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Frontier Film Corporation
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HOLLYWOOD

Watch for Production Announcement
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can deny that he would rejoice if he could get the men and women engaged in the motion picture industry coming to his doors—

They are discriminating, liberal buyers.

There is ONE GOOD WAY to get their custom—one SURE way—

Advertise in THEIR OWN MAGAZINE.

MAKE THEIR MEDIUM YOUR MEDIUM
More Laughs in the Pictures

WATCH the laugh makers in motion pictures! They are improving the product of their art—raising it above the guffaws of horseplay to induce the deeper chuckle of real humor. The evolution is an interesting phase of the advances in picture making recorded weekly by writers and directors.

Producers are discovering new photo possibilities in farce comedy—that keen combination of the humor of farcical situations and the laughs that lie in the lightning thrusts of repartee and smart lines of comedy.

We have had farce—no end. The funsters started early to make rough-house pictures. Comedians of all degrees have clowned before the camera. They have exhausted the old gags and invented some new ones. The fine art of smearing a custard pie has been brought to a point of perfection never dreamed of on the legitimate stage. The side-splitting humor of inhaling spaghetti with variations for two reels, has given point to many an otherwise vapid and plotless soi disant comedy. All the whimsicalities of gustatory achievement have been used to amuse or attempt to amuse.

Fame has been won and fortunes banked on the delight given by a derby hat and a walk, or by a cherubic smile topping an extra hundred pounds or so of avoidupois. But a change is now well under way. The comedians, the best of them, are growing away from their slapstick art—much of it undeniably amusing. Some of our best one and two reelers are becoming five and six reelers in something struggling to be real farce comedy.

On the other hand, clever farceurs who can boast no famous peculiarity of make-up or mannerism to help them tease the laughs from a sceptical public, are turning to farce comedies of real plot and laughable complications for picturization. Gradually the custard pie artist and the adipose clown are being supplanted by perfectly normal human beings who can tap the fount of laughs by virtue of the humorous situation plus not too frequent “lines” in titles that constitute good cinema farce comedy.

Producers have found that all successful stage comedies are not good film material because the wit of their lines is dulled when reproduced in titles, and too many titles are needed.

The clowns will keep on clowning—we still enjoy a circus—but the best of them are becoming Comedians. Exhibitors will find new gold mines in farce comedy, just as they unexpectedly struck it rich in “Twenty-three and a Half Hours’ Leave.” It’s a wise showman who spices his drama and spectacle with the newer farce comedy. We predict the supply will increase and improve.

The Screen as Teacher

THE announcement that Dr. Gilbert Ellis Bailey, professor of geology at the University of Southern California, is preparing a number of educational subjects to be made into motion pictures as part of an educational program for exhibition in universities and schools, draws new attention to the value of films as silent instructors.

In many of the public schools of the country, especially in California, cinema courses in civics, geography, history, agriculture and other branches are being established, and it seems probable that within a short time all schools in the principal cities will have taken up this method of teaching in connection with studies.

Some subjects, of course, cannot satisfactorily be filmed, such as mathematics and grammar; but history, the classics, botany, zoology, civics and several other branches of learning lend themselves easily to picturization. It is evident that a new field for both the producer and the exhibitor is just opening up.

Power in Hands of Small Exhibitors

SMALL exhibitors, so called, can be the biggest in the business. They can, if they will, wield a power undreamed of by many of them to influence, not alone the motion picture industry, but the communities in which they are centered.

First-run houses in the United States are less than one-third of the total of all classes. The remaining two-thirds hold the numerical balance of influence. They are the neighborhood theaters and


“In the Editor’s Opinion”

the second-run down-town houses of the cities and the small town exhibitors of the country.

By the handling of motion picture exhibitions in the “small” houses, the entire business may be affected. The “small” exhibitors’ reports should reflect more accurately the taste of patrons, in the mass, than scores of elaborate first-run presentations.

The small-town house or the neighborhood theater can influence its patrons for better or worse as no big city theater can.

It can draw the people into one big motion picture family by careful exploitation of good pictures and watchful catering to the wants of its patrons.

It can inflict political and commercial ads on audiences who came to be amused, or it can keep its screen free for its legitimate use—the showing of entertaining motion pictures.

It can appeal to the highest or the lowest—the wise small exhibitor will feel the pulse of his public and increase his box office return accordingly.

A Compliment and an Idea

MR. W. B. MARTIN, owner of the Elmo Theater at San Luis Obispo, has written a letter to Pictures Press commenting on the first issue of this magazine. Mr. Martin’s letter contains some pertinent suggestions; therefore it is reproduced in full, as follows:

“THE ELMO THEATER
“San Luis Obispo, Cal., August 17.


“Gentlemen: Allow me to congratulate you on your first issue of your magazine, and in evidence of my best wishes I enclose check for one year’s subscription, starting at once. I think you have a bright future ahead, as news pertaining to stars, productions, and general trade here on the Coast is two to three weeks late in the other papers, published in New York. You have much to favor you in this respect, and, being on the ground, should have no trouble in building up a large circulation.

“One feature that I believe would be a good one is having a complete section devoted to theater activities, their sale, building, etc., so that changes in other sections could be followed easily. Naturally, this should be as nearly as possible authentic, as some of the other papers have not been any too careful in this respect.

“With my best wishes, I am.

“Yours very truly,

“W. B. MARTIN.”

“Where the Pictures Are Made”

ON another page of this issue will be found a significant array of facts and figures showing the complete dominance by Los Angeles and environs of the motion picture production industry of the world. While this domination has been known in a general way, few persons even in the industry itself have been aware of its overwhelming proportions.

The statistics contained in the article on the “World’s Most Centralized Industry” have been carefully compiled from every available authoritative source. Some of the figures have been obtained from the Motion Picture Producers’ Association, whose secretary, Mr. W. J. Reynolds, has just completed an exhaustive survey of the field. Others are from a review by the Los Angeles Chamber of Commerce.

Only distribution of the films is now made elsewhere than at the Pacific Coast capital, and gradually, as the finer points of systematization are introduced, this also may be expected largely to be done at the center of production. Many reasons for this already have appeared in the duplicating and often conflicting work occasioned by the division of the industry, a duplication and conflict which have grown steadily as the picture business has expanded enormously.
Zukor and M.P.T.O.A. Reach Agreement
Draft of Terms Received by Western Exhibitors

MOTION picture exhibitors of the Pacific Coast are keenly interested in the agreement entered into between the Motion Picture Owners of America and Adolph Zukor, president of the Famous Players-Lasky Company, relative to certain phases of production and exhibition of pictures originally objected to by the independent exhibitor.

A copy of this agreement was received this week from Sydney Cohen by Glenn Harper, secretary of the Theater Owners' Association of Southern California, and was given out yesterday, as follows:

"In view of your statement which appeared in a national trade paper (Exhibitors' Herald), issue of August 14, 1920, and in view of the correspondence between our organization and yourself, we are submitting for your consideration the following proposition, with the earnest hope that same will lead to a permanent adjustment of the controversy existing between members of our organization and your organization.

"You state that it is your desire and purpose to have the good will of the independent exhibitor of the United States. In our opinion, same can be obtained if you, in behalf of your organization, will go on record in favor of the following definite policies:

"A.—That your organization does not intend to acquire theaters or to build new theaters in competition with the independent exhibitors of the country, except in cases where you personally believe that your product is not receiving a fair and proportionate representation.

"B.—That whenever in any town, city, community or zone, an independent exhibitor presents to the Motion Picture Theater Owners of America a claim that you are about to purchase, acquire or build a theater which will compete with his, this organization will appoint a fair and impartial committee to investigate the matter (none of whom will be affiliated with any producing or distributing corporation, directly or indirectly). If the committee finds that you are intending to compete with the exhibitor in such instance, notwithstanding that you are able to secure for your product a fair and proportionate representation in such town, city, community or zone, you agree to receive the report of such committee, and to give it your personal consideration, and to give a personal hearing to the committee or its representatives if they so desire.

"If you cannot obtain a fair and proportionate representation of your product in any case, our organization would deem further activities of your company in that case justifiable, and not a violation of your pledge to our organization.

"To obviate the possibility of any misunderstanding on the above, we desire to call your attention to the fact that we do not propose to permit any committee of our organization to be used for the purpose of enforcing an exhibitor to buy inferior productions. We feel that you would want the merit and box office values of your productions to be a deciding factor on this point.

"C.—In conformity with the resolution unanimously adopted by the Motion Picture Owners of America at their convention in Cleveland, Ohio, on June 8, 9, 10, 1920, regarding an equitable contract between distributors and producers, and the exhibitors of your company will co-operate with the counsel and executive committee of our organization and endeavor to agree upon a fair and equitable form of film rental contract, to be made effective at the earliest possible moment.

"D.—You will instruct your sales force that upon taking application for every contract for film rental service they will leave with the exhibitor a true copy of the form of contract application which has been signed by the exhibitor.

"In return we are prepared to pledge the unqualified support of our association and its members to your enterprise.

"Dated August 12, 1920.

"MOTION PICTURE THEATER OWNERS OF AMERICA.

"Sydney S. Cohen, President; C. C. Griffin, First Vice-President; E. T. Peter, Treasurer; W. D. Burford, Fred C. Seeberg, C. L. O'Reilly, John T. Collins, C. H. Bean, H. B. Varner.

"Accepted for Famous Players-Lasky Corporation.

Adolph Zukor, President."

FILM EXHIBITORS TO MEET

Important Topics for Convention

MOTION picture exhibitors, large and small, prosperous and otherwise, will meet in convention in Los Angeles some time in October to discuss many important matters, notably the movement to support a national exhibitors' organization, in which Southern California will have a big representation.

This information was given out this week by Glenn Harper, secretary of the Theater Owners' Association, and also member of the executive board of the proposed national organization. Exhibitors in the convention will gather in Los Angeles from every section of the state south of San Luis Obispo and Bakersfield.

The San Francisco exhibitors will hold a convention in San Francisco on October 4 to 6, when a number of prominent theater owners from Los Angeles will attend.

At the present time the exhibitors of Southern California are deeply interested in the movement in behalf of the national organization, with headquarters in the Times building in New York, and with Sydney Cohen, president.

Is Against Monopoly

In reply to a telegram from Sydney S. Cohen, president of the Motion Picture Theater Owners of America, concerning the activities of S. A. Lynch, who is endeavoring to negotiate for the output of all producers for the southern states, Lewis J. Selznick, president of Selznick Enterprises, has assured Mr. Cohen that he will continue to protect the independent exhibitor and is against any monopoly schemes.
Selznick Unfolds Plans
Program for Year Outlined

[Special Correspondence]

NEW YORK, Aug. 16.—Myron Selznick, president of Selznick Pictures Corporation, made known just prior to his sailing for Europe today the producing plans of the organization for the year 1920-21.

There will be produced and released by Selznick enterprises during the coming season six star series pictures, twelve super-specials directed by Ralph Ince and Hobart Henley; six productions for National Picture Theater, Inc., in which Conway Tearle will be starred, and ten other all-star productions for National.

The short subjects will include Prisma natural color pictures, the Herbert Kaufman stories and the Selznick news reel.


William Faversham will be seen in the recently completed “The Sin That Was His,” the Hobart Henley production, written by Frank L. Packard, of “Miracle Man” fame, and other special productions.

Elaine Hammerstein will be starred in “The Daughter Pays,” by Mrs. Baille Reynolds; “Poor, Dear Margaret Kirby,” by Kathleen Norris; “The Proof of the Pudding,” by Meredith Nicholson; and “Idle Hands,” by John Lynch. Conway Tearle, the National Picture Theater star, will shortly be seen in “Marooned Hearts,” in which Zena Keefe plays the leading feminine role, written by Lewis Allen Browne; and “The Road of Ambition,” by Elaine Sterne.


Ralph Ince will appear in and direct a number of special features. Among the earlier Ince releases will be “Out of the Snows,” written by E. Lord Corbett; and “Red Foam,” adapted from the Saturday Evening Post story by William H. Hamby.

Big Laboratories to Get Business for Hollywood

PLANS for the buildings to be constructed in Hollywood by the Standard Film Laboratories, a corporation recently organized, are now being prepared by Architect John J. Frauenfelder, and actual operations will be started within a short time.

At a meeting this week of the directors of the Standard, the following officers were elected: C. E. Vermilley, president; John M. Nickolaus, vice-president; S. M. Tompkins, treasurer; O. H. Hewlett, secretary, and C. B. Stewart, counsel. The board of directors includes besides the officers, Dr. George F. Harding of Santa Monica, Ed J. Burns of San Diego, John Q. Critchlow, L. A. Whitmore, A. R. Groenke and C. F. Gilmore of Los Angeles.

The company’s plant will be erected on a seven acre site just purchased and will cost $200,000. The latest inventions for the production of the finest photographic work will be installed.

The building will be proof against fire, dust and all outside atmospheric conditions.

The Standard Film Laboratories expect to land a majority of the 90 per cent of production business which is now being handled by Eastern laboratories. The present method of handling represents a loss to Los Angeles of approximately $150,000 a week, which the Standard expects soon to bring to the West Coast metropolis.

John M. Nickolaus, superintendent of the Famous Players-Lasky laboratories at Los Angeles, and S. M. Tompkins, head of the photograpu department of the Universal Film Manufacturing Company at Universal City, will have direct charge of the Standard laboratories.

The new organization expects to give employment to a large number of persons.

Audiences Best Censors of Films
BY BEN HAMPTON

Picture theaters are instantly responsive to the story told by the box office. If the family trade disapproves of doubtful pictures, the box office will see that no more doubtful pictures appear. And no other form of censorship will accomplish comparable results.

The growing power of the small, well-conducted theater known as the neighborhood house, will aid in putting this power of the most effective censorship directly into the hands of the people. These managers study their audiences, and keep in close personal touch with them. If the patrons do not want doubtful pictures, one expression of this distaste on the parts of the heads of the families patronizing these houses is enough to exclude such pictures for all time.

This will instantly affect production, for without the support of the neighborhood houses the motion picture industry cannot live.

To place the power of arbitrary condemnation of film product in the hands of a small group of men is un-American and unjust. Censorship as it now exists does not represent the people who see the films, and it is superficial, inefficient, and predatory. Much is condemned without reason and much is passed that should be condemned.

Ford Sterling in Comic

Ford Sterling has been signed by Louis W. Thompson, president of the Special Pictures Corporation, to appear in the comic classic release of that organization. The signing of Sterling is considered to be one of the year’s events in the screen comedy field. Recently Chester Conklin and Gale Henry were signed. Reggie Morris has been engaged as director general for the screen comedy offerings of the corporation.
World's Most Centralized Industry
Films for Everywhere Made at Los Angeles

By PHILIP MONTGOMERY

MANY cities have become famous as "centers" of great national industries, but only one has become an undisputed world center, monopolizing almost the entire output in its line. More than three-fourths of the world's total of screen productions have been originated in Los Angeles, whose title to be the motion picture capital of the world seems destined to endure for all time.

No other industry has been centralized to the extent that has been the case with the producing of motion picture films. All other great industries, while having their chief centers of production and manufacture, are more or less scattered over wide territories and in various countries. In the making of motion picture films alone a single locality has succeeded in practically monopolizing a world trade.

More than 90 per cent of all the films produced in the United States are the output of the fifty or more great studios that have been built up at Los Angeles and its immediate vicinity. And the screen output of the entire rest of the world is only about 15 per cent of that of the United States.

How permanent is regarded the sit of the motion picture capital by the big producers and the notables of the film world may be gathered from the fact that nearly all of them have private residences in or adjacent to Los Angeles, many of the estates representing large investments. Included in the list are Jesse L. Lasky, Thomas H. Ince, Cecil B. de Mille, Charlie Chaplin, Douglas Fairbanks and Mary Pickford, William S. Hart, Maurice Tourneur, Clara Kimball Young, Charles Ray, Roscoe Arbuckle, Bryant Washburn, Pauline Frederick, Wallace Reid, Mme. Nazimova, Tom Mix, Will Rogers, Sessie Haya kawa, Anita Stewart, Josephine Hill and others.

THE largest city on the Pacific slope — the forty-fourth in size in the world — has been the hub from which has radiated the world's industry in motion pictures. New York at present distributes most of the films, having early taken position as a release center because of its nearness to the center of population and to Europe, and the necessity for large financing by banks in the earlier stages of the industry. But the movement toward centralization gradually is being extended to embrace all phases of the motion picture business, and distribution from the point of production is the next step looked for by motion picture managers.

The causes which have brought the film producing industry to Los Angeles are well known. The city first attracted the pioneers of filmdom because of its maximum of sunshine, the advantages of its climatic conditions and the diversity of its scenery. Within but a few miles of the studios are the ocean, the mountains, lakes, deserts, forests, orchards, mines and beautiful homes in endless variety. Snow-clad peaks and sunny valleys are only a brief journey from one another.

The recent development of artificial lighting for the taking of films has been thought by a few persons to spell the end of Los Angeles' domination of the producing fields. But artificial light is valuable only for the taking of scenes of interiors — rooms, courts, passages, etc. It is of no service in the filming of scenes set in a background of nature. Hence Los Angeles' great asset — wonderful sunlight and wonderful scenery everywhere — must remain always unimpared.

A NOTHER important fact which has had much to do with crystallizing motion picture production is the complicated nature of the industry, which requires a large permanent population of employees and a convenient source of special supplies. As in the case of an army in the field, where always there must be far more men "behind the gun" than are at the fighting front, the taking of films requires a great many persons besides the actors and the camera man. It is estimated that for each one of the hundreds of persons appearing on the screens, seven others are required to complete the picture. Nearly all of these must be specially trained in some line of screen production. Besides the actors and the camera men there are directors, cabinet makers, scene painters, electricians, art directors, title writers, continuity writers and an almost endless train of employees in various other lines.

It is clear that a community in which has grown up a large special population of this kind has vast advantages for the motion picture producer.

Practically everything that is required by the producing companies is originated in and around Los Angeles, with the single exception of the films, and the latter soon are to be made here. The electric power, clothing, properties, art work, lumber and paint used in the industry have all been developed at this city. Recently there was organized by the big producing companies the Cinema Mercantile Corporation, with the special purpose of systematizing the purchases and rentals of supplies for the studios, which total more than $20,000,000 a year.

In response to the demands of the motion picture producer, a large number of auxiliary industries have been established at the West Coast metropolis, some of which are unique. There is a shoe shop, for instance, where footwear of any nationality and worn at any period in history may be reproduced. Artificial food is made at another factory, while still another maker turns out crockery from a light porous material which breaks so easily that a comedian may have a dozen pitchers smashed on his head without being hurt.

THE disbursements of the motion picture companies reach many channels. An interesting illustration of
how individuals whose earning capacities long since have vanished have found them a new source of revenue is given in the latest pamphlet of the Los Angeles Chamber of Commerce. Here it is told that a hermit who had lived alone in a canyon near the city for years prior to the demand of the picture makers, now finds little time for solitude. He is used as a "type" so frequently at $10 a day that he rarely has time to visit his erstwhile mountain home. Widowed mothers with eleven children, veterans at the Soldiers' Home, high school girls, policemen, firemen and individuals in all walks have been benefited financially by the picture making. Owners of properties of almost every sort are paid by the companies for the privilege of using their places as "locations."

No property room is large enough to hold everything used in a film production, but at and around Los Angeles are all the requisites. New producers locating here have the advantage of coming to a community where the stage has been set for their productions. It is a stage which nature, art and the sciences have collaborated to build on a colossal scale.

STUDIOS ARE BUSY PLACES
Picture Making Lure for Visitors

By ARTHUR H. STEPHENS

W ELL, here we are—at the home of the movies.

Los Angeles, Film Capital of the World!

To us who are familiar with the studios and who are not in the least excited over the sight of a husky villain abusing a fair young girl in the middle of the street: who will not even halt our motor or stop our stride when some daredevil slides down a rope headfirst from the peak of the tallest building, in town— to us, there is no such novelty about it all as to the one who comes from afar.

We do not altogether realize that Los Angeles has become the Mecca for the tourists of the world. Everywhere, in the old world and the new, the names of the parent city and its distinguished suburban community, Hollywood, have become familiar. They are talked of over the tea cups in Siam and Sorrento; discussed by moonlight upon the Bridge of Sighs in Venice and referred to by the T. B. M. over his evening paper in London. They all know about us—they all vow some day to see "How it is done" right here in the home of the movies.

Many call but few are actually admitted. Visitors are in some studios excluded save in special instances, because it is obviously impossible to carry on a great enterprise and be subject to continual interruptions of the routine. But after all the visitor need not fear he will be entirely disappointed, even if he bears no open sesame to the studios proper. Not a day goes by but some company is "shooting" on the main streets, in private gardens, within a store or on a roof. All one has to do is to stop outside camera range and watch the proceedings.

At lunch time the streets are frequently crowded with as motley a throng as one might find in the bund of Shanghai or along the promenades of the Riviera.

The folk of the films haven't the time to change to their street attire, generally speaking. They must hurry out for a bite and back to the cameras again. So they throw a cloak over their apparel and stroll up the street where they dine promiscuously in the various cafes, eateries, lunch counters, and so on.

At one of them, if you happen in—and there generally a table or two vacant—you will find in all probability the envious Mr. Ben Turpin dining tete a tete with beauteous Marie Prevost; or Charles Murray, the unconquerable King Cole of the movies, eating with dainty Harriet Hammond. Or possibly it will be the inimitable Louise Fazenda who sips her tea across the table from the ubiquitous Ford Sterling. They enter and line up for "check" with their tin platters, even as you and I. If only the repartee could be recorded—what a mine of wit and humor, extempore, could be collected at one of these assemblages.

At another place is a cafeteria where many of the folk from one of the big plants dine. Any day you may see the comely Wallace Reid dropping in for a bite with, perhaps his leading woman or some of the other boys from the studio. As like as not there will be Margaret Loomis, Conrad Nagel, Thomas Meighan, Elliott Dexter, Harrison Ford, Walter Hiers, Charlie Ogle, Lila Lee, Lois Wilson or others in or about the eating place. You'll see some of the other stars, too, for they work nearby. Possibly delectable Wanda Hawley, exquisitely Bebe Daniels, or charming Mary Miles Minter will be seen.

The streets are full of the motor ears of the fraternity. Mostly handsome cars, with special bodies. You will see Roscoe (Fatty) Arbuckle gliding by in his $25,000 car, content with the world; or Wallace Reid in his speedy roadster, or Miss Minter in her trim town car.

Sometimes there is a roar as Cecil B. deMille starts the engine of his mountain climbing speedster and whirs away for location or elsewhere. Again it may be his brother, William deMille, also a producer, or George Melford, another of the directors.

The extra folks mingle with the throng. Girls in evening gown and men in evening dress, with light wraps or coats, are seen hobnobbing with Turks, Indians, clowns and Nubian slaves.

It's a common enough sight for—but do you recall the thrill of your first "behind the scenes" at the theater? Did you revel as you saw the spear carriers and the dainty soubrette with her abbreviated skirts and gleaming shoulders? Well, you see the thrill has become bigger and behind the scenes in film land means not alone the studios but almost anywhere in town.

Those who are jaunting through will be sure to see something of how movies are made and carry back a tale of deep interest to their friends who are not so fortunate and who haven't been able to visit the film capital of the world.
Chaplin Issues Defiance
No Divorce Till “Kid” is Sold

BY STEPHEN J. MOLONEY
[Special Correspondence]

SALT LAKE CITY, Aug. 18—Charlie Chaplin has found sanctuary in Utah. Sought by process servers from his wife, he has succeeded in leaving the laws of California behind and has found safe residence in Salt Lake.

Interest in the domestic affairs of the famous comedian, and his equally famous wife, Mildred Harris Chaplin, focused on this suddenly when he mysteriously disappeared from Los Angeles and turned up several days later at the Hotel Utah here, registered as Charles Spencer. He at first denied any special motive in his visit, but after a siege by the reporters gave out a statement in which he showed how he obtained the protection of the Utah laws, making it impossible for process servers to reach him in this state. The statement follows:

“I have been working on ‘The Kid’ for two years, and I do not propose to lose the fruits of my efforts. I wrote the scenario, acted in the play, directed it and produced it. I have invested in it $300,000, besides paying a weekly expense account of $5,000 to keep the company together. It is drama of pathos and humor, unlike anything I have ever done, and it means everything to me. I have practically completed the picture except for writing the titles.

“The difficulties between my wife and myself have already had too much airing in the papers, much to the detriment of both of us. She is just a young girl and she has fallen into the hands of unscrupulous lawyers. It isn’t the question of granting her a divorce—I will be willing to do that any time. The part I am fighting is the effort to restrain me from selling ‘The Kid,’ in which I have invested almost everything I have.”

“The Kid” did not cost $1,000,000 to produce—nothing like it. I have been reputed to be a millionaire, but I am not a rich man by any manner of means.

“I have offered my wife a dignified and substantial settlement, but she seeks to restrain me from selling the picture. Now, I am going to remain here until the picture is sold. There will not be any divorce until it is sold. There is a state law here which protects me and prohibits service of the restraining order on me here. Probably I shall have Salt Lake attorneys look after my interests here.”

Moving picture men have already begun arriving to confer with Chaplin.

Sid Chaplin reached Salt Lake and immediately went into conference with his brother. Others are arriving daily. A Salt Lake law firm is representing Mrs. Chaplin here to see if anything can be done to get Charlie back to Los Angeles. Meanwhile negotiations for the sale of “The Kid” go on.

Lesser Is Congratulated

Sol Lesser has received many congratulatory telegrams on the opening of his Annette Kellerman production, “What Women Love,” now being distributed by First National, at the Strand Theater in New York. The Gotham newspapers were unanimous in their praise of the picture. It will be an early attraction at the Kinema.

Animals Fill Picture

Believing that the success which has attended Tarzan pictures to date has been due almost entirely to the wild animal feature of the story, Roy Somer-

Associated Producers
Announce the First of Special Pictures

“Homespun Folks,” a Thomas H. Ince special which will be ready for distribution on September 12, was announced this week as the initial production of the Associated Producers, Inc. It is a romance of rural life and politics, and will be presented with a cast including Lloyd Hughes, Gladys George, Al Filson, Edith Yorke, Lydia Knott and George Webb. The story is by Julian Josephson, directed by John G. Wray, under the supervision of Thomas H. Ince.

Maurice Tourneur, Mack Sennett and J. Parkes Read, Jr. will, furnish releases for Associated Producers in the near future, while Marshall Neilan and George Loane Tucker will start work under their new affiliation the latter part of the year.

How One Newsdealer Values This Magazine

THIS is the way the news stand near the Hill Street Station, Los Angeles, looked an hour after Pictures Press was placed on sale last Saturday afternoon. On Saturday evening the top row was bare. All the numbers of Pictures Press had been sold out! The same condition was reported at other news stands of the city. The new magazine of the picture industry had got off to a flying start.
With the Players

off the set

John Bowles is a sailor as well as an actor....

Irene Rich...
on the 'rin, o' the world

Bebe Daniels... finds a way to keep cool

Kathleen Kennedy entertaining, Betty and Bud...

Claire Adams and her pets....
YESSIR! Allan Holubar's pet lion is at it again. The king of beasts, now a well known figure at the Hollywood studios, decided to call on Allan Dwan this week. When the lion arrived at the Dwan offices no one disputed his right to enter. Taking a seat on the floor in the outer offices Mr. Lion waited. Then along came a property man who brusquely brushed his way into the office and promptly dropped a huge chair on the Lion's foot. The king of beasts leaped high into the air, overturned a trusty typewriter, and finally brought up against the door to Mr. Dwan's private office with a bang. The property man fled in disgust, and disturbed by the turmoil outside, Mr. Dwan opened his door with the ostensible intention of surveying the situation. Not being personally acquainted with Mr. Lion, the director promptly closed the door and declared a holiday for himself.

The lion is entertaining much difficulty in making his calls, it is said, but he hopes to obtain an interview with some director at an early date. It is suspected that the lion is disgusted with extra work and that he is looking for a starring contract.

"Thank goodness," remarked Wallace Reid, "I got my beard shaved off before we entered the hot wave."

IT AFFECTED FATTY

There was a young actor named Fatty, who always dressed neatly and natty. When the weather grew hot he perspired a whole lot, and daily grew less and less chatty.

"It's tough on an actor," remarked an extra at the Lasky studio, "when he has to play an Alaskan role in this weather. I wish they'd do one of those 'before Adam' pictures!"

JEMSON WEED'S SCOOP

Jemson Weed, the lived correspondent that ever braved death and humiliation to get a story, who was in the Canadian Northwest last week, has made a flying leap to Salt Lake City. He reports as follows:

"I came down here to see Charles Spence, whose real name is Chaplin. Thinking I would fool the great comedian and get an accurate interview, I whispered to the hotel clerk that I would like to see Mr. Spence. He told me the room number and I went right on up. A huge gentleman opened the door impressively and said: 'Well?' I said: 'Sh-h-h! I know you. Impossible to disguise yourself from my penetrating eyes. I came for an interview.' He raised his eyebrows, looked me over carefully, grabbed me by the collar and yanked me inside the door. He said: 'You are a spy. If you breathe a word that I am here, I'll drown you in the lake over there. Get me?'

'I got away from him as quickly as possible, and was dumbfounded when the clerk told me that Mr. Chaplin went to another hotel the day previous, and that the party I had attempted to interview was the famous Hokum Spence of Whale Island, who has smuggled more near-beer into neutral countries than any man living. I'll see Mr. Chaplin later. Thanks.""
(Continued from Preceding Page)

represent his greatest screen achievement.

** * *

Bert Adler, writer and publicist, of New York is in town for a few days. He has been delegated to handle Allan Dwan's business affairs in the East, and he came over to Los Angeles for a conference with the famous director.

** * *

MAY ALLISON will be speaking a decidedly English accent before she finishes "The Marriage of William Ashe," now being produced at the Metro studios. She is surrounded by a swarm of English people. Everybody of consequence in the play was born in England or Ireland, except Miss Allison, who claims Atlanta as her birthplace. Those in the cast are Wyndham Standing, Frank Elliott, Robert Boulder, Lydia Yeamans Titus and Clarissa Selwynne. Edward Sloan, who is directing, is also English.

** * *

Well, folks, Thomas Meighan is back with us. He arrived this week from New York. Tom has made the trip across the continent oftener than any other star in pictures.

** * *

NOW MAKING SERIALS

Remember Ben Wilson of the early days of pictures? Yes? Well, Ben is just back from New York where he enjoyed a slighyt brush with the Selznick people relative to releases of pictures he is now making. Mr. Wilson has established himself at the old National studios, has remodeled the place, installed every facility for picture-making, and is now producing a big serial and feature photoplay.

** * *

Edward Burns once sold the coffee substitute made famous by the slogan "There's a Reason." Now he's leading man for feminine film stars. His latest assignment is with Mary Miles Minter.

** * *

CONCERNING BITS

WHAT is a bit? There are two interpretations of the term, if we pause for a moment to listen in on the argument between Rex Ingram and Alice Terry. Rex is directing a picture-called "The Four Horses of the Apocalypse," and Miss Terry is playing the leading feminine role.

"I have a friend here who would like to do a bit in the picture," said Miss Terry.

"There are so many people doing bits in this play that it will be necessary to get more horses," said Ingram.

** * *

It was a busy day at the Douglas Fairbanks studios last Wednesday. Doug and his director, Fred Niblo, were engaged trying to locate a regular Spanish girl for a leading role in Doug's next picture. Nearly every dark-eyed maiden in Los Angeles appeared before the camera during the course of the day.

** * *

Discovered: Viola Dana cooking a 12-pound roast! Yes, it was a part of the business in her newest picture for Metro. Miss Dana was complimented by a huge audience during the performance, for the aroma of the cooking meat had penetrated to the farthest ends of the studio.

** * *

VIEWING THE WORLD

YESSIR! James Cruze and his wife, who is known to the motion picture world as Margaret Snow, have taken a home on the peak of one of the Hollywood hills, where they may at all times, night and day, look out upon the world with great eclat. The view from this home is one of the most magnificent in the Hollywood district.

** * *

William Lion West, he of the iron nerve and huge muscles, has returned from Denver. Once upon a time Mr. West was kicking footballs and tramping upon humanity in gridiron games at various and sundry colleges here and there, but he has settled down to a quiet life in the movies and is now content to play leading male roles in well known picture plays.

** * *

CURSES—MORE VERSE!

A SCREEN fan has written to Colleen Moore, expressing his sentiments as follows:

"I, too, would join the multitude of lovers born on every hand. I, too, would be a knighted fan, a crusader seeking for thy hand. Moving pictures are not what they seem; the real is never on the screen. But when I saw you in your dainty dress, blooming as a flower with loveliness, I wondered just how much they knew of that sweet girl we know as You."

** * *

Apropos of Benny Leonard's recent film debut Colleen Moore remarks that a clinch in the movies is worth ten in the ring.

** * *

Sam Wood is drinking tea nowadays—ice tea.

** * *

First Issue Pleases Exchange Managers

METRO PICTURES CORPORATION
820 South Olive Street
Los Angeles, Calif.,
August 16, 1920.

EDITORS Pictures Press,
Los Angeles, Calif.

Your first issue is great! Keep up the good work. We say to you in all sincerity that it is a splendid example of Southern California enterprise in general, and the tireless energy of yourself and associates in particular. Permit us to extend our best wishes.

B. F. ROSENBERG,
Branch Manager.

CHARLES RAY PRODUCTIONS
(Incorporated)
1425 Fleming St.
Los Angeles, Calif.,
August 16, 1920.

MR. CHAS. M. COLEMAN,
Pictures Press.

I am in receipt of a copy of Pictures Press. Please accept my congratulations on the general make-up and contents of "Vol. 1, No. 1." If you can keep up the standard you started out with, your success is assured.

RICHARD WILKS,
General Manager.

Pictures Press Will Take Care of Mail for Players

MEMBERS of the motion picture industry are invited to regard Pictures Press publication offices, 317 West Sixth street, as their headquarters. Have your mail addressed in care of Pictures Press. If you are uncertain where you are to be in the near future, you always will be able to keep in touch with your friends through this office.

Pictures Press will be glad to care for your letters and deliver them on instructions from you. Telephone 14621.
Big Amusement Merger; Gossip of San Francisco

By CURRAN D. SWINT

SAN FRANCISCO, Aug. 19.—The Allied Amusement Industries of California, an amalgamation of the various theatrical and amusement interests of San Francisco, which had been in embryo for thirty days, took definite form last week when representatives of the interests affected were formed into a general committee of twelve members, with power to act invested in an executive committee of four.

Irving Ackerman of Ackerman and Harris, representing the Marcus Loew-Ackerman and Harris vaudeville and motion picture interests, is chairman of the general committee. Homer Curran, manager of the Curran Theater; Ralph Pincus of the Columbia and E. D. Price, manager of the Alcazar, represent the legitimate playhouses on the committee. Colonel Charles E. Bray, western manager of the Orpheum circuit; Irving Ackerman of Ackerman and Harris, and Roy Stephenson, manager of the Pantages, are the vaudeville members.

Eugene H. Roth of the California, Imperial and Portola theaters, Louis Greenfield of Kahn and Greenfield, operating the New Fillmore, New Mission, Progress and Reelart theaters, and Nathan K. Herzog, owner of the Silver Palace Theater, represent the motion picture theaters, and Benjamin Simpson, manager of the local Reelart exchange; Samuel Y. Edwards, local manager for the Associated First National Pictures, Inc., and H. G. Rosebaum, San Francisco manager for Famous Players-Lasky, make up the film exchange personnel.

The executive committee consists of Colonel Bray, Ralph Pincus, Eugene H. Roth and Benjamin Simpson. I. M. Golden is general counsel for the association.

Preliminary steps have also been taken for the formation of a similar association in Oakland. Active in the movement there are H. S. Beach and Will G. Krahn of Beach & Krahn, operators of the Lorin and Strand theaters in Berkeley and the Chimes in Oakland; C. W. Midgley of the American; Emil Kehrein of the Kinea; Eugene J. Perry, manager of the T. & D.; Larry Lund, manager of the Broadway, all motion picture houses, and representatives of the Orpheum, Ackerman and Harris, and Pantages vaudeville circuits.

