTA, the Artist
Photographer
542 South Spring Street
Open Evenings and Sundays by Appointment

The British Field
And All the News About British Production Is Covered by the
"MOTION PICTURE STUDIO"
The only journal solely devoted to news of BRITISH FILMS, BRITISH DIRECTORS and BRITISH ARTISTS
It Has Its Finger on the
Pulse of the British Studios
You can only keep in touch with the British producing field and American directors and artists in England by reading and advertising in
"The Motion Picture Studio"
Write for rates and specimen copy to 93 Longacre, London, W. C., England. Subscription rates—3 months, $1.25; 6 months, $2.25; 1 year, $4.25

EXPRESSIONISTIC

Cafe
CroqueSalé
Dancing
625 1/2 South Olive Street

THE PIT
CLASSIFIED WANT ADS
Your advertisement will be run in this column at the rate of 15c per line. Minimum 75c. Phone, mail or bring in your "Wants."

FOR RENT—Bell-Howell camera, 170° shutter, complete studio equipment, together with 8x10 still camera. Will rent separately or lease to responsible party. Call Smith, 131-75.

NEW PATHÉ MOTION PICTURE CAMERA FOR SALE—Topical model with two extra magazines and exception P-45 Hedler lens. Brown and Lindstrom Co., 123 E. 6th St., dealers in fine instruments.


FOR RENT OR LEASE—Bell-Howell Camera, 170° shutter, fully equipped. Blaine Walker, Main 2152.

SCENARIOS created by expert stenographer. Reasonable rates. 1250 West Twenty-fifth Street, Phone West 1862.

Jack Bean's
Full Dress and Tuxedo Shop
308-9 Locy's State Bldg.
Seventh and Broadway
Pico 4682. Also Rentals

Contemporary Criticisms
(Continued from Page 14)
make-up and costumes show a lack of refined taste and if she were more conservative in the love scenes, the effect would be improved.

—Moving Picture World.

"This is a companion piece to 'Any Wife' in the sense that it gives Pearl White further opportunities to display an emotional talent.... 'The Broadway Peacock' is a stage story carrying very little physical action but relying upon shadings, subtleties and much romance and atmosphere for its interesting qualities. The title, incidentally, is a winner for this type of feature."

—Motion Picture News.

"TRACKED TO EARTH"
(Universal)

"The story carries a colorful title suggestive of much action, but this necessary element never figures prominently, it being subordinated to the love interest.... "The backgrounds reveal some picturesque shots of a desert country, with the sand and sage-brush visible in every direction. "The picture is mostly exteriors, and the director has caught some highly picturesque shots. But there is little action or incident. Frank Mayo fulfills the demands of the role and his support is competent enough. You can call it fairly interesting."

—Motion Picture News.

"Any amount of beautiful shots, rolling hills of sand and splendid photography provide fine pictorial effects and excellent visual appeal in Frank Mayo's latest Universal production, 'Tracked to Earth,' but these factors aren't quite sufficient to fulfill the requirements of entertainment. Sand, sand and more sand. That is about what you will find in the picture."—Wid's

"Spectators who are not over-particular regarding the plausibility of a picture-story will probably get considerable entertainment out of 'Tracked to Earth,' Universal's latest feature starring Frank Mayo. "An attractive feature of the production is a number of well-photographed sand scenes."—Moving Picture World.

H. C. Hoffman, who is the new cinema organist, was formerly with the Capitol, New York, and the Newman, in Kansas City.

This Bank's Night Service
—lends added advantages to the individual and producing concerns issuing payroll checks.

Resources $40,000,000

Top Floor Orpheum
636 So. Broadway

Values in all California Cities
SPECIAL RATES AND ATTENTION GIVEN TO PROFESSIONALS

"We Pose All The Big Ones"

FRANK P. DONOVAN
Director of Vitagraph, Pathé, General and Mutual Releases, Paramount Pictures, etc.

GREEN ROOM CLUB New York City
Pick-ups
(Continued from Page 9)

MARYON AYE RECOVERING FROM INJURIES

Maryon Aye, co-star with "Bob" Reeves, slipped on a rock while taking a scene for "Cactus Feature" last week, severely spraining her ankle. Miss Aye was confined to her bed for several days and it will not be possible for her to take any "stunt" scenes for a week or more. Meanwhile director Albert Rogell is spending his time filming the latest "Cactus Feature."

DAVIDSON IN NEW HURST STORY

Dore Davidson, who appeared opposite Vera Gordon in "Humoresque," will be seen in a leading role in Fannie Hurst's latest film production, "The Good Provider," recently completed by Cosmopolitan Productions.

MARY ASTOR OPPOSITE O'BRIEN

Mary Astor has been engaged to support Eugene O'Brien as his leading woman in his next picture. The tentative title of "John Smith," has been chosen for Mr. O'Brien's next Selznick feature. Victor Heerman is the director.

TAYLOR IN VAMPIRE ROLE


BERNHEIMER TO ASSIST THALBERG

Julius Bernheimer has succeeded Lillian Greenberger as assistant to Irving G. Thalberg, general manager at Universal.

Frederic Peters is playing a part in the current Chester Conklin comedy at Fox under the direction of Edward Kennedy.

Mary Wynn, J. L. Frothingham protege, has returned to Los Angeles after a short vacation at Truckee.

Irene Hundt, daughter of C. de. Vidal Hundt who is Carl Laemmle's representative in Europe, is now living in Hollywood and has been working at Universal.

Otto Matiesen, of the Harlequin Players, has been engaged to play a prominent role in William Russell's latest production for Fox entitled "Lucky Garritty."

Ann Hastings, leading woman, has arrived in Los Angeles from the East and will remain here indefinitely. Miss Hastings recently completed a year's engagement with Pathe in New York.

Little Muriel Frances Dana, who portrays the child in the Thos. H. Ince special, "Hall the Woman!" has been engaged by Fox to enact an important role in "A Fool There Was," the current Emmett Flynn special for Fox.

"Her Husband's Trademark," Gloria Swanson's latest Paramount vehicle, will be the feature at Grauman's Million Dollar Theater week of March 6th. Stuart Holmes plays the husband, Richard Wayne portraits the friend, and the other roles are in the hands of Lucien Littlefield, Clarence Burton, and Charles Ogle.

An Expert In Film
Exploitation
in South America, who has done things worth while, is right here on the ground and wants a proposition.

There's Real MONEY in South America.

Business Is BOOMING
Sugar is going up. Coffee is high. Hides have recovered. The mines are opening up.

Talk To This Man
and let's go get it. He's all right, and can show you in ten minutes.

Address: Box 10-A Care Camera!
Scenario Market

Chester Bennett Production, United Studios, require stories, either synopsis or ideas, suitable for Jane Novak. Must be home productions. Out- door stories of the north woods type and snow scenes preferred. Scripts should be new and original, and if not accepted, will be returned within two weeks.

Metro Pictures Corp., 500 Cahuenga Ave., can use outdoor stories for Bert Lytell and light comedies or comedy-dramas for Violet Dana. Scripts should be addressed to the Scenario Editor, and if not accepted, will be returned within ten days.

Cosopolitan Productions, New York City. In the market for published stories only, submitted in synopsis form, for all-star casts. Scripts should be addressed to John Starbuck, Assistant Editor, Scenario Department.

Christie Film Co., 6101 Sunset Blvd., Los Angeles, Calif., is in the market for original stories for all-star casts, submitted in synopsis or idea form. Will consider original ideas, with as much action as the ordinary five-reeler.

C. L. Chester Productions, 1435 Gower St., Los Angeles, Calif., will consider original stories (synopsis or ideas) for domestic situation, one-reel comedies, carrying fast force action, and opportunity for working out extraordinary effects in gag action. Scripts should be addressed to Raymond S. Harris, Scenario Editor, and if rejected will be returned in one to one and a half weeks.

The R. J. Film Corp., Balboa Studios, Long Beach, will consider original stories dealing with Royal Northwest Mounted Police or any other outdoor subject submitted in synopsis for all-star casts. Communications should be addressed to R. S. Roussel, and all accepted scripts will be returned after a week.

CooGAN Production, United Studio, Hollywood, are in the market for stories, both published and original, suitable for Jackie CooGAN, submitted in synopsis form. Scripts should be ad- dressed to A. L. Bowman, Editor, care of CooGAN Productions, and will be returned in two weeks at the latest, if unavailable.

Winter-Reynolds Productions, Mayer Studio, 3800 Mission Road, are in the market for two-reel comedies with some western atmosphere. Scripts should be addressed to the Scenario Editor, and will be returned as soon as read, if unavailable.

Lasky Studio will consider good stories, either published or original, suitable for their several stars. Betty Compson, Gloria Swanson, Dorothy Dalton, Thomas Meighan, Wallace Reid, etc.; and also unusual stories with big theme for all-star special features. Scripts will be read and reported upon in order of receipt, but should be heard from within three weeks.

Campbell Comedies, Fine Arts Studios, are in the market for two-reel comedies featuring children and animals, submitted in synopsis for Send scripts to the Scenario Editor and a report from them can be expected within ten days.

The following studios and production companies are not in the market for stories at present: Talmadge Productions, Frothingham Productions, Louis B. Mayer Productions, ReallArt Studios, Selig-Rork, and United Studios.

I feel I am indeed fortunate in the circumstances which surround my entrance into the motion picture industry. As a type in this branch of the profession, I might feel more timid of my venture if it were not that I felt those who are cooperating with me put much more faith in my work than I do. It would be futile for me to try to give my impression of a business into which I had just come. My first associations have been with James Young, the veteran director, who will make my first picture, and it was with great gratification that I found that here, indeed, was a master of the picture art, who not only knew the rules of the game but could explain the why and wherefore. On the other hand Wilfred Buckland, in the old days an associate of the stage, was able to present so wonderfully the technical side of the art of screen settings that, between the two, I have been proved very wrong.

To me the great thing has always been upon the stage to present an interesting story directly and forcibly for the amusement of the public. In presenting a story upon the screen I feel that this also holds true. It was therefore my decision to base my first picture upon a stage success, "The Masquerader." Guy Bates Post appeared in "The Masquerader" for over six years with success. In almost every theatre in America he has broken the capacity record. It seems fitting, therefore, that this artist should appear in this play as my initial offering. That I have been able to do this and introduce Mr. Post to the screen fans of America is a great pleasure. I cannot but feel that with the combination of helpers which I have assembled, and this attraction as an offering, the same success will attend the venture upon the screen that has been met with in the legitimate theatres of America.

It is my intention to present the plays which I have written, produced, and presented upon the stage, and I wish to present one after another upon the screen. The fact that commentators in the past have rated my offerings as high in pictorial value leads me to believe that those who have developed themselves to the requirements of the silent drama. Among other plays I contemplate producing in the future, "Paradise," "Paradise," "The Tentmaker," "The Flame," "Keep Her Smiling," and several other original dramas which are now in scenario form.

This has always been my slogan—"Clean plays, 100% entertainment." Those who know closely this ideal has been followed in the past will perhaps appreciate what I hope to try to do in the future.

BOWMAN STORIES FOR WARNER

Earl Wayland Bowman, author of "The Ramblin' Kid" and other published stories, has been employed by Metropolitan Productions, Inc., to furnish a series of stories, featuring James B. Warner. The first story is to be released in high prices, which appeared in The American Magazine a short time ago.

MAJOR CAMPBELL TO LEAVE LASKY

Upon the conclusion of his present contract with the Famous Players-Lasky Company on March 22nd, Maurice Campbell will free lance. Several screen projects, which pending, have been completed for the making of his own productions.

Major Campbell has filmed twelve productions for the Famous Players-Lasky Company.

"The Digest of the Motion Picture Industry"

By Richard Walton Tully

"The screen has at last proved the truth of the adage, 'Great inventions are the result of a nation-wide dissemination of vile scandal about the lives of players and others in the moving pictures, a number of people well known to all of us who happen to know a little about the public for fair play. Elsewhere in this issue appears the appeal in full, together with the signatures of the gentlemen who better, consider seriously the issuing of a plain statement which will place the blame on the stage when it properly belongs. The blame rests with the sensation-mad newspapers and their Los Angeles correspondents, who have deliberately fabricated the most impudent, the most conscienceless and the most damnable scandals, out of whole cloth and with an utter disregard of the reputations of innocent men and women, who have produced and are producing that on whose face would seem to be the product of drug-crazed brains. Los Angeles correspondents have been aided by Thomas Lee Woolwine, District Attorney of Los Angeles, who has become a correspondent himself, writing, no later than last Sunday, of the case under his own signature. He is an officer of the court and yet he joins in the mad scramble for this unholy publicity. "Los Angeles can only save itself from material disgrace by starting now to call a halt on this orgy of falsehood, mendacity and rotten fiction from the country as facts. Los Angeles knows these correspondents. Let them be taken in hand and called upon for the sources of their contemptible output."

"The attacks to which the industry is being subjected at the hands of the so-called reformers, and the lurid sensationalism with which some newspapers have attempted to indict the whole picture business, are common knowledge to every exhibitor. More than that, they undoubtedly present a very real problem to the exhibitor in dealing with the matter of the press. In practice, the industry has been maligned and vilified and misrepresented. But the public, in part at least, may not understand the true facts.

"Getting the facts to the public is a highly important thing, especially at this time. That is just what the Motion Picture Theatre Owners of Michigan are doing. They have worked out a constructive plan for newspaper cooperation—and, what is more, they have got the cooperation."

HAMILTON STARTS COMEDY

Hamilton-White comedies has started work this week on a new Lloyd Hamilton Mermaid comedy for Educational release. Irene Dalton, the 'girl' of several recent Hamilton comedies, will again play the leading role opposite the star.

When Frank Mayo arrives in Los Angeles from his sojourn in New York he will star in "Out of the North," a story written for him by Drago, according to report. While in New York he made a phonograph record for the Brunswick company. It included the monologue Mayo has been practicing in vaudeville for the past two months.

Bunny and Carolyn Davie are recovering from operations upon their tonsils and adnoids.
Be Sure of Your Copy of Camera! each week

Your newstand is often sold out. Save yourself the inconvenience of ever missing it.

Enclosed find $2.00 (local) for one year's subscription to Camera!

"The Digest of the Motion Picture Industry"

NAME

ADDRESS

Do You Realize that Intelligent Publicity

backed, of course, by real ability, is the key to your success in the Motion Picture Industry, the very life of which is, in turn, based upon advertising.

If you are not Climbing in your profession, the fault is your own!

Grind Less and Gain More by means of a consistent Publicity Campaign in your only representative trade publication.

Camera!

"The Digest of the Motion Picture Industry"

Call Grace Adair, 595-179 for Appointment
INDEPENDENT PRODUCERS

Do you know why the average production overhead is so expensive?
How many department heads will your production have to carry?
How much time is wasted on "RED TAPE?"
Does your studio offer actual co-operation?

Let Us Answer These Problems For You

Our success is directly dependent upon YOUR success.
We are not competitive producers—we want you to stay producing.
This is the Independent Year—Economy vs. Extravagance.
We furnish Maximum Service at Minimum Cost.

Our Studio Proposition to Independent Producers is the Best Proof of Our Statements

See John H. McCarron, Mgr. Leasing Dept.

FINE ARTS STUDIOS, Inc.
4500 Sunset Blvd.

“The Studio of Successful Productions”

Anita Brown, heaviest woman in pictures, has just arrived in Hollywood, for her health as well as to win new laurels in the movies. She will tell you more next week.

Tailleur
Pour
James

Hyman Breen

Late of Hickson, New York

Announces the Opening of his Original Spring Creations for the individual Brack Shops

SUI TS
TAILOR MADE DRESSES
RIDING HABITS
EVENING and AFTERNOON GOWNS COATS
Earl Metcalfe
Playing the lead with Doris May in "EDEN AND RETURN" at Loew's State Theatre this week
577-653

Helen Raymond
Playing "Joan Rudd" in "WILD HONEY" at the Superba
Coming Releases: "Her Social Value," Katherine MacDonald; "His Lady Friends," Carter De Haven; "The Able-Minded Lady" (Title Role), Henry Walthall.
At present supporting Shirley Mason
Holly 5824

Be Sure of Your Copy of Camera! each week
Your newstand is often sold out. Save yourself the inconvenience of ever missing it.

Enclosed find $2.00 (local) for one year's subscription to Camera!
"The Digest of the Motion Picture Industry"

NAME
ADDRESS
We Receive a Reprimand

Just to prove that life at best is not all boosts and smiles in this enterprising age, we are reprinting below a pleasant little communication which wandered in this week. Taking it all in all, Hope Hampton Productions, Inc., is not to be censured for protecting, even eulogizing, its turn-out to the fullest, not only for the reason that such a course is the natural one, but also because all available support could not suffice to bolster its unvaryingly mediocre product into an artistic class.

Nevertheless, we pause a moment to point the fact for the indignant Mr. Clark’s benefit, that in our review of “Stardust,” we but casually referred to an impending suit against his organization by Fannie Hurst, the authoress of its latest release, a much mutilated adaptation of her story, as it had come to us through some half dozen trade journals and not through “inspiration,” as the worthy gentleman suspects.

Indeed we anticipated no such onslaught as has resulted from his wrathful typewriter when we honestly observed further that the popular fictionist was certainly justified in considering herself injured by the distribution of such hackneyed material under her name, even to the extent of seeking legal reparation, providing, of course, that the understanding was that Hope Hampton Productions was to film the widely-read story with any degree of accuracy. Now that we have been challenged, however, we feel considerably elated at the opportunity to display the type of reasoning which guides some of our producing outfits.

Mr. Clark refers to the picture in dispute as far “superior” to the original, but he fails to explain the lack of judgment displayed in expending $35,000 for the title of an unsatisfactory story, which had to undergo a general improvement treatment by the Hope Hampton staff writers before it deserved picturization. Awfully wasteful we call it, but scarcely so illuminating as the statement that unless a reviewer sees a film before it is cut, he is in no position to judge the process. What a continuity poor “Stardust” must have been!

However, undoubtedly our attacker is right! Since his picture has been booked it is senseless to hand it detrimental reviews. This assuming that critics always have it in mind to ruin a picture’s sale when their judgments are adverse upon it. Our communicant must be of the opinion that inferior pictures just aren’t shown, even in the franchise holding house of its own distributing circuits. We only wish in our weary weekly round, without such stuff and amusings as we, mul-maligned “Stardust,” that we could share his encouraging outlook. Anyway he deserves a large amount of credit. He is some optimist!

—F. R.

“The Camera,
“Los Angeles, Calif.

“Gentlemen:

“In a recent issue of your valued magazine you stated in error that Fanny Hurst was suing the Hope Hampton Productions for using her title, “Stardust.” Miss Hurst has never sued us for anything or on any grounds, but we are suing her for $250,000 damages, because of her uncenemonious denunciation of our picture, after we had paid $35,000 for the picture rights, which gave us permission to make any changes, additions, substitutions, etc., that we desired.

“Even if our picture had not been superior to her book, which it was, it was poor sportsmanship on her part, to say the least, and her action has given us the sympathy of the public. You are, of course, one of the rare exceptions.

“Your statement that careless cutting hurt the film is also erroneous, and as a matter of fact you are not in a position to judge this, as you never saw the film before it was finally cut. It therefore seems to us that this statement of yours was inspired. As a matter of fact it was the cutting and titling of this picture, which in our opinion, has made it a great picture for audiences. For some reason or other, a few magazines have become so thoroughly biased and unfair, that their criticisms cease to be of interest, as long as the public, as they are doing in the case of “Stardust,” give us their approval.

“It will no doubt interest you to know that “Stardust” is a proven box office winner and it has played at the Strand Theatre, New York; The Strand Theatre, Brooklyn; The Strand Theatre, Providence; The Olympia Theatre, Boston; The Rivoli Theatre, Baltimore; The Metropolitan Theatre, Washington, D. C.; The Grand Theatre, Pittsburgh; The Regent Theatre, Pittsburgh; The Stanley Theatre, Philadelphia; The Kinema Theatre, Los Angeles; The Strand Theatre, Cincinnati. It will play the biggest theatre in the country, The Chicago, in Chicago; The Strand, Milwaukee; The Circle, Indianapolis, and several more in the largest cities, so you see that the largest theatres in this country are playing it, notwithstanding some very marked and unjust criticisms which evidently have not influenced either the public or exhibitors.

“Very truly yours,

“HOPE HAMPTON PRODUCTIONS, INC.

“By W. A. Clark, V. P.”
LOCATIONING IN FAR NORTH

Nell Shipman with her entire staff, consisting of her cast of players, 105 animals, dogs and a special Alaskan dog team, are traveling in a special car and spending weeks at a time in such northern sections of the country as Alaska, Alberta, Northern Washington and Northern Idaho, St. Joe River, Priest Lake and Echo Lake, all these places being required for correct exterior locales for her forthcoming play, a story of the far north.

Interiors will be filmed at the plant of the Pan American Studios in Spokane, Wash., which Bert Van Tuyle, managing director for Miss Shipman, recently took over for that purpose.

PREPARING "HIGH STAKES"

Clifford S. Effelt, president of Metropolitan Productions, announces the purchase of Karl Wayland Bowman's story, "High Stakes," which appeared in American Magazine. The author has also contracted to furnish a number of other stories of his, which have been published in national magazines during the past few years. As much of the plot of "High Stakes" is laid in Spanish atmosphere, it is probable that the company will go to Mexico for many of the exteriors. Carl P. Winther, production manager, is now assembling the cast for the production. The scenario is being prepared by Frank Howard Clark, also a fiction writer.

ARMSTRONG TO MAKE NEW COMEDY SERIES

"Billy" Armstrong will be starred in a series of two-reel comedy plays by a company recently formed, in which he will be directed by Ray Hunt and the productions will be distributed by the Pacific Film Co. of Culver City, Calif.

Armstrong's last contract was with Mack Sennett, with whom he made his first comedy series years ago under the former Keystone banner, starring jointly with Juanita Hansen.

PICTURE TO FEATURE HOLLYWOOD

A motion picture into which the interesting spots of Hollywood will be incorporated is soon to be made under the auspices of the Los Angeles and Hollywood Chambers of Commerce. The enterprise is planned to offset some of the sensational printed stories representing Hollywood as a sink of iniquity. Hollywood is in reality one of Los Angeles' most beautiful residential suburbs.

TO MAKE SCREEN BOW PRESENTLY

Within two weeks Ferdinand Earle's film production of the Rubaiyat of Omar Khayyam will be given its official preview. While in New York, Mr. Earle exhibited his film at several informal previews.

COSTUME PLAY STEWART'S NEXT

It is understood that Anita Stewart, after a short stay in New York and Palm Beach, will return here to start work on a costume picture dealing with court life in the reign of Louis XIV of France.

It is reported that Jack Pickford has purchased film rights to "Six Cylinder Love."
“A FOOL’S PARADISE” Grauman’s Rialto

In Cecil de Mille’s latest production, “A Fool’s Paradise,” the public will enjoy a departure from this director’s customary line which nevertheless possesses many of the attributes that lent attraction to his work. This story, a revamping, by Sada Cowan, of Leonard Merrick’s “The Laurels and the Lady,” for instance finds its motivation in the sort of punchy mix-up of men and women in their search after another, which seems to hold forth so much fascination to the average dull, romanceless audience. It has also been given a consistent de Mille production from every standpoint. Excellent photography and artistic tinting exaggerate somewhat over-culative sets, which add to the always-prevalent note of luxury; a well thought-out and effectively executed scenario by Donahue Marsey, is also invaluable to the picture. If the reaction of this type of photoplay is a bit sticky, we may only suppose that the market for it is sufficiently large to overlook merely wholesome objections.

Nothing more could be asked of the cast than the high class work which it offers.

Dorothy Dalton is unusually animated and fills an almost perfect position in Poli Patchouli, a flesh and blood woman who overcomes an exceedingly earthy disposition to “play the game.” She gets over the abandonment of the Latin admirably.

With the evenness, which can be maintained only by a beautifully trained actress, Conrad Nagel interpretst Arthur Phelps, a young man of illusions, whose physical blindness loses him one sweetheart and whose spiritual lack of vision robs him of another.

A striking characterization is added to the cast by C. Owen Davidson, whose work as Nihmae Prince, Talaat-Noi, provides some of the most graceful moments in the picture.

Mildred Harris is typically dainty in the illusion, dancing snow queen, while Theodore Kosloff offers a vital touch in Roderiguez.

Julia Faye, Kamuela Stairles and Jacqueline Logan complete the cast.

Paramount releases “A Fool’s Paradise.”

“WATCH YOUR STEP” California

A brisk and truly clever little comedy by Julian Josephson is “Watch Your Step,” a Goldwyn offering which presents Cullen Landis in the featured role. Being a simple chronicle of the adventures of an American boy against rather ordinary odds, the story’s interest lies chiefly in the comedy found both in its situations and atmosphere. A clever cast assures the successful accomplishment of each laugh attempted. Technically everything is satisfactory. Beaudine directed the cinematic play which was photographed by John Messull.

Landis has pronounced star material in his makeup, an advantage perhaps he better expended upon something sympathetic than upon comedy. Nevertheless, in matter of cultivation he is equal to any thing and as Elmer Stocum, a misguided “city feller,” who accepts a six-dollar a week country job, he is entirely pleasing.

Pete Ruth Miller, a young writer, Newcomer to the screen, is also well cast and dispenses with attractive ease the fairly uncomplicated action of Margaret Andrews, Elmer’s village lover.

The performance of Raymond Cannon in Lon Kimball, the small-town, wisecracker heavy, we will leave for review by our contemporaries, as is our custom.

Bert Woodruff, Alberta Lee, Gus Leonard, Henry Rattenbury, John Cossar, and William Orlando are immense types for Mr. and Mrs. Ruth Weaver, Jennifer Kimball, the Constable, Henry Sclum and the physician, who caused it all.

George Pierce, Joel Day, J. O. O’Connor, Lillian Sylvester, L. H. King and Cordelia Callahan complete the cast ably.

More comedy on this order would be appreciated from Goldwyn.

“RANGER” BILL MILLER

This Goldwyn offering, the Constable, Henry Sclum and the physician, who caused it all.

George Pierce, Joel Day, J. O. O’Connor, Lillian Sylvester, L. H. King and Cordelia Callahan complete the cast ably.

More comedy on this order would be appreciated from Goldwyn.

“RANGER” BILL MILLER

Mrs. Ruth Weaver, Jennifer Kimbell, the Constable, Henry Sclum and the physician, who caused it all.

George Pierce, Joel Day, J. O. O’Connor, Lillian Sylvester, L. H. King and Cordelia Callahan complete the cast ably.

More comedy on this order would be appreciated from Goldwyn.

“HER HUSBAND'S TRADEMARK” Grauman’s

A Clara Beranger story serves Gloria Swanson for her newest Lacki vehicle, “Her Husband’s Trademark,” and Lorna Moon’s adaptation of it forms a drama of considerable value. Its incident is well developed and while its star position is a bit far from the predominant one, a suitable picture for the Swanson personality and ward role results. Moreover, the story uncovers a capital punch in the Mexican fight stuff toward the finish which is well received. Sam Woods competently directed the production, which was well photographed by Alfred Gilks.

The star plays Lois Berkeley, a butterfly matron, with no very vivid characteristics, sympathetic or otherwise, but her costumes and gowns, if somewhat movement-hampering, costumes will be a never-ending source of joy to the feminine public. Such do we demand as entertainment.

Stuart Holmes is very clever with his heavy work in Berkeley, Lois’ parasitical husband, while his two or three comedy touches never fail to hit even in the midst of strenuous action.

The sympathetic male lead is enacted by Richard Wayne, who lends considerable virility to Franklin, the young engineer who loves a married woman.

Jacqueline Ray and Clarence Burton do excellently a comedy secretary and a Mexican bandit respectively, with Charles Oglesby, Edythe Chapman and James Neil otherwise established.

PREACHER AND EXHIBITOR ACCOMMODATE ONE ANOTHER

The manager of a motion picture theater in Toccoa, Ga., recently accomplished the supposedly impossible feat of crowding more people into his playhouse than there are residents in the town. Toccoa boasts of a population of 3,500, but Joseph Burton, manager of its chief picture house, jamed 5,865 admissions through his doors in a single day to see Katherine MacDonald in “Her Social Value,” supplemented by a Buster Keaton comedy.

Manager Burton doesn’t have to concern himself with “blue laws.” He turns his theater over to the local Baptists for their Bible class every Sunday morning, in return for which the Baptist minister gets through his evening sermon in time to permit his congregation to attend Sunday night’s second picture show.

Harold Miller has been selected to play an important role in support of Shirley Maclaine in her current starring production which Harry Beaumont is directing at Fox.
VERA STEADMAN AGAIN DONS MAKE-UP

Vera Steadman, after ten months' absence, is back on the Christie stages, appearing in the leading supporting role with Neal Burns in a new comedy being directed by Scott Sidney. Miss Steadman made her last appearance in "Exit Quietly" with Bobby Vernon, produced early last summer.

SHIPMAN PRODUCTION STAFF

The production staff of the Nell Shipman productions for the current picture consists of Assistant Director Billy Dagwell, Camera men J. B. Walker, Robert Newhard and Cliff Maupin; still photographer, Guy Newhard; property man, James Davis; chief electrician, R. F. Dugay; assistant studio manager, Lester Curson; script clerk, Dick Playter; zoo manager, Felix Graf; director-manager, Bert Van Tuyle.

DE GRASSE TO DIRECT RAY

Charles Ray has engaged Joseph de Grasse, who directed "The Old Swimmin' Hole," from the James Whitcomb Riley poem: "Forty-five Minutes from Broadway" and "Nineteen and Phyllis," to direct his next picture which will in all probability be "The Tailor-Made Man." This will be his first United Artists production.

PIERSON WITH UNITED ARTISTS

George Moser of United Artists, recently appointed Seymour Hilliard Pierson, manager of the Tokidoff office, Japan. Mr. Pierson, a member of The New York Morning Telegraph staff, has resigned his position and will start for the Orient presently, where he will be joined by Mrs. Pierson and his small daughter, as soon as he is settled there.

JOINS PASADENA COMMUNITY PLAYERS

Mrs. Guy Bates Post (Adelle Ritchie) recently enrolled as a member of the casts of the Pasadena Community Playhouse and will be seen in the role of Annabelle in "Good Gracious, Annabelle," about to have its premiere showing.

TO ASSIST WRA-A

Scott R. Boll will serve as John Griffith Wray's assistant director in the new Thomas H. Ince feature by C. Gardner Sullivan, "Someone to Love," which enters production next week.

LASKY SIGNS WILLET

Irvin Willat has been signed by Jesse L. Lasky to direct a special production with Dorothy Dalton in the leading role. It has the tentative title, "The Chatted." Ah Wing is supporting Nell Shipman in her current picture, a tale of the frozen wastes of the north.

June Elvidge is playing an important role in support of Katherine MacDonald in "The Woman Conquers," under the direction of Tom Forman.

LASKY ENGAGES ROSANOVA

Rose Rosanova has been chosen to interpret the role of the Spanish mother of Rudolph Valentino in Ibanez "Blood and Sand," which will serve as Valentino's initial starring vehicle for Paramount.

SCHULBERG SIGNS LEWIS

Mitchell Lewis has been engaged by B. P. Schulberg for a leading role in Katherine Macdonald's forthcoming First National attraction, "The Woman Conquers." Mitchell Lewis will be remembered for his work in "Burning Daylight," "A Daughter of the Snows," "Snake Bellow," "The Mutiny of the Elsinore," "The Code of the Yukon" and "Children of Banishment." The screen career of Mr. Lewis started with a prominent role in "A Chinese Honeymoon." Then he appeared in "Everywoman," with Nazimova in "Citation Shoons" and in Rex Beach's "The Barrier."
WRAY DISCUSSES RELATIONSHIP OF DIRECTOR AND STAR

What is the psychic relationship of the screen player to the director? John Griffith Wray, director of the Thomas Ince productions, "Comrades to Love," "Jim," and "Hail the Woman," believes the screen director must take the place of the spoken drama's audience; that just as an actor achieves more by glowing, subtle, or profound histrionism in ratio to the sympathetic attitude of an audience, just so does he rely on the screen director for his heightened inspiration before the camera.

"A director must cleave to a sustained psychological mood. He must indicate his appreciation of every subtlety, of every nuance. He is both director and mirror. The element of vanity does not enter in; its simply a case of the player exacting recognition."

"Therefore, I maintain that it is an important that an aesthetic and artistic attitude be effected between director and star—in the interests of fine histrionism, as it is necessary for a star to have and hold the interest and sympathy and understanding of an audience in the case of the spoken play:"

"RINTINTIN" WINS HONORS

"Rintintin," Belgian shepherd police dog brought from the European tranches back to this country by Lee Duncan of Lanker-shim, carried away honors for high jumping at the first annual Specialty Show held in Pasadena recently by the Shepherd Dog Club of the West. It was "Rintintin's" ability to jump that won him an important place in Irving Cummings' forthcoming five-reel feature, "The Man from Hell's River," about to be released.

RECENT VISITORS

Mr. and Mrs. Freeman of Columbus, Ohio, and Mr. and Mrs. Moore of the Church Film Corporation, were recent visitors at the Cosmossart Studios, where they expect to make pictures for exhibition in churches. It is understood that eight corporations are now in existence for the making of films for this purpose.

DANISH STAR IN NEW YORK

Magda Thorsen, the Danish cinema star, who is now residing in New York, will very shortly test her ability in American motion pictures.

Some of the photoplays in which she was recently starred, are "Den Hvide Fuele," "Den Tabis Change" and "Tabt Karlighed," which may be shown later in American. While in the States she will be under the management of Miss Gwen Sears.

ORGANIZES SALES COUNCIL

The Goldwyn Company has appointed a sales council to direct the selling of the Goldwyn product and take the place of A. H. Arnold, general sales manager who lately resigned.

The sales council is composed of five members, Cecil E. Maberry, director of sales; Charles B. Beaman, Jr., and J. E. Flynn, sales managers; W. F. Rodgers, manager of distribution, and Howard Diez, who will continue to act as director of advertising and publicity.

ELFELT EXONERATED

By a ruling of Judge Brown of the Justice Court, Clifford S. Elfelt has been fully exonerated of the technical charge of forgery brought against him in connection with his work recently with the Nell Shipman Company.

LAURA LA PLANTE

FIFTEEN PAGES FROM SIAM TO MEXICO

Twenty-five days from Siam to Mexico. While days and days are required to traverse the distance between these two nations, on one occasion at least they were brought near enough so that any man could walk from one to the other in fifteen paces at the most.

It was during the filming of Cecil de Mille's Paramount production, "A Fool's Paradise," which opened Paramount week celebration at Grauman's Rialto on Sunday, March 12th, that these two countries were brought into such proximity. On one end of a stage at the Lasky Studios there was a desolate interior of a Siamese temple; on the other end stood a cantina of a oil town in Mexico. A short distance away from these two sets which are seen in "A Fool's Paradise," was another which represented a city in France. The action of the de Mille creation encircles the globe.

Alfred Allen and Barry Barham are included in the cast of the latest Nell Shipman production which is being filmed in northern sections of the country.

AUTHOR WRITES MUSICAL SETTING

Eugene Manlove Rhodes has written the musical setting for the presentation of his "Steps of Light," about to be filmed by McNadden Productions with Robert Gordon in the stellar role.

The continuity for this picture has been approved by Mr. Rhodes, who will act in a supervisory capacity with Mr. McFadden throughout the picture's filming.

SHIPMAN CAMERAMAN A BENEFICENT

J. B. Walker, who is serving as cameraman for Nell Shipman Productions during the filming of Miss Shipman's forthcoming picture, was recently married to Miss Marjorie Chase. Mrs. Walker is accompanying her husband on his trip north with the company.

Anita Brown, 250-pound comedian, who was recently seen in a character role in "Inside the Cup," is now in Hollywood.

A daughter was born recently to Mr. and Mrs. Frank Speier. Mr. Speier is Vice-President of the Cosmossart Studios.

Hal E. Rosch has added Jackie Condon, three years old, to his stock actors, the new addition being the most youthful member on the lot.

Winnifred Verina recently left the New York Repertory Ballet to appear in Pathe serials starring Charles Hutchison.

William A. Brady is said to have refused an offer of $200,000 for the motion picture rights to "The Man Who Came Back."

Evonne Hambleton is cutting the initial Mission Film production, "Carry on the Race," which Clarence Geldert directed.

Lloyd Hamilton, of Hamilton-White Comedies, will make a trip to New York upon the completion of the production in which he is now working at United Studios.

Baby Peggy Montgomery, who has a prominent role in "Penrod," also has a good part in Marshall Neilan's "Fools First," which has just been completed.

Thomas N. Miranda, who edited and wrote the titles for the First National feature, "The Rosary," is at present engaged in titling the Fox feature, "The Last Mail," starring Charles Jones.

Florence Lewis of the Marion Morgan dancers trained the chorus which appears in Young Vidor's forthcoming cinemalogy, "The Real Adventure," in which Florence Vidor enact the role of a chorus girl.

The report that Al Ray was to assist F. Richard (Dick) Jones in the filming of "Suanna," starring Mabel Normand is erroneous, and Mr. Ray wishes to state that he expects to be affiliated indefinitely with his cousin, Charles Ray, in the filming of forthcoming Charles Ray productions for United Artists.
Production Notes

(Continued from Page 4)

AT THE ROACH STUDIOS

Harold Lloyd is taking the final scenes this week for his comedy, which will probably be called "Grandma's Boy." Four scenes that constitute the "water sequence" and final fadeout were necessarily postponed as the comedian was stricken recently with the "flu" and is just getting around again. Five reels of the comedy are assembled and titled.

Harry "Snub" Pollard's work this week has been used for an episode of his leading lady, Marie Mosquini, who had a light attack of the "flu." Mr. Pollard has been taking various location shots for a costume comedy which was finished recently. His comedies, "To Me a Favor" and "The Movie," were previewed this week at the studio.

Work is progressing on the second production of the children's comedy company. Tom McNamara, who wrote the script, is on the set daily with Bob McGowan, director of this unit.

"Paul" Parrott is working this week on interiors for scenes in his latest comedy, which has the working title of "The Joiner."

AT THE UNITED STUDIOS

Sol Lesser, producer of the Jackie Coogan pictures, has taken offices at the studios and will use them as his headquarters indefinitely.

Lot Anger, general manager of the Joseph M. Schenck Productions, has received word from New York that Constance Talmadge will return to the studios presently, prepared to start another production. Sidney Franklin, who recently completed "The Divorcee" with Miss Talmadge, will handle the megaphone on her next picture.

Allen Holubar has completed the exterior ship scenes for "The Soul Seeker," his current attraction, and has returned to the studios to complete the production. A. Carle Palm has left for New York with the negative of "The Masquerader," in which Guy Bates Post is starred.

AT THE INCE STUDIOS

Two more weeks of active work will see the completion of Maurice Tourneur's "Lorna Doone." The cutting and editing will be done by Mr. Tourneur and Wyndham Gittens.

Reeve Houck, assistant production manager, for Thomas H. Ince, is in San Francisco negotiating for an entire circus to be used in "Someone to Love."

"The Brotherhood of Hate" company, directed by Lambert Hillier, has spent the week filming exteriors.

WESTERN PICTURES NOTES

Lester Cuneo begins work next week on his new picture, "Double Fisted," written by Leo Meehan and Harry McCarthy.

Dick Hatton expects to start production in about two weeks on a lumber camp story.

"The Man from Hell's River," is on its way to New York, where Irving M. Lesser has arranged for a showing of this latest feature, starring Irving Cummings. The picture was made from a story by James Oliver Curwood and was filmed in Yosemite Park, following the recent heavy snowfall.

"The Digest of the Motion Picture Industry"

AT THE COSMOSART STUDIOS

The Cosmosart Studios are nearing completion. A syndicate to make educational pictures at the studio is ready to start production activities, with W. G. Logan, President of the Logan Wholesale Drug Company, installed as business manager and treasurer.

"Egoletto," the first of the grand opera series to be filmed on this lot, will go into production shortly.

Hugh Thompson and C. K. Van Auker are interpreting principal roles in Neil Shipman's forthcoming photoplay of the far north.

Bryant Washburn is said to be considering the relighting of "Skinner's Dress Suit."
**Production Notes**

**RECENT UNIVERSAL RELEASES**

Late Universal releases are:

- "The Dangerous Little Devil," featuring Marie Prevost (6 reels).
- "Two of a Kind," featuring Harry Sweet (2 reels).
- "The Call of Courage," featuring LaRo LaFianne and Percy Peabrook (2 reels).

**PRESENT CONDITIONS OF THE STATE-RIGHT MARKET**

Never before had the Independent Producer a better opportunity for success than is afforded to them under the present market conditions.

Though prices to stand the competition, yet good enough quality to make the market for foreign made pictures impossible.

Independent producers are now able to ascertain therefore exactly just what type of pictures the state-right buyers demand—and produce them economically, so that they could be sold direct to the buyers for low enough price to stand the competition, yet good enough quality to make the market for foreign made pictures impossible.

Independent producers are now able to ascertain therefore exactly just what type of pictures the state-right buyers demand—and produce them economically, so that they could be sold direct to the buyers for low enough price to stand the competition, yet good enough quality to make the market for foreign made pictures impossible.

**TILFORD CINEMA PURCHASES TIFFANY STUDIO**

Walter Ford Tilford, president of the Tilford Cinema Corp., of New York, announced recently that his company had purchased the studio at 334 West 44th St., New York, now known as the Tiffany Studio.

Tilford Cinema has designed and executed the sets for quite a number of Eastern-made productions recently, among them "School Days," "Who Girls Leave Home" and "The Beggar Maid."

The plant was formerly the old Amsterdam Opera House, which was converted into a studio several years ago. Robert Z. Leonard made "Needless Moths" and "Peacock Alley" there.

**CHANGES IN SELZNICK NEWS**

Secretary David O. Selznick, in his capacity of managing director of Selznick News, recently appointed Lawrence J. Darmour and Lewis Allen Browne as heads of the editing staff of the reel. Mr. Darmour will be editor and Mr. Browne news editor.

Mr. Selznick also announces the appointment of E. V. Hurting, former editor, as sales manager for the news reel. Thomas A. Hurd has been named executive assistant, and Hart LaPlante as laboratory representative, complete the staff of the News.

The third Ben Wilson-Neva Gerber production is "Impulse."

The American Feature Film Company, which distributes the Universal product in New England, with the exception of a little corner in Connecticut, recently opened its new quarters in Boston, Mass.
### Pulse of The Studios

#### Director

<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>APOLLO PRODUCTIONS.</td>
<td>M. Charles, Casting.</td>
<td>Astra Studios.</td>
<td>Glendale.</td>
<td></td>
<td>Glendale 906</td>
<td></td>
</tr>
<tr>
<td>Arthur Delmar</td>
<td>Jack Tolli</td>
<td>Mike Lynch</td>
<td>M. Charles</td>
<td>Bob Wilcox</td>
<td>&quot;The Trailer&quot;</td>
<td>3rd Week</td>
</tr>
<tr>
<td>BALBOA STUDIOS.</td>
<td>Individual Casting.</td>
<td>Rex Thorpe, Leasing Mgr.</td>
<td>Long Beach.</td>
<td></td>
<td>Home 609</td>
<td></td>
</tr>
<tr>
<td>Morante</td>
<td>Geo. Chesnaboo</td>
<td>E. MacManigah</td>
<td>Al Morante</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. S. Gilmore</td>
<td>All-Star</td>
<td>F. Dyer</td>
<td>Logan</td>
<td>D. Ormane</td>
<td>Staff</td>
<td></td>
</tr>
<tr>
<td>Thorpe</td>
<td>All-Star</td>
<td>Dyer</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E. C. Douglass</td>
<td>Non-Star</td>
<td>Dyer</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rubinstein</td>
<td>All-Star</td>
<td>Dyer</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BELASCO STUDIOS.</td>
<td>K. E. MacQuarrie, Casting.</td>
<td>833 Market St.</td>
<td>San Francisco.</td>
<td></td>
<td>Doug 6588</td>
<td></td>
</tr>
<tr>
<td>E. H. MacQuarrie</td>
<td>All-Star</td>
<td>Bill Series</td>
<td>Harry Inose</td>
<td></td>
<td>Comedy Drama Feature</td>
<td>Preparing</td>
</tr>
<tr>
<td>BELCHARD FILM CO.</td>
<td>H. S. Conway, Casting.</td>
<td>Cosmopolitan Studios.</td>
<td></td>
<td></td>
<td>Wil. 1322</td>
<td></td>
</tr>
<tr>
<td>J. E. Bowen</td>
<td>Non-Star</td>
<td>E. G. Bowen</td>
<td>E. J. Chudy</td>
<td></td>
<td>Educational</td>
<td>Schedule</td>
</tr>
<tr>
<td>BRUCE CARTER PROD'S.</td>
<td>Montague Studios.</td>
<td>Arnold Aldrich, Casting.</td>
<td>San Francisco.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bruce Carter</td>
<td>All-Star</td>
<td>Harry Barten, Arnold Aldrich</td>
<td>Staff</td>
<td></td>
<td>Comedy Newsletters</td>
<td>Schedule</td>
</tr>
<tr>
<td>BURSTON FILMS INC.</td>
<td>6050 Sunset Blvd.</td>
<td>W. S. Fonda, Arthur L. Todd</td>
<td>Class. Y. D. Chisholm</td>
<td></td>
<td>Holly 3939</td>
<td></td>
</tr>
<tr>
<td>Charles Chaplin Studio</td>
<td>Alfred Reeves, Gen. Mgr.</td>
<td>1416 La Brea Ave.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CINAI FILMS, Cosmopolitan</td>
<td>Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>COMMUNION OF MUSICAL PICTURES PRODUCERS.</td>
<td>Scotty King, Casting.</td>
<td>511 Union League Bldg.</td>
<td></td>
<td></td>
<td>13538</td>
<td></td>
</tr>
<tr>
<td>E. J. Brown</td>
<td>J. G. Fayton</td>
<td>E. G. Bowen</td>
<td>E. J. Chudy</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Irv. Cummings</td>
<td>Irv. Cummings</td>
<td></td>
<td>A. Fred</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE CRUELWYED COMEDIES.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 8125</td>
<td></td>
</tr>
<tr>
<td>FAIRBANKS, CHESTER PRODUCTIONS.</td>
<td>Fine Arts Studio.</td>
<td>Chester Fairbanks</td>
<td>Chester Fairbanks</td>
<td>Chas. F. Wide</td>
<td>Matthew</td>
<td>Feature Comedy Drama</td>
</tr>
<tr>
<td>FAINE ARTS STUDIO.</td>
<td>4500 Sunset Blvd.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F. J. Schenk</td>
<td>All-Star</td>
<td>Rich Kurrell</td>
<td>Wallace Fox</td>
<td>Ray Schrock</td>
<td>Northwest</td>
<td>4th Week</td>
</tr>
<tr>
<td>FOX STUDIO.</td>
<td>C. A. Bird, Casting.</td>
<td>N. Western Ave.</td>
<td></td>
<td></td>
<td>Holly 3000</td>
<td></td>
</tr>
<tr>
<td>Wallace-Dunlap Reynolds</td>
<td>(Guck) Jones</td>
<td>1st Class</td>
<td>E. C. Bix</td>
<td></td>
<td>&quot;Western Speed&quot;</td>
<td>1st Week</td>
</tr>
<tr>
<td>Rowland V. Lee Emmett Flynn</td>
<td>Wm. Russell</td>
<td>All-Star</td>
<td>All-Star</td>
<td></td>
<td>&quot;Clean-Up Squad&quot;</td>
<td>1st Week</td>
</tr>
<tr>
<td>Summerville Marshall</td>
<td>1st Class</td>
<td>All-Star</td>
<td>All-Star</td>
<td></td>
<td>&quot;Up the Old Stairs&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Rowland V. Lee Emmett Flynn</td>
<td>Wm. Russell</td>
<td>All-Star</td>
<td>All-Star</td>
<td></td>
<td>&quot;In the Land of Beginning Again&quot;</td>
<td>4th Week</td>
</tr>
<tr>
<td>Summerville Marshall</td>
<td>1st Class</td>
<td>All-Star</td>
<td>All-Star</td>
<td></td>
<td>&quot;Lucky Curiosity&quot;</td>
<td>4th Week</td>
</tr>
<tr>
<td>THE CRUELWYED COMEDIES.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Holly 8125</td>
<td></td>
</tr>
<tr>
<td>Fox Studios</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HARTER-WALL PROD.</td>
<td>Edward La Veque, Casting Director.</td>
<td>Bakersfield, Box 482.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HOLLYWOOD STUDIOS.</td>
<td>6642 Santa Monica Blvd.</td>
<td>R. D. Saunders, Casting.</td>
<td></td>
<td></td>
<td>Holly 1431</td>
<td></td>
</tr>
<tr>
<td>Robert Eddy</td>
<td>All-Star</td>
<td>Roy Vaughan</td>
<td>Bob Murdock</td>
<td>Staff</td>
<td>Rural Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>HARROW-WALL PROD.</td>
<td>Edward La Veque, Casting Director.</td>
<td>Bakersfield, Box 482.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>HOLLYWOOD STUDIOS.</td>
<td>6642 Santa Monica Blvd.</td>
<td>R. D. Saunders, Casting.</td>
<td></td>
<td></td>
<td>Holly 1431</td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>Star</td>
<td>Cameraman</td>
<td>Asst. Director</td>
<td>Scenarist</td>
<td>Type</td>
<td>Progress</td>
</tr>
<tr>
<td>----------</td>
<td>------</td>
<td>-----------</td>
<td>----------------</td>
<td>-----------</td>
<td>------</td>
<td>----------</td>
</tr>
<tr>
<td>KLUMB, ROY H. PRODUCTIONS.</td>
<td>5107 Hollywood Blvd.</td>
<td>Klumb-Thompson</td>
<td>All-Star</td>
<td>Webster Cullison</td>
<td>All-Star</td>
<td>Bert Essex</td>
</tr>
<tr>
<td>KING VDOR PRODUCTIONS.</td>
<td>Gus Ingis.</td>
<td>Gen. Mgr.</td>
<td>7200 Santa Monica Blvd.</td>
<td>Holly 2806; Holly 2807</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LASKY STUDIOS.</td>
<td>L. M. Goodstadt.</td>
<td>Casting</td>
<td>1520 Vine St.</td>
<td>Fred Klay, Studio Mgr.</td>
<td>Holly 2400</td>
<td></td>
</tr>
<tr>
<td>LYONS, EDDIE.</td>
<td>Berwilla Studios.</td>
<td>Holly 157</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MAYER, LOUIS B.</td>
<td>Studios, 3800 Mission Rd.</td>
<td>Individual Casting.</td>
<td>Lincoln 2120</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>METROPOLITAN PROD.</td>
<td>Carl P. Winther, Prod. Mgr.</td>
<td>Mayer Studio.</td>
<td>Lincoln 2120</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MCFADE N, IVOR.</td>
<td>6040 Sunset Blvd.</td>
<td>Seymour Zeliff</td>
<td>Holly 6200</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MISSION FILM CORPORATION.</td>
<td>Ernest Traxler, Casting &amp; Gen. Mgr.</td>
<td>Clunes Studio, Melrose Ave.</td>
<td>Holly 8085</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NEILANS MARSHALL PRODUCTIONS.</td>
<td>6642 Santa Monica Blvd.</td>
<td>Tom Held, Casting.</td>
<td>Holly 1431</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PARAGON PRODUCTIONS.</td>
<td>MacPherson, Casting.</td>
<td>Brentwood Studios.</td>
<td>Holly 975</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PREFERRED PICTURES CORP.</td>
<td>Arthur Jacobs, Cast. and Gen. Mgr.</td>
<td>Tom Forman</td>
<td>10049</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PROTEAN ARTS.</td>
<td>Fine Arts Studio.</td>
<td>Raymond Cannon</td>
<td>Cecil Holland</td>
<td>F. Royer</td>
<td>Novelties</td>
<td>595187</td>
</tr>
<tr>
<td>RAY, CHAS. PRODUCTIONS.</td>
<td>Al Ray, Casting.</td>
<td>Chas. Ray Studios.</td>
<td>Holly 4211</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>R-C STUDIO.</td>
<td>Melrose and Gower.</td>
<td>S. F. Jacobs, Casting Director.</td>
<td>Holly 7780</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>REAGUER PRODUCTION CO.</td>
<td>Bronx Studio.</td>
<td>1745 Glendale Blvd.</td>
<td>54109</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ROACH, HALL E.</td>
<td>Studio.</td>
<td>Culver City.</td>
<td>Warren Doane, Mgr.</td>
<td>Charles Parrot, Sup. Director</td>
<td>West 3730</td>
<td></td>
</tr>
</tbody>
</table>
**Page Twelve**

