SCREEN SHADOWS

By FRANK VREELAND.

WHILE the discussion over films made in Germany is beginning to boil like a pot of tar, some interesting facts have come to light regarding the Teutonic film industry which would surprise the average layman and make him realize that this country is not the only movie paradise on earth, despite the admitted superiority of the brand of sunlight dispensed in Los Angeles.

The number of motion picture producing companies in Germany is reported to be twice as great as here, though we may think we have so many in this country that a man can't fall off a trolley car without arousing suspicions of being in some film plot. Outside Berlin is a film colony stated to be as large as any concentrated film hotbed we have here, and Hamburg is also said to teem with those who are pushing art before the camera. Good, reliable movie actors, the kind who feel insulted over here if they are asked to take away anything less than $100 on Saturdays, can be picked almost out of the air in Germany for $25 weekly. Leading players hereafter will be asked to uphold cinema æstheticism for $50 a week.

The German producers can enforce this general scale, because they are allied in one general combination, the U. F. A., not merely tolerated by the Government, but actually incited by its national officials to go ahead and do its darndest. The Germans are taking up the films in a serious way—the way they usually take up everything, even their pleasure—and are out to capture the world's markets with the connivance of their Government, even if they have to forego the regular Saturday songfest of the local lieder club.

Their attack on the South American film field is a good instance of the manner in which they will sacrifice everything but their mustaches for the export trade. In this country "Passion," their first great feature picture since the war, is reported to have been passed over the counter for $40,000, or about the sum which it cost to organize the French Revolution again for the camera. In South America, according to talk in movie circles here, which is heating up almost to the point of setting afire nearby films, the same picture is being sold for $500, and the purchaser has six months in which to pay for it, if a revolution in his own locality hasn't removed him meanwhile. This price is at the rate of six cents a foot, which strikes most film officials here dumb—no small achievement in itself—because the ordinary cost of developing a negative and making prints here is from eight to ten cents, not to mention paying for the star's limousine and legitimate fits of temperament.

In addition to selling at less than cost on long credit, the Germans are circularizing the export trade as busily as though they were selling oil wells that spouted more paper than oil. One of the pamphlets they are sending broadcast was shown here recently, printed in parallel columns in three languages, French, English and Spanish, while only in the headlines at the top of each trilingual description was there any German unloaded on the page, though here it positively shrieked in big letters.

American capital is understood to be surging into a couple of the largest film companies in Germany and Hungary and giving them an infusion of new blood needed in this "marked down" country. An official of Famous Players-Lasky Corporation last week announced the opening of a new exchange in Germany for the distribution of American films, which makes this company, with branches in England, India, France and other countries, virtually the film League of Nations of the world.

Meanwhile the salaries of American movie actors continue to shrink with the same industrious persistence as a dollar bill at a barber shop. One outstanding instance is that of a prominent leading man who used to count that pay day lost whose low descending sum saw not $1,000 in his palms for the weekly strain of looking handsome. He is now being peddled about the country in a picture for which he rented out his face at only $250 per.

In view of this alarming decrease a dozen of the more noted young men without whom the starry-eyed goddesses of the screen cannot squirm and pant in a state of romance are said to have arrived at a gentlemen's agreement, whereby they are not to accept an engagement at $500 or some such measly sum a week without first hissing it into the ears of the other cinema lords of creation.

This understanding is on the principle that it is better for them all to hold out against the sword of Damocles that would reduce their salaries that low, because they figure that in the end, as they are all acknowledged to be so necessary to the peace of mind of movie audiences, one of them will be engaged by a producer at the true reward to which he feels himself entitled in this world, if not in the next. Each leading man is willing to take the risk of having another young Apollo get the job at the high figure rather than have one man start the whole scale of salaries on the toboggan by snapping up the $500 offer and looking lovesick at such a preposterous figure.