The new association will take over the activities of the various organizations which heretofore have represented the different branches of the amusement enterprises of the city, except in those matters particularly pertinent to some one branch. Its purpose is to deal collectively with all matters pertaining to the amusement industry as a whole. Founded on idealistic principles, its aims are the highest. The intent is to meet all issues that may come before it in a spirit of fairness and to arrive at conclusions strictly on the merits of the case as presented. It will be the endeavor of the association to cultivate the best in dramatic and photodramatic art and in everything touching the amusement industry, the third largest in the world. The association will censor rigorously the product offered it for consumption and by the fairness of its rulings on that score seek to set at permanent rest all official or governmental censorship, threatened or actual. This will be particularly true of the motion picture section.

A distinguishing feature of the operating plan of the association is that every member, big or little, will have an equal voice and vote in its affairs. On the other hand the expense of carrying on its work will be distributed in such a way that each member will bear a part in proportion to the size of his business.

The movement will be carried from San Francisco into other cities and sections until a statewide federation is effected. From California it will be spread into other states with the ultimate result of a national organization, with the San Francisco branch as its head.

The Coliseum Theater, Clement street at Ninth avenue, will reopen on Friday night after having been closed for the past thirty days, during which extensive improvements have been made in the house.

The stage now occupies an addition built on the rear of the main structure. It has been especially designed to take care of the elaborate prologues with atmospheric settings and musical turns that will be a feature of the entertainment at the Coliseum in the future.

The space originally taken up by the stage and orchestra pit now holds seats. The balcony has been carried further out over the main floor in broad sweeping lines which not only provides for the addition of several rows of regular seats and a double row of lego chairs, but adds materially to the attractive looks of the auditorium.

The same subdued colorings in light effects, decorations and trimmings that have been a marked feature of the theater have been retained, and, with some cleverly conceived ideas incorporated into the conveniences offered by the lounge and rest rooms, the house more than ever bears out its slogan of "The theater with the home-like atmosphere."

The business deal consummated last week in which the Coliseum comes under the control of the Famous Players-Lasky Corporation of California will bring no changes in the personnel of the house management. Samuel H. Levin, who built and still owns the theater property and who has operated it since its opening a year and a half ago, will continue to give it his personal attention as a part of his broadened activities in the motion picture world, as an integral...
Film News in the Western States

DR. WILBER LeROY COSPER, president of the C. P. I. Film Company, this week announced that his company had acquired a tract of land at U street and Thirty-second avenue in the Parkside district of San Francisco on which the company will begin immediate work on the erection of a motion picture studio.

The building, which will be in three floors, 150-250 feet in size, will cost approximately $250,000 and will be completely equipped and up to the minute in every respect for the production of film plays. It will be used practically exclusively for the production of C. P. I. pictures which will be the first features to bear the "made in San Francisco" trade mark. It is the intent to keep five dramatic companies and a comedy company on continuous production in the new plant.

The C. P. I. this week shot the last scenes in their first picture, "The Kingdom of Human Hearts," in the Beatriz Mieheleno Studio at San Rafael, and the negative is now in the cutting room. It will be ready for preview in three or four weeks. Their next picture will be called "Can You Imagine It." Cosper states that he is negotiating with some of the bright stars of the motion picture firmament for the leading roles in the play through Willis and Inglis of Los Angeles.

It is reported that J. N. Rice, owner and operator of the Strand theaters at Monterey, has turned over the active management of these houses to F. G. Bagley.

Jack A. Partington of the California, Imperial and Portola theaters, with Mrs. Partington and Jack, Jr., have returned from a week's outing at Donner Lake.

Sacramento Theaters Doing Good Business
By CLEM WHITTAKER

SACRAMENTO, Calif., Aug. 19.—The Golden State Theater, now being remodeled by Ackerman & Harris for Marens Loew, is to be ready for reopening for the State Fair, which begins here on September 4. The improvements are costing $75,000. The seating capacity will be over 3,000.

"Don't Every Marry," the laughing success, and "Jiggs in Society" have been shown before large houses this week at the T. & D. Theater. Goddard's has been featuring Eugene O'Brien in "A Fool and His Money" and Madge Kennedy in "The Truth"—a double bill that has been given a good reception.

"A Japanese Romance," by Jack Stewart, was featured at the Hippodrome. The attractions for the week have pulled satisfactory houses.

In view of the notoriety gained by Charles Chaplin and his actress wife, the billing of the film, "Superior Sex," with Mildred Harris Chaplin here at the T & D, for the week beginning the 18th, caused much anticipation among the movie fans.

The Goddard is billing Tom Moore in "The Great Accident" and Blanche Sweet in "The Girl and the Web," which began on Sunday.

New Company in Mid-West Field; Chicago Doings
By GEORGE E. DE KRUIF
[Special Correspondence]

CHICAGO, Ill., Aug. 18.—A new company has just been formed, known as Russell-Grievers and Russell, with headquarters at S South Dearborn street to act as producers' agents in the state right field.

Arrangements have already been made to represent the Doubleday Production Company of Los Angeles with a series of single reel comedies known as the Tustin comedies featuring Bobbie Ray. The United States rights to the comedies have been contracted for by the Capitol Film Company of Chicago. It is the intention of the new company to enter the field with some very elaborate productions, in the very near future.

The personnel of the company is composed of W. D. Russell, general manager of the Capitol Film Company; S. B. Grievers, president of the Griever Distributing Corporation, and B. D. Russell, who has had many years experience as an exhibitor.

According to reports from Europe, Wattrons Rothaker is planning to build a laboratory in London. This will make three new plants in addition to the well-known Chicago plant, as Mr. Rothaker just recently opened plants in Los Angeles and New York City. If "Watts" keeps up the good work, the sun never will set on the Rothaker Company.
New York, Aug. 16.—John Emerson, well known writer and di-
rector, has just returned from
Europe. Apropos of his observations
while abroad, Mr. Emerson says: "In
both England and France the plays
this season are inferior, making Ameri-
can photoplays much more popular
with the amused going public. In this
connection the managers have been
compelled to put on revivals of import
plays from America. The greatest op-
portunity of years for America to dominate
the European film market is now upon us."

George Landy and G. W. Turnbull,
well known press agents and the first
to establish an independent publicity
organization, announce the appointment
of Miss Idella E. Emery as their west
cost representative. Miss Emery is one
of the associate editors of Photoplay
Journal.

Sam E. Morris, vice-president and
general manager of the Select Pic-
tures corporation, who recently passed
through a successful operation, has left
the Mount Sinai hospital in New York,
and is now convalescing at his home.
It is hoped that Mr. Morris will soon
return to his desk at the Selznick
Enterprises home office.

Olive Thomas, Selznick star, and Jack
Pickford, her husband, sailed for Eu-
rop on August 11 to enjoy a belated
vacation. Miss Thomas' latest Selznick
picture is "Darling Mine."

Don Hancock, editor of the Fox
News, is back at his desk after a two
weeks' sojourn through the Adiron-
dack mountains.

Charles McCarthy, publicity manager
for Famous Players-Lasky, is away on
his vacation. Harold Harvey is se-
ned in at his desk.

Maurice Costello, star of many early
screen successes, will play the role
of the half-breed trapper in Selznick's
forthcoming production, "Wilderness
Fear."

Hope Hampton to
Make New Film
at N. Y. Studio

New York, Aug. 16.—Hope Ham-
ton, the youthful star who is at the
head of her own producing organiza-
tion, recently returned to New York City
with the original negative of the pro-
duction she had made at Maurice Tour-
neur's studios at Los Angeles.

Originally titled "The Tiger Lady," Miss
Hampton reports that the name of
this picture will be changed before it is
finally edited, because of an extraordi-
nary incident which occurred during
the filming. An interlude had been
planned for insertion into this society
story, showing the star in a cage of
tigers. The tiger tamer met with a seri-
ous accident and, since it was impossi-
ble to replace him, a troupe of lions
were substituted—consequently the name
of the production will be altered.

Miss Hampton is now assisting in the
editing and titling of this production;
immediately after the completion of
which she will commence filming her
next picture, which will be made in New
York. Miss Hampton will be directed
by Jack Gilbert.

The Morart Film Exchange of Balti-
more, Md., has just purchased the rights
to the first attraction of D. N. Schwab
Productions, Inc., starring David Butler
in "Fickle Women." Their territory
includes Washington, D. C., Delaware,
Maryland, North Carolina and Virginia.

Pearlyn Stanlaws, the popular artist,
who has entered the studio of the Fam-
ous Players-Lasky company to learn to
be a director, is assisting Director
George Fitzmaurice in cutting "Idols
of Clay."

Mae Murray, it is announced, has
booked passage to Europe. She will be
accompanied by her husband, Robert E.
Leonard, and a stay of six months will
be made abroad.

"Madame X," a Goldwyn picture,
starring Pauline Frederick, is to have
special exploitation during September,
it is announced from the Goldwyn
offices. September is to be Goldwyn
"X" month, and "X" month for all
exhibitors who book the productions.

"The White Moll," the Fox special,
in which William Fox is presenting
Pearl White for the first time under his
management and in her first feature
production, is scheduled for release late
this month.

It might be interesting to note, al-
though a little late, that Mr. and Mrs.
Winchell Smith entertained Mr. and
Mrs. Douglas Fairbanks at a reception
and dance at the Smith home in Farm-
ington, Conn., before the famous honey-
mooers left for their home in Beverly
Hills, Calif. Admiral and Mrs. Cowles,
U. S. N.; Mrs. Richard Bissell and John
Golden were present.
Suggestions Invited From Exhibitors
What Have We Missed that Our Readers Want?

In this second number of Pictures Press, as in the first, it is inevitable that some of the branches of motion picture news and comment have been less adequately treated than others. These will be strengthened in subsequent issues, and new departments also will be introduced.

To the world of exhibitors the editors of Pictures Press extend a cordial invitation to use its columns. Suggestions that may tend to advantage the industry will be gladly printed, and many ideas of mutual helpfulness thus may be brought out.

In the matter of reviews of photoplays, some differences of opinion may exist as to the form in which these are most helpful to theater managers. In the questionnaire printed below, exhibitors are invited to offer suggestions, and these, wherever practicable, will be incorporated.

In this connection, exhibitors are assured that Pictures Press reviews are actual reviews, written by members of Pictures Press staff or by critics of standing specially engaged for the work. Nothing published in this department is "press agent" matter.

QUESTIONNAIRE FOR EXHIBITORS

1. Theater
2. Manager
3. Owner
4. Street and number. City and State
5. In what form are reviews of new pictures most useful to you?
6. How useful to small town exhibitors are epitomized reviews of best recent releases which already have been reviewed for first-run houses?
7. Do you file magazine reviews of first runs for future references?
8. Of what value do you find synopses of music programs at the leading picture theaters of large cities?
9. In what form do you find production news most useful to you?
10. Are you guided in your purchase of pictures by the box office returns other managers testify to? Are these opinions of worth to you?
11. Pictures Press will be glad to have you state below any ideas you may have that will be valuable to its editors in providing you with the kind of a magazine you want.
13 Children Aid in Exploitation of Picture Play

Exhibitors who like, now and then, to indulge publicity devices that approach to pure hoax and practical joking may gather an idea from a stunt employed to draw attention to "Married Life," when it was put on at the Victory Theater in Los Angeles last week. Robert E. Wells, exploitation director, representing Mack Sennett, was responsible for the scheme.

Mr. and Mrs. John Bryan, ostensibly from Downersville, invaded the Hotel Alexandria. They brought thirteen children, for each of whom arrangements for a bath per day were ordered by Mrs. Bryan. The newspapers gave large space to the Bryans and pictures of them in mass. Public appearances at the Victory were arranged and the advance publicity thus planted and unwittingly forwarded by the newspapers, brought great results in box-office returns when the truth was out—the Bryans never saw Downersville and not half of the youngsters were theirs.

They had been put on the overland train at Pasadena; the telegram that had been sent from Downersville, Ill., to the Alexandria Hotel and which had started the newspaper articles had been sent by a friend of Wells, and there wasn't any such person as Mr. Bryan of Downersville.

An item in the publicity scheme was the appearance on the street of a "cock-eyed Ford." This suggested the hero of "Married Life," Ben "X" Turpin. Turpin is further exploited through the medium of a photograph 22 feet high and said to be the largest ever printed.

"Go and Get It" Made Good Drawing Slogan

When 600 Annapolis cadets under Vice Admiral Hiliary P. Jones recently visited the Marshall Neilan studios in Hollywood; they viewed a number of the sets used in "Go and Get It," the new First National release. Agnes Ayres, Pat O'Malley and Wesley Barry were among the hosts to the middies and lost no time in popularizing among them the title, "Go and Get It."

Mayor Snyder of Los Angeles, one of the guests, tried to catch a ball thrown by Wesley Barry and missed it by two feet. "Go and Get It," yelled the middies. Everything was "Go and Get It," and when the departing stragglers ran after the special cars taking the midshipmen back to Los Angeles, "Go and Get It" was hurled back at them.

This suggests a form of free advertising to the exhibitor who may run this picture. The title can be popularized at social affairs and other large gatherings weeks in advance of the picture's presentation, exhibitors localizing it to suit the occasion.

Newspapers and Park Help Picture Across

Baltimore, Md., Aug. 16. — Enlisting the aid of the Baltimore American, the Baltimore Star and Carlin's Liberty Heights amusement park to put over the showing of the picture, "The Silver Horde" was the achievement of "Lou" DeHoff, manager of the New Theater here.

Passes to the photoplay and "silver passes," redeemable in money were scattered down from an airplane over the amusement park. The scheme is one that can be followed, at a small cost, by exhibitors in any large and most medium sized cities.

Mr. DeHoff got the newspaper editors (Continued on Page 45)
In the New York Studios

[Special Correspondence]

NEW YORK, August 16.—Alice Brady has started work under the direction of Herbert Blache on "The New York Idea," an adaptation of Langdon Mitchell's satirical comedy of married life. Although the character of the production planned for "The New York Idea" is said to place the picture in the class of special features, it will be included in the Realart star franchise as the first of the Alice Brady offerings next season.

The play is well-known in America and abroad. Its first production in the United States was made in 1906 at the Lyceum theater with Mrs. Minnie Madden Fiske as the star, supported by a notable cast, including Emily Stevens, George Arliss, John Mason, Dudley Digges, William B. Mack and Robert V. Ferguson.

Mr. Blache has selected an excellent ease to support Miss Brady. Lowell Sherman, who had the feature role with Marjorie Rambeau in "The Sign of the Door," will play the lead. Mr. Sherman has been on Broadway in "The Heart of Wotona" and "The Woman in Room 13" during the last three or four seasons. Others in the cast are Hedda Hopper, Lionel Pape, Marie Burke, Julia Harley and H. J. Hookey.

William Farnum, the romantic star of William Fox, has returned to New York from the west coast, where he recently completed "Drag Harlan" under the direction of J. Gordon Edwards. Mr. Farnum's return to the east comes at a time when possibly his greatest picture is near release. This is "If I Were King," which he spent several months making. In point of sumptuous and lavish stage settings, gorgeous costumes and excellence of cast, this screen adaptation of Justin Huntley McCarthy's novel would be difficult to surpass.

William H. Pickens, who was acting as manager for Lieut. Locklear up to the time of the latter's death, has just closed a contract with Harry M. Lauck, another daredevil of the air, to cover the Fair contracts which had been made for Locklear. Mr. Pickens announces that as soon as the Fair contracts are all covered, McLaughlin will go to Los Angeles to appear in the movies.

A. E. Rosenberg, recently Universal's foreign representative with headquarters in London, has just returned to the United States and is in Chicago, visiting relatives before proceeding to Los Angeles, where he will most likely be associated with Universal's producing staff.

Universal's "Shipwrecked Among Cannibals" moved to the Casino Theater the first three weeks of unprecedented business at the La Salle Theater. The picture has broken records for four weeks, and Mrs. Cohen announces that the Casino will hold it over for another week.

ONE of the most interesting booking achievements that has come to light is contained in this announcement the picture of Selznick Enterprises that Manager Flarley of the New Orleans branch, recently signed every first run house in the film row of that city to screen Selznick Enterprises productions. The list of features and the theaters in which they were shown are: Edith Hallor in "Children of Destiny," at the Tudor; Olive Thomas in "Youthful Folly," at the Liberty; Owen Moore in "The Desperate Hero," at the Plaza; "Just a Wife," Crescent; Kinograms at the Palace; "The Gift Supreme," with Bernard Durning, at the Wonderland; and in the Newcomb and Bijou Dream, "The Girl Who Dared," with Edythe Sterling.

Gladys Brockwell, the emotional star of William Fox, is presented in "Rose of Nome," a drama of love and intrigue in Alaska. The picture has just been released. No better vehicle has ever been given this star, it is said.

Gore Bros. & Lesser Add Seven to Chain

Gore Bros, and Sol Lesser and associates, who recently took over the Neptune (California) Auditorium, and La Petite theaters at the beach resorts, have added two additional houses to their chain. These are the American and Belvedere theaters at Pomona, Calif. The American Theater will continue its vaudeville policy while the Belvedere, which has been awarded the First National franchise, will confine its presentation to first class pictures only.

Gore Bros. and Mr. Lesser also announced they have taken an option on a large piece of business property in Pomona on which they intend erecting a new 1,800-seat theater. With the beach theaters and the Pomona houses, this makes a total of seven additions to the Gore-Lesser chain, which now controls more than thirty houses.

According to information received from the Chicago exchange of the Famous Players-Lasky, National Paramount week, September 5-11, has been given official recognition by the United States government. C. E. Seibert, director of the Central division, Community Motion Picture Bureau, with headquarters in Chicago, has completed arrangements with District Manager Harris P. Wolberg and Sales Manager Steve Montgomery of the Chicago office, to have every government theatre under his jurisdiction observe Paramount week. About 60 camp theaters are included in Director Seibert's territory, from Denver to Atlanta.

TAKING advantage of two days' loyoff in the filming of "The Frisky Mrs. Johnson," the Clyde Fitch comedy in which he is playing the lead opposite Billie Burke, Ward Crane went to Albany this week for a visit with home folks. Mr. Crane recently came from Los Angeles, where he played opposite Anita Stewart in "The Yellow Typhoon" and "Harriet the Piper," and also created characterizations in four Allan Dwan productions.

Perv Marmont, who is featured with Catherine Calvert in Tom Terriss' forthcoming Vitagraph production, "Dead Men Tell No Tales," has just returned with the other principals in the company from Bar Harbor, where they spent two weeks on location.

Official confirmation was received this week from the Fox Film Corporation of the rumor that Louise Lovely had been elevated to the rank of Fox star. Her part in a Fox film was given to Miss Lovely in "The Man Hunter," in which William Farnum was the star. Among the films in which she has appeared with Farnum, and which will be remembered as successes, were "The Lone Star Ranger," "Wolves of the Night," "The Last of the Dames" and "Wings of the Morning."
GOLDWYN

"BUNTY PULLS THE STRINGS," which delighted as a stage success, went into motion picture production at the Goldwyn studio this week under direction of Reginald Barker. The part of Bunty will be played by Leatrice Joy, who scored a success in "The Miracle Man." Russell Simpson will play Tam. Raymond Hatton, character comedian, will visualize Weehum. Cullen Landis, who scored in "The Girl From the Outside" and in Mary Roberts Rinehart's "It's a Great Life," will play the part of Rab. Casson Ferguson is east as Jimmy. Edythe Chapman will appear as Eileen and Josephine Crowell will be seen as Susie. Rowland Rushon will be the pastor. An elaborate setting will be given the picture, a distinctive feature being the entire street of a Scotch village now being constructed.

Mason N. Litton has started production on the seventh of the Booth Tarkington "Edgar" series featuring Johnny Jones, to be known as "An African Interlude." Mr. Litton has been succeeded as continuity editor by Paul Bern.

The Goldwyn scenario writers are busy whipping new stories into screen technique for pictures that will shortly be put into production. Edfrid A. Bingham is working continuity on "Boys Will Be Boys," the Irvin Cobb story which will serve as Will Rogers' next vehicle. Charles Kenyon is writing continuity on an original screen story by Gouverneur Morris which has been given the title of "The Water Lilly." Gerald Duffy is busy on an original screen story by Mary Roberts Rinehart entitled "Let Sleeping Dogs Lie."

B. B. HAMPTON

CLAIRED ADAMS, Benjamin B. Hampton star, has played the leading feminine roles in five big all-star pictures for two film corporations and three distributors. All five pictures will be in the theaters this fall, released within a short time of one another. Ben Hampton gives his new star splendid roles in "The Spenders," "Harry Lee and Wilson's novel, "The Money Changers," by Upton Sinclair, and "The Dwelling Place of Light," by Winston Churchill; he loaned her to Goldwyn Studios to play in that company's all-star features, "The Great Lover" and "The Penalty."

In Mr. Hampton's play of "A Certain Rich Man," from the novel of William Allen White, Miss Adams is scheduled to play "Molly Hendricks," the heroine.

SIDNEY FRANKLIN

THE Annapolis Midshipmen who visited the Hollywood studios felt very much at home when they walked onto the Sidney Franklin stage. Some of the big scenes for Mr. Franklin's initial First National attraction, "Parrot and Company," are laid on an ocean liner. The middles were surprised to find that an exact reproduction of a ship's interior was set up in full detail, on a picture stage, and were further elated when Mr. Franklin invited them to appear in some of the deck scenes with Sylvia Beamer.

NATIONAL

HARRY REVIER is working for the production of Edgar Rice Burroughs' "The Son of Tarzan" as a special serial for the National Film Corporation. The first is to have it a distinct success as a serial, and the second, to make it so unusual in caliber that it will play the first run houses. He is aided in his work towards these ends by Roy Somerville, who is preparing the screen version of "The Son of Tarzan."

CHARLES RAY

CHARLES RAY'S third independent release through First National will be an original story by Fred Stowers titled "Nineteen and Phyllis." Production has already begun with a supporting cast that includes Clara Horton, Frank Norcross, George Nicholls and Lincoln Steedman. Joseph de Grasse, who recently directed Mr. Ray's "Forty-five Minutes from Broadway," will again preside over the megaphone.

The youthful star had intended taking a vacation prior to the filming of "Nineteen and Phyllis," as he has long cherished a desire to accept many invitations to visit New York; but he has smothered his wishes in order that a liberal time allowance may be given to this production.

LOUIS B. MAYER

WITH both its stars, Anita Stewart and Mildred Harris Chaplin, in the East and with its contracts with First National fulfilled to date, the Louis B. Mayer studio has temporarily ceased production activities and is preparing for a busy fall and winter season.

Miss Stewart left for New York upon the completion of her latest picture, "Sowing the Wind." It was adapted
Production News

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by Franklyn Hall from the stage play of the same name by Sydney Grundy and was transferred to the screen under the direction of John M. Stahl. "Sowing the Wind" is the fourth of Miss Stewart’s four-picture-a-year contract with Mr. Mayer.

The completion by Edwin Carewe of Mildred Harris Chaplin’s latest picture, "Habit," left her free to pick out a vacationing spot. And she picked New York. According to present plans, both of the Mayer stars will return to California to resume production in the early fall. In the meantime, it is probable that Louis B. Mayer will start work on a special all-star picture. Neither the title of the story nor the members of the cast have yet been announced, but it will probably be a James Oliver Curwood book.

BRUNTON

THE AVENGING ARROW" is the title of the new serial starring Ruth Roland, which was put under production this week at the Brunton Studio. Robert Brunton is now the producer of the Roland serials and the release is through Pathé. Eddie Hearne, Miles McCarthy, Otto Lederer and Virginia Ainsworth make up the supporting cast and William Bowman is directing.

FAMOUS PLAYERS-LASKY

GLADYS GEORGE will play the leading role opposite Thomas Meighan in "Easy Street," the Paramount offering which will be put into production this week. Miss George will be remembered as leading woman for Charles Ray in "Red Hot Dollars" and also supported Douglas MacLean and Lloyd Hughes. Prior to her brief career on the screen, the new Lasky lead toured in vaudeville with her own act, "The Dream Doll."

Meighan just arrived from New York, where he been working at the Famous Players-Lasky studio and is very enthusiastic over his new vehicle, which was written by Blair Hall and scenarized by Benlah Marie Dix.

MELFORD

GEORGE MELFORD has completed "The Jueklins," his production for Paramount, and starts next week on "The Faith Healer," by William Vaughn Moody, scenario by Zella Covington, with Ann Forrest as Rho and Milton Sills as Michaelas. The widow of the dramatist is at the Lasky studio co-operating in the preparation of the picture. "The Faith Healer" was written about ten years ago for the stage and is laid in the Middle West. It has to do with the strange power vested in Uriah Michaelas, which results in his being called "The Faith Healer." The producer has selected a strong supporting cast and great attention will be given to detail and settings.

Wallace Reid is in San Francisco again with James Cruze, director, and others of the company making "Always Audacious" for Paramount. This is a story by Ben Ames Williams and the scenario is by Tom Garaghty. As soon as he is finished with this picture Mr. Reid will start with the same director upon Sinclair Lewis’ novel, "Free Air," scenarized by Byron Morgan.

MACK SENNETT

WARM weather seems to have less of an enervating than an invigorating influence on the Mack Sennett players. Not in months have activities been so keen on the Sennett lot. Two and five-reel comedies in the making, nearly completed and in their scenario stage are challenging the energies of the organization from scenario department to the cutting room. "Love, Honor and Behave" is the newest of the five-reel Sennett productions to be completed, although its release date is yet to be announced. It will be the second of the two five-reel pictures to be delivered by Sennett to First National for distribution.

Judging from a recent preview at Venice, "Love, Honor and Behave" is worthy to place alongside the five multiple-reel productions that constitute the present Mack Sennett output in the realm of bigger comedy films. Charlie Murray, Marie Prevost, Ford Sterling, Charlotte Mineau, "Baldy" Belmont, James Finlayson, Kulla Pasha, Eddie Gribbon, and others of the Sennett stars will be seen in the various roles. The principal feminine characterization is in the hands of Phyllis Haver.

"Love, Honor and Behave" will bring the Sennett schedule of productions up to the beginning of his contractual relations with Associated Producers through which he will distribute his product of long and short reel subjects as soon as his existent contract with Paramount expires.

"The Killer," Stewart Edward White's latest novel which ran in magazine serial form, has been selected as the next novel to be produced by Benjamin B. Hampton. An all-star cast co-directed by E. Richard Schayer and Howard Hickman will interpret the principal characters. Jack Conway, who directed a number of Benjamin B. Hampton photoplays, has been chosen to play the leading role.

UNIVERSAL

FOUR features are receiving their final editing in the Universal cutting rooms this week. They are, "Black Friday," starring Frank Mayo; "Kate Plus Ten," with Eva Novak in the featured role; "Once a Plumber," the Lyons and Moran comedy; and "Pink Tights," co-starring Gladys Walton and Jack Perrin.


Priscilla Dean is now at work on one of the most elaborate interior sets ever constructed at Universal City, filming important scenes in "Outside the Law," written and directed by Tod Browning. Lon Chaney and Wheeler Oakman have important roles.

Jacques Jaceaud will start production of "The Throwback" next week. It is a romance of the rubber country, written by himself, in which Frank Mayo will be starred. The picture will be filmed at Universal City, Catalina Island and on a sea-going yacht. Those already selected for the cast include Irene Blackwell, Dagmar Godowsky, Helen Lynch, Edward Coxen, Gordon Sackville and Eugene DeRuiz.

Erich Von Stroheim has gone to Santa Barbara and Monterey for scenes in his current Universal-Jewel special, "Foolish Wives." He was accompanied by a large company. The principal players are Rudolphine Christians, Marguerite Armstrong, Maude George, Mae Busch.
Production News

University Sees Value of Cinema

ITHACA, N. Y., Aug. 16.—A tribute to the standing which the cinema stage has attained among the country’s institutions of learning has been paid by Cornell University, which has asked Charles Lane, now playing one of the feature roles in the Naught-Hunting initial production, tentatively titled “Three Women Loved Him,” to deliver a lecture on cinema subjects to the members of the Cornell University summer courses.

This invitation came as the result of Lane’s presence in Ithaca, where the company is engaged in filming the exteriors for the picture. Lane has been requested to remain in Ithaca, if his picture engagement will permit, to deliver a series of talks to the students in the dramatic courses.

Robertson Cole

Dustin Farnum has returned from Catalina, where he has been spending his vacation in yachting and fishing, and will start work shortly on “The Trail of the Axe,” which is being adapted for the screen from the novel of the same name by Richard Cullum. Mr. Farnum will spend several days in the big timber country of California selecting locations for the exteriors before starting.

The production, which will be presented by Robertson-Cole, will be directed by Ernest Warde. The cast is now being selected, but no names have been given out at the present time except that of Winifred Kingston, who will appear in the leading feminine role.

Elinor Fair, who is now playing the part of Marsseh in the Robertson-Cole production of Kismet, in which Otis Skinner will be seen as the star, has been offered a contract by an eastern producing organization, and will probably leave for New York immediately upon the completion of her present engagement.

Jimmie Adams is rapidly getting out of the comedy class and will soon be considered a regular dramatic actor. He is now appearing in one of the roles supporting Otis Skinner in Kismet for the Robertson-Cole organization, and it is probable that he will be retained by that company.

Sessue Hayakawa recently finished the actual filming of his newest production, “The First Born,” and is now on a fishing trip. Oddly enough, the last scenes to be filmed for the production were made in a fishing village. This is the first time that the oriental star has been fishing for many a day, and it may be that he received his inspiration from the final scenes of his production.

Metro

Mme. Nazimova is enthusiastic over her recently completed film, “Madame Peacock,” which she viewed at the Metro studios this week, following its final editing. It was seen by Rita Wieman and is a tale of a woman of undisputed genius who, having climbed to the top rung of the ladder of success, suddenly finds that there is something else to be attained. The picturization of this “something else” is accomplished in a new and touching manner.

For the opening scenes of this feature, a complete theatre was constructed on one of the big Metro stages. Ray Smallwood handled the direction, and George Probert, an actor new to Nazimova productions, plays the leading male role. The cast also includes John Stepping, William Orlamond, Rex Cherryman, Albert Cody, Gertrude Claire and Mrs. John Woodthorpe.

Victory Bateman, well known on the stage a score of years ago, has become a character actress in motion pictures. The actress, who once ranked close to Lillian Russell, has been given a prominent part in “Cinderella’s Twin,” a Metro production of the Luther Reed story in which Viola Dana is being starred.

Viola Dana’s impersonation of the Cinderella of fairy fame should bring her the name of “Gorgeousella.” For her gown for the important scene, in which she meets her Prince Charming, is far removed from the Cinderella variety. As the little servant girl, she wears the regulation seedy type of clothes, so familiar to childish readers. But in the ballroom scene, she puts aside every vestige of her servant personality, and dons an elaborate creation.

Dallas Fitzgerald is directing Miss Dana in “Cinderella’s Twin,” the original story by Luther Reed.

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Francis Marion
Here to Direct
Mary Pickford

With the arrival at Los Angeles from New York this week of Frances Marion, comes the announcement that the well-known scenarioist will direct Mary Pickford in her first two pictures. The production of the first subject, "The Flame in the Dark," an original story by Miss Marion, will start in a few days.

Miss Marion has secured a four months' leave of absence from Cosmopolitan Productions to take up her new work. "The Flame in the Dark" is an Italian story, and she brought fourteen Italian actors with her to furnish a realistic supporting cast for Miss Pickford. Four unusual types were imported from Italy.

The Fairbanks-Pickford and Fred Thompson-Marion honeymoon tours met in Italy, where the inspiration to produce a typical Italian picture came to them and the necessary plans were prepared.

Although Miss Marion has supervised the production of several of her stories in which Miss Pickford was the star, she has never actually directed them by herself. Many of the famous star's best films were written by the new director, and included in the list are "Rebecca of Sunnybrook Farm," "M'liss," "Polyanna," "Amarilly of Clothes Line Alley," "Captain Kid, Jr.," and "The Little Princess."

Exhibitors Warned
Against Fake Contests

The unauthorized use of names of film producing companies by individuals or organizations interested in the exploitation of some pet scheme is causing considerable trouble. Recently one Roy Pierce of Milwaukee publicly announced Miss Myrtle Moran of that city to be winner of a contest and chosen by the Christie Film Company to come to California and begin her screen career with them. The company had no knowledge of the matter until some time later.

In a contest by the Wisconsin News, a Miss Madeline Stevens was chosen to come to Los Angeles to appear in films for the Dodge Film Company,—again without authorization of the company. Charges of misrepresentation and fraud are being launched, and it is hoped that rigorous prosecution of such acts will help curb this growing evil.

Blimp Marriage Complicates

"Things are not what they seem," especially in Pictureland.

Recently, Miss Irene Dalton, new comedy star with the Christie Film Company, was perched up in a pony "Blimp" taking part in a matrimonial comedy,—purely professionally, of course. Alas! newspaper clippings of the "marriage" brought a deluge of telegrams—alarmed ones from her mother, and reproachful and despairing ones from a trio of young masculinity, all previously boon companions, and each of whom believed himself to be, in all sincerity and in all secrecy, her special choice.

And they say the worst is yet to come.

Altercation Halts Work
on Doraldina Production

Production has been halted, temporarily, on the Metro picture, "The Passion Fruit," due to an altercation between Doraldina, the star, and Douglas Gerrard, the director. The trouble arose while the company was working on location in Santa Barbara, and the officials of the Metro studio are now considering just how the situation will be handled.

Carter De Haven Takes
"Twin Beds" to N. Y.

Carter De Haven, accompanied by the film of "Twin Beds," complete in every detail, left for New York City on Friday. The comedy star will be present at the Broadway showing of his first feature. Upon his return to Los Angeles the De Haven will start production on "The Girl in the Taxi," one of their best known plays of the legitimate.
Cinema Technique and Art

By HUGH C. McCLUNG
Member American Society of Cinematographers

In last week's article in Pictures Press were discussed some of the steps in the development of photography for the screen. Wonderful strides in the art have been made in the last few years, for at last photography in the hands of artists is coming into its own.

In this article I shall discuss some of the mysteries and secrets of the silver sheet. Let's join hands and ramble down some fascinating by-paths and see if we cannot learn a little about the least familiar branch of motion pictures.

As an example of the ignorance of the laity regarding the requirements of the cameraman, may I be excused for relating a personal incident? I have told the incident before, in a lecture for the Palmer course of photoplay writing, but it is so illuminating of the point I would make that it will bear repeating.

Not long ago we were engaged in making a series of scenes in an interior on an open stage and our work was followed with interest by several spectators. When we had finished one sequence and were waiting for a change of costume, one of the spectators stepped over in front of me. The following conversation ensued:

"What do they pay in your line of work?"
"Oh, from $75 to $300 a week."
"Gee, I'd like to get a job here taking pictures. Any chance?"
"What experience have you had?"
"Oh, lots."
"Been an assistant to a cameraman?"
"N-n-o."
"Have you had any laboratory experience?"
"I—I can't say I have."
"Have you a kodak and do you do your own work?"
"Not yet. Do you have to know all these things just to stand there and turn that handle?"

Had time permitted, I fear I should have related to him the famous story of Whistler and a similar pest who, on asking the great painter with what he mixed his paints to get such beautiful results, was answered brusquely, "With brains!"

In viewing a picture replete with thrills, you have swayed to one side to avoid an automobile, or given an exclamation at the near approach of an express train rushing head-on, or you have "ducked" to escape the aeroplane which apparently swept right out into the audience. During all this you were sitting in a comfortable chair—where do you think the cameraman was? True, this is the spice and not the regular diet of a cinematographer's life, but, notwithstanding, there is hardly a day that passes in our lives in which there is not more or less risk.

Speed is one of the important qualities a cameraman must have. A great dramatic star who had been before the camera for years once said to a friend, indicating a very capable and efficient cinematographer who had only recently joined his forces: "There is the best cameraman I have ever met in the business. Do you know why? Because, when we have finally rehearsed a dramatic scene and the director says "Go," we go. Naturally we do better work while the spell of the emotion is on us, but if we are compelled to wait until the cameraman gets his focus, or attends to a dozen other things which should have been done during the rehearsal, the spell is broken and we go on the scene cold."