**"The Digest of the Motion Picture Industry"**

<table>
<thead>
<tr>
<th>Camera</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>CAMERAI</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SCHLANK STUDIO.</th>
<th>H. J. Howard, Casting. 6050 Sunset Blvd.</th>
<th>Holly 975</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harry Burns</td>
<td>V. L. Walker</td>
<td>Animal Comedies Schedule</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SELIG-RORK.</th>
<th>3800 Mission Road.</th>
<th>Lincoln 33</th>
</tr>
</thead>
<tbody>
<tr>
<td>James Conway</td>
<td>Field-Young</td>
<td>Neuman-Beasley C. Darrell</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>UNITED STUDIOS.</th>
<th>C. B. Collins, Casting. 53441 Melrose. M. C. Levee, President.</th>
<th>Holly 4080</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pathe</td>
<td>Ruth Roland</td>
<td>John W. Grey</td>
</tr>
<tr>
<td>Chester Bennett</td>
<td>Jane Novak</td>
<td>Irresible Dawson</td>
</tr>
<tr>
<td>Frank Lloyd</td>
<td>Jack McKenzie</td>
<td>H. Wile</td>
</tr>
<tr>
<td>Ema. Bryant</td>
<td>Arthur Rees</td>
<td>Albert Kelly</td>
</tr>
<tr>
<td>Norma Johnson</td>
<td>All-Star</td>
<td>Dick Rosken</td>
</tr>
<tr>
<td>Sidney Franklin</td>
<td>Constance</td>
<td>Spring</td>
</tr>
<tr>
<td>James Young</td>
<td>Guy Bates Post</td>
<td>Benoit</td>
</tr>
<tr>
<td>Allan Holubar</td>
<td>Dorothy Phillips</td>
<td>Haskins</td>
</tr>
<tr>
<td>Frank Lloyd</td>
<td>Nora Talmadge</td>
<td>Gaudio</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>UNIVERSAL STUDIO.</th>
<th>Fred Datig, Casting. Universal City.</th>
<th>Holly 2500</th>
</tr>
</thead>
<tbody>
<tr>
<td>Edw. Lammers</td>
<td>Art Acord</td>
<td>MacCary</td>
</tr>
<tr>
<td>Tod Browning</td>
<td>Rawlinson</td>
<td>MacCary</td>
</tr>
<tr>
<td>Jack Conway</td>
<td>Root Gibson</td>
<td>Marchant</td>
</tr>
<tr>
<td>Robert Henley</td>
<td>Friscina Dean</td>
<td>Torpe</td>
</tr>
<tr>
<td>Baggot</td>
<td>Prevost</td>
<td>Moore</td>
</tr>
<tr>
<td>Jessen</td>
<td>All-Star</td>
<td>Milner</td>
</tr>
<tr>
<td>W. Craft</td>
<td>Lorraine-Walsh</td>
<td>Phil Johnson</td>
</tr>
<tr>
<td>Reginald Barker</td>
<td>All-Star</td>
<td>Roper</td>
</tr>
<tr>
<td>Stuart Payton</td>
<td>Frank Mayo</td>
<td>Rother</td>
</tr>
<tr>
<td>Lloyd Ingram</td>
<td>Gladys Walton</td>
<td>Rother</td>
</tr>
<tr>
<td>Jos. Sedwick</td>
<td>All-Star</td>
<td>Marchant</td>
</tr>
<tr>
<td>Craig Hutchinson</td>
<td>All-Star</td>
<td>Thompson</td>
</tr>
<tr>
<td>Bob Hill</td>
<td>All-Star</td>
<td>Voulaire</td>
</tr>
<tr>
<td>Wm. H. Watson</td>
<td>Neely Edwards</td>
<td>E. H. Hyman</td>
</tr>
<tr>
<td>Rob. N. Iraburu</td>
<td>Tom Sauter</td>
<td>&quot;Under Two Flags&quot; 3rd Week</td>
</tr>
<tr>
<td>Stuart Payton</td>
<td>Herbert Rawlinson</td>
<td></td>
</tr>
<tr>
<td>Tod Browning</td>
<td>Friscina Dean</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>David Smith</td>
<td>All-Star</td>
<td>Steven Smith</td>
</tr>
<tr>
<td>Wm. Duncan</td>
<td>William Duncan</td>
<td>Geo. Robinson</td>
</tr>
<tr>
<td>Searcy-Taurog</td>
<td>Larry Sones</td>
<td>Iohn E. Gillon</td>
</tr>
<tr>
<td>B. Enslinger</td>
<td>Earl Williams</td>
<td>Les Maiters</td>
</tr>
<tr>
<td>Edward Jose</td>
<td>Alice Colbourn</td>
<td>Margaret</td>
</tr>
<tr>
<td>&quot;The Black Eagle&quot; 3rd Week</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>WARNER BROS. STUDIO.</th>
<th>Sunset at Bronson</th>
<th>Holly 6140</th>
</tr>
</thead>
<tbody>
<tr>
<td>All-Star</td>
<td>Mcgee</td>
<td>Clifford Baun</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>EASTERN STUDIOS</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Director</th>
<th>Star</th>
<th>Cameraman</th>
<th>Assist Director</th>
<th>Scenarist</th>
<th>Type</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>BIOGRAPH STUDIOS.</td>
<td>W. J. Scully, Casting. 807 E. 175th St.</td>
<td>Tremont 5100</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BLACKTON STUDIOS.</td>
<td>Brooklyn, N.Y.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fisher-Fox</td>
<td>All-Star</td>
<td>Frank Vericil</td>
<td>Fisher</td>
<td>Comedy Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CLIFTON, ELMER, PRODUCTIONS.</td>
<td>New Bedford, Mass.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FOX STUDIOS.</td>
<td>West 55th St., N. Y.</td>
<td>James Ryan, Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harry Millard</td>
<td>Herbert Brenon</td>
<td>Wh. Farnum</td>
<td>Lithgow</td>
<td>T. Molby</td>
<td>David Solomon</td>
<td>Paul Shure</td>
</tr>
<tr>
<td>INTERNATIONAL FILM SERVICE Co., Inc.</td>
<td>M. S. Connolly, Casting. 2478 Second Ave, New York City.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frank Borzage</td>
<td>All-Star</td>
<td>Chester Lyons</td>
<td>O. O. Dull</td>
<td>John Lynch</td>
<td>&quot;The Leather Pushers&quot; Series Schedule</td>
<td></td>
</tr>
<tr>
<td>Vignola</td>
<td>Marion Davies</td>
<td>I. Morgan</td>
<td>D. O. Dull</td>
<td>Luther Reed</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Borzage</td>
<td>All-Star</td>
<td>C. Lyons</td>
<td>O. O. Dull</td>
<td>John Lynch</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LEVEY, HARRY, STUDIO.</td>
<td>&quot;Shaddy&quot; Graham, Casting. 230 W. 38th, New York.</td>
<td>Fitzroy 4205</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frank W. Tuttle</td>
<td>Glenn Hunter</td>
<td>Fred Walker, Jr.</td>
<td>W. R. Sheridan</td>
<td>Dramatic Comedy Preparing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PATHE.</td>
<td>S. Bennett, Casting Director. 1900 Park Ave., New York.</td>
<td>Harlem 1480</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Geo. B. Beitz</td>
<td>C. Hutchinson</td>
<td>E. Snyder</td>
<td>S. Bennett</td>
<td>F. L. Smith</td>
<td>15 Episode Serial</td>
<td>Cutting</td>
</tr>
</tbody>
</table>
Who's Where (Continued from Page 6)

Carl Emmett

Anne Percy

Leslie Stowe

Tammany Young

Reggie Van Zandt

George Stewart

Alfred Schmid

Grace Barton

Anne Cornwall

Patterson Dial

Teddie Gerard

Louise Huff

Clune's

Realart presents

Constance Binney in

"MIDNIGHT"

By Harvey Thew

Directed by Maurice Campbell

Edna Morris       Constance Binney

William Morris    William Courtleigh

Dodd               Sidney Bracey

George Potter     Arthur S. Hull

Bishop Astor      Herbert Fortier

Grace Astor       Helene Lynch

Senator Dart      Edward Marrindel

Jack Dart         Jack Mahlulf

GRAUMAN'S

Paramount presents

William S. Hart in

"TRAVELIN' ON"

By William S. Hart

Adapted and directed by Lambert Hillyer

CAST

J. B.       William S. Hart

Dandy McGee  James Farley

Susan Morton  Ethel Grey Terry

Hi Morton    Brinley Shaw

Mary Jane Morton  Mary Jane Irving

Gila          Robert Kortman

"Know-It-All" Haskins  Willis Marks

LOEW'S

R.C. Pictures presents

Doris May in

"EDEN AND RETURN"

Directed by William A. Selter

CAST

Betty Baylock  Doris May

Robert Baylock  Emmett King

Connie Bever      Margaret Livingston

Jack Grey       Earl Metcalfe

Aunt Sarah   Margaret Campbell

Hamilton Postes  Gerald Pring

Sam Padgett       Frank Kingsley

Dempsey Chubb  Buddy Post

SUPERBA

Carl Laemmle presents

Priscilla Dean in

"WILD HONEY"

By Cynthia Stockley

Continuity by Lucien Hubbard

Directed by Wesley Ruggles

CAST

Lady Vivienne  Priscilla Dean

Henry Porten   Noah Beery

Buck Roper    Wallace Beery

Kerry Borgen   Robert Ellis

Freddy Sutherland  Lloyd Whitlock

Sir Hugh     Raymond Blathwayt

Ebenzer Lamish  Percy Challenger

Joan Ruhl    Helen Raymond

Aunt Abbig Bickok   Mai Wells

Wolf Montague  Lander Stevens

Liverpool Blondy  Carl Stockdale

Repin                    C. J. Frank

Koos                        Harry DeRoy

W. S. Van Dyke, director; Arthur L. Todd, cinematographer, accompanied by Gareth Hughes and Bessee Love, spent most of the week at Laguna Beach filming scenes for "The Heart of a Child," which Louis Burrell is producing.
"LOVES OF PHARAOH"  
(Paramount)  
"The Loves of Pharaoh," billed as the masterpiece of Ernst Lubitsch, and brought to this country by that master of all German directors, is another big production abounding in imposing architectural compositions, stirring battle scenes, in which thousands of actors, expert Egyptian splendor, and depending upon these for much of its merit.

"The story is one that, while humanly possible, is interesting only at times and at other times drops to a point that is only relieved from tedium by the advent of one of the big mob scenes. There are a number of these and in every instance they are handled with rare skill."

Exhibitors Herald.

"The superlatives heaped upon Ernst Lubitsch for his masterly production of 'Deception,' are in order again with his newest achievement, 'The Loves of Pharaoh.' When the season is complete, this spectacular drama of Egypt and the fall of a king will stand near the top. It carries color, bizarre sets, perfect atmosphere and detail, splendid acting, thrilling in abundance, real dramatic incident and massive backgrounds against which are assembled thousands of extras."

Motion Picture News.

"The Loves of Pharaoh" is a masterpiece. Coming as it does during a period that seems to be marked with a succession of such excellence that all previous standards of comparison are utterly shattered, that it is a masterpiece of the spectacular in moving pictures has far more importance than if it was qualified as such at another time. . . .

"The gorgeousness, stupendousness and sheer artistry in direction baffle description. So much that is overwhelming gets the eye of the enraptured onlooker that his reaction is not to burst into paroxysms of wild praise, but to attempt in the simplest manner possible an adequate estimate of what is in store for all persons fortunate enough to witness the latest work from the mind and hand of young Ernst Lubitsch."

Moving Picture World.

"The Loves of Pharaoh," incidentally a very bad title—"Pharaoh's Wife" would have been much better—is probably the finest foreign spectacle as yet shown in this country and in addition contains a story of real interest—something that the usual foreign production sadly lacks. Lubitsch, who showed real ability in previous productions, has surpassed all previous efforts very definitely in this.

There are so many magnificent sets and groupings of large masses of people that it would be difficult to refer to any one without minimizing the value of others, but there are few audiences who will look upon the sets showing the palaces of Pharaoh and the reception of the Ethiopians without a quiver of delight and appreciation."

"PARDOY MY NERVE"  
(Fox)  
"Pardon My Nerve" is a good melodrama of a familiar sort. "Buck" Jones, more willing to prise open a Christian than to violate the Sabbath, has a heroic part which he does with intelligence as well as nerve, and his agility in penalizing wife-beaters and mortgage sharks, will no doubt, win the admiration of every "red-blooded" fan."

"Adopted from a regulation pattern with the characteristic flavor of the western revealing gun-play and the other accepted ideas, 'Pardon My Nerve,' reaches the screen as 'Charley (Buck) Jones' latest opus. It is a theme that comes again, the action centers upon a single shooting scene with the identification of the villains.

"Jones engages in a fight scene which is not hefty enough to color a western."

Motion Picture News.

"Charles (Buck) Jones' latest release varies very little indeed from several of his past productions and perhaps isn't quite as artistically composed as he usually offers. There is a good deal of action, but it is all the same kind—hold-ups, and more hold-ups.

"The exteriors are of the usual order, but it is about time the Fox west coast lots saw a new western town set. The same one has been used so frequently in both the Tom Mix and Buck Jones pictures that it is already too familiar."

-Wid's.

"BEYOND THE RAINBOW"  
(1.R.C Pictures)  
"There is an odd mixture of comedy and drama running through the production, and either idea would have furnished material for a feature. It is too bad the comedy plot was not carried out more completely, for just as it promises a highly interesting finish, it veers off into a not-tragedy and is forgotten. The production is one of the best offered by Robertson-Cote in some time and will attract attention by reason of the large cast and the skilful handling of the story."

Exhibitors Herald.

"It is easy enough to know that the picture is good entertainment, but how to classify it is another matter.

"The lack of compactness forces the introduction of many faces, some of which are quite irritating. The production is so many-sided that it should have a very wide appeal, and if this is Mr. Cabanne's intention, he has succeeded admirably."

-Motion Picture News.

"This is undoubtedly the best picture William Chresty Cabanne has made since 'The Stealers,' and offers a variety of genre so exciting and appealing as to satisfy the desires of everyone in any audience."

-Wid's.

"When the first and foremost object of producing is to be pretentious, a picture can not fail to sacrifice something as far as entertainment and truth are concerned—and this is the impression created by 'Beyond the Rainbow.' The use of a grand cast and the elaborateness throughout are features that are emphasized to the point of being inharmonious, and consequently inartistic. No inconsiderable part of the first reel is devoted to the introduction of so many names and characters that only the most systematic and methodical of minds could possibly retain them all, and the significance of each. . .

"'Beyond the Rainbow' has only the smallest connection with the story and has most likely been selected for its picturesque-ness, if any."

-Moving Picture World.

"THE CAVE GIRL"  
(First National)  
"This semi-humorous romance presents a varied appeal, it is a serial, time formula. Instead of representing a city-bred girl finding a cave-man for a mate in the wilds the authors have reversed the pattern. Otherwise the picture follows the regular, orthodox channels, depending upon a wholesome story, worked out logically, although coincidence creeps in here and there to give it a dramatic flavor."

-Moving Picture World.

"As a modern slant on the hardships of romance, especially when the vacationers are society folk, The Cave Girl! is good entertainment. Most of the picture has been executed in a light vein, and contains some clever comedy. . . . It starts out by being sophisticated and humorous, continues by being red-blooded and sinister, finally returning into the first mood, as it draws to a close."

-Moving Picture World.

"For winter scenery and fine out-of-doors atmosphere 'The Cave Girl' belongs way up on the front rank and even if the story isn't a whopper, the feature as a whole will be likely to satisfy because of its splendid pictorial work and excellent quality."

-Wid's.

"HER OWN MONEY"  
(Paramount)  
"A rather conventional plot has been gracefully presented here in a subject devoted to the art of domestic finanaceering. The entire production to the acting of Ethel Clayton in the snubbed, restrained manner of the performance which is entertaining without being startling. The opportunities for intrigue and melodrama, but the original purpose of the story has been kept carefully in mind, and the temptation to create a 'scene' now and then just for the sake of excitement has been avoided."

-Moving Picture World.

"It really doesn't matter a great deal that the basic situation of 'Her Own Money' is not an altogether new one on the screen because the feature, as a whole, offers a pleasing entertainment of the light variety, has an appealing star to help put it over, and, after all, deals with a subject that happens to be a part of every day life."

-Wid's.

"An appropriate vehicle has been found to fit Ethel Clayton's personality and talent in 'Her Own Money.' . . . There is nothing very emotional or exciting about the story. In its favor, however, is a decidedly refreshing note. And this is what makes the picture a satisfying one."

-Wid's.

"There are no morbid sex moments. The picture holds the interest without the added help of expensive settings and sartorial display."

-Motion Picture News.
The Man on The Cover

By Ted LeBerthon

It is not often that one meets so real a man. By real I mean one totally unaffected, who says what he means, is direct and unreserved—nor afraid to voice his convictions—one who talks about others' achievements rather than his own.

There is a wholesomeness about Frank O'Connor that is stimulating to those about him, a candor that is delightful and disarming. There are very few professional actors and actresses I have ever known with the ebullience O'Connor, and those who have not met him know his sterling reputation as a peripatetic director attained during two years at Lasky's.

O'Connor came out here from New York with the late William Desmond Taylor a few years ago; in fact, co-directed nine potboilers with Taylor, including "Sacred and Profane Love"—a somewhat recent starring vehicle for Elzie Fergusson.

The big, broad-shouldered son of Erin is a master of anecdote. As we sat at luncheon in the Armstrong-Carleton Cafe on Hollywood Boulevard, he quoted Bernard Durning at another table.

"My second director," he announced, "back in the old Edison days when I was a promising young leading man, fresh from musical comedy."

"With whom did you start your screen career?"

"With Vitagraph, in Brooklyn; took the L. I. Roundabout to Sheephead Bay every morning, back in the days when Norma Talmadge was a youngster and Connie was still in short skirts."

His blue eyes twinkled gaily as he lit a cigar. "Yes, I was Gladys Leslie's leading man for several pictures, just long enough to realize that mine was not a screenable personality—that the directorial end should be my goal."

"You see, I knew all about stage direction and had kept my eyes and ears open around the film studios."

"How long were you on the stage?" I queried.

"Started when I was eleven years old with Henry Miller in "Richard Savage," Madame Liza Jeanes, Harry Northrup, and Wilfrid North—now production manager for Vitagraph, were in that same company."

"Later on I went with Richard Carle in 'In Gotham,' in the famous fountain and first floor of Siegel-Cooper's Department Store reproduced."

"Between the soup and the broiled lobster, he told me of an uncle of his who made three million dollars fifty years ago in New York by heresquing Shakespeare and not letting the audience in on the fact."

"How was that possible?"

"Well," he replied, chuckling, "it was this way: everything was advertised and presented as being serious, but the acting would be so rotten that the audiences would boot and jeer. Then my uncle would stop the play, advance to the footlights and tell the audience that they were not being fair to the hard-working players, who had families to support and were doing their best! This would evoke much derisive laughter and comment."

"So he knew what he would do to result in a piece of stage setting collapsed, so that a serious love scene would be interrupted and, of course, marred. Each performance he knew something different happen. Once the audience tossed a cabbage onto the stage and my uncle, with serious mien

Anita Brown
(250-lb. Comedian)

Coming Releases:
"The Beauty Shop," Cosmopolitan Production
"The Prodigal Judge," Vitagraph
"The Way of a Maid," Selznick)

Wilshire 1427
Contemporary Criticisms
(Continued from Page 14)

"THE WISE KID"
(Continental)

"Universal is fortunate to be able to secure stories of this type because they suit the personality and talents of Gladys Walton better than anything else she has had. 'The Gutternurse' was another of this variety and 'The Wise Kid' is a good follow up on it. "A good deal of the picture's laughs come from the titles of which there are a great many. They are well written, however, even if they do make the film a bit 'tacky' at times."

—Wid's.

"If there is one star who is finding appropriate vehicles for expression—that star is Gladys Walton. Her personality fits exactly the type of role which she has been portraying of late—a type of role which may find her as some razzamuffin Pollyanna or East Side Cinderella."

—Motion Picture News.

"A more than pleasant reaction for the tiresome Pollyanna fairytale, 'The Wise Kid,' is a laugh on the person who goes through the world looking for a chance to do 'kind deed' instead of minding his own business."

"It might be described as a love affair in slang as the characters are of the temenent section with the jargon and tastes of that district consistently reproduced."—Moving Picture World.

"A WIDE OPEN TOWN"
(Selznick)

Conway Tearle has been given a first-rate story in his latest production and one that will in all probability please his admirers thoroughly. The 'honest gambler' idea is not essentially original but it is nicely built up with a romance that reaches the 125 happy ending in the final reel. Director Ince tells the story evenly and it moves swiftly toward an effective climax.

—Wid's.

"A typical high-class program feature is 'A Wide Open Town,' starring Conway Tearle.... It is of the 'reform' variety, but it is never trite or gross in its purpose."

—Motion Picture News.

"CARDIGAN"
(Messmore Kendall)

"So much ground is covered by the story that many long descriptive and informative titles have been necessary to keep it comprehensive. They succeed generally in keeping facts clear and intelligible, but there a 'kind deed' instead of minding his own as saving a little too much prominence and the romance suffers thereby."

"Undoubtedly the best feature of the production is the presentation of the famous Paul Revers ride. This bit in particular is sure to inspire a great patriotic fervor and for that matter the entire picture has a tendency to boost the 'America for Americans' slogan."

—Wid's.

"The story-interest is not as keen in the picture as in the novel, there being several jumps in the continuity and liberty has been taken with showing incidents of the time which sort of defy logic."

"The Indians are not good types and the Colonial scenes are too refined. However, the picture carries some exciting sequences."—Motion Picture News.
"Crammed with exciting and varied incidents which are accompanied by a charming love story that, in a manner of speaking, plays a counter melody to the historical plot, but is strong enough to satisfy those who demand romance in their pictures, the picturization of Robert W. Chambers' extremely widely read novel of some years ago makes a picture with which no exhibitor can go wrong... It is illustrated patriotism without being mawkishly sentimental and it is stirring without performing what is popularly known as 'waving the flag' in a cheap manner."

—Moving Picture World.

THE MAN ON THE COVER
By Ted LeBerthon

(Continued from Page 15) at the Robertson-Cole Studios. The first of these will be an adaptation of "Tales of the Road," a Saturday Evening Post episodic mirroring of modern travelers' lives, written by C. N. Creelman.

"I'm going to make dramas and comedy dramas, but no tragedies," he declares; "I'm going to cleave to that middle road wherein the story's the thing. No trying to put over a negligible story because of its pictorial possibilities."

That same evening I had dinner with a quite successful motion picture director. I asked him if he knew O'Connor.

"Do I?" was the prompt reply. "Why, I've watched him for the past two years, and his future is an assured success. He combines practicality with a strain of poetry and a feel for strong drama that is almost uncanny. Yes, Frank is a mighty capable fellow."

AT LASKY'S

Among the interesting arrivals at the studio this week were Mr. and Mrs. George Fitzmaurice, the latter known professionally as Ouida Bergere, who is responsible for the scenarios of many of her husband's motion pictures. Jesse L. Lasky, first vice-president of Famous Players-Lasky Corp., announced that Mr. Fitzmaurice, who is the producer of "Experience," "On the Dance," "Ever," "Three Live Ghosts," and other Paramount pictures, would soon begin work on a screen version of "Happiness," J. Hartley Manners' stage success, with May McAvoy in the role formerly played by Laurette Taylor. Miss Bergere will adapt "Happiness" to the screen.

Tom Geraghty, formerly Supervising Editor of the London Studios, arrived, in company with Mr. and Mrs. Fitzmaurice, and will augment the staff of Frank E. Woods at the studio in a chief editorial capacity.

John S. Robertson, producer of "Sentimental Tommy," "Dr. Jekyll and Mr. Hyde," "Footlights," etc., accompanied by his wife, professionally known as Josephine Lovett, are soon to become members of the big family at the studio, where Mr. Robertson will shortly begin production of a picture.

William de Mille will soon arrive in California to begin work on "Nice People," which play Clara Beranger has adapted to the screen, Mr. de Mille has secured for his production to follow "Nice People," the Booth Tarkington play, "Clarence," which is to be made with a star cast.

"Blood and Sand," which is Rudolph Valentino's initial star vehicle, was started this week at the studio under the direction of Fred Nible. June Mathis adapted this Ibaneez story, Anna Q. Nilsson is leading woman, and Lila Lee appears in one of the roles in the picture.

Gloria Swanson has begun work on "The Gilded Cage," her next picture, a Sam Woods Production. Elmer Harris wrote the screen play from the stage version by Anna Nichols. David Powell is leading man, and among others in the cast are Anne Cornwall, Chas. A. Stevenson and Walter Hiers.

Jack Holt and Bebe Daniels, co-stars in "Val of Paradise," the film play directed by Rollin Sturges, adapted by Will M. Ritchey from the story by Vinie E. Roe, are at work at the studio and nearby locations completing this western drama, much of which was made in Arizona.

"The Ordeal," under the direction of Paul Powell, is nearing completion.

Under the direction of Alfred Green, Thomas Meighan is progressing towards the climax of "Our Leading Citizen," George Ade's original contribution, which the author and Waldenmar Young adapted.

"The Woman Who Walked Alone," George Melford's production, in which Dorothy Dilton is featured, and wherein Wanda Hawley and Milton Sills have important roles, has now reached the stages when location work is necessary to represent scenes in the South African veldt and the mountainous country of that section of the world. This story is by Will M. Ritchey from the short story by John Colton.

Perryn Stanlaws' production, "Over the Border," after many weeks in the far north of the State, is being brought to a close at the studio. The cast of this picture is headed by Betty Compson and Tom Moore.

Cecil B. de Mille appeared for a short time at the studio this week, almost entirely restored to his normal health, and it is understood that, within a few weeks, production will be started on "Man'slaughter," by Jeanne Macpherson, suggested by the story of the same name by Alice Duer Miller. It will be a Paramount Picture.

PORTLAND, ME., HAS PRODUCING UNIT

A building permit has been issued to the Charlton Film Co., which provides for erection of a studio at Riveriton Park, in Portland, Me., to be used by the company which will produce pictures for theaters, scenes to be laid in and around Portland.
KATE PRICE
Playing Delia Morahan
in "Come on Over"
This razor is dedicated to all independent producers eager to cut their own throats by turning their negatives over to distributing syndicate entered the field solely to eliminate all such risks by selling state rights direct from producers to exchanges and advancing producers the exploitation expenses. All producers of A No 1 pictures are invited to join our syndicate.

If You Write Photoplays

You cannot afford to miss the wealth of technical advice and news of the photoplay world to be found each month in The Photodramatist

If You are Studying Screen Drama

You are bound to be helped by the many inspirational articles and the departments published in each issue for the benefit of student writers.

If your dealer is sold out, send 25 cents to

Circulation Manager

The Photodramatist

I. W. Hellman Bldg., Los Angeles

Subscription Price—$2.50 per year

Tailleur Pour Dames

Hyman Breen

Company

KRUGER

Late of Hickson, New York

Announces the opening of the season's special tweed suits at special prices discounts to the profession

Top Floor, Brack Shops 364-94
Anything You Want to Know? Ask Me.

Eleanor Hancock
Who Plays "Mrs. Van Dusen" in "COME ON OVER"
At the California This Week
Coming Release: "The Cave Girl," First National
726-05

Willis Marks
Playing "Know it All" Haskine in "Travelin' On"
At Grauman's This Week
Coming Release: "PETERMAN"
West 4046

ROLAND ESRAC
Characters
57522

FRANK P. DONOVAN
Director of Vitagraph, Pathé, General
and Mutual Releases, Paramount Pictures, etc.
GREEN ROOM CLUB New York City

Aggie Herring
IRISH
Santa Monica 21025

Kate Price
558220

This is the Beginning
We are setting aside one full page for these cards.

A BIG BOOM IN PICTURE PRODUCTION
Directors, Assistants and CASTING DIRECTORS will need your name and telephone number before they constantly.
Save yourself embarrassment of having to ask for engagements.

Call Grace Adair, 595-170, for appointment
Eugenie Besserer
In "The Rosary" at The Kinema
Attention! Independent Producers

The Famous Balboa Studios

Have been remodeled, and are now leasing space to the Independent Companies. It is completely equipped to take care of any pictures that you may desire to produce. And we extend to you the full co-operation of our entire organization.

OUR PRICES ARE RIGHT

Cameras For Rent
Pathe, Bell and Howell

Stock Negatives for Sale
a Large Variety

For Further Information Phone or Write

THE BALBOA STUDIOS
Sixth and Alamitos Sts., Long Beach, Cal.

Phone: Home 609


REX THORPE, Leasing Mgr.
Valuable Publicity

Very infrequently do we stumble upon any type of publicity which we recognize as sufficiently notable or meritorious to overcome an inherited journalistic distaste for editorial advertising. "My Travels Abroad," by Charlie Chaplin, a March publication from Harper and Brothers, is a recent exception. It is because this effort is significant to the motion picture industry from several angles and therefore entirely worthy of the profession's serious perusal that we attempt a short review at this time.

Being a humorous autobiography rather cleverly shared with a half pathetic tone, of the world famous comedian's first return to Europe since his advent in America ten years ago, it makes up in picturesque phrasing and an intimate portrait of its subject, that which it misses in the way of technical perfection. The idea behind the document may be unusual in no sense, but its genuine tone and interesting attitude has never heretofore been characteristic of even the highest type of picture celebrity publicity. The real Chaplin is continually revealed through these pages of adventure as any of his acquaintances can testify and the way that liberties are taken with his mental trend further points to the idea that the droll genius is in fact the author of these sidelights upon himself. We doubt whether any eminent human would allow another to throw him into the light of ridicule of the type which Charlie consistently directs at himself. But it is delightful, constructive ridicule in places approaching the very ingenious in its comedy.

His diffidence at the prospect of meeting George Bernard Shaw, his casual failure to appear in season after having arranged an appointment with Lloyd George, his appreciation for Thomas Burke and affection for the simplicity in H. G. Wells, all of these disclose the soul of a timid but rather naughty child combated strenuously by the outlook of a hero-worshipped man of the word. To use a favorite term of the little actor, it is all very "intriguing."

Further, the personal slants upon the foremost political and artistic personages of Europe are more than entertaining; they are instructive.

From our standpoint as an industry there are two notable points accomplished here. In giving to the public something both amusing and wholesome in the way of picture colony personality sketches, Chaplin is assisting his profession to discount the detrimental press copy which it has recently received in such inordinate doses through the unscrupulous agencies of sensation seeking newspaper correspondents. Furthermore, we probably have in this little volume the only authentic life chapter which will ever be written upon this artistic and justifiably famous representative of a great endeavor. As such it is infinitely valuable for our history. Its preparation was a happy thought and its publishing by a reputable firm, a rare piece of judgment.

"Outlook" Says of the Theatre

The following article from a March "Outlook," championing the actor, should be of great interest to the picture profession. Its viewpoint is entirely wholesome and it contains only the most obvious and therefore supportable statements.

"A savage onslaught on all theaters and all actors and actresses cannot be justified, but it may be palliated, if not excused, on the ground of the accuser's ignorance. It practically never comes from any one who has a living acquaintance with the members of the theatrical profession or has any familiarity with their work upon the stage. Those who have that familiarity and have the good moral sense to seek the best which the theater has to offer will generally agree with the sentiment attributed by Sidney Colvin to Robert Browning after seeing Sullivan's impersonation of King Lear: 'It makes me wonder which is the greater, the poet or the actor.'

"Great actors have in their autobiographies and their letters graphically described the perils of the stage. They might well be inclined, when not in a defensive mood, to acknowledge that theirs is an extra-hazardous profession. There is no doubt that there is great need of reform. The responsibility for the evil conditions which exist must be divided, though unequally, between three classes. "It partly rests upon certain theatrical managers who have neither moral nor art standards, to whom the theater is merely a money-making profession, and who measure success wholly by the receipts at the box-office. Such managers are to be classed with shysters in the law, quacks in medicine, purveyors of vicious art and degenerate literature. The responsibility partly rests upon theater-goers whose morbid curiosity is great, whose consciences are dumb, and who are attracted by vicious plays—the more vicious, the more attractive. But the responsibility is partly shared by those who ought by their influence to inspire a discriminating judgment between the good and the evil, but who, instead, by their indiscriminating condemnation of all theaters and all actors encourage an equally indiscriminating approval of all.

"We hope that the day is not far distant when the preachers will regard the drama as they now regard fiction, and will use what influence they possess to inspire their young people to exercise a discriminating judgment upon both forms of intellectual and emotional life."
ARMSTRONG STARTS FIRST

Largely financed by a group of former associates on the Mack Sennett lot, "Jilly Armstrong, remembered for his comedy work under the banners of Fox, Century, L-KO, Mack Sennett, etc., has started his first star picture for Reaever Productions entitled "Slow and Easy."

Rea Hunt, a former Mack Sennett director, is directing from a script prepared by Charles Dilz, who is also general manager of Reaever Productions. Armstrong's support is headed by Hap H. Ward and Patricia McGill. Robert Smith, also from the Sennett forces, is cameraman.

The first release of this series is scheduled for June 1st.

INITIAL SHOWING IN GLENDALE

The initial showing of the Little Nip comedies took place recently at the Glendale Theatre, and Harry Burns who is responsible for the stories and direction is now arranging to exhibit the entire series at that theatre.

TOURNEUR TO START IN APRIL

Maurice Tourneur will leave for England in April to direct the Goldwyn production, "The Christian," and will be followed two weeks later by the cast, which is not yet announced. Hall Caine has prepared the scenario and will take an active part in the filming.

HOUSMAN HAS OWN COMPANY

Arthur Housman who has been appearing in a number of recent Selznick releases is being starred in a series of two reelers and features by the Housman Comedies, a $40,000 corporation recently formed in Albany by T. M. Lynch and A. L. Strauss. Production is under way on the first comedy at the Biograph Studio, under direction of Alan Crosland. In the cast are Frank Currier, Nita Naldi and Gladys Leslie.

CUNEIO LOCATIONING

Lester Cuneo is now at work on a five-reel outdoor picture which has been given the working title of "Double Fisted." The exterior scenes are being taken in the canyon of San Fernando and at Chatsworth Park.

CHRISTIE STUDIO NOTES

The comedy "Fair Enough" has been finished this week for early release on the Educational program and another is being started.

"Fair Enough" is a Christie farce comedy with Dorothy Devore featured, supported by Earl Rodney. This story is by Robert Hall and directed by Al Christie.

The picture now under way is to be called "A Hickory Hick" and will feature Bobby Vernon, supported by Charlotte Connelly, a newcomer in Christie Comedies. Harold Beaudine, who directed Bobby Vernon in "Hokus Pokus," recently released, is handling the script on the new picture.

Tom Mix recently completed "The Fighting Streak" for Fox.

ENTER SAM WOOD PRODUCTIONS

It is understood that future pictures made by Sam Wood will be known as Sam Wood Productions. Mr. Wood has directed the last few Gloria Swanson pictures for Paramount and will probably make the future ones as well.

AT THE ROACH STUDIOS

Harold Lloyd put the final touches this week on his feature, "Grandma's Boy," which has had several studio and two public previews, and with a third showing will be ready for shipment to New York. The comedy went under production October 22.

Screen credit in addition to Mr. Lloyd and Mildred Davis playing opposite, goes to Charles Stevenson, "heavy," Anna Townsend, Lloyd's grandma, and Dick Sutherland, the rolling stone. Mr. Lloyd will take no vacation but will commence immediately on his next production, "Heaven," which was written by Hal Roach, Sam Taylor and Jean Havez.

Harry "Stuoh" Polland began his first two-reeler this week, the working title being "Grandpa's Will." Charles Parrott, director of Roach Productions with the exception of the Harold Lloyd comedies, wrote the story and will handle the megaphone, assisted by Bob Evans. Marie Mosquini heads the support.

"Paul" Parrott has a few more scenes to take for his first picture under his new series of comedies. Mr. Parrott is going over the script for the second comedy which starts production next week, for which was written by Hal Roach, Sam Taylor and Jean Havez.

HUMAN HEARTS," a Jewel special, starring House Peters, supported by an all-star cast and directed by King Baggot is being given its second and final editing. "The Storm," the second special, starring Peters, directed by Reginald Barker, and "The Loss of Lowrie's," a Jewel production starring Priscilla Dean are also being edited.

Recently completed features to be sent to the exchanges this week are: "The Man Under Cover," Louis Victor Etying's story of a convict by a convict, starring Herbert Rawlinson and directed by T. Browning; "The Way Back," the last screen story by the late John Fleming Wilson, starring Frank Mayo and directed by Stuart Paton; "Kissed," starring Marie Prevost, directed by King Baggot; and "Second Hand Rose," A. P. Younger's story with Gladys Walton, directed by Lloyd Ingraham.

The three Universal jewels that are starting production are "Under Two Flags," Ouida's international romance starring Priscilla Dean; "The Suburban," Charles L. Dazey's old time stage melodramatic success, to be filmed as a Universal jewel with an all-star cast; and "The Filt." "With Stanley in Africa" and "In the Days of Buffalo Bill," two historical chapter plays starring George Walsh and Art Acord, are two thirds completed, while "The Adventures of Robinson Crusoe," starring Harry Myers, in making rapid progress with earlier episodes.

Euna Luckey is included in the cast of "Locked Out," starring Alice Calhoun.

The removal of the Selznick organization and Warner Brothers to Hollywood virtually concentrates all motion picture production in the west. There remain in the vicinity of New York only the D. W. Griffith and a very few other and less important units.

(Continued on page 8)
"WILD HONEY"
(Superba)

An introduction in the parks of the English nobility, tragedy in the way of a murder early in the picture, the horror of the lost in the South African veldt, a rescue from melodramatic opposition and "wild honey" with a dam explosion and a realistic, ensuing flood which brings the produc'ts' climax after effective suspense! This is "Wild Honey," Universal's latest Priscilla Dean presentation written by Cynthia Stockley and well scarnerized by Lucien Hubbard. It is an exceedingly suitable vehicle for the strenuous young star and altogether the situations hold unlimited interest.

Wesley Ruggles' direction displays a fine comprehension of his story and he achieves an unusually high tone for the photoplay in view of its class.

Miss Dean gives a characteristic performance in Lady Vivienne, an Englishwoman, who leaves her superficiality under the merciless sun upon the South African desert. This portrayal can only increase the star's popularity, generally.

Robert Ellis plays the masculine lead, Kerry Burgess, according to the hero standard, lending him much virility and considerable sympathy.

The Berry brothers are seen in distinct but equally impressive and repulsive heavies, Henry Porthen, a financial demon, and Buck Roper, a draflict. Noah fills the former and Wallace, the latter. Both are invaluable touches to the story which, as has been said, depends to quite some extent upon melodrama to accomplish its suspense.

In fact, "Wild Honey" opposition is so vital an element that it takes six actors to handle it. They are further, Lloyd Whitlock, Landers Stevens, C. J. Frank and Harry De Roy.

Helen Raymond offers a clever note in Joan Rudd, Porthen's scorned secretary who is the old murder, while Raymond Blandwayt and Carl Stockdale complete the list of players.

"COME ON OVER"
(California)

Rupert Hughes' latest Goldwyn produced story, "Come On Over," is a whimsical, simple little Irish comedy with many rich characters from old Erin strung upon an almost too thin plot-thread. In fact, the entire picture depends upon the charm, humorous and pathetic, of these various portrayals for its intrigue, intense interest, or even marked logic; the tale is conspicuously lacking. Nevertheless, it holds a fair amount of entertainment value and, as has been intimated, gold mine of characterization for its cast.

Particularly well managed by Director Al Green are the comedy situations, the picture's most excellent moments.

An understandable scenario by the author, good photographv which is to L. W. O'Connell's credit and a few quaintly beautiful localities are a further factor to the attraction of "Come On Over."

However, it takes the talented players themselves to make the production really live.

The chief feminine position is piquantly occupied by Colleen Moore whose delightful Irish mannerisms and attitude seem to carry the natural thing from her. Much more involved roles has the sincere little actress ac-

"THE SEVENTH DAY"

(Kinema)

Richard Barthelmess' second starring cinematic play for Inspiration Pictures, Inc., while being unable to boast any degree of the strength which made "Politabul David" one of the year's best, is a fortunate follow-up for that production. "The Seventh Day" is a simple romance dealing with real people, sincere and frivolous. Always one is aware of the quaint fishing village background with which its author, Porter Emerson Brown, has added so much that it is charming to his briny little tale.

Henry King seems almost essential to Barthelmess pictures inasmuch as he continues to add immeasurably to them with his su
cine direction. Into this story he is
certs in perfect proportion the comedy and pathos upon which it depends. His progression makes the absence of an outstanding climax or an element of pronounced sus-

CRANIS ERMAN

provides the finishing touch to the sham-
rock framed picture. Florence Drew, Harold Holland, Mary Warren and C. B. Leasure fill it out, each in pleasing part.

Elinor Hancock, James Marcus, Tom Bates, Kathleen O'Connor, Monti Collins and C. E. Mason competently handle the remain-

FRANCIS ERMAN

pense, unnoticiable.

The scenario moves evenly, Conlager's pictorially fulfills all expectations and the title writer helps not a little. The cast is, without exception, capable.

Dick himself makes a lovable boy out of the unsophisticated but always dignified John Alden, Jr. He carries well the respon-
sibility of his fishing boat and position in the community which is an agreeable di-

essence in the young, rural screen charac-

terization, ordinarily so devoid of any obli-
gation or pose. John is all that could be
desired in sincerity and it is easy to under-
stand why even a pampered, city girl might fall in love with him.

The flapper in this instance is none other than Louise Huff whose rendition of Patricia Vane is unimaginably delectable aside from the fact that she runs to superficialities.

George Stewart and John Cornwall play-
ing opposite another in second parts, namely Reggie Pell and Betty Alden, are an entirely attractive addition to the story. While Frank Losee, Leslie Stowell, Thun-

million, Young, Alfred Schmidt, Grace Barton, Patterson Jual and Teddie Gerard are suit-

Dryfor the remaining positions.

"The Seventh Day" will unquestionably draw well for First National. Its star is a great bet.

"TRAVELIN' ON"

Grauman's

The same rugged frontier setting, the in-
domitable hero, red-blooded battles and quick gunplay, wound up with a sympathetic sacrifice to death, has brought Will H. Hart into the warm light of public favor where he has remained unchallenged for the past several years, is seen again in "Travelin' On," his current production recently scarnerized and directed by Lambert Hitt-

Yet from the cowboy star's original. The suspense created upon by Hart's six year old fans and others as well, is present in abun-
dance and the tear that comes with the good man's reform is very real. Otherwise, in fact altogether, nothing new is included in the melodrama. We doubt whether its lack will be noticed. So long as the spirit of adventure fills young hearts, big homely Bill Hart will delight thousands.

Here he enacts J. E., a man who trusts nothing but himself on less than four legs. The quiet, fearless stranger is not so pos-

nor his attitude so trite as the sophisticated might be led to believe, for the appealing personality of this actor humanizes the ex-

agreement.

Ethel Grey Terry is a remarkable type for the pioneer woman. As the minister's wife who knows that the Lord will provide her with sufficient strength to resist the two desperate men who desire her, she is always convincing.

Harry Carey makes Dandy McGee just as repulsive as dance hall and saloon keep-

ers should be according to all accepted standards, and William Comer's atmosphere somewhat as Haskins, the vil-

cage gossip and schemer.

Brinsley Shaw as the patient minister, lit-
tle Dandy Jane Irving, and Leon Kantor complete the cast of "Travelin' On," which is released by Paramount.

It is understood that Jack Dempsey will start work on a new serial about April 15th.
WARD TO DIRECT ROLAND

Ernest C. Ward has been engaged to direct Ruth Roland in her forthcoming serial, "The Riddle of the Range," which will be produced at United States Studios and presented through Pathe. Mr. Ward has been identified with the stage and screen for more than thirty years as actor, manager and director.

WIGMAKER ENGAGED FOR "OLIVER TWIST"

William Hepner has been commissioned to design and make the wigs which will be used in Jackie Coogan's forthcoming starring vehicle, "Oliver Twist," about to start production under the direction of Frank Lloyd at United Studios.

JACK ROACH WITH POLLARD CO.

Jack Roach, brother of Hal Roach, will act as second cameraman for the Harry "Snub" Pollard company on its newly launched program of two-reelers, one released to be for the domestic, the other for the foreign market. Mr. Roach has shot for all the comedy companies at the Roach studios and has recently been engaged in making a series of photographic reels on industrial California.

PAIGE IN JOSE'S NEXT

Jean Paige will be among those featured in "The Magnificent Ambersons," the forthcoming feature production which Edward Jose is to direct for Vitagraph.

LLOYD ENGAGES UNCLE

W. L. Fraser, of Denver, Colo., and uncle of Harold Lloyd, has arrived in Los Angeles to take charge of Mr. Lloyd's business affairs, with headquarters at the Hal E. Roach studios. Mr. Fraser was previously supervisor of the government reserves in Colorado.

PERSHING OPPOSITE SANTSCHI

Marcella Pershing has been engaged as leading woman for Tom Santachi in the filming of "It's the Law," which Robert North Bradbury is directing at Universal.

Eliot Howe, Jr., ten months old son of the late Eliot Howe, Benjamin B. Hannah director who died in December, is making his first appearance in motion pictures in Dorothy Phillips' starring production for First National, "The Sea Turtles," which Allan Hokbar is producing at United Studios.

Paul Brunet of Pathe expects to sail for France the end of May.

Al Hall is directing the fourth of the Nick Carter series at the Estae Studio. Edmund Lowe and Diana Allen are appearing in it.

Robert Anderson is playing in support of Allee Calthon in "Locked Out," her forthcoming starring vehicle for Vitagraph.

Margaret Livingston, who supported Florence Vidor in "Lying Lips," has been engaged for one of the principal roles with Harry Myers in "Robinson Crusoe."

RALSTON OPPOSITE PARROTT

Hal E. Roach has engaged J ohnnae Ralston to play opposite "Paul" Parrott in his first comedy. Miss Ralston has just finished work with Max Linder whom she supported in his burlesque version of "The Three Musketeers."

KANE TAKES CHARGE OF ASSOCIATED

Arthur S. Kane recently assumed his duties as president of Associated Exhibitors, Inc., succeeding Samuel Harding of Kansas City, who resigned when he formed Capitol Enterprises, Inc., recently.

John C. Ragland, vice-president and general manager of the A. S. Roach Pictures Corp., will handle the detail of the latter company, including the Charles Ray contracts, while Kane in the future will make his headquarters in the Associated offices in New York.

MORENO JOINS GOLDWYN

Goldwyn recently signed Antonio Moreno to enact a featured role in "The Bitterness of Sweet," which will be Rupert Hughes' next production for Goldwyn.

LA MARR IN INGRAM'S NEWEST

Barbara La Marr has been signed by Metro to enact one of the principal roles in Rex Ingram's forthcoming cinematic play, "The Black Orchid," filming of which has already started.

FAIR HEADS SUPPORT IN GORDON PRODUCTION

Elinor Fair is playing the principal femme role in support of Robert Gordon, who is being featured in a series of Eugene Manlove Rhodes' stories by the Ivar MacFadden productions. "Stepsons of Light," the first of six pictures which Gordon will be starred, is now in production.

KLUMB SIGNS CHAUDET

Louis William Chaudet is at present engaged in directing comedies for Roy H. Klumb Productions.

Albert Roccardi and Harold Poshay will be seen in important comedy roles in "Why Not Marry?"

Eve Southern has been engaged to portray an important role in "Locked Out," which serves as Alice Cathoun's next starring vehicle for Vitagraph.

Zeena Keefe is appearing in "Love and the Law," a James Oliver Curwood story being made by Pine Tree Pictures, Inc., for Arrow release.

Jack Connolly, Wharton James and Harry A. Smith are playing in support of Robert Gordon in "Stepsons of Light," the Eugene Manlove story which Seymour Zeliff is directing for McFadden Productions.

Hap H. Ward, formerly one of the principal supports of Gale Henry, but more recently with Chester Comedies, heads the supporting cast of "Billy" Armstrong, who is being featured in a series of comedies, produced by Reagger Productions, Inc.

Hal E. Roach has loaned Roy Brooks, a member of the Harold Lloyd company, to Tara Kinbath Young for a Russian sequence in her next production. Mr. Brooks began his career two years ago at the Roach studios where he has enacted a variety of roles.

Who's Where on Los Angeles Screens

CALIFORNIA

Preferred Pictures Corp., presents
Katherine Macdonald in
"HER SOCIAL VALUE"
Story, Scenario and Direction
By Jerome Storm
CAST
Marion Hoye—Katherine Macdonald
James Lodge—Roy Stewart
Clifford Trent—Bertram Gransby
Bertha Harmon—Betty Ross Clarke
Shipley—Winter Hall
Joe Harmon—Joseph Girard
Gwendolyn Shipley—Lillian Rich
Leroy Howard—Vincent Hamilton
Ruth Lodge—Helen Raymond
Belle—Violet Phillips

CLUNE'S
Max Graf Productions presents
Hobart Bosworth
in "WHITE HANDS"
By C. Gardner Sullivan
Directed by Lanbert Hillyer
CAST
"Hurrycane" Hardy—Hobart Bosworth
Leon Roche—Robert McKin
Ralph Alden—Freeman Wood

(Continued on Page 15)
CHINESE AMBASSADOR PRAISES "LOTUS BLOSSOM"

The authenticity as well as the excellence of "Lotus Blossom," an Oriental drama distributed by National Exchanges, Inc., received high praise recently from D. K. Wellington Koo, Chinese Ambassador to this country and chief of the Chinese delegation to the Disarmament Conference.

At the suggestion of Mr. Koo, the last function at the embassy in Washington, D. C., was a private showing of "Lotus Blossom." The members of the embassy staff expressed delight over the portrayal of scenes from the land of their nativity. "Lotus Blossom" is a Frank Graydon directed picture.

PALMER ADDS TO ITS STAFF

The Department of Education of the Palmer Photoplay Corporation announces the addition of a number of new names to its advisory council and contributors. Rex Ingram becomes a member of the advisory council. The special lecture contributors for the 1922 term are Jeanne MacPherson, Reginald Berker, Marion Fairfax, June Mathis, Clarence Badger, Paul Bern, Eve Unsell, Eugene Presbrey, Rob Wagner, Eugene V. Lewis, Kate Corbaley and Denison Clift.

CELEBRATES BIRTHDAY

Mary Wynn, who enacted important roles in J. L. Frothingham's productions, "Shattered Idols" and "The Man Who Smiled," celebrated her birthday recently with a party. Among those present were William Y. Mong, Marguerite de la Motte, Louise Lovely, Marcia Manon, George Periolat, Thomas Ricketts, Robert Littlefield, Josephine Crowell, Harvey Clark, Alfred Allen, Ethel Grey Terry, Frankie Lee, Director Sisman, Cameraman Tony Gaudio, Edward Sutherland, Lucille Ward, Charles French and Producer J. L. Frothingham.

C. K. VAN AUKER

Cast of The Week

(Continued from Page 4)

McFadden Productions

"STEPSONS OF LIGHT"

Directed by Seymour Kolff
Robert Gordon
Jack Connelly
Nanine Wright
Roy Bassett
Elinor Fair
Wharton James
Harry A. Smith
W. S. Weatherwax

Co-operative Producers, Inc.

"THE GIRL AND THE MOTOR"

Directed by Edward Alexander
Ethel Ritchie
Edward Alexander
William Merrill McCol Norbert Myles

CHADWICK AND DIX IN HOPPER'S NEXT

Helene Chadwick and Richard Dix will again interpret respectively the leading feminine and leading masculine roles in "Brothers Under the Skin," the current E. Mason Hopper production for Goldwyn.

METRO SIGNS STONE

Lewis Stone has been engaged by Metro to interpret one of the principal roles in "The Black Orchid," which is starting production this week under the direction of Rex Ingram.

Pickups By The Staff

WHITE IN PARIS "FOLLIES"

Pearl White is appearing as the headliner in the Folies Bergeres in Paris.

Edward Connely and Hughie Jack are playing important parts in "The Black Orchid."

EASTMAN KODAK HAS PROCESS RECOMMENDED FOR CLOSE-UP

As the result of a series of private exhibitions held in New York, some interest has been aroused among producers over the two-color process which marks the entrance of the Eastman Kodak Co. into a new field. The process, called the Kodak Process for Color Motion Pictures, shows the results of experiments conducted by the Kodak Company over a long period of years. It is principally for close-ups that this new process is recommended at the present time.

It is stated that in the near future the Kodak Company will establish a laboratory in Los Angeles to hypersensitize and develop a negative film. All color printing will be done at Rochester.

MORRIS BUSY WRITING

Gouverneur Morris, Goldwyn Eminent Author, is in Monterey, where he is writing screen and magazine stories. Two photos—by him, "Yellow Men and Gold" and "Whims of the Gods," will be released presently.

MAE SUMMERS STARRED BY NEW COMPANY

Dave Allen Productions has recently been formed to star Mae Summers in a series of twelve multiple-reel dramas under the direction of Dave Allen.

The first of the series will be a rural drama which is already starting production at the Fine Arts Studios. The series will be released through the state eight market.

Frank Coleman has just returned from a vacation in San Francisco.

The first John P. McCarthy independent production will be "The Benediction of John Moran," the filming of which will start shortly.

The Neal Hart company is making its fifth picture for William Steiner Productions of San Antonio, Tex.

Fay O'Neill is in the cast of Alice Colonna's next starring picture for Vitagraph, entitled "Locked Out."

Lillian and Dorothy Gish were in Buffalo New York recently, appearing at the Criterion in connection with "Ophuls of the Storm."

Fred Jones and Ralph Yarnsley will be in support of Margery Wilson in "Why Not Marry," about to be released by National Exchanges, Inc.

Lillian Leighton is very ill with the "flu" in Spokane, Washington. Upon her recovery Miss Leighton will rejoin the Nestor Shipman Company, which is in Canada filming show scenes.

Dan Mason and Wilna Hervey, featured players in the Paramount series of comedies under production at the Paul Gerson Studio in San Francisco, are supported by Charles Gerson, Janie Grey, Edward O'Brien, Homer Oldfield and Eddie Harris in the first picture of the series which will be called, "Top Tattle's Clever Chick."

(Continued on Page 8)
Production Notes
(Continued from Page 4)

AT THE UNITED STUDIOS

J. L. Frothingham has returned to his office following an attack of influenza, and has resumed the cutting and editing of "The Man Who Smiled.

The Jackie Coogan company is selecting the featured players for "Oliver Twist," which will be Jackie's next photoplay vehicle. Dudlu Frank Lloyd is busily engaged in the preparation of the screen adaptation.

Jack White of Hamilton-Whitet Comedies, has completed his eleventh comedy for Educational.

Sidney Franklin has gone to New York for the premiere of Norma Talmadge's "Smillin' Through.

John W. Grey is completing the scenario of his original story, "The Riddle of the Range," the serial in which Ruth Roland is to star. Production will commence in about two weeks.

FIRST NATIONAL NOTES

Marshall Neilan is now selecting the cast for his next First National attraction, "Her Man," which has been adapted to the screen from the story by George Patullo.

Katherine MacDonald returned this week from Truckee, where she has been filming snow scenes for the Canadian sequence of her latest production, "The Woman Conquers.

First National Pictures has started a new Comedy Department which gives special attention to the exhibition of fun films made by Charles Chaplin, Buster Keaton and Mack Sennett's two teams of comedians, Ben Turpin and Puffy Haver, and Billie Bevan and Mildred June.

AT VITAGRAPH

President A. E. Smith has arrived from New York and is busily engaged in arranging a program for summer work at the studio.

Casting for "The Magnificent Ambersons" is expected to start shortly. Edward Jose is to direct.

Alice Calhoun is rapidly completing her third contract for the company, also from the First National.

Director David Smith and his company, making "My Wild Irish Rose," previously entitled "The Schauchraun," have been engaged in filming eight sequences this week at San Pedro and Point Firmum.

Earle Williams is finishing "Parkington's Widow," which will be remained before release.

Vitagraph has acquired for future release, "Too Much Business," a comedy in six reels, adapted from the William Earl Derr Bigger's Saturday Evening Post story and produced by Jess Robbins.

CASTING INITIAL PRODUCTION

The Associated Artists at the Boyle Avenue Studios, just organized, are inaugurating two new units to make comedies with Charles Amador, twelve pictures to be filmed every six months. The Associated consists of R. V. Quick, Cedric Fields and Frederick Reel, Jr.

Work will start at once on the Frederick Reel, Jr., features which will be a series of adventure pictures of the far north and the tropical south.

Mr. Fields is in charge of the casting.

EDUCATIONAL NOTES

It is stated that in May, James A. Fitzpatrick will go to Europe to get material for short subjects on the lives of British authors and statesmen. Charles Urban will screen them after the fashion of the Great American Author series, and the Great American Statesmen series, which Mr. Fitzpatrick has just completed for the Kineto Company.

ITALIAN DIRECTOR FINISHES PICTURE

Word is received that Gemini, one of the important Italian directors, has completed "Cyrano de Bergerac," in which Richard Mansfield appeared in this country for some years. A print is expected in New York shortly.

"East is West" To Have Lonergan in Advisory Capacity

Sydney Franklin has engaged Lester Loner- gan, who acted as stage manager for the speaking version of "East is West," to act in an advisory capacity on the preparation of the scenario, as Mr. Loner- gan is considered to know China very thoroughly, and can be of use in the research work necessary for the costumes and settings of "East is West.

Constance Talmadge will remain in New York until the middle of April, at which time she will return to begin work on "East is West.

The Morine Producing Company is filming snow scenes for the seventh picture of the N. W. Mounted series, featuring George Chesebro, supported by Vivian Rich.

Marie Prevost, comedy-drama star of Universal, has returned from her recent trip to New York.

John L. Lyttle has been appointed receiver for Exceptional Pictures Corp. The company was thrown into the bankruptcy court through the filing of a petition against it recently.

THE SCREEN TO AID IN NATIONAL BUSINESS BETTERMENT

The motion picture screen again comes to the front as an acknowledged medium for public expression in the Better Business Contest being conducted by "Topics of the Day," released by Exchange Inc. A weekly prize of $100 will be awarded for the best fifty word answers to the question of the hour: "How Can Business Be Improved for the Manufacturer, Merchant, Working Man and Woman?"

The prize winner will be announced each week on the screen. The sponsors of the contest deem the screen as a logical vehicle for the conduct of such an important campaign.

The Exchange and the producers of this reel have been overwhelmed with suggestions from various sources as to the immense amount of good possible of attainment in screening a series of Better Business messages. It is to make these messages a real help to our lawmakers, and thus bring about remedial legislative action, that the contest is being conducted.

FORTHCOMING EDUCATIONAL RELEASES

"Missing Men" will be the second of the Wilderness Tales by Robert G. Bruce, of which "And Women Must Weep," that recently had its premiere at the Capitol Theater in New York, was the first: "Missing Men" tells in a dramatic little story the misfortunes of a man overcome by the "timber panic" in the great forests of the Northwest.

"The People of Old Bruges," the next release in Educational's series of World Wanderings, gives ten minutes of interesting glimpses into the life of the people of this old town in Belgium.

COSMOSART NOTES

John Thackento, an artist from Europe, has been secured as Art Director for the Cosmosart Studios.

Ernest Palmer has left for Europe. He will return in August. While abroad, Mr. Palmer will study lighting and photography.

The new administration building is nearing completion and office space for the smaller companies is being rapidly taken.

HUTCHISON AND COMPANY IN FLORIDA

Charles Hutchison and twenty members of his supporting company, with Producer George B. Seitz and his camera staff, sailed from New York for Florida recently for semi-tropical locations, figuring in the forthcoming Pathe serial "speed," to be called "Speed." Among the principals who sailed with the party were Lucy Fox, playing the heroine role; Harry Senela and John Dillon, heavies; Winfridie Verina, Pathe contract-winner in the Hippodrome girls controversy; Cecile Bonnelle and Joe Cuny.

Both Jacksonville and Miami will be headquarters for the company while drawing on subtropical conditions for some novel "stunts." The company will return to New York by way of Chattanooga, Tennessee, whose mountain environs will furnish important sequences in the picture.

Clifford S. Effelt, president and general manager of Metropolitan Productions, has returned from a 1,000-mile trip through northern Mexico where he selected a number of exterior locals to be used in the company's next picture, "High Stakes."
CAMERA!

Production Notes

(Continued from Page 8)

AT LASKY'S

The atmosphere of old Spain is being picturesquely duplicated at the studio these days for Rodolph Valentino's first star picture, "Blood and Sand," Fred Niblo, director, and June Mathis, who wrote the story from Ibanez's novel, are devoting much attention to the settings and the atmospheric effects. It has been announced that Nita Naldi will play the role of Donna Sol, and Lila Lee is to be Carmen.

James Flavin has finished "The Dictator," starring Wallace Reid and the latter will next appear under the direction of William de Mille in the big cast of "Nice People." It is understood that Penrhyn Stanlaws, who is bringing to a conclusion his production, "Over the Border," will next produce an adaptation of Cynthia Stockley's story, "Pink Gods and Blue Demons," with Constance Binney featured and Anna Q. Nilsson in a prominent role.

Plans are being perfected by Cecil de Mille for his forthcoming production, "Man-slaughter," by Jennie MacPherson from the book by Allice Duer Miller, Lentrice Joy and Thomas Meighan are thus far mentioned as the two leading players.

"The Gilded Cage," a Sam Wood production, starring Gloria Swanson, is now under way, the opening scenes being in Southern France.

"North of the Rio Grande" is the title of the Jack Holt and Bebe Daniels co-star picture, directed by Rollin Sturgeon, which is now being finished. This is an adaptation by Will M. Ritchey and Vingle E. Roe's story, "Val of Paradise," and is largely an outdoor picture.

Paul Powell has finished "The Ordeal," in which Agnes Ayres is starred with Conrad Nagel in the leading male role.

Thomas Meighan and company making "Our Leading Citizen," under the direction of Alfred Green, will leave shortly for Mexico, where a number of village scenes will be made for this picture by George Adcox.

Irving Willat is expected to start in the near future the production of "The Siren Call," with Dorothy Dalton as the leading player. Full details will be announced shortly. Meantime Miss Dalton is completing the feature role of "The Woman Who Walked Alone," a George Melford production. The company is now on location making South African scenes.

NEW COMPANY FORMED

The McPartlan Motion Picture Co. has been formed by Seth D. Turner, Charles T. MacDonald and Harry Pariser and is at present preparing its first of a series of six two-reel comedies under the direction of Sydney Hayes to be followed upon the completion of the sixth by a series of five-reel dramas.

BABY MARIE RETURNING TO SCREEN

Baby Marie Osborne is returning to the screen after an absence of one year, during which time she has been making personal appearances under the supervision of the Pathé Exchange.

Baby Marie will appear in two-reel comedies, in which her sister Gloria, age four, will support her.

Among those appearing with Marney Wilson in "Why Not Marry?" a forthcoming National Exchange, Inc. release, are Albert Edward, who plays opposite Miss Wilson, George Wright and Agnes Neilson.

THE DIGEST OF THE MOTION PICTURE INDUSTRY

"Too Much Business," the initial release of Jess Robbins Productions, is to be distributed through Vitagraph. It is an adaptation of Earl Burggers Saturday Evening Post story, "John Henry and the Restless Sex." The cast is headed by Edward Horton, leading man at the Majestic Theater, Los Angeles.

Preparations are now under way for the second picture to be made by Jess Robbins Productions which is to be an adaptation of Edgar Franklin's story, "The Ladder Jinx." This picture is now being cast and will be produced under the personal direction of Jess Robbins.

ROBBINS INITIAL PRODUCTION COMPLETED

NEILAN ANNOUNCES CAST FOR "FOOLS FIRST"

Upon completion of his newest production, "Fools First," Marshall Neilan announces the cast for this picture.

In the leading parts are Richard Dix, Claire Windsor, Claude Gillingwater, Raymond Griffith and George Fawcett. Other parts appearing in important characters are Leo White, Helen Lynch, Shannon Day, Harold Goodwin, Robert Brewer, Jack Duffy, molly Furer, E. Vilia, Charles Stillwell, George Poul- gold, William Irving, Theodore Van Eitl, Fred Kelsey, William Mchfin, George Hende-здez, Charles French, Hazel Keener, Monte Collins and Carrie Clark Warde.

"Fools First" was directed in its entirety by Mr. Neilan in Hollywood and San Fran- cisco.

This production is now being cut and assembled under the director's supervision. In the meantime preparations for the production of Neilan's next picture, "Her Man," are being completed and actual shooting will be started within the very near future.

INCE STUDIO ACTIVE

At the Thomas H. Ince studios Maurice Tourneur is putting the finishing touches to "Lorna Doone," Lambert Hillyer is making a few final scenes for "The Brotherhood of Hate," John Griffith Wray in directing "Someone to Love," and Director James W. Horne is completing plans for the commencement of work on "A Man of Action," the cast of which is now being chosen.

CUMMINGS CASTING

As a result of his direction of "The Man From Hell's River," Irving Cummings has been selected by the Western Pictures Exploitation Company to direct an all-star production. The subject is an underworld story written by Hope Loring, which will be filmed under the working title of "Fires of Vengeance."

Mr. Cummings is now busy selecting the cast which will be headed by Lon Chaney, who will be remembered for his interpretation of underworld types in such pictures as "The Miracle Man," and "The Penalty." This feature will be released as an Irving Cummings Production.

GORDON COMMENCES INITIAL STARING VEHICLE

Robert Gordon, who will be seen at the Kineema theatre next week in the Selig-Rock special, "The Rosary," has commenced work on his first independent starring vehicle, "Steps of Light," under the direction of Seymour Zeliff, former short story director.

Gordon has appeared opposite such actresses as Mary Pickford, Sylvia Breamer, Ruth Clifford, and Alice Joyce, and will be remembered for his work in the Paramount production of Mark Twain's "Huckleberry Finn."

Producer McFadden states that Mr. Gor- don will be starred in the entire series.


Anna Q. Nilsson has arrived from abroad where she appeared in several Fitzmaurice productions.

William Merrill McCormick is playing a "heavy" in "The Girl and the Motor" in its first week of production at Clune's Studio under the direction of Edward Alexander.
Pulse of The Studios

<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>Arthur Delmar</td>
<td>Jack Pollo</td>
<td>Mike Lynch</td>
<td>M. Charles, Bob Wilcox</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ASSOCIATED ARTISTS INC.</td>
<td>Cedric Fields, Casting. 753 South Boyle Ave.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frank Madison</td>
<td>Charlie, Jamil</td>
<td>B. Plott</td>
<td>Dick Johnson</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Morante</td>
<td>Geo. Chiesbro</td>
<td>Al Morante</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. Sater</td>
<td>Thorpe, All-Star</td>
<td>Dyer</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art. Dy</td>
<td>Non-Star</td>
<td>McRae</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BELASCO STUDIOS.</td>
<td>K. E. MacQuarrie, Casting. 833 Market St., San Francisco.</td>
<td>Doug 6588</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F. H. MacQuarrie</td>
<td>All-Star</td>
<td>Bill Sorens</td>
<td>Harry Luce</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BLANCHARD FILM CO.</td>
<td>H. S. Conway, Casting. Cosmosart Studios.</td>
<td>Wil. 1322</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>J. E. Bowen</td>
<td>Non-Star</td>
<td>E. G. Bowen</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRUCE CARTER PROD’NS.</td>
<td>Montague Studios. Arnold Aldrich, Casting. San Francisco.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Harry Routh</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BURSTON FILMS INC.</td>
<td>6050 Sunset Blvd.</td>
<td>Holly 3939</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>W. E. Vanblyke</td>
<td>All-Star</td>
<td>Artie L. Todd</td>
<td>Chuck J. Chie</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAREWE, EDWIN PICTURES CORP.</td>
<td>B. P. Fineman, Pres. Fine Arts Studios, Inc.</td>
<td>595187</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edward Craven</td>
<td>All-Star</td>
<td>Ray Sorens</td>
<td>Tommy Fox</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fred Fishback</td>
<td>Alf Goulding</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>蹩</td>
<td>Alf</td>
<td>Goulding</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lee Morgan</td>
<td>Harry Sweet</td>
<td>P. Comby</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Charlie Hines</td>
<td>Harry Wagner</td>
<td>P. Fishback</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHARLIE CHAPLIN STUDIO.</td>
<td>Alfred Reeves, Gen. Mgr. 1416 La Brea Ave.</td>
<td>Holly 4070</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Charlie Chaplin</td>
<td>Sed Chaplin</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Elmo Purvis</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>H. Dehnin</td>
<td>Wt. Vernon</td>
<td>Wt. Vernon</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>J. E. Bowen</td>
<td>J. E. Bowen</td>
<td>E. G. Bowen</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CINAL FILMS, Cosmosart Studios.</td>
<td></td>
<td>Wil. 1322</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>COMMONWEALTH MOTION PICTURE PRODUCERS.</td>
<td>Scotty King, Casting. 511 Union League Bldg. 13538</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>P. Caldwell</td>
<td>Josephine Hill</td>
<td>C. E. Peters</td>
<td>Roy MacB</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CO-OPERATIVE PRODUCERS INC.</td>
<td>Edward Alexander, Casting. Clunes Studio, Melrose Ave.</td>
<td>Holly 8085</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edward Alexander</td>
<td>Ethel Ritchie</td>
<td>B. S. Bury</td>
<td>J. I. North</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Wm. Cinney</td>
<td>Wm. Cinney</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>John St. Clair</td>
<td>John St. Clair</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>North Woods Story</td>
<td>North Woods Story</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE CRELUTYED COMEDIES.</td>
<td>Holly 8125</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hersie</td>
<td>Paul Wexler</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DAVE ALLEN PRODUCTIONS.</td>
<td>Gus Dembling, Gen. Mgr. Fine Arts Studios.</td>
<td>595187</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Love Allen</td>
<td>Mac Sumners</td>
<td>John Eyrman</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FAIRBANKS, CHESTER PRODUCTIONS.</td>
<td>Fine Arts Studio.</td>
<td>595187</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chester Fairbanks</td>
<td>Chester Fairbanks</td>
<td>Chauncey Fairbanks</td>
<td>Chauncey Fairbanks</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FINE ARTS STUDIO.</td>
<td>4500 Sunset Blvd.</td>
<td>595-187</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edwin Carewe</td>
<td>Bob Kurbio</td>
<td>Wallace Fox</td>
<td>Ray Sorens</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FOX STUDIO.</td>
<td>C. A. Bird, Casting. N. Western Ave.</td>
<td>Holly 3000</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wallace Dunlap</td>
<td>John Jost</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>JOYNOYD</td>
<td>Montgomery</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FREDDY REINERSON</td>
<td>John St.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bowland V. Lee</td>
<td>Wm. Russell</td>
<td>Avelis</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Emmett Flynn</td>
<td>All-Star</td>
<td>Moe Colly</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sam McAlpine</td>
<td>William Dee</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scott Hargreaves</td>
<td>Chester Conklin</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SHELTON</td>
<td>Lopin Lane</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GERSON, PAUL PICTURES CORPORATION.</td>
<td>Jos. C. Gonyea, Casting. San Francisco. 761711</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Robert Eddy</td>
<td>All-Star</td>
<td>Roy Vaughan</td>
<td>Bob Murdock</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GOLDWYN STUDIO.</td>
<td>R. B. McIntyre, Casting.</td>
<td>Culver City</td>
<td>Abrahm Lehr, Gen. Mgr.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rupert Hughes</td>
<td>All-Star</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E. M. Mason Hopper</td>
<td>All-Star</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>Star</td>
<td>Cameraman</td>
<td>Asst Director</td>
<td>Scenarist</td>
<td>Type</td>
<td>Progress</td>
</tr>
<tr>
<td>-------------------</td>
<td>-----------------------</td>
<td>----------------</td>
<td>----------------</td>
<td>--------------</td>
<td>--------------------</td>
<td>--------------</td>
</tr>
<tr>
<td>Bob Kerr</td>
<td>Loyd Hamilton</td>
<td>Park Ries</td>
<td>W. Moreo</td>
<td>2-Rel Comedies</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>HELLOUWAY STUDIOS.</td>
<td>6642 Santa Monica Blvd.</td>
<td>R. D. Saundars, Casting.</td>
<td>Holly 1431</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fred Powell</td>
<td>No Star</td>
<td>J. C. Hitchenson</td>
<td>Harry Spangler</td>
<td>Short Subjects</td>
<td>Holly 1431</td>
<td></td>
</tr>
<tr>
<td>Ch. Reisner</td>
<td>Bull Montana</td>
<td>Pini Goodfriend</td>
<td>Frank Kriger</td>
<td>&quot;The Ladies Man&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hughes, Roy</td>
<td>J. S. Krant, Casting.</td>
<td>El Paso, Tex.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Roy Hughes</td>
<td>Adele Sembrano</td>
<td>J. McFarland</td>
<td>Rulene Wulfeld</td>
<td>Westerns</td>
<td></td>
<td></td>
</tr>
<tr>
<td>INCE, THOS. H.</td>
<td>Horace Williams, Casting.</td>
<td>Clark W. Thomas, Gen. Mgr.</td>
<td>Culver City.</td>
<td>761731</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harry</td>
<td>M. E. Loue</td>
<td>M. O. Taylor</td>
<td>Leanderman Roberts</td>
<td>&quot;The Brotherhood of Hate&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maurice Tournier</td>
<td>All-Star</td>
<td>Sharpe</td>
<td></td>
<td>&quot;Lorna Doone&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Griffith</td>
<td>All-Star</td>
<td>Scott Real</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KLUMB, ROY H. PRODUCTIONS.</td>
<td>5107 Hollywood Blvd.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Knuth-Thompson</td>
<td>All-Star</td>
<td>Bert Knick</td>
<td>Drama</td>
<td>Starting</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Webster Cullison</td>
<td>All-Star</td>
<td>Bert D. MSiss</td>
<td>Western Drama</td>
<td>Starting</td>
<td></td>
<td></td>
</tr>
<tr>
<td>KING VIDOR PRODUCTIONS.</td>
<td>Gus Inghs, Gen. Mgr.</td>
<td>7200 Santa Monica Blvd.</td>
<td>Holly 2806; Holly 2807</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>King Vidor</td>
<td>Florence Vidor</td>
<td>Geo. S. Barnes</td>
<td>Dave Howard</td>
<td>&quot;The Real Adventure&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LASKY STUDIOS.</td>
<td>L. M. Goodstadt, Casting.</td>
<td>1520 Vine St.</td>
<td>Fred Klay, Studio Mgr.</td>
<td>Holly 2400</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Son Wood</td>
<td>Gloria Swanson</td>
<td>Al Uteka</td>
<td>Frank Armer</td>
<td>&quot;The Eulogist&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>John</td>
<td>M. Du Pont</td>
<td></td>
<td></td>
<td>&quot;The Great Dictator&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maurice Tournier</td>
<td>All-Star</td>
<td>J. O. Taylor</td>
<td>Wm. Gott</td>
<td>&quot;The Orchid League&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>James Cruze</td>
<td>Wallace Reid</td>
<td>Alwin Wyckoff</td>
<td></td>
<td>&quot;The Billion Dollar&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fred Nibo</td>
<td>Enoch Valentine</td>
<td></td>
<td></td>
<td>&quot;Biloxi and Sand&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LYONS, EDDIE, PROD.</td>
<td>Berwell Studios.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eddie Lyons</td>
<td>Eddie Lyons</td>
<td>Gordon De Rue</td>
<td>Eddie Lyons</td>
<td>&quot;The Real Adventure&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MAYER, LOUIS B.</td>
<td>Studios, 3800 Mission Rd.</td>
<td>Individual Casting.</td>
<td>Lincoln 2120</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Delmar A. Whitson</td>
<td>George Fosey</td>
<td>Joe Walker</td>
<td>Heanberry</td>
<td>&quot;My Conscience&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ingham</td>
<td>All-Star</td>
<td>Ross Fisher</td>
<td>Geo. Crane</td>
<td>&quot;Pet Semanth&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Metropolitan PROD.</td>
<td>Carl P. Winther, Prod. Mgr.</td>
<td>Mayer Studio.</td>
<td>Lincoln 2120</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. S. Felser</td>
<td>J. B. Warner</td>
<td>C. De Vinna</td>
<td>A. MacQuarrie</td>
<td>Comedy Drama</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rex Ingram</td>
<td>All-Star</td>
<td>John Seeg</td>
<td>Curt Rayfield</td>
<td>&quot;The Black Orchid&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>McFADDEN, IVOR PROD.</td>
<td>6040 Sunset Blvd.</td>
<td></td>
<td></td>
<td>Holly 6200</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Seymour Seliff</td>
<td>Holt Gordon</td>
<td>Ray Edsma</td>
<td>Frank Hice</td>
<td>&quot;Strips of Light&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>McPARTURN MOTION PICTURE CO.</td>
<td>Harry Pariser, Casting.</td>
<td>410 Court St.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sydney Hayes</td>
<td>George Fosey</td>
<td>Joe Walker</td>
<td>Heanberry</td>
<td>&quot;My Conscience&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clarence Geldert</td>
<td>All-Star</td>
<td>Gordon Pollock</td>
<td>Arthur Osborne</td>
<td>&quot;Carry on the Race&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NEILAN, MARSHALL.</td>
<td>Productions. 6642 Santa Monica Blvd.</td>
<td>Tom Held, Casting.</td>
<td>Holly 1431</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marshall Neilan</td>
<td>All Star</td>
<td>D. J. Keesen</td>
<td>Marion Fairfax</td>
<td>&quot;Her Man&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>O'CONNOR PRODUCTIONS.</td>
<td>Caswell Studio.</td>
<td>Gus Schumacher, Manager.</td>
<td>1107 N. Bronson Ave.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ward Hayes</td>
<td>O'Connor Francy</td>
<td>Geo. Richter</td>
<td>Geo. Jesske</td>
<td>2-Rel Comedies</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>PARAGON PRODUCTIONS.</td>
<td>MacPherson, Casting.</td>
<td>Brentwood Studios.</td>
<td>Holly 975</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bruce Mitchell</td>
<td>Jack Richardson</td>
<td>V. Walker</td>
<td>H. F. MacPherson</td>
<td>Comedies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tom Forman</td>
<td>R. MacDonald</td>
<td>Production</td>
<td>Violet Clark</td>
<td>&quot;The Woman Conquers&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PROTEAN ARTS.</td>
<td>Fine Arts Studio.</td>
<td></td>
<td></td>
<td>&quot;Gay and Devilish&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Raymond Cannon</td>
<td>Cecil Halliday</td>
<td>Denis Miller</td>
<td>E. Towe</td>
<td>&quot;An Underdog&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ray, CHAS. PRODUCTIONS.</td>
<td>Albert Ray, Casting.</td>
<td>Chas, Ray Studios.</td>
<td>4125 Fleming St.</td>
<td>Holly 4211</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Joseph De Grasse</td>
<td>Chas. Ray</td>
<td>Geo. Ehrard</td>
<td>Henry Decker</td>
<td>&quot;A Tailor Made Man&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>REAGUE PRODUCTION CO.</td>
<td>Bronx Studio.</td>
<td>1745 Glendale Blvd.</td>
<td>54109</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rex Hunt</td>
<td>Billy Armstrong</td>
<td>Robert Smith</td>
<td>Roy Miller</td>
<td>2-Rel Comedies</td>
<td>Schedule</td>
<td></td>
</tr>
</tbody>
</table>
P. Newmeyer
Charles Parrott
Santeri-Pratt
Mac Gevan

Harold Lloyd
Sarah Pollard
Talford Parrott
Children

Walter Ladin
Bob Evans
Len Powers
C. Morehouse

Roald Goldstein
Thompson-Hannex
Comedies
Under Prod.

Harry Burns
V. L. Walker
Animal Comedies
Schedule

ROACH, HAL E., STUDIO. Culver City. Warren Doane, Mgr. Charles Parrott, Sup. Director. West 3750

F. J. McKean
R. H. Lebon
H. W. Iles
Albert Kelly

The Cutting
Ernest E. Murch
Emerson

“The Rushton Harlem Progress”

Schlank Studio. H. J. Howard, Casting. 6055 Sunset Blvd.
Harry Burns

Selig-Rork. 3800 Mission Road.

James Conway
Field-Van Dyke
Neuman-Bashley
C. Darrell

“The Jungle Goddess”

UNITED STUDIOS. C. B. Collins, Casting. 53441 Melrose. M. C. Levee, President.

Ruth Roland
Ernest Warde
Emory Johnson
Sidney Franklin

DR. P. G. Garely
Houseman
Arbur Rice
Constance Taladage

John W. Grey
Marion Fairfax
Emory Johnson

Serials
Under Prod.

Holly 975

Universal Studios. Fred Datig, Casting. Universal City.

Art Acord
Tod Browning
Jack Conley
Hobart Henley

Bill "Buffalo Bill”
Peter Man
The Land of the Lost

Holly 2500


David Smith
Sonny Blyson
Rosenfeld
Edward Joe

B. Smith
Little Smith
Alice Cahn

My Wild Irish Rose
"In the Shadows"

Holly 2131


All-Star
All-Star
Taladage

Under Two Flags

Holly 6140

EASTERN STUDIOS

Biograph Studios. W. J. Scully, Casting. 807 E. 175th St.

Henry King
Zoltan Korda
A. G. Penrod
Paul Allen

Leigh R. Smith
John L. E. Pell

Tremont 5100

Blackton Studios. Brooklyn, N. Y.

Fisher-Fox
All-Star
Frank Pergolesi

Fisher
Comedy
Schedule


Elmer Clifton
Raymond McKee
A. G. Penrod

Down to the Sea in Ships"
Starting

Fox Studios. West 55th St., N. Y. James Ryan, Casting.

Harry Millard
Herbert Brenon
Wm. Farnum

Paul Stowe
Wall St. Drama

Phone: Circle 6800

International Film Service Co., Inc. M. S. Connolly, Casting. 2478 Second Ave. New York City.

Vigoda
Borzage

Luther Reed
"The Good Provider"

Schedule
Cutting


H. C. Witwer

Fitzroy 4205


Frank W. Tuttle
Glenn Hunter
Fred Walker, Jr.

Drastic Comedy
Preproduction

Pathe. S. Bennett, Casting Director. 1990 Park Ave., New York.

Geo. E. Beitz
C. Hutchinson
B. Snyder

16 Episode Serial
Cutting
CAMERA!

Who's Where (Continued from Page 6)

"Grouch" Murphy—Al Kaufman Peroxide—Muriel Frances Dana Helen Maitland—Elmar Fair


LOEW'S Louis B. Mayer presents Alan Stewart in "HER MAD BARGAIN" By Josephine Quirk Directed by Edwin Carewe CAST Alice Lambert—Anita Stewart Grant Lewis—Arthur Edmund Carew Mrs. Henry Beresford—Helen Raymond Mrs. Gorham—Adele Parrington Mrs. Dunn—Margaret McWade Parsons—Percy Challenger David Leighton—Walter McGrail Ruth Beresford—Gertrude Astor Monsieur Armand—George B. Williams Jerry Dunn, Jr.—Ernest Butterworth Jerry Dunn, Sr.—Will Badger


"FALSE FRONTS"
(Bradley Feature Film)

"False Fronts" as its title indicates, is a story of shade and pretense. Written by S. Barrett McConrath, the Cleveland impec-
sator, this picture reveals that a showman, having his hand on the pulse of the public, is able to give that same public what it wants.

"The director is to be commended for making a simple progressive drama. There are no repetitious details, the plot unfolding easily and naturally. Pictorially it offers some telling "shots", composing a rather lavish set, not a few of which are ex-
ceedingly vital. And it carries a fine vein of interest and suspense culminating in a sur-
ing climax.

"The story carries elements of heart in-

terest, pathos, romance, thrill, rich incident and considerable local color. It tugs at the finer nerves because it approaches the bed-
rock of human nature."—Motion Picture News.

"This story was written with the audience

values in mind, for the writer, as the an-

nouncement discloses, is S. Barrett McCon-

rick, managing director of the Allen The-

atre, Cleveland, and writer of the well-known pictures, "Truthful Tolliver" and "The Dis-

ciple." Its situations are new: its action

fact and the direction by Samuel Bradley

shows a decided improvement in his work as a producer.

"The determination of a young man to

'come back' and the clever ruse by which his best friend at the risk of that friendship brings him back to his senses turns the appeal and suspense."—Exhibitors Trade Re-

view.

"LOVE'S BOOMERANG"
(British Paramount)

"Love's Boomerang" is a production made by the Parmount English studio with a cast
mostly American and directed by John S. Robertson. The picture was photographed in
England and France, and is an adaptation of Dion Clayton Cothorp's novel, "Per-
plexus."

"It happens that beside the excellent work of the cast, it is the atmosphere that con-
tributes most of the interest to the present picture, and in such a degree that it com-
pletely overshadows the story. The latter is old fashioned in style and unusually the-
atrical, so much so in fact that you can see
the wheels go round, to mix the metaphor."—Moving Picture World.

"John S. Robertson has again scored in his most recent production made on the other side. While "Love's Boomerang" lacks the material and consistency of some of Robertson's former productions it neverthe-
less makes a charming production with many attractive points of interest. Robert-
son has kept the first half of the offering in his "Sentimental Tommy" mood while the
climax he has intensified, the "Dr. Jekyll and Mr. Hyde" element. Touches of both pro-
ductions are evident in "Love's Boomerang."

"From start to finish the director's hand is evident. Well thought out details and a much handling of the situations raise the story from its ordinary level and keep

the interest on a high plane. Fine sets, splendid photography, artistic locations and
good acting all help to compensate for the melodramatic and inconsistent story."—

"Love's Boomerang" isn't devoid of heart interest, outlining a love story with a
melodramatic setting and a murder mystery for good measure, which is solved to everyone's
satisfaction at the close, virtue being duly rewarded and the guilty villain meeting his
just deserts. The film was made abroad, and is consequently rich in local color, the
French and British atmosphere being, of course, true to life and thoroughly in keep-

ing with the unwinding of the tale.

"There are many beautiful exteriors in
evidence, not the least of the picture's arti-
tic lines being the charming views of the
quiet British countryside, and good lighting
prevails. The continuity is unbroken and the action moves smoothly."—Exhibitors Trade
Review.

"There are enough plots and counterplots in 'Love's Boomerang' to fill a serial. The
central theme is interesting, since it shows an old idea refreshed with some plausible
incident... It is our impression that if the picture were simplified in plot it would carry
a greater appeal.

"The story is difficult to follow because of
its many sub-plots. But in its favor is a re-
markable effort on the part of the direc-
tor sparing no expense to collect charm-
ing exteriors. There is some good circus atmosphere and technically the production is
also good for such weak material."—Motion Picture News.

"SHATTERED IDOL'S"
(Associated First National)

"Perhaps because there have been so many mother love stories pictured lately in
the picture, a mother's heart theme would be thoroughly appropriate and so Idle
A. R. Wylie's novel, 'The Daughter of Brah-
ma,' was selected and produced under the
title, 'A Bride of the Gods.' The adaptation has been given a suitable presentation and
a capable cast selected to portray the vari-
ous roles and evident discretion as to their
suitability for the parts.

"The story's main situation is much too
improbable to be convincing."—Wife's.

"Shattered Idols" is a lavish production of
a theme that has great possibilities, India, it
always seems, affords very fine opportuni-
ties for a picturesque development of drama, and this fact has been born clearly
in mind. The material splendor, in this case, is more than ably executed and
Hindu intrigue and Hindu traditions furnish the dramatic and spectacular interest, the
best illustration of this being the temple scene.

"A justifiable criticism of the entire pro-
duction is that it has a tendency to be vague
at times, as if some of the important links had been omitted, and too much is left to
the imagination."—Moving Picture World.

"BOY CRAY" 
(R-C Pictures)

"The picture 'Boy Crazy,' featuring Doris
May, is fairly good amusement for an audi-
ence who seek light comedy..."
Production Notes

(Continued from Page 9)

NATIONAL EXCHANGES, INC., OPENS SECOND OFFICE

Announcement of the opening of the second affiliated exchange, owned and controlled by National Exchanges, Inc., is made by Walter L. Johnson, president of National Exchanges.

The new exchange is Cosmopolitan National Exchanges, Inc., located on South Wabash Avenue, Chicago, with Carl Harthill as manager.

The first of its own exchanges opened by National Exchanges, Inc., was Metropolitan National Exchanges, Inc., with offices on Seventh Avenue, New York City, which has been doing business for several weeks under the direction of R. C. Croomer.

With the opening of the new Chicago exchange, National Exchanges, Inc., now has its own distributing offices in the two largest cities in the country. This is in line with the policy of National Exchanges to own and operate its own distributing offices. Further expansion in the concrete form of more exchanges directly controlled by National Exchanges, is definitely promised for the very near future.

"Opening our own exchange is the greatest forward step possible for us to take," said Johnson. "The history of the motion picture industry shows that the distributing concerns that have endured have been those able to control their own exchanges. This move places us on as solid a basis as that enjoyed by the older distributing organizations. National Exchanges at the present time has more than 150 ree of film being distributed and our own branch offices are ready to give complete program service to exhibitors."

Carl Harthill, manager of Cosmopolitan National Exchanges, Chicago office, is a veteran film man. Associated with him are George West and Charles Lindian, salesmen.

"Why Not Marry?" a feature comedy romance with Margery Wilson, directed by John S. Lopez, will be the next release of National Cosmopolitan National Exchanges, Inc., in Chicago and Metropolitan National Exchanges, Inc., in New York will distribute this production as the first of a schedule calling for one feature a month, a Charles Ray picture every other week and a single reel comedy or magazine subject every week. Cosmopolitan National Exchanges, Inc., is also distributing "The Great Reward," a serial, with Francis Ford and Elia Hall.

STAFF OF ARMSTRONG COMEDY UNIT

Charles B. Diltz, studio manager of Reigger Productions, Inc., producing a series of "Billy" Armstrong two-reel comedies for release through the Pacific Film Company announces the following unit: Rae Hunt, Director; Roy Miller, assistant director; Robert Smith, Cinematographer, and Castillo Guerin, cashier.

The Reigger unit is now busily engaged in producing "Slow and Easy," which will be finished about the middle of April.

Aaron Edwards has been cast in "My Wild Irish Rose," an all-star production, now being directed by David Smith at Vitagraph.

Martha Mattox has been chosen to enact a leading character role in Rupert Hughes' current play for Goldwyn entitled, "The Bitterness of Sweets."

Scenario Market

Scenario Bulletin Digest

The Open Forum Between the Writer and the Studio Published Monthly—Contains Inside Information of Utmost Value to YOU

Tells how to protect your story by copyright and secure distribution to all studios throughout the United States at a nominal cost.

Studio Edition sent free to all Directores and Producers in United States.

Contains, also, interviews with the foremost producers and writers; reviews of current plays by "Henry Brown," who writes exclusively in his inimitable style for

The Bulletin Digest

Yearly Subscription $2.50
25c Per Copy—All News Stands
Address Dept. C
SCENARIO BULLETIN DIGEST
Published by Universal Scenario Corp.
230 Exchange Bldg. Third and Hill Streets
Los Angeles, California
You can write us freely without incurring any obligation

NEWMAN AFFILIATES WITH FIRST NATIONAL

John McCormick, western representative of Associated First National Pictures, Inc., announces that Edwin de Baum Newman has arrived from New York to assist him in taking care of the western activities of that organization.

The arrival of Mr. Newman is the first step taken to carry out the policy announced by executive committee of First National when they stated that the exhibitor organization would hereafter take a more active interest in the production affairs of the various independent producers.

Mr. McCormick announces that Mr. Newman will make his headquarters at the United Studios where a branch of the local representative's office will be maintained.

Mr. Newman is a newcomer in the motion picture business. Previously he was with the Detroit Cadillac Motor Company and during the war he managed the Aeromarine Plane and Motor Company, building flying boats exclusively for the U.S. Navy.

Mr. Newman was accompanied to Los Angeles by Mrs. Newman and their two sons.

The Iris Film Corp. of Fairhaven, Mass., has been incorporated with a capital of $125,000. The new corporation will produce three and six reel dramas, melodramas and comedy dramas.

Arrow recently purchased five Clara Kimball Young subjects, "Ten Nights in a Barroom," twenty-six Eddie Lyons and Eddie Barry Broadway comedies, and fifteen two-reel Sherlock Holmes pictures, for distribution through the eight Pacific Northwest states.

Bennie Goldstein, formerly of the Screen Talent and Classic Agency, has taken over the Pictures Players Exchange and wants all the old members and the new ones of the profession to register at once, 210 Mason Opera House Building. Phone Pico 4609.
THE PIT
CLASSIFIED WANT AJS

Your advertisement will be run in this column at the rate of 15c per line. Minimum 75c. Phone, mail or bring in your "Wants."

GAG MAN—A first-class gag man is looking for a first-class boss. Address Gag Man, c/o Camera! or telephone 593626.

FOR RENT—Bell & Howell camera, 170 shutter, complete studio equipment, together with 8x10 still camera. Will rent separately or lease to responsible party. Call Smith, 121-73.

NEW PATHIE MOTION PICTURE CAMERA FOR SALE—Top of line; with two extra magazines and exception F-45 Heilier lens. Brown and Lindstrom, Inc., 123 E. 8th St., dealers in fine instruments.


SCENARIOS copied by expert scene graph. Reasonable rates. 1259 West Twenty-fifth Street, Phone West 1252.

FOR RENT—Bell & Howell Camera, 170 Shutter, full equipment; also 8x10 still outfit. Phone: Holly 5113.

Bell-Howell Camera for Rent, full equipment. 782 Sunset Blvd.

FOR RENT—Bell-Howell Studio Outfit, Complete, Carl Zeiss lens, $30.00 a week. $14.40 a month for sale. Charles, Photo Dept., Edison Building, Phone 1621.

AT THE FINE ARTS STUDIOS

Work is progressing on the continuity of the second of a series of comedy dramas for the first of which "Too Much Business," was recently sold to Vitagraph. The title and cast for the second story will be announced at an early date. "I Am the Law," with Alice Lake, Kenneth Harlan, Gaston Glass, Rosemary Theby, Noah Beery and Wallace Beery, is in its seventh week of productions. Having completed location scenes at Truckee the company under the direction of Edwin Carew is now working on interiors which are physically northwestern. The production is being sponsored by B. F. Finkel in association with Bennie Zeidman and C. C. Burr, head of Affiliated Distributors, Inc.

The story for the second of a series of twelve specialty productions for Protean Arts, the first of which is entitled "The Girl and the Motor," is in its first week of production at Clune's Studio under the direction of Edward Alexander, who is also playing opposite Miss Ritchie.

Pickups by the Staff

(Continued from Page 7)

Ruth Owen is on location with the Thomas Melghan Company in Modesto.

A. C. Stecker, animal trainer, has returned to Universal City after an absence of several months.

Else Cohen of the Hollandia Film Studios of Haarlem, Holland, is in New York with several Hollandia pictures.

Guy Bates Post, who recently completed "The Maskerader," has come to San Francisco to visit his mother.

Norman Kerry is included in the all-star cast of "Brothers Under the Skin," the current E. Mason Hopper play.

Bryan Poy, one of the seven "Eddie Poy's," is at present engaged in writing comedy scenarios at the Fox West Coast Studios.

It is understood that the serial which Eddie Polo is now making in Florida will be distributed through the C. R. C. Film Sales Corp.

It is said that Charles Ray has filmed his own early struggles into a picture-drama in "The Barastormer," which was completed recently at his Los Angeles studio.

George Mooser will sail from San Francisco presently for the Far East, where he will establish United Artists headquarters at Shanghai, and handle releases in the Orient.

Roy Bassett and W. S. Weatherwax are included in the cast of Robert Gordon's initial starring vehicle, "Steps of Light," under production at the McFadden Studios on Sunset Blvd.

Gus Schlesinger, for six years sales manager for Inter-Ocean, recently made arrangements with RKO to head a foreign department. At present, Schlesinger is devoting his time to "School Days."

Dale Hanshaw of National Exchanges, Inc., is in Los Angeles to close negotiations for the acquisition of distribution by National Exchanges, Inc., of several new feature productions.

King Vidor has completed the filming of "The Real Adventure" by Henry Kitchell Webster and is now engaged in cutting the production. The name of his next picture has not yet been announced.

Charles E. Bartlett, who formed a company bearing his name in Albany, New York, recently, intends making a series of Northwest Mounted Police stories. In the corporation are R. D. Noble, Ruth Allen, Kathan, George A. and Bertha Fellows.

Ralph Block, associate editor of the Goldwyn scenario department, has been active in getting material from West Coast motion picture stars to be included in the program for the big benefit to be given in New York for destitute Russian artists.

Co-operative Producers, Inc., has engaged Ethel Ritchie to star in a series of three two-reel semi-westerns, the first of which, "The Girl and the Motor," is in its first week of production at Clune's Studio under the direction of Edward Alexander, who is also playing opposite Miss Ritchie.
CAMERA!

"The Digest of the Motion Picture Industry"

Page Seventeen

Scenario Market

Goldwyn Studios, Culver City, Calif., will consider stories submitted in detailed synopsis for six-reel dramatic productions with all-star casts. Scripts should be addressed to the Scenario Department, and if unavailable, will be returned within three weeks.

David Butler Productions, Hollywood, Los Angeles, is in the market for either original or published stories submitted in detailed synopsis for star who plays small town or country roles. Scripts will be returned as soon as read.

Christie Film Co., 6101 Sunset Blvd., Los Angeles, has two-reel comedies, written around young and likeable people, newSYS, etc. Scripts should be addressed to the Christie Film Co., and if unavailable, will be returned within three days.

Ivor McFadden Productions, Francis Ford Studio, Hollywood, will consider five-reel "books," in all-star casts, or idea form. Scripts should be addressed to A. L. Berstein, care of Ivor McFadden Productions, and will be returned in two weeks at the latest, if unavailable.

Cosmopolitan Productions, New York City, in the market for published stories only, submitted in synopsis form, for all-star casts. Addresses should be directed to John Starbuck, Assistant Editor, Scenari Department.

Belasco Studios, 832 Market St., San Francisco, Calif., report that it is in the market immediately for five-reel comedy dramatic stories. Stories should be sent to the address mentioned, and will be read and reported upon within a few days.

Thomas H. Ince Studios, Culver City, Calif., has noticed that stories submitted in detailed synopsis form are being returned with the statement, "Original." These must be submitted in detailed synopsis form with sufficient material for five-reel production or more for special subjects and be either farce comedies, suitable for Doris May; dramas for Hayakawa or very strong but non-censorable drama for Pauline Frederick. Scripts should be addressed to the Ince Studios, Los Angeles, Calif., and if found unavailable will be returned within two weeks of receipt.

R-C Studios, Melrose & Gover, Hollywood, Calif., will consider stories if really "original." These must be submitted in detailed synopsis form with sufficient material for five-reel production or more for special subjects and be either farce comedies, suitable for Doris May; dramas for Hayakawa or very strong but non-censorable drama for Pauline Frederick. Scripts should be addressed to the Ince Studios, Los Angeles, Calif., and if found unavailable will be returned within two weeks of receipt.

Charles Ray Productions and King Vidor Productions are not considering stories at present.

Baby Marie Osborne Productions require two-reel comedy dramas for Baby Marie Osborne, age eight years and her sister Gloria, age four. Scripts should be addressed to Baby Marie Osborne Productions, 410 Hollman Bldg., Los Angeles.

Fox Film Company, Hollywood, Calif., will consider stories for five-reel features submitted in detailed synopsis form for its various stars and also for all-star specials. All scripts should be addressed to D. A. Epstein, and if unavailable will be returned within ten days.

Universal Film Mfg. Co. is in the market for stories for five-reel productions to be used for both star and all-star features. Scripts should be directed to the Scenario Department, Universal City, Calif., and if unavailable will be returned within ten days.

Mission Film Corporation, Hollywood, Calif., can use stories suitable for five-reel modern day comedies and also for short subjects. Scripts should be directed to Ladye Horton, Scenario Department, Mission Film Corp., 6111 Hollywood Blvd., Hollywood, Calif., and if found unavailable will be returned within three weeks.

Metropolitan Productions, Inc., 3800 Mission Road, Los Angeles, Calif., is in the market for stories, preferably in synopsis form. It requires two-reel comedy westerns, suitable proof, clean and not stereotyped melodrama, but acceptable to melodrama, for male star; also five-reel modern day society comedy dramas, containing plenty of heart interest and human touches. Scenarios should be directed to Metropolitan Productions, attention Scenario Editor, and will be returned, if not available, in thirty days. Stamped envelope for same required.

The annual election of the stockholders of the Goldwyn Company held recently in New York brought about some changes in the personnel of the officers.

Frank J. Godol, who has been chairman of the board of directors for the last year, was elected president to succeed Samuel Goldwyn. Mr. Godol will continue as chairman of the board, and in addition will serve actively as president.

Francis A. Gudger was elected first vice-president.


Ramol Sumner has been cast to act a leading role in Rex Ingram's next cinemagray for Metro, "The Black Orchid," which started production this week.

Norbert Myles is playing in support of Ethel Ritchie in "The Girl and the Motor,' the final two-reeler with which he is shooting in the film of Screen Players, Inc.

Claire Windsor and Mae Busch are cast in principal roles in E. Mason Hopper's forthcoming all-star photoplay for Goldwyn entitled "Brothers Under the Skin."

Pommeray Cannon and John George are included in the cast of the all-star production, "The Black Orchid," which Rex Ingram is directing for Metro.

Francis MacDonald and William Orland have signed to play important parts in "The Bitterness of Sweets," which recently started production at the Goldwyn Studios under the direction of Rupert Hughes.

Top Floor Orpheum
636 So. Broadway

Studios in all California Cities

SPECIAL RATES AND ATTENTION GIVEN TO PROFESSIONALS

"We Pose All The Big Ones"

ATTENTION
The Complete Extensive Wardrobe at

Fine Arts Studios, Inc.
4500 SUNSET BLVD.

Has been thoroughly reviewed and will be handled on a RENTAL basis under the personal supervision of

Margaret Whistler
Let Us Figure on Your Production Special Rates for Complete Costuming
Phone 595-187

Kate Price
558220

Aggie Herring
IRISH

Santa Monica 21025

RONALD ESLAC
Characters
57522

LITTLE
Commercial Photographer
5874 Hollywood Boulevard
Phone 597-602

Still Finishing Reproductions
To the Editor of Camera!:

It is seldom that I intrude even a letter of appreciation on the crowded time of an editorial staff, but after reading the two amusing letters of criticism printed in a recent issue of Camera! I concluded that perhaps such an expression as am now making might be appreciated.

I subscribe to Camera! because I am interested in certain phases of motion picture production, and being too busy to scan the voluminous matter contained in fan publications, find that your little magazine contains all that is worthy of mention compressed in a comprehensive but always brief and readable form. The editorials are distingue. I like their pointed, snappy and slightly sarcastic (caustic sometimes, but none too severe) style. After raging to a white heat over the filthy and grossly unjust newspaper insinuations made upon the pretext of the Taylor case, I found that my indignation had been boiled down to a nice exactness and expressed with dispatch in the current Camera! editorial.

Then, too, I would say a good word for the colorful articles by Ted Le Berthon. With a distinct literary flavor and an agreeable absence of interview "Hokum," they are informative and entertaining. After wading through the slush and crepe de chine verbage of the conventional fan interview, it is altogether delightful to find a sane and introspective interview such as this Le Berthon is capable of. Truly, he is an artist, and if he is not now contributing to SMART SET, he should be.

May the good work that Camera! is accomplishing for the industry continue to the prosperity of its creators as well. Selah!

Very truly,

W. E. SPENCER,
Lacey, Drew County, Arkansas.

March 8, 1922.
**Independent Producers**

What are the factors that influence you when deciding upon a studio—

**Service?**
We maintain a staff of highly trained experts in every department of motion picture production.

**Equipment?**
Five great stages, three enclosed and two open. Ample offices, dressing rooms, cutting rooms, projection rooms, vaults, extensive property rooms and a splendid wardrobe department.

**Lighting?**
Brand new stage lighting equipment with generator and direct current in abundance.

**Location?**
Centrally and conveniently located on Hollywood and Sunset Boulevards. Many of Griffith's great masterpieces were made here.

**Economy?**
Call on us for estimates and we will convince you that your picture should be made at the

**Fine Arts Studio**
4500 SUNSET BLVD.

See JOHN McCARRON, Mgr.
Leasing Dept.
Cinema Studio Supply Co.
Electrical Equipment for Studios
FOR RENT
1442 Gower St. R. (Speed) Hostetter

The Digest of the Motion Picture Industry

This is the Beginning
We are setting aside one full page for these cards.

A BIG BOOM IN PICTURE PRODUCTION
Directors, Assistants and CASTING DIRECTORS will need your name and telephone number before them constantly.
Save yourself embarrassment of having to ask for engagements.

Call Grace Adair, 595-179, for appointment
DARREL FOSS
Appearing in "A Homespun Vamp" at Clune's
WE WANT PICTURES FOR 100% TERRITORIES

Preferably Rural and Comedy-Dramas

ALSO

Big Special Attractions

Released Through The
INDEPENDENT PRODUCERS DISTRIBUTING SYNDICATE
LOEN'S STATE BLDG., LOS ANGELES

"The Seal of Service"

Technical Expert From India

Can give correct advice on all things Oriental—costumes, customs, etc.

Avoid criticisms on detail by calling

MISS MABEL CONWAY
Hotel Imperial
Phone Broadway 4764

Miss Conway is also an expert horsewoman and marksman, available for Western engagements.

Tailleur Pour Dames

Hyman Breen Company

Late of Hickson, New York
KRUGER

ANNOUNCES THE OPENING OF THE
SEASON'S SPECIAL TWEED SUITS
AT SPECIAL PRICES
DISCOUNTS TO THE PROFESSION

Top Floor, Brack Shops 664-94
Conditions Improve

Now that an often threatened, production flurry has finally materialized at least to the extent of establishing itself upon our horizon with a promise of immediate development, those handfuls in the picture industry who have felt the late depression to an alarming degree may enjoy a very welcome breath of relief and once again proceed with real advancement campaigns, meanwhile indulging in pleasurable bill paying orgies.

For the encouragement of those who have suffered hopefully and for the persuasion of others who have been rendered skeptical by the optimists' previous false reports, we present some interesting information.

There are one hundred units either producing or preparing to produce feature pictures in Los Angeles this week and they are supplemented by forty-five short subject companies actually engaged in work. The former staffs are grouped in part as follows. Universal leads with thirteen companies; Lasky has eleven; Fox, seven; Ince, five; Vitagraph, four; Metro and Robertson-Cole, three each; and Goldwyn, two, with the United Studios accommodating ten independent outfits making feature length subjects; Fine Arts, four, and Balboa, two. Independent activity is increasing everywhere and every day brings rumors of new companies in formation.

It is expected that William Hart will restart production for Paramount soon; two Metro stars anticipate resigning at the termination of their contracts in the near future. Charles Schwab of the Bethlehem Steel Company is considering with favor an investment in the cinema industry in company with other equally significant capital. Garson and Schwartz have already resumed work after a prolonged suspension and the Frederick Herbst Productions enter this week. Douglas Fairbanks has commenced "Robin Hood" and Mary Pickford will reprise "Tess of the Storm Country" immediately.

Our New York correspondent tells us further that nearly all of the Eastern plants are closed with their companies and equipment Westward bound. These include Selznick and Famous-Players.

The perfecting touch should be laid upon our enthusiasm, however, when it is learned that the cheaply imported Continental films which have caused so much controversy and so nearly wrecked our American production in the past few months are reported to have failed as a class by representative exhibitors from New York to Oskaloosa. Our prospects are the best and materialized prospects become success.