"We went down town yesterday for an important street scene and that fellow casually looked over his set-up. While the director was quietly giving us instructions as to the scene so as not to attract attention, the cameraman had set up his camera in a little alley, hidden by an automobile, focused it, set his exposure and when the director gave the signal, picked up his outfit, came rushing out to the corner, set up and began operating at once, enabling us to get this scene before anyone on the street realized what we were doing. That's what I call speed!"

Diplomacy is another important requisite. An incident will illustrate this.

An educational institution wishes a film made illustrating the entire scope of its activities. A certain amount of money had been set aside and each department was allotted equal footage. When the picture was nearing completion a difficulty was encountered in the person of a determined lady who insisted that not a single detail of her department should be left out. In figuring out footage for what she wanted taken it amounted to over three-quarters of the entire production and was, of course, out of the question.

After trying to reason with her, and explaining the matter fully, the director appealed to the principal. No amount of argument would convince her, and the principal ended by reminding her that no more money was available for all this extra footage. Both director and principal walked away in disgust, leaving the cameraman to be the goat. He smugly asked her to arrange the three things, which, in his mind, best illustrated the work of the department. These were properly photographed, then a new magazine was placed on the shelf.

(Continued on Next Page)

Irvin V. Willat, the Director Who Made "False Faces," "Behind the Door," "Below the Surface," and Who Has Just Completed "Down Home," Is Considered to be One of the Best Cameramen in the Business and Shoots Most of the Very Out-of-the-Ordinary Scenes Himself.
camera without the film being threaded up.

After getting, as she supposed, all she had asked for (the footage dial showing 2700 feet when her entire allotment was 300), she was profuse in her thanks and what she said about the others I will refrain from mentioning.

PATIENCE, too, is important.

"Patience is a virtue -
Catch it if you can;
It is seldom in a woman,
And never in a man."

To disprove the assertion contained in this verse it is only necessary to mention the many occasions on which the cameraman is required to handle children and animals. The director usually delegates this character of work to him, and it sometimes takes hours of patient work and waiting to secure a three-foot scene which is absolutely essential to the story.

After a trying day, a library set was finished at 10:30 that evening and as the order to dismiss was given the director said to the cameraman, "This set is not finished, there will be only one other scene needed here—that of a little dog barking. Get it tonight, it will take you only a few minutes and then we'll be through with the set."

The dog in question was a Japanese poodle whose lack of gray matter was appalling. Property men, grips, electrician, assistant and cameraman tried every plan they could think of to induce this mutt to bark. After a time the burch warmed to the work and every conceivable sound tried, but to no purpose. One man even brought in a stray dog, another a cat he had rounded up, and last of all one of the property men produced something on wheels, all covered up. He brought it up very close to the poodle with a grand flourish and a wild roar, pulled the covering off, exposing a stuffed lion. The poodle's eyes nearly came out of his head — but nary a bark.

About 3 A. M. someone suggested getting a piece of meat—but where? A hasty search revealed a small piece left in the electrician's lunch box and after dangling it in front of the poodle, it was finally rubbed on his nose with the result that he opened his mouth. The cameraman hastened to get it; everybody agreed that it looked just like a bark and decided that their day's work was finished. All were sworn to secrecy until it was viewed on the screen. The director after seeing it run pronounced it just what he wanted, and it was not until some time afterward that he was told the truth about it.

INGENUITY is needed. Several years ago, when equipment was not as easy to get as it is now, one company had several releases to meet with only one camera in their equipment. Every effort was made to purchase others, but without results. A well-known cameraman in applying to this firm for a position was told that if he could supply his own camera or tell them where one could be purchased, they would take him at once. When the discovery was made that no camera was to be, this cameraman built a box in which he placed an old projection machine head for the mechanism, and mounting his own lens in this home-made contraption, he photographed two very beautiful pictures.

Another example: While on location another cameraman was called upon to photograph the closing scenes of the picture with a beautiful sunset effect as a background. With no ray filter available, he improvised one by removing the amber glass from a pair of automobile goggles, and the results obtained left nothing to be desired.

LET me close by discussing resourcefulness. What does it mean to be resourceful? It means to be full of resources, expedients or contrivances; clever in finding out resources. It means searching the innermost recesses of your mind to find a way out.

During the filming of a feature picture in which a number of scenes were laid on a Chinese junk (which had to be built at great expense) an accident occurred which came near spoiling the entire production. After securing all the scenes on the deck of the junk the cameramen took up a location on the breakwater to photograph the sinking of the vessel. As had been planned, the vessel was to be scuttled, entrapping a number of Chinese who were supposedly locked in the hold. Contrary to all plans of the boat builders, she didn't scuttle but turned over on her side, exposing the superstructure or shell, but just as she began to turn, the center portion of the false bottom opened up and the scene was absolutely a total failure.

To have retained this one scene alone would have cost thousands of dollars, and the gloom that settled on the crowd was repeatedly punctured by the sulphuric explosions of the director. On the return home the cameraman, who had been engulding his brains for a way out, made the suggestion that when the interior of the junk was to be made (which had to be done at the studio in an enormous tank of water), the villain, instead of boring the holes to scuttle the ship, be made to place dynamite underneath the floor, as this explosive blows down instead of up, and the cut could be made on the junk just as the false bottom was shown leaving the ship.

By the slow, relieved smile that over spread the director's face it was easy to see that the suggestion had saved the situation, and his words of appreciation were, "By ginger, old top, you're almost human!"

Metro Production of Ibanez Book Attracts World's Attention

"The Four Horsemen of the Apocalypse," Vicente Blasco Ibanez' famous story, now being filmed at the Metro studios in Hollywood under the direction of Rex Ingram is attracting international attention. From all parts of the United States, and from France, Spain, England and Mexico letters have been received suggesting ideas for the filming of this story.

Every care is being taken with the production to make it one of the most elaborate ever filmed. June Mathis, who prepared the scenario, conferred on two occasions with Mr. Ibanez so as to get his views on the way his story should be transferred to the screen. As a result the original story is being followed very closely.

At the present time Mr. Ingram is completing the first episode of the story, laid in South America. Many large settings have been constructed at the studio and a number of elaborate locations used with typical Argentine atmosphere.

According to present plans this production will be completed in about two months and will be ready for release some time in December. It will not be rushed in any way, as the Metro officials realize it is its biggest picture and are not sparing any expense to make it so.

Manages Coast Studio

Robert B. McIntyre has been signed by Maurice Tourneur to manage the latter's Coast Studio. McIntyre has had a wide experience in theatrical and film circles, having been associated with William A. Brady, in both stage and screen activities. He was with Goldwyn for the past year as production manager of the eastern plant.
Music for the Silver Sheet

By W. G. STEWART

Managing Director California Theater, Los Angeles; late with Capitol Theater, New York, and for eight years managing director New York Hippodrome

LAST week we started our music column with somewhat of a lengthy paper about the value of music in the picture theaters, but it is no intention of the writer to inflict essays on the tired business man, although we shall always be glad to publish articles such as Mr. Gottschalk has given us this week.

The other day we ran a preview of one of the big pictures of the year and, of course, there was no organist in the theater at that time of the morning—nine o'clock—and if every exhibitor could have been there and seen how sepulchric the whole atmosphere was, there would never be any question again as to the value of music to a picture.

Audiences are taking a hand in demanding that the quality of music be kept up. As an instance, in one of our theaters the first shift organist took a two-weeks' vacation and sent in a substitute, and while he was a good player as substitutes go, it was not long until from a number of patrons letters were received and telephone messages galore that the organ playing was not up to the standard.

Charles Wakefield Cadman has promised this column an article from his prolific brain and he should give us some new ideas. He tells me it will take him several months to score his new picture of "Omar Khayam."

The picture theater has just been handed a great fortune by the United States Government in its increase of fares and freight rates. What New York manager can afford to send big companies, with chorus and orchestra, clear out here at the new rate, not only of the railroads but the increase in price of musicians, chorus and stage hands as well? This is the opportunity of the motion picture theaters, as they will have to supply entertainment to just that much more of the population and this will mean stock companies in a great many centers.

Naturally, no exhibitors yet have had time to accept the invitation contained in the first issue of Pictures Press to ask questions of the writer. Pending the arrival of these, which will give scope for widening and making more intimate and helpful this department, much of interest may be gathered from the following article, specially written for us by Mr. Gottschalk.

The Synchronization of Motion Pictures

BY LOUIS F. GOTTSCHALK

RHYTHM preceded melody. The Indians, Zulus, Bushmen of Australia, Wild Men of Borneo and Pacific Islands have their drums, tom-toms and other percussion instruments to illustrate not only their dances but their feelings as well. The rhythm of the war dance is entirely different than that of the burial or nuptial rhythm. There is no melody—but an abundance of rhythm.

Melody was the offspring of rhythm. The former gradually improved until the climax was reached in Wagner's marvelous music dramas. The unfold-
ing of his drama is typified by the music; each character, each emotion is translated into a motive and the music tells the auditor what character or what emotion is being sung or enacted. The sword motive, for instance, is always heard in the orchestra—when spoken of by the characters on the stage.

Melody and rhythm go hand in hand—and at times the rhythm is paramount to the melody. viz.: a gay cabaret scene, an Indian or a western round-up, the rhythm is far more effective than the melody. On the other hand a love scene, a pathetic farewell, illness or death is, of course, melody supreme.

More care should be taken with the score of a picture. The largest picture houses recognize this fact by having able men adapt suitable scores and having them rendered by a symphony or, at least, a large and well disciplined orchestra under the artistic direction of a capable conductor who "feels" the picture. The tempo of the picture controls the tempo of the music. A good score can be ruined by a soulless conductor.

But to return to the importance of a music score accompanying a picture.

The earliest records of the old English authors, Shakespeare, Ben Jonson, Beaumont, Fletcher, Cumberland, the Colmans, Dryden, etc., yes, even before Shakespeare's time, history tells us that the grand old forefathers of English drama, Spencer and Chaucer, used music in their dramas.

Look at any of the old classics and one will note that not only dramatic but also vocal music in many instances accompanied the play. In a play, "The Iron Chest," written by George Colman in 1698, eight musical numbers were introduced to intensify the dramatic action.

If the old master dramatists recognized the importance of a musical accompaniment to a spoken drama, how much more necessary it is to have a suitable score accompany a picture. The ear should be satisfied as well as the eye. These two senses are harmonious.

Witness a picture without music and we will notice how it fails, there is something essential lacking. No matter how good the picture may be, music will heighten the effect and emphasize the different emotions portrayed, while with music a poor picture can be saved from utter oblivion. The musical themes should take the place of the spoken lines in a drama. This should be the keynote of a score.

ANNOTHER addition to the colony of motion picture distributing concerns at Eighth street and Wabash avenue was revealed yesterday with the recording of a lease giving the Goldwyn Distributing Corporation a ten years occupancy of the ground floor at 800-810 South Wabash avenue for $290,000.

The company will in all probability take possession about November 1, when remodeling of the building, estimated at $200,000 will be completed. The quarters have a floor space of 9,000 square feet, and will be used as offices and store-rooms. The structure will be known as the Goldwyn building.

According to the terms made with Moses A. Levy, lessor, the film concern paid $5,000 in advance, the Fort Dearborn Trust and Savings Bank acting for Mr. Levy. An additional $5,000 is to be paid within thirty days, and sixty days thereafter another $5,000. The lessees are also to pay $4,200 when the building is ready for occupancy.

Balaban and Katz, owners of a chain of theaters in Chicago, have bought the interest of Ascher Brothers in the First National Exchange. Previously each of these concerns had a half interest in the exchange, but now with the closing of the present deal Balaban and Katz control First National in the Chicago territory.

This places the company in some prominence in national distribution in addition to the prominence gained through one of the strongest exhibitor strings of houses in the territory. It is reported that $200,000 was paid for the Ascher interest. Mr. Seary will continue as manager.

Salt Lake Feels Effect of Loew's Metro Deal

BY STEPHEN J. MALONEY

Salt Lake City, Aug. 18.—The effect of Marcus Loew's recent purchase of a portion of the Metro is beginning to be felt. Grant Pemberton, manager of Loew's Casino, has announced the booking of a long series of Metro releases to be shown at the house in conjunction with Loew vaudeville. The first, Jack London's "Burning Daylight," went over big with Casino patrons.

The Kinema theater of Salt Lake formerly handled Metro first-runs.

The Swanson theater circuit has made announcement of the bookings made for the American and Gem theaters in Salt Lake and smaller outside theaters for the coming season. Prominent among these productions are the First National releases, several Lew Cody subjects, "The Kid" of Charlie Chaplin, now being edited in Salt Lake, and a number of Pathe, Hodkinson, Select, Robertson-Cole and Vitagraph features.

A novel exploitation bit was worked by George Carpenter, manager of the Paramount-Empress theater, in connection with the presentation of Enid Bennett's "Hairpins." Small cards, with the inscription, "Hairpins—at the Paramount-Empress today," were liberally distributed throughout the town. Stuck in each card was a hairpin. About the theater, in convenient places, were all sorts of hairpins for blondes, brunettes, red heads, or any of the other various colors in which milady sees fit to wear her hair.

Big Montana Theater Is Built on New Lines

BY M. E. GLEESON

Butte, Mont., Aug. 17.—Construction of the new Liberty theater in Great Falls began yesterday, it was announced here today by C. S. Jensen of the firm of Jensen & Von Herberg of Seattle, who operate the Rialto theater here and control a number of large picture houses in the Northwest. The new theater, in which a majority interest is owned by the Seattle men, is to be built and furnished at an approximate cost of $600,000, and will be ready for occupancy by May 1, 1920.

Embodying all the newest features in theater construction, it will be the first in the United States built on the duo-auditorium plan by which every seat on the second floor will be a duplicate of the seat on the lower floor. The upper auditorium will be reached by a gradual incline.

There is to be no orchestra pit in this theater, but in the event that it becomes desirable to supplement the huge pipe organ, Mr. Jensen said, the orchestra will be placed on a terrace in front of the audience. The Liberty theater, he stated, will be patterned in many respects after the Rialto in Butte, conceded to be one of the finest movie houses in the Northwest.
“Civilian Clothes”

First Run, Grauman’s Theater, Los Angeles.

Famous Players-Lasky production; released by Paramount-Artcraft.

From the stage play by Thompson Buchanan; scenario by Clara Beranger. Directed by Hugh Ford.

Seven reels.

THE VERDICT

In “Civilian Clothes” we have a comedy of distinetively original conception. The ideas embodied in the stage play made a striking impression on the public, because it dealt so cleverly with the problems of the returned soldier and aimed such sharp darts of satire at snobbery. The screen feature moves with greater smoothness than the stage play, although it lacks the brilliancy of the spoken lines. Still, all in all, it is a comedy of novelty and freshness that should meet very general approval. The supporting cast is only moderately successful, but Thomas Meighan gives a sterling portrayal.

THE STORY

Florence Lanham, a girl who pleases herself on every occasion, decides to travel overseas in war relief work.

Upon her arrival in Europe she is carried away with the glamour of war. She meets and falls in love with a certain Captain McGinnis of the engineer corps, renowned for his bravery. They are married.

Following a brief honeymoon they are separated by the exigencies of war. The captain is thought to be dead, as during an engagement his identification tag was found on the battlefield.

At the close of the war the girl returns to her home in New York and resumes her butterfly existence, without revealing anything of the marriage abroad. Her family is intent on her marrying a certain Billy Arkwright, a young man of fashion, but she remains cold to his advances.

On the night of a reception at the Lanham home, Capt. McGinnis suddenly arrives. He appears as not the sort of man at all with whom his wife could be associated in civilian life. His clothes are of the cheap sporty order, and his general demeanor indicates poor breeding. During the conversation with her husband Florence finds him an impossible mate, according to her standards, for civilian life. He detects in her whole attitude the spirit of snobbery, and decides to give her a lesson. He accepts a position as butler in the household of the Lanhams as the preliminary step, and is so successful in the role that the girl’s efforts to have him discharged prove futile.

A dinner party is given to a number of prominent friends (among whom are a railroad magnate, who is undertaking a new construction project, but who has been unable to find the proper engineer for the job), and an army officer, under whose command McGinnis had served abroad. The officer recognizes McGinnis and advises the railroad magnate of his capacity as an engineer.

From this point things begin to move rapidly to the climax. Dumont offers McGinnis a position as engineer. The father of McGinnis appears on the scene and Florence becomes acquainted with the fact that her husband is really not of such low extraction as she had supposed. When she realizes this she is perfectly willing to forsake her snobbishness and accept her husband at his real value.

THE CAST

Capt. Sam McGinnis...Thomas Meighan
Florence Lanham...Martha Mansfield
Mrs. Smythe...........Marie Shotwell
Carter Dumont.........Franklosee
Billy Arkwright.......Alfred Hickman
Mr. Lanham............Warren Cook
Mrs. Lanham...Maud Turner Gordon
Major Gen. Garrard...Halbert Brown
Dodson........Alfred Gram
Mrs. Arkwright.......Isabel Garrison
Elizabeth Lanham....Katherine Hilde
FRANK LINDSAY.

“The Dance of the Gods”

Special Preview.

Universal Film Corporation production; released by Universal Exchange.

From the novel by Ralph Stock. Scenario by Doris Schroeder. Directed by Norman Dawn.

Five reels.

THE VERDICT

Unusual scenic effects distinguish this film, in which a South Sea Island typhoon is reproduced with striking night scenes. The plot has an unusual angle in the situation of the educated half-caste, and the story is well acted and neatly directed. Edith Roberts, a new star, is a most attractive little person, and her popularity should steadily increase with each production.

THE STORY

Marama Thurston is called from a girls’ school in America to rejoin her father, whom she supposed to be an influential trader in the Fiji Islands, the place of her birth. Arriving in the native village, she finds her father a drunken wreck, and learns from the grinning savage who claims to be her sister that her mother was a native. She attempts to return to the native state of her sister Moala, but the disgusting attentions of the native chief and the respectful admiration of a mysterious American outcast bring her to the realization that her inclinations and instincts are all white. She and the American escape from the native chief during a typhoon, and are found the next morning and rescued by the friends of the exiled white man, who have come to take him back to civilization.

THE CAST

Marama Thurston........Edith Roberts
Templeton...........Jack Perrin
Jim Thurston.........Dick Cummings
Ratu Madri..........Noble Johnson
Frank Maddon.......Dr. Arthur Jervis
Moala........Lucille Moulton
Moala........Lilly Phillips

HELEN RICKER.

“The Devil’s Passkey”

First Run, Capitol Theater, New York City.

Universal-Jewel production, released by Universal.

Author and Scenarist, Eric von Stroheim and Baroness De Meyer. Directed by Eric von Stroheim.

Seven reels.

THE VERDICT

Another of Eric von Stroheim’s lavish productions of continental high life. It is a worthy successor to “Blind Husbands,” and in some ways surpasses that effort. Mr. von Stroheim brings a new note to the screen in these original and interesting dramas of European intrigue and romance. The film is unconventional in the extreme, more in the methods of its handling than in its actual outlines, the director being an adept at treading firmly on the outer edges of discretion.

THE STORY

Through a pert Parisian dancer an American millionaire attached to the
Reviews--First Runs and Previews

diplomatic service becomes involved in the affairs of a young American woman whose husband is a struggling playwright of the haute monde. Captain Strong is not at all averse to aiding a beautiful woman in distress over her dressmaking bills—on the "security" promised by the modiste who arranges such affairs. When he finds the lady innocent of all intention of wrong-doing, he is puzzled but game, and offers to pay the bills anyhow. She refuses. Through a chain of circumstances Captain Strong secures the letter for which he is being blackmailed and also the receipted bill with one clever stroke, and sees Mrs. Goodwright safely away from the establishment. The affair goes anonymously into a Parisian scandal sheet, and Mr. Goodwright seizes upon it as a workable basis for his masterpiece. After the play is a success he learns that he has written his own wife's escape. The American's coolness and the wife's unmistakable truth save the husband from turning his story into a real tragedy.

THE CAST
Warren Goodwright...Sam De Grasse Grace, his wife...Una Trevena Captain Strong...Clyde Fillmore Madame Malot...Maude George Mr. Malot...Leo White Odera...Mae Busch Countess de Trouvere...Ruth King Count de Trouvere...Jack Matheis

Helen Ricker

"Earthbound"

Special first run, Astor Theater, New York City.
Goldwyn-Beach production; released by Goldwyn Distributing Corporation.
From the novel by Basil King. Scenario by Edfrid A. Bingham.
Director, T. Hayes Hunter.
Eight reels.

THE VERDICT
UNSURPASSED photographic effects, careful direction, good continuity, and splendid acting mark this production as one of the finest of the screen year. If there is a star, it is the camera man. Mention must be made, too, of the work of the children, Billie Cotton, and her big Russian greyhound. The film deals with a far-reaching subject, the hereafter, and is bound to have a wide appeal, embracing all audiences. "Earthbound" is a marvelous screen achievement.

THE STORY
Maddened by the knowledge that Dick Desborough is planning to elope with his wife, Jim Ritteneshaw shoots and kills his best friend. Dick's spirit, earthbound by the wrong he has done and the grief and hate of those who have left behind him, appears first to his child, then to the woman he thought he loved, to the idealistic dreamer, Harvey Breck, to the wise and gentle Dr. Galloway, then to his murderer, and lastly to his broken-hearted wife—pleading always for the release which can come only with forgiveness and love. After righting the wrong he had done his friend, after renouncing his creed of "No God—No sin—No future life"—and after securing his wife's pardon, the earthbound spirit is free to meet eternity.

THE CAST
Richard Desborough
Caroline Desborough
Naomi Childers
Connie Desborough
Billie Cotton
Jim Ritteneshaw
Mahlon Hamilton
Daisy Ritteneshaw
Flora Ravelles
Dr. Roger Galloway
Alec B. Francis
Harvey Breck
Lawson Butt
Miss De Windt
Kate Lester

H. R.

"If I Were King"

William Fox production.
From the stage play by Justin Huntley McCarthy. Scenario by E. Lloyd Sheldon.
Director, J. Gordon Edwards.
Seven reels.

THE VERDICT
A COSTUME production that will not cause the general public to shy, "If I Were King" holds a romantic interest that is above the ordinary. While William Farnum is perhaps not an ideal Francis Villon, his fine conception of the role makes his portrayal to a high degree convincing. There is, in addition, an exceptional bit of acting by Fritz Lieber as Louis XI. This picture has the virtue of being an adaptation of a very successful stage play, and fulfills the requirements of novelty and quality. These, combined with an interesting story, should give it quite a general appeal.

THE STORY
"The strangest knave in all Paris," this is how the vagabond poet, Francois Villon, who is the hero of "If I Were King," is described by his associates. He is a typical romantic character. At the opening of the story we find him at an inn reciting verses, making love to the women, and threatening to steal valuable plate from the chapel in the King's palace. While Villon and his companies are stealing the plate, the poet catches a glimpse of Katherine,kinswoman of Louis XI. He is fascinated by her, and contrives to meet her and give her a poem he has written. But he is captured by Thibault, and is thrown into a dungeon, not, however, without throwing out a hint that Thibault is ready to betray France. Katherine comes to the dungeon and inquires into the truth of the accusation, and Villon informs her that if she will go disguised to Firoone Tavern he will prove Thibault's guilt. Villon is released and returns to the tavern to wait for Katherine. The king orders his arrest. The next day, however, hearing of Thibault's perfidy, he decides to repay Villon in a whimsical manner. He orders his men to drug Villon, and make him believe that he is the Grand Constable of France. He is to be Grand Constable for seven days, at the end of which time he is to sign his own death warrant unless he wins the love of Katherine. On the expiration of the seven days the king asks if anyone will take Villon's place on the gibbet. None volunteers and the monarch orders the execution. But at the last moment Katherine steps forward and says she will die for him. Having accomplished the winning of Katherine's love, Villon is therefore free.

THE CAST
Francois Villon
William Farnum
Katherine
Louis XI
Fritz Lieber
Thibault
Betty Ross Clarke
Walter Law
William Farnum
Henry Carvil
Montigney
Claude Payton
Toison D'Or
V. V. Clogg
Noel
Claymore
Huette
Renita Johnston

FRANK LINDSAY

While New York Sleeps

World premiere, Kinema Theater, Los Angeles.
Director, Charles J. Brabin.

THE VERDICT
A VIVID yet sordid story of certain phases of New York life. It is a story made from the little things, but absorbing and, with much attention devoted to technique and the minor details that build up surely and logically those plots which, with less detail, would be uninteresting. The picture is presented in three episodes, "Out of the Night," "The Gay White Way" and "A Tragedy of the East Side." The last of the (Continued on Page 50)
Pictures Must Interest
Plot Quality is Test of Play
By WILLIAM D. TAYLOR

You can't make a silk purse out of a sow's ear.'
Certainly there is no industry to which this old axiom applies more forcibly than that of film-producing. Success must stand or fall on the quality of the stories submitted for reproduction upon the screen.

This is so for several reasons; first, the public will not respond to a mediocere, insipid plot, no matter how lavishly staged; second, the players cannot display the full force of their ability in parts that are strained and unnatural, and, finally, a story that does not interest the director, which fails to grasp and hold his imagination, will not arouse that divine fire of enthusiasm necessary if a production is to be given that sense of finish, originality and appeal which will place it above the average.

I know no analogy more fitting than that of a sculptor fashioning clay or stucco above a wooden or steel frame.

The frame itself must be right—or no effort of the sculptor will avail. But with the groundwork correct—then comes the work of the artist, that of humanizing a skeleton, of bringing out those fine, spiritual qualities not visible to the man who views only the early framework.

And so it is with a story. I don't care how good a director may be or how much money he spends upon a production, without a good story his efforts are sure to be wasted. Motion picture success depends upon ability to interest, entertain and amuse millions of persons. We do this by mirroring for them the actions of groups of people. If the mirroring is well-done, they applaud and our success is assured. But strike a false note, and your public vanishes. They are quick to sense mediocrity—and to revolt from it.

Above all, a poor story fails to "get under" a director's skin. You cannot get excited about a plot that deals with flabby persons in a flabby way. And without enthusiasm a director's mind cannot be stirred to the point necessary for those original, distinctive touches which count so much in establishing his reputation.

There seems to be a feeling among some writers that the motion pictures want light, frothy stuff—that the film public does not care for stories with real "meat." In my opinion this is a grave mistake. The world wants real, live stories of real people—and when the authors of the country turn their attention to this wide field we shall see a great increase in the dramatic quality.

It is not always the established writer who strikes the chord we want. For instance just recently I have completed "The Furnace" as a special production. It is the work of a brand-new writer, known under the name of "Pan." But such was the quality of the story that I felt no hesitation in spending a considerable amount of money in its making. It is by all odds the most expensive play I have ever done—but the story is there and is worth every cent spent.

We are here to please the people—and we can only please them by presenting on the screen a clever story told in a logical, interesting way. With a good story a director's creative genius, his feeling for effects, is given full sway. Without it—well, you simply cannot make "a silk purse out of a sow's ear!"

Agnes Ayres Now at Work in New de Mille Picture

The announcement a few days ago by Cecil B. de Mille that Agnes Ayres is to lead the female portion of the cast of his current production, has created not a little comment in trade circles. Ann Forrest previously had been named for this role.

Miss Ayres is now at work in the role left vacant by the transfer of Miss Forrest to the cast of George Melford's special production of "The Faith Healer."

Despite the surprise of the announcement, critics are agreed that Miss Ayres is well qualified to hold the difficult position of leading woman in de Mille's company. Her work in such recent successes as "Held by the Enemy" and "The Furnace" have given proof of her ability as a dramatic actress and also of her versatility.

A notable group of actors share honors with the new de Mille actress in the current special production. Forrest Stanley and Clarence Burton divide the principal male honors, with Kathryn Williams, Theodore Roberts, Theodore Kosloff, Shannon Day, Bertram Johns and Julia Faye in the supporting company.
Latest Film Releases

Dates of releases are given in the following tables in every case where they have been decided upon by distributors up to the day of going to press. Release dates that may be fixed first in New York are received by wire from the correspondent of Picture Press in that city. Where exact future dates are not stated, the pictures are ready for distribution and only the day of their release remains to be decided. Important releases of the last few weeks also are indicated, for the benefit of theater managers in the smaller cities. In a section at the end of the guide are tabloid descriptions of future-release pictures.

METRO CORP.

June—"Dangerous to Men," Viola Dana.
June—"The Chamber," May Allison.
July—"Parlor, Bedroom and Bath," All star.
July—"The Misfit Wife," Alice Lake.
August—"Held in Trust," May Allison.
August—"The Chorus Girl's Romance," Viola Dana.

September List
Sept. 1—"The Hope," All star.
Sept. 6—"Love, Honor and Obed," All star.
Sept. 20—"The Saphed," All star.
Sept. 27—"Clothes," All star.

October List
Oct. 1—"The Four Horsemen of the Apocalypse," Super-Special.
Oct. 25—"Coincidences," Harron.

November List
Nov. 1—"The Marriages of Mayfair," All star or Super-Special.
Nov. 8—"Fine Feathers," All Star.
Nov. 15—"Polly With a Past," Super-Special.
Nov. 29—"Are All Men Alike?" May Allison.

December List
Dec. 6—"Blackmail," Viola Dana.
Dec. 27—"Big Game," All star or Super-Special.

January List
Jan. 3—"Hearts Are Trumps," All star or Super-Special.
Jan. 24—"The Hole in the Wall," All star.

FOX FILM CORP.

June 6—"White Lies," Gladys Brockwell.
June 20—"Twins of Suffering Creek," William Russell.
July 4—"Three Gold Coins," Tom Mix.
July 4—"Sister to Salome," Gladys Brockwell.
July 4—"The Spirit of God," Madeleine Traverse.
July 27—"Camille of the Yukon," All Star.
Aug. 1—"Slipping Foot," Sunshine Comedy.
Aug. 8—"The Square Shooter," Buck Jones.
Aug. 8—"Virtuous Husband," Sunshine Comedy.

August 8—"The Yacht Racers," Mutt and Jeff Cartoon.
Aug. 15—"Skirts," Six Reel Sunshine Comedy.
Aug. 15—"The Little Wanderer," Shirley Mason.
Aug. 15—"Mary's Little Lobster," Sunshine Comedy.
Aug. 15—"The Cow Punchers," Mutt and Jeff Cartoon.
Aug. 22—"If I Were King," William Farnum.
Aug. 22—"Her Honor, the Mayor," Eileen Percy.
Aug. 22—"Home Sweet Home," Mutt and Jeff Cartoon.
Aug. 29—"His Wife's Caller," Sunshine Comedy.
Aug. 29—"Napoleon," Mutt and Jeff Cartoon.

September List
Sept. 5—"Firebrand Trevison," Buck Jones.
Sept. 5—"The Song Birds," Mutt and Jeff Cartoon.
Sept. 5—"The Untamed," Tom Mix.
Sept. 12—"Merely Mary Ann," Shirley Mason.
Sept. 12—"Kiss Me Quick," Sunshine Comedy.
Sept. 12—"Hot Dogs," Mutt and Jeff Cartoon.
Sept. 12—"While New York Sleeps," All star.
Sept. 19—"The Face at Your Window," All star.
Sept. 19—"The Merry Cafe," Mutt and Jeff Cartoon.
Sept. 26—"The Thief," Pearl White.
Sept. 26—"From Now On," George Walsh.
Sept. 26—"Farmyard Follies," Sunshine Comedy.
Sept. 26—"The Tailor Shop," Mutt and Jeff Cartoon.

Futures List
"White Moll," Pearl White.
"Skirts," Sunshine Special.
"If I Were King," William Farnum.
"While New York Sleeps," All Star.
"The Face at Your Window," All Star.
"Over the Hills to the Poorhouse," All Star.
"A. Connecticut Yankee in King Arthur's Court," All Star.
"Queen of Sheba," All Star.
"Drag Harlan," William Farnum.
"The Untamed," Tom Mix.
"The Texan," Tom Mix.
"Prairie Flowers," Tom Mix.
"The Thief," Pearl White.
"Tiger's Cub," Pearl White.
"The Mountain Woman," Pearl White.
"Merely Mary Ann," Shirley Mason.
"Chin Toy," Shirley Mason.
"From Now On," George Walsh.
"Number 17," George Walsh.
"The Plunger," George Walsh.
"Her Honor the Mayor," Eileen Percy.
"Sunset Sprague," Buck Jones.
"Firebrand Trevison," Buck Jones.
"The Rangers," Buck Jones.

ROBERTSON-COLE

July—"Who's Your Servant?" All star.
July—"Bottom of the World," All star.
July—"Bitterly," Lewis Cody.
July—"Moon Madness," Edith Storey.
July—"Bright Skies," Zazu Pitts.

August List
Aug. 29—"Fortune Teller," Marjorie Rambeau.
Aug. 1—"The Wonder Man," George Carpentier.
Aug. 9—"Li Ting Tang," Sessue Hayakawa.

September List
"Kismet," Otis Skinner.
"Big Happiness," Dustin Farnum.
"So Long Letty," All star.

Future List
"Occasionally Yours," Lew Cody.

FIRST NATIONAL

July 31—"Married Life," Mack Sennett.
July 17—"Yes or No," Norman Talmadge.

August List
Aug. 7—"The Perfect Woman," Constance Talmadge.

Future List
"The Notorious Miss Lisle," Katherine MacDonald.
"Forty-five Minutes from Broadway," Charles Ray.
"Good References," Constance Talmadge.
"In the Heart of a Fool," Allan Dwan.
"Harriet the Spy," Anita Loos.
"Curtain," Katherine MacDonald.
"Nomads of the North," James Oliver Curwood.
"Man and Woman," Mildred Harris-Chaplin.

No. 4.
"Curtain," Katherine MacDonald.
Special, Dorothy Phillips.
"Sowing the Wind," Anita Stewart.
"The Scoffer," Allan Dwan.
LATEST FILM RELEASES

PATHE EXCHANGE

July 5—"Death's Door," Blanche Sweet.
July 6—"Rio Grande," All star.
July 8—"Little Cafe," Max Linder.
July 9—"Great Heart," All star. (Edgar Lewis Prod.)
August—"Passers By," All star. (Stewart Blackton Prod.)
August—"The Broadway Cowboy," William Desmond.
August—"Girl in the Web," Blanche Sweet.

September List

"Lifting Shadows," Emmy Whelan.
"Sherry," All star. (Edgar Lewis Prod.)
"Man and His Woman," Herbert Rawlinson.
"Lahonia," All star. (Edgar Lewis Prod.)

VITAGRAPH

July 5—"A Gauntlet," by Harry T. Morey.
July 9—"The Message of the Mouse," Anita Stewart.
July 26—"God's Country and the Woman," William Duncan.
August 2—"Big V Special Comedy," "Footprints," Joe Rock.
August 16—"Big V Special Comedy," "The Laund- dry," Montgomery.
August 2—"Big V Special Comedy," "Springtime," Jimmy Aubrey.
September List

"Trumpet Island," Special, 7 reels.
"The Frey," Alice Joyce, 6 reels.
"The Purple Cipper," Earl Williams.

REALART PICTURES

July 6—"A Cumberland Romance," Mary Miles Minter.
July 9—"A Dark Lantern," Alice Brady.
August 16—"The Soul of Youth," Wm. D. Taylor.

September List

"39 East," Constance Binney.
"Food for Scandal," Wanda Hawley.
"Sweet Lavender," Mary Miles Minter.
"You Never Can Tell," Bebe Daniels.

Future List

"Blackbirds," Edna Linnstone.
"Her Beloved Villain," Wanda Hawley.

GOLDYWYN DIST.

Now Playing

Star Series Specials—
"Yes, Call Me Jim," Will Rogers.
"Dollars and Sense," Madge Kennedy.
"The Great Accident," Tom Moore.
"Cupid, the Cowpuncher," Will Rogers.
"Eminet Authors' Prod.——
"The Street Called Straight," by Basil King.

"Partners of the Night," by Leroy Scott.
"Going Some," by Rex Beach.
"Dangerous Days," by Mary Roberts Rinehart.

COMING RELEASES

Star Series Specials—
"Madame X," Pauline Frederick.
"Stop Thief," Tom Moore.
"The Girl with the Jazz Heart," Madge Kennedy.
"Honest Dutch," Will Rogers.
"Honest Huck," Will Rogers.
"Officer 666," Tom Moore.
Emergent Authors' Prod.—
"It's a Great Life," by Mary Roberts Rinehart.
"Earthbound," by Basil King.
"The North Wind's Malice," by Rex Beach.
"Milestones," by Arnold Bennett and Edward Knoblock.

CAPITAL COMEDIES

July 18—"A Counter Plot," Buddy Post.
Aug. 1—"The Road to Ruin," Flannagan & Edwards.
Aug. 15—"His Wife's Husband," Flannagan & Edwards.
Aug. 29—"In and Out," Flannagan & Edwards.
Sept. 12—"Knocking 'Em Cold," Flannagan & Edwards.

BRAY PICTOGRAPHS (1 reel)

July 4—"Beating a Man at His Own Game.
July 10—"Our Wonderful World.
July 16—"The Life History of the Pearl.
Aug.—"Beating the Landlord.
Aug.—"The Enchanted Garden.
Aug.—"Spreading Up the Play.

FORD EDUCATIONALS

July 4—"Tropical Gems of Florida: Scenic.
July 11—Water as Power.
July 18—Just Write: Making Fountain Pens.
July 25—Current Occurrences: Making Electric Flat Irons and Percolators.
Aug. 1—Into the Big Cypress: Scenic.
Aug. 8—Starting Life: Showing Young Life.

UNIVERSAL

June 21—"Human Stuff," Harry Carey.
June 29—"A Tokio Siren," Aoki.
July 12—"The Red Lane," Frank Mayo.
August 9—"The Adorable Savage," Edith Roberts.

LATE AUGUST LIST

August 23—"Blue Streak McCoy," Harry Carey.

September List

Sept. 6—"In Folly's Trail," Carmel Myers.
Sept. 27—"Sun Down Slim," Harry Carey.

October List

Oct. 11—"Kate of Crime Street," Eva Novak.
All Like Pictures Press

LETTERS of hearty endorsement of the policies of Pictures Press, and of kindly commendation of the first number, are coming in gratifying numbers to the editor. Some of these are published elsewhere in this issue; some below. Several letters written before the first number appeared, and crowded out last week, are also herewith given. All reflect the belief that in Pictures Press a long-felt need of the industry promises to be filled.

THE OAKLAND TRIBUNE
Oakland, Calif., August 16, 1920.

Mr. Charles M. Coleman,
Editor, Pictures Press.

My Dear Coleman:

Your new magazine, Pictures Press, has just reached my desk. It is a splendid achievement. If I have a hobby at all it is to look to professional skill and experience to show initiative, freshness and originality. Pictures Press gratifies this desire more than anything I have seen in a long time.

There has not appeared in a decade a new magazine that meets a positive, lively need so admirably and adequately as this journal of the motion picture industry in all its important phases. I confidently predict that it speedily will be recognized as a potent and elevating medium in the service of producers, distributors and exhibitors; that they soon will be calling it their own, and calling it blessed.

The motion picture industry, vast in the capital, energy and genius it represents, far-reaching in the influence it exerts on the human population of the earth, has long needed an informed, authentic and competent voice. Pictures Press is a fine and timely response to that need.

I should like also to say, in wholly an impersonal spirit, that Pictures Press shows those highly prized adornments of the talents and experience of the men responsible for its production. Believe me, this is something that is sensed not only in that half esoteric caste of newspaper men who "know"; it will be highly appreciated by the artists, producers and theatrical men connected with the silent drama—all artists belonging to the first circle. It is the foundation on which confidence is builded.

FREDERICK FAULKNER.

PARAMOUNT PICTURES—ARTCRAFT PICTURES

Editors Pictures Press,
Los Angeles, Calif.

Gentlemen:

May I join in welcoming Pictures Press to the motion picture world? Just why Los Angeles, the motion picture production center of the world, has never been represented by a trade publication published right here is a mystery which I never was able to solve. I am very glad to have taken the initiative and I wish you and your magazine every success. The city of Los Angeles, the exhibitor and the producer will benefit equally by that success.

Cordially yours,

CECIL B. de MILLE.
Director General.

GRAUMAN'S MILLION DOLLAR THEATER
Los Angeles, Calif., Aug. 6, 1920.

Mr. Charles M. Coleman,
Editor Pictures Press, Los Angeles.

Dear Mr. Coleman:

My heartiest good wishes go out to you for your vision and enterprise in establishing an independent motion picture magazine here devoted to the mutual interests of those engaged in the various branches of the motion picture industry and art.

Los Angeles is, in my opinion, the logical publication point, being the center of the most activity in film production and therefore most likely to afford the fresher, clearer viewpoint, unbiased by any proximity to the holders of the purse strings. I know the tone of Pictures Press will be ever buoyant and fair and its policy honest and of right vision. I intensely admire your slogan of "freedom from entangling alliances."

Yours very truly,

SID GRAUMAN.

PATHE EXCHANGE, INC.

Mr. Charles M. Coleman,
Editor Pictures Press, Los Angeles.

Dear Mr. Coleman:

It is most gratifying to learn that you are about to publish a motion picture trade journal in Los Angeles. I believe there has long been a need in the West for just such a publication.

Wishing you the great success which I am confident will be yours, I am,

Very truly yours,

GILSON WILLET.

W. W. HODKINSON CORPORATION, NEW YORK

Mr. Charles M. Coleman,
Los Angeles, California.

Dear Mr. Coleman:

I learned only recently that you are to head a new film journal with the main office in this city. Los Angeles is the heart of the film business and a weekly trade paper will supply a long-felt want and should certainly be encouraged and supported by the film industry.

Please accept my best wishes for your success.

Yours very truly,

W. T. WALL, Representative.


Editor, Pictures Press,

Dear Mr. Coleman:

My congratulations to you! Having engaged in some newspaper work during my college days, I can readily comprehend why a trade journal sponsored and edited by successful newspaper men, should instantly command attention and reap the success which I believe is inevitable.

Los Angeles offers a splendid scope for an addition to the ranks, and here's a hearty handshake that Pictures Press will register to the limit of success.

Sincerely,

DOUGLAS McLEAN.
New Magazine Welcomed

FAMOUS PLAYERS-LASKY CORPORATION
August 5, 1920.

Editor Pictures Press, Los Angeles, Calif.

I have just had the aims, ideas and ideals of your new magazine, Pictures Press, outlined to me, and after hearing what you hope and intend doing, I assure you I am awaiting with unusual interest your first issue.

Without a question, there is a great field for such a magazine as Pictures Press, published in the very heart of the motion picture industry. Southern California is, and surely always will be, the production center of the world. I, for one, am glad that your magazine is to be produced in this production center.

Please accept my sincerest wishes for the success of your venture—a success which, I feel, is certain.

Yours very truly,

CHAS. BTYTON,
General Manager.

July 30, 1920.

Charles M. Coleman,
Pictures Press, Los Angeles, Calif.

Dear Mr. Coleman:

We wish to take advantage of this opportunity to congratulate you on the launching of your new enterprise and to wish you great success.

Very truly yours,

ARTHUR S. KANE PICTURES CORPORATION,
F. L. Shellaburger.

A name race contest in which a total of fifty prizes in admissions to the theater were offered was the principal feature. The complete advertisement measured six columns wide and the depth of the page. The upper right hand corner of the advertisement was devoted to the conditions of the name race contest, which were as follows:

HOW MANY TIMES

Can you spell "Miss Hobbs" out of the letters contained in the advertisement of this page? You must not use a letter more than once. State the exact number of times you can make the name "Miss Hobbs" in each ad. Remember, you must not use a letter in the ad more than once. Identify your answer to each ad by using the name of the advertiser, then total the number of times you have made the name "Miss Hobbs" in each ad and the NAME-Race Winners will be those having the largest total correct list.

Salisbury Production
Previewed at Venice

Monroe Salisbury's first independently produced feature, "The Barbarian," was given a preview at the New California theater at Venice on Friday evening. More than 200 Los Angeles and Hollywood film folk motored to the beach to see the production, which was directed by Donald Crisp from the story by Theodore Solomons.

Preparations are being made to take the film to New York, where distributing arrangements will be made.

In "Faith Healer" Cast

If William Vaughn Moody had been writing today rather than ten years ago, he could scarcely have selected a topic more timely than that involved in his play "The Faith Healer." Unfortunately, also, Mr. Moody passed away before the great era of motion pictures had actually dawned. The cast chosen for George Melford, who will produce the play for Paramount, is, of course, selected for type reasons particularly. Milton Sills will have the title role and Ann Forrest was transferred from Cecil B. de Mille's company to play the part of Rhoda, opposite Mr. Sills.
Mayor Interested in Films

SNOOKY, prize monkey of the films, has been formally recognized as one of the distinguished citizens of the West Coast. When Mayor Meredith P. Snyder of Los Angeles and a delegation of prominent persons went out to welcome Eddie Rickenbacker, American ace of aces, a few days ago, Snooky was made one of the welcoming committee.

Rickenbacker landed at the aviation field near the Chester studio in Hollywood, on his airplane flight from the East. Snooky, whom the Chester people who own him call the "Humanzee," was near at hand and a quick-witted publicity man at once impressed him into the ceremonies.

"Motion pictures are great things," said the Mayor when asked if the Humanzee might join in the welcome. "Bring him on. This is a great occasion."

And Snooky and his Honor grasped hands as Rickenbacker loomed over the field and the camera clicked.

Gossip of Studios

OUR friend, John McCormick, sees an unusual story in First National releases, and he writes us about it as follows:

"'Harriet and the Piper' being only 'Forty Five Minutes from Broadway,' and knowing 'What Women Love,' I took 'The Second Latchkey' and entered the abode of 'Parrot and Company' to talk with 'Old Dad' about 'Man, Woman and Marriage,' but found only 'Dinty' and 'Jack the Knife Man' in 'Twin Beds.' Knowing the 'Habit' of 'The Notorious Miss Lisle' they took 'The Woman in His House' into 'Peaceful Valley' with 'The Kid,' where she promised to 'Love, Honor and Behave.'"

* * *

Marjorie Daw is complaining of writer's cramp after autographing no less than 300 wooden salad forks for the Annapolis midshipmen who visited the First National stars at the Hollywood studios recently.

* * *

Kathleen Kirkham made another investment this week in tricycles. Her nephew discovered that his neighbor next door had a new conveyance, and he promptly carried the information to his auntie. The new tricycle arrived on the next delivery wagon.

* * *

Will Rogers spends less on clothes than any other motion picture star.

* * *

The truth will out. Here it is again. Arthur F. Slatter, continuity writer at the Goldwyn studios, was assistant secretary of the treasury during the Roosevelt administration. He writes his checks with the same pen with which he signed checks for millions of dollars during his government service. At least we are so informed by the Goldwyn publicity staff.

Metro Manager Here

W. E. Atkinson, general manager of Metro Pictures Corporation, arrived in Hollywood this week from New York. Mr. Atkinson expects to spend about five days looking over the Metro studios in Hollywood and will then return East, visiting a number of the larger Metro exchanges along the way. This is Mr. Atkinson's first trip to the Coast in about six months.
Production News

(Continued from Page 29)

cutting his special production of "So Long Letty." Bobby Vernon, Neal Burns and Helen Darling are in Beaudine's comedy, while Eddie Barry is featured in the other.

* * *

INCE

W ITH the opening of a new cinema year on Sept. 1, all departments of the Ince studio are swinging into line in preparation for a fall and winter season of unusual activity.

The stages have been recovered, painted, all equipment thoroughly overhauled, and various important technical improvements effected.

* * *

With the arrival in Los Angeles this week of Louis Joseph Vance to confer with Thomas H. Ince in regard to a number of specials to be produced this fall, comes the announcement that "The Bronze Bell," one of the novelist's best known books, has been chosen for early production. Louis Stevens, recently engaged, will adapt the story to the screen, and Courtney Foote has been signed to play the leading role.

* * *

Miss Bradley King is the latest addition to the Thomas H. Ince scenario department. Her first work will be the adaptation of "The Magic Life."

* * *

"Silk Hosiery" has been selected as the release title for Emil Bennett's last starring vehicle, which will be released on the Paramount-Arteriaht program. It was filmed under the working title of "I Wonder If—" and was adapted to the screen by Agnes Christine Johnston, from an original story by Frank M. Dazey.

* * *

KATHERINE MACDONALD

"THE SECOND LATCHKEY." Katherine MacDonald's seventh National, was completed this week, and the picture is now in the hands of the cutters. Edwin Carewe was the director. Those prominent in the supporting cast were Edmund Lowe, Claire DuBrey, Helena Phillips, Thomas Jefferson, Lenore Lynnard and Howard Gave. "The Second Latchkey" was written by C. N. and A. M. Williamson and adapted to the screen by Finis Fox. Nearly all of the shooting was done at night, owing to the large number of night scenes in the story.

* * *

E. C. Largey, buyer for the Katherine MacDonald company, is acting in the capacity of general manager, president and vice-president, in the absence of Sam E. Rork and B. P. Fineman.

* * *

ALLAN DWAN

PRODUCTION was started this week by Allan Dwan on "The Forbidden Thing," his first picture for the Associated Producers. Mr. Dwan has placed the following players for the cast: James Kirkwood, Helen Jerome Eddy, Mariea Manon, King Bagrett, Gertrude Claire, Arthur Thalasso and Jack Rosaleigh.

The Allan Dwan Productions have removed their offices to the Hollywood studios, where quarters have been leased adjacent to a huge stage that has been taken over in its entirety. The locale of "The Forbidden Thing" is in New England, and it deals with the lives and loves of a people who are direct descendants of the colonists who came over on the Mayflower.

James Kirkwood will play the part of Abel Blake, whose ancestors 300 years ago landed from the Mayflower. Helen Jerome Eddy, as Joan, comes from the same stock, while Mariea Manon is cast as the Portuguese daughter and the fiery, impulsive "other woman" in the story.

* * *

ALLEN HOLUBAR

"DAY AND NIGHT" is the slogan of the Allen Holubar Productions Company at the Hollywood studio, which is engaged in the production of "Man, Woman, Marriage," starring Dorothy Phillips.

Owing to the heat of the last few days, Holubar is doing his "shooting" at night; but his staff of scene artists and technical men are kept busy during the day in preparing the scenes for the evening's work. Besides Miss Phillips, the cast includes Emily Chichester, J. Barney Sherry, James Kirkwood, Robert Cain, Shannon Day, Margaret Mann and Joan Calhoun.

* * *

NEILAN

W ITH "Dinty" in the last stages of completion, Marshall Neilan is assembling his staff of scenario writers, under the supervision of Marion Fairfax, to prepare the script of "Not a Drum Was Heard," which will be his next production for First National release.

* * *

FOX

DIRECTOR Emmett J. Flynn is well into the active production of his first special, "A Connecticut Yankee in King Arthur's Court," Mark Twain's famous story. The modern part of the film is now being made, and the unusual number of sets required is taxing the capacity of the Fox stages. The cast includes Harry Myers, Pauline Starke and Rosemary Theby in the principal roles, Charles Clary, George Seigerman, Charles Gordon and William V. Mong. Karl Formes is portraying the role of Mark Twain.

* * *

Tom Mix has commenced the production of "Prairie Flower," a sequel to "The Texan," his recently completed picture, under the direction of George Marshall, the new Fox director. It is a book by Charles B. Hendryx, and was adapted to the screen by Frank H. Clark. Kathleen O'Connor plays the lead, with Gloria Hope, Charles K. French and William Elmer in the other principal parts.

* * *

Shirley Mason, under the direction of Edward J. Le Saint, is at Big Bear taking the opening scenes for "Joan of Rainbow Springs," from the book by Francis Marion Mitchell. Mildred Considine wrote the continuity, and Raymond Meek is the leading man.

* * *

Frank L. Packard's story, "The Iron Rider," is William Russell's new vehicle which is being filmed by Scott Dunlap. Jules Furthman adaptor and original story writer of many Russell vehicles, has another to his credit, and Vola Vale plays opposite the star.
MILLIONS of dollars are spent annually by those engaged in making pictures for not alone the necessities of life but for those luxuries—which really are not luxuries at all to picture folk—that add so much to the joy of living. All players, of course, wear clothes. And they wear clothes of every kind—up-to-the-minute clothes in their everyday life, period clothes and costumes in their many roles. All players, of course, use make-up and the feminine film stars are valuable patrons of the beauty shops and other such shops which cater exclusively to the discriminating woman. In their homes the picture folk demand the best of everything. Not alone do they insist upon having the best of everything for their tables, but they are patrons of art and of music. The film star is a much sought-after customer by the jeweler, the gown-maker, the shoe shop, the motor dealer, by everyone who has a dainty little specialty shop in which things are sold that appeal to careful, cultured buyers—both men and women—who do not quibble over price, but insist upon quality.

This department is intended to be a guide to discriminating shoppers. Advertising rates are obtainable on application.

Lingerie

Beauty and Health
BEAUTY IS ESSENTIAL TO success in the silent drama. The camera exaggerates every blemish. Advertise your beauty aids in Pictures Press. Phone 14621.

Dancing and Instruction
The most exclusive shops everywhere, patronized by the most discriminating buyers, both men and women, will form the habit of advertising in "Where to go to get what you want," a weekly advertising feature of Pictures Press. Phone 14621. Address 317 West Sixth Street.

Dress Forms and Patterns
The most exclusive shops everywhere, patronized by the most discriminating buyers, both men and women, will form the habit of advertising in "Where to go to get what you want," a weekly advertising feature of Pictures Press. Phone 14621. Address 317 West Sixth Street.

Blouses, Gowns and Waists
MADAM HAMAD. Smart gowns for all occasions, made to order. Exclusive designs. Prompt attention to out-of-town orders. Own material optional. Remodeling. 179 W. 33rd St., New York. Phone River 1969. Smartest Blouses to be found in Los Angeles are obtainable at most satisfactory prices by patronizing advertisers in this department of Pictures Press. Phone 14621.

Cleaning and Dyeing
Schwarz & Forger, cleaners of fine gowns. Sport clothes properly cleaned. Address 425 Fifth Ave. (38th St. entrance), 6-8 Manhattan St., or see New York Phone Book.

Corsets
The most exclusive shops everywhere, patronized by the most discriminating buyers, both men and women, will form the habit of advertising in "Where to go to get what you want," a weekly advertising feature of Pictures Press. Phone 14621. Address 317 West Sixth Street.

Discarded Gowns
The most exclusive shops everywhere, patronized by the most discriminating buyers, both men and women, will form the habit of advertising in "Where to go to get what you want," a weekly advertising feature of Pictures Press. Phone 14621. Address 317 West Sixth Street.

Discarded Jewellery
The most exclusive shops everywhere, patronized by the most discriminating buyers, both men and women, will form the habit of advertising in "Where to go to get what you want," a weekly advertising feature of Pictures Press. Phone 14621. Address 317 West Sixth Street.

Fancy Dress and Costumes
The most exclusive shops everywhere, patronized by the most discriminating buyers, both men and women, will form the habit of advertising in "Where to go to get what you want," a weekly advertising feature of Pictures Press. Phone 14621. Address 317 West Sixth Street.

Hair
The most exclusive shops everywhere, patronized by the most discriminating buyers, both men and women, will form the habit of advertising in "Where to go to get what you want," a weekly advertising feature of Pictures Press. Phone 14621. Address 317 West Sixth Street.

Garden Things
The most exclusive shops everywhere, patronized by the most discriminating buyers, both men and women, will form the habit of advertising in "Where to go to get what you want," a weekly advertising feature of Pictures Press. Phone 14621. Address 317 West Sixth Street.

Gowns Bought
The most exclusive shops everywhere, patronized by the most discriminating buyers, both men and women, will form the habit of advertising in "Where to go to get what you want," a weekly advertising feature of Pictures Press. Phone 14621. Address 317 West Sixth Street.

Lampshades---
That harmonize with the color tones of your rooms are a requisite of the home beautiful. A distinguished artist of international reputation will decorate your parchment shade to suit your taste and requirements.

Telephone 13445 for appointment.

Virginia Layne

Pictures That Will Appeal to the Casting Director
At Reasonable Prices
Van Dyke Studio (M. T. Kach, Manager), 541 South Broadway, Forth Floor Elevator Service Inside Main Store
A Handbook for Casting Directors

IN THIS department Pictures Press will print each week announcements not alone of players seeking engagements but also of players at work who might be overlooked by the Casting Director when but a little reminder would solve his big problems. "There's the very man I want," or "Why didn't her name come to my mind—she is just the woman for that part" are exclamations often heard in casting offices when, after a long, wearying search, the director has suddenly come across some reminder—a photograph or a simple announcement of the identical type or personality he has been seeking. Advertising rates are obtainable on application.

Selznick Announces Changes in Titles of Two Pictures

The titles of two forthcoming Selznick productions scheduled for release in the fall, namely, "The Thug," starring Eugene O'Brien, and "The Poor Simp," starring Owen Moore, have been changed, it was announced this week. "The Thug" has been changed to "The Wonderful Chance!" and "The Poor Simp" has been named "Love Is An Awful Thing."

Portraying the leading feminine role in support of Eugene O'Brien is Martha Mansfield, and the other members of the cast include Ida Darling, Warren Cook, Joseph Flanagan, Tom Drake and others. The production was directed by George Archainbaud, and the story was written by H. H. Van Loan.

Pearl White's next Fox production will be "The Thief," Henri Bernstein's famous story. Charles Giblyn will direct the production.

National Theaters to Release 16 Specials

NEW YORK, Aug. 16.—During the short period of its inception, National Picture Theaters, Inc., has placed 1,142 franchises, according to an announcement this week. It was also declared that from 75 to 100 new franchises are being placed every month.

During the coming year, beginning September 1, National will release about sixteen specials and super-special productions, six of which will star Conway Tearle.

Foote Signs with Ince

Courtenay Foote has just signed a contract with Thomas H. Ince to appear in a forthcoming Ince-Vance special. The screen story has not yet been named. Courtenay is at the Hollywood Hotel and will begin work within a week.

Actors, Actresses, Players, Producers, Authors

I am offering for sale the most magnificent site in the city of Los Angeles for either home-site, studio or apartment; with a combined view of mountains, foothill, lake and park.

This property consists of four lots and 15-room house (not modern, but can be converted), three blocks off Sunset Boulevard, overlooking Lake Shore Avenue, Echo Lake and Park, and is so situated as to command an unbroken view from Mt. Hollywood to Catalina Island. See owner on premises.

J. W. WARE
1724 Kent Street Los Angeles

BUY DIRECT FROM WHOLESALER

INCANDESCENT ELECTRIC LIGHT BULBS

<table>
<thead>
<tr>
<th>NITROGEN LAMPS</th>
<th>TUNGSTEN LAMPS</th>
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<tbody>
<tr>
<td>75 Watt Lamp, Each</td>
<td>$ .49</td>
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<td>100 Watt Lamp, Each</td>
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<td>150 Watt Lamp, Each</td>
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<td>200 Watt Lamp, Each</td>
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<td>300 Watt Lamp, Each</td>
<td>2.00</td>
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2, 4, 8, 16 Candle Power Carbon Bulbs, 15c Each. Red, Blue, Green Frosted, 3c Extra

Every Lamp Standard Grade "A" Licensed Lamps

REPUBLIC ELECTRIC LAMP CO. 1125 13th Ave. MOLINE, ILL.
Pictures Press has been urged to establish a Classified Advertising Department conducted along exactly the same lines as the customary classified departments. "I'll subscribe for Pictures Press if you'll help me find a flat," declared a film girl a few days ago. And Pictures Press has determined to lend every possible aid to everyone engaged in the industry, not only to find a place to live, but how, also, to supply all their wants. Advertising rates on application.

Reviews of Plays

(Continued from Page 40)

episodes is the most powerful and convincing. It is featured with swift action.

THE STORY

The first episode is ordinary. That is to say, it has to do with a woman and her past, with no particular new twist to the age-old plot. A burglar enters into the story and by a deft twist manages to save the woman from her former sins. The second episode, "The Gay White Way," conceives a badger game, and has been handled more convincingly than the first episode. The third story is laid amid the drags of New York life.

The key to the story is furnished by a paralytic—or, rather, through the eyes of a paralytic. He can neither move nor speak—can only see and hear. He is unhappy and would like to die, but he must live for his son's sake. The son is a weakling, physically, but possesses a stout heart. He does not love wisely, as the woman wants strength where he can give her only gentleness. The man of brute power later appears in the shape of an escaped criminal with whom she carries on an intrigue. Later she offers him his body and soul to guard his own safety. Then comes the catastrophe. Whether it will be enjoyed depends entirely upon the temperament of the person viewing the picture.

THE CAST

A Wife..................Estelle Taylor
Her Husband...........,William Locke
A Strange Visitor...Marc McDermott
The Friend..............Harry Southern

Jerome Storm Will Direct Lillian Gish

Jerome Storm has signed a contract to direct Lillian Gish in her first picture for the Frohman Company, according to an announcement made in New York this week. Mr. Storm was responsible for the direction of the numerous

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- "Where to go for What You Want" is a guide to discriminating shoppers intended to point out to those in the industry the shops where the Best Value is Given For Every Dollar Spent.

- "Your Wants and Their Wants" is a classified advertising department in which everybody engaged in the industry will make known his wants and have them supplied.
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IN THIS ISSUE

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is a business

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 MILLIONS of dollars are spent annually by those engaged in making pictures for not alone the necessities of life but for those luxuries—which really are not luxuries at all to picture folk—that add so much to the joy of living. All players, of course, wear clothes. And they wear clothes of every kind—up-to-the-minute clothes in their everyday life, period clothes and costumes in their many roles. All players, of course, use make-up and the feminine film stars are valuable patrons of the beauty shops and other such shops which cater exclusively to the discriminating woman. In their homes the picture folk demand the best of everything. Not alone do they insist upon having the best of everything for their tables, but they are patrons of art and of music. The film star is a much sought-after customer by the jeweler, the gownmaker, the shoe shop, the motor dealer, by everyone who has a dainty little specialty shop in which things are sold that appeal to careful, cultured buyers—both men and women—who do not quibble over price, but insist upon quality.

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Music's Cinematic Charms

Music becomes more and more an element of vital importance in cinema presentation.

As notable musicians in increasing numbers delve into the until-recently undiscovered art of scoring motion picture accompaniments, its possibilities of entertainment become more and more apparent and alluring. The score for a feature picture is not now a last-moment incident—it is, instead, worked out by musicians of worth with minute attention to artistic detail.

The classics of harmony are being “hooked up” with the most modern of the arts—always with the purpose that the harmony shall be two-fold, first in musical expression, and, second, in perfect coherence and co-ordination with the pictured drama.

You SEE the drama or the comedy or the spectacle unfold upon the silver sheet and you feel its varying shades of emotional intensity, scarcely realizing that the music you HEAR sub-consciously is telling you the same story in aria and harmonic theme. You do all this if you are lucky and chance upon the better production where music is given its place and attention.

Pictures Press publishes in this issue an absorbingly interesting interview with Charles Wakefield Cadman concerning the art of picture scoring. It will be found under the heading, “Music for the Silver Sheet,” the department which Mr. W. G. Stewart has so ably established for this magazine. There will be other musical features in Mr. Stewart’s departments which exhibitors will find helpful guides.

But what of the host of small theaters which do not and cannot boast of a symphony orchestra or an eminent organist? They must depend upon a single instrument, perhaps, or a small orchestra to aid their presentation. With the interest of these small theaters at heart, the editor of Pictures Press this week sent a letter to Mr. Stewart, asking that he remember them in the conduct of this department. Here is the letter:

“Dear Mr. Stewart:

“Pictures Press will be grateful if from time to time you devote some space in your department to giving the managers of the small theaters such aid as you can in the direction and arrangement of their musical program. I believe that proper music for the small house with its one manual organ or its three piece orchestra, is even more important than for the first-run house, which starts with advantages of “atmosphere” and “setting” not enjoyed by the less elaborate theaters. May I suggest that for these we have some guidance fitted to their need and musical equipment?

“Cordially yours,

“The Editor.”

The editor is confident Mr. Stewart’s response will be of keen interest to the exhibitor.

Laboratory Work—Done at Home

SIGNS multiply to indicate that Los Angeles is not always to be wagged by its tail.

Every few days we hear of some isolated member of the motion picture industry joining its body here.

Time was when practically no laboratory work was done in Los Angeles—that was the function of the distributing East where the prints were made. Raw film even now is shipped by express from the Eastern factories for lack of storage facilities here where ninety per cent of the country’s raw film is used. Now a huge storage building is being erected in this city where enough film can be had without delay, to delight the hearts of film-eating directors.

The number of local laboratories is increasing, and several large projects to supply every needed laboratory facility are under way. That will help. Such centralization of the industry is only common sense. There will be left a plenty of business for the Eastern plants, so fast is the volume of output expanding.
Honor the Camera Man

FROM time to time appeal comes for more consistent recognition of the cameraman. It's just a demand.

The cameraman, despite occasionally expressed popular belief, is not a mere mechanic valuable for a certain metronomic skill in turning a little crank. The cameraman IS an artist, or should be if we are to have "better" pictures. He can make or break a picture, and a good many times he makes it by his resourcefulness, his speed, his quick wit in the face of emergency and danger, and, above all, by the quality of his photographic artistry.

Pictures Press next week will endorse this demand for recognition, by adding the cameraman's name to the roster published at the head of each of its reviews. It is only his right that when his work deserves it, his name should go upon the screen as one of the picture's contributing factors of success.

Why Call Them Legitimate?

HERE is an outrageous abuse that cries for abatement. By inference it touches the honor and standing of every motion picture theater.

Why in the name of pure English, do we call the theater that is devoted to the spoken drama LEGITIMATE? Are, then, the 15,000 motion picture houses of the country by the same mark ILLEGITIMATE?

The term is a stupid survival of the ancient day before the cinema age when the theater attempted to disown the foundling Variety, admittedly then a somewhat disreputable child before it grew into mature and self-made Vaudeville.

No one questions the legitimacy of the temple of the spoken drama, but its lineage is no more honorable, even if longer, than that of the modern motion picture palace.

So let some word artist find a new descriptive differentiation for our respected but diminishing "old-line" theater and let's away with LEGITIMATE and its left-handed libel.

What's in a Date?

WITH the business of producing this third number of Pictures Press well in hand, we have taken a few minutes off to browse through the latest issues of our trade contemporaries. Immediately attention and admiration are aroused by the discovery that these numbers, which reached Los Angeles some days ago, bear the date of August 28. Even in an age of airplane mail service, it is some accomplishment to send a publication from New York or Chicago to the West Coast and gain nearly a week en route!

Almost everybody will remember a few years back when the Christmas editions of the big city newspapers were published somewhere in the late summer. The "Christmas" editions that grew old and were forgotten long before Christmas came, were the butt of the jokesters, until finally the editors took the tip and got back to near the Yuletide season.

Trade publications that bear a date long in advance of the news they print are very much like these old Christmas editions. The articles they carry are no longer news when the date above them rolls around. As historical records, of a sort, they may have a value; but even that is impaired by the misleading date line. There is nothing enterprising about pure camouflage.

When News is News

THE Battle of Waterloo was a great piece of news in its day, but now it is read about only in histories and fiction. The happenings of a week in the film world are news of the week; the next week brings a fresh grist of its own.

These sapient and original reflections are induced by a perusal of the four principal motion picture trade weeklies of the East, which, with Pictures Press, divide the periodical field in film trade publications.

In two of these we read the following announcement, which appears in their issues for August 28 (today):

Metro Pictures Corporation announces as among the most important of its early publications the Maurice Tourneur feature, "The Great Redeemer," a six part special production enacted by a distinguished cast that includes House Peters and Marjorie Daw. It will be published early in October.

As everybody who reads Pictures Press knows, "The Great Redeemer" was shown at the California Theater in Los Angeles during the week beginning August 15 and now is running at Miller's Theater. It was given a special pre-release review in Pictures Press of August 14.

Others items of "news" that appear in some of the Eastern contemporaries of Aug. 28 are: Zukor and Motion Picture Owners Association Reach Agreement; Frances Marion Will Direct Mary Pickford; Selznick Announces 1920-21 Plans; Famous Players-Lasky Forms $12,000,000 Corporation in California; Associated Producers Announce Initial Production.

All these appeared at length in Pictures Press of August 21.
New Directors at Work on Fox Lot
Will Make Films at the Rate of 100 a Year

FIVE new directors, three for William Fox Sunshine Comedies and two for five reel dramas, went to work this week on the Fox lot in Hollywood. There are now fourteen directors at work, and they are making pictures at the rate of one hundred a year.

The new directors are George Marshall, who will alternate in the direction of Tom Mix, who is doing Western pictures, with Lynn Reynolds, and Jack Ford, who has just begun with Buck Jones, the new Western star, whose pictures have been one of the recent successes in the business.

The new comedy directors are Harry H. Williams, who has seen service with Mack Sennett and Roscoe Arbuckle; James Davis, and Melville W. Brown. Hampton Del Ruth, supervising director of William Fox Sunshine Comedies, put each one of these directors at work within a few minutes after he reached the Fox lot. With them he has now eight comedy directors at work, at the same time he gives much of his attention to preparations for his six reel comedy, on which he expects to begin work within a few weeks.

The new comedy directors became necessary because it was decided by Fox to increase the output of Sunshine comedies from twenty-six to forty a year. The purpose is to release one each week.

Jack Ford, who will take Buck Jones in hand, is preparing for a trip to Pleasanton, California, where he will begin shooting on an original story, "Bimbo," by John McDermott, the scenario being written by Paul Scofield.

Mr. Ford is a brother of Francis Ford. His most recent pictures have been "Marked Men," with Harry Carey, and Bret Harte's "Outcasts of Poker Flat." He is a student of more than pictures, for he is a Gaelic scholar.

Mr. Davis of the comedy lot has written many scenarios. His most recent pictures have been "Letter Go" and "The Gingham Girl." He has a degree from Central University, Oklahoma, but he insists a college education will not incapacitate him for making good, laughable comedies.

Mr. Del Ruth has high hopes for good Sunshine comedies from Harry Williams, who was induced into pictures by Mack Sennett, and who had further experience with Roscoe Arbuckle. His motto is, "Make the world laugh; it is waiting."

Mr. Williams has other claims to fame, however, than that he can make good comedies. He has written some popular songs and made a lot of money from them. Among his songs have been "Navajo," "In the Shade of the Old Apple Tree," "In Dear Old Georgia," "Cheyenne," "San Antonio," "I'm Afraid to Go Home in the Dark," "It Looks Like a Big Night Tonight," "What's the Matter With Father?" "Who Are You With Tonight?" "Rose Room Fox Trot," "Mickey," and "Peggy."

Melville W. Brown, whose father was a ship captain in Portland, Oregon, grew up on the Pacific Coast, but he insisted on going to Cornell University for his education. When he finished there, he became an actor and worked in stock companies throughout the West. In those days he was a very serious young man.

Mr. Marshall is said to be peculiarly fitted to direct Western pictures. Although yet in his twenties, he has had a wide experience both in picture making and with life. He started with an education from St. John's Military Academy and the University of Chicago, the city of his birth. He entered pictures as an extra. He made a go of it and within three months found himself assistant director. Within a year he was a full fledged director.

Mr. Marshall has seen life in many phases. Led by a sort of wanderlust, by his love of outdoors and especially of the West, he traveled through every state in the Union and into British Columbia and Alaska, with a different occupation, he says, in every place. He saw life and people, places and things, and much experience has been invaluable toward his picture making.

Will Direct for Reynolds

Lloyd Ingraham, veteran director, has been signed by President H. J. Reynolds of the Reynolds Film Company, to direct that organization's first Los Angeles production, an adaptation of "Lavender and Old Lace" by Myrtle Reed. Mr. Reynolds has made arrangements to use the Louis B. Mayer studio and actual production operations will begin in a few days. Mr. Ingraham recently completed the direction of Mr. and Mrs. Carter DeHaven in "Twin Beds."
Let the Director Create
“Mayflower System” Described

By BENJAMIN F. PRAGER
President of the Mayflower Photoplay

MORE than two hundred years ago the good ship Mayflower set sail on an uncharted sea. Its voyage was prompted by a new idea, and the success of that idea is now recorded in the pages of history.

A little more than two years ago the Mayflower again set sail on an unknown ocean. This time it was the Mayflower Photoplay Corporation and the ocean was the motion picture industry.

The new idea with which the second Mayflower was imbued consisted of the firm belief that photoplays should be created and not made, and that the director should be given a free hand in choosing his story, selecting the cast and perfecting a complete art unit in action photography.