F. R.

"Sense or Censor?"

Extracts from a speech delivered by President John Emerson before the Drama League as quoted by "Equity."

"If, by any unlucky chance we should have a political censorship of the stage thrust upon us, I suppose the lines of attack would be much the same as those now followed, or supposed to be followed, by the various Motion Picture censorship boards. They have, I believe, three general angles of attack. They are supposed to forbid:

"First—anything indecent;
"Second—anything seditious or opposed to public policy:
"Third—anything which incites to crime, or is inhumanly cruel.

"As to the last of these categories, I think they are indulging in a lot of sheer and utter nonsense.

"If a man goes to a picture, and sees a big hulk of a brute beat his little defenseless wife, and then, before the story is finished sees this same brute receive his just reward, in a cost of tar and feathers, or a good, sound horsewhipping from his indignant neighbors,—do you mean to say that that man is thereby encouraged to go back to his house and start beating up his wife? I don't think so! Quite the contrary!

"Or a child goes to a picture and sees a boy on the screen torturing a cat, and then follows the logical development of that boy's character through the story until he winds up in a penitentiary or on the gallows,—do you think that child is thereby encouraged to go home and twist the cat's tail? I don't. . . .

"In my opinion the boy with real criminal instincts isn't up to the dime novel, nor is he up to the Motion Pictures. They're too good for him—they're too moral. Virtue is always triumphant in the pictures, and vice is always punished. What more in God's name can you ask?"

"If only one of our great philanthropists would divert a little of his money and his altruistic efforts away from the subnormal child to the supernormal child, and develop among us some leaders of thought and action, which we so sorely need, now and at all times!"

"As to the second category of things which are taboo by the present Censor Boards, I don't think we have much cause to worry. I refer to those things which are seditious or opposed to public policy. I have never yet heard of a Censor Board which forbade the showing of a picture attacking Mr. Volstead or the Prohibition Amendment, and as long as they allow us that pleasure, I don't think it likely that they will seriously curtail the right of free speech in other directions."

"It is from the first class of so-called offenses that ninety per cent of the trouble arises, that is, from those (Continued on Page 15)
Actual shooting on Douglas Fairbanks' next photo-feature, yet to be named, will start in about two weeks. The cast is practically complete with Fairbanks in the role of Maid Marion, Wallace Beery as Richard the Lion-hearted; Sam De Grasse as King John, the usurper; Paul Dickey as Guy of Gisborne, the arch-villain. Fairbanks himself will play the hero in a role showing him first as the Earl of Huntingdon and later as Robin Hood.

Since his return from New York, Mr. Fairbanks has been at the studio every day with director Allan Dwan, supervising the building of sets and the perfecting of the new story.

Sets now under construction will cover more ground than the famous "Intolerance" sets built by Griffith, or the Monte Carlo replicas set up by Von Stroheim for his "Foolish Wives." A portion of the studio is to be turned into a tournament field, and an athletic field has already been laid out where members of the cast are training for the difficult feats they will be called upon to perform in this film. Instructors have been engaged to teach sword play and archery, which will be featured in this picture.

Fairbanks states that his new vehicle will be a much more lavish spectacle than "The Three Musketeers." He has been working on the story for five months, assisted by his scenario and research departments, and his technical staff and is relying on this film to push forward another big offensive of progress for the film industry.

"While in New York recently," said Doug, "I was astounded to find how little understood this business and the people engaged in it are. Of late the entire industry has been misjudged. I have made up my mind that the only effectual answer lies not in preaching or becoming an attorney for the defense, but in forwarding the cause by making good pictures."

M. P. P. D. A. CHARTERED

The Motion Picture Producers and Distributors Ass'n, Inc., was chartered in Albany, New York, recently. The organization will have direct lines to New York and hold its annual meeting the last Monday in the March of each year.

The directors are:

DANCING HOLDS SWAY AGAIN

At Christie is making a picture which includes scenes in a musical comedy theatre, for which a replica of the Musie Box Theatre in New York has been built. Twenty-one dancers from the Ernest Belcher school have been engaged for the ensemble scenes. In addition Miss Isabel Bryan has imported her dancing girls for another spectacular number which will add pictorial background to the two-reeler.

Vera Steadman who is making her first screen appearance in ten months is playing the title role in this new comedy, "The Balky Princess."
**Current Reviews**

**“THE GREEN TEMPTATION”**

Grumman's

The late William D. Taylor made of “The Noose,” by Constance Lindsay Skinner, a highly effective filmplay which Paramount now publishes as “The Green Temptation,” a starring picture for Betty Compson. Holding all of the interest so necessary to the crook plot, it is lent to its picturesque settings of the street shows and Apache haunts of Paris. The screen adaptation by Monte Katterjohn and Julia Crawford Ivers provides some thrilling suspense and a good, all around plot development. In fact, “The Green Temptation,” is as satisfying a cinema of its type as has been recently shown. The slight confusion of the war details is immaterial. The camerawork is greatly to the credit of James C. Van Trees.

The star makes quite the most beguiling little Apache in the annals of screen fiction, for the charm that lies in Miss Compson’s animation is a very real thing, creating for her a personality unto herself and giving her a beauty of her own. Gene Lee, the Apache, Coralya, the dancer, or Nurie-Jeanne Paget; each is more graceful and scintillating than the jewels which they acquire so fearlessly.

Mahlon Hamilton, playing John Allenby, the sturdy detective, is thrown into keen contrast with the Harlequin, an actress menacingly portrayed by Theodore Kosloff. The former role is entirely restrained; the other perhaps a bit exaggerated. Both are thoroughly enjoyable.

Neely Edwards in Pitton, the clown, and Edward Burns as the American boy are both well situated, while Lenore Lynnard assists the Duchesse de Chastarin to a distinguished presence and Betty Bricce offers the typical society matron of this country as Mrs. Weedon Dukyer.

Mary Thurman, M. W. Hardenburg and Arthur Stuart Hull enact the remaining roles augmented by "Broken Nose" Murphy in a small but excellently managed piece of business.

**“THE ROSARY”**

Kinema

Selig-Rork is presenting a new version of Edward Rose’s dramatic adaptation of “The Rosary,” so popularized by Bernard McConville and engaging the services of an all star cast. The picture, a Jerome Storm production, suffers to some extent from unsatisfactory cutting which shatters the continuity and tempo now and again. However, the quaint backgrounds, even performances and the well worn, old story will delight the many who choose the old fashioned, even if it be completely stereotyped, to the modern in entertainment.

We all remember the story to be built upon the most conventional of religious foundations, the type of thing from which art is not native, but the restrained methods and old timers will unquestionably turn out in great numbers to see this romantic subject.

Last seen as Father Brian Kelly, may be said to head the cast. He is a picturesque figure so placed and a good opposite for Eugenie Besserer who further and wholesomely interprets Kathleen Wilton the woman who loves him and sacrifices for him—her all. It perhaps takes less footage for Miss Besserer to register her sincerity than for any other performer known to us. Jane Novak is a study in lights and shadows as Vera Mather, just a village girl.

Her lover, Bruce Wilton, is played by Robert Gordon, who might be considered as too effeminate for the role. Nevertheless, he dispatches his action competently.

**IDA SCHUMAKER**

The comedy element is drostly accomplished by Dore Davidson and Bert Woodruff, whose fierce controversies and inconsistent friendship are the privileges of village mentors.

The opposition is in the hands of Wallace Beery, who is seen as Kenwood Wright, an undisguised soul, and Pomroy Cannon, who fills MacFusives, a pirate of the sea.

A fitting duo to complete the romance is composed of Mildred June and Harold Goodwin. They play Alice and Skeeter, her faithful suitor. Miss June displays promise of real things in the comedy flipper line a la Mary Hay.

First National distributes “The Rosary.”

**ID A SCHUMAKER**

The comedy element is drostly accomplished by Dore Davidson and Bert Woodruff, whose fierce controversies and inconsistent friendship are the privileges of village mentors.

The opposition is in the hands of Wallace Beery, who is seen as Kenwood Wright, an undisguised soul, and Pomroy Cannon, who fills MacFusives, a pirate of the sea.

A fitting duo to complete the romance is composed of Mildred June and Harold Goodwin. They play Alice and Skeeter, her faithful suitor. Miss June displays promise of real things in the comedy flipper line a la Mary Hay.

First National distributes “The Rosary.”

**“WHITE HANDS”**

Clune’s

Any screen drama presenting Hobart Bosworth in the leading role is invariably anticipated with eagerness by the older school of picture goers, inasmuch as his stories are known to be marked with the virility and strength that were so popular in the cinema’s earlier days. It is therefore to be deeply regretted that in “White Hands,” the current Max Graf production presented by Wit Guinan, so capable a performer should sell himself provided with minaudie material that makes up into a far from satisfactory melodrama. Drunkenness, brutality and mentality for love’s sake are carried on continuously and they leave an impression that cannot be eradicated by the dishwatery moral trend which appears late in the scenario.

The picture by C. Gardner Sullivan is a huge failure. It is a creation of his fine fineness that made “Hail the Woman,” such a worthy attempt by this author. Lambert Hillyer apparently does all that is possible with direction and J. O. Taylor’s photography is up to his usual high standard.

“HURRICANE” Hardy, the bestial character with a fine sense of humor and mimicry ability, and Sonia Dee is a beguiling situation for the stiwart Bosworth even though its final reform through the agency of a baby seems a trifle inconsistent with its previously unscrupulous attitude. Once phased, however, “Hurricane” encourages his regeneration with great vigor and results of his lost sympathy with efficient dispatch obviously that the sentimental and dubious in the audience may be completely reassured.

Little Maril Frances Dana in Peroxide, a pleasurable portrayal, is the one lightening element in the cast, for Helen Maitland, the ingenu, enacted by Elinor Fair, is of necessity a heavy, unwieldly position in view of the fact that her action is just one effort at self protection (from the ferocious males surrounding her) after another. In spite of this handicap, the young actress maintains her poise and the part is sincerely played.

Robert McIn and Al Kaufman handle other villainous heavies villainously while Freeman Wood is rather interesting in the juvenile, a beachcomber, who “comes back.” Enoch, said the better,” as the saying goes.

**“HER MAD BARGAIN”**

(Loew’s)

Josephine Quirk wrote the photoplay, “Her Mad Bargain,” in which Louis B. Mayer offers Anita Stewart over the First National program at this time. There is nothing reasonably about if the story is as yet unusual enough to hold the interest and only annos during the various episodes in which the heroine, a poor unpurchasable individual, battles wildly to retain her virtue. Too much of this sort of business is distasteful in both its sloppily conventional and indiscrete aspects. As Alice Lambert, a luxuriously raised and incompetent girl, the best criticism of Miss Stewart is accomplished when it is remarked that she is entirely typical—of herself. We find it impossible to definitely recall any performance in which we have seen her play. They are all the same, so at least one is no worse than another.

Walter McGrail’s masculine lead, David Leighton, is very fitting, while Gertrude Astor and Adele Farrington manage the feminine opposition with attendant satisfaction. They play Ruth Beresford and Leigh Twomey.

The cleverest interpretation in the picture is the effort of Arthur Edmund Carewe as the detective, a dilettante.

Helen Raymond, George Williams, Ernest Butterworth, William Badger, Margaret McWade and Perry Challenger are carefully killed off.

Edwin Carewe’s direction of this production takes all possible advantage of the scenario. Robert Kurrie’s photography is good.

Sidney Franklin is included in the cast of “Abie’s Irish Rose,” now showing at the Morosco.
Where to Find People You Know

TULLY STAFF RETAINED

In anticipation of his early return from the East to commence work on his next production for Associated First National, Richard Walton Tully is maintaining his office and production forces at United Studios. Philip V. Kroha is Mr. Tully's general representative, George Landy is publicity director, and Miss Joan Blackmore is taking care of the office details.

DARK WITH RUSSEL

Michael Dark has been engaged to play an important role supporting William Russell in his forthcoming production, "The Man from Zanzibar," at the Fox Studios, which Rowland V. Lee is directing. Mr. Dark recently completed a part with Charles Ray in his current production, "A Tailor-Made Man."

COOGAN ENGAGES ART DIRECTOR

Stephen Goosen has been engaged as art and technical director for the Jackie Coogan production of "Oliver Twist," which will be filmed at United Studios under Frank Lloyd's direction. Mr. Goosen was awarded the international medal of honor for architecture in 1916.

NEILAN'S NEXT INCLUDES MOORE

Matt Moore has been engaged by Marshall Neilan to portray a principal role in Neilan's next First National attraction, "Her Man," which started production recently at the Hollywood Studios.

ENGAGED FOR CHRISTIE

Lincoln Plumer, prominent character actor, has been engaged by Christie to play a leading role in a new picture which will feature Neal Burns and which will be directed by Scott Sidney.

CUMMINGS ENGAGES MULHALL

Jack Mulhall, who played opposite Mabel Normand in "Molly O," has signed a contract to play in the all star picture to be directed by Irving Cummings. The working title of the picture will be, "Fires of Vengeance."

JOY IN "HER MAN"

Lestrade Joy, who appears in Cecil B. de Mille's "Saturday Night," has been signed by Marshall Neilan to interpret a principal role in "Her Man," Neilan's current cinema-play for Associated First National.

CHANNEY TO ENACT "FAGIN"

The important role of "Fagin" in "Oliver Twist," in which Jackie Coogan will play the title role, will be filled by the character actor, Lon Chaney.

Virginia Valli heads the feminine support in "The Black Bag." Herbert Rawlinson's latest starring vehicle.

Eddie Fitzgerald of Fitzgerald and Quigley Orpheum fame, has been playing a part in Neely Edwards' newest comedy, "Taking Things Easy," for Universal.

UNIVERSAL ENGAGES HEARN

Edward Hearn has been chosen by Universal to enact the leading male role opposite Marie Prevost in her most recent Universal starring vehicle entitled "Her Night of Nights."

BEAUDINE AGAIN WITH CHRISTIE

William Beaudine, who was for three years a Christie Comedy director, is now back in the fold and will direct the next picture to feature Neal Burns. Beaudine was absent for a short time, directing a Goldwyn feature, "Watch Your Step," which is now having first run showings.

Of the new Christie Comedies this year, William Beaudine directed "Oh Buddy," "Falling for Fanny," "Fresh from the Farm," and "Pure and Simple." His brother, Harold Beaudine, is also a Christie director, and was in charge of filming "One Stormy Knight," "Hokus Pokus," and "Tis the Bell," and is now making "A Hickory Hick" with Bobby Vernon.

MONG IN YOUNG'S NEXT

Producer J. L. Frothingham has loaned William V. Mong for an important part in Clara Kimball Young's next production. Mong will soon be seen in the leading role of Frothingham's latest filmplay, "The Man Who Smiled," for release-through Associated First National Pictures, Inc.

BEDFORD WITH MAYO

Barbara Bedford has been signed by Universal to enact the leading feminine role in "Out of the Silent North," starring Frank Mayo.

Gilbert Warrington is photographing Clara K. Young's current production.

Harry Lamoille is playing a Spanish torero role in "Blood and Sand" at Lasky's.

Laura La Plante appears opposite Neely Edwards in the comedy, "Double and Quits," recently completed at Universal under the direction of William Watson.

Victor Potel is engaged in portraying the role of Peter in "A Tailor Made Man," which will serve as Charles Ray's initial starring vehicle for United Artists.

Lionel Belmore and Harris Gordon have been assigned important parts in Frank Mayo's current filmplay for Universal, "Out of the Silent North."

Noah Beery is supporting Madge Bellamy in the forthcoming Thomas H. Ince special which John Griffith Wray is directing, entitled "Someone to Love."

Emily Gerdes and Dorothy Hagan appear in support of Neely Edwards in the recently completed Universal comedy entitled "Double and Quits."

Dustin Farnum, William Russell and Jack Gilbert are to start starring pictures at the Fox Studios soon. Their leading ladies will be, respectively, Doris Pawn, Ruth Renick and Renee Adoree.

Louis Calhern, who played the male lead in "The Blot," and other Lois Weber productions, has been engaged to play in the same capacity opposite Olga Petrova in her New York stage success, "The White Peacock."

ELVERE ALDEN

Who's Where on Los Angeles Screens

LOEW'S

William Fox presents
William Farnum in
"A STAGE ROMANCE"
Adapted from the play "Mad Man or Genius" by Alexander Dumas
Scenario by Paul H. Sloane
Directed by Herbert Brenon
CAST

Kean..................William Farnum
Anna Damby.............Peggy Shaw
Prince of Wales...........Holmes Herbert
Lord Melville.............Mario Carrillo
Count Koffeld...........Paul McAllister
Tou........................Cuyler C. Supplies
Countess..................Myrtle Bonillas
Amy........................Paule Shy
Kitty..................Viva Verone
Giddia..................Florence Kimball
Mrs. Bob..................Florence Ashbrook
Little Emily.............Ruth D. Goodwin
Solomon..................Etienne Garardot

GRAUMAN'S

Jessie L. Lasky presents
"THE CRADLE"
From the play by Eugene Briou
Scenario by Ola Printzlau
Directed by Paul Powell
Photographed by Hal Rosson
(Continued on Page 13)
**Pickups By The Staff**

### Stars Her Fourth for First National

Marguerite de la Motte, a J. L. Frothingham star, has begun work on her fourth consecutive picture for release through Associated First National Pictures. Her first was in the leading role in J. L. Frothingham’s “Shattered Idols”; the second the leading feminine role in Thos. H. Ince’s “Jim,” not yet released; the third, “The Brotherhood of Hate,” also an Ince special now in the making, and fourth, “A Man of Action,” also in preparation at the Ince Studios.

### "Freckles" to Visit White House

“Freckles” Barry, who is at present touring the country in connection with Marshall Neilan’s “Petrol,” is to visit President Harding at the White House before he returns to Los Angeles.

Mrs. Barry, “Freckles’” mother has just left to join her son at St. Louis and will accompany him on the balance of his tour.

### Celebrates Birthday

Junior Coghan celebrated his sixth birthday with a party recently. Among the screen children invited were Helen Stone, Barbara Maier, Philippe De Lacey, Dorothy June, Robert De Vlibis and Freddie Drooglund.

Dale Fuller, one of the cast of Von Stroheim’s “Foolish Wives,” entertained the children with her clever trick parrot, Laurie.

### Irvine Correspondent of East Indian Paper

Clarke Irvine, motion picture writer of Los Angeles, has just been appointed American representative and studio correspondent of the Indian Film Gazette, by H. C. Mekjeri, the editor of this magazine, the only film trade paper in India and the far east.

Blanche Sweet plans to tour the Orient before returning to the screen.

Five companies were assembled recently at Truckee, California, making winter scenes for motion pictures.

Marie Crisp is playing in support of Tom Santschi in “The Getaway,” under the direction of Robert North Bradbury.

The triple bill of Charles Chaplin in “The Kid,” “A Dog’s Life” and “Shoulder Arms,” recently passed its five hundredth performance at the Leicester Square Cinema in London, England.

Henry Holt & Co. have published a book called “Motion Pictures for Community Needs,” by Gladys and Henry Bollman. The volume is intended to serve as a “practical manual of information and suggestion for educational, religious and social work.”

To Maryon Aye goes the honor of having disposed of the last tickets for the “Wampus” Frolic and Ball held recently at the Ambassador Hotel. Miss Aye is co-starred in “Cactus Features” with Bob Reeves.

### Vernon Directing

Bobby Vernon is now a full-fledged actor-director, for he has just completed his fourth comedy in which he is the star performer and wielder of the megaphone.

David Selznick has recovered from an attack of the “flu.”

### JOSEPHINE ADAIR

#### Casts of The Week (Continued from Page 4)

**Universal**

**LOOSE NUTS**

Directed by Craig Hutchinson

Roy Atwell

Evel Ritchie

Lily Mae Wilkinson

Tiny Sanford

Alfred Hollingsworth

Charles King

**Universal**

**THE GETAWAY**

Directed by Robert North Bradbury

Tom Santschi

Marie Crisp

Pat Harmon

Tom Lingham

**Thos. H. Ince Studio**

**SOMEONE TO LOVE**

Directed by John Griffith Wray

Madge Bellamy

Cullen Landis

Noah Beery

Lulu Warrenton is now recuperating from the serious injuries she sustained in an automobile accident shortly before Christmas.

Thomas H. Ince has just finished a photoplay titled “The Man She Married,” while Anita Stewart recently completed “The Woman He Married.” Both productions will be released by First National.

Katherine Cecil Thurston, author of “The Masquerader,” in which Guy Bates Post is starred, is to be given a special presentation of the photoplay from a print of the picture which will be shipped to her in England by Associated First National.

### Neilan’s First Stage Director in Mickey’s Productions

George Barnum, veteran stage producer and actor and who gave Marshall Neilan his start as an actor at the old Belasco theatre, Los Angeles, has been engaged by the motion picture producer to play an important part in "Fools First."

Mr. Barnum gave Mr. Neilan his first part on the stage some fifteen years ago, in the historic play, "The Heart of the Geisha."

In this play the movie producer—then a youngster—portrayed the part of a Japanese boy.

"Whenever I needed a boy character I sent for Mickey," said Mr. Barnum in discussing the old days. "He could play a Jap boy, an Irish boy, or a German boy equally effective."

Mr. Barnum has just returned from Australia, where he staged a number of plays and is here to study motion picture production. With the idea of learning the business at close hand, he is starting his motion picture career as an actor. He will also appear in Mr. Neilan’s new production just starting, "Her Man," taken from the Saturday Evening Post story of that title.

### Storm to Talk at Next Photo-Playwrights’ Meeting

An original scenario, “Woman, Forward March!” by L. Stinck, was criticized at the last meeting of The Photoplaywrights, held recently at the Brack-Shaps. At the next meeting the screen version of “The Rosary” will be discussed. L. Rhodesbeck has prepared an original synopsis from the picture, to be followed by critical estimates and impressions of the production by Miss Alberta Truesworthy, Mrs. D. Selover and A. Stanton.

It is expected that Jerome Storm, director of “The Rosary,” will talk at this session. Any man or woman who is actively interested in scenario writing may attend the meetings.

### Earle Preparing Faust Film

Doliving once more into the lore of the Middle Ages, Ferdinand Earle has resumed his labors of research on the Faust legend after an interlude of two months, which time was spent in New York, editing his screen version of the life and Ruhmat of Oscar Khayum.

### French Producer in States

Henri Diamant-Berger, former editor and publisher of Le Film de Paris, one of the leaders of the motion picture industry of France, arrived recently in New York. Diamant-Berger has been producing in Paris for the past three years and brings with him his French version of “The Three Musketeers,” as well as “The Bad Boy,” featuring Chevalier, the Casino de Paris star, who is to be starred in this country by Billingham next year. The French producer plans to film “Twenty Years After,” by Dumas, this summer. He will also make a film with Georges Carpentier, the French pugilist, probably next fall.

_How often have you wished for a confidential address when you were away, etc._

See page 19.
The Digest of the Motion Picture Industry

Roul Walsh is expected in town soon to start his sixth independent production.

Peter Milne has joined the production staff of Pyramid Pictures, Inc., as head of the scenario department.

Ethel Clayton's latest picture for Paramount, "The Cradle," comes to Grauman's Million Dollar theatre the week of Monday, March 25th. The supporting players are Charles Winninger, Stanley Adams, Ann Burr, Walter McGrail and Adele Farrington. The picture is based on the French play by Eugene Deloux, the adaptation having been written by Olga Printzau.

LEVEE TO SUPERVISE ROLAND SERIALS

M. C. Levee, president of United Studios, has announced that he will be the producer and supervisor of the two serials which Ruth Roland is to make for General for distribution by Pathé. Work on the first production, "The Riddle of the Range," will commence on April 3rd. The arrangement for Mr. Levee to produce these serials was made with him by Paul Brunet, president of Pathé, during Mr. Levee's recent visit to New York.

LASKY LENDS ROBERTSON TO PICKFORD

Mary Pickford has succeeded in borrowing from Paramount John Robertson to direct her next independent production for United Artists which will be a reworking of "The Jockey's Gal." Camera work starts this week on "Oliver Twist," casting for which is nearing completion. Additional stage and studio space has been leased by the Coogan organization.

GOLDwyn TO FILM OLD TIME MELODRAMA

One of F. J. Godsal's first official acts as president of Goldwyn was to give his approval to the purchase of "The Great Metropolis," a stage melodrama, that flourished in London and New York around 1898. Paul Bern recently made all arrangements for the negotiation of this thriller from Klaw & Erlanger.

POST ON NEXT LEGION PROGRAM

Guy Bates Post has been secured to appear at the forthcoming meeting of the Hollywood American Legion to be held presently at their Stadium in behalf of the new Hollywood Bowl.

Mr. Post will give selections from "The Masquerader," assisted by his wife, Adele Ritchie, who was associated with Mr. Post in the stage version of this play.

"Broadway Rose" is the title of Mac Murray's next picture.
“The Digest of the Motion Picture Industry”

Production Notes

(Continued from Page 8)

AT LASKYS

Under the direction of Philip E. Rosen, who directed Wallace Reid in “Across the Continent” and “The World’s Champion,” Betty Compson began work recently on her next starring Vehicle, as yet not officially titled, by Albert Shelby LeVine, based on the story of the John Fleming Wilson. The following is the line-up: The role of Angela Gaskell is played by the star; John Sumner is played by John Bowers, a well-leading man, who has appeared in several Reallart pictures, such as “The Cumberland Romance,” etc.; Lee Marvin has been assigned to Richard Dix, formerly leading man at Morosco Theatre and well known in motion picture circles; Captain Gaskell will be portrayed by J. Farrel McDonal, and Lucinda is to be played by Ethel Wales.

According to report the next Agnes Ayres star picture will be directed by Paul Powell and will be an original story by Douglas DeMille. The title has not yet been decided upon, but work will start about April 3rd.

“Man Unconquerable” is the title of Jack Holt’s next picture scheduled to start March 27th, under the direction of Joseph Henabery. This is an original by Hamilton Smith, and Julian Josephson has adapted the story to the screen. The supporting cast has not yet been chosen.

William deMille started this week on "Nice People." The cast selected for this picture, including Wallace Reid, Bebe Daniels, Conrad Nagel, Julia Faye, and others. Cecil B. deMille is preparing to start his new production "Manslaughter," his first picture since his return from Europe.

Thomas H. Ince is in Modesto, where scenes are being made for "Our Leading Citizen." Returning from location a number of scenes will be made in the studio which will complete the picture in time for Mr. Meighan to begin work with Cecil B. deMille.

AT THE R-C STUDIOS

“The Midnight Call,” latest R-C production to be completed, has undergone final revision and will be shipped East early next week. The story is original by J.J. Johnson, who has written two Bosworth vehicles, was directed by Emory Johnson, and includes in its cast Ralph Lewis, Johnny Walker, Ella Hall, Claire McDowell and Benny Alexander.

Final scenes of “The Son of the Wolf,” initial production by the Patton-Mandelveit unit at the R-C Studios, were taken recently. The play is an adaptation by Edwin Warren Guyol and Alice Cadiln of two Jack London books, one bearing the title retained by the film version, and the other, “The Wife of a King,” both dealing with the days of the Klondike gold rush. Edith Roberts, Wheeler Oakman and Fred Kohler are seen in the leading roles. Of course, the play finds its setting among scenes of primal nature, to produce this atmosphere the company found it necessary to spend three weeks of shooting amid the Yosemite snows.

Harry Holt decided on his first play to be produced under the R-C banner. Tentatively, it is called “The Battle.”

Robert Thorneby and William A. Seiter are busy preparing stories for future productions.

INCE STUDIO NOTES

A three-ring circus is to furnish the background for a motion picture feature production with the all-star cast living the life of the “big top” for several weeks during the making of the picture, according to production plans announced by Thomas H. Ince for “Someone to Love.” The “Someone to Love” company, under the direction of Griffith Wray, will be with the circus for the first three weeks on the Central and Southern California tour after the circus leaves its winter quarters at Palo Alto, Calif. The principal characters will be “the elephant girl,” to be portrayed by Madge Bellamy, a young violinist to be done by Cullen Landis, and a circus trick elephant to be played by “Charley,” the elephant picture star. This latest Sullivan story is announced as the first of the Ince feature productions to be made during the coming months for release next fall and winter.

Arthur Beck has completed the cutting of “When the Devil Drives,” the second of the series that Leah Baird Productions is making for Associated Exhibitors release. Included in the cast of “When the Devil Drives” in support of Miss Baird, are Richard Tucker, who has a role similar to the one he portrayed in “The Old Nest,” Arline Pretty, who was last seen in the leading role of “Life,” the Wm. A. Brady Production; Vernon Steele, who heretofore has appeared opposite Ethel Clayton, and Katie Lewis, who has appeared in several of Miss Baird’s latest productions. Paul Scardon directed and Charles J. Stannus was the cameraman.

HOLLYCRAFT PICTURES PREPARING

The Hollycraft Motion Picture Corporation will commence operation at its studio on Wilshire Blvd., Santa Monica, presently. Announcement of personnel, stars, casts and other details will be given out around April 1st.

“COME ON IN” COMPANY LOCATIONING

Director Edward Alexander and his company filming “Come On In,” the initial five-reel photoplay of Co-operative Producers, Inc., are at Warner Hot Springs “shooting” exteriors. It is expected that two weeks more will be necessary to complete the picture.

REGENT FILM COMPANY

NAME OF PURVIANCE ORGANIZATION

Papers of incorporation have been filed by the Regent Film Company which has been organized under the laws of the State of California, Inc., as featured player Eliza Purviance, for many years leading woman for Charles Chaplin.

All of the productions of the Regent company will be filmed at the Chaplin plant on La Brea Ave., where extensive additions are being made to enable the company to carry on its own activities before the camera without interfering with the progress of the company which will star Miss Purviance.

Miss Purviance’s first story will be an original, in which she is in the writing. Sydney Chaplin looks upon as the probable director of this company and the general management of the affairs has been given over to Alf Reeves, who acts in the same capacity for the Charlie Chaplin Productions.

A new system of overhead lighting is being installed on the two stages. A network of steel is being put up in the shape of a truck and trolley system in order to make it possible to light the stages from above without interfering in any manner with the work on the stage.

Many additions have also been made to the electrical equipment including lamps perfected by the Cooper Hewitt company.

FOX BUYS NEW FORST STORY

The latest story from the pen of Emil Forst, “Vows Made, Broken,” has been secured by Fox Film Company and will serve as a future starring vehicle for Dustin Farnum.

Mr. Forst was also the author of “Occasional Sours,” recently produced by R-C Pictures, as well as “Sylvia on a Spree” for Metro, “A Social Pirate” for Fox, “Wows and Their Money” for Metro, and “The Splendid Sin” for Fox.

BOATS TO HAVE FILMS

Through the Associated Screen News of Canada, a subsidiary of the Canadian Pacific Railway, arrangements have been made for the showing of Paramount pictures on all the ocean ships operated by the Canadian Pacific.

Eventually it is planned to show Paramount pictures on all the passenger ships of the C. P. R. plies the Atlantic, Pacific and Great Lakes.

FRENCH AVIATRICE IN ROLAND SERIAL

Mlle. Andree Peyre, who is a licensed air pilot in both France and this country, has arrived in Los Angeles to play an important role in the Ruth Roland serial, “The Middle of France,” which will soon go into production.

Before she came to this country Mlle. Peyre’s screen engagements included six productions that were made at the Pathé studios at Vincennes, France. The forth coming serial will mark her début as an actress and aviatrice combined.

Mlle. Peyre was engaged for the serial by President Paul Brunet, of Pathé, which company will release the production.

APPEARING IN PERSON

Baby Muriel Frances Iama, who has just completed her engagement with William Fox in "White Hands," appeared last week personally with "White Hands," a Hobart Bosworth picture in which she has the title role.
**Pulse of The 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>
<tbody>
<tr>
<td><strong>APOLLO PRODUCTIONS.</strong></td>
<td>Ben Goldstein, Casting.</td>
<td>Astra Studios.</td>
<td>Glendale.</td>
<td>Glendale 902</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arthur Delmar</td>
<td>Jack Polin</td>
<td>M. Charles</td>
<td>Westerns</td>
<td>Preparing</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ASSOCIATED ARTISTS INC.</strong></td>
<td>Cedric Fields, Casting.</td>
<td>753 South Boyle Ave.</td>
<td>Boyle 554</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frank Madison</td>
<td>Charles Amador</td>
<td>Tweddy</td>
<td>Dick Johnson</td>
<td>Comedies</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Marcel Pereg</td>
<td>E. MacManigal</td>
<td>Morante</td>
<td>Tweed &amp; Matison</td>
<td>2-reel Comedies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. Stater</td>
<td>All-Star</td>
<td>Powers</td>
<td>Hunter</td>
<td>Northwest Mounted</td>
<td></td>
<td></td>
</tr>
<tr>
<td>P. Dyer</td>
<td>Non-Star</td>
<td>Dyer</td>
<td>Logan</td>
<td>Hunterford</td>
<td>Historical</td>
<td></td>
</tr>
<tr>
<td>C. Hunter</td>
<td>All-Star</td>
<td>Dyer</td>
<td>D. Morante</td>
<td>Staff</td>
<td>Bird Novelty Films</td>
<td>Schedule</td>
</tr>
<tr>
<td><strong>BELASCO STUDIOS.</strong></td>
<td>K. E. MacQuarrie, Casting.</td>
<td>833 Market St., San Francisco.</td>
<td>Doug 6588</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F. H. MacQuarrie</td>
<td>All-Star</td>
<td>Bill Series</td>
<td>Harry Luce</td>
<td>Walter Rivers</td>
<td>Comedy Drama Feature</td>
<td>Starting</td>
</tr>
<tr>
<td><strong>BERWILLA STUDIOS.</strong></td>
<td>Richard Thomas, Casting.</td>
<td>5821 Santa Monica Blvd.</td>
<td>Holly 3130</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>J. E. Bowen</td>
<td>Non-Star</td>
<td>Arthur Price</td>
<td>Win. M. Thomas</td>
<td>Educational</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td><strong>BLANCHARD FILM CO.</strong></td>
<td>H. S. Conway, Casting.</td>
<td>Cosmostar Studios.</td>
<td>Wil. 1322</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bruce Carter</td>
<td>All-Star</td>
<td>Wallace Fox</td>
<td>Ray Schrock</td>
<td>“Northwest”</td>
<td>7th Week</td>
<td></td>
</tr>
<tr>
<td><strong>BURSTON FILMS INC.</strong></td>
<td>6050 Sunset Blvd.</td>
<td>Special</td>
<td>Preparing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>W. S. Vailecke</td>
<td>David Butler</td>
<td>Arthur L. Todd</td>
<td>Chas. J. Ogle</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>CAREWE, EDWIN PICTURES CORP.</strong></td>
<td>B. P. Fineman, Pres.</td>
<td>Fine Arts Studios, Inc.</td>
<td>595187</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edwin Carewe</td>
<td>All-Star</td>
<td>Harry Latham</td>
<td>Arnold Aldrich</td>
<td>Staff</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Fred Fishback</td>
<td>Lee Moran</td>
<td>P. Conroy</td>
<td>L. Goodwin</td>
<td>P. Fishback</td>
<td>Comedy</td>
<td></td>
</tr>
<tr>
<td>Al Goulding</td>
<td>Harry Sweet</td>
<td>Jack Dam</td>
<td>Walter Redkins</td>
<td>A. Goulding</td>
<td>Comedy</td>
<td></td>
</tr>
<tr>
<td>A. Gilmore</td>
<td>Baby Dwyer</td>
<td>Blake Wagner</td>
<td>Jack Dam</td>
<td>Henry Lehman</td>
<td>Comedy</td>
<td></td>
</tr>
<tr>
<td>Henry Lehman</td>
<td>Children</td>
<td>Blake Wagner</td>
<td>Henry Lehman</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>CHARLIE CHAPLIN STUDIO.</strong></td>
<td>Alfred Reeves, Gen. Mgr.</td>
<td>1416 La Brea Ave.</td>
<td>Holly 4070</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Charlie Chaplin</td>
<td>Charlie Chaplin</td>
<td>Totheroh &amp; Wilson</td>
<td>M. Reel</td>
<td>Comedy Drama</td>
<td>Starting</td>
<td>Preparing</td>
</tr>
<tr>
<td>Syd Chaplin</td>
<td>Edna Purviance</td>
<td>Charlie Chaplin</td>
<td>2-reel Comedy</td>
<td>Conklin</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Syd Chaplin</td>
<td>Edna Purviance</td>
<td>M. Reel</td>
<td>2-reel Comedy</td>
<td>Conklin</td>
<td></td>
<td></td>
</tr>
<tr>
<td>H. Bensoudine</td>
<td>B. Vernon</td>
<td>E. Ullman</td>
<td>M. Hagerman</td>
<td>Conklin</td>
<td>Finishing</td>
<td></td>
</tr>
<tr>
<td>Al Christie</td>
<td>Neil Burnus</td>
<td>A. Noey</td>
<td>E. Levelle</td>
<td>Conklin</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>CINAL FILMS, Cosmosstar Studios.</strong></td>
<td>Wil. 1322</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>COMMONWEALTH MOTION PICTURE PRODUCERS.</strong></td>
<td>Scotty King, Casting.</td>
<td>511 Union League Bldg.</td>
<td>13538</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F. Caldwell</td>
<td>Josephine Hill</td>
<td>C. E. Peters</td>
<td>Roxey Maes</td>
<td>F. Caldwell</td>
<td>Western Drama</td>
<td>Schedule</td>
</tr>
<tr>
<td><strong>CO-OPERATIVE PRODUCERS INC.</strong></td>
<td>Edward Alexander, Casting.</td>
<td>Clunes Studio.</td>
<td>Melrose Ave.</td>
<td>Holly 8085</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edward Alexander</td>
<td>Ethel Ritchie</td>
<td>dancer</td>
<td>E. Norbert</td>
<td>“The Girl and the Motor”</td>
<td>2nd Week</td>
<td></td>
</tr>
<tr>
<td><strong>CUMMINGS, IRVING PROD’N, CO.</strong></td>
<td>Wm. Crinley, Casting.</td>
<td>Universal Studio.</td>
<td>Holly 2500</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Irv. Cummings</td>
<td>Lenn Chaney</td>
<td>Wm. Crinley</td>
<td>Hope Loring</td>
<td>“Fires of Vengeance”</td>
<td>1st Week</td>
<td></td>
</tr>
<tr>
<td><strong>DAVE ALLEN PRODUCTIONS.</strong></td>
<td>Gus Dembling, Gen. Mgr.</td>
<td>Fine Arts Studios.</td>
<td>595187</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dave Allen</td>
<td>Mac Simmons</td>
<td>John Eyerman</td>
<td>Tyler Gerald</td>
<td>Rural Drama</td>
<td>Starting</td>
<td></td>
</tr>
<tr>
<td><strong>FOX STUDIO.</strong></td>
<td>C. A. Bird, Casting.</td>
<td>N. Western Ave.</td>
<td>Holly 3000</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wallace-Dunlap</td>
<td>(Hank) Jones</td>
<td>Scheiderman</td>
<td>M. Eason</td>
<td>Dunlap</td>
<td>“Western Speed”</td>
<td>3rd Week</td>
</tr>
<tr>
<td>C. Raimond</td>
<td>Tom Mix</td>
<td>Dan Clark</td>
<td>Geo. Weinstein</td>
<td>Reynolds</td>
<td>“Clean-Up Sudden”</td>
<td>2nd Week</td>
</tr>
<tr>
<td>Durning</td>
<td>Dustin Farnum</td>
<td>I. Short</td>
<td>Wellman</td>
<td></td>
<td>“Young Man and Broker”</td>
<td>Starting</td>
</tr>
<tr>
<td>Harry Beaumont</td>
<td>Shirley Mason</td>
<td>Turner</td>
<td>Thompson</td>
<td></td>
<td>“In the Land of Beginning Again”</td>
<td>Laboratory</td>
</tr>
<tr>
<td>Jerome Storm</td>
<td>John Gilbert</td>
<td></td>
<td></td>
<td></td>
<td>“The Man of Zanzibar”</td>
<td>1st Week</td>
</tr>
<tr>
<td>Rowland W. Lee</td>
<td>Wm. Russell</td>
<td>Achebe</td>
<td>Reese</td>
<td>MacConville</td>
<td>“A Fool There Was”</td>
<td>Comedies</td>
</tr>
<tr>
<td>Kemper Flynn</td>
<td>All-Star</td>
<td>Andriot</td>
<td>Roy Flynn</td>
<td>Comedies</td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>Al R. John</td>
<td>St. John</td>
<td>Depoe</td>
<td>Joinoff</td>
<td>Comedies</td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>Summerville</td>
<td>Clyde Cook</td>
<td>Zellers</td>
<td>Cohlen</td>
<td>Comedies</td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>Mary E.</td>
<td>Harry Depp</td>
<td>Zellers</td>
<td>Cohlen</td>
<td>Comedies</td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>Kennedy</td>
<td>Chester Conklin</td>
<td>Schenbuchen</td>
<td>Hart</td>
<td>Comedies</td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>Wright-De Witt</td>
<td>Chester Conklin</td>
<td>Schenbuchen</td>
<td>Hart</td>
<td>Comedies</td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>Hylston</td>
<td>Lopino Lane</td>
<td>Rhythmone</td>
<td>Busch</td>
<td>Comedies</td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td><strong>GARSON STUDIOS.</strong></td>
<td>1845 Glendale Blvd.</td>
<td>Dureficka.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harry Garson</td>
<td>Clara K. Young</td>
<td>Win. O’Connell</td>
<td>Hereford</td>
<td>“The Hand of Nana”</td>
<td>2nd Week</td>
<td></td>
</tr>
<tr>
<td><strong>GERSON, PAUL PICTURES CORPORATION.</strong></td>
<td>Jos. C. Gonyea, Casting.</td>
<td>San Francisco.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Robert Edly</td>
<td>All-Star</td>
<td>Roy Vaughan</td>
<td>Bob Mardock</td>
<td>Staff</td>
<td>Rural Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td><strong>GOLDWYN STUDIO.</strong></td>
<td>R. B. Melntyre, Casting.</td>
<td>Culver City.</td>
<td>Abraham Lehr, Gen. Mr.</td>
<td>761711</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rupert Hughes</td>
<td>All-Star</td>
<td>Edna Mode</td>
<td>John Mascal</td>
<td>“The Bertness of Sweets”</td>
<td>2nd Week</td>
<td></td>
</tr>
<tr>
<td>E. Mason Hopper</td>
<td>All-Star</td>
<td>Beatude</td>
<td>Antsiole</td>
<td>“Brothers Under the Skin”</td>
<td>2nd Week</td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>Star</td>
<td>Cameraman</td>
<td>Asst Director</td>
<td>Scenario</td>
<td>Type</td>
<td>Progress</td>
</tr>
<tr>
<td>----------</td>
<td>------</td>
<td>-----------</td>
<td>---------------</td>
<td>----------</td>
<td>------</td>
<td>----------</td>
</tr>
<tr>
<td>HOLLYWOOD STUDIOS.</td>
<td>6642 Santa Monica Blvd.</td>
<td>R. D. Saunders.</td>
<td>Casting.</td>
<td>Holly 1431</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hughes, ROY, PRODUCTIONS.</td>
<td>J. S. Krantz.</td>
<td>Casting.</td>
<td>El Paso, Tex.</td>
<td>Main 3816</td>
<td></td>
<td></td>
</tr>
<tr>
<td>REAGUER PRODUCTION CO.</td>
<td>2175 Glendale Blvd.</td>
<td>&quot;Across the Continent.&quot;</td>
<td>Charles Dietz.</td>
<td>2-Week Comedies</td>
<td>Schedule 761281</td>
<td></td>
</tr>
<tr>
<td>ROBBINS, JESS, PRODUCTIONS.</td>
<td>Fine Arts Studios.</td>
<td>Individual Casting.</td>
<td>4500 Sunset Blvd.</td>
<td>595187</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

CAMERA! "The Digest of the Motion Picture Industry" Page Eleven
<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>ROACH, HAL E., STUDIO</td>
<td>Culver City</td>
<td>Warren Doane, Mgr.</td>
<td>Charles Parrott, Sup. Director</td>
<td>West 3730</td>
<td></td>
<td></td>
</tr>
<tr>
<td>F. Newmeyer</td>
<td>Harold Lloyd</td>
<td>Walter Ludin</td>
<td>E. Golden</td>
<td>Taylor &amp; Haven</td>
<td>Comedy</td>
<td>Under Fred</td>
</tr>
<tr>
<td>Charles Parrott</td>
<td>Soud Pellard</td>
<td>Robt. Dynan</td>
<td>Rob Evans</td>
<td>Thompson-Ruff</td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>Lessolt-Pratt</td>
<td>&quot;Paul&quot; Parrott</td>
<td>Frank Young</td>
<td>Len Powers</td>
<td>Thompson-Staff</td>
<td>Comedy</td>
<td>Under Prodien</td>
</tr>
<tr>
<td>Mac Gowan</td>
<td>&quot;Childers&quot;</td>
<td>C. Morehouse</td>
<td></td>
<td>Tom MacNamara</td>
<td>&quot;Six Ruscia&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>SCHLANK STUDIO.</td>
<td>H. J. Howard, Casting</td>
<td>6050 Sunset Blvd.</td>
<td>Harry Burns, V. L. Walker</td>
<td>Holly 975</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SCHWARTZ PRODUCTIONS</td>
<td>Astra Studio</td>
<td>E. Schwartz, Casting</td>
<td>730 S. Olive.</td>
<td>61104</td>
<td></td>
<td></td>
</tr>
<tr>
<td>H. A. Revell</td>
<td>J. M. Hayes</td>
<td>Chas. Allen</td>
<td>Mary Bixley</td>
<td>&quot;Truth to Victory&quot;</td>
<td>Drama</td>
<td>Preparing</td>
</tr>
<tr>
<td>SELIG-RORK.</td>
<td>3800 Mission Road</td>
<td>Neuman-Peasley</td>
<td>C. Darrell</td>
<td>Lincoln 33</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SMITH, CLIFF, PRODUCTIONS</td>
<td>Fine Arts Studios.</td>
<td>Individual Casting.</td>
<td>4500 Sunset Blvd.</td>
<td>595187</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cliff Smith</td>
<td>Johnnie Walker</td>
<td>J. Thompson</td>
<td>Dick Rush</td>
<td>J. Oliver Curwood</td>
<td>North Woods</td>
<td>2nd Week</td>
</tr>
<tr>
<td>UNITED STUDIOS.</td>
<td>C. B. Collins, Casting</td>
<td>53441 Melrose.</td>
<td>M. C. Levee, President.</td>
<td>Holly 4080</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ernest Warde</td>
<td>Ruth Roland</td>
<td>John W. Grey</td>
<td>Marion Fairfax</td>
<td>Serial</td>
<td>&quot;The Snow Shoe Trail&quot;</td>
<td>Preparing</td>
</tr>
<tr>
<td>Frank Lloyd</td>
<td>Jackie Coogan</td>
<td>Albert Kelly</td>
<td>Emery Johnson</td>
<td>&quot;The Divorcee&quot;</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Charles, Bryant</td>
<td>Natalie Wolfe</td>
<td>Dick Rossen</td>
<td>Eunice Johnson</td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Smylie Johnson</td>
<td>Arthur Rice</td>
<td>Spring</td>
<td></td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sidney Franklin</td>
<td>Arthur Miller</td>
<td></td>
<td></td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>James Young</td>
<td>Benoit</td>
<td>W. R. Tully</td>
<td>Drama</td>
<td>8th Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alain Hohbar</td>
<td>Dorothy Phillips</td>
<td>Bluequet</td>
<td>The Duchess de Langley</td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frank Lloyd</td>
<td>Norma Talmadge</td>
<td>Wille</td>
<td>Schedule</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>UNIVERSAL STUDIOS.</td>
<td>Fred Datig, Casting.</td>
<td>Universal City.</td>
<td>Holly 2500</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edw. Laemmle</td>
<td>Art Aread</td>
<td>Merchant</td>
<td>Serial - &quot;Buffalo Bill&quot;</td>
<td>16th Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jack Conway</td>
<td>Hoot Gibson</td>
<td>Marchant</td>
<td>&quot;The Land of the Lost&quot;</td>
<td>Finishing 16th Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Herbert Henley</td>
<td>Pretorius Dean</td>
<td>Thorpe</td>
<td>&quot;The Lead O' Lorrie&quot;</td>
<td>Cutting</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Robert Haven</td>
<td>Prevost</td>
<td>Moore</td>
<td>&quot;Her Night of Nights&quot;</td>
<td>1st Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reginald Parker</td>
<td>All-Star</td>
<td>Miller</td>
<td>Untold</td>
<td>Preparing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>W. W. M. A.</td>
<td>Lorraine - Walsh</td>
<td></td>
<td>&quot;With Stanley in Africa&quot;</td>
<td>Preparing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wally Willingham</td>
<td>Frank Mayo</td>
<td>Killionson Shaven</td>
<td>&quot;The Storm&quot;</td>
<td>Finishing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lloyd Iraan</td>
<td>Gladys Walton</td>
<td>Tushion</td>
<td>&quot;Out of the Silent North&quot;</td>
<td>Finishing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Sedwick</td>
<td>Glenda Wright</td>
<td>Reatha</td>
<td>&quot;The Trouper&quot;</td>
<td>1st Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Craig Hutchinson</td>
<td>All-Star</td>
<td></td>
<td>Comedies</td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bob Hilt</td>
<td>All-Star</td>
<td></td>
<td>Schedule</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wm. H. Watson</td>
<td>Noely Edwards</td>
<td>B. Hyman</td>
<td>&quot;Under Two Flags&quot;</td>
<td>3rd Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stuart Payton</td>
<td>Herbert Rawlinson</td>
<td></td>
<td>Schedule</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ted Browning</td>
<td>Perrieh Bernon</td>
<td></td>
<td>Schedule</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Carlito</td>
<td>All-Star</td>
<td></td>
<td>Schedule</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>David Smith</td>
<td>All-Star</td>
<td>Marchant</td>
<td>&quot;My Wild Irish Rose&quot;</td>
<td>Finishing Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rolo N. Tauroq</td>
<td>All-Star</td>
<td>Marchant</td>
<td>&quot;Parker's Widow&quot;</td>
<td>Finishing Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edward Jose</td>
<td>All-Star</td>
<td>Marchant</td>
<td>&quot;Looked Out&quot;</td>
<td>Finishing Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WARNER BROS. STUDIO.</td>
<td>Sunset at Bronson.</td>
<td>Holly 6140</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>All-Star</td>
<td>McGee</td>
<td>Cliff Daum</td>
<td>Guyon</td>
<td>Cutting</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**EASTERN STUDIOS**

<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>BIOGRAPH STUDIO.</td>
<td>W. J. Scully, Casting.</td>
<td>807 E. 175th St.</td>
<td>Henry King, Mgr.</td>
<td>Tremont 5100</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Henry King</td>
<td>Bartholm</td>
<td>H. Cromer</td>
<td>Joe Boyle</td>
<td>Drama</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Robt. Leonard</td>
<td>May Murray</td>
<td>Ollie Marsh</td>
<td>E. Goulahan</td>
<td>Drama</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>BLACKTON STUDIOS.</td>
<td>Brooklyn, N. Y.</td>
<td>Fish-Roat</td>
<td></td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fisher-Fox</td>
<td>All-Star</td>
<td>Frank Perauni</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CLIFTON, ELMER, PRODUCTIONS.</td>
<td>New Bedford, Mass.</td>
<td>Elmer Clifton</td>
<td>Raymond McKee, A. G. Penrose, Paul Allen</td>
<td>Phone: Circle 6800</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FOX STUDIOS.</td>
<td>West 55th St., N. Y.</td>
<td>James Ryan, Casting.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harry Miller</td>
<td>Herbert Brenon</td>
<td>Nichol</td>
<td>Brian Hall</td>
<td>Drama</td>
<td>4th Week</td>
<td></td>
</tr>
<tr>
<td>Herbert Brenon</td>
<td>Whn. Farnum</td>
<td>Ruttger-Robt</td>
<td>20th Ave.</td>
<td>Wall St. Drama</td>
<td>Started Feb. 16</td>
<td></td>
</tr>
<tr>
<td>INTERNATIONAL FILM SERVICE CO., Inc.</td>
<td>M. S. Connolly, Casting.</td>
<td>2478 Second Ave, New York City.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vignola</td>
<td>Marion Davies</td>
<td>Luther Reed</td>
<td>&quot;When Knighthood Was in Flower&quot;</td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arizona</td>
<td>All-Star</td>
<td>John Lynch</td>
<td>&quot;The Good Provider&quot;</td>
<td>Cutting</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**LEVEY, HARRY, STUDIO.** "Shaddy" Grammer, Casting. 230 W. 38th, New York. Fitzroy 4205


**PATHE. S. Bennett, Casting Director.** 1900 Park Ave., New York. Harlem 1480
Who's Where
(Continued from Page 6)

CAST
Margaret Harvey................Ethel Clayton
Dr. Robert Harvey.............Charles Meredith
Doris Harvey..................Mary Jane Irving
Lola Forbes....................Anna Lehr
Courtney Webster..............Walter McGrail
Mrs. Mason.....................Adele Farrington

KINEMA
Warner Bros. presents “Wesley Barry in "SCHOOL LIFE DAYS""
Scenario by William Nigh and Walter De Leon
Directed by William Nigh
Photographed by Jack Brown and Sydney Wilcox
CAST
Speck Brown..................Wesley Barry
His Guardian..................George Lessey
His Friend's Wife............Nellie P. Spaulding
His Teacher..................Margaret Seddon
His Sweetheart................Arlene Blackburn
His Dog........................"Hippy"
The Stranger..................J. H. Gilmore
Mr. Hadley....................John Caleworthy
Mr. Wallace...................Jerome Patrick
His Sister.....................Eveline Sherman
The Valet......................Arnold Lucy

SYMPHONY
William Fox presents
"CHASING THE MOON"
Scenario by S. Edward Sutherland and Tom Mix
Directed by William S. Hart
CAST
Dwight Locke..................Tom Mix
Jane Norworth................Eva Novak
Milton Norworth.............William Buckley
Violet Joe......................Sid Jordan
Princess Sonata..............Blanche DuBois
Prince Albert.................Wynn Mace

SUPERBA
Carl Laemmle presents
"THE WISE KID"
From the story by Wm. Slaven Messner
Scenario by Wallace Wolcott
Directed by Tod Browning
CAST
Rosie Cooper..................Gladys Walton
Freddie Smith................David Butler
Harry..........................Hallam Haliday
Tony Ross.....................Hector Sarno
Jefferson Southwick..........Henry A. Barrows
Mr. Haverty...................C. Norman Hammond

CLUNE'S
Realart Pictures Corp. presents
"A HOMESPUN VAMP"
By Hector Turnbull
Scenario by Sarno
Directed by Frank L. O'Connor
CAST
Meg Maceo.....................May McAvoy
Stephen Ware................Darrel Foss
Joe Dobbs......................Lincoln Steffens
Mrs. Dobbs...................Josephine Crowell
Donald Craig..................Charles Ogle
Duncan Craig..................Guy Oliver
Mrs. Ware......................Helen Dumbar
Beatrice Carlisle..............Kathleen Kirkham

MISSION
Carl Laemmle presents
"FOOLISH WIVES"
Story, Scenario and direction by
eRitch von Stroheim
CAST
Andrew J. Hughes...........Rudolph Christians
Helen, his wife..............Miss du Pont
Princess Olga Petechnikoff...Maude George
Prince Albert................Pavel Karasch

ARTISTS BOOKING EXCHANGE
John Lancaster, President
Holly 1915 and 1916
6015 HOLLYWOOD BLVD.
Hollywood, California

GRACE N. INGLIS
Motion Picture and Theatrical Agency
6324 Hollywood Boulevard
Temporary Phone: Holly 343
Hollywood, California

"The only school of its kind in the world"
THE NATIONAL SCHOOL OF DRAMATIC-CAMERA
TRAINING AND PROFESSIONAL MAKE-UP
ART LEE, Instructor
CASWELL STUDIO
1115 Tamarind Street, Hollywood

Marion Ward
Practical Training for Stage and Motion Pictures—Music—Make-up Dancing
729 S. Bonnie Brae—Any West 7th St. Car
Phone 54498

HAIR
GOODS of any description made to order at reasonable prices. Best hair used only.
819 SOUTH HILL

Still and Always
HOLLYWOOD TAXI SERVICE
Phone 579-359
By the Mile, Hour, Day, or Week
"Souter Will Suit You"
7030 Hollywood Blvd.
Reasonable Rates

Pete Gerald
Members A. D. A.
G. & M. Print Shop
Joe McDonough
Commercial and Job Printing
QUALITY AND SERVICE
5451 Hollywood Boulevard
Phone 599-666

Princess Vera Petechnikoff........Mae Busch
Count Sergius Karamzin..........Erich von Stroheim
Maruschka......................Dale Fuller
Pavel Pavlich................Al Edmundson
Cesare Ventresca..............Cesare Gravina
Marietta.......................Malvine Polk
Dr. Judd......................Louis K. Webb
His wife......................Mrs. Kent
Albert L. Prince of Monaco....C. J. Allen

The Chelsea Pictures Corp. has been formed with Bernard Levy as president.