The success of the Mayflower idea in picture making is now recorded in the annals of the motion picture industry. I am glad to state that the Mayflower Photoplay Corporation, from the standpoint of financial returns, standard of pictures, and public response, has been a gratifying venture.

The idea with which Mayflower was launched opened a new field in the production of films. Until the advent of this corporation, the making of pictures was similar to manufacturing.

Each department of the large film corporations had a separate duty to perform. The whole organization was, in nearly every case, a perfect piece of machinery which operated efficiently and effectively. But when the product was completed it was a composite of many hands and many ideas. It was almost always a product rather than a creation.

In the large corporations, the scenario department selects the story; the financial department sets a maximum figure for the cost of the picture; the costume department makes the wardrobe to conform with its ideas of the story, and the technical department designs the sets.

When the director went on the stage to start work each department gave to him the things it had to offer. All were essentials in the making of the picture.

But a director who had no hand in picking the story, writing the continuity, choosing the cast, designing the wardrobe or sets, could have only a secondary hand. We shall try to produce on

The first picture of the Mayflower system was “The Miracle Man,” produced by George Loane Tucker. Critics of two continents have declared “The Miracle Man” to be one of the greatest pictures ever produced.

During the making of this masterpiece George Loane Tucker, under his

contract with Mayflower, had perfect freedom to create an artistic photoplay. In addition, he was given the full assistance of the Mayflower staff.

Allan Dwan, Sidney A. Franklin, Raoul Walsh, Emil Chantard and Charles Miller are among the other directors who have produced pictures under the Mayflower system.

The most complete example of the fulfillment of the idea embodied in the spirit of the Mayflower Photoplay Corporation, which is, briefly, to have the pictures the result of one man’s ideas, ability and experience, is the most recent Allan Dwan production, “The Sin of Martha Queed.”

This picture is a model. Dwan wrote the story himself, worked on the continuity, selected the cast, directed the scenes and cut, edited and titled the entire production.

When a magazine writer creates a

story, he doesn’t send it around to half a dozen persons for the composite of their ideas before he completes his work.

When a director conceives a picture, or discovers a story that enthuses him, he should be permitted to make that picture and be given all reasonable assistance.

Because of the Mayflower idea in the production of pictures, George Loane Tucker was placed in a position to make “The Miracle Man.” Because the Mayflower idea has proven entirely successful to its backers, its associates and its workers, it will continue in the field, and grow bigger each year.

And with the Mayflower idea in full operation, we may expect to find other great pictures, and maybe the greatest masterpiece of all, a picture even greater than “The Miracle Man,” being made as the result.

Master Pictures
Announces First
Showing of Film

THE first production of Master Pictures, Inc., a recently organized company, with temporary studios at Culver City and large studio site holdings near South Pasadena and San Diego, where permanent production quarters will be established, has just been completed. It is entitled “Roman Candles” and is described as a spectacular comedy drama on a massive scale. The first showing will be at Philharmonic Auditorium, Los Angeles, on September 13.

The production is in the hands of W. S. Forrester, vice-president and general manager, who has been actively engaged in both the theatrical and motion picture business, having been associated with Julia Marlowe, James O’Neil, Maelyn Arbuckle and other stars. The direction is in the hands of Jack Pratt, while the cameras are handled by William Beckway and Henry Bredesen.

J. Frank Glenden is the featured player, while the supporting cast includes Hector Sarno, Sydney D’Albrook, Edward Kimball, Jack Pratt, and Miss Phyllis Morgan.

The policy of the company, according to V. R. Scott, who will direct the publicity campaign, is to produce only clean, moral pictures, embodying nothing of sex drama or other objectionable features. “The brightest money makers of the films,” said Mr. Scott, “have been pictures like ‘The Miracle Man,’ ‘The Birth of a Nation,’ ‘Don’t Ever Marry,’ and ‘Twenty-three and One-Half Hours’ I leave. We shall try to produce on similarly wholesome lines.”
Personal Touch in Screen Direction

"To Have a Thing Well Done, Do It Yourself"

By THOMAS H. INCE

WHAT the public wants was fairly well illustrated for me, during my trip East last winter, at which time I had the pleasure of meeting several of our biggest national exhibitors, and discussing with them their popular policies and productions. The upshot of these meetings was a determination to star MacLean and concentrate my remaining time upon the production of big special stories with all-star casts. "Beau Revel" and "Homespun Folks" are the first two that are the fruit of this new policy. Advance reports have been highly gratifying, but I would rather that these two specials be allowed to speak for themselves.

By contriving to meet the cast, and go over the story before starting work, I find it easier to get across the points I wish emphasized. Suggestions build up the correct atmosphere and characterizations,—the bases of every picture.

Another supremely important reason why I favor absolutely strict personal supervision is this: unless I had adhered to this system I might never have unearthed the Rays and the Glaums, the Harts and the Daltons; genius might have remained stagnant as so much genius does today. So if only from a cold business point of view, personal supervision strikes me as being well worth the time and effort it means.

EVER since the old Mutual days, when we released under Domino and Kay Bee brands, I have been actively "on the job" during the making of a picture under my trade mark. At Triangle, Mr. Griffith, in company with Mr. Sennett and myself, formed an alliance that was unique in declaring for producers' pictures, featuring the Man Behind the Film quite as liberally as the stars and near-stars concerned in the active presentation of the story.

We three had had our experiences in directing, producing and supervising, and we realized that to supervise each picture personally was to guarantee for our own satisfaction that it was good entertainment. If it was not, it was immaterial to our individual reputations to allow it to go out sponsored by us. I believe even the most prejudiced will agree that in the case of Triangle, at least, the personal supervision idea, and the manner in which we followed it out, in active promotion as well as in announcements, was productive of some of the best pictures the silversheet can offer. Our standard of production was perhaps higher than any producing organization before or since. I have modeled my own plant along similar lines.

Every photoplay that bears my name will be supervised by me in every detail. No item will be neglected; the picture in its entirety will have to pass the severest sort of criticism, as I have already stated. The result of each day's shooting is shown me in my private projection room every day. The work is reviewed while it is in progress, in addition to this. It is of vital concern to me that Ince pictures retain the high standards that I have so earnestly endeavored to achieve in the past. By personally supervising and superintending, this is made possible. Someone wiser than I has stated for me, in brief, my creed: "If you would have a thing well done, do it yourself."

By lending the personal touch to my screen productions I hope to impart an individuality and distinctiveness to all Ince pictures that might be impossible through any other means. My own ideas and the personal supervision of (Continued on Page 17)
Picture Making is Shown On Stage

1—Scenario Chief John H. Blackwood wields the blue pencil. 2—“Painting the lily,” sighs Louise Glaum as she drops two lumps into her tea. 4—John Ray supervising the clinch from his camp chair.

APARENTLY the sources from which Sid Grauman of Los Angeles gets his inspirations for the clever prologues he presents at Grauman’s Million Dollar Theater are virtually inexhaustible.

His originality and artistic vision have caused many beautiful presentations to be made on the stage of his cinema temple in the past. Fashion shows, mammoth spectacular dancing acts, superbly staged and artistically conceived pro-
The Neal Hart Pinnacle Productions, Glendale, are going over with great success on the independent market, it was stated this week, following sales reports received from Eddy Eckels, general manager of the Independent Films Association at Chicago. Nearly 70 per cent of the territory already has been disposed of, it was announced, and the Independent Films Association have inquiries from the unsold territories which make immediate deals imminent.

E. J. Farrell has signed for the entire Neal Hart series, which means that the Major Film Corporation of Boston will handle the distribution of all Pinnacle productions for the New England states. Upper New York state has been closed with the Dooley Exchange, Inc., with exchanges in Syracuse and Buffalo, while Greater New York and Northern New Jersey go to the Commonwealth Film Corporation of New York City.

The rights for Maryland, District of Columbia, Ohio and Virginia have been purchased by Abe Dresser of the Exhibitors Film Exchange, Washington, D. C. Western Pennsylvania and West Virginia go to the S. & S. Film & Supply Company of Pittsburgh, Pa., the deal having been closed by Samuel and Steinberg.

Dave Warner of the Warner Film Attractions, Cleveland, Ohio, whose forces have been strengthened by the addition of Phil Selznick, will distribute all Pinnacle productions for Northern Ohio.

The state of Michigan goes to Dave Mundstaff of the Strand Features, Inc., Detroit.

The Iowa and Nebraska rights have been purchased by C. C. Bridwell of the Magnet Film Company, with exchanges in Davenport and Omaha. Al Kahn, of the Crescent Film Company, Kansas City, is already exploiting these Independent special for Kansas and Western Missouri.

In the South the entire series was purchased by Louis Pellerin, who is now president and general manager of the R. D. Lewis Film Company, Dallas, Texas. These rights include the states of Texas, Oklahoma and Arkansas, with the exchange centers at Dallas, San Antonio, Little Rock, and Oklahoma City.

For the Denver territory, Harry Kyle, president of the Supreme Photoplay Corporation, already holds an option for all of the Neal Hart pictures, which will be consumed upon Mr. Kyle's arrival in Chicago.

In each case all contracts call for the entire series of eight independent specials a year, featuring Mr. Hart. All exchanges will release the Hart productions simultaneously, the first release being on Oct. 1, with the successive productions released every six weeks thereafter.

Production at Morosco Studios to Begin Soon

Oliver Morosco, president of the Oliver Morosco Productions, Inc., who went to New York shortly after the $2,500,000 corporation was formed in Los Angeles, will arrive at the West Coast within the next few days, according to advice received from Mr. Morosco by Frank Egan, secretary and treasurer of the company.

Mr. Morosco went to New York to round up some screen material in addition to numberless plays he has produced on the stage, and he wires that he has been eminently successful in his quest.

The arrival of Mr. Morosco at Los Angeles will signalize the active operation of the corporation, Mr. Egan said. Production will begin immediately on some of the Morosco stage plays now being adapted to the screen, among them being "Linger Longer Letty," "The Humming Bird," "Mamma's Affair," "Wait Till We're Married," "The Clam Digger," and others.

George R. Bentel, vice-president and general manager of the company, has completed the personnel of the working organization in Los Angeles, and is now ready to begin production, he announces.

The Personal Touch
in Screen Direction

(Continued from Page 15)

their working out will continue to mark all of my productions in the future just as it has been the case in the past, through the struggling Mutual days, on through the triumphs of the old Triangle regime, up to the present. Culver City will continue to be my working-ground; I can be found at my studio with regularity. If anything is not as it should be, then I shall have no one but myself to blame.

But the personal supervision is the force that will make things right—pride, honor and reputation demand this of me. Ince productions are my productions, it will be my task to see that they are worthy.
With the Players off the Set...

Olive Thomas (Seabrook) posing for a spill...

Jack Pickford (Goldwyn) at play...

Colleen Moore (Chapin) wrestling with her brother Cleave...

Katherine Mac Donald in the shade of an apple tree...
TUESDAY, August the 24th, was a date of great moment with our copious friend, Roscoe Arbuckle. Upon this day a lifetime's longing came to pass.

Arbuckle, you know, is being filmed as Monte Brewster, in "Brewster's Millions." In the story, Monte gets rid of a large slice of the million dollars he is bound to spend by drenching a brilliant assembly attending a rich ball.

On Tuesday, then, the fateful moment arrived. Final instructions were given, and the cameras began to grind as the dancers glided in the ballroom. Then the voluminous Roscoe appeared upon a balcony, a la Juliet, and turned on the merciless hose. Men and women were hurled about by the force of the stream; some rushed to apparently secure corners, only to be spotted and washed out again. Exquisite gowns were instantly turned from wonderful creations into useless rags.

When everything in or about the room was thoroughly soaked, Director Henabery called a halt. Roscoe descended, a little shakily, and, with the happiest of sighs, sank into a chair.

"At last!" he murmured. "At last something unpleasant has been done in a picture that has not been done to me, or at me!"

And a contented smile spread itself over the broad acreage of his face and has been there ever since.

* * *

HISTORICALLY SPEAKING

LOOKING about for realism, Rex Ingram has found it. Which causes us again to refer to "The Four Horsemen of the Apocalypse." Mr. Ingram is putting into the records a film version of "The Four Horsemen," and that brings us to the point in hand. He learned that Arthur Denison, a collector of old prints, had in his possession an original set of Albrecht Durer's etchings in wood, done in 1511. These have a bearing on the aforementioned horsemen. So Mr. Ingram arranged to use them in the picture, thereby adding a bit of correct detail to the subject in hand.

* * *

Here comes the announcement that Colleen Moore may form a company comprised entirely of relatives. She's a brave girl.

* * *

Clarke Irvine says the Associated Producers have much T. N. T. in their midst. He explains as follows: T—Tourneur. N—Neilan. T.—Tucker. Some truth in Clarke's claim, at that.

* * *

THEY KNEW MARY

Mary Miles Minter and her mother, Mrs. Charlotte Shelby, went to Lake Tahoe recently, hoping to have a quiet time where nobody knew them. The hotel register recorded the following: "Mrs. Charlotte Shelby and daughter."

All went well for the first five minutes of their stay.

"At last we are going to be inelegant," said mother and daughter in the same breath.

And then came across their pathway a bellhop. He asked no questions, but bowed and smiled, at the same time handing the star four telegrams and a letter, all addressed to "Mary Miles Minter."

* * *

Long distance wireless from Hongkong, or somewhere in that land, says the natives are planning a royal greeting for Doug and Mary when they pass through next winter on their world tour.

Omar Whitehead, playing in a Maurice Tourneur picture, fell from a ladder this week and broke his arm. Harry Lorraine replaced him in the cast.

* * *

J. WEED MUFFS ONE

JEMSON WEED, our famous correspondent, who attempted to interview Charlie Chaplin last week in Salt Lake City and failed, was told to hurry to Chicago this week and meet Tom Meighan on the occasion of that committer's seven hundredth journey west, and report the real reasons why Tom gads about so much. Mr. Weed reports from Cincinnati as follows:

"Guess I got on the wrong train at St. Louis. When I landed in old Cincy I asked the gate man at the Big Four entrance if he had seen Tom pass through that gate lately. He said: 'Yes,' I said: 'Did he say where he would be stopping?' He said: 'He didn't intimate that he would stop at all.' I said: 'Did he carry any baggage?' He replied: 'Oh, yes; he was loaded to the gunwales with two steamer trunks, three handbags and six umbrellas.' I didn't reply to this remark, as the gate man failed to register a serious note in his voice. I entertained a feeling that he was kiddin' me, so I diligently strode forward. Evidently Tom did not come here this week. Anyhow, I'll inquire further and make a complete report on the matter. Some hot weather here. So long.

"JEMSON WEED."

* * *

Wesley Barry, who sprang into fame in "Daddy Long Legs," one of Mary Pickford's best pictures, is now being starred by Marshall Neilan. Wes is playing the principal role in a production called "Dinty.

* * *

Harry Brand tells us that Buster Keaton is a great thinker where there is great noise. Sounds as though Buster may have had some training in a newspaper office.

* * *

AHA! THAT LION!

THAT pet lion which is wont to roam un molested about the Hollywood studios betimes got himself into a predicament this week. Only recently, it will be recalled, he visited Allan Holubar, Marshall Neilan and Allan Dwan, ostensibly in search of work. Nobody stood in his way when he entered these various offices, and nobody came out to bid him welcome. Still browsing for work or food, or both, he stumbled into the jungle recently constructed, approved and photographed by Mr. Holubar, Palm trees, high jungle grass, fallen timber, pools of water—everything in
jungleland, including apes and monkeys—caused this haven to appear quite realistic to Mr. Lion. So he fell into a shady nook and entered into deep meditation. High up in a palm tree a monkey, waiting for the afternoon’s shooting to begin, was poised for action. When Mr. Lion began dozing, the monk tumbled the prop cocoaunt from above, and the impact below was quite plainly audible. With a roar Mr. Lion departed from the jungle, and Mr. Monkey hopped to another palm tree. What will next happen in the career of Mr. Lion remains for the future to determine.

Alice Lake has achieved additional fame. As a fisherman she refuses to ignore the truth about her catch. Her first day’s fishing activities consisted of two empty bottles, half a rubber boot and three yards of kelp.

ZACK GETS A LETTER

According to J. B. Chapman, Zack Williams, the giant negro film comedian, still has acquaintances in Darktown. Williams, who stalks about the Brunton lot about every day in the week, has received a letter, as per the following:

"Dear Zack: I am in trouble. Put in jail for selling alcohol whiskey. The ends here is all right and the bed ain’t bad, but if you kin, I’ll sure be obliged for you to fix it up somehow so I kin have milk and sugar in my coffee. Always and forever a friend.

"J. DOUGLAS WEBBERLY JOHNSON."

Charles P. Blyth, one of the stockholders of the Clermont Photoplay corporation, has been appointed assistant general manager to Hannibal N. Clermont, president.

Minnehaha, a full-blooded Cheyenne Indian, wore a modern dress and a pair of shoes for the first time in her life, it is said, when she appeared in a Metro picture this week.

Adam Hull Shirk, head of the Lasky publicity department, this week was heard to comment on the cool weather. His remarks were complimentary.

WHEN DOUG MEETS DOUG

The grand old Scottish clan of Douglas held a reunion at the Thomas H. Ince studios—this week. Douglas Fairbanks and Mrs. Douglas, nee Pickford, paid an informal call on Douglas Maclean. The two "Dous" are mutual admirers, it would seem, for each complimented the other on some wonderful screen achievements, both past and present. It was quite a rollicking afternoon at the Ince plant, according to the spectators, and Tom Ince and others looked in on the proceedings with great glee and much joy.

Charley Murray still dreams of that recent trip to Oakland. Some of these fine days Mack Sennett will wake up and find Charley missing—and Charley will be speeding north again.

ENTERTAINING 'EM

Comes William D. Taylor with a big idea. He has discovered a new way to entertain studio visitors. Conscript them for use in church scenes or mob scenes—take your choice. He tried out the plan this week at Lasky’s, and got away with it. More than fifty prominent folks from nearly as many states received the thrill of a lifetime when they were summarily yanked before the camera and prominently planted in a picture Mr. Taylor is now making for Realart.

Gadzooks! Colleen Moore has purchased another automobile. Fatty Arbuckle, look to your laurels.

Edmund Lowe figured in a fist fight a few nights ago at the Katherine MacDonald studios. Yep, he won. The script stipulated that he should win.

BEBE IS HAPPY

All summer long Bebe Daniels had been planning a vacation. She had picked out Del Monte as the place. She was dead set on going there. And what has happened? Well, she’s going to Del Monte, but not as planned. She will do a few scenes there in her current picture—and then after that, the vacation. Hardly according to schedule, but a satisfactory arrangement, nevertheless.

And now Alice Lake has become an expert swimmer. Once a professional dancer, the Metro star has taken up aquatic sports. A Hawaiian girl has been her teacher, and it is said that Miss Lake has mastered every stroke in the trick box of the professional.

SAFETY DEVICES! HUH!

Buster Keaton was limping down the street, his arm was in a sling and both eyes were in mourning.

"What’s the matter?" queried Roscoe Arbuckle, who saw his former comedy pupil picking his way gingerly along the thoroughfare. "Motor accident?"

"No," said Buster, sadly. "Safety device. Used it in one of my scenes. Never again!"

Charley Rosher, who acquired fame as chief cameraman for Mary Pickford, is now associated with Marshall Neilan. Charley and Miekey once worked together on some of the early Pickford successes.

Herman Weber, of the well known firm of Harry Weber, Inc., theatrical agents of New York, spent the past two weeks giving Los Angeles and Catalina Island the up and down, and is now on his way back to Gotham. Herman snagged plenty of the finny denizens while at Wrigley’s resort.

Notable Players to Be in New Fairbanks Film

The greatest assemblage of screen players ever brought together to support the well known star has been engaged by Douglas Fairbanks in his fourth United Artists offering, the "Curse of Capistrano," Johnston McCulley’s story of love and adventure which appeared in the All Story Weekly Magazine, the screen version of which has been prepared by Eugene Mullin.

From the score of candidates considered by Fairbanks and Director Fred Niblo for the feminine lead, Marguerite DeLaMotte was given the choice. A little less than two years ago Miss DeLaMotte terminated her stage career for the camera after having gained considerable prominence as a professional dancer. Miss DeLaMotte’s first picture work was with the Fairbanks organization, her initial appearance before the camera being in the production, "Arizona."

The remainder of the cast includes such well known names as Robert McKim, Charles Mailes, Hamilton Revelle, George Periolat, Tote D’Crow, and Claire MacDowell, while two more principals will be added after production is well under way.

The actual filming of the "Curse of Capistrano" will be started within the next few days. The photographing of the picture will be in the hands of William McGann and Harry Thorpe, the cinematographers who filmed Fairbanks’ last two "Big Four" productions, "When the Clouds Roll By," and "The Mollycoddle."
Film News in the Western States

Company to Build New Film Studios at San Francisco

By CURRAN D. SWINT

[Special Correspondence]

SAN FRANCISCO, Aug. 26.—What is apparently a reorganization of the Golden Gate Cinemas Corporation, which came into existence some time ago with the endorsement of the city of San Francisco and its various commercial and civic bodies, is the Pacific Studios Corporation, a statement of the organization and purpose of which has been issued by Stephens and Company, investment bankers, who are financing the corporation.

According to this announcement, the company will erect motion picture studios in San Francisco, San Mateo and Burlingame. In a letter signed by its president, the company explains that, although a private corporation, it is in reality in the nature of a public service institution since it first came into existence through a committee appointed by the Mayor and Board of Supervisors more than a year ago and later by a committee appointed by the Civic League of Improvement clubs. It now holds the endorsement also of the Chamber of Commerce, the Down Town Association and the Civic League.

It is the intent of the company, the letter states, to construct first a $1,000,000 plant, modeled after the Brunton studios, which will accommodate eighteen producing companies when working at its maximum capacity. Contracts, it is stated, have already been made with prominent producers to assure the business success of the enterprise, and construction will be begun immediately upon the completion of the financing now going on.

In their public statement the officers and directors of the corporation are named as A. W. Scott, Jr., president; Clarence E. De Camp, vice-president; George H. T. Jackson, secretary; George W. Caswell, treasurer. The other directors are: John Gallois, W. H. Pearson (mayor of Burlingame), Robert A. Roos, George C. Stephens, Theodore A. Bell, Frank Burt, Leon Boequeraz.

Peerless Film Exchange of San Francisco has taken over the Sun Film Company of San Francisco, this being the fifth exchange that has been absorbed by that company.

E. H. Emmick, manager of Peerless, states that he will release twenty-six scenes next year in collaboration with W. H. Clune of Los Angeles. Joseph Mattingly, formerly cameraman for D. W. Griffith, left early in the week for Alaska, where he will shoot eight reels of "frozen stuff" for the new scenes.

Although a motion picture playhouse—the only one, incidentally, operated by the Turner and Dahmen Circuit which does not bear the name of T. & D.—the Tivoli opera house of this city has been permitted by a far-seeing management to retain much of the flavor of its name and reputation bears. Music, and good music, has always been an outstanding feature of the programs there.

Last week the Tivoli more than ever lived up to its name and the position it holds in the musical traditions of the San Francisco of the past, when music was even more important adjunct to the lives of its people than it is today. During the week there was presented on the stage an excerpt from the opera "Martha," which carried one back to the time when the name Tivoli stood for the best in the art of music. In an elaborate stage set designed by House Manager Frank Costello, the Tivoli singers—Georges Simonet, tenor; Cyril Shanowsky, baritone; Henry L. Perry, bass, and William F. Myers, basso-profundo, assisted by Madame Worthington, Lesslova, Carolin and De Pauw—with Marecchi and his excellent orchestra in the pit, gave a rendition of the spinning wheel scene from the opera that would vie with anything ever offered in the historic opera house. The musical atmosphere was further carried out by unusually good concert numbers by the orchestra.

San Joaquin Valley to Have Three New Theaters

By SYLVIA GROGG

[Special Correspondence]

BAKERSFIELD, CAL., Aug. 24.—The new California Theater at Bakersfield will open on September 15, under the direction of the Grogg Amusement Company, which has a chain of four theaters in the oil city. The California Theater, with a seating capacity of 1300, will be a de luxe motion picture house, specializing in high-class presentation of the silent drama. Artistic musical and prologue atmosphere will enhance the value of the screen entertainment, and as far as is known here it will be the only theater in the valley employing presentation features.

In October the California will inaugurate Sunday morning concerts, as it has been found that people of the smaller towns are as eager for fine musical entertainment as those of the large cities.

An effort will be made to reach everyone in the trade by invitation for the opening of the new California, but in case some are overlooked, the Grogg Amusement Company wishes to extend a general invitation through the columns of Pictures Press.

It is reported that the Kehrleins are to build a new $300,000 theater in Fresno. The Liberty and Strand theaters of Fresno were recently purchased by Famous Players-Lasky.

Madera is to have a new $100,000 theater with a seating capacity of 1,200.

Work of remodeling the Hippodrome theater, controlled by the Grogg Amusement Co. of Bakersfield, will start at once. Forty-five thousand dollars will be expended upon improvements. The seating capacity will be increased from 800 to 1,000, and the stage will be made larger also.

Portland Theatrical Suit Sets Precedent

By L. H. ALLEN

[Special Correspondence]

PORTLAND, Ore., Aug. 24.—Continuation of the temporary injunction restraining Portland unions of motion picture operators and musicians on sympathetic strike in the Jensen and Von Herberg theaters from picketing in Portland, puts the matter over till September. At that time a supreme court decision on the same question is expected.

Several months ago Portland unions informed the firm of Jensen and Von Herberg that if within less than 24 hours any of five Tacoma houses in which Jensen and Von Herberg own a fourth interest, were not given the wage raise demanded, members of the Oregon theaters would walk out. The firm replied it was not in its power to decide the Tacoma issue as those houses are
Film News in the Western States

Injunction Suit Sets Precedent; News of Portland

(Continued from preceding page)

eontrolled by the H. T. Moore Amuse-

ment Company. As a result union mu-

sicians, operators, stage hands, elec-

tricians, engineers and other union mem-

bers left the theaters, not only of the

Portland Jensen and Von Herberg

houses, but also the theaters controlled

by this firm in Seattle, Butte, Brember-

ton, Bellingham, Yakima, Great Falls

and Tacoma. All but one union mu-

sician returned to his post of duty in

the Portland houses within 24 hours,

and places of the other strikers were

immediately filled with non-union men

and women.

Finding that the walk-out had appar-

tenly failed to affect business, girls wear-

ing huge "unfair" banners were sent to

picket the theaters. In Portland an in-

junction, claiming that it was illegal to

picket when there was no quarrel be-

tween employer or employee, was tem-

porarily issued. The hearing came be-

fore Judge Robert Tucker, father of

Harlan Tucker, Universal leading man

and husband of Marie Walemp. As a

result of Judge Tucker’s decision sim-

ilar legal action against picketing now

being conducted in Butte and other cities

where Jensen and Von Herberg

houses operate, has been commenced. So

far as is known here, this is the first legal

action of this kind brought by any the-

atrical firm.

Work on the installation of a new or-

chestral organ which, when installed will

represent an expenditure of $30,000, is

proceeding rapidly at the Columbia The-

ater. The organ proper cost, exclusive

of transportation and installation, over

$20,000, and in addition an echo organ

has been purchased and will be placed in

the ceiling of the Columbia audi-

torium. Mr. Crocroft, organ expert

from the Wurlitzer factory, is in Portland

superintending the installation and is

being assisted by local organists, in-

cluding William Wood, regularly in

charge of the pipe organs in the five Jen-

sen and Von Herberg theaters of this
city. The new organ will be completed

by September 1.

Ralph R. Osborne, for three years

head organist at the Rialto Theater,

Butte, has arrived in Portland. He has

not yet been assigned to any one the-

ater but at present is relieving Cecil

Teague, head organist at the Majestic

Theater. When Mr. Teague returns

Mr. Osborne will relieve Henri Keates,

head organist at the Liberty Theater.

Mr. Osborne came to Portland directly

from Denver, where he was playing one

of the large orchestral organs until his

appointment to the Rialto instrument

in 1917.

Love Davis, first relief organist at the

Liberty Theater, Portland, has been

transferred to the Liberty Theater, Se-

ttle, where she is playing first shift on

the big four manual orchestral organ.

Miss Davis is one of the highest paid

motion picture organists on the Pacific

Coast. She is not yet 21 years of age

and her weekly stipend long ago passed

the three figure mark. She is a niece of

Henry B. Murtagh, head organist at

Gramman’s, at Los Angeles.

* * *

"A continued photoplay in chapter form" is the way the People’s Theater

is advertising "Trailed by Three," now

showing at that house. Serials have

never met with any great success in

Portland. With this new description

theater patrons are being attracted as

would have been impossible had the word

"serial" once appeared in a People’s ad.

The chapters are being shown during

matinees and Saturday performances,

only.

* * *

The Motion Picture League of Oregon

held a midnight dance aboard the river

boat. The Bluebird, on the night of Au-

gust 24. The party started at 11:30

o’clock so that every employee could be

through work at the theaters in time

to attend, and closed in time for ex-

change offices and theaters to open the

next morning. Those in charge of ar-

rangements were C. W. Koerner, Uni-

versal Branch manager; J. J. Parker,

owner of the Majestic Theater, and Bob

White, of the Arleta Theater.

Butte Center of Many

Picture House Projects

By M. E. GLEESON

(Special Correspondence)

BUTTE, Mont., Aug. 24.—Montana’s

state convention of Elks at Billings

last week might have been a film men’s

gathering from the number of exhibitors

and salesmen it brought together. Among

them were Frank Bodlecker of the Uni-

versal, Butte; Leo Potter, Equity, Seat-

tle; Charles Felman, First National,

Seattle; Jack Crum, Associated Produe-

ers, Denver; Arthur Schayer, Goldwyn,

Denver; Walter Crees, Vitagraph man-

ager, Denver; James Keitz, American

Pictures, Chicago; Earl Rateliffe, Sel-

net, Selznick, Denver; Jack Sullivan, Fox,

Butte; A. H. West, Babeock theater,

Billings; Oscar Burek, Liberty theater,

Butte; Eugene O’Keefe, Regent theater,

Billings; Frank Swanson, Swanson

Amusement Company, Denver and Salt

Lake.

John J. Sullivan, formerly state repre-

sentative of the Fox company, has

been transferred to the Seattle offices.

James R. Keitz of Chicago, with the

American Pictures Corporation, was

here this week to establish branch con-

nections with Pathe. He will make sim-
Film News In the Western States

B. B. Kean, traveling representative of the Supreme Photoplay Corporation, with headquarters in Salt Lake and Seattle, will be in Butte next week to arrange for local representation.

Labor troubles are delaying the completion of the new motion picture house being built by Jens Hansen in Deer Lodge.

October 1 is the date set for the opening of Missoula’s newest theater, the Rialto. It will be under the management of Fred Jay Lucas, formerly publicity director of the Turner Amusement Company, which is building a new $300,000 picture house in the Garden City.

Kuissell’s new $75,000 picture theater, with a seating capacity of 800, will be opened on September 1 under the direction of McDaniels and Anderson.

Southeastern Idaho has two new film houses completed within the last few weeks. These are the Shubert theater, built at a cost of $100,000 in Gooding, and the Gem Beautiful of Montpelier. This latter house, owned by the Stevens-Broth Company, has a capacity of 1,200 and has a dance hall on the upper floor.

Billings may have a fifth picture house if tentative arrangements now under way are completed. Backers of the project are Eugene O’Keefe, manager of the Regent theater of Billings, and Frank Swanson, of the Swan Amusement Company of Denver and Salt Lake.

Sacramento Theater Plans Good Programs

By CLEM WHITAKER

Sacramento, Aug. 25.—Alex Kaiser, newly appointed manager of the remodeled and renamed Golden State Theater, which, by the way, opens September 15, returned this week from Los Angeles, where he signed up several attractions to be used as headliners on the entertainment and amusement program at the California State Fair, which will be held here from September 4 to 12 inclusive.

Kaiser was selected by the State Fair Directors as chairman and director of amusements at this year’s big exposition. He says the attractions booked will surpass anything of the kind yet seen at the Fair. One of the big stunts was the signing of a contract with a noted star of fundom at Los Angeles, who will be here on Governor’s and Rotary Day, Thursday, September 9. The name of the star has not yet been announced, pending the signing of the contract, which is expected to have been done before this item is seen in print.

In assuming the management of the Golden State Theater, Kaiser said the playhouse would be run similar to Grauman’s Theater in Los Angeles, with high class moving pictures, orchestra and pullofs.

The Hippodrome has been playing to full houses this week, five specialty and vaudeville acts and a feature photoplay by Julian Eltinge, in “An Adventures,” being the drawing card.

Goddard’s Theater this week has a double bill, with Nazinova in “The Heart of the Child” and Olive Thomas in “Youthful Folly.”

Purchase of Theaters Announced at Denver

By W. E. MORRIS

DENVER, COLO., Aug. 25.—Alvah G. Talbot, manager of the American theater and managing director of all the Bishop-Cass motion picture theater enterprises, has announced the acquisition by the Bishop-Cass Theaters of the Rex and Iris playhouses at Casper, Wyo., under a ten-year lease. The consideration was $325,000.

The Rex and Iris theaters in Casper were owned by W. R. Semple of Casper. The title passed last Tuesday to the Rex Investment company, which has leased the two houses to the Casper-Wyoming Theaters company, a subsidiary of the Bishop-Cass Corporation, for the ten year period, with privilege of renewal.

The Rex, which has no balcony, but seats 1,018 on the main floor, will hereafter be known as the America. The new management contemplates alterations and improvements, and intends to have these completed for opening on Sept. 1.

Within the next ten days Billiken Comedies, Inc., a newly organized company, will begin the production of twelve one-reel comedies at the Enwood Feature Picture studio at Englewood, under the direction of George G. Grenier.

Those interested with Mr. Grenier are E. M. Schara, Chris Irving, Sam Wool and Joe Friedman. Edward La Zar, slapstick comedian, who has appeared in pictures with Clara Kimball Young, Larry Semon and others will take the star roles in the series, which will center upon the activities of “Lazy Luke.” Mr. Grenier says he has been assured in advance of a ready market for the product in New York, and he will go there as soon as their first two comedies are completed. There is a shortage at present on short comedies, he says, and the country demand is especially good.

Denver and Pueblo musicians in motion picture and vaudeville houses have presented demands for increases ranging from $27.50 to $35, and from 10 to 25 per cent respectively. The new scale in each city has been submitted to the state industrial commission, and arbitration may or may not follow later.

Pictures Press “Bully,” Say Salt Lake Managers

By STEPHEN J. MOLONEY

SALT LAKE CITY, Aug. 25.—Pictures Press has made a hit in Salt Lake and a decidedly good impression upon exhibitors and distributors throughout the Intermountain section.

Situated far enough from Los Angeles to be out of immediate touch of doings of the film world—and so far away from New York that news traveling the Los Angeles-to-New York-Salt Lake route was discouragingly old, this city was ripe for such a project as a Western trade journal.

The first and second issues of Pictures Press were eagerly read and keenly criticized by managers of the showshops and the exchange men alike. Only one complaint was voiced—it should have been on the market years ago.

“At last, someone has filled the need of all Western exhibitors,” said Grant Pemberton, manager of Loew’s Casino. “Pictures Press is great—and I’m for it. The field is here and if the magazine fills the bill, it will be a winner. Its first two issues are a step toward developing the picture business in the West.”

C. C. Chellsworth, manager of the Kinema theater, Salt Lake’s Universal house, also had a word of praise for the first issue. That word was “Bully!”
To Be Largest On Coast

New Picture House for Pasadena

WHEN the handsome new half-million dollar Raymond Theater in Pasadena is opened about January 1 next, Henry C. Jensen, motion picture exhibitor of Los Angeles, Glendale and Pasadena, will have the largest picture house on the Pacific Coast as well as one of the handsomest in the West.

The new theater will have a seating capacity of 2400 and the architect is now trying to figure ways of installing more exhibits which will give it 2600. It has the seating capacity for the larger number, but owing to particularly stringent exit laws in Pasadena, it allowed only 2400.

The theater, upon which Jensen has a twenty-year lease, will house both motion picture productions of the highest caliber and theatrical road attractions. It is a complete theater with a commodious stage 40 by 86 feet, with a 40-foot arch. The front of the stage has a rolling section four feet deep by 40 feet wide, which can be slid back to admit of huge orchestras when desired. It is understood that it will be Jensen's policy, while booking high-class road attractions, to make the new theater's specialty the display of the stronger picture features.

There are no boxes in the Raymond Theater and the finest seats in the house, for picture attractions, will be upon the balcony, which will be set off into loges, equipped with 700 big, comfortable fireside chairs, where one may enjoy the maximum of comfort. The entire lower floor is devoted to straight seating. The operators' booth is directly at the back of the auditorium and a line from the lens runs straight to the center of the screen, permitting exhibition of the highest quality, without having to point the projectors downward.

No steps are built in the entire main floor, the entrance being by incline. The theater is a handsome structure located opposite a beautiful Pasadena breathing spot known as Library Park. Its architect is Cyril Bennett of Pasadena. The structure is being erected somewhat as was Grauman's in Los Angeles, by a syndicate of property owners desiring to hold business in their section and believing a theater the most potent influence to accomplish that end. The company is known as the Pasadena Theater Company, of which B. O. Kendall is president.

A $37,000 organ is to be part of the equipment of the structure.

Control of the new Raymond will put the Jensen interests in an enviable position in a booking way, as it will give them control of that city, from a seating capacity standpoint. Jensen already has the Pasadena Theater, formerly known as Clune's Pasadena Theater, which has a seating capacity of 1000. He also has the Palace Grand Theater at Glendale and the Theatorium on Sunset Boulevard, Los Angeles.

Griffin is Producing Manager for Special Pictures Corporation

COINCIDENT with the taking over by the Special Pictures Corporation of the Balshofer Studios in Hollywood, comes the announcement from President Louis W. Thompson of the Los Angeles organization that Frank C. Griffin, formerly with Mack Sennett, has been engaged as production manager.

Griffin, who has grown up with the picture industry since the old Biograph days, will have entire supervision over the production activities of the Special Pictures Corporation. The new manager has already assembled his studio staff of associates, which includes Nat Devriez, assistant production manager; Lloyd Briley, technical director; "Mac" McFadden, chief electrician; Omar Farrell, master of properties; Luell McGeown, wardrobe mistress; David Rothschild, film editor; Robert Wilcox, still photographer.

Two directors are now working with Griffin. Harry Edwards, directing Chester Conklin in "Home Rule," a satire of married life, and Reggie Morris, who is producing "Up In Betty's Bedroom" with Charlotte Merriam and Jay Belasco.

The old studio is being remodeled by the Special Pictures organization under the direction of Earl D. Shanks, who has been appointed studio manager, and several more producing units are to be started within a short time.

New Firm Organized to Handle Film Publicity

An amalgamation of publicity and advertising interests is resulting in the organization of a partnership between Jules Brisacher, Arthur J. Ripple and M. S. Vidaver, under the firm name of B. R. V.

Mr. Brisacher is well known in picture circles where he has made friends during his five years association with various phases of the industries. Mr. Ripple is a New York newspaper man. He was also associated with the newspaper house organs. Mr. Vidaver has been in the newspaper and publicity fields for some time and has handled several picture successes during the last season.

Associated with the B. R. V. organization is Miss Elizabeth Peletret who has gained reputation as a contributor to fan magazines.
In the New York Studios

[Special Correspondence]

NEW YORK, Aug. 23.—A new company has been formed under the name of the Allied Independent Attractions, Inc., with offices in the Brokaw Building. The officers of the company are Harry Leonhardt, president; Ralph Proctor, vice-president and general manager, and O. A. Chaney, secretary and treasurer.

The purpose of this organization is stated to be to render a service for the complete production of independent features. It is said to be thoroughly equipped to handle a picture from the author’s manuscript to the finished product.

Mr. Proctor is at present engaged in assembling a staff of assistants so that the organization can start operations immediately on a large scale.

David Steinhardt, a prominent theatrical attorney, sailed on Saturday for Europe. His mission is of importance inasmuch as he is going over to close negotiations for a series of pictures in which a member of the British royal family will be starred. Mr. Steinhardt would not divulge the name, other than that the star will be a sensation when brought to America. While Mr. Steinhardt is in England Sidney C. Cahan will look after his motion picture interests at this end.

Henry M. Hobart, general manager for the International Film Corporation, has resigned. While a general announcement of this has not been given to the press, it is understood that Mr. Hobart’s resignation was of a mutual agreement. The International is one of William R. Hearst’s interests.

Ivan Abramson, working at the International studios, is busily engaged making his latest production, entitled “The Wrong Woman.” The cast will be headed by Olive Tell and Montague Love, including Regina Quinn, Guy Combs, Jack Crosby and Wilfred Lytell.

Famous Players-Lasky announce the engagement of Fredck Voeding, a well known Dutch actor, as leading man for Dorothy Dalton for her next starring vehicle, “In Man’s Eyes,” an adaptation of “Jeanne of the Marshes” by E. Phillips Oppenheim.

“The Passionate Pilgrim,” second of the Robert G. Vignola productions made for Cosmopolitan, is completed. Without taking a day’s vacation the director immediately plunged into his third personally-made special. This is a screen version of Ethel Watts Mumford’s short story, “The Manifestation of Henry Ort.” An all-star cast will be the feature with Mat Moore, Gladys Leslie, Van Dyke Brooks, George Parsons, Henry Sedley and others.

Owen Moore, Selznick star, has cabled that he fell 500 feet in an aeroplane enroute from London to Paris, escaping with slight injuries. David and Myron Selznick, sons of Lewis J. Selznick, were fellow passengers and were uninjured.

Edward M. Roskom, who has had charge of the editing and cutting of all Universal’s pictures for the past two years, has signed a contract with Fine Arts Pictures, Inc., to take charge of the editing and cutting of all future Fine Arts releases. In addition to having charge of the editing and cutting of all future productions, Roskom will take charge of all scenario work and act in the capacity of supervisor of production on the new pictures which Fine Arts will distribute through independent exchanges.

Guy Empey Productions announce the appointment of Harry Lee as studio manager and purchasing agent. His duties also will include that of casting director. Mr. Lee is a veteran in the film industry and was assistant director in the Kellerman picture, “A Daughter of the Gods.”

Arthur V. Smith, general manager of the Eastern studios of the Famous Players-Lasky Corporation, has leased the Talmadge studio at 318 East Forty-eighth street. This additional floor space, consisting of two stages of 75 by 100 feet each, was necessary to accommodate Billie Burke’s next production, “The Education of Elizabeth,” work on which will be commenced shortly.

Announcement is made that in all probability the new Long Island City studio of Famous Players-Lasky will be in full operation by October 1. These quarters will accommodate twenty companies working simultaneously. Within a short time work will be started on the George Fitzmaurice production of “Money Mad,” the Charles Maigue production of “The Kentuckians,” and the John S. Robertson production of “Sentimental Tommy.” Dorothy Dalton is at present working on “In Man’s Eyes.”

Lucy Cotton, Metro star, is at present on location at Stamford, Conn., where scenes are being taken for “The Misleading Lady,” in which Miss Cotton will have the title role. Metro announces that this production will be one of the sensations of their output the coming season.

Fine Arts Pictures, Inc., through its president, M. W. Garsson, has purchased the picture rights for the new novel, “The Ways of Men,” by Henry Morris, plans for its production are now under way. The story, according to an announcement from Fine Arts, is unique in theme and deals with a twentieth century problem, which has never been touched upon in motion pictures.

The Goldwyn Pictures Corporation has purchased from Katherine Newlin Burt the photoplay rights of her newest novel, “Snow Blindness,” now appearing serially in the Red Book Magazine. The Goldwyn scenario department believes that “Snow Blindness” possesses the same dramatic strength and picturesqueness of setting that made Miss Burt’s first novel, “The Branding Iron.”

Masao Inoyue, the most prominent actor in Japan, Professor Kiyoishio Masumoto, studio master, and A. Susuki, New York representative of the International Motion Picture Company of Tokio, called upon Pauline Frederick at her studio last week, bearing a message of the high regard in which she is held in the land of cherry blossoms. Inoyue appeared attired in his most picturesque costume, and presented the star with a gift brought personally from Japan, a kimona of purest pastel colors, embroidered in gold and silver thread, with its chief floral decoration an iris.
NEW YORK, Aug. 23.—Edward Bowes, managing director of the Capitol theater, has been appointed director of theaters for the Goldwyn Pictures Corporation. He will be in entire charge of the theater division and all matters pertaining thereto. He will have his office at Goldwyn headquarters, 469 Fifth Avenue, New York City. Mr. Bowes hails from San Francisco, where he was an estate operator and capitalist, with real estate interests in Tacoma, Washington. A year after the San Francisco disaster he moved to New York. For the last two years he was occupied with working out the project and construction of the Capitol theater.

"Occasionally Yours," the Robertson-Cole super-special starring Lew Cody, which will be released soon, is a picture that lends itself easily to exploitation. The features that will appeal to the live-wire exhibitor include a snappy novelty herald, teaser ads, a postcard stunt with a punch in every postal, artistic newspaper ads, unusual commercial tie-ups, and lobby display photos and oil paintings.

The service that Goldwyn Limited, distributors of Goldwyn pictures in Great Britain, is giving to the British exhibitors has brought considerable business to the offices of the recently organized concern. The new company is well established in its new offices at 35-36 Little Newport Street, W. C. 2, the center of the film district in Soho. A. George Smith has been appointed managing director.

"The Woman He Chose," a tense, emotional drama based on one of the unique stories of modern fiction, will be distributed by Fine Arts Pictures, Inc., through state right exchanges, according to an announcement by Murray W. Garsson, president of Fine Arts. The picture is an adaptation from "The Girl From the Marshcroft," written by Selma Lagerlof, the only woman ever awarded the Nobel prize for literature.

B. S. Moss, well known in theatrical and moving picture circles, and head of his own theatrical circuit, announces his affiliation with the B. F. Keith enterprises. Beginning on August 20 the entire Moss staff is located on the seventh floor of the Palace Theater Building.

Edna Michaels, in charge of newspaper publicity for Realart Pictures, is now enjoying her vacation at Asbury Park. Chances are she'll arrange to have Constance Binney lead the baby parade, an annual fete at the summer resort.

Associated Producers have been fortunate in procuring the services of Dwight Perrin, former night city editor of the New York Tribune. Mr. Perrin will be in charge of publicity.

Another find is chronicled, W. W. Hodkinson, Inc., is the lucky corporation—the prize is B. Gallup, in charge of publicity and advertising. Does he know his business? We'll say so.

Harry S. Stone, former general manager of the Photo Products Export Company, has entered the state right and foreign field under the firm name of the Film Sales Company, with headquarters at 160 West Forty-fifth street. Mr. Stone contracted for the release of all the "Funful Comedies," featuring Billy Ruge and a host of bathing beauties.

James MacFarland, famous Players-Lasky Eastern studio publicity manager, returned this week from his vacation. Evidently Jimmy spent a considerable part of his time at the sea shore, all he talks about is the number of rescues made.

John J. Glavey represents the Broad- well Productions. And here are a few of his duties: Reads the story. Writes the continuity. Does the casting. Directs. Writes his own publicity and advertising. And for a finale, arranges for its distribution. That's all.

Announcement is made that beginning Labor Day, September 6, the Broadway Theater commences its declared new policy of Keith vandeville and feature photoplays.

J. Charles Davis, 2nd, is doing double duty. Besides taking care of the publicity for the Empire State Film Corporation, he has been appointed director of advertising and publicity for the Federated Exchanges.

"Humoresque" is now playing at the Rivoli. Next Sunday it moves to the Rialto. After that it will be sent broadcast.

Marcus Loew is progressing rapidly with his 16-story office building and theater located at Broadway and Forty-fifth street. The State Theater, as it will be known, is scheduled to open early in the fall.

The feature at the Strand Theater this week is David W. Griffith's latest masterpiece, "The Love Flower," released through the United Artists. Among the players in this dramatic love story of the South Sea islands are Richard Barthelmess, Florence Short, William James, Jack Manning and others.

George Fitzmaurice's production, "The Right to Love," with Mae Murray and David Powell, is now at the Criterion Theater for an indefinite run. The photoplay is by Ouida Bergere. Prominent in the cast supporting Miss Murray and Mr. Powell are Alma Tell, Holmes E. Herbert, Macey Harlan, Frank Losee, Maria Harris and Lawrence Johnston.

The initial announcement of Robertson-Cole of the next special starring Lew Cody, entitled "Occasionally Yours," is said to have aroused much interest among exhibitors. It was directed by James W. Horne, and the scenario was prepared by H. Tipton Steck.

"An Arabian Knight," starring Ses-sue Hayakawa, is ready for release, according to announcement from the Robertson-Cole offices. The story was written by E. Richard Schayer. It gives Hayakawa opportunities for humorous and whimsical setting in much greater share than he has had in earlier pictures.

At a banquet and election meeting held recently of the newly formed Electrical Illuminating Engineering Society of Motion Picture Producers, Frederick S. Mills, chief electrical illuminating engineer of the Lasky studios in Hollywood, was elected president.

Mabel Normand in N. Y.

Mabel Normand, Goldwyn star, left Los Angeles on Tuesday for a vacation in New York. She will be gone several weeks. The screen comedienne has just finished "Head Over Heels," in which she was directed by Victor Schertzinger.
REALART

CUTTING and titling on "Her Beloved Villain" has been completed, and it will be released shortly as Wanda Hawley's latest Realart vehicle. It is entirely different from either "Miss Hobbs," or "Food For Scandal," the two earlier Hawley releases. Sam Wood directed the picture, and in it Miss Hawley is seen as a vivacious French girl.

Those who have been wondering as to how Bebe Daniels will be received in her new role as a Realart star will have their curiosity gratified shortly. Laboratory work on "You Never Can Tell," the star's initial vehicle, has been completed. Premiere exibitors will be at an early date.

Because of the name, "Sweet Lavender," a floral motif is to be carried out in the titling of the new Mary Miles Minter picture, recently completed by Paul Powell. An immense old-fashioned bouquet of pansies, jasmine, fox-glove, etc., will form the main title, while the Cornflower of Young Love, the Lavender of Steadfastness, the Loyalty of Ivy and Flambouyance of the Tiger Lilly will serve to introduce the various characters of the production. Tinting of the film has been accomplished in a way to make this plan unusually effective.

LOUIS B. MAYER

LOUIS B. MAYER, producer of First National attractions starring Anita Stewart and Mildred Harris Chaplin, arrived in New York this week to hold a number of conferences with First National executives. Mayer's present contract with that organization is drawing to a close, and while in New York he will perfect his plans for the 1920-1921 production year.

In addition to making Anita Stewart and Mildred Harris Chaplin star productions during the fall, Mr. Mayer plans to produce a number of books as special pictures with all-star casts. The only one of these stories announced at present is Harold MacGrath's Saturday Evening Post serial, "Drums of Jeopardy." But Mr. Mayer also holds the film rights to many of James Oliver Curwood's successes, and to the works of other authors of note.

C. L. CHESTER

"A TRAY FULL OF TROUBLE," the latest C. L. Chester comedy, featuring "Snooky," the "Humanees," has been completed and shipped to the Educational Film Corporation in New York for release in October.

Another comedy is now under way at the Chester studio under the direction of Will Campbell.

KATHERINE MACDONALD

"THE SECOND LATCH KEY." Katherine MacDonald's seventh Associated First National production, is complete with the exception of a few minor scenes, and is now being cut and titled. Novel art titles and a system of cut-backs have been employed to intensify the mystery vein which runs throughout the story. The picture was filmed from the book by C. N. and A. M. Williamson. Finis Fox wrote the scenario and Edwin Carewe handled the direction. The supporting cast includes Edmund Lowe, Lenore Lynnard, Claire Du Brey, Thomas Jefferson, Howard Gaye and Helena Phillips.

Miss MacDonald's next vehicle has not been selected as yet, and the star will spend the next few days reading several stories that have been submitted to her.

B. B. HAMPTON

JACK CONWAY, well known as a director, is now playing the leading role in the Benjamin B. Hampton production of "The Killer," by Stewart Edward White. E. Richard Schayer, who wrote the scenario, and Howard Hickman are co-directing this feature. Conway's experience is unique in that he first was an actor of promise, then became a film director, and now goes back to acting again. During the past year Conway directed the several B. B. Hampton productions, among them being "The Dwelling Place of Light," by Winston Churchill, "The U. P. Trail," by Zane Grey, "The Money Changers," by Upton Sinclair, and "The Spenders," recently completed, from the pen of Harry Leon Wilson.
Production News

UNIVERSAL

UNIVERSAL announces that the cast which will support Frank Mayo in "The Throwback" commenced work this week under the direction of Jacques Jaccard. Besides Mayo, the six principal roles will be played by Edward Coxen, Nick de Ruiz, Gordon Sackville, Helen Lynne, Irene Blackwell and Dagmar Godowsky.

Harry Carey and company, directed by Val Paul, is in Jerome, Arizona, filming exteriors for "West Is West," the Eugene Manlove Rhodes story. Eddie Lyons and Lee Moran are selecting the cast for "Fixed by George," the fourth of their Universal five-reel comedy features. "Out of the Sunset," by George Rix, will be Eva Novak's next subject, following "Kate Plus Ten," which is now being edited. Hoot Gibson has changed directors following the completion of "Cinders," which was produced under the supervision of Edward Laemmle, and is now making "A Pair of Twins," with Albert Russell, the director.

Erich Von Stroheim has changed the scene of his activities in the making of "Foolish Wives," moving from Santa Barbara to Monterey. Cesare Gravina, an Italian actor, who appeared at the head of his own company in Rome and Venice, has been added to the cast.

Marcel de Sano, formerly associated with Herbert Blache, Winchell Smith and Rex Ingram, has arrived from New York City to direct Universal pictures. He will direct Carmel Meyers in her next picture following "The Gilded Dream.

"Fanny, Herself," by Edna Ferber, will be Carmel Meyers' next vehicle following "The Gilded Dream," which is being filmed by Director Rollin S. Sturges. "One Bright Idea" is the latest comedy effort of Edgar Franklin, which will furnish a vehicle for Lyons and Moran.

Priscilla Dean leaves for San Francisco next week on a ten-day trip to secure Chinatown scenes for "Outside the Law." Tod Browning is directing and Lon Chaney and Wheeler Oakman are playing the principal supporting parts.

Director Norman Dawn has invaded the Universal scenario ranks with an original story, "The Spell of the Andes." It will furnish a vehicle for Frank Mayo.

E. P. HERMANN

THE Herman Film Corporation, which a year ago started with a small stage and meager equipment, is to expand its studio by the erection of two more stages. E. P. Hermann, president of the company, in conjunction with a well-known landscape gardener, laid out the studio grounds with an eye to the future and he is making the entire surroundings of stages and offices a garden, with fountains and rustic bridges to enhance its charm.

The company is now preparing to produce "Something More," a special with an all-star cast.

The Howells Productions Company is shooting Longfellow's time-honored "The Village Blacksmith," at the Herman studio at Santa Monica.

VITAGRAPH

WITH the start of production this week on "The Purple Riders," Albert E. Smith, president of Vitagraph, introduces Joe Ryan as a star in his own type of pictures and revives the western serial in response to the requests of exhibitors.

The company is now working on location in lower Imperial valley and will spend several weeks there in the making of "The Purple Riders." The story was written by Albert E. Smith and Cleveland Moffett. It deals with the activities of a band of daring marauders, with Joe Ryan in the role of the sheriff who combats them. Elmer Field has the leading feminine role. Other important parts will be portrayed by Joseph Rixon, Ernest Shields, Maude Emory and Vincente Howard.

SUPERBA

"THE GROUCH," the fifth of a series of Superba comedies now under production at the Francis Ford Studio, has been finished by Director Jay Hunt. These one-reelers, written by Frederick Bennett, formerly with Roscoe Arbuckle and Lyons and Moran, are of the polite but speedy type of situation comedy. Sidney Upton, for several years a British music hall favorite, is the featured player of Superba comedies, and Patricia Palmer is the leading lady.

NEILAN

FOLLOWING Marshal Neilan's "Go and Get It," which is making a hit throughout the country, comes "Dinty," starring Wesley Barry. The final scenes of this production are now being filmed, and will present the best cast yet assembled for a Neilan photoplay.

Colleen Moore, late of Christie comedy fame, plays the dramatic role of the little Irish mother, and Marjorie Daw follows her exceptional portrayals in "The River's End" and "Don't Ever Marry" with another important part in "Dinty." Pat O'Malley, as Dinty's best friend, Noah Beery in the role of Wong Tai, and J. Barney Sherry complete the list of screen luminaries in the cast.

The photography is the work of Charles Rosher, late with Mary Pickford, and David Kesson. Tom Held acted in the capacity of assistant director and Ben Carre was the technical director.

LASKY

MIDSUMMER MADNESS has finally been selected as the title of William C. de Mille's special which is nearing completion at the Lasky studio. It was adapted by Olga Printz from Cosmo Hamilton's novel, "His Friend and His Wife," and presents Conrad Nagle, Lois Wilson and Betty Francisco in the leading roles.

Cecil B. de Mille is still engaged upon intimate scenes of his present production for Paramount, as yet nameless, written by Jeanie Maepherson and having a powerful cast headed by Forrest Stanley and Agnes Ayres.

Roscoe Arbuckle is working on some difficult scenes in "Brewster's Millions," under the direction of Joseph Henabery. Walter Woods adapted the picture from the well known play and novel. When the picture is released, it is declared that a real surprise will be offered.

"Easy Street" does not belie its name. Thomas Meighan's new stellar picture for Paramount is sailing along
Production News

smoothly and everybody seems happy, including the star, the cast, and Director Tom Forman. Gladys George is leading woman, and Beulah Marie Dix wrote the scenario.

George Melford has started work on "The Faith Healer." Zella Covington did the scenario from William Vaughn Moody's notable play.

BUSTER KEATON

Buster Keaton and his company have completed their third two-reel comedy for Joseph M. Schenck for Metro release. It is titled "The Scarecrow," and will follow "One Week" and "Conquest," the first two Keaton comedies. The comedy, directed by Eddie Cline and from Buster's prolific pen, has to do with rural life. In it is a love story, with Keaton and "Big" Joe Roberts as the rivals for the hand of the farmer's daughter. Overcoming many obstacles Buster wins the girl, but not until he has foiled, not only the rival lover, but the sheriff and the girl's father.

BERWILLA

Ben Wilson and Neva Gerber have completed the Berwilla Film Corporation's serial, "The Branded Four," for Selznick distribution and are now engaged on a new subject, "The Crimean Lash." J. Grubb Alexander wrote the story and is also directing the picture.

Jack Hoxie started this week on the thirteenth episode of "Thunderbolt Jack," his first serial since he produced "Lightning Bryce." The new production will be sold through Arrow on the state rights market. Hugh Hoffman wrote the story, which is being directed by Webster Cullison.

CHRISTIE

Although he is still engaged in the cutting of "So Long Letty," the big comedy drama feature, Al Christy has started the production of "See My Lawyer," an Al Woods comedy. T. Roy Barnes, who appeared in this play on the stage, will portray the same part in the screen presentation. Following the final editing of "So Long Letty," in which Colleen Moore, Walter Hiers, Grace Darmond and T. Roy Barnes are featured, a special preview will be held at the Christie studio.

GOLDWYN

The complete casts of three pictures now under production at the Goldwyn Studios have been selected. Sylvia Ashton, Naomi Childers, Bertram Grassby, N. E. Stimson and Sydney Ainsworth are supporting Tom Moore in "Canavan," which is being directed by E. Mason Hopper. The special production, "Out of the Dark," under the supervision of Frank Lloyd, includes the following players in the cast, Irene Rich, Ramsey Wallace, Alce Francis, Alan Hale, Ora Carew, William Scott, Richard Tucker, Alice Hollister, Gertrude Norman and James Neill. "Bunty Pulls the Strings" is being filmed by Reginald Barker with Beatrice Joy, Russell Simpson, Raymond Hatton, Cullen Landis, Casson Ferguson, Josephine Crowell, Edythe Chapman, Rowland Ruston, Georgia Wood Thorpe, Katherine Bates and Otto Hoffman.

Charles Ray

A NARROW gage railroad track has been built to run entirely around the Charles Ray Studio. It will ride the popular star in an antiquated small town trolley car in some amusing scenes for "Nineteen and Phyllis," which is Mr. Ray's present vehicle.

In this Frederick Stover story the Vixville "Rapid Transit" car, which is capable of making at least four miles an hour, plays a very important part in the unfolding of a very romantic story. Another interesting feature of "Nineteen and Phyllis" is the fact that Mr. Ray is departing from his usual country boy role, and will be seen as a "real swell" small town Beau Brummel.

The arrival of a breezy city youth causes him much sorrow, for his greatest efforts are surpassed by the Gotham dandy, but by enlisting the aid of some tried and true confederates, in the person of some ragged urchins, he outwits the rival and wins the town belle.

ALLEN HOLUBAR

The final scenes for "Man, Woman, Marriage," Allen Holubar's First National super-special, will have been shot with the close of next week, but several weeks will be spent in cutting (Continued on Page 52)
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What Makes Big Pictures?
Attention to Details Important

By ALLAN DWAN
(Member of the Associated Producers or the "Big Seven")

I HAVE often been asked to describe the elements that enter into a successful or un-successful photoplay. I answer by saying that to make a motion picture is something like ordering your dinner in a downtown cafe.

To enjoy a satisfactory dinner, there must be certain food that is palatable and pleasing. There must be more or less variety, and there must be a climax. The climax may come in the form of a wonderful bit of pie, or ice cream, or something else equally delectable.

An unhappy ending to a picture is often like an unhappy ending to a dinner. One may finish dinner without the ice cream or the French pastry or the pie, but the dinner may not be satisfactory. One can make pictures with unhappy endings, and thereby adhere to some of the well known principles of drama and tragedy, but the picture, like the dinner, may not be satisfactory.

Therefore, when we are striving to make a mirror of the screen, and are employing every artifice and device known to motion picture science in order to have life reflected in all its sincerity thereon, we must not overlook the million and one details that go to make real life perfect or imperfect. These details must be incorporated in our stories and then transferred to the screen.

GRiffith made a great picture of "The Clansman," because he adhered closely to detail and the customs and people of the time he dealt with. "The Miracle Man" was a big picture because George Loane Tucker paid close attention to detail, thereby intensifying the spiritual theme he employed.

Many other examples could be cited. The little things will often make or mar a photoplay. A smile at the wrong time, or the wrong clothes worn in a scene, or the disarrangement of furniture, or many minor touches can be so placed that they will detract from a scene and perhaps kill the picture altogether.

Naturally, a producer must have a good story if he is setting out to make a great picture. The story is the foundation and framework of the structure the director is to build. But if the director goes ahead and builds the structure, but leaves out a window here and a door there; fails to complete the corner, or neglects to provide locks for the doors, he turns over to the owner an imperfect building.

It is the same in building a photoplay. The story, like the architect's plan for the great structure, may be superb and quite wonderful, but if the director fails to fill in with the proper detail or overlooks some of the smaller things in the story, he will probably present to the motion picture world an imperfect photoplay.

AND thus we get back to the dinner idea. If we can inject into our plays enough pathos, or humor, or drama, or tragedy, properly proportioned, we may be able to present a menu of entertainment that will not be wholly disappointing.

No one can presume to tell the public what it wants in the way of entertainment. There is no particular demand for any particular form of entertainment—except good entertainment. The public wants good pictures. And by that I mean pictures with a punch, pictures with life in them, pictures with a theme—but all these ingredients must be so apportioned that it becomes a menu of tremendous appeal—that when the dinner is set before Mr. Theatergoer he will partake thereof instead of pushing his plate aside and leaving the theater.

THE theatrical green-room of old, with its easy-going cordiality, is gradually finding restoration in the motion picture studios through the medium of the dressing room bungalow. Anita Stewart is one of the first stars who have complete little bungalows consecrated to their comfort while at work. Hers is a green-roofed building of concrete at the Louis B. Mayer studio, comprising a drawing room, dressing room, kitchenette, wardrobe room, shower baths and library nook.
Music for the Silver Sheet

By W. G. STEWART
Managing Director California Theater, Los Angeles; late with Capitol Theater, New York, and for eight years managing director New York Hippodrome

THIS week we trust has about finished the hot weather wave which was so trying to the nerves of all exhibitors. And now for the new season about to begin!

This Western country is a glorious one in which to live and the East will have to put on some fancy bait to get the picture stars back there. Musically, too, the West is going to be a great place some day soon.

Take the music programs of the picture houses of Los Angeles the past week for instance. There is the California theater, with the return of Carli Elinor and the good music he is giving with thirty-six in the orchestra, to say nothing of the Cadman "Sunset Trail," which was done by the ensemble, with full appreciation of its music value, and which received praise from all the critics, though it took only eight minutes to perform.

Then the Grauman Symphony orchestra, under the capable leadership of Arthur Kay, must receive the credit as a great leap toward higher planes. Don't you think the feature is received all the better after such fine programs?

Do you know that there is assembled here in Los Angeles some, if not most, of the best organists in the country, and that daily there are poured into the ears of the young and old just "oodles" of good music, and plenty of popular stuff also, with all the trimmings artistically thought out?

Where in America can you match such a lineup as Wallace and Crawford at Grauman's, Murtough at Grauman's Rialto, and Milton Charles, Shaw and Swan at the California? If you could only fly above Los Angeles when they are all going full force you would hear some music! I don't think they are going to steal them away from us, but if they do, any one of them will make little old New York sit up and take notice.

What do you think of a body of singers from a picture house going into the largest legitimate theater in the state and giving a complete high class music show? That is what was done this week in San Diego by the theater ensemble which I conduct, and I only wish we could combine the two big orchestras and go to San Francisco for a week, or even to New York.

FITTING FILMS TO MUSIC
Getting Nearer to "Screen-Opera"

By BRUNO DAVID USSHER

THE first semi-private hearing of excerpts from Charles Wakefield Cadman's music to "Omar Khayyam," the film-drama now "under fire" at the Ferdinand Piancy Earl studios in Hollywood proved that we are coming a step nearer to the ideal moving-picture music—the "screen opera." Cadman has written a score, or rather a score of sketches and incidental numbers of decided musical value and distinct atmosphere characteristic, fitting well the subject of the film.

Cadman's music to "Omar Khayyam" evinces so singularly a faculty to project vividly living pictures and scenes into the mind of the listener, that I was determined to unravel the secret of his musical alchemy.

Cadman smiled like a man who sits down on a bench with a "Wet Paint" sign tacked to it and who discovers that the paint is dry:

"The secret why my 'Omar' music seems suggestive is very simple," he said.

"When you know about it, you will understand that writing music for the screen is a task worthy of our best composers, if the producer meets the artistic terms of the musician. The secret you call it, or the gist of my artistic terms, is that Mr. Earle, who happily unites author and producer, is willing to fit the film to the music, to my work, where necessary.

"When is it necessary? The sphynx might have asked that question. I will answer in sphynx-fashion: When the message of my music conveys our mutual interpretation of 'Omar Khayyam' more appealingly, more convincingly, than the preconceived script of the continuity. In other words, we, Mr. Earle and myself, have applied Wagner's principle of the music-drama to the screen. Wagner speaks at length about it in his "Art-work of the Future." It can lead to what might become the screen-opera, or the screen-music-drama, whatever name you care to choose for this growing form of musical-mimetic art.

"We have closely co-ordinated the screen, and context or titles with the music. To Wagner the music, stage-acting and setting, plus the libretto, were of equal importance. Because there is such a close inter-relation between these three elements, his music-dramas are so irresistible in their musical, dramatic, human and philosophic appeal. He united librettist, composer and stage director. In our case, it is a case of double-creation, if you like.

WE both start from the same basis as far as the actual production is concerned, from the script of which I have a copy here. An exact duplicate of his, of course. All changes he makes are promptly entered into my copy. That is how we remain in close contact. We have carefully outlined which scene require musical emphasis. The question of the overture and incidental music has been gone over thoroughly, so that the music should not interfere or over-accentuate anywhere. Prior to that I have studied Fitzgerald's quatrains and made some historical studies to acquaint myself with the tenth-century milieu of Persia.

"I have also endeavored to shape my instrumentation as close to Persian taste of that time as much as our western music and public will permit. Naturally, I had to make allowance for our picture-house orchestras. A complete score of the music will go to all houses where
the film is to be shown.'"
"Where do you write the music? Out at the studio?"

"Oh, no, I produce my own atmosphere here, as it were. That is why the 'Omar Khayyam' production will be eminently musical. I take my time over it. As I said before, I study the Fitzgerald version and Earle's script frequently. Then I have a complete outline, a structural plan of the play, which tells me quickly where and what music is wanted.

"You must remember, in the 'Omar Khayyam' the music is no longer a mere auxiliary, a decorative asset, a means to camouflage the weak spots. It is not an adaptation. The time has passed where musical selections can be picked at random for that purpose. Much clever work has been done along the lines of synchronisation. For instance, Elinor has used organ, orchestra, bells and voices in the 'Great Redeemer' and achieved remarkable effects.

"To come back to the example of Wagner. His works are organic. Of course, he wrote the books first, at least developed them in his mind, sketched them. But when he wrote the lines he had the music already in his consciousness, more or less clearly defined. The reason why I refer again to Wagner is, that in the 'Omar' every scene has been carefully timed, very closely, down to the fraction of a minute. This became necessary to fit the music exactly to the pictures. My cue-sheet looks like a railroad time table. Such accuracy does not preclude freedom of musical expression on my part.'"

DO you spend much time at the studio, Mr. Cadman?"

"No, not particularly. If I had not entered the spirit of the whole plan I could not, or rather, I would not write the music. Hence I do not depend so much on seeing the many details of the making of the picture. I run out to the studio whenever important scenes are put on.'"

"On what do you center your observation when you go out?" I queried, feeling that it was here where I would glimpse into the black art of this musical alchemist.

"First and last, I try to imbibe atmosphere. That is the life-breath of effective screen-music. I cannot help thinking again of Wagner. He fathered and mothered his creations, having been able to write the book and the music. His works will continue to live on that account.'"

"Do you make any notes while observing the making of the pictures?" came indirect question.

"Yes and no. It would be quite useless to show them to you. They would be meaningless to anybody else but me, because I use a kind of code.'"

WHAT are your plans when you have completed the 'Omar' score?" I switched the subject.

"I have just signed a contract with the American-Indian Film Company of Denver. Princess Tsianina is the leading woman and I shall write the music. It is going to be the real thing. The cast is all-Indian and so are the shareholders. The company is financed entirely by the tribes-people of the Princess. I expect to introduce vocal numbers in the score, which will increase the operatic element. I can do that, because we have planned a musical-dramatic prologue for the film which will be enacted by the Princess and her company. The company will go on the road with the film.'"

"Have you any special music plans for your new score?"

"Not yet, at least not in detail. I expect to go to the Indian reservation in Oklahoma for some time, so that this can be made possible. It is there that the film will be 'shot.' I may use some Indian folk-lore I have never introduced before. Also, I am planning to work again along the principle of the Wagnerian motif, according to which a musical theme turns up in the orchestra at a psychological moment of the action, just like a back-flash on the screen. In fact, we shall come to the elimination of these interrupting, undramatic back-flashes from the screen by relegating them into the orchestra absolutely following Wagnerian ideas.'"

"Do you find that writing for the screen limits you musically or artistically in any way, Mr. Cadman?" I asked as a final shot.

"Not at all. Of course, it is not opera. It might become opera, though. On the other hand, I really enjoy it. In the 'Omar' production the music is no longer the handmaid of the film. It is being considered just as essential. Mr. Earle, too, has devised a system of cinematography, using double-exposure, color-photography, etc., which in turn, leaves his own poetic and creative nature absolutely unfettered and unhampered. Thanks to his camera-technic, there is no setting or background on this globe, or in anybody's imagination, too great in dimension or too gorgeous from a decorative viewpoint, which he cannot throw on the screen to advantage, so long as you can provide him with a painted replica, that need not even be large. However, this is another subject, and a big one.'"

And he looked at the clock with a cheery: "So long.'"