Johnny Hines recently completed work in "Torchy's Hold-Up." It appears Flora Finch.

"From Hand to Mouth" is the newest Hallroom Comedy for release through Federated.

A new company known as D. and W. Productions will make a series of stories to be written by Holman Day. Production will be in Long Island City.

HE WRITES TITLES
Eugene A. Vogt
1233 N. Mariposa Ave.
Hollywood Tel 598626
"THE SHEIK'S WIFE" (Vitagraph)

"Chief among the outstanding qualities of 'The Sheik's Wife' is the fact that it doesn't follow along the familiar, beaten path of screen melodrama. Its atmosphere is unique, for the entire picture was filmed in Arabia, with the result that the desert scenes are outlined with wonderful fidelity to nature and artistic appeal.

"The Oriental atmosphere is admirably developed, the continuity holds together, and the action moves at a rapid gait."

—Exhibitors' Trade Review.

"The story is a very simple one and hard- ly capable of standing up for even a five- reel feature despite the colorful production that has been accorded it. There are numer- ous picturesque settings and the scenes among the ruins are especially attractive. All the desert episodes are appealing, but the interiors are confused and badly lighted usually. So many extras have been employed and there is such an overwhelming number of both the principals and the extras, added to the similarity of the costumes, that the general impression is one of chaos."

—Wid's.

"Because of its atmosphere, attention to detail, marvelous backgrounds and apparent authenticity of scenes showing the manner and customs of the Mohammedan, rather than from its story value, 'The Sheik's Wife' impresses as a film well out of the ordinary and one which should especially ap-
 peel to the better class of theatre goers.

"The picture has been produced in the actual locale of its story, Algiers, with a multitude of natives, evidently carefully rehearsed, used in numberless big scenes. There are camels, tents, mosques, ancient ruins, oceans of sand, and all of the other Oriental knick knacks in abundance.

"The picture is a scenic and an educational, as well as a drama. It takes you on a trip through Algiers, shows you all the sights and informs you as to the ways, customs, religion, and superstitions of the disciples of Allah.

"The plot is exceptional but it is typical and furnishes some excellent action scenes."

—Motion Picture News.

" 'The Sheik's Wife' was photographed in the Algerian edge of the Sahara desert. Henry-Koull, the producer, used a French cast of principals, headed by Emmy Lynn, and utilized a large group of natives, including Arabs and Senegalese soldiers, as extra people. The effect is realistic in the extreme, as might be supposed. The scenery is striking and the director has manipulated his action in an impressive manner."

—Moving Picture World.

"IRON TO GOLD" (Fox)

"While there are many familiar situations in 'Iron to Gold,' the author, George Owen Baxter, has introduced a sufficient number of novel and unusual incidents to offset these, and besides being a very well photo- graphed and directed picture, contains many exceedingly well drawn characterizations."

—Exhibitors' Herald.

"A melodrama of the West that does not take itself too seriously and allows a slightly more generous measure of heroes to Dustin Farnum than usual is offered in 'Iron to Gold.' Evidence of this has been a decided effort to avoid the too-familiar in preparing this production. There is more emphasis in character- ization and more comedy relief than is frequently found in such subjects and the hero has been made more of a victim than a conqueror."

—Moving Picture World.

"A story of the West containing an abundance of thrills, hold-ups and shooting in which Dustin Farnum gives a good account of himself.

"The fluidity of the star and the qualities of the picture itself should make this production totally able to satisfy the demands of those who crave melodrama done in a true Western fashion."

—Exhibitors' Trade Review.

"This is about the draggiest and most tiresome Western that has ever come from the Fox studios. It contains very little worth while action and the rest is made up of such weak situations and slow-moving sequences that the picture will never keep them in their seats even for the four and a half reels which it consumes.

"The story isn't a good one, to be sure, but there are places where the action could have been speeded up and the handling of the players is sometimes very poor.

"Dustin Farnum is capable of much better work than he does here and worthy of stronger material."

—Wid's.

"THE MISTRESS OF THE WORLD"

CHAPTER ONE—"THE DRAGON'S CLAW"

Paramount

"The much heralded German serial, 'The Mistress of the World,' which is being off- ered in a series of four Paramount pictures, has reached the screen, and after taking into consideration its reception at the Rivoli, New York, one must frankly state that it needs heavy exploitation to attract a crowd.

"The serial, judging from the first chapter, is unadulterated melodrama with thrills as- sembling in rapid-fire order. But the inci- dents are so heaped up with so much detail that the thread of the story is hard to fol- low.

"One thing it has in its favor—a genuine back- ground. Joe May, the director, has taken his principal players to China where he has succeeded in collecting real atmosphere not only in the sets and locations, but in the vast assembly of extras, all of whom are Chinese."

—Motion Picture News.

"The German producers, in the making of 'The Mistress of the World,' have not done anything that has not already been accomplished in this country. There have been any number of serials just as thrilling and stir- ring as this one. Perhaps the variety of backgrounds and unusual natural setting which are found in this will have a tendency to distinguish it for pictorial appeal, but otherwise it does not surpass native product.

"There are many splendid Chinese play- ers in 'The Dragon Claw' episode."

—Wid's.

"KEWPIE"

Showing at Miller's in "SCHOOLDAY LOVE"

Seventh Smashing Week

599-706
Editorial

(Continued from Page 3)

dealing with the question of decency or indecency—and the trouble is due, as Mr. Elmer Rice has well said, to the fact that there can be no objective test as to what is decent or proper. These matters are purely subjective, and standards vary enormously in different individuals and in different periods of time.

"What would be perfectly proper and decent to any normal minded person is indecent and improper to the Reverend John Rocher Straton and all minds of that ilk. Also what is perfectly innocuous and proper to a child of ten is salacious and deliciously filthy to a dirty-minded old man. So it is extremely difficult for any group of persons who are of one type of mind, or who have a common, set point of view toward these matters, to fix any sort of representative standard.

"If I could have my way, I should open every avenue of knowledge to every child born into the world, and should encourage him to walk freely and boldly in it, at the very earliest possible moment. And I should lay particular emphasis upon knowledge regarding the relations of the male and the female to each other, as that is the avenue which is now closed to the young, thus creating in their minds an abnormal and unhealthy and demonizing effect.

"I have no sympathy with this business of talking behind the hand or sending little Willie out of the room whenever anything interesting is to be spoken, because I believe there is no surer way of polluting Willie’s character and mentality than by this stimulating of a vicious, resentful, unhealthy, morbid curiosity about things which he as a normal human being has a perfect right to know.

"And I also believe that in this philanthropic work the serpent was aided and abetted by the Lord Jehovah. Jehovah wanted Adam and Eve to eat of the fruit of that apple tree—otherwise the putting of that tree in the Garden was the act of an idiot, and Jehovah was no idiot! The Jehovah of the Jews, in addition to all his other admirable qualities, was possessed of an infinite amount of common sense. This is shown convincingly and conclusively on almost every page of the Old Testament Scriptures.

"I believe that every normal person really enjoys a good harmless story or a good harmless play. And any pretense to the contrary has always impressed me as a form of hypocrisy. The only requirement that I see is that the story or the play must be good enough to justify itself, and must not be salacious simply for the sake of its salaciousness—which I fear certain of the plays on Broadway at present are.

"And at this point the Managers’ Association, the American Dramatists and the Actors’ Equity Association are, I believe, ready to join hands with the sponsors of the Better Play movement, and I believe they are ready to join us. We have met their representatives and I for one have found them sane, reasonable and sincere. They do not want a political censorship any more than we do, and I am convinced that by putting their cards on the table and working with them in all sincerity we shall arrive at a conclusion which will be satisfactory, not to the extremist on either side, but to the great body of our decent, upstanding and self-respecting citizens."

Elwood M. Payne of the Paralta Studios has just returned from a three months’ vacation in the South Seas.

Production Notes

(Continued from Page 9)

BURSTON SPECIAL NEARING COMPLETION

Final scenes are being taken this week for the Louis Burston special production en titled "Forget Me Not," which costars Gareth Hughes and Bessie Love. W. S. Van Dyke is directing, with Charles J. Chie as his assistant. Camera work is in charge of Arthur L. Todd and the cast includes Irene Hunt, Myrtle Lind, Otto Lederer, William Machin, Gertrude Curlin and Aggie Herring. On completion of the editing Mr. Burston will take the picture to New York for a special showing.

PERRIN AND HILL BUSY

Jack Perrin and Josephine Hill are again working together in a series of five-reel western dramas for the Commonwealth Motion Picture Producers under the direction of Fred Caldwell.

Mr. Caldwell has recently finished shooting "The Release," which is the fourth of a series of five-reel westerns to be released through the Affiliated Picture Enterprises, featuring Mr. Perrin and Miss Hill.

"The Death Wagon," a Swedish production, has been purchased by the Metro Company for release in this country. It was produced by the American Kruger and Toel Corporation.

Do you realize the advantage of showing your publicity when called for an engagement? See page 19.

LATE PATHE RELEASES

Recent Pathe releases are: "The Mark of Cain," starring Irene Castle with Antonio Moreno, latest Pathe Playlet.

"The Opossum," latest offering of the series of "Adventures of Bill and Bob.


Rudyard Kipling’s "Ballad of Fisher’s Boarding House."

"Sunshine Harbor," Playgoers Pictures attraction.

"Lady Godiva," a Wistaria Production, the first work of that master of verse, Alfred Lord Tennyson, to be brought to the screen.

"It's a Hit," re-issued one-reel comedy, starring Harold Lloyd.

"The Anvil Chorus," Hal Roach comedy, featuring "Smack" Pollaro, who is assisted in the offering by Marie Mosquini.

"The Lion and the Mouse," one of the best known fables of Aesop, is the next animated cartoon of the series of "Aesop’s Film Fables," produced by Fables Pictures, Inc., and created by Cartoonist Paul Terry.

HENRI DIAMANT-BERGER, French producer, arrived in New York recently from France.

WHEN YOU GO BANKING---

THIS bank’s attitude toward its customers is the same as that of any other progressive business striving to please its patrons.

When you come here, you will receive courteous, intelligent attention; you will find an earnest desire on our part to help you transact your business pleasantly and satisfactorily. We are constantly studying ways of improvement in our equipment and organization by which our service will be made more convenient and helpful to you.

OPEN 7 a.m. to 10 p.m. 7 a.m. to 8 p.m. Other Days of the Week

resources Forty Million Dollars
Special Rates to Professionals
25 Professional Pictures for $6.00

Character studies taken by a motion picture man who knows what motion picture people want.

PARALTA, the Artist Photographer
542 South Spring Street
Open Evenings and Sundays by Appointment

The British Field
And All the News About British Production Is Covered by the
"MOTION PICTURE STUDIO"
The only journal solely devoted to news of BRITISH FILMS, BRITISH DIRECTORS and BRITISH ARTISTS
It Has Its Finger on the Pulse of the British Studios
You can only keep in touch with the British producing field and American directors and artists in England by reading and advertising in "The Motion Picture Studio"
Subscription rates—3 months, $1.25; 6 months, $2.25; 1 year, $4.25

EXPRESSIONISTIC

Café
Grottesque
DANCING
625½ South Olive Street

Special Rates to Professionals
25 Professional Pictures for $6.00

Character studies taken by a motion picture man who knows what motion picture people want.

PARALTA, the Artist Photographer
542 South Spring Street
Open Evenings and Sundays by Appointment

The British Field
And All the News About British Production Is Covered by the
"MOTION PICTURE STUDIO"
The only journal solely devoted to news of BRITISH FILMS, BRITISH DIRECTORS and BRITISH ARTISTS
It Has Its Finger on the Pulse of the British Studios
You can only keep in touch with the British producing field and American directors and artists in England by reading and advertising in "The Motion Picture Studio"
Subscription rates—3 months, $1.25; 6 months, $2.25; 1 year, $4.25

EXPRESSIONISTIC

Café
Grottesque
DANCING
625½ South Olive Street

Production Notes
(Continued from Page 15)

HODKINSON RELEASES

The W. W. Hodkinson organization gives "Free Air," a Sinclair Lewis story, as one of the first spring offerings. E. H. Griffith, the director, has completed the picture and Katherine Hilleker has written the title. The date of release is April. "Don't Weaken," by Charles K. Harris, adapted from a play that was originally produced in stock by the song writer, will be added to the Hodkinson repertoire. It will serve Irene Castle as a vehicle. "Patterning Foot," purchased by Hugo Dollin for Mabel Railin from Neil Dacy of Chicago, is another promise, as is "Hope," with Mary Astor, the fourth in the series of Triart productions. Another of Myrtle Reed's "A Spinner in the Sun" stories, makes up this promised program.

PARAMOUNT RE-ISSUES IN APRIL

Hugo Reisenfeld of the Ralito, New York, has arranged to show during the week of April 9th seven Paramount re-issues, all of which were released prior to November, 1929.

The seven chosen films, which Sidney Kent, who is responsible for the Paramount re-issue idea, has selected for presentation in New York and also throughout the country, will be released in block.

They will make their appearance in successive showings, starting with George Loane Tucker's "The Miracle Man," and following with John Barrymore in "Dr. Jekyll and Mr. Hyde," Cecil B. de Mille's "Old Wives for New," George Fitzmaurice's "On with the Dance," Cecil de Mille's "Why Change Your Wife?" George Melford's "Behold My Wife," and Cecil B. de Mille's "Male and Female."

BALBOA STUDIO NOTES

C. W. Stater will start production on his series of western historical pictures presently, having just finished distributing his latest six-reel western entitled "The Days of the Buffalo."

The Monute Producing Company is shooting interiors on its seventh five-reel N. W. Mounted story, featuring George Chesebro. Bob Horner is expecting to start on a five-reel western picture presently to be distributed by the Western Classics Film Co.

Rex Thorpe, leasing manager of the studio, was in Hollywood this week in the interest of the studio.

"Clarence," Booth Tarkington's comedy, has been purchased by Famous Players for production in the near future by William de Mille.

Jackie Coogan is at present busily engaged with his wardrobe mistress, who is making the costumes he will wear in "Oliver Twist."

Sam E. Morris, at present general manager of Selznick, leaves for Europe presently to become general European representative for the various Selznick Enterprises.

Publicity alone never made a star, but it has called public attention to many real actors.

THE DIGEST OF THE MOTION PICTURE INDUSTRY CAMER A!

Top Floor Orpheum
636 So. Broadway

Studios in all California Cities

SPECIAL RATES AND ATTENTION GIVEN TO PROFESSIONALS

"We Pose All The Big Ones"

The Photographic Card Co.
Photographic Reproductions
227-28 Franklin Court
Phone 62355
Los Angeles

R. L. JAMES
EXPERT TITLE SERVICE
Phone Pico 2236
218-19 Los Angeles Bldg., 124 So. Spring St.
Opposite the ALEXANDRIA

The Triangle
CLEANERS and TAILORS
REMODELING and REFINISHING
All Work Guaranteed 415 Sunset Blvd.
S. GOLD
Phone 595-183

In April Gloria Swanson will sail for Europe to make an extensive sightseeing tour.

C. L. Sherwood and W. L. McDonough are included in the cast of "Double and Quiet," a recently completed Universal comedy starring Neely Edwards.

Norma and Constance Talmadge and Anita Stewart are at Miami, Florida. Anita attended the Mardi gras in New Orleans on her way East. She will leave Miami for New York in about ten days.

Harry Levey, of National Non-Theatrical M. P., Inc., has acquired rights in the United States and Canada for "The Adventures of Ulysses," made by the Milano Film Co. of Italy.

While Maude George is playing an engagement in vaudeville theaters of New York City, she is finding time to make personal appearances at the houses showing the Universal picture, "Foolish Wives," in which she enacts a leading role.
THE PIT
CLASSIFIED WANT ADS
Your advertisement will be run in this column at the rate of 15c per line. Minimum 75c. Phone, mail or bring in your "Wants."  

GAG MAN—A first-class gag man is looking for a first-class line. Address Gag Man, c/o Cameraman or telephone 596862.

FOR RENT—Bell-Howell camera, 170 shutter, complete studio equipment, together with $900 still camera. Will rent separately or lease to cooperative party. Call Smith, 121173.

FIRST-CLASS RETOUCHING at reasonable rates. Fifteen years' experience in Eastern studios; also scenarios neatly typed. Mrs. C. C. Lamb, 900 South Vermont Ave. Phone 21726.

WANTED—Bell & Howell camera. State equipment and lowest cash price. Box 3, Camera.

FOR RENT OR LEASE—Bell-Howell Camera, 170 shutter, fully equipped. Blaine Walker, Main 2562.

SCENARIOS copied by expert stenographer, reasonable. 1909 West Twenty-fifth Street. Phone West 1852.

FOR RENT—Bell & Howell Camera, 170 Shutter. Full equipment; also $900 still outfit. Phone, Holly 5430.

Bell-Howell Camera for Rent, full equipment. 7062 Sunset Blvd. Phone 576714.


YOUNG MAN WANTS POSITION EVENINGS AND SUNDAYS. Can drive any make of car or will take other employment. South 2750-W. Mr. Haxel.

TO CONTINUE WITH METRO
Viola Dana has renewed her contract with Metro. It is expected Bert Lytell, whose old contract has run out, will also sign a new agreement with the company.

LANDIS IN INCE SPECIAL
Cullen Landis will appear opposite Madge Bellamy in C. Gardner Sullivan's "Someone to Love," the current Thos. H. Ince special, which John Griffith Wray is directing.

Hullam Cooley has been assigned a prominent role in "Her Night of Nights," just starting at the "U" and starring Marie Prevost.

Pat Harmon and Tom Lingham are playing important parts in the current Tom Santschi western for Universal, entitled "The Getaway."

Max Linder is leaving for a vacation in France before beginning his next comedy for Goldwyn. His burlesque on "The Three Musketeers" is now ready for showing.

Having finished "Fascination," Mae Murray is deep in making "Broadway Bubbles." Edmund Goulding, author of "Fascination," and author of "Peacock Alley," is author of Miss Murray's newest effort, which will be distributed through Metro.

Distribution on a new series of comedies featuring Billy West has been secured by C. B. C., who will handle twenty-six two-reelers, on which production has already started.

How many engagements have you lost because your phone number or address was changed? See page 19.

CAMERA!

"The Digest of the Motion Picture Industry"

DONOVAN'S GARDENS HAS MOVIE CLIENTELE
Jack Donovan, who is at present supporting Dorothy Phillips in her current photoplay, has a bungalow court in Hollywood which he calls "The Studio Gardens," to which not a few players and directors of the motion picture industry have been attracted.

Among those living in the Gardens are Rex Ingram, who directed "The Four Horsemen;" "The Conquering Power;" and "The Prisoner of Zenda;" Lorna Moon, of Famous Players-Lasky, who wrote the scenarios of "Don't Tell Everything;" "Her Husband's Trademark;" and "The Affairs of Anatol;" John B. Clymer, a writer for Universal and Louis Burston; E. M. Grace, of the Robertson-Cole Studios; W. K. Bush, a First National executive; Director Clifford S. Wheeler, and Director Fred Sittenbaum.

Clara Bayers is playing an important part in "The Black Bag," starring Herbert Rawlinson under the direction of Stuart Paton.

Ben Turpin, having finished "Step Forward" at the Bennett Studios, will leave on a short vacation in a few days.

Noah Beery, well known heavy of the screen, has signed to play a Chinese character part in Irving Cuming's all star feature, "Fires of Vengeance."

Bert Roach and Charles L. King are among those cast in "The Black Bag," which recently started production at Universal with Herbert Rawlinson in the starring role.

The popular novel by Katherine Hill, "Shuttle Soul," will form the basis of the second independent production by King Vidor, in which Florence Vidor will be starred.

Mary C. Morgan, who has been associated with J. L. Frothingham Productions at United Studios for over a year, has been appointed publicity director of his organization by Mr. Frothingham.

Alfred Hollingsworth and Charles King are engaging in important parts with Roy Atwell in "Loose Nuts," under the direction of Craig Hutchinson.

It is rumored that Charles Schwab, of the Bethlehem Steel Company, is going into the moving picture business, if he is not already engaged in it.

The meeting of stockholders of Cinema Studio Supply Co., Inc., was held recently and plans were arranged for a new building project and also for a new improved electrical equipment.

James Tarr and little Richard Daniels will be seen in support of Marie Prevost in "Her Night of Nights," in its first week of production, under the direction of Hobart Henley.

Hal Roach has added to his forces Clarence Hennecke who is assigned to the "Patt" Farrow company as assistant director while he will also play character roles. Mr. Hennecke has had experience on various comedy lots.

The main office of the Primex Pictures Corporation in New York City states that it is carrying on negotiations with the leading independent exchanges in the undisposed territories on "Smiles," at this time. Primex is also state-rights Cosmo Hariton's picturized novel, "The Door That Has No Key," with George Ralph and Elynn Mack as the leading roles.

ATTENTION
The Complete Extensive Wardrobe at the
Fine Arts Studios, Inc.
4500 SUNSET BLVD.
Has been thoroughly renovated and will be handled on a RENTAL basis under the personal supervision of
Margaret Whistler
Let Us Figure on Your Production
Special Rates for Complete Costuming
Phone 595-187

CHARLES CASE
STUNT MAN
No Leap too High—No Stunt too Hard
PHONE 147-98

Kate Price
558220
Aggie Herring
IRISH
Santa Monica 21025

RONALD ESRC
Characters
57522

PAUL WEIGEL
At Liberty
HOLLY 2774

FRANK P. DONOVAN
Director of Vitagraph, Pathé, General and Mutual Releasés, Paramount Pictures, etc.
GREEN ROOM CLUB New York City

LITTLE
Commercial Photographer
5874 Hollywood Boulevard
Phone 207-602
Still Finishing Reproductions

Question: Who photographed the "Rosary"?
Answer: EDDIE LINDEN
HOLLY 6012.
News from Broadway

By HANK

(Special Correspondence to Camera)

"Silas Marner," the famous George Eliot work of English literature has been made into a super screen play by Frank P. Donovan who wrote the scenario and directed the pictures. Associated Exhibitors have started an advertising campaign on it in New York. It has the endorsements of Miss Anne Morgan, ex-Gov. Alfred E. Smith of N. Y., Harry Du Pont, Miss Elizabeth Perkins, bank presidents, college professors, Judges, Senators, Ambassadors, Editors, playwrights, authors, etc. and, when its premiere at the Capitol Theatre, it is said, early in April. George Fawcett, Marguerite Courtot, Anders Randolph, Chas. Coghlan, Edmund Breese, Crawford Kent, Emily Chichester, Helen Howland, Bradley Barker, and others of like repute, appear in it.

The Green Room Club will hold another Revel in April at one of the Broadway theatres with all star talent.

Herbert Brenon, the director, and Alan Crossland, who are members of the M. P. D. A. last Tuesday. They are sure enough coming into the lodge fast.

Let me tell you something, Westcoast folks: F. B. Warren and Walter Greene who head the American Releasing Company are the coming, headline of film "distributing team." In New York, W. R. Hearst is releasing through their organization and we have a slight hankering that he is financially interested in it. Mr. Warren of this company is an old Hearst man. They have sixty finished productions with the Capitol showing them.

Cosmopolitan Productions will spend something like $1,000,000 on "When Kindness was in Flower" which good old Bob Vignola is directing. It will take eight months to complete with Marion Davis as star.

Elmer Clifton is in Santa Domingo shooting a sea story with Ray McKeec featured. Paul Allen and A. G. Peurof late with the Griffith "Orphans of the Storm," will photograph it.

The famous Players' Studio in Long Island is done, gone and nearly forgotten. They have turned their plant to the West coast, stripping the studio clean. Selznick is moving out to L. A. in April as are the Warner Brothers to do several big features. There are only three companies working in N. Y. "Hank" Smith, well known to L. A., has promoted a bunkroll and will shoot a picture next week at the old Metro, N. Y. Studio.

The latest Dick Barthelmess picture, "The Seventh Day," did not go over very well on Broadway this week. There is nothing to the story but Dick. He doesn't live up to his first starring vehicle with a wide margin.

They say Adolph Zukor financed personally the very successful "Cynadryl," made in Germany. It cost $20,000 American dollars to produce. Experts say it couldn't be made here for four times that much. Since then the German has sold ten thousand Mark's a day (about ten dollars) and stage hands $2.50 per week how can we compete with them. Can the labor union boards put a stop to this now? It's unfair competition and against union labor of this country.

"The Digest of the Motion Picture Industry"

Paul Scardon is in town at the M. P. D. R. and he has several offers to go to work. Betty Blythe, his wife, is working with Director Kenneth Webb for F. B. Warren and Greene here.

The conditions in general are very bad in New York as I write. All in all in the world of Harry Millarde, Herbert Brenon and Chas. Giblyn at Fox, and Henry King and Bob Leonard at Biograph are working at all.

A lot are starting but God knows when. The actors have never found times so bad as now. This is a tip to those in Hollywood who are thinking of coming East. Stay where you are. It's showning here, and damn cold too.

Theda Bara will do a series of Vamp pictures under her husband's direction who, by the way, is Chas. Brabin.

United Artists wants pictures. If you have a good story and have produced good pictures in the past and need capital to produce your own, write to Oscar Price, head of United Artists, and tell him so. He will give you consideration and if your proposition merits it, also the money.

The N. Y. Star in a recent issue said that Camera! was the best trade sheet it has as yet laid eyes upon. The Star is the United Booking Office syndicate and eighteen years on the news stands. The Star knows what it is talking about.

Well, the M. P. D. A. — Will Hay's Supper Dance at the Hotel Astor, March 16, was a humdinger! Everyone was there that was anything and a few who wasn't. Galore, mayors, senators, stars, cabinet men, film makers, exhibitor heads, producers, distributors, play wrights of note, etc., etc.

And anyone that carry's a M. P. D. A. membership card in his pocket should feel proud of the way the event was handled and credit for its big success must go to George Sargent, C. J. Willians, Bill Haddock, Dawley, Irving Vigne, Millarde, and a few more. It sure was a cockoo.

Frank P. Donovan (M. P. D. A.) has started work on big picture here for F. B. Warren. More about this later.

Griffith's "Orphans of the Storm" will go out over United Artists, it is said. It has not decided yet if he plans to finish it. Broadway is covered with billboards, still the crow vort come at $2.00 a throw, so it will become regular release from present installations. Two dollars, New Yorkers feel, is too much money, and the day of the two dollar picture seems passe at least for the present.

Goldwyn and First National may combine to eliminate some exchages, it appears. Well, a lot of these organizations where the producer gets what's coming to him in a financial way would not be amiss, do you think?

The "Mistress of the World" serial from Germany and sponsored by Famous Players took one grand old American flop on Broadway. It never got into vaudeville houses, but that's about all. Broadway cannot see it with opera glasses as a first run attraction.

Dame rumor has it that W. R. Hearst bought the Rivoli Theatre from Famous Players for the New York showing on his pictures. His Henryk contract expires in a few months, you know. Loew and Hearst are on the outs as well over bookings and money.

CAMERA! GLAN NOTES


Foreign: The Kinematograph Weekly (London), Pictures (London), The Picturegoer (London), Film Express (German), Monatshefte (German), Everyone's Variety (Australian), Petit Carnet (Cuban), Cintas y Estrellas (Cuban).

Back numbers of the above are also on file.

Books: My Travels Abroad (Charles Chaplin), Who's Who on the Screen, Wld's Year Book, The Box Office Record (Exhibitors Herald), Motion Picture Studio Directory (Motion Picture World), Art of Building Dramatic Plots (10 vols.).

If you read a book not mentioned above "invest" to those engaged in the pictures, the membership will be greatly obliged if you will send it in.

Camera! Mail Box has uncalled for letters addressed to the following: Miss Louise Lovely, Mr. Henry Renold, Mr. James Pappas, Box 7, Box A. Members may have their mail address, care of Camera. Undelivered mail will be advertised each week.

Camera! Register. In the near future this feature will be formed for the information of producers, directors, assistants, and casting directors. Details will be published in these columns later.

Camera! Information Bureau. All members of Camera! Clan will be phoned the week previous to their appearance on local first run screens.

"THOMAS TO LAUNCH THE WANDERER"

Edward C. Thomas, former West Coast Manager of Exhibitor's Trade Review, in association with R. L. Gillespie, Los Angeles publisher, is bringing out the first number of a little magazine to be known as The Wanderer, which will be devoted to intimate glimpses of odd places. A large number of rotogravure pictures will feature the magazine each month.

HART TO RESUME

William S. Hart, a local report has it, will shortly resume production here and will probably continue making arrangements through Famous Players. It can be said quite positively that Hart's next picture will be a Revolutionary War story.

GOLDWYN APPOINTS WILSON

Carey Wilson has joined the Goldwyn company and will act as assistant to Paul Bern and work in cooperation with Ralph Block and Clayton Hamilton, associate editors.

How often have you wished to tell Directors, Casting Directors, etc., that you are to be seen in a certain picture next week. See page 19.
For everyone connected with motion pictures in Southern California, regardless of situation, this publication has formed a department to be known as

**Camera! Clan**

A club of those who wish to promote the various needs of the industry as well as their own welfare and education.

The First Important Features to be Announced Are:

- Camera! Library
- Camera! Mail Box
- Camera! Register
- Camera! Information Bureau.

Camera! Magazine mailed every week to member's address

The full charges for this service is $2.00 per year.

Phone 595-179

---

**Camera! Clan**

4513 Sunset Boulevard
Los Angeles, California

Enclosed find $2.00 for enrollment in Camera! Clan for one year.

Name: ____________________________

Address: __________________________

Phone: ___________________________ Occupation:

Membership is limited to those interested in motion pictures in Southern California.
Robert Gordon

Elinor Fair

Roy Bassett

Nanine Wright

W. S. Weatherwax

Fred Hank

Jack Quinn

Ed. Stafford

Assistant Director

This cast of Artists are giving their best efforts to produce a class "A" picture for the Independent Market from

Eugene Manlove Rhodes'

Saturday Evening Post story

"Stepsons of Light"

Ivor McFadden productions released thru Anchor Film Distributors, Inc.

Ed. Stafford

Ray Reiss

Cameraman

Seymour Zeliff, Director
LILLIAN LEIGHTON
Appearing in "Is Matrimony a Failure?"
At Grauman’s Million Dollar Theatre

$2.00
Per Year Local

$2.50
Per Year General

Entered as second-class matter October 16, 1920, at the Postoffice at Los Angeles, Cal., under the Act of March 3, 1917. Formerly entered as "Camera" April 11, 1918.
Lydia Knott
Playing
"The Mother" in "TURN TO THE RIGHT"
At The Mission Theatre
568-373

Jack Donovan
Finishing with Allen Holubar and Dorothy Phillips in
"Hurricane's Gal" and "The Sea Tigress"

Technical Expert From India
Can give correct advice on all things Oriental—costumes, customs, etc.
Avoid criticisms on detail by calling

MISS MABEL CONWAY
Hotel Imperial
Phone Broadway 4764

Les Bates
Finishing the role of "La Due"
Known as the Bull Moose Terror in "THE MALMUTE"
A Cliff Smith Production
South 2901-M

Miss Conway is also an expert horsewoman and marksman, available for Western engagements.
Fifteen Hundred Dollar Scenarios

Word comes from several of the larger studios and a representative scenario school that the producers have settled upon $1,500 as the top price to be paid hereafter for either original scripts or continuities. It seems to be the idea of the leading lights that the years have brought forth few photoplays worth more than such a figure and that adaptation is but a matter of technique which once learned may be accomplished as speedily as the scenarist sees fit to work. Whether or not there is justification for such a stand we do not feel to be our argument, but this turn of events does present at least one angle which is worthy of mention.

If for instance the producers were to issue an ultimatum of like nature with regard to the screen rights of published material, and it is altogether likely that such a stand will be taken if reports are to be credited, then the original writer will have little reason to feel disgruntled over slight cuts on his work. This is because the result, as we see it, would be a tendency to eliminate a great amount of published material from the "available" list, thereby opening a larger field to the photodramatists. Their recompense would thereupon be more than satisfactory.

Any such occurrence brings much controversy and if the producers as a body have settled upon this scale, there may follow much agitation. We have an idea that three-fourths of what will be said on each side will be vitally interesting.

The Motion Picture People's Church

A new campaign has been launched to achieve "The Little Church Around the Corner," about which so much has lately been planned and said in the film colony. Below is set forth the idea behind this worthy project, its history and its contemplated operation.

The "Little Church Around the Corner" is intended to serve the spiritual and social needs of the motion picture people in Southern California. Just as the well-known actors' church in New York — from whence the name is borrowed — serves the people of the speaking stage in the metropolis, but the local project is far greater than its eastern prototype, both in conception and scope, and will, when successfully established, comprise a group of buildings, harmonious and dignified in design, housing a Church, Rectory, Community Hall, Gymnasium, Club Rooms, Executive Offices and other departments which will center about the "Little Church Around the Corner."

The Church and Community Center will be an en-

during and living monument to the highest ideals and loftiest aims of the motion picture profession. Its location, in the capital of the cinema world, will enable it to keep in constant touch with a majority of the picture people. It will be a shrine to which they may turn for inspiration and support in their efforts to place and preserve the cinema art upon the high plane of the elder arts; and to foster those high ideals of thought and conduct which are essential to the artistic and professional development of the screen drama.

The vision of a motion picture people's "Little Church Around the Corner" as the corner-stone of a community center for the cinema capital came first to the Rev. Neal Dodd early in 1918, when he opened an Episcopal Mission in a Hollywood store-room. His acquaintance with picture people grew rapidly, and his present church, St. Mary of the Angels, numbers so many of the profession in the congregation that it is familiarly known as "the picture people's church."

For over three years the Rev. Mr. Dodd has kept in personal touch with the studios and the people engaged in the making of motion pictures. This vision of a church and community center supported by film people is now shared by so many leaders in the profession that the time is opportune for the actual launching of the project.

The financing of the "Little Church Around the Corner" project as at present contemplated, will be accomplished by various methods, as follows:

Building Fund
1. Donations from individuals and organizations in the motion picture profession.
2. Proceeds from entertainments sponsored by Motion Picture associations and theatres, not only in Los Angeles, but all over the United States. San Francisco, where great interest has been evidenced in the project, has promised support in this direction.

Operation
Once established, the church and community center will undoubtedly receive the financial support usually accorded to a city church. But to insure a permanent and adequate income two plans have been adopted, namely:

(a) The establishment of an endowment fund to be gradually raised to a size that would insure continuous income. This plan will be put into operation as soon as the church and rectory are completed.

(b) The purchase of sufficient land for the site of the project to allow of the erection of income residence property adjoining the main buildings. This plan could be carried out as soon as sufficient funds are available and need not wait upon the completion of the main buildings. In addi-

(Continued on Page 15)
SELZNICK TO MOVE IN APRIL

The middle of April is the time chosen, and preparations are under way for the trip West of the Selznick Producing Company. Among those who will make the journey are MGM's Robert Coogan; his assistant, Joseph M. Schenck; James L. Flanagan, manager of the production forces; Ralph Ince, Victor Heerman and George Archainbaud, of the directorial staff, and Charles Lamont, Jim Flanagan and others. The work to be done at the United Studios will include the making of a number of special productions, "The Fastest Way," "Rupert of Hentzau" and others. Work will start immediately on a new Prudhomme feature, marking the seventh of the Hamburger series.

AT THE ROACH STUDIO

Harold Lloyd has finished his first week on the first picture of the new program of six pictures he is making for Pathé. Fred Newmeyer is directing.

Harry "Snub" Pollard has still another week of interiors for his first two-reeler with the working title, "Grandpa's Will." Charles R. Bowers is directing.

Paul Parton completes a new picture presented by Jim Davis at the megaphone and Jobyna Ralston and Eddie Baker, supporting. Al Santell, the alternate director, will work with the staff on the next comedy. "His Rascals," the latest comedy unit, has finished the second comedy and sets are now in readiness to commence shooting presently on the next picture, "Sunshine Sammy." Jackie Condon, Peggy Carter and other screen children and some of the Roach Zoo animals will appear in the scenes. Tom McNamara is the author of the script and Bob McGowan will direct.

Art titles are now being added to the last of the Pollard's one-reelers, "Strictly Moderne," and "Hall and Hearty." Following a studio preview the two comedies will be shipped to New York. The following Pollard comedies have just been released: "The Bow Wows," "Pardon Me" and "Down and Out."
**Current Reviews**

**“THE CRADLE”**

**Grauman’s**

“The Cradle,” Olga Printzlau’s adaptation for Paramount of the Eugene Brieux play, is a sentimental subject which has been carefully and happily pulled together, and thereby kept from dropping into the messy, heroically pitiful which prove so fatal to the ordinary play or novel of this type. The story treats of an average matrimonial mix-up and its resultant unhappy effect upon the child. Quite a little humanness and some truly touching situations make up for a rather negligible finish, which it must be said with regret is continually clear from the opposition’s very introduction. Nevertheless, there is entertainment value here in abundance and it will probably please three fourths of any picked audience.

Hal Rosson’s work at the camera is up to the Lasky standard.

Ethel Clayton as Margaret Harvey, an every-day, well-meaning, young mother, has an excellent if scarcely a star part with which to work. Her performances always indicate the real thought behind them, a study which, combined with the natural capability of their interpreter, has given us some noteworthy drama.

Margaret’s doctor husband is well cared for by Charles Meredith who has the disadvantage of seeming a little young in the character to overcome. That Robert Harvey’s essentially sturdy optimism is overlooked by the brilliance of his “outside affair” never entirely loses sympathy for him as his action is always true to life.

It is little Mary Jane Irving who is vital in the drama as the Harvey baby, an intelligent youngster who places an original but very nearly correct construction upon surrounding circumstances and assimilates the tragic facts of her life, sometimes with a clear, far-seeming mind as is the way with children.

Anna Lehr enacts Lola Forbes, an attractive and thoroughly convincing vamp; while W. C. O’Connor is the “other man” efficiently.

Adele Farrington in the role of “grandmother” completes the cast as naturally as all of its parts are played.

**“SCHOOL DAYS”**

**Kinema**

Wesley Barry fans have the opportunity this week of witnessing their young favorite in Warner Brothers’ celluloid version of Gus Edwards’ renowned, old dramatic sketch, “School Days,” or rather in an original by Director William Nigh and Walter de Leon, which is presented under the Edwards title. The sketch, of course, contained little filmable material, but its type always holds forth great possibilities. Many of these have been utilized delightfully.

Nevertheless it is a debatable question whether the same methodological plot resorted to in the play to entice the picture improves the simple narrative any, although it undoubtedly puts up the action where it grows triflery. The photography by Jack Brown and Sydney Wilcox is noticeably uneven, leaving much to be desired in places. Night’s direction is not assisted by the sometimes displeasing cutting; but the snappy subtitles always develop the laughs and sometimes provoke them unmind.

Wesley as the incorrigible “orphan,” Speck Brown, is suitably situated in the kind of thing which he can really do. His growing sophistication, so unwelcome in “Penrod,” is not perceptible in this backwoods lad and it is only after he has become familiar with New York’s wealthy strata that Frank O’Connor’s direction which manages to surround it with sincerity.

May McAvoy is perhaps the prettiest and most obviously intelligent ingenue of the season in Meg Mackenzie, an abused village girl who never permits her unhappy situation to rend her weak minded. The handling rather than the script makes this so. In these late performances, however, the admirable store of dramatic talent which gave us Grisel has remained untouched. It will come to light again offering more soul-satisfying interpretations, for this little actress’ art is inevitable.

Darrel Foss makes a picturesque hero in Stephen Ware, a novelist who is befriended by the worshipping Meg and who in turn rescues her from her persecution. The role does not allow much scope, but it is capable handed to the best advantage by Foss.

Josephine Crowell and Lincoln Stedman are rare types for the Amazonian village blacksmith and her dense son.

Charles Ogle and Guy Oliver are allowed to exaggerate the miserliness of the character in which they play, the Craig brothers, but they continually provoke laughter with their efforts in that line which might be considered to justify it.

Helen Dunbar provides a much needed human touch to the story in Ware’s understanding mother, who, Kathleen Kirkham finishes the action in Beatrice Carlisle, Meg’s opposition for Stephen’s heart.

**TURN TO THE RIGHT**

**Mission**

Rex Ingram’s Metro production, “Turn to the Right,” follows “Foolish Wives,” in the Mission. Those who are familiar with the Winchell Smith and Jack Hazard play from which it was adapted, have already remarked surprise at this choice of matter by the brilliant young director who came so near to the fore with his sensational execution of “The Four Horsemen of the Apocalypse.” The simplicity of the subject, however, does not afford a strong opportunity to further prove the scope of his talent. The comedy element in the play is achieved with rare effect and the entire production has a delightful mellowness which does much to make its old fashioned heart interest acceptable.

June Mathis and Mary O’Hara scenario the play.

Jack Mulhall and Alice Terry fit gracefully into the leading roles as Joe Bascom, the misjudged country boy, and Edie Tillinger, the deacon’s daughter. Their romance has much of poetry and never drags. Gilly and Mugay, those loveable croak pair of Joe, the jewel parts in the cast, are perfectly played by Harry Meyers and George Cooper, who miss nothing in giving the characters to us in their original temper. The control they exercise.

William Bletcher is a further short but well “rounded” laugh in Sammy Martin the notoriety of J. J. Cooper and Edward Connelly delightfully placed in the situations of Mrs. Bascom and Deacon Tillinger.

Margaret Leoniis as Josie Strong, a rural maiden, ends herself in a position made strange by its divergence from those which

(Continued on Page 17)
LASKY DIRECTOR AFFILIATES WITH NEILAN

Marshall Neilan has just signed a contract with Frank Urson, director of many Lasky productions, who has resigned from that organization to hold a similar position with the Neilan troupe.

Among the stars whose pictures Mr. Urson produced for Lasky are Wallace Reid, Ethel Clayton, Mary Miles Minter, Agnes Ayres, and others. Some of the pictures he made are "Too Much Speed," "Exit the Vaude," "South of Surva," not yet released and "The Love Special."

A special producing schedule for "Herman" has been outlined by Mr. Neilan whereby both he and Mr. Urson will handle the direction of this film. Leatrice Joy and Matt Moore play the leading roles in "Herman," to be released by First National.

FAYE IN "NICE PEOPLE"

Julia Faye has been chosen to play one of the leading roles in "Nice People," William De Mille's next picture, with Wallace Reid, Bebe Daniels and Conrad Nagel.

MERRIAM IN SANTSCHI WESTERN

Charlotte Merriam will be seen opposite Tom Santschi in "The Promise," the fourth of a series of two-reel westerns under production at Universal.

MACDONALD AND MAY IN NEW R-C PRODUCTION

Wallace MacDonald has been secured by R-C to enact the leading male role opposite Doris May (Mrs. Wallace MacDonald) in her forthcoming cinemagazine for R-C pictures entitled "The Unexpected Honeymoon."

HOFFMAN TO ILLUSTRATE TITLES

Renaud Hoffmann has been commissioned by Chester Bennett to illustrate the titles for the "Snow Shoe Trail," the Jane Novak starring production that is being made at United Studios.

HARRIS TO DIRECT WALTON

Harry B. Harris has been engaged by Universal to direct Gladys Walton in "The Trouper," about to start production. Mr. Harris directed several of the Walton vehicles of a year or so ago including "The Man Tamer."

TRIMBOLD AS "ARTFUL DODGER"

Eddie Trimbold has been secured to interpret the role of "The Artful Dodger" in the Jackie Coogan screen version of "Oliver Twist," starring production under the direction of Frank Lloyd at the United Studios.

Sue McNamara recently left R-C Pictures to become press representative for Marion Davies.

Dal Clawson has joined Allen Holubar's staff of photographers for the Dorothy Phillips production of "Hurricane's Gal."

ROBBINS ENGAGES HORTON

Jess Robbins has engaged Edward Everett Horton of the Wilkes players to interpret one of the principal roles in "The Ladder Jinx," his second feature comedy, about to start production at the Fine Arts Studios.

TAYLOR TO CONTINUE WITH ROACH

Hal E. Roach has signed Sam Taylor, a member of Harold Lloyd's scenario staff, on a long term contract to continue as scenario writer for the comedian, Mr. Taylor to collaborate on the scripts for the entire output of six comedies which Lloyd will make under his new contract with Pathé.

WORTH OPPOSITE CUNEO

Thelma Worth is enacting the principal feminine role in "Double Fisted," starring Lester Cuno.

ALLEN SUCEEDS RARITY

E. H. Allen has succeeded W. W. Rarity as general manager of the Hamilton-White Comedies at United Studios.

O'BRIEN THROUGH WITH SELZNICK

Eugene O'Brien has completed his contract with Selznick. It is expected that the actor will go abroad for some weeks, and upon his return will again appear on the stage.

Lucile Leone Taylor has joined the editorial staff of the Clark Irvine publicity service.

Jane Starr is enacting a prominent role in "Her Night of Nights," the current Marie Prevost picture.

Zella Grey is playing opposite Charles Amador in his second picture under his new contract, entitled "Don't Monkey."

Allen Thompson will photograph the Pathé serial, "The Riddle of the Range," in which Ruth Roland is featured.

James Marcus has been engaged to portray the role of "Bumble" in Jackie Coogan's forthcoming production of "Oliver Twist."

Pat Harman, Bud Osborne and Tom Longham may be seen in support of Tom Santschi in the fourth of his two-reel westerns entitled "The Promise."

Some of the members of the cast of "Out of the Silent North," Frank Mayo's newest Universal starring vehicle are Frank Leigh, Harris Gordon and Christian J. Frank.

Frank Ahit, who will be seen in "The Brotherhood of Hate," a Thomas H. Ince special, has just recovered from a serious illness.

Joe Hazelton has been cast in "Oliver Twist," the current starring vehicle of Jackie Coogan under the direction of Frank Lloyd.

Otis Harlan and Arthur Hoyt are playing important parts in Doris May's latest photo-play, "An Unexpected Honeymoon," under production at the R-C Studios.


VICTOR POTEL

Who's Where on Los Angeles Screens

CALIFORNIA

Max Linder presents

"BE MY WIFE"

Written and Directed by Max Linder

CAST

The Girl..............................Alta Allen
The Aunt.............................Carroll Rankin
Archie...............................Lincoln Steedman
Madame Coraille...................Rose Dione
Mr. Madam Coraille.............Charles McHugh
Mrs. Du Pont......................Viora Daniels
Mr. Du Pont........................Arthur Claydon
The Dog................................"Pal"
The Fiancée..........................Max Linder

MISSION

Metro presents

"TURN TO THE RIGHT"

Adapted from the Winchell Smith and Jack Hazard play

Scenario by June Mathis and Mary O'Hara
Directed by Rex Ingram

CAST

Elise Tillinger.....................Alice Terry
Joe Bascom........................Jack Mulhall
Gilly..............................Harry Myers
Muzzy................................George Cooper
Deacon Tillinger..................Edward Connelly
Mrs. Bascom......................Lydia Knott
Betty Bascom......................Betty Allen

CONTINUED ON PAGE 13
Censors Busy

The motion picture industry never knew knowledge was considered dangerous until the New York censor board eliminated a scene recently in an Urban Movie Chat showing how a bottle of water in the sun's rays can burn lace curtains. One would naturally suppose this information might help the public to avoid this catastrophe, but the censor board holds it might incite the stupid public to incendiary deeds.

Normand to Leave in April

Mabel Normand is completing plans to leave for the east immediately following the completion of "Suzanna," which is scheduled for the latter part of April. In June, she will sail for London. Later she will visit Paris, Berlin, Rome, Naples and Madrid. In the fall Miss Normand expects to return to Hollywood to start work on another Mack Sennett-Mable Normand feature.

"Snub" Pollard Weds

Harry "Snub" Pollard, Roach comedy star, and Mrs. Elizabeth Bowen of Bisbee, Arizona, were married here recently.

Pressure of work will cause Mr. Pollard to postpone the honeymoon trip until the end of the year when he will take his bride to Melbourne, Australia, on a three months' vacation.

Barriscale in Vaudeville Sketch

Beossie Barriscale is on the stage to remain indefinitely, and is at present appearing in vaudeville with her new playlet called "Picking Peaches."

Pauline Frederick has left pictures and gone to Chicago to appear in a new Al Woods play.

Virginia Brown Faire, who was voted into the movies by the Chicago Elks, was injured recently in an automobile accident.

The forth coming meeting of the Electrical Illuminating Engineers Society will be held at the Pickford-Fairbanks Studio on Santa Monica boulevard.

"The Man from Hell's River," the feature recently completed by Irving Cummings, in which he is the star, is based on James Oliver Curwood's story, "The God of His People."

Costumes and properties have been brought from Spain by Paramount to be used in "Blood and Sand," the Ibanez novel which is being filmed with Rudolph Valentino as star.

Mack Sennett's lot looks like Tia Juana, Mexico, and Juarez these days. Many Mexican peons are assembled for atmospheric purposes for Mabel Normand's current picture "Suzanna."

Ruth Roland has returned from a vacation in San Francisco and is preparing to begin work on her next serial, "The Riddle of the Range," the filming of which will commence presently at United Studios.

Elfelt Goes to New York

Clifford S. Elfelt, president and general manager of Metropolitan Productions, is enroute to New York for a business conference with his distributor, Franklyn E. Backer, of East Coast Productions.

The tenth anniversary of the Universal Film Company is to be celebrated in May.

Helen Dunbar

Cast of the Week

(Continued from Page 4)

R-C Productions

"An Unexpected Honeymoon"

Directed by Wm. Seitzers

Doris May

Christine Mayo

Otis Harlan

Wallace MacDonald

Adelle Farrington

Arthur Hoyt

William Duncan has completed "The Silent Vow."

Educational has a new one-reeler called "How to Grow Thin."

Ben Turpin is taking a much needed vacation at Hot Springs, Arkansas.

Carolyn Rankin has just returned from San Barbara, where she has been working with the Victor Schertzinger Productions.

Alfred E. Green, who directed "Come on Over," the Goldwyn feature which recently completed a run of two weeks at the California Theatre, has returned from location at Modesto where exterior scenes for "Our Leading Citizen," starring Thomas Meighan, were made.

Emerson on Investigation Trip

An investigation of the industry throughout Europe will be conducted during the coming season by John Emerson, for the Actors' Equity. Mr. Emerson left recently for the continent and is accompanied on the trip by his wife, Anita Loos.

D. W. Griffith Addresses Woman's Club

At a recent meeting of the "Woman Pass" Club of New York, D. W. Griffith spoke on various interesting subjects associated with the motion picture industry.

Arrliss to Go Abroad

George Arliss announces that he deserves a vacation after a busy season, and has made plans to go abroad in April. It is possible Mr. Arliss will make a picture while in Europe, just by way of combining business with pleasure.

Producer J. L. Frothingham and Mrs. Frothingham (Marcella Manon) are vacationing at Santa Barbara.

Frank Lanning, Louis Rivers and Dick La Reno are among those cast in Frank Mayo's latest starring vehicle for Universal entitled "Out of the Silent North."

Willie Mae Carson is playing the part of Frieda in Norman Dwan's "The Son of the Wolf," an R-C production.

Margaret Landis will portray a leading role in "The Ladder Jinx," the second Jess Robbins feature comedy, which will go into production shortly at the Fine Arts Studios.

James Ashmore Creelman, who adapted Norma Talmadge's next first National attraction, "Smilin' Through," is the son of James Creelman, the well-known war correspondent.

The Whitehall Chapel set erected for Maurice Tourneur's production of "Lorna Doone," is one of the largest sets ever constructed at the Ince studios, it is said.

"The Green Temptation," Paramount cinema play, the last film effort of the late William Desmond Taylor, will be presented at Grauman's Rialto, beginning Sunday, April 2nd.

Virginia Valli's current engagement opposite Herbert Rawlinson in "The Black Bag" at Universal, is her third in four months. Her two previous engagements were "Trailed to Earth" and "The Storm."

"The Battle of Jutland," Educational's three-reel special, had a showing recently at the Granada Theatre in San Francisco for hundreds of sailors, headed by high ranking officers of the Pacific Fleet.

Christine Mayo and Adelle Farrington will appear in the supporting cast of "The Unexpected Honeymoon," starring Doris May, which is starting production at the R-C Studios under the direction of William Seitzers.
Production Notes

(Western Pictures Notes)

Lester Cuneo, after several weeks of vacation, started work this week on his forthcoming picture, "Double Fisted." Scenes are being taken near San Fernando.

Releasing plans are being negotiated by this company for early distribution of "Ridin' Wild," a Hugh B. Evans, Jr. all-star production, headed by Roy Stewart, Marjorie Daw, Johnnie Walker and Wallace Beery; "The Man from Hell's River," an Irving Cummings feature in which he is supported by Eva Novak and Wallace Beery; Dave Butler in Louis Burston's production, "According to Hoyle"; Irving Cummings' production, "Fires of Vengeance," starring Lon Chaney, surrounded by an all-star cast; Dick Hatton's "Four Hearts"; Cactus two-reel features, "When West Meets East," and "Phantom of the Hills."

The script for Dick Hatton's next five-reel starring vehicle is nearing completion and production is expected to start shortly.

Backer to Distribute

According to announcement by Clifford S. Elfelt, president of Metropolitan Productions, the series of Western comedy-drama specials now being made under this brand will be distributed by Franklyn E. Backer through East Coast Productions. Carl P. Winther, vice-president and production manager, has six of the series cut and titled and ready for release and is now making preparations for the filming of the seventh, "High Stakes," casting for which will begin soon.

"The Wilds of the West," the first of the series of Western comedy-drama specials filmed by Mr. Elfelt and Mr. Winther, will make its debut on the market within the next week.

Japanese Pictures to be Assembled Here

Motion pictures are to be made in Japan and brought to Hollywood for assembling by a new company just formed for the purpose. Marion Fairfax, scenario writer, and John Jasper are promoters of the plan. E. K. Tanaka, a native Japanese, will direct the films.

Washburn in Domestic Comedies

Bryant Washburn, who is in the supporting company with Katherine Macdonald in "The Woman Conquers," is reported to be considering a proposition to make a series of two-reel domestic comedies, with Mrs. Washburn, very much after the style of the comedies in which the late Sidney Drew and his wife were starred several years ago.

Clark Completes Vidor Continuity

Frank Howard Clark has recently completed the adaptation and continuity of Florence Vidor's current production, "The Shuttle Soul," to be directed by King Vidor. Mr. Clark is also responsible for the scenario of "Billy Jim," the Fred Stone-Frank Borzage picture which ran at Paramount recently; likewise two Frothingham-Stoman pictures, "Pilgrims of the Night" and "The Other Woman." Mr. Clark has also completed a series of original stories for Metropolitan Productions.

Morris Kohn, former president of Realeart, has rejoined Selznick as treasurer. He succeeds Henry Clay Siegel who resigned recently.

Harold H. Hurley, assistant to Malcolm Boylan, director of publicity at Universal City, has resigned to handle publicity for the Universal Exchange.

Violet Clark has been engaged by Goldwyn to write the adaptation of "This Way Out."

William Robert Daly is supporting Marie Prevost in her present vehicle for Universal, "Her Night of Nights."

Rintintin Being Featured

"Rintintin," the Belgian police dog, is being featured in the James Oliver Curwood story, "The Malamute," being filmed by the Cliff Smith company at Fine Arts Studio.

Censorship in Poland

The Associated Press reports from Warsaw state that national censorship has been established in Poland.

Thomas Bedding is handling the exploitation on "The Rubishit." The title of the third Pyramidal production has been changed from "The Mayor's Wife," to "Should Husbands Know?"

Robert Levy has secured the picture rights to "Held to Answer," by Peter Clark MacFarlane, and to "Grey Dust," by Octavious Roy Cohran.

Owen Moore's next picture for Selznick has been definitely titled "Reported Missing."

George Seigmann will assume the character of Jull Sykes in the Jackie Coogan screen version of "Oliver Twist," starting production at the United Studios.

Laura La Plante and Julia Leonard are playing in support of Neely Edwards in his latest comedy for Universal, "A Royal Flush."

Associated Artists Notes

Director Frederick Reol is busy preparing his next story in which Harold Mills will be starred. It is possible that the company may go to Alaska to shoot exteriors.

Charles Amador who is being featured in the Charles Amador Productions, is starting his second picture under his new contract entitled "Don't Monkey."

Tweedy is starting the first of a new series of comedies in which he is starred and directed by Frank Mattison. This is Tweedy's first production on the coast having produced all his other comedies in the East.

At Universal


"A Royal Flush" is the name of the latest two-reel comedy to star Neely Edwards. William Watson is directing.

Reedn elfon is to star in more installments of "The Leather Pushers" series, several of which have already been shown. The stories are by H. C. Witwer.

Whitson Preparing Third

Delmar A. Whitson has completed his second picture, "Scoring Line of Newton" for the Jesse W. Ondorff Productions at the Mayer Studios. Mr. Whitson's contract calls for a series of educational-comedy pictures, which he will write and direct. The first one, "Reversibility and Relativity" is an explanation of Prof. Einstein's theory of that subject matter, followed by a burlesque which is also an explanation of Einstein's theory of gravitation of light. Mr. Whitson is now preparing the third picture, "The Romance of the Stars," the third and last picture dealing with Einstein's theories.

German Film Branching Out

Terra Film of Berlin, Germany, has increased its capitalization of 25,000,000 marks with the purchase of Elko Film. The company has also secured a controlling interest in Vita Film of Vienna.

Late Pathe Releases


Aileen Burr will be seen opposite Johnny Hines in "Torchy's Ghost," the latest Torchy comedy delivered to Educational for release.

A. G. Ferguson, Jack McCreary and L. S. McKee are playing roles of consequence in the latest, Lester Cuneo production entitled "Double Fisted."

Nelson McDowell has been signed by the Coogan company to play "Mr. Sowerberry" in the production of "Oliver Twist."

R-C will release "Silks and Satins," formerly handled by Rialto Productions, Inc., as "The Queen of the Turf."
Production Notes
(Continued from Page 8)

MAYER AND SCHULBERG FORCES MERGE

Louis B. Mayer and B. P. Schulberg, president of Preferred Pictures, have eliminated their producing interests and in the future will occupy the studio where for the last few years Mr. Mayer has produced First National attractions with Anita Stewart and Mildred Harris and where all of the John M. Stahl productions have been filmed.

With the merger of the Mayer and Schulberg forces for Preferred Pictures, productions will be made at the Louis B. Mayer studios which will be known as the Mayer-Schulberg studios. Here the Katherine MacDonald features for First National will continue to be screened and here, too, the John M. Stahl productions will also be made.

Mr. Mayer and Mr. Schulberg will, in addition, add two new producing organizations with such directors as Fred Niblo and Louis Gasnier.

Mr. Schulberg's organization, which makes the playplays in which Katherine MacDonald is starred, has for the last three years occupied the studio that originally was erected by the old Biograph company, where D. W. Griffith started to produce five reel pictures and when his players included such present day stars as Mary Pickford, Lionel Barrymore, Harry Carey, Lillian and Dorothy Gish, Mae Marsh and others.

KIRKLAND PREPARING SCRIPT

David Kirkland, formerly director of Norma Talmadge and other screen notables, has been engaged by Jess Robbins Productions as scenario writer and manager of production. Mr. Kirkland is now making the final changes in the script for the "Ladder Jinx," which will go into production shortly.

FOURTH OFFICE OF NATIONAL EXCHANGES, INC., OPENED

National Exchanges, Inc., has just opened the fourth distributing office directly controlled by the parent organization. The new exchange is St. Louis National Exchanges, Inc., located in St. Louis, Mo. Floyd Lewis is manager and Roy Dickson is associated with Mr. Lewis.

LATE UNIVERSAL RELEASES

Recent Universal releases are:


International News No. 31 and 32.

"The Sleepyhead," featuring Harry Sweet (two reels).

"The Verdict," featuring Eddie Polo (two reels).

The Pacific Film Co. will stage right the series of six pictures starring Henry B. Watson. The first release is "The Able-Minded Lady."

Carl E. Milliken, treasurer of Pine Tree Pictures, Inc., is supervising the production of the latest Curwood picture at the Paragon Studio in New York.

"Is Matrimony a Failure?" a Paramount comedy production comes to Grauman's Million Dollar Theatre, week of Monday, April 3rd.

"The Digest of the Motion Picture Industry"

AT LASKY'S

Agnes Ayres will begin work in a few days on a new picture written and adapted by Beulah Marie Die, entitled "Borderland," which will be directed by Paul Powell.

"Man Unconquerable," in which Jack Holt is starred, has just started production under the direction of Joseph Henabery. The role of Rita, leading woman, is played by Sylvia Breamer, and the story is an original by Hamilton Smith adapted by Julian Josephson.

Shipwreck and desert island features will be among the scenes of Betty Compson's new picture, "The Bonded Woman," directed by Philip E. Rosen, in which Miss Compson enacts the role of a sea captain's daughter.

"DADDY LOVE" COMPLETED

Among the playplays recently finished is "Daddy Love," which was produced by the Roy H. Klumb Productions under the personal supervision of Mr. Klumb. In the cast are such players as Mr. and Mrs. Harry Todd, Billie Rhodes, Ted Edwards, Ernest Shields and Sam Allen. Louis William Chaudel assisted Mr. Klumb in the direction and also collaborated with Bert D. Essex on the scenario.

STOREY BACK WITH PATHE

Pathe has recalled John E. Storey to its service, with the duties and title of General Representative. The call came promptly on the expiration of a year's leave of absence which was granted to enable Associated Exhibitors to profit by Mr. Storey's experience and abilities, which he is now applying in the sales manager's position.

SHIRLEY IN AUSTRALIA COMPLETES FIRST

Arthur Shirley, who has been engaged in the motion picture business in Sydney, Australia, recently completed "The Throwback," in seven reels, and is a story of Australia and the South Seas.

INDEPENDENT PRODUCTION NOTES

The second Ranger bill Miller western, "The Fighting Ranger," will be on the market this week.

Scheduled for next week's release are Bob Horner's "Defying the Law," featuring Monty Montague, also four Victor Kramer productions with Texas Guinan, Lina Cavalleri, Zena Keefe and Noah Beery. Besides these features the Billy Franey two-reelers and the Connelly series of single reel comedies are released in semi-monthly and weekly intervals.

GRIMM GOES TO CONTINENT

Ben H. Grimm sailed for London recently to join E. J. Smith, who is making a survey of European film conditions for Carl Laemmle. Grimm will act as Smith's assistant.

CONTRACT FOR SIX FEATURES

Associated Exhibitors, Inc., will release six more J. P. McGowan features through Playgoers Pictures, Inc. The contracts were just signed and follow the release of four McGowan pictures through Playgoers. Work starts on the first film around April 15th.

"CAPT. KIDD" IN JAPAN

The Taisho Film Co., of Japan, has purchased "Capt. Kidd," the first Eddie Polo serial, for that country.

TO SUPPORT JACK GILBERT

Renee Adoree, who is Mrs. Tom Moore in private life, has been engaged by the Fox Film Company to play opposite Jack Gilbert.

Mr. Calmay, head of Independent Producers, entered into definite agreement recently with the firm of Lichtig and Rockwell to handle the casting and studio management for four producing units completed by the above syndicate to start producing in the immediate future.

Edyth Stuyart is playing an important part in Lester Cuneo's forthcoming picture entitled "Doubled Fisted."
## Pulse of The Studios

<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>APOLLO PRODUCTIONS</td>
<td>Ben Goldstein, Casting.</td>
<td>Astra Studios.</td>
<td>Glendale.</td>
<td></td>
<td></td>
<td>Glendale 902</td>
</tr>
<tr>
<td>ARTHUR DELMORE</td>
<td>Jack Polio</td>
<td>M. Charles</td>
<td></td>
<td></td>
<td>WESTERNs</td>
<td>Preparing</td>
</tr>
<tr>
<td>ASSOCIATED ARTISTS INC.</td>
<td>Cedric Fields, Casting.</td>
<td>753 South Boyle Ave.</td>
<td></td>
<td></td>
<td>Comedy</td>
<td>Schedule</td>
</tr>
<tr>
<td>MATTISON</td>
<td>Frederic Reel, Jr.</td>
<td>Harold Mills</td>
<td>R. Flotts</td>
<td></td>
<td></td>
<td>2-Reel西北部</td>
</tr>
<tr>
<td>MARCEL PEREZ</td>
<td>Charles Amador</td>
<td>Cedric Fields</td>
<td>Tweedy</td>
<td></td>
<td></td>
<td>2-Reel西北部</td>
</tr>
<tr>
<td>MORRIS</td>
<td>Geo. Chasebo</td>
<td>E. MacManigal</td>
<td>Al Morante</td>
<td></td>
<td></td>
<td>NORTHWEST Mounted</td>
</tr>
<tr>
<td>C. AL. Dyer</td>
<td>All-Star</td>
<td>Powers</td>
<td>Dyer</td>
<td></td>
<td></td>
<td>HISTORYs</td>
</tr>
<tr>
<td>THORPE</td>
<td>All-Star</td>
<td>Logan</td>
<td>Dyer</td>
<td></td>
<td></td>
<td>Comedy Drama</td>
</tr>
<tr>
<td>E. G. Dyer</td>
<td>All-Star</td>
<td>Logan</td>
<td>Dyer</td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>RUBINSTEIN</td>
<td>All-Star</td>
<td>MacFadden</td>
<td>Logue</td>
<td></td>
<td></td>
<td>2-Reel Western</td>
</tr>
<tr>
<td>BOB HORNER</td>
<td>Monte Montague</td>
<td>Bob Horner</td>
<td>MacFadden</td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>BELASCO STUDIOS</td>
<td>K. E. MacQuarrie, Casting.</td>
<td>833 Market St., San Francisco.</td>
<td></td>
<td></td>
<td>Comedy Drama Feature</td>
<td>1st Week</td>
</tr>
<tr>
<td>F. H. MACQUARIE</td>
<td>All-Star</td>
<td>Bill Series</td>
<td>Harry Jace</td>
<td></td>
<td></td>
<td>Walter Rivers</td>
</tr>
<tr>
<td>BLANCHARD FILM CO.</td>
<td>H. S. Conway, Casting.</td>
<td>Cosmosar Studios.</td>
<td>Wil. 1322</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>J. E. BOWEN</td>
<td>Non-Star</td>
<td>E. G. BOWEN</td>
<td>E. J. Chudy</td>
<td></td>
<td></td>
<td>Educational</td>
</tr>
<tr>
<td>BRUCE CARTER PROD'NS</td>
<td>Montague Studios.</td>
<td>Arnold Aldrich, Casting.</td>
<td>San Francisco.</td>
<td></td>
<td></td>
<td>Comedy Newsreel</td>
</tr>
<tr>
<td>D. E. BURTON</td>
<td>All-Star</td>
<td>Harry Lathburn</td>
<td>Arnold Aldrich</td>
<td></td>
<td></td>
<td>Staff</td>
</tr>
<tr>
<td>BURSTON FILMS INC.</td>
<td>6050 Sunset Blvd.</td>
<td></td>
<td>CHAPLIN</td>
<td></td>
<td></td>
<td>Special</td>
</tr>
<tr>
<td>W. S. VANYLAKE</td>
<td>David Butler</td>
<td>Arthur L. Todd</td>
<td></td>
<td></td>
<td></td>
<td>Preparing</td>
</tr>
<tr>
<td>FRED FIELD BACK</td>
<td>Queenie the horse</td>
<td>L. Goodwin</td>
<td>F. Fishback</td>
<td></td>
<td></td>
<td>Comedy</td>
</tr>
<tr>
<td>ALF GLEASON</td>
<td>Brownie</td>
<td>K. McLean</td>
<td>Walter Stephens</td>
<td></td>
<td></td>
<td>Comedy</td>
</tr>
<tr>
<td>A. C. HENRY</td>
<td>Brownie</td>
<td>H. Wagner</td>
<td>Jack Fawn</td>
<td></td>
<td></td>
<td>Comedy</td>
</tr>
<tr>
<td>CHARLIE CHAPLIN STUDIO</td>
<td>Alfred Reeves, Gen. Mgr.</td>
<td>1416 La Brea Ave.</td>
<td>Holly 4070</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHARLIE CHAPLIN</td>
<td>Charlie Chaplin</td>
<td>E. Purvis</td>
<td>Charlie Chaplin</td>
<td></td>
<td></td>
<td>2-Reel Comedy</td>
</tr>
<tr>
<td>SYD CHAPLIN</td>
<td>Charlie Chaplin</td>
<td>E. Purvis</td>
<td>Charlie Chaplin</td>
<td></td>
<td></td>
<td>2-Reel Comedy</td>
</tr>
<tr>
<td>H. BOUQUET</td>
<td>E. Verison</td>
<td>E. Ullman</td>
<td>E. Ullman</td>
<td></td>
<td></td>
<td>2-Reel Comedy</td>
</tr>
<tr>
<td>AL CHRISTIE</td>
<td>Dorothy Dever</td>
<td>E. Ullman</td>
<td>E. Ullman</td>
<td></td>
<td></td>
<td>2-Reel Comedy</td>
</tr>
<tr>
<td>HENRY SIDNEY</td>
<td>Neale Burns</td>
<td>E. Ullman</td>
<td>E. Ullman</td>
<td></td>
<td></td>
<td>2-Reel Comedy</td>
</tr>
<tr>
<td>CINAL FILMS, COSMO SAR STUDIOS.</td>
<td></td>
<td>J. E. BOWEN</td>
<td>E. G. BOWEN</td>
<td></td>
<td></td>
<td>Sience of Jiu-Jitsu</td>
</tr>
<tr>
<td>J. E. BOWEN</td>
<td>J. G. Payne</td>
<td>E. J. Chudy</td>
<td>Bowen</td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>COMMONWEALTH MOTION PICTURE PRODUCERS</td>
<td>Scotty King, Casting.</td>
<td>511 Union League Bldg.</td>
<td>Holly 13538</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F. CALDWELL</td>
<td>Josephine Hill</td>
<td>H. E. RABINSON</td>
<td>Roxie Maas</td>
<td></td>
<td></td>
<td>Western Dramas</td>
</tr>
<tr>
<td>EDWARD ALEXANDER</td>
<td>Ethel Ritchie</td>
<td>E. G. Dyer</td>
<td>E. G. Dyer</td>
<td></td>
<td></td>
<td>&quot;The Girl and the Motor&quot;</td>
</tr>
<tr>
<td>CUMMINGS, IRVING PROD'N. CO.</td>
<td>Wm. Crinley, Casting.</td>
<td>Universal Studio.</td>
<td>Holly 2500</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>IVR. CUMMINGS</td>
<td>Leo Chaney</td>
<td>A. Freed</td>
<td>Wm. Crinley</td>
<td></td>
<td></td>
<td>&quot;Fires of Vengeance&quot;</td>
</tr>
<tr>
<td>FOX STUDIO</td>
<td>C. A. Bird, Casting.</td>
<td>N. Western Ave.</td>
<td>Holly 3000</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WALLACE-DUNLAP</td>
<td>(Buck) Jonas</td>
<td>E. Beiler</td>
<td>R. Johnson</td>
<td></td>
<td></td>
<td>&quot;Western Speed&quot;</td>
</tr>
<tr>
<td>REYNOLDS</td>
<td>Tom Mix</td>
<td>Dan Clark</td>
<td>Geo. Webster</td>
<td></td>
<td></td>
<td>&quot;For High Riskee&quot;</td>
</tr>
<tr>
<td>DUNNING</td>
<td>Duane Farnum</td>
<td>L. Short</td>
<td>Wellman</td>
<td></td>
<td></td>
<td>&quot;Yows Made and Broken&quot;</td>
</tr>
<tr>
<td>HENRY BOUQUET</td>
<td>Shirley Mason</td>
<td>Turner</td>
<td>Thompson</td>
<td></td>
<td></td>
<td>&quot;Yours Very Truly&quot;</td>
</tr>
<tr>
<td>JEROME STORM</td>
<td>John Gilbert</td>
<td>Keene</td>
<td></td>
<td></td>
<td></td>
<td>&quot;A Splendid Outcast&quot;</td>
</tr>
<tr>
<td>ROWLAND &amp; VA. LE</td>
<td>Wm. Russell</td>
<td>Ray Flynn</td>
<td></td>
<td></td>
<td></td>
<td>&quot;The Man of Zanzibar&quot;</td>
</tr>
<tr>
<td>KIMMET FLYNN</td>
<td>All-Star</td>
<td>Ray Flynn</td>
<td></td>
<td></td>
<td></td>
<td>&quot;A Fool There Was&quot;</td>
</tr>
<tr>
<td>SUMMERVILLE</td>
<td>All-Star</td>
<td>Zellers</td>
<td></td>
<td></td>
<td></td>
<td>Comedies</td>
</tr>
<tr>
<td>MARSHALL</td>
<td>Clyde King</td>
<td>Zellers</td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>KENNEDY</td>
<td>Chester Conklin</td>
<td>Zellers</td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>MACDERMOTT</td>
<td>Holme-Dix</td>
<td>Holme-Dix</td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>BLYTHEN</td>
<td>Lupino Lane</td>
<td>Turner</td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>FINE ARTS STUDIOS</td>
<td>Individual Casting.</td>
<td>4500 Sunset Blvd.</td>
<td>Holly 59187</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EDWARD CURR</td>
<td>All-Star</td>
<td>Bob Kurrle</td>
<td>Wallace Fox</td>
<td></td>
<td></td>
<td>&quot;Boysko of Nara&quot;</td>
</tr>
<tr>
<td>JEAN ROBINSON</td>
<td>All-Star</td>
<td>Bob Kurrle</td>
<td>Wallace Fox</td>
<td></td>
<td></td>
<td>3d Week</td>
</tr>
<tr>
<td>CLIFF SMITH</td>
<td>Johnny Walker</td>
<td>John Thompson</td>
<td>Dick Rusk</td>
<td></td>
<td></td>
<td>&quot;Brothers Under Their Skin&quot;</td>
</tr>
<tr>
<td>McCARTY MECHAN</td>
<td>Lester Conco</td>
<td>Floyd Jackson</td>
<td>Pete Gerland</td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>JAMES KENNEDY</td>
<td>All-Star</td>
<td>John Eyerman</td>
<td>Pete Gerland</td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>RAYMOND CANNON</td>
<td>Cecil Holland</td>
<td>Ernie Miller</td>
<td></td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>GARSTON STUDIOS</td>
<td>1845 Glendale Blvd.</td>
<td></td>
<td>&quot;The Hands of Nara&quot;</td>
<td></td>
<td></td>
<td>3d Week</td>
</tr>
<tr>
<td>HARRY GARSON</td>
<td>Clar K. Young</td>
<td>Wm. O'Connell</td>
<td></td>
<td></td>
<td></td>
<td>Bereford</td>
</tr>
<tr>
<td>GERSON, PAUL PICTURES CORPORATION</td>
<td>Jos. C. Gonyea, Casting.</td>
<td>San Francisco.</td>
<td></td>
<td></td>
<td></td>
<td>&quot;The Bitterness of Swee&quot;</td>
</tr>
<tr>
<td>ROBERT EDDY</td>
<td>All-Star</td>
<td>Roy Vaughan</td>
<td>Bob Murdock</td>
<td></td>
<td></td>
<td>&quot;The Christian&quot;</td>
</tr>
<tr>
<td>GOLDWYN STUDIO</td>
<td>R. B. McIntyre, Casting.</td>
<td>Culver City.</td>
<td>Abraham Lehr, Gen. Mgr.</td>
<td>76171</td>
<td></td>
<td></td>
</tr>
<tr>
<td>RUPERT HUGHES</td>
<td>All-Star</td>
<td>Norbert Brodin</td>
<td>Rupert Hughes</td>
<td></td>
<td></td>
<td>&quot;The Bitterness of Swee&quot;</td>
</tr>
<tr>
<td>E. MILLION HUGER</td>
<td>All-Star</td>
<td>John McNeal</td>
<td>Rupert Hughes</td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>MAURICE TONJOU</td>
<td>All-Star</td>
<td>John McNeal</td>
<td>&quot;The Christian&quot;</td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>Director</td>
<td>Star</td>
<td>Cameraman</td>
<td>Asst Director</td>
<td>Scenarist</td>
<td>Type</td>
<td>Progress</td>
</tr>
<tr>
<td>-------------------</td>
<td>----------------</td>
<td>-----------------------</td>
<td>---------------</td>
<td>-------------------</td>
<td>---------------</td>
<td>----------------</td>
</tr>
<tr>
<td>Hugh Pey</td>
<td>Loyd Hamilton</td>
<td>Homer McGill</td>
<td>W. Hosacko</td>
<td>Ray Gray</td>
<td>Comedy-Mayo</td>
<td>Schedule</td>
</tr>
<tr>
<td>Jack White</td>
<td>George B. Seigle</td>
<td>Frank Mepham</td>
<td>W. Hosacko</td>
<td>Ray Gray</td>
<td>Comedy-Mayo</td>
<td>Schedule</td>
</tr>
</tbody>
</table>

| HERBST, FREDERICK PRODUCTIONS | 6719 Putnam Ave., Culver City. | 761281 |
| Fred Powell | No Star | J. L. Spavos | Harry Spengler | Beatrice Hanton | "A Ladys Man" | Schedule |
| Horace Williams | No Star | J. L. Spavos | Harry Spengler | Beatrice Hanton | "A Ladys Man" | Schedule |
| Maurice Tourner | All-Star | J. L. Spavos | Harry Spengler | Beatrice Hanton | "A Ladys Man" | Schedule |
| John Griffith Wray | All-Star | J. L. Spavos | Harry Spengler | Beatrice Hanton | "A Ladys Man" | Schedule |

| HOLLYWOOD STUDIOS | 6642 Santa Monica Blvd. | R. D. Saunders, Casting. | Holly 1431 |
| Fred Powell | No Star | J. C. Hutchinson | Harry Spengler | Beatrice Hanton | "A Ladys Man" | Schedule |
| Horace Williams | No Star | J. C. Hutchinson | Harry Spengler | Beatrice Hanton | "A Ladys Man" | Schedule |
| Maurice Tourner | All-Star | J. C. Hutchinson | Harry Spengler | Beatrice Hanton | "A Ladys Man" | Schedule |
| John Griffith Wray | All-Star | J. C. Hutchinson | Harry Spengler | Beatrice Hanton | "A Ladys Man" | Schedule |

| HUGHES, ROY, PRODUCTIONS | J. S. Krantz, Casting. | El Paso, Tex. | Main 3816 |
| Roy Hughes | Adela Sembrano | J. McFarland | "Boota" Talbert | "Merrie| Westerna Schedule |

| INCE, THOS. H. | Horace Williams, Casting. | Clark W. Thomas, Gen Mgr. | Culver City. | 761731 |

| KING VDOR PRODUCTIONS | Gus Inglis, Gen Mgr. | 7200 Santa Monica Blvd. | Holly 2806; Holly 2807 |

| LASKY STUDIOS | L. M. Goodstadt, Casting. | 1520 Vine St. | Fred Klay, Studio Mgr. | Holly 2400 |
| Born Wood | Glenda Swanson | All Gilks | Frank Armer | Eimer Harris | "The Gilded Cage" | 4th Week |
| Al Green | J. C. Hutchinson | Van Trees | Graham | Le Vico | "The Man Unconquered" | 1st Week |
| John Hallyer | J. O. Taylor | Sharpe | Willard Oreman | Le Vico | "The Bandit Woman" | 2nd Week |
| Paul Powell | Wallace Reid | Guy Wilky | J. L. Costigan | Le Vico | "Nice People" | 2nd Week |
| William de Mille | Betty Compson | Guy Wilky | J. L. Costigan | Le Vico | "The Woman Who Walked on Air" | Cutting |
| Pencky Stanlows | Betty Compson | Guy Wilky | J. L. Costigan | Le Vico | "Our Leading Citizen" | Cutting |
| Geo. Melford | Al Green | Bert Glennon | Will H. Wight | Le Vico | "The Dictator" | 4th Week |
| Johnny Crozier | Tom Meighan | Wallace Reid | Will H. Wight | Le Vico | "Blond and Bold" | 1st Week |
| Fred Niho | Redolph Valentino | Alvin Wyckoff | D. H. Cox | "The Black Orchid" | 3rd Week |

| LYONS, EDDIE, PROD. | Berwillia Studios. | 1520 Vine St. | Fred Klay, Studio Mgr. | Holly 2400 |
| Eddie Lyons | Eddie Lyons | Gordon | Deke Rose | Eddie Lyons | Comedies Schedule |

| MAYER, LOUIS B. | Studios, 3800 Mission Rd. | Individual Casting. | Lincoln 2120 |
| Lloyd Ingram | Ross Fisher | Geo. Sterne | David Kirkland | Lloyd Ingram | Drama Schedule |

| METROPOLITAN PROD. | Carl P. Winther, Prod. Mgr. | Mayer Studio. | Lincoln 2120 |
| C. S. Efert | J. B. Warner | De Vieta | A. MacQuarrie | Frank Clark | Comedy Drama |

| Rex Ingram | All-Star | St. John | Curt Elyfied | "The Black Orchid" | 3rd Week |
| McFADDEN, IVOR PROD. | 6040 Sunset Blvd. | 7780 | Holly 6200 |

| McPARTURN MOTION PICTURE CO. | Harry Pariser, Casting. | 410 Court St. | Holly 7901 |
| Tom Morgan | All-Star | M. V. Gornick | Harry Pariser | Seth D. Turner | Comedy Schedule |

| MISSION FILM CORPORATION | Fine Arts Studio. | Clarence Geldert, President. | 595187 |
| Clarence Geldert | All-Star | Gordon Folke | Arthur Osborne | Clarence Huthway | "Carry on the Race" |

| NEILAN, MARSHALL, PRODUCTIONS | 6642 Santa Monica Blvd. | Tom Held, Casting. | Holly 1431 |
| Marshall Neilan | All Star | D. J. Kessen | Tom Hold | Marion Fairfax | "Her Man" |
| Ray June | Karl Strum | "Tess of the Storm Country" Schedule |

| PICKFORD-FAIRBANKS STUDIOS. | Individual Casting. | 7100 Santa Monica Blvd. | Holly 975 |
| Allan Dwan | Douglas Fairbanks | Arthur Edeson | Dick Rosson | "The Woman Conquers" | 6th Week |
| John Robertson | Mary Pickford | Dick Rosson | "The Woman Conquers" | 6th Week |

| PARAGON PRODUCTIONS | MacPherson, Casting. | Brentwood Studios. | Holly 975 |
| Bruce Mitchell | Jack Richardson | V. Walker | H. S. McPherson | Comedy Schedule |

| PREFERRED PICTURES CORP. | Arthur Jacobs, Cast, and Gen Mgr. | 10049 |
| Tom Forman | K. MacDonald | Broderick | Jimmy Dugan | Violet Clark | "The Woman Conquers" |

| PROTEAN ARTS | Fine Arts Studio. | 595187 |
| Raymond Cannon | Cecil Holland | Ernie Miller | F. Royer | Novelties Schedule |

| RAY, CHAS. PRODUCTIONS | Albert Ray, Casting. | Chas. Ray Studios. | 1425 Fleming St. | Holly 4211 |
| Joseph A. Grasse | Chas. Ray | Geo. Hazzard | Harry Decker | Richard Andrews | "A Tailor Made Man" |

| R-C STUDIO. | Melrose and Gower. | S. F. Jacobs, Casting Director. | Holly 7780 |
| Norman Dwan | William Seiter | Thomas Rop | R. Waters | "The Son of the Wolf" |
| William Seites | Doris May | "The Son of the Wolf" |

| REAGUER PRODUCTION CO. | Bronx Studio. | 1745 Glendale Blvd. | 54109 |
| Roy Hunt | Billy Armstrong | Robert Smith | Roy Miller | Charles Ditsa | 2-Rel Comedy Schedule |
### Camera

<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>Charles Parrott</td>
<td>Snub Pollard</td>
<td>Bob Evans</td>
<td></td>
<td>Thompson-Staff</td>
<td>Comedies</td>
<td>Under Prod.</td>
</tr>
<tr>
<td>Max Gowan</td>
<td>Children</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SCHLANK STUDIO.</th>
<th>H. J. Howard, Casting.</th>
<th>6050 Sunset Blvd.</th>
<th>Harry Burns</th>
<th>V. L. Walker</th>
<th>Animal Comedies</th>
<th>Schedule</th>
</tr>
</thead>
</table>


<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Frank Lloyd</td>
<td>Jack McKenzie</td>
<td>H. W. Wike</td>
<td></td>
<td>Marion Fairfax</td>
<td>&quot;Oliver Twist&quot;</td>
<td>5th Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chas. Ignatz</td>
<td>Arturo Alice</td>
<td>Dick Rossen</td>
<td></td>
<td>&quot;Saloon&quot;</td>
<td>1st Week</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Emory Johnson</td>
<td>All-Star</td>
<td></td>
<td></td>
<td>Emory Johnson</td>
<td>&quot;The Midnight Call&quot;</td>
<td>Finished</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sidney Franklin</td>
<td>Talmadge</td>
<td></td>
<td></td>
<td>R. W. Tully</td>
<td>&quot;East is West&quot;</td>
<td>Preparing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>James Young</td>
<td>Douglas Phillips</td>
<td></td>
<td></td>
<td>Frances Marion</td>
<td>&quot;The Duchess de Langeais&quot;</td>
<td>Finished</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allan Halbar</td>
<td>Talmadge</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frank Lloyd</td>
<td>Dorothy Phillips</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Universal Studio

<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>EDW. LAENMLE</td>
<td>Art Acord</td>
<td></td>
<td></td>
<td></td>
<td>Serial</td>
<td>&quot;Buffalo Bill&quot;</td>
</tr>
<tr>
<td>Jack Conway</td>
<td>Hoot Gibson</td>
<td></td>
<td></td>
<td></td>
<td>&quot;The Land of the Lost&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>Horst Heiny</td>
<td>Prevost</td>
<td></td>
<td></td>
<td></td>
<td>&quot;The Last O'Lowrie&quot;</td>
<td>Laboratory</td>
</tr>
<tr>
<td>HOBART HENLEY</td>
<td>All-Star</td>
<td></td>
<td></td>
<td></td>
<td>&quot;Her Night of Nights&quot;</td>
<td>2nd Week</td>
</tr>
<tr>
<td>CONGART</td>
<td>W. Craftt</td>
<td></td>
<td></td>
<td></td>
<td>Untitled</td>
<td>1st Week</td>
</tr>
<tr>
<td>REGNAID BARKER</td>
<td>All-Star</td>
<td></td>
<td></td>
<td></td>
<td>&quot;With Stanley in Africa&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>WM. WILBROOKING</td>
<td>Frank Mayo</td>
<td></td>
<td></td>
<td></td>
<td>&quot;The Storm&quot;</td>
<td>2nd Week</td>
</tr>
<tr>
<td>LLOYD INGRAHAM</td>
<td>Gladys Walton</td>
<td></td>
<td></td>
<td></td>
<td>&quot;Out of the Silent North&quot;</td>
<td>2nd Week</td>
</tr>
<tr>
<td>JOS. SOKOLWIC</td>
<td>All-Star</td>
<td></td>
<td></td>
<td></td>
<td>&quot;The Trouper&quot;</td>
<td>2nd Week</td>
</tr>
<tr>
<td>CRAIG HUTCHINSON</td>
<td>All-Star</td>
<td></td>
<td></td>
<td></td>
<td>Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>WM. ROSS</td>
<td>Necly Edwards</td>
<td></td>
<td></td>
<td></td>
<td>Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>WM. E. T. READE</td>
<td>T. E. Lowe, Jr.</td>
<td></td>
<td></td>
<td></td>
<td>Western</td>
<td>Schedule</td>
</tr>
<tr>
<td>WM. E. T. READE</td>
<td>Priscilla Dean</td>
<td></td>
<td></td>
<td></td>
<td>&quot;Black Bee&quot;</td>
<td>3rd Week</td>
</tr>
<tr>
<td>WM. T. BROWNING</td>
<td>Herbert Davison</td>
<td></td>
<td></td>
<td></td>
<td>&quot;Under Two Flags&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>WM. T. BROWNING</td>
<td>Cora Lee</td>
<td></td>
<td></td>
<td></td>
<td>Comedies</td>
<td>Schedule</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>VITAGRAPH STUDIOS.</th>
<th>1708 Talmadge.</th>
<th>W. S. Smith, Gen. Mgr.</th>
<th>David Smith</th>
<th>All-Star</th>
<th>MY Wild Irish Rose</th>
<th>Cutting</th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semon-Taurog</td>
<td>Larry Semon</td>
<td>Steven Smith</td>
<td>Konkenkamp</td>
<td>Fred Tyler</td>
<td>Roland Asher</td>
<td>Baker</td>
<td>Semon-Taurog</td>
</tr>
</tbody>
</table>

### Eastern Studios

<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>BIOGRAPH STUDIO.</td>
<td>W. J. Scully. Casting.</td>
<td>807 E. 175th St.</td>
<td>Henry King</td>
<td>All-Star</td>
<td>Marchant</td>
<td>Serial</td>
</tr>
<tr>
<td>John W. Scully</td>
<td>All-Star</td>
<td></td>
<td></td>
<td></td>
<td>&quot;The Land of the Lost&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>ROBERT LEONARD</td>
<td>All-Star</td>
<td></td>
<td></td>
<td></td>
<td>&quot;The Last O'Lowrie&quot;</td>
<td>Laboratory</td>
</tr>
<tr>
<td>BRETHOUSEMEN</td>
<td>Horace Murray</td>
<td></td>
<td></td>
<td></td>
<td>&quot;Her Night of Nights&quot;</td>
<td>2nd Week</td>
</tr>
<tr>
<td>WM. J. CRONJAGER</td>
<td>Ollie Marsh</td>
<td></td>
<td></td>
<td></td>
<td>Untitled</td>
<td>1st Week</td>
</tr>
<tr>
<td>WM. J. CRONJAGER</td>
<td>Ollie Marsh</td>
<td></td>
<td></td>
<td></td>
<td>&quot;With Stanley in Africa&quot;</td>
<td>Cutting</td>
</tr>
<tr>
<td>WM. J. CRONJAGER</td>
<td>Ollie Marsh</td>
<td></td>
<td></td>
<td></td>
<td>&quot;The Storm&quot;</td>
<td>2nd Week</td>
</tr>
<tr>
<td>WM. J. CRONJAGER</td>
<td>Ollie Marsh</td>
<td></td>
<td></td>
<td></td>
<td>&quot;Out of the Silent North&quot;</td>
<td>2nd Week</td>
</tr>
<tr>
<td>WM. J. CRONJAGER</td>
<td>Ollie Marsh</td>
<td></td>
<td></td>
<td></td>
<td>&quot;The Trouper&quot;</td>
<td>2nd Week</td>
</tr>
<tr>
<td>WM. J. CRONJAGER</td>
<td>Ollie Marsh</td>
<td></td>
<td></td>
<td></td>
<td>Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>WM. J. CRONJAGER</td>
<td>Ollie Marsh</td>
<td></td>
<td></td>
<td></td>
<td>Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>WM. J. CRONJAGER</td>
<td>Ollie Marsh</td>
<td></td>
<td></td>
<td></td>
<td>&quot;The Black Bee&quot;</td>
<td>3rd Week</td>
</tr>
<tr>
<td>WM. J. CRONJAGER</td>
<td>Ollie Marsh</td>
<td></td>
<td></td>
<td></td>
<td>&quot;Under Two Flags&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>WM. J. CRONJAGER</td>
<td>Ollie Marsh</td>
<td></td>
<td></td>
<td></td>
<td>Comedies</td>
<td>Schedule</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BLACKTON STUDIOS.</th>
<th>Brooklyn, N. Y.</th>
<th>Finch-Fox</th>
<th>All-Star</th>
<th>Frank Ferlanni</th>
<th>Fisher</th>
<th>Comedy</th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>CLIFTON, ELMER, PRODUCTIONS.</td>
<td>New Bedford, Mass.</td>
<td>Elmer Clifton</td>
<td>Raymond McKee</td>
<td>2131</td>
<td>John L. E. Pell</td>
<td>&quot;Down to the Sea in Ships&quot;</td>
<td>3d Week</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>FOX STUDIOS.</th>
<th>West 55th St., N. Y.</th>
<th>James Ryan, Casting.</th>
<th>Harry Mulrane</th>
<th>Herbert Lecorn</th>
<th>Paul Allen</th>
<th>Drama</th>
<th>Wall St. Drama</th>
<th>Finishing</th>
</tr>
</thead>
<tbody>
<tr>
<td>WINN. E. NASH</td>
<td>All-Star</td>
<td>Ruttenburg</td>
<td>T. Molloy</td>
<td>David Solomon</td>
<td>Paul Sloane</td>
<td>Drama</td>
<td>Wall St. Drama</td>
<td>Finishing</td>
</tr>
<tr>
<td>WM. E. NASH</td>
<td>All-Star</td>
<td>T. Molloy</td>
<td>T. Molloy</td>
<td>Paul Sloane</td>
<td>Paul Sloane</td>
<td>Drama</td>
<td>Wall St. Drama</td>
<td>Finishing</td>
</tr>
<tr>
<td>INTERNATIONAL FILM SERVICE CO.</td>
<td>M. S. Connolly, Casting.</td>
<td>2478 Second Ave. New York City.</td>
<td>VIGNEED</td>
<td>Leo Morgan</td>
<td>Luther Reed</td>
<td>Schedule</td>
<td>&quot;When Knighthood Was In Flower&quot;</td>
<td>Schedule</td>
</tr>
<tr>
<td>DURANZI</td>
<td>All-Star</td>
<td>O. Winstrom</td>
<td>O. Winstrom</td>
<td>John Lynch</td>
<td>The Good Provider</td>
<td>Cutting</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>PATHE.</td>
<td>S. Bennett, Casting Director.</td>
<td>1900 Park Ave., New York.</td>
<td>Geo. B. Seltz</td>
<td>C. Hutchison</td>
<td>E. Snyder</td>
<td>S. Bennett</td>
<td>Serial</td>
</tr>
<tr>
<td>PYRAMID PICTURES, INC.</td>
<td>J. A. Bannon Casting.</td>
<td>150West Fifty-fourth St.</td>
<td>H. Smallwood</td>
<td>Kenneth Webb</td>
<td>Betty Blythe</td>
<td>J. Joyce</td>
<td>Geo. McGuire</td>
</tr>
<tr>
<td>F. N. MICHEL</td>
<td>All-Star</td>
<td>Betty Blythe</td>
<td>E. Snyder</td>
<td>S. Bennett</td>
<td>Serial</td>
<td>3d Week</td>
<td>&quot;The Mayor's Wife&quot;</td>
</tr>
</tbody>
</table>
CAMERA!

Who's Where (Continued from Page 6)

Jessie Strong... Margaret Loomis
Sammy Martin... William Fletcher
Mr. Morgan... Eric Mayne
Lester Morgan... Ray RIPLEY

SUPERBA
Carl Laemmle offers

"THE DANGEROUS LITTLE DEMON"

Story by Mildred Considine
Scenario by Doris Schroeder
Directed by Clarence Badger

CAST
Teddy Marmion... Marie Prevost
Gary McVeigh... Robert Ellis
Jay Howard... Herbert Prior
Graham... Jack Perrin
Harmon... Ed Marindell
Aunt Sophy... Lydia Knott

KINEMA
Jos. Schenck presents

"POLLY OF THE FOLLIES"

Story and Scenario by John Emerson and Anita Loos
Director, not credited

CAST
Polly Meacham... Constance Talmadge
Silas Meacham... Horace Knight
Jimmy Meacham... Thomas Carr
Pop Cummings... Harry Fisher
Daddy Hool... Frank Lauter
Mr. Jones... George Fawcett
Mrs. Jones... Ina Roik
Hattie Jones... Mildred Arden
Bob Jones... Kenneth Harlan
Clarence Hope... Paul Doucet
Mrs. Potter... Theresa Maxwell-Conover
Alysa Potter... Billie Dove
Paul Gordon... James Gleason
Flo Ziegfeld... Bernard Randall
Julius Caesar... John Daly Murphy

LOEWS
R.C. Pictures presents

"THE BARRICADE"

Story by Dr. Daniel Carson Goodman
Directed by William Christy Cabanne

CAST
Jacob Solomon... William A. Strauss
Jane Stoddard... Katherine Spencer
Robert Brennan... Kenneth Harlan
Sam Steiner... Eugene Borden
Dorothy Solomon... Dorothy Richards
Phil Stoddard... James Harrison
Tim... John "O'Connor

CLUNE'S
Realart Pictures presents

"MARY MILES MINTER in"

"THE HEART SPECIALIST"

By Mary Morison
Scenario by Harvey Thew
Directed by Frank Urson
Photographed by Allen Davey

CAST
Rosalie Beckwith... Mary Miles Minter
Bob Stratton... Alan Forrest
Winston Gates... Roy Atwell
City Editor... Jack Mathies
Dr. Thomas Fitch... Noah Berry
Fernando... James Neil
Grace Fitch... Carmen Phillips

SYMPHONY
Associated Exhibitors presents

Florence Vidor in

"WOMAN, WAKE UP!"

By Ben Moore Clay
Scenario by C. B. Manly
Directed by Marcus Harrison
Photographed by George Barnes

CAST
Anne... Florence Vidor
Monte Collins... Louis Calhern

STORIES with BOX OFFICE TITLES—Melodramas with a Punch

DARCY & WOLFORD of New York offer their collection of
PROVEN STAGE SUCCESSES for picture production

ADELINE M. ALVORD, Coast Representative

6059 Hollywood Blvd.

"The only school of its kind in the world"

THE NATIONAL SCHOOL OF DRAMATIC-CAMERA
TRAINING AND PROFESSIONAL MAKE-UP

CASWELL STUDIO
Indorsed by Directors

1110 Tamarind Street, Hollywood

Marion Ward
Practical Training for Stage and Motion Pictures—Make-up—Make-up
Dancing

729 S. Bonnie Brae—Any West 7th St. Car
Phone 54498

HAIR
GOODS of any description made to
order at reasonable prices. Best hair
used only.

819 SOUTH HILL

ZAN

Still and Always
HOLLYWOOD TAXI SERVICE
By the Mile, Hour, Day, or Week
"Soutter Will Suit You"

7030 Hollywood Blvd.
Reasonable Rates

Pete Gerald

G. & M. Print Shop
Members A. D. A.
Commercial and Job Printing

5451 Hollywood Boulevard

Phone 599-666

Henry Mortimer... Charles Meredith

NEW PANTAGES

Renee Film Co. presents

"AT THE SIGN OF THE JACK
O'LANTERN"

Story by Myrtle Reed
Adapted by Lloyd Ingraham and David Kirkland
Directed by Lloyd Ingraham

CAST
Mrs. Carr... Betty Ross Clark
Harlan Carr... Earle Schenck
Dick... Wide Boteler
The Poet... Victor Potel
Mrs. Dodd... Clara Clark Ward
Jeremiah Bradford... Morton Collins
Uncle Skyles... William Cartwright
Mrs. Holmes... Mrs. Raymond Hattan
Willie... Newton Hall
Elaine... Zella Ingraham

JUNIOR ORPHEUM
Lewis J. Selznick presents

Eugene O'Brien in

"CHIVALROUS CHARLEY"

By May Tully
Scenario by Edward J. Montague
Directed by Robert Ellis

CAST
Charley Riley... Eugene O'Brien
His Uncle... George Fawcett
Her Father... D. J. Flanagan
Geoffrey Small... Huntley Gordon

HE WRITES TITLES
Eugene A. Vogt
1233 N. Mariposa Ave.
Hollywood
Tel 59826

ORIENTAL COSTUME CO.
Chinese, Japanese Costumes
Properties and Art Goods
6238 Santa Monica Boulevard

Holly 5954
"Bought and Paid For"

Paramount

"George Broadhurst's play is hardly more than a memory to the majority of younger picture patrons. It is revived only occasionally in stock. This fact will help the screen version of the play, for while the plot has been adhered to, the characters have been altered in some cases. . . ."

"Mr. De Mille has, of course, dressed up the production. Once he takes his characters into a life of affluence, it would be easy to guess that it was a De Mille production even were there no announcement of the fact." —Motion Picture News.

"So much has been said of the stage version for the very good reason that the picture version, produced for Paramount by William De Mille, keeps as close to the original as is possible in screen transcription, consequently there is no doubt but that it will at least equal the success of the stage play. The action of the original has been followed with remarkable fidelity and the spirit of the play is not only retained absolutely but has in a measure been increased. . . ."

"The strongest recommendation that can be made is that the picture at the start rivets the interest of the spectator and increases it as the picture progresses. It visualizes the same qualities the stage version contained, although there are times when there seems to be an unusual number of titles.

"The acting of the cast is one of the most valuable features of the production." —Moving Picture World.

"George Broadhurst's original play has been repeated so often by stock companies all over and in the World Film production of several years ago, with Alice Brady as star, that its popularity is long established and the story probably familiar wherever entertainment exists. Paramount has considered it worthy of a second picturization and William De Mille has provided the production.

"The story gives the director one of his favorite themes although there are not the possibilities for spectacular effects and lavish display that usually play a prominent part in his productions. But De Mille has refrained splendidly from dressing up the story with anything that doesn't belong and the result is a photoplay that conforms pretty strictly to the original." —Wid's.

"Bought and Paid For," adapted for the screen from the original play by George Broadhurst, fills every requirement as a first class production. The story is filled with choice comedy and one of the best love themes ever put on stage or screen. . . . The popularity of the play and the merits of this new screen version augur well for the success of the picture. —Exhibitors Trade Review.

"Come On Over"

Goldwyn

"It's as wholesome as a spring shower, as joyous as a bubbling brook and it fairly sparkles with quaint humor and Irish brogue. We have had many, many stories of the Emerald Isle, but none more fascinatingly told than this Hughes concoction, with its splendidly original, simply heroic and the many real people who surround them. There's a genuine treat in store for those who do not crave the sensational in picture-making, for tears are mixed with laughter, with the lighter scenes predominating and no especial play for sentiment."

—Exhibitors Herald.

"A pleasing mixture of humor, sentiment, Irish jigs and lovelmaking is offered by this picture, which is skillfully directed, prettily photographed and presented by a capable cast of players.

"The picture's chief charm lies in its optimistic view of life, there isn't a villain in sight at any time, even the usual film depiction of the metropolitan police as a set of rascals, is redeemed in this film. . . ."

—Exhibitors Trade Review.

"Rupert Hughes' story is chiefly character development and incident but sufficiently interesting and human to make up for any missing plot of the regulation continuity. He hasn't omitted anything pertaining to Irish customs or mannerisms either in those who have come over or those still in the "auld" country.

"Rupert Hughes probably wrote the subtitles which certainly fit the pictures ideally. One was loudly applauded. Colleen, in a fit of temper because she thinks her sweetheart is in love with another, runs away and is arrested for sitting on a park bench without a hat. She tells the officer she thought it was a free country and the retort that won the audience was, 'Shure, ye must be a furrier to remember the declaration of independence.'" —Wid's.

"Rupert Hughes again demonstrates his thoroughness in whatever he undertakes by making 'Come On Over,' Colleen Moore's starring vehicle for Goldwyn, as green as any stock picture but polished in the Auld Soci. Indeed, so typically Irish is this picture that the heroine arrives in what she has been told was 'The Land of Liberty' with box of Shamrocks, and then exhibits a very justifiable and equally Irish temper when she discovers her sweetheart has apparently lost interest in her. Moreover, the picture ends with everybody—rich men and poor men, their wives and kin—dancing an Irish jig on a hastily requisitioned door in a home of the busiest rich."