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"Song Visualizations"

Interesting Prologue

Jack Callicott, managing director of the Kinema theater, has aroused much favorable comment concerning himself with his presentation this week of the first of a series of "song visualizations," in the musical prologue, "An Old Fashioned Music Box." The prologue has been adapted in subtle coloring, becoming a harmonious accompaniment to Jack London's story, "The Mutiny of Elsinore," the week's cinema attraction at the Kinema.

In fact, the prologue has been of such unique character that Gore Brothers and Sol Lesser will book the feature in every house of their chain of theaters in Southern California, it is announced. After being presented in Venice, Ocean Park, Santa Monica, Pomona and other nearby cities under the Gore-Lesser control, it will be routed over the first National prologue circuit, to be utilized in the presentation of a Constance Talmadge production. The "song visualization" is a new angle in the presentation of musical acts.

New Fan Magazine Out

The September number of Screenland Magazine, the first issue of a new monthly catering to popular interest in the motion picture industry and motion picture folk, has appeared, its publication offices being in the Wesley-Roberts Building, Los Angeles. The new publication contains an attractive gallery of portraits of film celebrities and much reading matter of timely interest to "fans" of the screen. An enlargement of the magazine, with added features, is promised for the October number.
“The Barbarian”

THE VERDICT
This picture is a veritable tour de force in scenic effects, as the producer went to one of the less familiar and most beautiful natural garden spots for his location. The theme has the merit of being unusual and affords the star, Monroe Salisbury, opportunity to portray a heroic type of the Northwest. The continuity of the film is not perfect to the highest degree, but the entire production has a freshness in the natural beauties it reveals, and a vigor in its general outlines that stimulates the beholder.

THE STORY
In the Canadian Hills lives Elliot Straise, an ex-college professor. His only companion is his son, Eric. Although the youth has acquired much book learning, he is still ignorant of the world. While Eric is away hunting, an agent seeking to purchase a right of way for a railroad calls on the father, and endeavors to buy his land holdings. Upon failing to obtain Straise’s signature, he forges the father’s name to the papers and returns to his employer. Straise dies the following day. James Heatherton, who is backing the railway project, takes his family to the Canadian country for a summer camping trip, locating on Eric’s property. Florida Heatherton, the eldest daughter, has a life ambition to establish a conservatory, and reluctantly postpones her plans to go with the family. She meets Eric shortly after her arrival in the North, and is offended by his frank admiration of her, she being the first white woman he has ever seen. Her father instructs her that Eric must be treated with courtesy as the owner of the land they seek. Eric receives word from his father’s attorney regarding the signature. When he announces his intention of leaving, Florida finds she is unable to let him go without confessing her insincerity.

Upon his return he confronts the representatives with the forgery. This first encounter with deceit has aroused all his native savagery, and in the fight that follows he would have killed the man but for the interference of Floria. Refusing to be placated with money, he offers to give the land for the right of way if the proceeds be used to fulfill Floria’s greatest ambition in life—her conservatory.

THE CAST
Eric Straise . . . Monroe Salisbury
Floria Heatherton . . . Jane Novak
Mrs. Heatherton . . . Eleneore Hancock
James Heatherton . . . Barney Sherry
Sylvia Heatherton . . . Anne Cudahy
Roswell Heatherton . . Michael Cudahy
Mark Brant . . . . . . Alan Hale
Elliot Straise . . . . . George Berell
Red Wing . . . . . . Lillian Leighton
Mainhall . . . . Milton Markwell
Weston . . . . . . Harrison Post
Starsfield . . . . . . Larry Steers
Old John . . . . . . Tip O’Niel
Henderson . . . . . . . . . . . . . Frank Milham

FRANK LINDSAY.

“Crucifix of Destiny”

THE VERDICT
There is some very inspiring material in the story of this picture, although the effect of certain dramatic episodes is diminished through the occasionally imperfect sequence of action. The picture can, however, be improved, it would seem, by additional cutting and revision. By this means the vibrancy of the emotion could be intensified. The enhancing effect of beautiful photography is felt by the beholder, especially around the mission. The interpretations do not all rise to the proper dramatic heights. The general result is, however, a distinctive feature.

THE STORY
Paul Drummond, an orphan, who has been raised by Father Ferdinand, a monk at one of the California missions, is preparing for the priesthood. However, a change suddenly comes over his life, for he meets and loves Jeanne Carroll. He decides to study medicine, and they become engaged. At the medical college Drummond and Fred Bentley become fast friends, but Jeanne’s love for Drummond cools, and he discovers her attachment for his friend. Mad with jealousy, he steals from the college laboratory a vial of a subtle East Indian poison which leaves no trace. This vial he confuses with a small cylinder of the same size and shape, and when he is scheming to kill his friend he pours the contents of the cylinder into the palm of his hand and sees instead of the poison powder a small erudite few of ivory and gold. Overcome with remorse he returns to the monastery for refuge, and is finally ordained.

Several years later Drummond, now a parish priest, is put to a final test when Bentley and Jeanne, not knowing his identity, come to get him to officiate at their marriage. He sends them to await his coming in the church, and in a brief scene in his garden makes renunciation and atonement.

A short Indian sequence illustrates the action of the mysterious poison which is shown during a lecture at the medical college.

THE CAST
Paul Drummond . . . . . . Wheeler Dryden
Jeanne Carroll . . . . . . Audrey Chapman
Fred Bentley . . . . . . Sheldon Smith
Grace Edwards . . . . . . Rose Gold
Mrs. Carroll . . . . . . Kittie Bradbury
Father Ferdinand . . . . . Antonio Corsi
Dr. Graham . . . . . . Louis K. Webb
Laddie Burke . . . . . . . Laddy Earl

In the short Indian sequence appear Scott McKee, Hugh Saxon, Phil Dunham, Anna Wilson, Mrs. E. K. Robinson and Baigwan Singh.

“The Little Wanderer”

THE VERDICT
Wherever newspaper reporters are concerned you may depend on quick and interesting and true-to-life action. Raymond McKee plays this role with easy grace and almost to perfection. There are some exciting scenes and interest-holding twists to the story that will keep the spectator’s attention from start to finish. Shirley Mason, with her charming personality all her own, is ingeniously at her best. The entire cast supports her with admirable
acting. It is a picture pleasing and entertaining with a “think” to it.

THE STORY

In the big city, Larry Hart, son of a wealthy and influential publisher, argues with his father as to the decent policy of the newspaper. The boy extracts a promise from his father that if he (the boy) can prove his theory, he may have full charge of the paper for one year. The boy leaves home to do this. In the slums he meets Jenny, an orphan of unknown parentage, disguised as a boy who ran away from a quack doctor. Larry at first mistakes her sex-identity, but learning that she is a girl secures a job for her as a waitress. Joe Carson enters the restaurant where the girl is employed with intent to steal. The girl recognizes the would-be thief. Later the boy induces Jenny to live with his family at home. By this time the two have learned to love one another. Larry’s father objects to the girl as a daughter of a thief. He tries to prove that the girl has the inherent thiefly qualities of her father. The outcome of this act is that Joe Carson proves to be Jenny’s father, whom Larry’s father had railroaded to prison years ago on a framed-up charge when the two men were partners. A happy reconciliation of everyone ends the story.

THE CAST

Jenny .................. Shirley Mason
Kit .................. Alice Wilson
Larry Hart .......... Raymond McKee
Joe Carson ........... Crell Vanacker
Tully .................. Jack Pratt

ARTHUR J. HAMBERGER.

"Fickle Women"

First run, B. S. Moss’ Broadway Theater, New York City.
Producer and Distributor, D. N. Schwab Productions, Inc., State Right.
Scenario by Lee Royal.
Director, Fred J. Butler.
Five reels.

THE VERDICT

THE only thing wrong with "Fickle Women" is its misleading title. It is a story commendable in all respects. A photo play of sobs and smiles and altogether giving the spectator a sense of joyful satisfaction for having seen it. David Butler, in his initial picture as a star achieves much admiration by his fine performance. He is splendidly supported. It is a picture of big emotions and of heart-interest to everyone.

THE STORY

Calvin Price, war hero, returns home. To his surprise there is no one to greet him. He soon learns of the false rumors spread by Lin and Harvey Sparklin. Headed by his own mother, the entire town refuses to listen to the war hero’s explanation—with the exception of the boy’s father and Little Rosy Redhead. Things culminate when his own girl, Janie, turns against him and life is made tolerable by the kindness of Rosy, who loves the boy. The action reaches a climax when a street carnival Car thresheindividuals and makes them tell the truth. Then the entire town capitulates to the boy—even his former girl. But the war hero realizes that he wants a regular girl and not a “weather vane,” and he tells Rosy so.

THE CAST

Calvin Price ............... David Butler
His Mother ............. Eugenie Besserer
His Father ............. Harry Todd
Little Rosy Redhead .... Lillian Hall
Jennie Cullison ..... Julianne Johnston
Mrs. Cullison ......... Helen Gilmore
Lin Sparklin ........ William Sharpe
Harvey Sparklin........ Fred Bond
HENRY IRVING MARGOLIES.

"The White Circle"

First run, Grauman’s Theater, Los Angeles, Calif.
Maurice Tourneur production; released by Paramount-Artcraft.
Directed by Mr. Tourneur.
Five reels.

THE VERDICT

A GREAT adventure story. One of the best that Mr. Tourneur has given the screen. It is particularly notable for the high quality of its photographic effects and the sterling acting of such players as Harry S. Northrup and Spottiswoode Aitken. Only one or two scenes pale in vividness because handled in the conventional manner. This feature will captivate the large throng of people who like the romance of mystery.

THE STORY

Having in contemplation the furthering of a revolution in Italy, the London branch of the Carbonari secret society are about to call on their banker for money which he has held in trust for them. He has, however, lost these funds at the gaming table. His only safety lies in flight, and so he prevails on his friend, Northmour, to take him away in his yacht. Northrup in return asks the hand of the banker’s daughter.

The Carbonari trace their betrothed to his retreat in a desolate part of Scotland’s coast. Their sign of disaster is a white circle. In the midst of a storm the lights in the house are blown out and when they are illuminated again the circle appears on one of the doors.

The inmates of the house issue a defi to the Carbonari, but the organization answers by setting fire to the building. Then the banker, who has previously been a victim of panic-stricken terror, shows a courageous attitude and sacrifices himself to save the life of his daughter. A former associate of Northmour has meanwhile fallen in love with the girl and sought to defend her from the dis-}

THE CAST

Clara Huddleston .......... Janice Wilson
Bernard Huddleston ......... Spottiswoode Aitken
Frank Cassilis .............. Jack Gilbert
Northmour ............. Harry S. Northrup
Gregorio ........... Jack McDonald
Ferd .............. W. Barry

FRANK LINDSAY.

"The Mutiny of the Elsinore"

First run, Kinema Theater, Los Angeles, Calif.
From the story by Jack London. Scenario by Albert Shelby Le Vino.
Directed by Edward S. Slaton.
Six reels.

THE VERDICT

A VIRILE adventure story, "The Mu-}
Reviews--First Runs and Previews

brother. Captain Nathaniel Somers entrusted the care of his son, who is a weakness, to John Pike, his devoted friend and mate of the Elsinore. The boy, Dick Somers, in spite of his affection for Margaret West, a girl of the sea, fears to travel on the ocean, and wastes his time and money in a life of idleness.

Becoming disgusted with Dick's shiftlessness, Pike forces the youth to go to sea, and make a man of himself. On the same cruise is the half-brother of the dead captain, Andreas Mellaire, who has been paroled from prison. His former pal, Snoop Jenkins, alias "The Rat," now his sworn enemy, stows away intent on revenge, because Mellaire played truant in a boat to escape from the prison.

Mellaire seeks to bring about a mutiny, and finally on the night of a storm attacks John Pike. After a struggle on the decks he shoots and fatally wounds Pike. Further disaster is averted by the courage of Dick Somers, and the fact that "The Rat" and Mellaire engage in a death struggle and are swept overboard. Pike dies happy in the prospect of the future joy of young Somers and Margaret West, which he has been able to bring about.

THE CAST
John Pike ............ Mitchell Lewis
Margaret West ....... Helen Ferguson
Andreas Mellaire ... Noah H. Beery, Jr.
Dick Somers ......... Casson Ferguson
Snoop Jenkins, alias "The Rat" ....... William V. Mong
Crimp Sherman ........ Sidney D'Albrook
Capt. Nathaniel Somers ........ Norval MacGregor
Jason West ........... J. P. Lockney
The Dog ............ Patch

"Stop Thief!"
Pre-release at the Capitol Theater, New York City. [Showing at California Theater, Los Angeles, Aug. 23-29.] Producer and Distributor, Goldwyn Pictures Corp.
From the play by Carlyle Moore; scenario by Charles Kenyon. Director, Harry Beaumont. Five reels.

THE VERDICT
Much effort and time must have been spent on the continuity, for the director has caught all of the humorous possibilities that made the play a success. The picture begins with a hilarious chuckle and ends with hearty, spontaneous laughter. Notwithstanding that events and their consequences are illogical and untrue to life, the feature succeeds in offering delightful entertainment of unusual standard.

THE STORY
Jack Duggan and Snatcher Nell, crooks, decide to pull one more job and then settle down on the "straight and narrow" and marry. Nell manages to become employed as maid in the house where the job is to be pulled. This is the home of a family of kleptomaniacs. The eldest daughter is to be married to a man also a victim of this nervous disorder. Jack and Nell grab everything they can lay their hands on. The police unexpectedly arrive and the two crooks put the things back. In the confusion Jack and Nell make their escape. Outwitting the police, they return for the loot, and are caught by the bridegroom. They plead for a chance to marry and go straight. Everything ends satisfactorily when their plea is granted.

THE CAST
Jack Duggan ......... Tom Moore
Snatcher Nell .......... Hazel Daly
Madge Carr ............ Irene Rich
Mrs. Carr ............. Kate Lester
Mr. Carr .............. Molly Malone
Mr. Carr .............. Edward McWade
James Cluney ......... Raymond Hatton
Dr. Willousby ......... Harris Gordon
Rev. Dr. Spelvin ......... Henry Ralston
Detective Thompson ..... John Lince
Police Sergeant. M. B. (Lefty) Flynn....... H. I. M.

"What's Your Hurry?"
Pre-release at the Rialto Theater, New York City.
Producer, Famous Players-Lasky; released by Famous Players Exchange.
Director, Sam Wood. Five reels.

THE VERDICT
A picture admirably directed, sustaining suspense, intensifying action, full of humor and excitement. All hands have contributed to make it a picture of wholesome entertainment. The acting is excellent, the photography and lighting effects practically perfect.

THE STORY
Patrick MacMurray, having achieved the top place in making pleasure cars, turns his efforts to manufacturing trucks. The Cabrillo Irrigation Company refuses to handle his trucks because they are unknown. Dusty Rhoads, a racing driver, is hired to obtain the necessary publicity. Several humorous stunts are tried, but turn out unsuccessful. A storm arises, and the Cabrillo dam, in a weak condition, is about to give way.

Rhoades learns of the danger that the people in Cabrillo Valley are in. This is his opportunity to obtain the desired publicity. Then starts the race of five heavily laden trucks against death. Of course the trucks win out, and the romance and love which run throughout the picture wins out also.

THE CAST
Dusty Rhoades ............ Wallace Reid
Virginia MacMurray ...... Lois Wilson
Patrick MacMurray ...... Charles Ogle
Brenton Harding ...... Clarence Burton
Office Boy ............ Ernest Buttersworth

"Seven Years' Bad Luck"
Special preview at the California Theater in Venice, Calif.
Max Linder production.
Written and directed by Max Linder, with Al Davis as directorial associate.
Five reels.

THE VERDICT
The comedian who is the star of this picture has a reputation dating from the beginning of film play making. This is his first independent American production and first feature picture made in this country. Although many of the gags are not new, the twist given them by the French star is different. For this reason many episodes have novelty.

THE STORY
Visualizing one of Max's own imaginary experiences, the plot of this picture gets its start with the breaking of a mirror. Fearing the consequences of the catastrophe, Linder hardly dares stir out of his house. Finally he musters up courage to travel, but meets only dismaying experiences.

Max is finally brought before the justice, places his alleged guilt on other shoulders, and is wedded to the heroin in front of a dazed throng. The final shots reveal Mr. Linder in a plug hat marching down the street, and then there appear one after another tiny boys in silk hats of various sizes. There are seven of them.

THE CAST
Mr. Linder is supported in this picture by Thelma Percy, Alta Allen, Betty Peterson, Lola Gonzales, Harry Mann, Chance Ward, Hugh Saxon and others.

FRANK LINDSAY.

(Additional Reviews on Page 51)
The handwriting on the wall appears:

The Allied Amusement Industries of California by formal resolution have adopted Pictures Press as their official organ.

The story of Pictures Press achievement in journalism, but after all it is only another M. Pullman's axiom: "Anticipate Public..."
in letters of light to keen advertisers

1128 Exhibitors scattered over the western half of the United States have voluntarily written letters welcoming Pictures Press with warmest enthusiasm as a "reply to the most urgent and incessantly heard demand of the exhibitors of the country—The demand for an absolutely independent, far-seeing, square-dealing trade journal for the motion picture industry.

as no parallel in the annals of trade

illustration of the soundness of George Demand, Then Meet It."
Suggestions Invited From Exhibitors
What Have We Missed that Our Readers Want?

The editors of Pictures Press extend to exhibitors a cordial welcome to its columns. Letters not only of helpful suggestions to the trade, but also of advice to this magazine, are invited. Proposals that may tend to benefit the industry will be gladly printed, and in this way many ideas of mutual advantage may be brought out.

The editors realize that in these earlier numbers some important branches of motion picture news and comment receive less adequate treatment than has been made possible in other departments. This is an inevitable condition in the bringing out of a new periodical. Gradually, as the views of exhibitors receive expression, it is expected that a more nearly perfect balance will be attained.

The tabulated guide to pictures in the making at the studios is a feature of Picture Press which no other exhibitors’ magazine carries. Such a guide, kept up to date and strictly reliable, is impossible to a periodical published at a distance from the center of production, as is the case with all other motion picture trade journals now in the field.

This feature is cited merely as an example of what the editors of this magazine aim to accomplish, namely, to make Picture Press the most helpful and most comprehensive motion picture trade publication in existence.

If our readers will indicate to us new departments that might with advantage be added, we shall welcome the suggestions. Improvements in existing departments also will be made; and here, too, our readers may assist greatly with their advice.

The questionnaire below is submitted in the hope that exhibitors and others will avail themselves of it to assist in making the magazine of greatest value to all. Fill it out and mail it in.

QUESTIONNAIRE FOR EXHIBITORS

1. Theater

2. Manager

3. Owner

4. Street and number

5. City and State

6. In what form are reviews of new pictures most useful to you?

7. How useful to small town exhibitors are epitomized reviews of best recent releases which already have been reviewed for first-run houses?

8. Do you file magazine reviews of first runs for future references?

9. Of what value do you find synopses of music programs at the leading picture theaters of large cities?

10. Are you guided in your purchase of pictures by the box office returns other managers testify to? Are these opinions of worth to you?

11. Pictures Press will be glad to have you state below any ideas you may have that will be valuable to its editors in providing you with the kind of a magazine you want.
Hooking up With the News a Way to Put Pictures Over

By STEPHEN J. MOLONEY

Salt Lake City, Aug. 18.—While managers and exploitation representatives rack their brains for some startling method of putting over a feature, the man who takes advantage of the right thing at the right moment is the one who is going to have a couple of bookkeepers checking the box office.

This was demonstrated when Grant Pemberton, manager of Loew’s Casino, with the aid of Ray Allison, Goldwyn press and service representative, took advantage of the biggest news story that broke in Salt Lake City since the armistice and converted it into a gold mine for Marcus Loew. Here is the way it happened:

E. A. Bock, mayor of Salt Lake City, was at one time city auditor. He was also a hero of the world war. After holding the position of mayor for two years it was discovered he had embezzled $10,000 of the city funds. He confessed and resigned. A whopping big story!

Tom Moore, in the Goldwyn feature, “The Great Accident,” is nominated mayor of his home town for a joke, just because he is a worthless scamp. The humiliation shames him, he gets on his feet, wins the election and goes straight.

There probably was as neat a tie-up with the news as was possible to obtain. The newspapers contained columns of speculation on who would be the next mayor. The Casino paper announced that Tom Moore would be. The papers said that Bock was all right and went wrong. The Casino said that Tom Moore was all wrong and went right. The papers said Bock ruined the name of the city. The Casino said Tom Moore put his city on the map.

As soon as Bock was out the Casino obtained huge streamers and “circused” the lobby and front with old-time campaign stuff, “Tom Moore, the next mayor.” Heralds were spread about the city announcing he would be elected. Newspaper advertising tied up directly every day with the current news on the case.

It was a knockout! Everyone was reading the news and then got to look for the Casino version of the case. The results were magnificent. Pemberton rang the gong on box office exploitation.

Too Loud Music Spoils the Laughs in Comedies

A plea to exhibitors has been issued by Elmer Harris, scenarist at the Lasky studio. The aim of the plea is to “save the laughs in comedies.”

“Loud music in many of the show-houses,” he says, “is hurting the comedies. I am making my plea—offering my suggestion—in a spirit of cooperation, for exhibitors want to show pictures to the best advantage, just as the higher class producers are endeavoring to create the best pictures possible.

“A laugh is contagious. Let somebody in the audience give a real laugh, and others will join in. Many motion picture exhibitors are taking advantage of this, but others do not stop to realize the immense value that comes from their patrons hearing others laugh.

“The music very often is too loud!

“While a picture is being run, music should be played softly. Then—and then only—can the chuckles of others be heard as they should be. Then—and then only—is the exhibitor taking advantage of the contagion of a laugh.”

Life-Size Figures in Lion Fight Fill House

Chicago, Aug. 24.—A large measure of the big business done at the run of “The Revenge of Tarzan” at Barbee’s theater was due to the clever exploitation campaign carried out. For the first time since its opening, Barbee’s theater indulged in a lobby display and it was most effective. It consisted entirely of cut-outs of the fight with the lion.

The ticket booth of the theater stands midway of the entrance to the lobby. The space between the box office and the right hand column of the entrance was entirely blocked by the large figures cut out of the 24-sheet, Tarzan struggling with the lion, while his sweetheart stands with arms thrown up shrieking her terror.

To the left of the ticket booth was
Back to the Films After Years

Dorothy Phillips (left) and Myrtle Stedman

The lure of the screen has proven too strong to be resisted by two talented young stars who have just returned to filmland after an absence of years.

Attractive Myrtle Stedman is back in the silent drama after three years spent as a Shubert prima donna. At present she is playing opposite William S. Hart in "The Whistle," a capital-and-labor story.

Dorothy Phillips has returned to the screen to star in Allen Holubar's productions, releasing through First National. Her first big feature is to be a seven-reeler, "Man, Woman, Marriage."

HARD TO PUT LAUGHS OVER

WHAT makes a funny motion picture funny? The laughs in it, of course, but that is only part of the answer.

"It is the way the laughs are placed," says Roscoe (Fatty) Arbuckle, one of the screen's eminent fun-makers. "It is not the number of laughs. A motion picture can have scores of laughs, but if they are not placed right, the picture does not 'get over' as a real laugh picture."

For years, the rotund comedian devoted his energies and talents to the making of two-reel comedies of the slapstick variety.

When the Famous Players-Lasky corporation decided Arbuckle's talents could be used to better advantage in legitimate comedy drama, he welcomed the change from the two-reelers to the five-reel features. So he has run the gamut of comedy—high comedy and low comedy, slapstick comedy and refined comedy, short comedy and feature comedy.

"In all my comedy work," he explained to a Pictures Press representative the other day, "thinking up the 'gags' has been the easiest part. What I have spent my time on has been placing them correctly. Time and again I have left out of my pictures the very best 'gags,' simply because I could not place them to the best advantage. My idea of a comedy is not just a few score 'gags' dumped anywhere they happen to fall. You do that and you have no logical development; more than that, you do not get the most out of your laugh possibilities, for you do not properly prepare for the laugh and it does not 'get over' as it should; in addition, your picture is bound to drag at times.
SOME of the qualifications essential to success in a motion picture cameraman were discussed in last week's number of Pictures Press. Among these are speed, diplomacy, patience, courage, and ingenuity.

The greatest necessity for speed is illustrated in the gathering of events of importance for the pictorial news weeklies—fires, accidents, etc., but speed is equally as necessary in dramatic work. An illustration of the importance of speed was given last week from the experience of a great dramatic star. Instances of speed, although along different lines, occurred at a famous prize fight some time ago.

The film had been shipped on ahead, but was delayed in transit, arriving just fifteen minutes before the beginning of the battle. The quarters were several miles from the station and with three cameras set up and only one magazine loaded with all the film we had (400 feet), things looked desperate. They looked even more so when the referee was giving the pugilists their final instructions. The gong sounded and the fight began, with still no sign of the racing car which had been sent to receive the film as the train rolled in.

Round one ended. One hundred and eighty feet gone! Round two began and the tension had reached breaking point when the racing car rolled up in a cloud of dust. The boxes of film were literally thrown to the second cameraman, who dived into the tent darkroom where the empty magazines had been opened ready for reloading.

Round two ended. Three hundred and sixty feet gone! This finished camera number one. The second cameraman rushed madly up the steps of the camera platform with a loaded magazine and by the time the gong rang for round three, camera number two was in operation—and the day was saved.

HAND in hand with the quality of speed must go good judgment, for often the question of life or death hangs on the turn of a second.

For the purpose of getting a scene of a passenger train a cameraman set up on the railroad track, after ascertaining that the local would pass that point in twenty minutes. Unknown to him, the local was delayed and was sidetracked several stations above to let the limited through. At the rumble of the approaching train he started to operating his camera. As the train swung into view around the curve, he got a thrilling scene of the onrushing train, sidestepping it with his outfit just in time.

Had he depended on the information that this was the local instead of using his good judgment as to the speed of the train, he would have lost his life.

Equally exact calculations must be made in the cases of bucking horses, racing automobiles and aeroplanes in action.

The necessity for courage is obvious. How would you like to put on a life belt and be lowered down the side of a cliff to get a scene? Or with tripod and camera lashed on the hood of an automobile, driven at 60 miles an hour by an inexperienced driver? Or with hardly foot room in which to balance yourself, climb around a skyscraper for special scenes? Or ride the rods under a box car, photographing the "tramp" on the brake beam with the train doing 40 miles an hour? Or be strapped in an airplane with the pilot executing every fancy stunt he knows?

These and many other risks are among the things a cameraman may be called upon any day to do.

You may take exception to the word artist used in connection with cinematography. I say emphatically that this is the right term to use. The painter with his canvas, brushes and oils creates a picture, using every color of the spectrum to heighten the effect, the outcome being great or mediocre according to the soul of the artist. The sculptor with his tools, chiseling out the block of marble, creates his figure or figures in graceful proportions and poses, giving us a finished result that is a lasting joy to lovers of beauty.

For centuries multitudes have gathered about the works of these masters, uplifted and inspired. We of today are modeling with lights and shadows, giving you not only beautiful composition, perspective, atmosphere and settings, but we make each picture a living, breathing example of the cinematographer's art.

Hardly a branch of art or science but owes a debt to photography. Drawing and painting have been greatly influenced by it, astronomy has been enriched by it, the meteorologist, the physiologist, the pathologist, the scholar, the traveler, not to mention the army and the navy, find it indispensable. Every day its importance as a spreader of valuable knowledge is emphasized and as a means of entertainment it has no rival, as can be proved by the unexampled growth of moving picture theaters throughout the country.

Did you ever stop to consider what photography really is? Your answer, I know, will be "Yes," and in all good faith, but do you realize that there are some photographers who, if they were asked this question, would no doubt give the same answer as you do, and that is that photography is the image of the object impressed upon the sensitive emulsion of the photographic film or plate, whereas in reality it is the reflected light from that object which makes the picture.

That is why dark green, red, orange, yellow, etc., photograph black, for they absorb so much of the light that there is little or none to reflect. For example, if an object is placed in a room that is totally dark, it will be impossible for the eye to distinguish its form, but throw a light on this same object from behind and you will get the outline but no detail. Bring your light around to one side and get the reflected light of part of that object, giving you proportionate detail. By bringing the light further around in front, a full impression is gained by the reflection of light.
Latest Film Releases

Dates of releases are given in the following tables in every case where they have been decided upon by distributors up to the day of going to press. Release dates that may be fixed first in New York are received by wire from the correspondent of Picture Press in that city. Where exact future dates are not stated, the pictures are ready for distribution and only the day of their release remains to be decided. Important releases of the last few weeks also are indicated, for the benefit of theater managers in the smaller cities. In a section at the end of the guide are tabloid descriptions of future-release pictures.

**METRO CORP.**

July--"Parlor, Bedroom and Bath," All star.
July--"The Misfit Wife," Alice Lake.
August--"In Trust," May Allison.
August--"The Chorus Girl's Romance," Viola Dana.

**September List**

Sept. 1--"The Hope," All star.
Sept. 6--"Love, Honor and Obey," All star.
Sept. 20--"The Scaphead," All star.
Sept. 27--"Clothes," All star.

**October List**

Oct. 1--"The Four Horsemen of the Apocalypse," Super-Special.
Oct. 18--"The Great Redeemer," Super-Special.
Oct. 25--"Coincidences," Harron.

**November List**

Nov. 1--"The Marriages of Mayfair," All star or Super-Special.
Nov. 8--"Fine Feathers," All Star.
Nov. 15--"Polly With a Past," Super-Special.
Nov. 22--"The Star Rover," Jack London.
Nov. 29--"Are All Men Aliens?" May Allison.

**December List**

Dec. 6--"Blackmail," Viola Dana.
Dec. 27--"The Big Game," All star or Super-Special.

**January List**

Jan. 3--"Hearts Are Trumps," All star or Super-Special.
Jan. 24--"The Hole in the Wall," All star.

**FOX FILM CORP.**

July 4--"Three Gold Coins," Tom Mix.
July 4--"Sister to Salome," Gladys Brockwell.
July 27--"Camille of the Yukon," All Star.
Aug. 1--"Rose of None," Gladys Brockwell.
Aug. 1--"Slipping Feet," Sunshine Comedy.
Aug. 8--"The Square Shooter," Buck Jones.
Aug. 8--"Virtuous Husbands," Sunshine Comedy.
Aug. 8--"The Yacht Racers," Mutt and Jeff Cartoons.
Aug. 15--"Skirts," Six Reel Sunshine Comedy.
Aug. 15--"The Little Wanderer," Shirley Mason.
Aug. 15--"Mary's Little Lobster," Sunshine Comedy.

Aug. 22--"If I Were King," William Farnum.
Aug. 22--"Her Honor, the Mayor," Eileen Percy.
Aug. 29--"Home, Sweet Home," Mutt and Jeff Cartoons.
Aug. 29--"His Wife's Caller," Sunshine Comedy.
Aug. 29--"Napoleon," Mutt and Jeff Cartoons.

**September List**

Sept. 5--"Firebird Trevison," Buck Jones.
Sept. 5--"The Song Birds," Mutt and Jeff Cartoons.
Sept. 5--"The Untamed," Tom Mix.
Sept. 12--"Mercy Mary Ann," Shirley Mason.
Sept. 12--"Kiss Me Quick," Sunshine Comedy.
Sept. 12--"Hot Dogs," Mutt and Jeff Cartoons.
Sept. 12--"While New York Sleeps," All star.
Sept. 19--"The Fate at Your Window," All star.
Sept. 19--"The Merry Cafe," Mutt and Jeff Cartoons.
Sept. 26--"The Thief," Pearl White.
Sept. 26--"From Now On," George Walsh.
Sept. 26--"Farmyard Follies," Sunshine Comedy.
Sept. 26--"The Tailor Shop," Mutt and Jeff Cartoons.

**Futures List**

"White Wolf," Pearl White.
"Skirts," Sunshine Special.
"If I Were King," William Farnum.
"While New York Sleeps," All Star.
"The Face at Your Window," All Star.
"Over the Hills to the Poorhouse," All Star.
"A Connecticut Yankee in King Arthur's Court," All Star.
"Queen of Sheba," All Star.
"Drag Harlan," William Farnum.
"The Untamed," Tom Mix.
"The Texan," Tom Mix.
"Prairie Flowers," Tom Mix.
"The Thief," Pearl White.
"Tiger's Cub," Pearl White.
"The Mountain Woman," Pearl White.
"Merely Mary Ann," Shirley Mason.
"Chin Toy," Shirley Mason.
"From Now On," George Walsh.
"Number 17," George Walsh.
"The Plunger," George Walsh.
"Her Honor the Mayor," Eileen Percy.
"Sunset Sprague," Buck Jones.
"Firebrand Trevison," Buck Jones.
"The Rangers.

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**FIRST NATIONAL**

July 31--"Married Life," Mack Sennett.
July 17--"Yes or No," Norma Talmadge.
Aug. 7--"The Perfect Woman," Constance Talmadge.

**Future List**

"The Notorious Miss Lisle," Katherine MacDonald.
"The Jinx-Man," King Vidor.
"Forty-five Minutes from Broadway," Charles Ray.
"Good References," Constance Talmadge.
"In the Heart of a Fool," Allan Dwan.
"Harriet the Piper," Anita Stewart.
"The Woman," Special.
"Twin Beds," Mr. and Mrs. Carter de Haven. Special, R. A. Walsh.
"Nomads of the North," James Oliver Curwood.
"Man and Woman," Mildred Harris-Chaplin No. 4.
"Curtain," Katherine MacDonald.

**ROBERTSON-COLE**

July--"Who's Your Servant?" All star.

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**SELZNICK**

Aug. 1--"A Strange Legacy," 1st episode.
Aug. 2--"Mountain Madness," Republic.
Aug. 8--"The Flames of Revenge," 2nd episode.

(Continued on Next Page)
**Latest Film Releases**

(Continued from preceding page)

**Autumn in the West**


**FAMOUS PLAYERS-LASKY**


Sennett 2-Reel Comedy


September List


October List


November List


**VITAGRAPH**


September List


**REALART PICTURES**


Female List


**GOLDWIN DIST.**

Now Playing

Star Series Specials—


Coming Releases

Star Series Specials—


"The Girl with the Jazz Heart," Madge Kennedy.


"Honest Dutch," Will Rogers.

"Officer 666," Tom Moore.

Eminent Authors' Prod.—

"It's a Great Life," by Mary Roberts Rinehart.


"The North Wind's Malice," by Rex Beach.

"Milestones," by Arnold Bennett and Ed-ward Knoblock.

**CAPITOL COMEDIES**


**BRAY PICTOGRAPHS (1 reel)**


**UNIVERSAL**

June 21—"Human Stuff," Harry Carey.

June 28—"A Tokio Siren," Aoki.

July 12—"The Red Lane," Frank Mayo.


July 26—"All La Lucille," Eddie Lyons & Lee Marable.

Aug. 9—"The Adorable Savage," Edith Roberts.

**LATE AUGUST LISTS**


 Aug. 23—"Blue Streak McCoy," Harry Carey.

**FILM SALES CO.**

Sept. 1—"Powder Puff Pirates.

Sept. 8—"School Days.

Sept. 15—"Lolly-Pop's Daughter.

Sept. 22—"Will It Come to This?"

Sept. 29—"Bone Dry Blues.

Oct. 6—"A Harum Scarum.

Oct. 13—"His Watch Hound.

Oct. 20—"Winning a Widow.

Oct. 27—"The Painter."
Latest Film Releases

(Continued from Preceding Page)


"Humoresque"—Cosmopolitan production featuring Alva Rubens. Story by Francis Hurst. Scenario by Frances Marion. Directed by Frank Borzage. "Humoresque" already has taken its place with the successes of the screen art.

Little Miss Rebellion—Produced by the New Film Art Company, featuring Dorothy Gish. Story by Harry Carr. Scenario by Wells Hastings. Directed by Wells Hastings. A lonely princess, a handsome American and a revolution form the plot of the play.

What’s Your Hurry?—Comedy, romance and speed are combined in the story by Byron Morgan of a motor driver and a burning dam. Presented by Jesse L. Lasky. Directed by Sam Wood.

United Artists

June 20—"The Mollycoddle," Douglas Fairbanks.
July 11—"Suds," Mary Pickford.
Aug. 15—"Romances," Doris Keane.