—Moving Picture World.

"Rupert Hughes is the sponsor of this picture and it is typically Irish. . . . His idea is old and obvious and naive in development. In fact it builds on exceedingly slight thread depending upon Celtic background and incident for its strength. In fact the humor is entirely gained from the captions which are rendered with some phrasing and truly 'ould sod' in character."

"Come On Over" is really a three-reeler extended to feature length through the employment of a few additional scenes. And these qualities are manifested with an old-fashioned reel, heart interest scenes between long separated relatives, and the eccentricities of the figures." —Motion Picture News.

"Smilin' Through"

(First National)

"In converting 'Smilin' Through,' the famous stage play, which added greatly to the laurels of Jane Cowl, into a screen vehicle for Norma Talmadge, Director Sidney Franklin has done a notable piece of work. The Scenes of the play are laid in England, and the atmosphere, costumes and cus-
toms of British life during the two widely separated periods with which the story deals, have been preserved in a remarkable manner. The setting and make-up are beautiful and the skillful photography misses no opportunity to bring these to the front with delightful efficiency."

—Exhibitors' Herald.

"'Smilin' Through' is a personal triumph for Norma Talmadge. Some persons will say, Miss Talmadge exceeds anything she has done before, but at any rate everyone will agree she at least equals it."

"Besides the charming Miss Talmadge will have upon all witnesses, it is this beauty of presentation of a story that is bound to have unusually wide appeal that assures success for the picture." —Moving Picture World.

"Compared with the ordinary picture 'Smilin' Through' shines brilliantly. It has one of the most distinguished casts on the screen, splendid settings and photography—and Norma Talmadge, who surpasses herself in the dual role of Mooneyen and Kath-
leen."

"We have no doubt that before the picture is released its makers will shorten it in some details and make the beautiful footage less confusing. These are matters that can be easily attended to. "Smilin' Through" is an exceptional pic-
ture. In our view it's the best Norma Talmadge ever made." —Exhibitors' Trade Review.

"Everyone, from the exhibitor to his poorest patron, is certain to beam upon Norma Talmadge for her magnificent picture, 'Smilin' Through,' adapted from the stage play which is still on tour. Here is an opera—the first that the talented star has ever had and one of the finest pieces ever released since the fifth industry was es-
tablished. It gives to Miss Talmadge opportuni-
ties to reveal her emotional qualities as they have never been revealed before. "Smilin' Through" will win praise everywhere. Money has not been spent upon it in vain. It tugs at the finer senses like Beethoven's Fifth Symphony." —Motion Picture News.

"The Vermilion Pencil"

(R-C Pictures)

"If the story and drama had the same per-
fecition that the production has from a tech-
nical standpoint, The Vermilion Pencil' would be an unequalled film. The story, how-
ever, scales the heights of the fanciful and improbable to a greater extent than is usual in South Seas or mountain subjects, and provides an undue strain on the imagina-
tion for the sake of exploiting the star. The interiors are a revelation of art and the exteriors show the mountains and woods that are sure to win admiration." —Moving Picture World.

"The Digest of the Motion Picture Industry"
Contemporary Criticisms
(Continued from Page 14)

"Sessue Hayakawa is back at straight Oriental characterization and the result is an overdose of Hayakawa melodrama and mysticism, some delightful and exquisite photography, and a strong thrilling climax. The appeal is chiefly melodramatic—the story is one of physical action and romance, but Miss Dean's acknowledged abilities are given full play in this vehicle, and the result is a high-class melodrama which seems to please the types of audiences. The picture also contains two terrible pieces of realism—the wandering of the heroine in a desert, lost, dazed by mirages, and the breaking of a dam which sends a torrent of water through a narrow gorge.

"The desert and the flood are the highlights of melodramatic action, but they do not comprise the sole merits of the picture. The staging and direction and photography and lighting are very effective. "Wild Honey" is a picture of thrill—with love interest—and to our notion, comes under the classification: good."—Exhibitors Trade Review.

THE PROPHET'S PARADISE" (Selznick)

"Neither the acting nor the plot is altogether convincing. The dark plot is obvious, and Eugene O'Brien gives a rather casual effort if not actually blase interpretation of his part, without being at any point, greatly terrorized, as the seriousness of his predicament demands. "Many of the scenes are conducted with pomp, and the settings show great care."

"The production throughout is excellent and the atmosphere of the Orient is well preserved in sets and costumes."

—Exhibitors' Herald.

"Wild Honey" is by way of being a rather peculiar mixture of unusually good stuff and some very bad claptrap. But judged as a whole it should serve as fair entertainment of a three-day melodramatic sort. For if one is responsible for the staging of the bursting dam scene and the following flood through the deep canyon, he deserves unmitigated praise. This part of the picture comes as a much needed wallopping—Moving Picture World.

"Universal's latest feature starring Priscilla Dean is just about what you would expect it to be, or perhaps a little more so. Miss Dean is once more the heroine of many thrills that run all the way from her being forced into a disagreeable marriage and her last minute escape to the rescue, in the rescue in the final reel when a dam is blown up and the water rushes down, threatening her life along with the hero's. But this last one is by all means the star thrill of the production. Slow motion photography has been used effectively to show the water slowly but surely flooding the narrow gorge and finally overtaking the lovers before they can get away. Miss Dean has been written for Miss Dean it couldn't suit her better and she is always pleasing and in some of the very 'meller' bits her good acting helps to alleviate the improbabilities."—Wid's.

"Picking stories for Marie Prevost is not a difficult task. . . . The Dangerous Little Demon' is a slight story relying entirely upon the star's personality. The idea behind it is more or less in pictures, there is much ado about nothing. But here the author and director have draped in a touch of melodrama to give it a punch. And such a emanation must conclude this review sees padded with this form of treatment. There is some strainning for humor but the comedy scenes are less successful than those expressing romance."—Motion Picture News.

RECENT INCORPORATIONS

Late incorporations are:


Elli Eli Picturazed of Dover, Del. Capital, $10,000.

Editorial
(Continued from Page 2)

tion to the financial advantage accruing from the erection of income-producing property, the church would possess the additional advantage of being situated upon a main boulevard. However, it will be screened from the noise of traffic, while the harmonious blending of church design with both church and community center buildings with the income-producing structures will add architectural dignity to the whole project.

To insure a business-like administration of the funds collected for the project a corporation has been formed under the name of the "Picture People's Church Corporation," of which the Rev. Neal Dodd is President and Mr. Walter J. Reynolds, Treasurer. This corporation is expected to launch a drive for sufficient funds to carry out the whole project.

The designing of the group of churches has already been entrusted to Mr. Carlton Monroe Winslow, who is nationally known for his architectural work on the San Diego Exposition.

Mr. Winslow's initial plans include a large hall, capable of seating 700 persons, equipped with a stage and screen, and so designed as to provide space for dances and other entertainments. A gymnasium, swimming tank, club rooms and other recreation rooms will be provided. The design also includes a dormitory building for the use of girls. These buildings will comprise the community center which will surround the church and rectory.

Remember that you do not have to be an Episcopalian to enjoy the privileges this fine church offers. The whole matter to a church member. If you belong to some other faith, very good, all will have a share and interest. In reality, it is to be a haven for modern living beauty, where they can feel at home and enjoy the pleasures of social intercourse in community life.

The office of the "Picture People's Church Corporation" is 1904 Hollingsworth Building, Los Angeles, California. Checks or money orders should be made out in the name and sent direct to the office.
Special Rates to Professionals
25 Professional Pictures for $6.00

Character studies taken by a motion picture man who knows what motion picture people want.

PARALTA, the Artist Photographer
542 South Spring Street
Open Evenings and Sundays by Appointment

The British Field
And All the News About British Production Is Covered by the
"MOTION PICTURE STUDIO"
The only journal solely devoted to news of BRITISH FILMS, BRITISH DIRECTORS, and BRITISH ARTISTS.
It Has Its Finger on the Pulse of the British Studios
You can only keep in touch with the British producing field and American directors and artists in England by reading and advertising in .

"The Motion Picture Studio"
Subscription rates—3 months, $1.25; 6 months, $2.25; 1 year, $4.25

ATTENTION
The Complete Extensive Wardrobe at the
Fine Arts Studios, Inc.
4500 SUNSET BLVD.
Has been thoroughly renovated and will be handled on a RENTAL basis under the personal supervision of
Margaret Whistler
Let Us Figure on Your Production
Special Rates for Complete Costuming
Phone 595-187

WE ARE CHAMPIONED
A correspondent points that not all of the press is participating in the monstrous attack upon Hollywood, which has been launched by certain syndicates. As proof he quotes a late editorial from "The Rockford (Ill.) Republic":

"Wouldn't it be rather surprising to the most bitter critics of the moving picture profession for it to be demonstrated that the slain William Desmond Taylor was above the average in kindness and honor and that his death was occasioned because of efforts to protect a friend from sinister outside forces?"

"This has not been shown beyond question, but it has been indicated more strongly than insinuations against his character. Nor have any of the young women, whose names and pictures decorated many a newspaper page, been connected in any way with the various scandals dragged into the affair by eager correspondents with keen noses for carion.

"The fact is that the tremendous public interest in picture people carried the story to extremes. Perhaps it may develop into a mere business murder, such as some great city has every day, or there may be an element of romance, not unknown in the highest and lowest of society.

"The outstanding fact seems to be that several prominent members of the picture profession have been inspected under the spot light, spy glass and X-ray, without being revealed as anything more than ordinarily foolish human beings. As has been stated before there is every reason to believe that the slayer, if of the profession, was some one who was in desperate straits rather than on the pinnacle of success.

"In fact there has been such an absence of information regarding certain persons and along certain lines that one may guess that the Los Angeles authorities have the solution in hand and are merely kicking up dust while watching the suspect.

"The worst that can be said of the famous Hollywood colony, or the Beverly Hills or Culver City colonies is seldom mentioned, it is that they may have as large a percentage of offensive or degenerate members as any other colony, profession or occupation.

"And that is rather a mean thing to say. Before casting more stones at our entertainers it might be well to run through the newspapers and check up various other groups, including some which profess greater virtue—laborers, capitalists, merchants, lawyers, doctors, criminals, reformers,—many men of many minds—are human beings, and human beings sometimes do the unexpected—as even Hedda Gabler proved, you may remember.

"Now that indignation, whipped by tongues of scandal, is burning more low, and fair play may have a word, it may be well to quote from Donn Platt:

"Humanity is about the same the world over; and while the earth has its uniformity, with slight differences in mountain and plain, so its products are very nearly alike."

The Manhattan directors, Fred W. Sittenham and Clifford S. Wheeler, have just arrived from New York and leased quarters in Donovan's bungalow village. Mr. Wheeler, it is announced, will shortly produce a picture at the Robertson-Cole studio's.

Writer and director appears to the public as only a name on the screen. Nation-wide publicity makes that name represent a real being in which people feel human interest.

Top Floor Orpheum
636 So. Broadway

Balshofer Studio
To Let
As a Whole or Space
Apply to Gus Schumacker
CASWELL STUDIO
1107 North Bronson Avenue
Cor. Santa Monica Blvd.

The Photographic Card Co.
Photographic Reproductions
227-28 Franklin Court
Los Angeles

B. L. JAMES
EXPERT TITLE SERVICE
Phone 1602 2236
218-19 Lissner Bldg., 524 So. Spring St.
Opposite the ALEXANDRIA

The Triangle
CLEANERS
and TAILORS
REMODELING
REPAIRING
ELINING
Cleaning & Pressing
All Work Guaranteed
S. GOLD
Phone 595-183
THE CAMERAMAN IN THE MIDDLE WEST

From the American Cinematographer

"Everywhere we go nowadays to see important events, the moving picture cameraman is on the job, bringing the news to thousands, as the newspaper reporters have done in the past. In the days just gone by, we have been furnished with our latest news by the leading weeklies such as Pathé, Kinograms, etc. The Middle West of our country, furnishing its quota of these news events along with the rest, carried this idea forward. Now today, particularly in this territory, we have overturned this idea until we see an event in the morning and then when we attend the local picture palace, at night, we see the event moving before our eyes. Few realize what has taken place during the day, how the cameraman was on the job, how the laboratory expert, the cameraman's co-worker, continued the good work, and finally the projectionist flashes the views in action before our eyes.

"The day Marshal Foch appeared in Battle Creek, Michigan, motion pictures were taken of the train arriving, speech making, etc., and that same night these views were shown to the anxious things who had seen the events of the morning, as well as those who were unable to attend. All this done in a city of 20,000 people in the Middle West, where most people think that the making of movies is never heard of. Service like this might be expected with the facilities of New York or Hollywood, but in the Middle West it proves that the industry is striving forward, too. This stunt was put over by the writer, who is putting forth every effort to feature the advancement of the cinema to the masses.

"Another deal was put over in the Middle West not over a week ago. When the Capitol Theatre, Detroit, opened to over 5,000 people, moving pictures were taken of the crowds in front of the theatre, also of the audience on the start of the performance. When the show ended, the same audience saw themselves on the screen. This again shows what can be accomplished in this territory, the heart of the Middle West.

"This is approximately the center of our country, east and west, and is the logical place for the producer, aiding him in putting his wares before the people with greater rapidity than now, thus eliminating the process of shipping across the entire continent to the main offices in New York. The scenery is here, everything from a palatial estate to a backwood scene. The climate is here, too. What if there is a little snow now and then! Cannot a love scene be put on with it snowing? Too much summer scenery is like eating mince pie all the time. Apple pie is good for a change. So the Middle West is here for the producer, and with proper backing and support, it could become the center of the motion picture industry."

NEW YORK PREMIER FOR "FORGET ME NOT"

On the completion of "Forget Me Not," the special production co-starring Garrett Hughes and Bessie Love, Louis Burston will take the picture to New York for a special preview.

The cast includes Irene Hunt, Otto Lederer, Gertrude Claire, William Machin and Myrtle Lind. W. S. Van Dyke directed, with Arthur L. Todd at the camera. Henry R. Symonds wrote the story and John B. Clymer the continuity.

Jack Perrin is playing the male lead opposite Josephine Hill in the series of west ern pictures which has been written by Mrs. A. B. Mascher, for direction by Fred Caw well.

THE PIT

CLASSIFIED WANT ADS
Your advertisement will be run in this column at the rate of 15c per line. Mention "Camera" in your "Wants."

FOR RENT—With beautiful new furniture for sale, 1922 French roomy modern apartment in Los Feliz Square. Remarkably reasonable rent for location. Lease or by month. Immediate possession. Call 12 to 3 F. M. 405 Forney Ave.

GAG MAN—A first-class gag man is looking for a first-class boss. Address Tag Man, c/o Gag Man, telephone 596626.

FIRST-CLASS RETOUCHING at reasonable rates. Fifteen years experience in Eastern studios; also scenarios neatly typed. Mrs. C. Lilly, 2930 South Vermont Ave. Phone 21730.

WANTED—Bell & Howell camera. State equipment and lowest cash price. Box 3, Camera World.

FOR RENT OR LEASE—Bell Howell Camera, 170° shutter, fully equipped. Blaine Walker, Main 2152.

SCENARIOS copied by expert scenographer, reasonable. 1209 West Twenty-fifth Street, Phone West 1202.

FOR RENT—Bell & Howell Camera, 170° Shutter. No. 101, 2nd floor. Rent: $2.50; also 8x10 still outfit. Phone: Holly 5413.

Bell-Howell Camera for Rent, full equipment. 706 Sunset Blvd. Phone 577624.

FOR RENT—Bell-Howell Studio Outfit, Complete, Carl Zeiss lenses, $30.00 a week. H.H. trunk for sale. Yarger, Photo Dept., Edison Bldg. Phone 10623.

Current Reviews

(Continued from Page 5)

The second production in Tom Santsch's starring engagement at Universal City, "It's the Law," has been completed under Robert North Bradbury's direction. Marcelle Pearson plays the leading feminine role.

CLAUD RICHARDSON

"Mr. Madam Conolly" in "Be My Wife"
At the California This Week
Wilshire 8142

CAROLYN RANKIN
Playing "THE AUNT" in "Be My Wife"
At the California This Week

Kate Price
553220

Aggie Herring
IRISH
21025

RONALD EBRAK
Characters
57522

PAUL WEIGEL
At Liberty
HOLLY 2744
SILVER SHIELD SERVICE TO SERVE NON-THEATRICAL FIELD

Announcement has just been made of the formation of Silver Shield Service, a national motion picture production and distributing enterprise to serve the non-theatrical field. Production has already started on a series of unit programs and the creation of seventy-five distributing branches throughout the U.S. and Canada was already under way. Temporary executive offices have been taken in the Union League Building pending the preparation of permanent headquarters.

According to officials of the company, Silver Shield Service has been organized to satisfy a very definite demand for clean pictures on the part of churches, schools, women's clubs and other religious and civic organizations. The distributing plan is a comprehensive one. Every important city in the United States will possess a Silver Shield branch office. It is thus planned to make Silver Shield Service quickly and inexpensively accessible to every church, school and club in the country. The officers and directors include the following:

Herbert B. Goodell, formerly District Attorney and Judge, San Bernardino, and now Collector of Internal Revenue, Los Angeles.

Dr. F. W. Bassett, for the last thirty-five years practicing physician in Wisconsin and Los Angeles.

H. W. Shenk, formerly Juvenile Judge and now Judge of the Superior Court of Los Angeles.

J. B. Monnette, organizer and promoter, Pasadena.

Louis F. Parsons, formerly member of the New York Stock Exchange and President of the Denver, Cripple Creek and Los Angeles Exchange. Now an investment banker and broken in this city.

Lloyd C. Haynes, formerly investment and commercial banker in New York and Los Angeles and more recently identified with the production of motion pictures as financier and manager.

L. A. Ewing, formerly Vice-President and General Manager of the San Francisco and West Coast Exchange Company.


Millard S. Binney, formerly advertising manager of the Motor Transport Association of St. Louis and Sales and Advertising Counsel for the Ross-Gould Advertising Agency of the same city.

H. M. Owen, formerly with World, Triangle, Paramount, Hodkinson and Associated Producers, both in this country and in the Orient.

Elmer I. Moody, Legal Counselor.

In speaking of the need for this organization, Judge O'Godeall made the following statement:

"Silver Shield Service is an incorporated outgrowth of the Silver Shield League for clean pictures. The demand that exists for a district service can not be more accurately described than to serve the non-theatrical field exclusively was forcibly brought to our attention when the League was a circulartion movement of ministers, educators, club women and other leaders in one hundred of the largest cities, stating that the early organization of the Silver Shield Service was planned and outlining its ideals. Two facts stood out prominently in most of them: first, many more churches and schools reported the over circulation movements as was anticipated; second, these institutions, almost without exception, complained bitterly regarding their absolute inability to secure new films and of their great difficulty in obtaining even old subjects suitable for their type of audiences. While there are apparently 90,000 projection machines installed in churches and approximately 44,000 in schools, more than half of these are apparently idle because of the lack of suitable situations for the films made by them.

"Silver Shield Service will produce clean, wholesome pictures with the rigid requirements of the field in mind. Each program will consist of one multi-reel feature and several reels of clean comedy, scenic, travel and educational subjects. Musical scores will be used and be practical and every aid given to insure the very highest type of presentation. Religious and so-called "moral" pictures will be carried as library stock and in advance not included in the regular programs. The regular programs will be selected because of their general interest and art value and they will positively be free from salacious or otherwise harmful situations. Beginning with the story and continuing through every stage of development, wholesomeness will be the actuating motive."

"We realize that others have attempted to produce clean pictures and failed because of the lack of an organized system to make their products conveniently available to the non-theatrical exhibitors. To guard against any subsequent failures, we are now organizing distributing branches in every important city, each in charge of a capable exchange manager. These managers will be furnished pictures and to these exhibitors and furnish Silver Shield programs on specified dates on a first-run basis. Such a system will bring to the non-theatrical field the same enthusiasm that has been realized by theatres from professional distributors."

"Amplifying the foregoing, J. B. Monnette, we can bring pictures of the highest quality to the non-theatrical exhibitors to expect new films from theatrical distributors when they will be shown in competition with the theatres which furnish the distribution or with practically all revenue. As a result, schools and churches can secure from theatres in this country reliable pictures of the product need only after the theatres have used them and they are so obsolete as to be no longer competitive and their physical condition will indicate that the territory presentation is doubtful. Distribution is of such great importance as production and unless a non-theatrical field, both as producer and distributor, this field will be incapable of development and those who do not care for the type of pictures being shown in theatres will be forced to view them anyway or stay at home."

"Millard S. Binney, who has charge of sales for the new corporation, stated that actual territory organization had been going on practically three months and that many agencies in Canada have already been contracted. Applications are on hand for branch distributing contracts in practically all of the other cities in the United States and individually as investigation shows the applicants to be of proper type to represent Silver Shield Service."

Diamant-Berger claims that next year he will produce in Los Angeles.

Eitel Ritchie, Lily Mae Wilkinson and Tiny Sanford are supporting Roy Atwell in "Loose Nuts," a two-reel Universal comedy which Craig Huxchinson is directing.

Keep posted.
Save time and money. See page 19.

CAMA!

Scenario Market

Chester Bennett Production United Studio, require stories, either synopsis or dramatic treatment, for a one-reel feature. Must be something very good with new twists. Outdoor stories of the north woods type and snow scenes preferred. Scripts should be synopses or treatments. If not accepted, will be returned within two weeks.

Metro Pictures Corp., 500 Cahuenga Ave., can use outdoor stories for Bert Lytell and light comedies or comedy-dramas for Viola Dana. Scripts should be addressed to the Scenario Editor, and if not accepted, will be returned within ten days.

Cosmopolitan Productions, New York City, in the market for published stories only, submitted in synopsis form, for all-star casts. Scripts should be addressed to John Starback, Assistant Editor, Scenario Department.

C. L. Chester Productions, 1435 Gower St., Los Angeles, Calif., will consider original stories (synopsis or ideas) for domestic situation, one-reel comedies, carrying fast action, and opportunity for working out the stories in Los Angeles. Scripts should be addressed to Raymond S. Harris, Editor, Scenario, and if rejected will be returned in one to two weeks.

The R-D Corp., Balboa Studios, Long Beach, will consider original stories dealing with Royal Northwestern Mounted Police or any other outdoor subject submitted in synopsis form for all-star casts. Communications should be addressed to R. O. Roussel, and if rejected scripts will be returned after a week.

Coogan Production, United Studio, Hollywood, are in the market for stories, both published and original, suitable for Jackie Coogan, submitted in synopsis form. Scripts should be addressed to A. L. Berstein, care of Coogan Productions, and will be returned in two weeks at the latest, if unavailable.

Winther-Reynolds Productions, Mayer Studio, 3800 Mission Road, are in the market for stories, preferably with some western atmosphere. Scripts should be addressed to the Scenario Editor, and will be returned as soon as read, if unavailable.

Lasky Studio will consider good stories, either published or original, suitable for their several stars. Betty Compson, Gloria Swanson, Dorothy Dalton, Thomas Meighan, Wallace Reid, etc.; and also unusual stories with big theme for all-star special features. Scripts will be read and reported upon in order of receipt, but should be heard from within three weeks.

Campbell Comedies, Fine Arts Studios, are in the market for two-reel comedies featuring children and animals, submitted in synopsis form. Scripts should be addressed to the Scenario Editor and a report from them can be expected within ten days.

The following studios and production companies are not in the market for stories at present: Talmadge Productions, Frothingham Productions, Louis B. Mayer Productions, Real-Eyed Productions, Chris- tie Comedies and Jackie Coogan Productions.

David Butler Productions, Hollywood, Los Angeles, is in the market for either original or published stories submitted in synopsis form for star who plays small town or country roles. Scripts will be returned as soon as read.
For everyone connected with motion pictures in Southern California, regardless of situation, this publication has formed a department to be known as

**Camera! Clan**

A club of those who wish to promote the various needs of the industry as well as their own welfare and education.

**The First Important Features to be Announced Are:**

Camera! Library
Camera! Mail Box
Camera! Register
Camera! Information Bureau.

Camera! Magazine mailed every week to member’s address

The full charges for this service is $2.00 per year.

Phone 595-179

---

**Camera! Clan**

4513 Sunset Boulevard
Los Angeles, California

Enclosed find $2.00 for enrollment in Camera! Clan for one year.

Name..........................
Address..........................
Phone.......................... Occupation...

Membership is limited to those interested in motion pictures in Southern California.
Independent Producers

What are the factors that influence you when deciding upon a studio—

Service?
We maintain a staff of highly trained experts in every department of motion picture production.

Equipment?
Five great stages, three enclosed and two open. Ample offices, dressing rooms, cutting rooms, projection rooms, vaults, extensive property rooms and a splendid wardrobe department.

Lighting?
Brand new stage lighting equipment with generator and direct current in abundance.

Location?
Centrally and conveniently located on Hollywood and Sunset Boulevards. Many of Griffith's great masterpieces were made here.

Economy?
Call on us for estimates and we will convince you that your picture should be made at the

Fine Arts Studio
4500 SUNSET BLVD.
See JOHN McCARRON, Mgr.
Leasing Dept.

Independent Producers

We Want
Clean Educational Features
Comedies
Scenics
Travelogues
for immediate distribution
Communicate With

Silver Shield Service
323 Union League Bldg.
LOS ANGELES, CALIF.

George Ovey
Monte Collins
Margaret Cullington
Teddy Billings
Bob Chandler
Rose Castlewood
Jack Duffy
Joe Dupont
Al Fremont
Charlie Gillette
Charlie McHugh
Duke Lee
Cora Lancaster
Joe Murphy
Betty Morris
Kalla Pasha
Fred Peters
King Stanley
Walter Wills
Frank Whitson
Jesse Welden

Jacques Abbott
Maurice Collins
George Hickman
Joe Murphy
George Allen
Billy Farby
Eddie Fitzgerald
Cal Cohn
Eddie Gambold
Joe Keller
Tom Jordon
Charlie Lamont
Harry Madison
Charlie Millfield
Harry Marks
Harry McCabe
Jane Robinette
Nora Seiler
Clyde Miles
Tommy Woods
Clarence Wertz

are among those from the picture colony who will help make successful The Children's Exposition to be staged at Exposition Park from April 8th to 16th, inclusive, by the Assistance League and the L. A. Federation of Parent-Teacher Associations for the children's milk fund.
Lon Chaney and Irving Cummings
Producers, Directors, Assistant Directors, Casting Directors and Others:

ATTENTION!

The "EQUITY" Casting Office is NOT CLOSED!

An erroneous impression to that effect has been created by the fact that, following the general curtailment of production activity throughout the industry, we slightly reduced our office force.

Our office files remain complete and we are still in a position to furnish you reliable players ranging in ability from STAR to DAY-WORKER.

We are at present, however, maintaining no outside representative, but we assure you that you may receive equally competent service over the telephone—Three Numbers: Hollywood 3821; 3822; 3823.

Yours sincerely,

Actors' Equity Association
E. C. Joy,
Special Representative.

You Men in Pictures
See Our Easter Special
SPORT SUIT, KNICKERS AND LONG PANTS
Four Pieces for Fifty Bucks
You Can't Beat It Anywhere for Twice the Money

This is Your Shop
The Best Dressed Men in Pictures Know

"You Can't Go Wrong" at

OPEN SATURDAY NITES

Schwabs
Shop for Men
6358 Hollywood Boulevard

OPEN SATURDAY NITES

Removal Notice
MISSION FILM CORPORATION

C. H. Geldart, President has moved its executive offices to
Suite 215, Levinson Bldg.
6411 Hollywood Blvd.
Phone: Holly 8085

V. Omar Whitehead

Coming Releases:
Ma Shue in "The Vermilion Pencil"
Charles Cora in "The Gray Dawn"
Our Birthday

With this issue Camera! completes its fourth year. It does so, fondly realizing that its extended life has been entirely the responsibility of the profession which has always given it support for support in a truly unusual fashion. The term "extended" is used comparatively here in view of the dozen other trade publications that have been offered to the picture industry during our remembrance, only to be now non-existent. In reviewing the ill-fated careers of these contemporaries we feel that if they lacked any perfection which we may have achieved, it was a combination of the unprejudiced candor and heart in its people that has won for Camera! a place of sentiment among its followers.

Only a sympathetic, and yet a fair, constructive understanding of the problems of any class justifies a representative journal. To maintain just such an unbiased attitude has been Camera!’s policy, and its staff has consistently utilized it as a basis of all operation.

The beautiful response of you for whom we work has many times rewarded us for our effort while proving and reprobating the infallibility of the idea upon which we are grounded.

Our fifth year is approached, therefore, with an honest gratification that insures many returns of a very momentous week.

Camera! will continue to be at your service for the remainder of the journey.—F. R.

Sherwood on Hollywood

Robert Sherwood gives us the following whimsical treatment in a late “Life”:

After all, Hollywood is a vastly overrated place. Although I have been observing it for as much as ten days, I have attended no orgies (and as heaven is my witness I have spared no effort in trying to locate them), I have seen no murders and I have been offered no cocaine, hasheesh or bhang. Someone told me that he had a friend who knew a man who made fairly good beer in his kitchen, but that is the only sign of lawlessness that I have observed.

"However, I have not lost hope. Before long I expect to be able to announce that I have found the man who makes the beer.

“Superficially, Hollywood has somewhat the appearance of a quiet college town. The studios take the place of the university buildings and the picture people take the place of the students. All the stores are catering to this one group and display their wares accordingly.

“Behind the town is Mount Hollywood, with a tremendous “H” engraved near its summit. This, too, carries out the collegiate atmosphere, as though the letter had been carved there to commemorate some notable football victory like “Hollywood 28—Culver City 3.”

“I do believe that there is something of the kind on the cliff above New Haven, Conn."

“The movie people themselves—the actors, directors, camera men, stage hands, et al—are in no way extraordinary. They do not seem to take themselves or their work very seriously. They are perfectly willing to admit that many of their pictures contain a certain element of hokum. One particularly attractive young star informed me that she is hungry for New York because she wants “the chance to see a regular show.”

“They all work hard when they are on duty in the studios (and it seems to be peculiarly dull, tiresome work), but out of office hours they are for the most part casual and easy-going, and no one seems to worry very much whether school keeps or not.

“Of the various studios, Universal City is unquestionably the largest, but at the time of my visit there was little activity there and I saw nothing much except some left-over sets and properties from Von Stroheim’s “Foolish Wives.”

“In the Ince Studio I saw a scene of the interior of Westminster Abbey being converted into a Bowery cabaret. This studio, by the way, is the most beautiful of all, resembling from the front a stately Southern mansion, with an imposing, green- lhivered Negro butcher at the door. There were no mint juleps, however.

“I paid a formal call at the home of young Jackie Cooper and was treated to a recital that included poetry, riddles and impersonations. It is not difficult to understand the tremendous success that this seven-year-old child has suddenly achieved, for in spite of all the attention that has been showered on him, and all the praise, he is singularly naive and unspoiled.

“Much of this same quality was evident in the delightful personality of Harold Lloyd, who is actually as comic as he seems. I went out on location with him and watched him do a scene, laughing immeasurably at his antics.

“At the Paramount Studio I saw four companies at work, two of which were filming what appeared to be death-bed scenes. It was horribly realistic. The patients may have recovered after I left, but it seemed to me at the time that there was little hope.

“Douglas Fairbanks showed me the settings of his huge new picture—in which he is to be Robin Hood—and gave a remarkable exhibition of archery. He also

(Continued on Page 17)
**Film Capital Production Notes**

### "TESS" TO START APRIL 15TH

Charles Rosher, who since photographing "Little Lord Fauntleroy," has been working in Rome for an Italian company, is expected to arrive in Los Angeles the latter part of next week to commence work at one of Mary Pickford's next picture, "Tess of the Storm Country," locations for which are now being selected by John S. Robertson. The scenario for "Tess of the Storm Country" is being prepared by E. Loyd Sheldon who, with Director Robertson, was brought to the coast by Miss Pickford especially for the new picture.

It is expected that production will start on "Tess" about April 15th.

### MISSION FILM CORPORATION AT FINE ARTS

The Mission Film Corporation has moved to the Fine Arts Studios, where Clarence Geldert, president of the corporation, is at present engaged in cutting his recently completed picture, "Carry on the Races," where, in all probability the next Mission Film production will be made.

### CASE STARTS

Charles Case has started work on the initial comedy production for Movietone Films, which has the working title of "Revenge." This comedy will star Mr. Case and Marion Laken, a newcomer to the screen.

### CALDWELL WRITING CONTINUITY

Fred Caldwell, who has just finished shooting a series of five-reel westerns for the Commonwealth Motion Picture Producers, featuring Jack Perrin and Josephine Hill, is now writing the continuity for a seven-reel comedy drama, the title of which will be announced later.

### ORGANIZE FOR "CLEAN" PRODUCTION

"To encourage the production of clean motion pictures" is the principal object of the United Women of America, Inc., of Albany, N. Y., a membership corporation, and a charter member of the Association of the Secretaries of State. Among the incorporators are Mrs. Henry Clark, Mrs. Walter E. Lambert of Albany, and Mrs. J. Woolsey Shepard of New York.

### REMAINING S-L PICTURES TO BE COAST-MADE

Arthur H. Sawyer and Herbert Lubin, who operate S-L Pictures, are understood to have three more pictures to make for Metro release. The contract was originally for ten. Of that number George D. Baker made five starring Garrett Hughes, and the other two completed had all-star casts. The three remaining films will be made on the coast, probably at the Metro studio.

### BALLIN WORKING AT BIOGRAPH

Hugo Ballin is working at the New York Biograph studio on his next production—based on a story that won the $1,000 prize recently offered by Ballin to Chicago writers. Mabel Ballin and Percy Marmont are cast for the leading roles.

### CHAUDET CASTING

Louis William ChauDET is about to start the filming of his first independent production, "The Pillagers." Those already cast in the picture are Jack Muhall, Lois Wilson, Noah Beery, Russell Slappendal and Ralph Lewis.

### JOY COMEDIES TO FEATURE FOX

Virginia Fox, for more than a year leading the way for Buster Keaton as featured by the Joy Comedy Company, which organization recently filed final formation papers to produce a series of twelve comedies.

Billy Joy, brother of Leatrice Joy, is the director-producer of the new company and has completed arrangements whereby the company will start shooting on April 24th in the new Horsley studios on Sunset Blvdy.

G. K. Hollister will be cameraman.

### POLLARD TO HOLD MEGAPHONE WITH GIBSON

Harry Pollard, who has been engaged in directing "The Leather Pushers," has been secured by Carl Laemmle to direct at Universal City.

Pollard's first work will be to guide Hoot Gibson through a western feature, "Trimmed and Burning," a magazine story of Hapsburg Liebe, production on which will start in a few days. The cast is being selected.


### CUMMINGS COMPLETING

This week will see the completion of the Irving Cummings production, "Fires of Vengeance," starring Lon Chaney. Louis Weadock is now at work on the sub-titles, while Hal Kears is in charge of the cutting.

### WILEY TO TITLE "FOOLS FIRST"

Marshall Neilan has engaged Hugh Wiley, noted Saturday Evening Post author of negro, Chinese and other stories, to title "Fools First," in which Claire Windsor, Richard Dix and Claude Gillington are featured.

Mr. Wiley wrote and titled "Hop," the Chinese episode in Mr. Neilan's "Bits of Life."

### ROSS MANAGER OF CLASSIC FEATURE COMPANY

Herman Ross, former secretary and treasurer of the Labor Film Service, Inc., which he also organized, is now business manager of the Classic Feature Film Co., which is reissuing a number of pictures in the non-theatrical field, including "The New Wizard of Oz," "Dombey and Son," "Her Greatest Performance," "The Lyons Mail" and "Lady Windermere's Fan."

William Farnum may make another picture in the east before coming to Los Angeles.

It is announced that a new process has been invented which claims to make non-burnable film.

"Famous Players has arranged to handle "Ten Nights in a Bar Room" in Canada.

Hodkinson has secured "Free Air," made by E. H. Griffith. It is scheduled for release in April.

---

**Notes**

"Loyd" is a contraction for Miss Loyd, who is a new star for the studio.

"Father's Day" is also known as "Tales of the Jazz Age." It is a comedy produced by the studio.

The "Fool's First" series will reach ten pictures.

"Famous Players" has acquired the rights to "The Last Voyage."
"IS MATRIMONY A FAILURE?"

Grauman’s

A merry combination of clever farce, polite slapstick, and not a little real human interest excellently directed and perfectly played by a brilliant all-star cast makes "Is Matrimony a Failure?" quite the most sparkling Paramount comedy lately seen.

KATHLEEN CLIFFORD

The author, Walter Woods, hit upon an invaluable idea when he decided to treat so broad a theme as matrimony through the examples of five entirely different but typical married couples. His story is further enriched by some rarely understanding casting and James Cruze’s subtle direction of the predominant farce element, one hundred per cent cutting, a superior scenario and photography.

The romantic interest of the play centers in Arthur Haviland and Margaret Saxby, lovers who despair not even in the face of the marital chaos about them. The former is interpreted with T. Roy Barnes’ most perfect and hilarious pantomime, while Lily Lea leaves nothing to be desired in the heroine.

The Saxbys, Margaret’s parents, form perhaps the most perfectly proportioned team of domestic “battlers” included in the script. The aggressive, talkative wife just seeseth opportunities which Lillian Leighton fails in no instance to develop to their greatest value. Her natural spirit is obvious and a subtle spouse is filled equally as well by Tully Marshall, whose mere appearance evokes unrestrained mirth from the audience. Zsa Zsa Gittins strikes a remarkable balance between the comic and the pathetic in Mrs. Wilbur, the merry wife, with five or six devices to de-villify her character, which characteristically defends to the last ditch. Arthur Hoyt is very good as her “bitter” half.

Sylvia Ashton and Otis Harlan play the Pearsons, while Lois Wilson and Walter Hiers are seen in the Hoyts, all highly amusing positions.

Adolphe Menjou in a “legal mind,” Charles Ogle and Ethel Wales end the list of players.

This type of production, well done in all respects, would raise the standard of more companies than Lasky. It is a valuable departure.

"POLLY OF THE FOLLIES"

Kinema

Just to prove that there is a rural flapper and that she is equally as deadly as the metropolitan variety, Constance Talmadge presents us with "Polly of the Follies," a John Emerson-Anita Loos story directed by Mr. Emerson.

In every imaginative and much abused young resident of Bowing Green is led to the great city where she enters Florenz Ziegfeld’s employ only to step quickly out of her job and into a jazzy romance. "Polly of the Follies" has been given a typical Schenck production, and may boast at least two original comic situations which are handled with mastery and keep the audience in a continual uproar.

Constance Talmadge plays Polly Meacham with her customary fire, which is a bit more attractive than usual in this material.

Kenneth Harlan has a straight lead to his credit as Bob Jones for whom she collects much sympathy.

Billie Dove makes a good “other girl,” while Horace Knight as Polly’s melodramatic old uncle proves as convincingly antagonistic as possible.

Thomas Carr, Harry Fisher, Frank Leder, George Fawcett, Isla Horke, Milkerd Arlen, Paul Donec, Thesera Conover, James Gleason, Bernard Randall and John Daly Murphy portray remaining roles with attendant satisfaction.

First National distributes this picture.

"BE MY WIFE"

California

Max Linder’s current comedy, “Be My Wife,” offers a fair amount of diversion to the comedy lover, more perhaps through one or two clever gags and mechanical devices than through the possibilities for mirth which its characters afford. Being an amusing chronicle of the difficulties of an ingenious young man in winning his bride over the head of an impossibly auburn, put over in slapstick fashion, and interwoven with the rather usual dream, it is forced to depend at times upon often-used material and an abundance of vase throwing activity. In any event, all is reclaimed for entertainment in the imaginary fight incident near the end which displays a remarkable degree of originality upon the part of Mr. Linder, Horace Fisher, and Tully Marshall.

In the star role he is seen as himself an energetic sweetheart, bridgegroom and husband, Linder’s characters vary little, yet they always beguile and have gained for him an enthusiastic following.

Alta Allen makes an attractive blonde-opposite for the French comedian and with Lincoln Stedman as Max’s fat rival, forms the rest of the almost fatal triangle peculiar to comedies of this order.

(Continued on Page 17)
MENTCALFE ASSOCIATED WITH HUGHES

Earl Metcalfe has been engaged by Goldwyn to portray a leading part in "The Bitterness of Sweats," by Rupert Hughes. Hughes and Metcalfe are not strangers, having served together as Majors in the 69th New York Regiment during the war. Metcalfe is the Vice-Commander of the Lambs Club Post of the American Legion and Hughes is the Post Historian.

HOWE JOINS ROACH DIRECTORIAL FORCES

Hal Roach has added J. A. Howe to the directorial forces at his Culver City plant. Mr. Howe is one of the old timers in the picture game, beginning in 1912 as assistant director at the old Reliance-Majestic with Griffith as director-general of five-reel comedy dramas, featuring Lillian Gish, Blanche Sweet, the late Bobby Harron and others.

For the past six years Mr. Howe has been directing on various comedy lots and has 101 comedies to his credit.

NELAN ENGAGES WAYNE

Marshall Nellan has secured Dick Wayne to enact a principal role in "Her Man," Nellan's forthcoming production for Associated First National.

DEANE JOINS FOX

Doris Deane has just been signed to play the lead opposite Clyde Cook in his new Fox comedy, which went into production this week.

DUGAN SUCCEEDS BALSLEY

During the recent stay of the Katherine MacDonald company at Truckee, where some of the snow scenes of "The Woman Conquers" were filmed, J. D. Dugan, known in directorial circles as "Jimmy," succeeded Capt. Clyde Balsley as assistant to Tom Forman, who is in charge of the MacDonald production.

GORDON OPPOSITE ROLAND

Bruce Gordon has been engaged as leading man for Ruth Roland in the Pathé serial, "The Riddle of the Range," which recently went into production at the United Studios.

PERRIN IN WALTON'S LATEST

Jack Perrin, star of the Universal series of "Pob of the U. S. N." will play opposite Gladys Walton in her forthcoming starring vehicle, "The Trouper."

Tom D. Guise is included in the cast of "The Trouper," starring Gladys Walton, just starting production at the Universal Studios.

Ernest Warde will both direct and play a part in "The Riddle of the Range," the Pathé serial, starring Ruth Roland, which is now under production at the United Studios.

Edwin Stevens is handling an important part in "The Man Unconquerable," starring Jack Holt, which recently went into produc-

UNIVERSAL ENGAGES TERRY

Ethel Gray Terry has been cast by Universal to play the role of Madame Corona in "Under Two Flags." Priscilla Dean's present starring vehicle, which Tod Browning is directing.

ROSS TO DIRECT DENNY

Nat Ross has been made a director at Universal City, and will guide Reginald Denney, star of the Universal-Jewel police stories, the first of which is "The Red Rider."

Mr. Ross has served as assistant to many directors and was formerly private secretary to Carl Laemmle, president of the Universal Film Company.

SARGENT IN "OLIVER TWIST"

Lewis Sargent will assist Jackie Coogan in the filming of "Oliver Twist," as he has been cast to impersonate the role of Noah Claypole.

VIDOR ENGAGES VAN DYKE

Truman Van Dyke, co-featured with Eleanor Field in the recently completed Selig-Irvin serial, "The Jungle Goddess," has been selected to play a principal role in Vidor's next cinemplay, entitled "The Shuttle Soul," which is slated to start production next week at the Vidor Studios.

SUNSET PRODUCTIONS SIGNS HOXIE

It is understood that Jack Hoxie has completed his contract with Ben Wilson and Arrow, and that he has been signed by Sunset Productions for eight pictures to be state righted. The first will be "Barbed Wire."

V. Omer Whitehead is playing "The Riddle" in Ruth Roland's serial, under production at the United Studios.

Jean de Briac and Clarence Burton are enacting "heavy" roles in Jack Holt's current starring vehicle for Lasky entitled "The Man Unconquerable."

Fritz Brunette, Helen Lynch and Josephine Crowell are portraying important roles in "Her Man," Marshall Nellan's latest photoplay for First National.

Little Philippe de Lacy, who is appearing in Famous Players' "Is Matrimony a Failure?", is playing a part in the current Monty Banks comedy under production at the Warner Brothers' studio.

Tiny Sanford, Percy Challenger, Alfred Gronell and Jerry Mandy will be seen in support of Neely Edwards in his forthcoming two-reel comedy entitled "Easy to Cop."

Florence Hale and Joseph Hazelton have been engaged to assist Jackie Coogan in the filming of "Oliver Twist," and will interpret the roles of Mrs. Redwin and Mr. Grimwh.

Jack O'Brien has been added to the cast of "The Black Bag," Herbert Rawlinson's latest vehicle, which Stuart Paton is directing.

Ashley Cooper is cast to play the part of his own daughter's father in the Garson production, "The Hands of Nora." Both he and Dulcie are frequently seen in Young vehicles.

Who's Where on Los Angeles Screens

CALIFORNIA

Goldwyn presents

Len Chaney in "THE NIGHT ROSE"
By Leroy Scott
Scenario by Arthur F. Statter
Directed by Wallace Worsley
Casting

Grauman's

Jesse L. Lasky presents

"BOUGHT AND PAID FOR"
Adapted from George Broadhurst's Play
Scenario by Clara Beranger
Directed by William C. de Mille
Casting

UNIVERSAL ENGAGES TERRY

Ethel Gray Terry has been cast by Universal to play the role of Madame Corona in "Under Two Flags." Priscilla Dean's present starring vehicle, which Tod Browning is directing.

ROSS TO DIRECT DENNY

Nat Ross has been made a director at Universal City, and will guide Reginald Denney, star of the Universal-Jewel police stories, the first of which is "The Red Rider."

Mr. Ross has served as assistant to many directors and was formerly private secretary to Carl Laemmle, president of the Universal Film Company.

SARGENT IN "OLIVER TWIST"

Lewis Sargent will assist Jackie Coogan in the filming of "Oliver Twist," as he has been cast to impersonate the role of Noah Claypole.

VIDOR ENGAGES VAN DYKE

Truman Van Dyke, co-featured with Eleanor Field in the recently completed Selig-Irvin serial, "The Jungle Goddess," has been selected to play a principal role in Vidor's next cinemplay, entitled "The Shuttle Soul," which is slated to start production next week at the Vidor Studios.

SUNSET PRODUCTIONS SIGNS HOXIE

It is understood that Jack Hoxie has completed his contract with Ben Wilson and Arrow, and that he has been signed by Sunset Productions for eight pictures to be state righted. The first will be "Barbed Wire."

V. Omer Whitehead is playing "The Riddle" in Ruth Roland's serial, under production at the United Studios.

Jean de Briac and Clarence Burton are enacting "heavy" roles in Jack Holt's current starring vehicle for Lasky entitled "The Man Unconquerable."

Fritz Brunette, Helen Lynch and Josephine Crowell are portraying important roles in "Her Man," Marshall Nellan's latest photoplay for First National.

Little Philippe de Lacy, who is appearing in Famous Players' "Is Matrimony a Failure?", is playing a part in the current Monty Banks comedy under production at the Warner Brothers' studio.

Tiny Sanford, Percy Challenger, Alfred Gronell and Jerry Mandy will be seen in support of Neely Edwards in his forthcoming two-reel comedy entitled "Easy to Cop."

Florence Hale and Joseph Hazelton have been engaged to assist Jackie Coogan in the filming of "Oliver Twist," and will interpret the roles of Mrs. Redwin and Mr. Grimwh.

Jack O'Brien has been added to the cast of "The Black Bag," Herbert Rawlinson's latest vehicle, which Stuart Paton is directing.

Ashley Cooper is cast to play the part of his own daughter's father in the Garson production, "The Hands of Nora." Both he and Dulcie are frequently seen in Young vehicles.
“MICKEY” TO AID CHILDREN’S BENEFIT

Marshall Neilan will donate his portable generating plant to the Children’s Exposition at Exposition Park, April 8th to 16th. The electric plant will be used to manufacture direct current for a number of searchlights.

In addition to this Mr. Neilan will endeavor to arrange the “Freckles” Barry booking schedule so that the youngster, who is now making a personal appearance tour of the country, may be here to take part in the exposition.

VALLI PLANNING NEW YORK TRIP

Virginia Valli, who is playing the leading role opposite Herbert Rawlinson in “The Black Bag,” is planning a trip to New York as soon as she finishes the picture. Miss Valli came here from New York City, her former home, to make a series of pictures with Bert Lytell for Metro. It is expected she will return to Los Angeles to resume her work before the camera after a short stay in the East.

EDWARDS IN DUAL ROLE

Ted Edwards, who is co-starred with Billie Rhodes in “Daddy’s Love,” the new Roy H. Klumf five-reeler feature, essayed a dual role in this picture, portraying the characters of both the hero and the villain. The picture will be exhibited throughout the country during the spring and summer months.

ROLAND DINES PRINCE MOHAMED

Ruth Roland gave a dinner party at her home recently in honor of Prince Mohamed Ali Igrafim, nephew of the King of Egypt, who is here on a visit. The other guests were Mrs. M. L. Levy, President of United Studios, and Mrs. Levey; Mr. and Mrs. Charles Canfield and Mrs. Edith Thompson, Miss Roland’s aunt.

LAEMMLE OFF TO NEW YORK AND CONTINENT

Carl Laemmle, president of Universal, recently left Los Angeles for New York. The producer has been at Universal City for several months dictating policies for the season of activity which has just opened. Mr. Laemmle will sail for Europe within a few weeks to confer with European associates.

Louis Rivers and Dick La Reno are members of the cast of “Out of the Silent North,” the current Frank Mayo photoplay production at Universal City.

Winfield-Kerner Company will next week entertain the L. A. Athletic Club the Society of Illuminating Engineers and managers of the different studios.

Thomas Holding and Roscoe Karns are interpreting principal roles in “The Trapper,” starring Gladys Walton, which recently started production at the “L.”

Hal Roach was host this week on his cruise, the “Gypsy,” when his guests were the officers of the Tuna Club, including Keith Spaulding, E. A. Featherstone, Ray Thomas, Nelson Howard and B. O. Kendall.

WOODHULL GIVES THIRD SHOWING

R. F. Woodhull, president of the M. P. T. O. of New Jersey, recently gave the third of his public service showings at the Belasco Theatre of Dover, New Jersey, when pictures showing the fur, apple and diamond industries were screened. At a previous showing, 1,100 school children attended.

EDDIE BAKER

Cast of The Week

(Continued from Page 4)

“THE RIDDLE OF THE RANGE”

Directed by Ernest Warde
Ruth Roland
Ernest Warde
P. H. Harmon
Lorimer Johnston
Omar Whitehead

DIXON ON CENSORSHIP

The following words of Thomas Dixon were published in a recent chapter of the Urban Official Movie Chat:

“Censorship is the silent work in history. It reeks with the memories of tyranny and of blood. God has not yet made the man wise enough to be clothed with autocratic power to restrain thought.”

ENTERTAINED AT WHITE HOUSE

Lillian and Dorothy Gish and David W. Griffith were guests at luncheon recently of Mrs. Warren G. Harding, the first lady of the White House.

Mr. Griffith and the Gish girls went to the capital city recently to be present at the opening of “Orphans of the Storm,” and while there the invitation arrived.

A pre-view of the new Owen Moore film, “Reported Missing,” was given recently at the Ritz Carlton in New York.

THE RISE OF IRVING CUMMINGS

In 1910, after several years spent on the legitimate stage, Irving Cummings made what was considered a dramatic move by throwing in his lot with the Lieurance-Majestic forces in New York City.

His stage experience, combined with his natural talents as an actor, stood him in such good stead that he soon became one of the leaders in the then small band of pioneer picture- makers whose untiring efforts eventually succeeded in bringing the film industry into its own.

Several years ago Mr. Cummings felt the call of the Southland, and on his arrival here was much in demand as a leading man. His ambitions, however, were at that time crystallizing into a desire to become a producer himself, and in his subsequent work that objective was ever in mind, awaiting the chance of fulfillment.

The long awaited opportunity came to Mr. Cummings some eighteen months ago, and he started producing a series of two-reel dramas dealing with the adventurous life of the Royal Northwest Mounted Police.

In this series of twelve pictures the role Mr. Cummings essayed was three in one—star, director and producer, and although he was called on to divide his activities into several different channels where, in justice to himself, they should have been concentrated on one phase of the work only, the series was a big success and brought Mr. Cummings one step nearer his ultimate goal in the producing of big features.

The two real series was followed by a five-reeler feature production of the James Oliver Curwood story—“The Man from Hell’s River”—in which Mr. Cummings was once again star, director and producer of a picture for which there has been keen and spirited bidding.

In his present picture, now in the making, under the working title of “Fires of Vengeance,” Mr. Cummings has been able to give all his attention to producing and directing, his star being none other than Lon Chaney himself, and consequent of the star’s fame and Mr. Cummings’ opportunity to concentrate his own creative genius on the work in hand, great things are predicted for this picture which it shall finally be completed and released.

After Rodolph Valentino completes “Blood and Sand,” his first starring photoplay, for Famous Players, and likewise a full release he will make “Amos Judd,” by John S. Mitchell.

A portrait bust in bronze of Madame Nazimova was recently completed by Renee Prall, a Bohemian sculptor. It represents the actress in the role of Nora in Ibsen’s “A Doll’s House.”

Miss Theresa Yates, musician and dancer from Texas, will make her debut in pictures in Douglas Fairbanks’ latest photoplay, which will start production shortly at the Mackey Ford-Fairbanks Studios on Santa Monica Boulevard.

“Prairie Jack” Edwards, a picturesque character of Casper, Wyoming, is en route to Los Angeles on horseback, bearing a petition signed by several thousand westerners asking Bill Hart to continue the making of frontier pictures. Hart has not been producing for more than a year.
Production Notes
(Continued from Page 4)

AT LASKY'S

Balboa Beach will be used for some of the scenes in Jack Holt's new picture, "The Man Unconquerable," which will represent real desert fishing activities and waterfront scenes, supposedly in the South Pacific.

Before long Philip Rosen will take his company, making "The Bonded Woman," in which Betty Compson is to star, to San Francisco for harbor scenes and some shipboard episodes.

"Spectre" phenomena will be quite evident in Agnes Ayres' new picture, "Borderland," an original story by Beulah Marie Dix. Miss Ayres plays two roles—one of a girl of about the year 1850 and the other a modern young matron. Milton Sills, Casson Ferguson and others appear in leading roles, and Paul Powell is directing.

Sam Wood is drawing to a conclusion his production, "Her Gilded Cage," in which Gloria Swanson stars, with David Powell as leading man, and Walter Hiers, Harrison Ford and others in important parts.

Cecil B. de Mille will get under way with his new production, "Manslaughter," some time the latter part of this month.

Pending the return from the East shortly of Dorothy Dalton, who will be the featured player in "The Silent Call," an Irvin Willat production for Paramount, Mr. Willat has gone northward to look up a location where cabin sets, etc., will be constructed. Returning to the studio, he will begin work here, and then take his company to the already prepared location. Actual work will start about the tenth of this month.

April 17th is set as the starting date for George Melford's new production, "Burning Sands," by Arthur Weigall, adapted by Ogra Prinzhorn. Milton Sills and Wanda Hawley are to be the principal players in this picture. Mr. Melford is now at Palm Springs looking up locations.

BALBOA STUDIO NOTES

The Monarch Producing Company is following interest in their current story of the Northwest Mounted Series, featuring George Chesebro, supported by Vivian Rich.

The Commonwealth Producers will start production shortly on a seven-reel picture, featuring Jack Perrin and Josephine Hill. Fred Caldwell will direct.

"Bill" Thompson is at present filming exteriors for the Norcross-Leon Productions.

The Baby Marie Osborn Production Company will start producing a series of three-reel comedy dramas, in the near future, featuring Baby Marie and her four year old sister. Pathe will distribute the series.

AT THE ROACH STUDIOS

Harry "Snub" Pollard has a few days work remaining on his two-reel comedy with the working title, "Grandpa's Will," which Charles Parrott is directing.

"Paul" Parrott has been a new comedy the coming week, which Al Santell will direct.

SHIPMAN WITH OTTAWA PRODUC.

The Ottawa Film Productions, Ltd., has been formed to film "The Man from Senegal," starring Rutland Barrington. Ernest Shipman is general manager of the company which has a capital of $150,000.

Kathleen O'Connor and Florence D. Lee are among those cast in Gladys Walton's next starring vehicle for Universal, entitled "The Tresper."

AT UNIVERSAL

Priscilla Dunn, star of Ouida's drama, "Under Two Flags," is busy making cafe scenes.

Frank Mayo and company have returned from location for "Out of the Silent North," and are now occupied in taking interior log cabin scenes.

Marie Prevost, after six weeks vacation, is now working on "Her Night of Nights," with Hallam Cooley, playing the leading male role.

Neely Edwards has just started another two-reel comedy, called "Easy to Cop," with Laura La Plante playing opposite the star and William Watson directing.

CALVERT CARTER

Craig Hutchinson and Allen Curtis are alternating in the direction of Roy Atwell and Ethel Ritchie, co-stars in domestic situation comedies. Separate casts are also alternated weekly, making two units in production.

Another unit production manager has been appointed to work with Martin Murphy and M. K. Wilson under the supervision of Irving G. Thalberg, director-general of the studio. Charles P. Stallings, who has been in charge of the location department for some time, is the new production executive.

He will have charge of the unit starring Frank Mayo and directed by William Worthington, making "Out of the Silent North," and one comedy unit.

The historical chapter play, "In the Days of Buffalo Bill," is on its way to the screen after seven months of hard work. The mass of film will be reduced to eighteen episodes of two reels each.

Three of the short reel westerns starring Tom Santscht has passed into the editor's hands.

Three special productions, "Human Hearts," "That Lass o' Lowrie's," and "The Storm," starring House Peters, Priscilla Dean and Peters respectively, are in the final stages of cutting and within two or three weeks will be shipped to exchanges.

A series of comedies starring Neely Edwards and another co-starring Roy Atwell and Ethel Ritchie, are also in the cutting rooms.


AT THE INCE STUDIOS

John Griffith Wray, with Cullen Landis, Noah Beery, Madge Bellamy and company, making "Someone to Love," a circus story, are finishing location work in Northern California. Pictures will be taken in a circus."Howe's Great London Shows," during its tour of Southern California.

Lambert Hillyer this week completed the final feature, "The Romance of Hate," with Frank Keenan, Lloyd Hughes and Marguerite de la Motte in the cast.

Director James Horne is to begin production next week on a Douglas MacLean comedy, "The Sunshine Trail," the continuity for which is being prepared by Bradley King.

C. Gardner Sullivan, the author, who recently completed the circus drama, "Someone to Love," has begun work on another feature drama to be filmed this year.


DILLON FORMS COMPANY

Edward Dillon has organized the Genius Film Productions and started his plans working by getting the subject ready for the screen. Mr. Dillon will make four productions a year. The first he expects to have ready in a few months and he is now making some of the interiors in the Tiffany studios, N. Y. Mr. Dillon is one of the pioneer directors, having had such players as Mary Pickford and Lilian and Dorothy Gish and Mary Marsh under his direction when he worked under the Griffith banner. His last picture was "The Beauty Shop," starring Raymond Hitchcock, which will be released in May by Famous Players-Lasky.

PREMIUM PICTURES ABOUT TO START

The Premium Picture Productions, of Portland, Oregon, is about to start filming eight five-reel outdoor stories, featuring Jack Nesbit. The story line includes:

Molly Malone, feminine lead; Al Ferguson, heavy; Hugh Saxon, characters; J. T. Zer-ath, characters; William Randolph, juvenile; Lottie McIntyre, in unities; and Mother Wainwright, characters. Harry Moody is the director. Eugene Voltaire, assistant director; Doc Cook, cameraman, and C. C. Cook, assistant cameraman, and H. G. Gunnings, technical director. The stories will be by L. V. Jefferson.

Premium Picture Productions is building a large studio in Portland, which is to be completed in June, and until that time the company will operate in Bisbee, Arizona, where the management has a large force of men building a temporary studio.

The first photoplay is entitled "The Range Patrol." All of these productions will be distributed by the Russell Productions, Inc., of Chicago, Ill.

OUIMET FORMS LAVAL PHOToplAYS, LTD.

1. Ernest Ouimet, president and general manager of the Specialty Film Import, Ltd., recently organized his own producing unit, Laval Photoplays, Ltd., of Montreal. It is

John B. Clymer is editing "The Release," a five-reel western, with Alfred Caldwell, featuring Jack Perrin and Josephine Hill.
BURR TO PRODUCE AT GLENDALE, L. I.

Charles C. Burr has purchased the studio at Glendale, L. I., formerly used by the Emancipation Film Corp. It will be known as Burr's Glendale Studio.

Johnny Hines will make "Go-Get-'Em Gal- lagher," his next full length feature there, and Burr also plans to make there a new series of comedies.

JACK PICKFORD IN AN ORIGINAL

It is expected that Jack Pickford will start work shortly on a picture for United Artists McCutley. It will be an original by Jonston McCutley.

R-C will release "The First Woman," featuring Mildred Harris.

HELEN RAYMOND

RE-ELECTS DIRECTORS

The annual election of the stockholders of the Famous Players-Lasky Corporation was held at the company's New York offices recently. The following directors were re-elected: Jules E. Bruijntour, Cecil B. De Mille, Daniel Frohman, Albert Kaufman and Sidney Kent. The following were elected to the finance committee: Frederick G. Lee, Gayor O. Dominick, Maurice Wertheim, Theodore F. Wilmars and Adolph Zakor.

FOX NEWS TO ELIMINATE AMUSEMENTS

The Fox News has decided to eliminate all pictures of sports, games and other amusements that might be considered competitors of motion pictures. This means that the twice-weekly issues of Fox News will not pictures which might tend to keep the public out of the theatres and send them to other amusements.

John Davidson and Stuart Holmes have been cast to interpret principal roles in "Under Two Flags," starring Priscilla Dean.

John M. Stahl has completed the cutting of "One Clear Call," his latest independent unit production for Louis B. Mayer. The film is now being prepared for shipment to Chicago. "One Clear Call" has an all-star cast headed by Henry B. Wallis, Irene Rich, Milton Sills and Claire Windsor.
## Pulse of The Studios

<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>Arthur Delaware</td>
<td>Jack Tolle</td>
<td>M. Charles</td>
<td>Western</td>
<td>Starting</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ASSOCIATED ARTISTS INC.</td>
<td>Cedric Fields, Casting.</td>
<td>753 South Boyle Ave.</td>
<td>Boyle 554</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mattison</td>
<td>Tweddy</td>
<td>Dick Johnson</td>
<td>Comedies</td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frederick Kill, Jr.</td>
<td>Harold Mills</td>
<td>Cedric Fields</td>
<td>Tweedy &amp; Mattison</td>
<td>2nd Comedy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marcel Perez</td>
<td>Charles Amador</td>
<td>Dick Johnson</td>
<td>Comedies</td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Morris</td>
<td>Geo. Cheesbro</td>
<td>E. MacManigal</td>
<td>Milton</td>
<td>Northwest Mounted</td>
<td>Finishing</td>
<td></td>
</tr>
<tr>
<td>C. Stater</td>
<td>All-Star</td>
<td>Powers</td>
<td>Al Morris</td>
<td>Hunter</td>
<td>Historical</td>
<td></td>
</tr>
<tr>
<td>Thorpe</td>
<td>All-Star</td>
<td>Logan</td>
<td>Dyer</td>
<td>Hungerford</td>
<td>Comedy Drama</td>
<td></td>
</tr>
<tr>
<td>E. G. Dyer</td>
<td>Non-Star</td>
<td>Dyer</td>
<td>Dyer</td>
<td>Dyer</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Bobbiotti</td>
<td>All-Star</td>
<td>Dyer</td>
<td>Dyer</td>
<td>Staff</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Bob Hornor</td>
<td>Monte Montagu</td>
<td>Rixie Mays</td>
<td>Bob Hornor</td>
<td>Staff</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>William Thompson Non-Star</td>
<td>Fishback</td>
<td>G. Leong</td>
<td>Western</td>
<td>Staff</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>BERWILLA STUDIO.</td>
<td>Richard Thomas, Casting.</td>
<td>5821 Santa Monica Blvd.</td>
<td>Holly 3130</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>J. E. Bowen Non-Star</td>
<td>E. G. Bowen</td>
<td>E. J. Chudy</td>
<td>Educational</td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRUCE CARTER PROD'NS.</td>
<td>Montague Studios.</td>
<td>Arnold Aldrich, Casting.</td>
<td>San Francisco.</td>
<td>Schedule</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bruce Carter</td>
<td>All-Star</td>
<td>Harry Fathburn</td>
<td>Arnold Aldrich</td>
<td>Staff</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>BURSTON FILMS INC.</td>
<td>6050 Sunset Blvd.</td>
<td>Special</td>
<td>Start</td>
<td>Holly 3939</td>
<td></td>
<td></td>
</tr>
<tr>
<td>J. E. Bowen</td>
<td>E. G. Bowen</td>
<td>Special</td>
<td>Start</td>
<td>Holly 96</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Charlie Chaplin</td>
<td>Alfred Reeves, Gen. Mgr.</td>
<td>1416 La Brea Ave.</td>
<td>Holly 4070</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CHARLIE CHAPLIN STUDIO.</td>
<td>Alfred Reeves, Gen. Mgr.</td>
<td>1416 La Brea Ave.</td>
<td>Holly 4070</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Charlie Chaplin</td>
<td>Edna Purviance</td>
<td>Toberoh &amp; Wilson</td>
<td>Charlie Chaplin</td>
<td>2nd Comedy</td>
<td>Comedy Drama</td>
<td></td>
</tr>
<tr>
<td>SYD CHAPLIN</td>
<td>Charles Chaplin</td>
<td>M. Bell</td>
<td>Charlie Chaplin</td>
<td>2nd Comedy</td>
<td>Comedy Drama</td>
<td></td>
</tr>
<tr>
<td>CINAL FILMS, Comsomart Studios.</td>
<td>Wil. 1322</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>COMMONWEALTH MOTION PICTURE PRODUCERS.</td>
<td>Scotty King, Casting.</td>
<td>511 Union League Bldg.</td>
<td>13538</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CUMMINGS, IRVING PROD.'N. CO.</td>
<td>Wm. Crinley, Casting.</td>
<td>Universal Studio.</td>
<td>Holly 2500</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FOX STUDIO.</td>
<td>C. A. Bird, Casting.</td>
<td>N. Western Ave.</td>
<td>Holly 3000</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FINE ARTS STUDIOS.</td>
<td>Individual Casting.</td>
<td>4500 Sunset Blvd.</td>
<td>595187</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GARSON STUDIOS.</td>
<td>1845 Glendale Blvd.</td>
<td>Wil. 81</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GESNER, PAUL PICTURES CORPORATION.</td>
<td>Jos. C. Gonyea, Casting.</td>
<td>San Francisco.</td>
<td>Schedule</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GOLDWYN STUDIO.</td>
<td>R. B. McIntyre, Casting.</td>
<td>Culver City.</td>
<td>Abraham Lehr, Gen. Mgr.</td>
<td>761711</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edwin Carewe</td>
<td>Jess Robbins</td>
<td>Cliff Smith</td>
<td>Raymond Cannon</td>
<td>Dwaine Dunlap</td>
<td>Dunlap</td>
<td>“Western Speed”</td>
</tr>
<tr>
<td>Rosalind Russell</td>
<td>All-Star</td>
<td>Johnny Walker</td>
<td>Dale Arden</td>
<td>M. Eason</td>
<td>Reynolds</td>
<td>“For High Stakes”</td>
</tr>
<tr>
<td>Glenda Farrell</td>
<td>Ruth Clifford</td>
<td>Richard Arlen</td>
<td>Adele Asher</td>
<td>M. Eason</td>
<td>Reynolds</td>
<td>“Wows Made and Broken”</td>
</tr>
<tr>
<td>McCarty, Mae</td>
<td>Ginger Rogers</td>
<td>Jack Ready</td>
<td>Joe E. Brown</td>
<td>M. Eason</td>
<td>Reynolds</td>
<td>“Your Very Truly”</td>
</tr>
<tr>
<td>Carson</td>
<td>Jack O'Brien</td>
<td>Johnnie Mack</td>
<td>College</td>
<td>M. Eason</td>
<td>Reynolds</td>
<td>“A Splendid Outcast”</td>
</tr>
<tr>
<td>GARSON STUDIOS.</td>
<td>1845 Glendale Blvd.</td>
<td>Wil. 81</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GESNER, PAUL PICTURES CORPORATION.</td>
<td>Jos. C. Gonyea, Casting.</td>
<td>San Francisco.</td>
<td>Schedule</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GOLDWYN STUDIO.</td>
<td>R. B. McIntyre, Casting.</td>
<td>Culver City.</td>
<td>Abraham Lehr, Gen. Mgr.</td>
<td>761711</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
CAMERA!
"The Digest of the Motion Picture Industry"

Hugh Fay
Jack White
Homer McCall
W. Morris
Bob espa

HERBST, FREDERICK PRODUCTIONS. 6719 Putnam Ave., Culver City.
W. H. Curran
"Big Boy" in William Chas. Stanner Bruce Boucher
Anthony Miles
Unfinished
761281

HOLLYWOOD STUDIOS. 6642 Santa Monica Blvd. R. D. Saunders, Casting.
Ch. Reisner
Ferdinand Earle
Bull Montana
Flint Goodfriend
George Benoit
Walter Mayo
Hunt Strengthen
Hunt Strengthen

Roy Hughes
Adela Sembrano
J. McFarland
"Boots" Talbert
Eudene Stubblefield
Westerns
Schedule
Main 3816

Horne
W. Worley
John Griffith Wray
M. Du Pont
Henry Sharpe
Lederman
Bradley King
"The Sunshine Trail"
Preparing
761731

JOY COMEDY COMPANY. Fred Fox, Gen. Mgr. Russell Studios, 1439 Beechwood Drive.
Billy Joy
Virginia Fox
G. K. Hollister
Edwin Marriett
J. E. Zeidler
Two-Comedy
Preparing
Holly 910

KING VIDOR PRODUCTIONS. Gus Inglis, Gen. Mgr. 7200 Santa Monica Blvd. Holly 2806; Holly 2807

LASYK STUDIOS. L. M. Goodstatt, Casting. 1520 Vine St. Fred Klav, Studio Mgr. Holly 2400
Son Wood
Sons Wood
Glória Swanson
Al Green
Tom Melehan
Cary Grant
Mae West
Fred Miko
Paul Powell
George Melford
Irvin Williot
Dorothy Dalton
All Star
All Star
All Star
All Star
All Star
Al Gilks
Frank Armer
Biren Harris
"The Gilded Cage"
Syrup

LYONS, EDDIE, PROD. Berwillia Studios. Holly 157
Eddie Lyons
Eddie Lyons
Eddie Lyons
Comedies
Schedule

MAC QUARRIE-HERIS PRODUCTIONS. Balasco Studios, San Francisco. Douglas 6588
Frank H. Mac Quarrie
Ernie Hiser
Silo N. Venkar
Jim C. McQuire
Ernie Hiser
M. Oursmundo
J. M. Rotthildt
"The Man Uncompromising"
Two-Comedy
Two-Comedy
2d Week
2d Week
2d Week
2d Week
2d Week

MAYER, LOUIS B. Studios, 3800 Mission Rd. Individual Casting. Lincoln 2120
Lloyd Ingraham
All Star
Roy Fisher
Geo. Stone
David Kirkhod
Lloyd Ingraham
Dramas
Cutting

METROPOLITAN PROD. Carl P. Winther, Prod. Mgr. Mayer Studio. Lincoln 2120
C. S. Evett
J. B. Warner
C. De Vinna
A. MacQuire
Frank Clark
Comedy Drama
5d Week

Tom Inman
All Star
John Selig
Curt Rayfield
"The Black Orchid"
4th Week

MCFADDEN, IVOR PROD. 6040 Sunset Blvd. Holly 6200
Tom Morian
All Star
J. Himm
Harry Pariser
Beth D. Turner
Comedy
3d Week

MISSION FILM CORPORATION. Fine Arts Studio. B. H. Geldert, Pres. 595187
Clarence Geldert
All Star
Gordon Pollock
Arthur Osbome
Clarence Hathway "Carry the Bace"
Cutting

NEILAN, MARSHALL, PRODUCTIONS. 6642 Santa Monica Blvd. Tom Held, Casting. Holly 1431
Marshall NeIan
All Star
D. J. Keasen
Marnon Fairall
"Her Man"
3d Week

PICKFORD-FAIRBANKS STUDIOS. Individual Casting. 7100 Santa Monica Blvd. Holly 7901
Allan Dwan
John Robertson
Douglas Fairbanks
Arthur Edson
Mary Pickford
Dick Reason
"Medieval Romance"
Ch. Esher
"Tess of the Storm Country"

PARAGON PRODUCTIONS. MacPherson, Casting. Brentwood Studios. Holly 975
Bruce Mitchell
Jack Richardson
V. Walker
H. F. MacPherson
Comedies
Schedule

PREFERRED PICTURES CORP. Arthur Jacobs, Cast. and Gen. Mgr. 10049
Tom Forman
K. MacDonald
Hutherston
Jimmy Dungan
Violet Clark
"The Woman Conquers"
Finishing

PROTEAN ARTS. Fine Arts Studio. 595187
Raymond Cannon
Cecil Holldand
Erie Miller
E. Royer
Novelties
Schedule

RAY, CHAS. PRODUCTIONS. Albert Ray, Casting. Chas. Ray Studios. 1425 Fleming St. Holly 4211
Joseph De Graeze
Chas. Ray
Geo. Rizer
Harry Decker
Richard Andrews
"A Tailor Made Man"
3d Week

R-C STUDIO. Mcelrose and Gower. S. F. Jacobs, Casting Director. Holly 7780
Norman Dwan
William Seitas
Dee Moray
Thomas Coo
Delores
B. Waters
Gus Cullin-California
Headless Van
"The Sun of the Wolf"
"The Unexpected Husbandman"
2d Week

REAGUER PRODUCTION CO. Bronx Studio. 1745 Glendale Blvd. 54109
Rea Hunt
Billy Armstrong
Robert Smith
Ray Miller
Charles Dietz
2d Comedies
Schedule
### CAMERAMEN AND ASSISTANT CAMERAMEN

<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>ROACH, HAL E., STUDIO.</td>
<td>Culver City</td>
<td>Warren Doane, Mgr.</td>
<td>Charles Parrott, Sup. Director</td>
<td>West 3730</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Charles Parrott</td>
<td>Snub Pollard</td>
<td>Robt. Doran</td>
<td>C. Hemmke</td>
<td>Thompson-Staff</td>
<td>Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>Scantell-Davis</td>
<td>“Paul” Parrott</td>
<td>Frank Young</td>
<td>C. Morehouse</td>
<td>Tom McNamara</td>
<td>Comedies</td>
<td>Under Prod.</td>
</tr>
<tr>
<td>Melconan</td>
<td>“His Rascal”</td>
<td>Len Powers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SCHLANK STUDIO.</td>
<td>H. J. Howard, Casting.</td>
<td>6050 Sunset Blvd.</td>
<td>Harry Burns</td>
<td>Holly 975</td>
<td>Animal Comedies</td>
<td>Schedule</td>
</tr>
<tr>
<td>SCHWARTZ PRODUCTIONS.</td>
<td>Astra Studio.</td>
<td>E. Schwartz, Casting.</td>
<td>J. M. Hayes</td>
<td>61104</td>
<td></td>
<td></td>
</tr>
<tr>
<td>H. A. Revell</td>
<td>All-Star</td>
<td>J. M. Hayes</td>
<td>Mary Bixley</td>
<td>“Truth to Victory”</td>
<td>Starting</td>
<td></td>
</tr>
<tr>
<td>UNITED STUDIOS.</td>
<td>C. B. Collins, Casting.</td>
<td>5341 Melrose.</td>
<td>M. C. Levee, President.</td>
<td>Holly 4080</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ernest Waree</td>
<td>Ruth Roland</td>
<td>Alan Thompson</td>
<td>John W. Gray</td>
<td>Serial</td>
<td></td>
<td>1st Week</td>
</tr>
<tr>
<td>Chester Bennett</td>
<td>Jane Novak</td>
<td>Jack McVeanne</td>
<td>Marion Fairfield</td>
<td>“The Snow Shoe Trail”</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Frank Lloyd</td>
<td>Jackie Coogan</td>
<td>Arthur Rice</td>
<td>Albert Kelly</td>
<td>“Oliver Twist”</td>
<td></td>
<td>Finished</td>
</tr>
<tr>
<td>Chas. Bryant</td>
<td>Nazimova</td>
<td>Fisher-Mike</td>
<td>Dick Rossen</td>
<td>“Skilman”</td>
<td></td>
<td>Preparing</td>
</tr>
<tr>
<td>Emory Johnson</td>
<td>All-Star</td>
<td>Lillian Hume</td>
<td>Emory Johnson</td>
<td>“The Midnight Call”</td>
<td></td>
<td>Finished</td>
</tr>
<tr>
<td>Sidney Franklin</td>
<td>All-Star</td>
<td>Mabel Talmaide</td>
<td>“East to West”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>James Young</td>
<td>All-Star</td>
<td>Benoit</td>
<td>R. W. Tully</td>
<td>Drama</td>
<td></td>
<td>Finished</td>
</tr>
<tr>
<td>Allan Holubar</td>
<td>Dorothy Phillips</td>
<td>J. Whipple</td>
<td>Frances Marion</td>
<td>“The Duchess de Langeais”</td>
<td>Finished</td>
<td></td>
</tr>
<tr>
<td>Frank Lloyd</td>
<td>“Norma Talmaide”</td>
<td>Helenie</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>UNIVERSAL STUDIOS.</td>
<td>Fred Datig, Casting.</td>
<td>Universal City.</td>
<td>Harry Burns</td>
<td>Holly 2500</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edw. Lacymile</td>
<td>Art Arcord</td>
<td>Marchant</td>
<td>Serial</td>
<td>“Buffalo Bill”</td>
<td>Finishing</td>
<td></td>
</tr>
<tr>
<td>Jack Conway</td>
<td>Hoot Gibson</td>
<td>Gerechty</td>
<td>“The Land of the Lost”</td>
<td></td>
<td>Cutting</td>
<td></td>
</tr>
<tr>
<td>Hobart Henley</td>
<td>Priessila Dean</td>
<td>Moore</td>
<td>“The Lass O’Lawrie”</td>
<td></td>
<td>Laboratory</td>
<td></td>
</tr>
<tr>
<td>Hobart Henley</td>
<td>Preost</td>
<td>Smith</td>
<td>“Her Night of Nights”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Backer</td>
<td>All-Star</td>
<td>Schroeder</td>
<td>Untilled</td>
<td>3d Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>W. Craftt</td>
<td>Lorraine-Murch</td>
<td>Ross &amp; Lipton</td>
<td>Untilled</td>
<td>3d Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Raymond Baker</td>
<td>All-Star</td>
<td>Killigan-Strange</td>
<td>“With Stanley in Africa”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wm. Worthington</td>
<td>All-Star</td>
<td>Tushnion</td>
<td>“The Storm”</td>
<td>3d Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Robert  Incon</td>
<td>Frank Mayo</td>
<td>Lytton</td>
<td>“Out of the Silent North”</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lloyd Ingram</td>
<td>Gladys Walton</td>
<td>Newhall</td>
<td>“The Trouper”</td>
<td>3d Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Sedwick</td>
<td>All-Star</td>
<td>Marquett</td>
<td>Comedies</td>
<td>“Advent of Robinson Crusoe”</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Craig Hutchinson</td>
<td>All-Star</td>
<td>Thompson</td>
<td>Westerns</td>
<td>12th Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rob Hill</td>
<td>All-Star</td>
<td>Violante</td>
<td>“The Black Bag”</td>
<td>4th Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wm. H. Watson</td>
<td>Neely Edwards</td>
<td>B. Hymen</td>
<td>Under Two Flags</td>
<td>4th Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Robert A. Braddock</td>
<td>Tom Sutcliffe</td>
<td>E. T. Lowe, Jr.</td>
<td>Comedies</td>
<td>4th Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stuart Payton</td>
<td>Herbert Rawlison</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tod Browning</td>
<td>Priscilla Dean</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Curtis</td>
<td>All-Star</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### VITAGRAPH STUDIOS. 1708 Talmadge. W. S. Smith, Gen. Mgr.

<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>
</table>

Winfield-Kerner Co.

Manufacturers of

STUDIO LIGHTING EQUIPMENT and SUPPLIES

323-327 E. SIXTH ST.
Los Angeles
Day Service 12215
Night Service 554187

### EASTERN STUDIOS

<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>BIOGRAPH STUDIOS.</td>
<td>W. J. Scully, Casting.</td>
<td>807 E. 175th St.</td>
<td>Henry King</td>
<td>Trenton 5100</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Henry King</td>
<td>Earthsness</td>
<td>H. Cronjager</td>
<td>Joe Boyle</td>
<td>Drama</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Robt. Leonard</td>
<td>May Murray</td>
<td>Ollie Marj</td>
<td>E. Goulding</td>
<td>Schedule</td>
<td>Cutting</td>
<td></td>
</tr>
<tr>
<td>BLACKTON STUDIOS.</td>
<td>Brooklyn, N. Y.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fisher-Fox</td>
<td>All-Star</td>
<td>Frank Pericini</td>
<td>Fisher</td>
<td>Comedy</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>CLIFTON, ELMER, PRODUCTIONS.</td>
<td>New Bedford, Mass.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Elmer Clifton</td>
<td>Raymond McKeen</td>
<td>A. G. Finrod</td>
<td>John L. E. Fell</td>
<td>“Down to the Sea in Ships”</td>
<td>4th Week</td>
<td></td>
</tr>
<tr>
<td>FOX STUDIOS. West 55th St., N. Y.</td>
<td>James Ryan, Casting.</td>
<td>Phone: Circle 6800</td>
<td>Harry Millard</td>
<td>tote</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>Harry Millard</td>
<td>Herbert Brenon</td>
<td>Wm. Farnum</td>
<td>David Solomon</td>
<td>Drama</td>
<td>Wall St. Drama</td>
<td>Finished Feb. 16</td>
</tr>
<tr>
<td>Herbert Brenon</td>
<td>All-Star</td>
<td>Huttonburg</td>
<td>Paul Sloane</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>INTERNATIONAL FILM SERVICE CO., Inc.</td>
<td>M. S. Connolly, Casting.</td>
<td>2478 Second Ave, New York City.</td>
<td>Vignola</td>
<td></td>
<td></td>
<td>Schedule</td>
</tr>
<tr>
<td>Vignola</td>
<td>Marion Davies</td>
<td>I. Morgan</td>
<td>Luther Reed</td>
<td>“When Knavishness Was in Flower”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MIRROR STUDIOS.</td>
<td>Glendale, Long Island, New York, Walter R. Sheridan, Casting.</td>
<td>Richmond Hill 3545</td>
<td>Frank W. Tuttle</td>
<td>2d Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frank W. Tuttle</td>
<td>Glenn Hunter</td>
<td>Fred Waller, Jr.</td>
<td>W. R. Sheridan</td>
<td>Dramatic Comedy</td>
<td>Schedule</td>
<td></td>
</tr>
<tr>
<td>PATH. S. Bennett, Casting Director.</td>
<td>1990 Park Ave., New York.</td>
<td>Harlem 1480</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gen. E. Setza</td>
<td>C. Hutchinson</td>
<td>E. Snyder</td>
<td>S. Hennen</td>
<td>Serial</td>
<td></td>
<td>4th Week</td>
</tr>
<tr>
<td>PYRAMID PICTURES, INC.</td>
<td>J. A. Bannn Casting.</td>
<td>Fitzroy 4421</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ray Smallwood</td>
<td>Martha Mansfield</td>
<td>M. Joyce</td>
<td>“Queen of the Moulin Rouge”</td>
<td>2d Week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kenneth Webb</td>
<td>Betty Hylte</td>
<td>H. Stradling</td>
<td>“The Mayor’s Wife”</td>
<td>4th Week</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
STORIES with BOX OFFICE TITLES—Melodramas with a Punch

DARCY & WOLFORD of New York offer their collection of PROVEN STAGE SUCCESSES for picture production

ADRIENA M. ALVORD, Coast Representative

6059 Hollywood Blvd. Holly 484

THE NATIONAL SCHOOL OF DRAMATIC-CAMERA

TRAINING AND PROFESSIONAL MAKE-UP

ART LEE, Instructor

CASWELL STUDIO Indorred by Directors 1110 Tamarind Street, Hollywood

MARIAN WARDE

ACTING and MAKE-UP for STAGE and MOTION PICTURES

A Legitimate Practical School of Results

4056 Music Arts Bldg. Phone 10082

HAIR GOODS of any description made to order at reasonable prices. Best hair used only.

819 SOUTH HILL ZAN

Still and Always

HOLLYWOOD TAXI SERVICE

By the Mile, Hour, Day, or Week

"Sutter Will Suit You"

7030 Hollywood Blvd. Reasonable Rates

Pete Gerald Members A. D. A. Joe McDonough

G. & M. PRINT SHOP

Commercial and Job Printing

QUALITY AND SERVICE

5451 Hollywood Boulevard Phone 599-666

RECENT INCORPORATIONS

Film Storage and Forwarding Corp., Queens, N. Y. Capital, $300,000, Incorporators, F. S. Goodridge, J. S. Livingston and F. H. Grady.


D. and W. Prod'ns, New York, Capital, $100,000, Incorporators: H. D. Simmonds, P. D. Kimball and T. Laiter.

Sherlock Holmes Series, New York, Capital, $50,000, Incorporators: C. M. Green and M. Gerst.


Graphic Film Exchange of Minneapolis, Capital, $5,000, Band Barcoy Corp., Wilmington, Del., Capital, $11,000, Attorney, Corporation Trust Co. of America.

Lyons W. Meekins, American Trade Commissioner in China, addressed the Exporters' Division of the N. A. M. P. I. of New York recently on conditions in that country.

A preview showing of Charles Ray's "Alias Julius Caesar," was held recently for a few guests at the Ray studios. The picture will be released by First National.

The Photographic Card Co.

Photographic Reproductions

227-28 Franklin Court Phone 6235

Los Angeles

B. L. JAMES

EXPERT TITLE SERVICE

Phone Pico 2236

158-15 Lassen Bldg., 224 So. Spring St. Opposite the ALexANDRIA.

LITTLE

Commercial Photographer

5874 Hollywood Boulevard Phone 597-602

Charles Reed Jones has charge of the Hamilton White publicity at United Studios.

Clarke Irvine, of Irvine Service, has just been appointed correspondent for The Silver-sheet, the U. S. Army Motion Picture Service magazine.
"ISLAND WIVES"
(Vitagraph)

"This picture is a variation of the South Sea formula and as such it doesn't offer much in the way of novelty. As a matter of frankness, it fails to carry any suspense for the steady patron who has seen the pattern used since the beginning of the multiple-reel feature. The author has pecked his story with conventional figures who are piloted through a number of scenes of arbitrary design—some of which strain credulity.

"The producers have given the story a colorful production. . . . The storm scene is highly effective, it being charged with Bratrate suspense and high class in a technical way. . . . The titles are written in an impressionistic style and as far as the plot is concerned, the producers have done their job. But the production is high class."—Motion Picture News.

"The acting of the entire cast in 'Island Wives' is excellent throughout and this serves to stem the tide when the story weakens."

"The story shifts from a beautiful tropical isle to San Francisco and then back again to the island, and in the city scenes Miss Griffin has an opportunity to wear many beautiful gowns.

"The photography is clear and the tropical storm scenes well handled."—Exhibitors Herald.

"It isn't a very new idea that Bob Dexter thought up for his 'Island Wives.' In fact, it comes very nearly being in the 'formula' class with some of the other familiar ones such as the eternal triangle, the officer of the Northwest Mounted, etc. But in spite of all this, Vitagraph has succeeded in making a picture that will probably please a great many. . . . The interiors are good but the painted drops used outside the windows are a bit too obvious, especially where the ocean is 'painted.' Otherwise production values are all up to standard."—Wid's.

"There is much in the picture that pleases the eye in 'Island Wives' that the shortcoming of what should appeal to the mind go by the board to such an extent that they are almost obliterated."—Moving Picture World.

"FAIR LADY"
(United Artists)

"There is one very bad give-away in this picture that will be detected by anyone that is at all observing. And for those who catch it, it not only discloses the ending long before it is reached but also lessens the interest in the incidents leading up to the conclusion. The mob scenes are well done and bring the action up to quite a pitch of excitement."

"'Fair Lady' is very different from anything else Rex Beach has written and not at all the sort that folks will likely think it to be in its handling of usual out-of-doors atmosphere."—Wid's.

"At the present time melodramas seem to be enjoying increased popularity. . . . It is ten, twenty, thirty, or all dressed up smartly. . . . This sort of melodrama always has universal appeal."

"'Fair Lady' is a new treatment of a familiar theme, the Italian vendetta. There are plenty of thrills and the suspense is maintained throughout. It grips you. Kenneth Webb directed the picture with such technical interest he has brought out the intrinsic values of the story, and has injected atmosphere that raises the picture above the average melodrama and gives it an unusual appearance of believableness."—Moving Picture World.

"Like all of Rex Beach's stories, 'Fair Lady,' based on his widely read novel, 'The Next,' seems constructed for picture purposes. It is well handled, the New Orleans atmosphere being most satisfactory, and the story cast doing good work."—Exhibitors Herald.

"ASHES"
(East Coast)

"Those patrons who are ever in search for life-like episodes on the screen and who delight in stories of human nature are likely to be well satisfied with 'Ashes,' a melodrama which carries a deal of novelty of plot, characterizations, and incident."

"In spite of the theme and situations growing out of it, there is nothing spacy or objectionable in the offering."—Motion Picture News.

"Had not the 'ashes remained on a man's cigar he would have been arrested for attempting to burn his wife's letters. He turned his anger to the woman and accused her and her male companion of blackmail. This furnishes the big scene and also the title of 'ashes,' a State right production, distributed by East Coast Productions, Inc., and directed by G. M. Anderson."

"As is frequently the case in productions carrying two distinct stories, there is a drop in the interest at the close of the first one, when the final threads of the other are also beginning to wind up. But a good portion of the chase scenes and many of the subplots are observed attempts at humor."—Exhibitors Herald.

"Elope If You Must"
(Fox)

"Elope If You Must," is an average screen comedy which would never have seen the light if there wasn't a great scarcity of good stories. . . . The story is too improbable from the start and depends upon a string of stock situations ranging from locking hotel detectives in closets to calling out the fire department and drenching everyone with water at the finish. There is too much repetition of the chase scenes and many of the subplots are obvious attempts at humor."—Exhibitors Herald.

"Eileen Percy engineers this comedy successfully through a story course of mismatch-making and match-breaking efforts. . . . Most of the fun lies in artful dodges, underhandedness, and continual skirmishes—all with the entertaining appearance of being meaningless, but with a definite purpose, which is finally achieved.

"A comedy that can be judged as fairly good entertainment. The story has in it enough good material to make a clever two-reeler but scarcely warrants or holds sufficient interest for long footage. Primarily it shows great possibilities but gradually loses itself in resorting to slapstick methods to keep the thing going. The situations are too often repeated and depend chiefly on some sort of chase for excitement."—Exhibitors' Trade Review.

"This feature looks decidedly better than the majority which have come from the Fox lot's starring Eileen Percy. While it boasts too much sparkle at the beginning to keep such a dizzy pace, it manages to finish with a fair burst of speed. The trouble is it starts off with a typical farce tempo and the high jinks give way to a zippy chase of the slapstick brand. There is hardly enough substance to extend through five or six reels. Condensed into a polite three reller, it would carry a spontaneity and compactness largely absent in this edition."

"The interest slackens when incidental by-play is introduced to keep it going. It's a helterskelter line of action which taxes the spectator because there is no single thread to keep him at attention."—Motion Picture News.

"OTHER WOMEN'S CLOTHES"
(Hodkinson)

"The original story of 'The Luxury Tax,' by Ethel Doncher, is adapted to the screen in the production of 'Other Women's Clothes.' The title is rather misleading, inasmuch as very little effort has been made to show any display of gowns as one might expect. There are numerous twists to the plot and most of them are unconvincing. The story manages to hold a fair amount of interest and occasionally some good comedy has been introduced to liven it up."—Exhibitors Trade Review.

"The production values of this picture far surpass the story qualities. Indeed the theme of this offering has been ground through the movie mill on several occasions and even were it not burdened with improbabilities, so noticeable here, it does not carry enough substance to entertain beyond its pictorial appeal."

"The continuity is well arranged. In fact everything has been done to make this an exceptional picture, but alas, it is burdened with a weak plot—one devoid of any conspicuous highlight."—Motion Picture News.

"ROBINSON CRUSOE"
(Universal)

"What promises to be a crackerjack serial, provided the pace set in the first two episodes is maintained, is 'Robinson Crusoe,' produced by Universal. It is interesting, full of action, well produced and finely photographed. Based on Daniel Defoe's classic story of adventure, it will not only please the children but will take grownups back to their own days in the desert."

"Director Robert F. Hill desires commendation for the manner in which he has handled this production. It is well made and holds the interest. Particularly striking are the scenes of the storm at sea and mutiny on board ship when Crusoe finds he has set sail on a pirate ship."—Moving Picture World.
ASK ANY PROFESSIONAL SCENARIO WRITER

what he considers the best magazine published for those who write—or would like to write—photoplays. The chances are, he will tell you that

THE PHOTODRAMATIST

"The Scenario Writer's Magazine"

is the only publication which covers the photoplay field accurately, thoroughly and authoritatively—that it is a goldmine of inspiration and technical aid to those who follow screen-writing as a profession.

Practically every successful photoplaywright in America reads, and endorses, THE PHOTODRAMATIST. If you do not receive it regularly, you are missing a wealth of constructive advice—contained in its many monthly articles and departments—which might put you on the pathway to success.

The regular subscription price is $2.50 per year—and worth every cent of it, too—but if you will clip the coupon below, and send it in, within thirty days, you can secure this valuable magazine for twelve months at the special introductory rate of $2.00. Sample copy 25 cents.

Photodramatist Publishing Co., Inc.,
411 South Main Street,
Los Angeles, Calif.

Gentlemen: I enclose $2.00, for which please send me The Photodramatist every month for 12 months, beginning with the current issue.

Name..........................................................
Address.....................................................

THE PEOPLE'S OUTFITTING CO

You, too, can be well dressed for EASTER

Investigate our prices, our styles, our wonderful materials. You can buy here the clothes you WANT—without skimping, or worry, or suffering in self-respect. Charge it at the PEOPLE'S, and pay a little each payday.

An account here is a lesson in thrift and systematic saving. Your credit is a resource. Use it!

SPORTS SUITS

We have made a specialty of this line, both as to its attractiveness and its worth. We believe it cannot be equalled. All shades and sizes are included. These suits are bringing us new customers daily. Very special at.................................................................

$14.75

The People's Outfitting Co

OUR EASTER SPECIALS

SPORTS SKIRTS

Every woman has need for one. Here are the new materials—from tweed to rataine. Plain and fringed bottom; fancy pockets; decorative pockets—and priced very special at

$10.00

COATS

Polo Cloth, Tweeds, Camel's Hair—the prettiest (we dare say) that you have seen this season. And the prices are so moderate! Charge it here. Prices on some of the very attractive models are but

$19.50

Four months to pay the PEOPLE'S way.

Open Saturday till 9 P.M.

L. HERLING, Mgr.

6332 Hollywood Boulevard
Special Rates to Professionals

25 Professional Pictures for $6.00

Character studies taken by a motion picture man who knows what motion picture people want.

PARALTA, the Artist Photographe

542 South Spring Street
Open Evenings and Sundays by Appointment

The British Field

And All the News About British Production Is Covered by the

"MOTION PICTURE STUDIO"

The only journal solely devoted to news of BRITISH FILMS, BRITISH DIRECTORS and BRITISH ARTISTS. It has its finger on the Pulse of the British Studios.

You can only keep in touch with the British producing field and American directors and artists in England by reading and advertising in "The Motion Picture Studio"


Subscription rates—3 months, $1.25; 6 months, $2.25; 1 year, $4.25

ATTENTION

The complete extensive wardrobe at the Fine Arts Studios, Inc.
4500 SUNSET BLVD.
Has been thoroughly renovated and will be handled on a RENTAL basis under the personal supervision of

Margaret Whistler
Let Us Figure on Your Production Special Rates for Complete Costuming Phone 595-187

Jack Bean's

Full Dress and Tuxedo Shop
308-9 Locs's State Bldg.
Seventh and Broadway
Pico 1862. Also Rentals

The Digest of the Motion Picture Industry

Camera

Top Floor Orpheum
636 So. Broadway

Studios in all California Cities

SPECIAL RATES AND ATTENTION GIVEN TO PROFESSIONALS

"We Pose All the Big Ones"

Production Notes
(Continued from Page 9)

CHESTER TO SUPERVISE SCENARIOS FOR MAYO AND WALTON

George Randolph Chester, creator of "Get-Rich-Quick Wallingford," and who is widely known as a magazine writer, has been engaged by Universal to fill an important position in the scenario department at Universal.

Chester will rank as a supervising editor, and we will have jurisdiction over the preparation of material for two producing units—those handling the pictures of Frank Mayo and Gladys Walton.

During the last three years, Mr. Chester has been editor-in-chief for Vitagraph, his last and most important work being the preparation and direction of "The Son of Wallingford," a current success.

ARROW FOREIGN DEAL

D. J. Mountain, manager of Arrow's foreign department, recently closed a contract with the Argentine Porlamar Film Co., of Buenos Aires, for 36 five and six reel features.

Arrow also has closed a deal whereby it will handle the foreign rights to all of the Anchor productions. These will comprise about 26 features, a series of 12 two-reel monkey comedies and a series of 26 one-reel comedies.

TO PRODUCE IN FAR EAST

The M. P. Utility Corp., will leave San Francisco presently for Japan, where scenes will be filmed for two stories written by Elena Jurado. Kenneth McCaffey, secretary of the company, will go along.

ALDER TO MAKE THREE MORE

W. F. Alder, producer of "The Fire Bride," a Wild Gunning release, recently announced plans to make three more pictures in the Orient. One will be "The Flying Fox," which Edwin Carewe will direct.

Scenario Market

The R.D. Film Corp., Balboa Studios, Long Beach, will consider original stories dealing with Royal Northwest Mounted Police or any other outdoor subject submitted in synopsis for all-star casts. Scripts should be addressed to R. S. Roussel, and if rejected scripts will be returned after a week.

Universal Film Mfg. Co. is in the market for stories for five-reel productions to be used for both star and all-star features. Scripts should be directed to the Scenario Dept., Universal City, Calif., and if unsuitable they will be returned within ten days.

Winther-Reynolds Productions, Mayer Studio, 3800 Mission Road, are in the market for two-reel comedies and an article for western atmosphere. Scripts should be addressed to the Scenario Editor, and will be returned as soon as read, if unavailable.

Lasky Studio will consider good stories, either published or original, suitable for their several stars, Betty Compson, Gloria Swanson, Dorothy Dalton, Thomas Meighan, Wallace Reid, etc.; and also unusual stories with big theme for all-star special features. Scripts will be read and reported upon in order of receipt, but should be heard from within three weeks.

Campbell Comedies, Fine Arts Studios, are in the market for two-reel comedies featuring children and animals, submitted in synopsis form. Send scripts to the Scenario Editor and a report from them can be expected within ten days.

The following studios and production companies are not in the market for stories at present: Talmadge Productions, Frothingham Productions, Louis B. Mayer Productions, Redfern Studios, R.K.O., Christie Comedies and Jackie Coogan Productions.

David Butler Productions, Hollywood, Los Angeles, is in the market for either original or published stories submitted in synopsis form for star who plays small town or country roles. Scripts will be returned as soon as read.

Chester Bennett Production, United Studios, requires stories, either synopsis or ideas, suitable for Jane Novak. Must be something very good with new twists. Outdoor stories of the north woods type and snow scenes preferred. Scripts should be sent to the Scenario Editor, and if not accepted, will be returned within two weeks.

Metro Pictures Corp., 900 Cahuenga Ave., can use outdoor stories for Bert Lytell and light comedies or comedy-dramas for Viola Dana. Scripts should be addressed to the Scenario Editor, and if not accepted, will be returned within ten days.

Cosmopolitan Productions, New York City. In the market for published stories only, submitted in synopsis form, for all-star casts. Scripts should be addressed to John Starbuck, Assistant Editor, Scenario Department.

It's a professional necessity, not a luxury. That's why Uncle Sam exempts publicity expense from your income tax.

- Mrs. Taylor

Publicity, Chamber of Commerce, Bldg., 17th and 1302
CAMERA!  "The Digest of the Motion Picture Industry"

Editorial  (Continued from Page 3)

persuaded me to sit down on his trick sofa, which is electrically wired and gives one a terrific shock. We all had a hearty laugh at this.

There have been other studios visited, including Christie's, Charles Ray's, Buster Keaton's, Rex Ingram's, Goldwyn's, Norma Talmadge's and Charlie Chaplin's, and these will be described next week. In the meantime, the committee on investigation of iniquitous Hollywood is hard at it, and if we don't find anything sensational it won't be our fault.

"And by the way, I attended a ball given by one of the rich people. It was a small affair, and nearly everyone of any note in Hollywood was there. I observed only two people who had been degraded enough to carry flasks.

"The other one was Mr. Arthur James, who is also in the magazine business in New York."

Current Reviews  (Continued from Page 5)

Carolyn Rankin in Aunty and Charlie McHugh playing Mr. Madame Corallie furnish some hilarious moments, while others in the wholly clever cast are Viera Daniel and Mme. Rose Dione.

Charles Van Enger photographed "Be My Wife" pleasingly; Goldwyn distributes the picture.

C. H. Roach, secretary and treasurer of the Hal E. Roach Studios, leaves presently on a trip East. He expects to be gone for about six weeks.

WERE we content to rest upon the laurels of what the name "Hellman" has meant in the development of California, Hellman Commercial Trust & Savings Bank would still enjoy an enviable prestige. But we are not content.

Every day we are pushing forward so that the present generation and those to come will honor the name as did their fathers.

Resources Now

42 MILLION DOLLARS

The Pit

Young lady with three months old baby girl wants home and work with picture people. Is capable housekeeper, experienced stenographer, also scenario writer and would like opportunity to develop writing ability. Call Mrs. Price, 557-364.

FOR SALE—Bell & Howell Camera, No. 430, with full outfit. This is first class stuff, offered for legitimate sale. "Snappy" hunters can save stamps. CLYDE DE VILLA, 1642 Third St., Santa Monica.

WANTED TO BUY—Old Model Chicago Stage Arc Lamps, any quantity. E. Neumeyer, 314 E. Indiana Ave., Chicago.

FOR RENT—$10 still outfit, high grade lens equipment, $5.00 per week. Still film for sale. LITTLE, Commercial Photographer, 5641 Hollywood Blvd., Phone 597-662.

FOR RENT—One Bell & Howell Camera, 170' shutter. Phone 599-161, 1517 N. Normandie.

FOR RENT—With beautiful new furniture for sale, $1550. Four-room modern apartment in Los Feliz Square. Remarkably reasonable rent for location. Lease or by month. Immediate possession. Call 12 to 5 P.M. 6125 Finchy Ave.

GAG MAN—A first-class gag man is looking for a first-class boss. Address Gag Man, c/o Camera or telephone 589626.

FIRST-CLASS RETOUCHING at reasonable rates. Fifteen years experience in Eastern studio; also scenarios nearly typed. Mrs. C. Lilly, 2500 South Vermont Ave., Phone 21736.

WANTED—Bell & Howell camera. State equipment and lowest cash price. Box 3, Camera!

SCENARIOS copied by expert stenographer, reasonable. 1269 West Twenty-Fifth Street, Phone West 1262.

FOR RENT—Bell & Howell Camera, 170' shutter. Full outfit; also $10 still outfit. Phone: Holly 5413.

Bell & Howell Camera for Rent, full equipment. 199 West Sunset Bivd., Phone 51762.

FOR RENT—Bell & Howell Studio Outfit, Complete, Carl Zeiss lenses, $30.00 a week. R.H. truck for sale. Yager, Photo Dept., Edison Bldg. Phone 10621.

Kate Price

558220

Aggie Herring

IRISH

Santa Monica  21025

Ronald Esrac

Characters

57522

Paul Weigel

At Liberty

Holly 2744

Frank P. Donovan

Director of Vitagraph, Pathé, General and Mutual Releases, Paramount Pictures, etc.

Green Room Club  New York City

Charles Case

Stunt Man

Air, Water or Land

Phone 14798

Michael Tellegen

Something Different in Acting

Phone 258-35

He Writes Titles

Eugene A. Vogt

1233 N. Mariposa Ave.

Hollywood  Tel 598626

Oriental Costume Co.

Chinese, Japanese Costumes
Properties and Art Goods
6238 Santa Monica Boulevard
Holly 5954

The Triangle

Cleaners

Remodeling

Repairing

Rental

Cleaning & Pressing

Prices Reasonable

All Work Guaranteed 4515 Sunset Blvd.
S. GOLD

Phone 595-183
NELL SHIPMAN

Who is now in Alaska shooting scenes for her current production
Forty books and periodicals already on file—more coming. Let’s make it the most complete library of its kind. Our ambition is to collect all publications pertaining to Motion Pictures. You can help.

Camera! Clan

A club of those who wish to promote the various needs of the industry as well as their own welfare and education.

The Service to Members Includes:

- Camera! Library
- Camera! Mail Box
- Camera! Register
- Camera! Information Bureau.

Camera! Magazine mailed every week to member’s address

The full charges for this service is $2.00 per year.

Phone 595-179

Camera! Clan

4513 Sunset Boulevard
Los Angeles, California

Enclosed find $2.00 for enrollment in Camera! Clan for one year.

Name: ____________________________
Address: __________________________
Phone: __________________ Occupation: __________________

Membership is limited to those interested in motion pictures in Southern California.
LES BATES

Just finished "La Due" the Bull Moose, terror in "THE MALAMUTE," a Cliff Smith Production
Current releases: "The Broken Doll," "The Soul of a Woman," "By Right of Birth"
Coming release "The Strength of the Pine"—William Russell
Boyle 5571

RONALD ESRAC
Characters
57522

FRANK P. DONOVAN
Director of Vitagraph, Pathé, General and Mutual Releases, Paramount Pictures, etc.
GREEN ROOM CLUB New York City

Aggie Herring
IRISH
Santa Monica 21025

Kate Price
558220

This is the Beginning
We are setting aside one full page for these cards.

A BIG BOOM IN PICTURE PRODUCTION
Directors, Assistants and CASTING DIRECTORS will need your name and telephone number before them constantly.
Save yourself embarrassment of having to ask for engagements.

Call Grace Adair, 595-179, for appointment