Future Releases in Tabloid Form

By Vitagraph

"Trumpet Island"—By Gouverneur Morris—A special Tom Terriss production, seven reels. Adapted by Mr. and Mrs. George Randolph Chester. Directed by Tom Terriss. It is a story in which the hero, seeking seclusion on an uninhabited island, gets a bride from the sky.


"The Stage Hand," the next Larry Semon release, is another of his comedies with the action laid behind the curtain of a vaudeville theater.

"The Whisper Market" (Corinne Griffith)—From the story written by W. E. Scott and directed by George L. Sargent. It is a story of consular service in Rio de Janeiro, with diamond smuggling as the theme.

"The Purple Cipher" (Earle Williams) is from the story written by Will F. Jenkins and directed by Chester E. Bennett. It is a melodramatic story of Chinese tongs in which Earl Williams appears as an amateur detective.

By Goldwyn Dist.

"Madame X." An emotional drama from the famous French play of the same title. Director, Frank Lloyd.


"The Girl with the Jazz Heart." A romantic comedy of a runaway Mennonite maid and a New York telephone girl. Director, Lawrence C. Williams.

"Honest Hutch." A Saturday Evening Post story by Garrett Smith, in which Will Rogers stars. Director, Clarence Badger.

"It's a Great Life," by Mary Roberts Rinehart.

By Paramount


"Humoresque"—Cosmopolitan production featuring Alva Rubens. Story by Francis Hurst. Scenario by Frances Marion. Directed by Frank Borzage. "Humoresque" already has taken its place with the successes of the screen art.

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Federated Closes Big Contract for Blessie Love Films

[Special Correspondence]

NEW YORK, Aug. 23.—Ever since the Andrew J. Callaghan Productions announced their intention of making a series of pictures starring Blessie Love, speculation has been keen as to the distributing medium they would employ. According to an announcement today by W. E. Shallenberger, general manager of the Federated Film Exchanges of America, Inc., contracts have been closed between the Federated and the Callaghan Productions whereby the distributing organization secures the Blessie Love features for the United States and Canada.

This is one of the most important deals yet closed with an independent distributing agency. Arthur S. Kane, a man of wide experience in this end of the industry, closed the contract.

Speaking of the deal, Dr. Shallenberger said that this is only one of the important announcements the Federated is about to make. "It was only in the face of spirited competition that we were able to secure these pictures," he said, "as many releasing organizations were aching to secure these productions."

Miss Love’s first production, "Bonnie May," is from the novel of the same name by Louis Dodge. Her second production, "The Midlands," is from the novel by Charles Tenney Jackson.

The Federated intends giving the Blessie Love productions the benefit of the widest advertising and exploitation campaign ever used for an independent release.

Film Interests are Linked by Magazine

Los Angeles, Calif.,
August 23, 1920.

Mr. CHAS. M. COLEMAN,
President and Editor Pictures Press.

Congratulations on your Volume 2, Number 2, though it is no better than any one who has known you and your associates would have reason to expect. It bears the stamp of authoritative journalism, and is a credit to this community. The typographical excellence of the paper is noteworthy, and the imposing character of the subjects treated is evidence of that impartiality and general disposition to help which are so desirable at this time.

You refer in a first editorial to the links in the chain of motion picture industries and energies. It seems to us that your journal is destined to be an important factor in the linking up of the interests of producer, distributor, exhibitor and the public—you will note that the first and the last links in that chain are of the gravest importance.

May your activities ever conserve the impulses that produce and the interests of the public that buys.

Mack Sennett Comedies Corporation,
By Walter Anthony,
Director of Publicity.

"Go and Get It" is Shown Newspapermen

A special preview of Marshall Neilan’s latest First National picture, "Go and Get It," was given at the Kinema Theater Wednesday evening. It is a newspaper story and the showing was preceded by a short film depicting the workings of the editorial and composing rooms of the Los Angeles newspapers.

Editors and reporters reviewed the production as special guests and approved it as qualified critics.

To Appear in Comedies

Norma Nichols, who has been supporting Ruth Roland in "Ruth of the Rockies," has been engaged by Producer Hal E. Roach and will appear in the Vanity Fair Maid Comedies.
From Bathing Beauty to Comedienne

Phyllis Haver as Bathing Girl and Star

FROM bathing beauty to principal comedienne is the screen evolution of Phyllis Haver. This young Los Angeles High School graduate, who has the chief female part in "Love, Honor and Behave," the Mack Sennett five-reel comedy which was given a preview at Venice last week, was only a short time ago just one of the Sennett bathing girls.

Miss Haver first came to screen notice in the leading part in the comedy, "Married Life." That made her almost a real celebrity. "Love, Honor and Behave" will advance her on the way. Two years ago she was still attending high school.

Kansas is Miss Haver's natal state, but her parents moved to California when Phyllis was such a tot that she has no recollection of the event. As a piano player in a cinema theater of one of the residential sections of Los Angeles, Miss Haver made her debut as a picture devotee. This happened while she was still in high school, and parental objection to the late hours involved—plus the manager's objection that Miss Haver's repertoire was limited to the fifteen pieces she could play by ear—nipped her pianistic aspirations in the bud, sent her back to finish her high-school course, and gave her opportunity to nurse her screen ambitions until they landed her as a Sennett bathing beauty.

Her stepping upward in her profession followed by virtue of a personality of unusual charm and unique gifts of pantomime and dramatic expression.

SUCCESS is Assured for Pictures Press

HERMANN FILM CORPORATION

Editor, Pictures Press, Los Angeles, Calif.

The fact that you have inaugurated a trade-paper in the home of motion pictures is indeed gratifying to me as a producer and as one who has the upbuilding and growth of the picture industry at heart. You will meet with sincere co-operation of everyone interested in pictures and the allied arts, and success should and will crown your efforts.

E. P. HERMANN, President.

UNITED STARS PICTURES CORPORATION

Editors, Pictures Press, Los Angeles, Calif.

Permits us to say your initial edition of "Pictures Press" contains the right make-up for all it represents—a presentation to the public of the motion picture industry by a publication located in the section where picture are made. We predict that which you deserve, Success.

R. E. CLAPP, Director of Publicity.

Otis Skinner to Complete Work Soon in Kismet

"KISMET," the Robertson-Cole production now being screened under the direction of L. J. Gasnier and featuring Otis Skinner, will be completed next week, according to an announcement from the Los Angeles offices of the company.

An interesting feature of this play is that it marks the initial appearance of Otis Skinner in motion pictures. There is probably no more romantic figure of the contemporary stage than Skinner, who ever since he made his first public appearance at the old Philadelphia Museum in 1877 has held a conspicuous place in theatrical history.

On several former occasions, Mr. Skinner has been approached to do "Kismet" for the screen, but each time the producers hesitated on account of the great outlay the production would necessitate.

But now the production is well under way. On the large tract of ground recently purchased for the new Robertson-Cole studios, settings have been built which cover several acres and which will form the background of the exteriors of ancient Bagdad with its mosques and palaces, its bazaars and its strange streets. The interior sets are occupying several of the great stages of the Haworth studio.

Reid Scores Success Portraying Dual Roles

"The greatest acting ever done by Wallace Reid" is the way folk who worked with him during the production are describing his portrayal of the dual role in "Always Audacious," his latest Paramount picture.

The dual roles in "Always Audacious" was peculiarly difficult. Reid played the two parts without varying his make-up. He changed his suits as he stepped from one role to the other, but they were the same type of suits. As the "crook," he wore a business suit; as the man of position and wealth he wore a business suit. In other words, he was not aided by being able to change from good clothes to tatters. In one episode he wore a beard for one of the two roles, but that was only one episode out of many. At all other times he was unaided by outward appearances.
WORLD COMBED FOR BEST
Producers Seek Leaders in Many Lines
By CECIL B. DE MILLE.

I T HAS long been our boast that we have been in the market for the services of the leaders in every branch of contributing art and science. Since the motion picture has established itself as the greatest entertainment medium in history, we have been constantly on the alert to add to our forces men of originality and ability.

This activity on the part of motion picture producers has resulted in the acquisition of internationally known figures in the world of art, science and invention. And several recent additions from the front ranks of the world of letters and art have brought the matter strikingly before the public.

This influx to the picture industry of great thinkers in special lines has not been confined to literature alone. Within the past two months several notable names in the world of architecture, painting and designing have been joined to our forces.

Among the prominent ones are Paul Chalfin, who is for the present a member of my own organization; Penrhyn Stanlaws, world-famous artist and designer, and Paul Iribe, foremost French designer of gowns, jewelry, furniture and interior decorations. Mr. Chalfin is at work at the Hollywood studio, and Messrs. Stanlaws and Iribe are attached to the New York studio.

All three of these men are recognized figures in the art world. Mr. Chalfin is known as one of the greatest contemporary architects; Mr. Stanlaws’ magazine cover designs and paintings are admirably in the forefront of American art, while M. Iribe has been responsible for many of the innovations in art and fashion that have pleased Parisians and Parisian critics.

A distinctive figure in screen circles is Theodore Kosloff, premier male interpretive dancer, screen actor and technical expert. As an authority on Continental and Oriental matters, he is without peer in the realm of dramatic art. His unquestioned leadership as a dancer and his wide experience in staging his own dancing productions make him a most valuable man in screen production.

Other examples might be quoted by the score. Producers’ activities in securing the services of real leaders have not been restricted to the field of arts and letters. We constantly are on the alert to secure also the best men in all mechanical and technical lines.

New Company Formed to Produce Westerns

A new producing company has been incorporated under the name of the Chester Fairbanks Productions and has taken temporary offices at 544 Bradbury Building, Los Angeles. Their first productions will comprise mostly two-reel Western comedy drama.

The company will be in the market for scenarios along this line. One picture is cut and titled. Production on the second will commence as soon as the story is accepted and the director named. The cast has been engaged with the exception of the leading woman, who will be named later.

The company has been incorporated for $100,000, and plans to sell the remaining small per cent of unsigned stock within the next few days.

Is Free Lance Scenarioist

Karl R. Coolidge, well known scenario writer and author of original stories for the screen, has announced his advent into the free-lance scenario field. Coolidge broke into the motion picture writing company with the Lubin company, and has served with Keystone, American Film Company, Universal and other studios. He is the author of "The Lion Man," "The Moon Riders," "The Fighting Line," "A Sagebrush Gentleman," "Striped Shirt Ranson," and other stories for the screen.
“The Soul of Youth”
Pre-release at the Rivoli Theater, New York City.

Producers, William D. Taylor; released through Realart.

Author and Scenarist, Julie Crawford Ivers.

Director, William D. Taylor.

Six reels.

THE VERDICT

True to Universal form, “In Folly’s Trail” is lavish produced. It is one of those pictures that captivates the spectator from the start and doesn’t relinquish interest until the end. The story in itself contains no novelty, but the director has handled it so cleverly that one becomes oblivious to this. The acting of the entire cast is superb. There are some remarkable effects in the photography from the unique placing of the lightings.

THE STORY

Howard, an artist and Southern aristocrat, is captivated by Lita O’Farrell, masked as “Folly” at a week-end party, in the home of Max Goldberg, millionaire. Realizing that he is in love with a girl out of his station the artist leaves. Later they meet in the city. In a crisis of emotions, Goldberg gives her five minutes to decide between him and the artist’s attention. Howard and the girl are married. After the glamour of the honeymoon comes the struggle of man and wife brought on by the artist’s provincial sense of class and taste. The girl tries to prove her love. Finding it useless she leaves him. Everything ends happily when Goldberg, acting as mediator, brings the couple together.

THE CAST

Lita O’Farrell......... Carmel Meyers
Charles Howard..... Thomas Holding
Ronnie.................. Arthur Clayton
Max Goldberg......... Geo. B. Williams
Mavis................... Viola Lind
Col. Houston....... W. H. Bainbridge
Pattie Houston........ Beth Ivans

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Production News

(Continued from Page 23)

and titling by Mrs. Frank Lawrence, film editor.

During the editing period, Dorothy Phillips will enjoy a vacation, and Olga Linke Scholl, staff writer, will start work on the scenario for the second Holubar independent feature.

SIDNEY FRANKLIN

SIDNEY FRANKLIN will move his company of players to the Brunton Studio next week, where work will continue on "Parrot and Company," his initial First National release.

Owing to the fact that the locale for the Harold McGrath production covers a range of territory, Franklin has decided to avail himself of two studios. He will film the dramatic interiors at the Brunton Studio and the special sets at the Hollywood Studios.

BRUNTON

DUSTIN FARNUM returned to the Brunton Studios this week after an extended location jaunt to the big timber country near Fort Bragg, Calif., where scenes of lake and forest exteriors were filmed for the star's latest independent production, "The Trail of the Axe," an adaptation of the novel of that title by Ridgwell Cullum. Ernest C. Ward is directing and Winifred Kingston is playing opposite the star.

Eliot Howe has joined the Benjamin B. Hampton Company as assistant director to E. Richard Schayer and Howard Hickman, who are co-directing Stewart Edward White's story, "The Killer." Howe was formerly with Frank Keenan and Jesse D. Hampton.

Work has been completed at the Brunton Studios on Bessie Barriscale's latest Robertson-Cole production, "The Broken Gate," adapted from the novel by Emerson Hough. Director Paul Schardon is now engaged in cutting and titling the picture.

Otto Bollman, president of the Dial Film Company, has purchased "The Albatross," a 180-foot steam yacht now lying in Los Angeles harbor, from Albert J. Fenway, prominent Oregon lumber merchant. The boat is a steel pleasure craft and will be used by Mr. Bollman for both personal and picture purposes.

Burdeett I. Kinne and Sally Forth have been added to the scenario department of the Dial Film Company. Mr. Kinne was formerly dramatic critic and literary editor of the Milwaukee-Journal and Miss Forth is a contributor to Scribner's and the Atlantic Monthly.

A special preview of "The Money Changers!" was given at the Brunton Studios this week by Benjamin B. Hampton for Upton Sinclair, author of the novel from which the picture was adapted.

Robert Brunton left Los Angeles this week by motor on a combined business and pleasure trip to San Francisco. Upon his return the producer will start preparatory work on a new all-star feature.

INCE

"DEUCE HIGH," a short novel by Helen Topping Miller, which appeared in two numbers of the Saturday Evening Post recently, has been purchased by Thomas H. Ince. No decision as to how the story will be utilized has been made as yet.

Madge Bellamy, a Broadway stage beauty, has been obtained for a number of forthcoming Thomas H. Ince productions by John H. Blackwood, who is at present in New York as Mr. Ince's special representative.

Miss Bellamy, who is on her way to the West Coast, is the first of several young actresses whom Mr. Ince intends to engage for the coming season.

Casting of "The Magic Life," a forthcoming Thomas H. Ince special, is under way and Courtney Foote has been selected for the leading role. The remainder of the cast will be announced within a few days, and production will begin before the end of the coming week.

"The Bronze Bell," an Ince-Vance special, will enter production next week. Mr. Vance is in Los Angeles at the present time and will remain until work on the picture has started.

NATIONAL

After several days of filming water staff in the bay and along the docks at San Francisco, Director Harry Revier and the company engaged on "The Son of Tarzan," being produced as a serial for David P. Howells, have returned to the National Film Corporation studio to make some interior scenes based on the English sequence in the story.


FOX

EMMETT J. FLYNN, who is directing the picturization of Mark Twain's "A Connecticut Yankee in

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Production News

King Arthur's Court," is now hard at it filming the mediaeval scenes for this production in as stately and magnificent settings as any ever made at the Fox studios. The great hall in which sits the famed round table of the ancient king and the dais of his throne was furnished and decorated under the supervision of Ralph de Lacy, who has been employed specially to create the properties of this picture.

The cast selected by Mr. Flynn and by Sol M. Wurtzel, general superintendent of the William Fox West Coast studios, include Miss Rosemary Theby as the wicked Queen Morgan le Fay; Pauline Starke as the ingénue; Charles Clary as the legendary King Arthur; George Siegmann, the burly bully, Sir Sagramor; Harry Myers, in the title role, as the daring "Yank" who introduces modern inventions in the stately time of Arthur; William V. Mong, Karl Formes and Charles Gordon.

Quite in contrast with the stately Arthurian production is the rollicking Western comedy drama now being staged with Tom Mix as the star. This picture is temporarily titled "Prairie Flowers," a sort of a sequel of "The Texan," just finished. George E. Marshall, new to Fox productions, is now directing Mix.

Jack Ford, another new Fox director, will start soon on "Bimbo," a Western picture, starring Buck Jones. Helen Ferguson returns from a few weeks' vacation to play the feminine lead.

Shirley Mason is back from location at Big Bear, where scenes were filmed for "Joan of Rainbow Springs," under the direction of Edward J. Le Saint.

Eileen Percy is on a vacation, having just finished another picture under the direction of Howard M. Mitchell. It is a comedy drama entitled "Beware of the Bride."

**RENO FILMS**

SEENA OWEN began work this week in one of the principal roles in the all-star cast selected for "Lavender and Old Lace," being produced by the Reno Film Company under the direction of Lloyd Ingraham. It is a screen version of the novel by Myrtle Reed. The director, assisted by Madge Tyrone and Lee Royal of the scenario department, prepared the story.

Louise Lovely, the newest William Fox star, has just started her first starring production, "The Little Grey Mouse," by Barbara La Mar Deely. The cast includes Rosemary Theby, Phil McCullough, Sam de Grasse and Wilson Hummel. James P. Hogan is the director.

**SPECIAL FEATURES**

MAX ROTH, former general manager of the Sol Lesser enterprises, has been engaged as Eastern district manager for the Special Pictures Corporation, with general supervision over New York, Buffalo, Boston, Philadelphia and Washington, D. C., exchanges. Roth was formerly Sol Lesser's chief aide on the coast and then went East to take charge of the New York office. While H. J. Roberts, general manager of Special, was in the East, he secured Roth's signature to a contract.

Harry Gribbin, former Sennett and Fox-Sunshine comedian, is the latest mirth-maker to join the Special Pictures field. He is supporting Chester Conklin in his first two reel comedy, "His Wife's Relations," now in the making for release on October 17th. Charlotte Merrian has also signed a contract.

A series of twenty-six Milbourne Moranti comedies is under production by the Special Pictures Corporation, the first to be released September 19th. Elva Taylor plays opposite Moranti and Charles Dilts is the director.

**ALLAN DWAN**

ALLAN DWAN'S company will leave next week on an extended location trip with a large company of people, including the entire technical force, members of the office personnel and others.

The company will go into camp near Oxnard, where a number of scenes in
Production News

(Continued from Page 53)

"The Forbidden Thing," Mr. Dwan's first production for Associated Producers, will be filmed. Prominent members of the cast are James Kirkwood, Helen Jerome Eddy, Marcia Manon, King Baggett, Arthur Thalasso, Jack Rosaleigh and Gertrude Claire.

ROBERTSON COLE

O TIS SKINNER left Los Angeles this week after finishing the scenes in which he is to appear in the Robertson-Cole production of "Kismet." He will return to New York to rehearse for his new stage production, which will have its premier on Broadway early in November.

When Mr. Skinner first arrived in the West to start work in his first picture, he was a little reluctant in making statements concerning motion picture work. Just before leaving, however, he took advantage of every opportunity to praise motion pictures and all that they stand for.

The streets of ancient Bagdad, with their quaint buildings and gay bazaars, erected on the vast expanse of ground on Melrose avenue that is being turned into a motion picture studio for Robertson-Cole, are so constructed as to shut off any view of things occidental. For here the exterior scenes for the screen production of "Kismet" are being made.

Louis J. Gasnier is directing the production, which is nearing the final stages of completion. Besides the mammoth exteriors, there are interiors of palaces and harems in which hundreds of extras will be employed.

REALART

Eddie Sutherland has recovered sufficiently from his recent illness to assume the role of "Clay Whipple" in "The Witching Hour," William D. Taylor's special production for Realart.

Picture lovers will be glad to hear that Herbert Standing is active again. The famous 73-year-old veteran has been confined to his bed for months because of a recent accident. He is now sup-

porting Wanda Hawley at the Realart studio.

Walter Hiers and Harrison Ford are once more pairing in a picture. The fat Hiers and the handsome Ford are splendid foils for each other and always make a hit when jointly appearing. Recently they scored in "Miss Hobbs." Now they are playing a couple of artists with Bebe Daniels. Father Neal Dodd, the "Motion Picture Pastor," was technical director for the big wedding rehearsal scene which is such an important part of this picture.

J. D. HAMPTON

HENRY KING, directing H. B. Warner in "When We Were Twenty-One," is the only company present working at the studios of Jesse D. Hampton Productions. Following the completion of her eighth Hampton picture, "That Girl Montana," Blanche Sweet went on a six-weeks' vacation. Upon her return to the studios next month she will start a new series of photoplays under the alternate direction of Henry King and Robert Thornby.

Director Thornby recently signed a year's contract with Jesse D. Hampton to produce specials and star features. Mr. Thornby's initial special production, "Half a Chance," completed in June, will be released early this fall.

Olga Printzlau Signs Up

Olga Printzlau, widely known scenarist at Paramount pictures, signed a new five-year contract this week to write exclusively for the William De Mille productions. Miss Printzlau has been associated with Famous Players-Lasky for three years and in that time has written the scenarios of many of Paramount's best pictures, among them being "Believe Me Xantippe," "The Great, M-case," the Cecil B. de Mille production of "Why Change Your Wife?"; and "The Prince Charming," "Conrad in Quest of Youth" and "Midsummer Madness." William De Mille productions.

Pictures Press Cares for Mail for Players

MEMBERS of the motion picture industry are invited to regard Pictures Press publication offices, 317 West Sixth street, as their headquarters. Have your mail addressed in care of Pictures Press. If you are uncertain where you are to be in the near future, you always will be able to keep in touch with your friends through this office.

Pictures Press will be glad to care for your letters and deliver them on instructions from you. Telephone 14621.

Garetson Directs for Guy Empey Productions

NEW YORK, Aug. 22. - Ben Garetson, veteran newspaperman, whose wide acquaintance takes him through every important center from the Atlantic to the Pacific, recently was appointed director of publicity and advertising for the Guy Empey Productions. Prior to his coming with Guy Empey, Garetson was head of a publicity bureau in Chicago, where he represented such prominent concerns as Win. Fox Picture Corporation, Goldwyn Pictures, Unity Photoplays, and acted as general press representative for the Linnick-Jacoby Enterprises.

Charles Vidor Returns

Following several weeks' stay in New York and other Eastern cities, Charles Vidor, manager for King Vidor Productions, has returned to the West Coast, reporting the acquisition of film rights to several well-known books and stage productions. Mr. Vidor was present during the national premiere of King Vidor's "The Jack-knife Man" at the Strand Theater, New York, on August 1. "The Jack-knife Man" will be given its first showing before a Los Angeles audience some time within the next month.

TAXI

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Director Crosses Continent to See Picture on Review

By ARTHUR J. HAMBURGER
(Special Correspondence)

NEW YORK, Aug. 23.—Coming all the way from Los Angeles to New York to review a picture is not only in itself a unique thing, but something that few persons would attempt to do. But T. Hayes Hunter, director at the Goldwyn studios at Culver City, thought nothing of it.

Mr. Hunter is the man who made Basil King's story "Earthbound" into a vivid reality in the photoplay world. His reason, in the main, for coming to New York was to see how his masterpiece would be received by an especially invited audience of authorities on motion pictures, at a private showing of this superfature at the Astor Theater.

This picture stands forth as a beginning of greater things in the making of motion pictures. The photography is of exceptional merit. The play deals with a ghost and the remarkable manner in which this ghost is incorporated into the film and travels throughout the entire story leads me to believe that the readers of Pictures Press would be interested to know under what conditions this sensational photoplay was made.

"It took me just seven months," said Mr. Hunter, "to make this picture. We used 190,000 feet of film, while the picture itself runs 7600 feet. We had from fifteen to eighteen retakes on almost every scene."

Mr. Hunter told of the tireless efforts made in getting the right scenic effects. One instance was the necessity of building a cathedral that is seen in the photoplay. It seems they had hunted almost everywhere for a church that would fit in with the rest of the picture's atmosphere; but their search proved fruitless. They had to get the company's carpenters on the job and build one. When you see the picture you will more than agree that it is a splendid achievement in art and in motion picture properties.

In one scene a ghost walks through the air. This heretofore seemed an impossibility. While Mr. Hunter did not disclose the secret of this feat in photography he intimates that it had been one of the hardest tasks in the production of the film. A runway of 250 feet had to be built, on which a small box car had to be run by motor. This scene was taken on the Peabody grounds just outside of Los Angeles. It was rehearsed twenty-one times.

Fenimore's Gone, is Tourneur's Discovery

A strange fact regarding the slow disintegration of the Fenimore family has been discovered by Maurice Tourneur while filming James Fenimore Cooper's well known tale, "The Last of the Mohicans."

The biography of the famous American novelist shows that the Fenimores of his family tree are no more—or if they are, could not be found; but Coopers were there in plenty. The reason is that the Fenimores have died out.

When James Cooper was 37 years old, the legislature of New York changed his name to Fenimore-Cooper, in accordance with the wishes of his grandmother, whose descendants in the male line had died, leaving no one to maintain the family name. For many years he used the hyphen, which has long since been lost in the many printings of his name.

200 Riders Appear in Holubar Feature

For the most spectacular scenes of "Man, Woman, Marriage," the Allen Holubar production for First National in which Dorothy Phillips is starring, a band of bareback girl riders, all of the players in the cast and the entire technical staff of the company will be taken to Chatsworth, California, next week for a series of thrilling riding scenes.

"Man, Woman, Marriage," Holubar's first independently produced superfature, has been four months in the making and is now nearing conclusion. It features Dorothy Phillips in a wide range of characters from the love of a caveman to a society light around which the moths of a big city gather. James Kirkwood plays opposite the star in the leading masculine role, while the supporting cast includes such well known players as Mrs. Margaret Mann, Robert Kane, Emily Chichester, Barney Sherry and Valerie de Chevalier.

Salt Lake Theatres Face Big Strike of Union Musicians

By STEPHEN J. MOLONEY
(Special Correspondence)

SALT LAKE CITY, Aug. 25.—Because William H. Swanson, owner of the Swanson Theater Circuit of picture houses, including the American and Gem in Salt Lake City, refused to place an orchestra of at least eleven pieces in the American Theater, union musicians at all of his houses went on strike on Monday. The strike also included Swan's Strand theater, where he is playing Roy Hiram Clair's girl show in addition to pictures.

Upon the opening of the Clair engagement at the Strand, Swanson moved his American orchestra to that theater. He left the big picture house practically without music for the summer. Local unions attempted to force the employment of at least eleven musicians in the theater, delivered an ultimatum—and the strike resulted.

While the present strike involves none but the Swanson interests, all theaters in Salt Lake City are facing a crisis in the orchestra pit, due to the demand for a heavy increase over the present scale. The new scale desired by the musicians is to go in effect on September 1.

Week Ends at Theatres

Saturday closings of stores and of many business offices in the cities during the warm summer months have given many theater owners the idea of making Saturday their opening day for new shows, instead of Sunday as heretofore. Many theaters in large western cities inaugurated the innovation last month and report the experiment as satisfactory. With the atmosphere inside the theaters kept cooler than is the air outside, holiday-makers are said to be finding theater "week-ends" a pleasant diversion.

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A Handbook for Casting Directors

IN THIS department Pictures Press will print each week announcements not alone of players seeking engagements but also of players at work who might be overlooked by the Casting Director when but a little reminder would solve his big problems. "There’s the very man I want," or "Why didn’t her name come to my mind—she is just the woman for that part" are exclamations often heard in casting offices when, after a long, wearying search, the director has suddenly come across some reminder—a photograph or a simple announcement of the identical type or personality he has been seeking. Advertising rates are obtainable on application.

Babe Ruth’s Name on Bat to Be Benefit Feature

A baseball and bat autographed by Babe Ruth, the famous home-run king of the New York Americans, will be auctioned off at a big benefit dinner-dance for disabled veterans of the world war, to be staged by the Motion Picture Directors’ Association at the Hotel Alexandria, Los Angeles, on the evening of September 16.

Each member of the association is bending every effort to make the benefit a rousing success and a number of committees to stage the affair have been formed. The publicity committee includes William Worthington, Phillips Smalley, Frederick Thomson, Frank Beal, and Clarke Irvine; the entertainment committee, William D. Taylor, Frank Lloyd, Al Christie, Lois Weber, Joe De Grasse, and John Ince; the floor committee, Ben Wilson, Henry King, George Marshall, and Edward Sloman.

The admission tickets to the supper-dance benefit will be five dollars, but the purchase price does not limit one to that amount.

Invited Back to Italy

Tina Modotti, the Italian actress who plays the leading role in the Dial Film Company’s latest feature, “The Tiger’s Coat,” has received, and may accept, an offer from Florencio Giavini, film promoter of Milan, Italy, to star in a series of productions for the Lombrosia corporation at the expiration of her present Dial contract. Miss Modotti made her first professional appearance under Giavini, when he was manager of the Theatre Italiane in Florence, Italy.

3 Eminent Authors Busy on Film Plays

THREE eminent authors are now busily engaged at the Goldwyn studio preparing original stories for the screen. Gouverneur Morris is this week in San Francisco getting Chinatown atmosphere for a story he has nearly completed; Rupert Hughes is making an exhaustive study of the camera’s possibilities in connection with a psychological story he plans to do shortly for the screen, and Gertrude Atherton is completing an original story that will shortly be put into production.

Rupert Hughes will be guest of honor tonight (the 28th) of the Screen Writers Guild of the Authors League of America at a barbecue dinner at the Brunton studios. The guild has just been organized by several hundred screen writers, with the Authors League of America.

To Rewire Lasky Stages

Work will soon be started at rewiring the three big enclosed stages of the Lasky studio to provide for greater lighting facilities in film production and to increase the electrical capacity of the equipment. The present equipment was installed some time ago and production work has so increased that it is inadequate to fill present and future requirements.

Salesman Makes Record

George W. Slater, city salesman for Realart at the Los Angeles branch, last week piled up the biggest sales total for a single week since he has been selling film. It is doubtful if any salesman in the entire Realart organization can match the Slater high mark of $15,200 in one week, of which $12,000 was entirely new business. No big first runs were included in this amazing total.

Vehicle for Arbuckle

Walter Woods of the scenario staff at the West Coast studio of Famous Players-Lasky has written an original story which will be used as a starring vehicle for Roscoe Arbuckle. Woods has written the continuity for all of Arbuckle’s pictures since he gave up making two-reelers and confined his efforts to making comedy features for Paramount.

Colleen Moore Is 19

Colleen Moore returned from her vacation in the mountains just in time to celebrate an important event in her young life, the event being her nineteenth birthday anniversary and the date being Thursday, August 19. After blowing out the nineteenth candle on her birthday cake, Miss Moore announced the following policy: “This is the last birthday anniversary I shall celebrate. Hereafter, Aug. 19 will mean nothing to me. I am nineteen from now on.”

Violet Schram Engaged

Violet Schram has been selected by Director Claude Barber as leading lady for Antonio Staniich in the La Carmen Production of “Can a Woman Forget?”
The Dollar Market

There are Three Departments in Pictures Press that may rightly be called The Dollar Market

Each page offers to someone a chance to quicken the business of Winning Dollars

"Handbook for Casting Directors" serves those who have roles to fill and those competent to fill them. It is a clearing house between directors and players. Your card in the handbook will make the "open for engagement" periods fewer.

"Where to go for What You Want" is a guide to discriminating shoppers intended to point out to those in the industry the shops where the Best Value is Given For Every Dollar Spent.

"Your Wants and Their Wants" is a classified advertising department in which everybody engaged in the industry will make known his wants and have them supplied.
No Businessman in Los Angeles

can deny that he would rejoice if he could get the men and women engaged in the motion picture industry coming to his doors—

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Where to Go for What You Want

MILLIONS of dollars are spent annually by those engaged in making pictures for not alone the necessities of life but for those luxuries—which really are not luxuries at all to picture folk—that add so much to the joy of living. All players, of course, wear clothes. And they wear clothes of every kind—up-to-the-minute clothes in their everyday life, period clothes and costumes in their many roles. All players, of course, use make-up and the feminine film stars are valuable patrons of the beauty shops and other such shops which cater exclusively to the discriminating woman. In their homes the picture folk demand the best of everything. Not alone do they insist upon having the best of everything for their tables, but they are patrons of art and of music. The film star is a much sought-after customer by the jeweler, the gown-maker, the shoe shop, the motor dealer, by everyone who has a dainty little specialty shop in which things are sold that appeal to careful, cultured buyers—both men and women—who do not quibble over price, but insist upon quality. This department is intended to be a guide to discriminating shoppers. Advertising rates are obtainable on application.

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Dress Forms and Patterns

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Gowns Bought

The most exclusive shops everywhere, patronized by the most discriminating buyers, both men and women, will form the habit of advertising in “Where to go to get what you want,” a weekly advertising feature of Pictures Press. Phone 14621. Address 317 West Sixth Street.

Discarded Gowns

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Discarded Jewelry

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PICTURES Press has been urged to establish a Classified Advertising Department conducted along exactly the same lines as the customary classified departments. “I’ll subscribe for Pictures Press if you’ll help me find a flat,” declared a film girl a few days ago. And Pictures Press has determined to lend every possible aid to everyone engaged in the industry, not only to find a place to live, but how, also, to supply all their wants. Advertising rates on application.

Vaudeville Comedian Will Enter Film Field

Harry B. Watson, vaudeville comedian, is the latest follower of the legitimate stage to break into the motion picture field. Watson signed a six months’ contract this week to appear in Buster Keaton comedies. The terms of the document, which was proffered by Lou Anger, call for the stage fun maker to start work on May 1, 1921, following the close of the present stage season.

Mr. Watson has been appearing at the Orpheum in Los Angeles for the past two weeks in his act, “Tuneville.” His engagement with Buster Keaton will mark his first appearance on the silver sheet.

Makes Union Label Film

Bob Horner, flimdon’s youngest staff scenario writer, formerly script editor and publicity writer for Ebony, and recently on the staff of Universal and other Western companies, has just completed a seven-reel dramatic production, titled “The Blue Ridge Trail,” to be produced in New York by the Union Label Film Company. This will be directed by Fred Caldwell, who is now selecting his cast and exterior locations. The locale of the story is the Virginia hills.

Beban Completes Cutting

George Beban this week completed the cutting of his latest feature, “One Man in a Million.” This production consumed twelve months in the making and is said to represent Beban’s greatest portrayal for the screen. Distribution plans are now being prepared by Sol Lesser, who will journey to New York shortly to complete arrangements for the exploitation and release.

To Publish Scenarios

Just as it is possible to read the best plays in book form, so will it soon be possible to read the scenarios of one’s favorite motion picture. Many of the future works of Sir James M. Barric, H. G. Wells, Arnold Bennett and other famous authors and playwrights who have contracted to write directly for the Paramount screen, will be available also in printed form.

Rights to New Film

“Neptune’s Bride,” the Ormsby film that had its premiere at Philharmonic Auditorium, Los Angeles, two weeks ago, is now in the hands of the Western Picture Exploitation Company. Irving M. Lesser, general manager of this new institution, states that a deal has been closed whereby he gains the United States and Canadian rights to the film. It is likely that another feature may be filmed by the Ormsby concern with Lesser’s organization to exploit it.

Woodward is Author

Henry F. Woodward, leading man for Maurice Tourneur, has written a screen story around the famous race between the Robert E. Lee and the Natchez, Mississippi river steamboats. Woodward at one time was a pilot on the Mississippi and is familiar with the river lore. Although he has been offered a good sum for the story, Woodward expects to keep it until he has his own producing company.

Roy Stewart Club

The Eddie Rickenbacker clubs of boys have a counterpart in the Roy Stewart clubs being founded by boys in the western states to perpetuate the romantic spirit of the West. Stewart recently announced that his forthcoming screen features will show the old West as it actually existed, with its romance, chivalry and progressive qualities rather than the make-believe gun-fighting West with its dance hall girls and bandits.

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Most of the buyers who come to Los Angeles hunting for a BIG OPPORTUNITY are not regular subscribers to any motion picture trade publication. Many of them come merely because they have decided to take a flyer in motion pictures preferred. And when they go to the newsstand to get a line on the condition of the market, the ONLY PURELY TRADE PAPER THEY CAN BUY IS PICTURES PRESS.

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