While some movie actors aren't feeling the need of air because of a crowd of beseeching directors around them, and would be more likely to faint if they received a single good offer, there is one well known juvenile of the movies, Richard Barthelmess, who is getting several proposals which he would probably like to take, but finds himself hobbled and hogtied. Two or three important film entrepreneurs want his scalp for their productions, but his contract with David W. Griffith has still some time to unreel itself, and Griffith wants compensation of $41,000 for the wrench of losing him.

Why Griffith should ask $1,000 more than an even sum for the unexpired contract is one of those engaging mysteries of a man whose masterpieces abound in whimsies, and who might be expected to indulge in the same thing even when dealing with hard figures. This amount so far appears to be considered rather out of reach in the film world, where money isn't circulating so freely as a few years past when the industry was almost dirty with coin. But Barthelmess doesn't have to worry, as Griffith is paying him a salary even when not a wheel is turned or an eye rolled before the camera.

Another film which is to be projected on this country from Germany presently is "The Hunchback and the Dancer," and since it was written by Karl Mayer, one of the authors of "The Cabinet of Dr. Caligari," it will come as no shock to the nation to learn that it is a rather unusual story, but this time with a happy ending, suggesting Edgar Allan Poe brought down to normalcy. Sascha Gura, one of the leading screen actresses of Germany, plays a popular cabaret dancer whose kiss comes to mean death to any man, though in this country the fatality generally happens to his pocketbook.

It's very rare for a play to be filmed at the same time that it is shaking the roof on the spoken stage. But such is the fate of "Liliom," with which the Theatre Guild is now causing the old Garrick Theatre to show unmistakable signs of life. It is being produced by Metro at the Hollywood studio under the name of "A Trip to Paradise," which sounds like one of the Luna Park attractions. Bert Lytell, who has played all kinds of crooks before, but always as a gentleman should, takes his collar off and plays a real roughneck in *Schildkraut's* part.

The production has been localized, of course—even Milton's "Paradise Lost" would probably be located by the movie producers in America, preferably in Los Angeles. So Miss Virginia Valli, who plays Miss Eva Le Gallienne's role of *Julie*, responds to the more native name of *Nora O'Brien*. Moreover, her character has been changed from a servant girl to that of a cashier in a cafeteria, and in order to get the correct atmosphere, including that of the ham and eggs, the director went into a real hash house and shot scenes while business was going on, for to the inhabitants of the film capital Klieg lights and cameras mean nothing with their beans and sinkers.

Boy of 6 in Many Roles on the Screen

Pat Moore of 'Queen of Sheba' Says Acting With Him Is Serious Business.

At the age of six Pat Moore, playing an important part in the William Fox film spectacle, "Queen of Sheba" at the Lyric Theatre, looks back upon his experience as an actor and declares that his present role pleases him better than all the rest.

"I know just what you want," he said recently, "You want a nice story about a screen prodigy, 'Pat Moore, the kid actor.' That doesn't suit me at all. I'm no kid actor. I'm a professional. Acting, let me tell you, is a serious business.

"'The Queen of Sheba' is a mighty good show—I might say I regard it as an exceptionally good show—and I am proud, indeed, to be associated with Mr. Edwards, the director, Miss Blythe and the rest of them. It gives me great pleasure—great pleasure— Say, I had them all off by heart and now I can't remember it. Good thing I don't have to learn a part for the picture, isn't it?"

Ten minutes later, the interview having ended with Pat's indignant refusal to tell what he was going to be when he grew up, he was playing marbles with a boy he had smuggled into the studio from the street.

As a matter of fact, Pat Moore does not take himself quite so seriously as he would like people to think. What he says about his long experience as an actor, however, is perfectly true. He has actually been prominent on the screen since he was three years old. If prenatal experience counts, he can claim more than a century of it, for his mother, Norah Moore, is an actress and her mother and grandmother and great-grandmother were actresses before her.

Born in Ireland, Norah Moore became leading woman of the London Gaiety Theatre, noted for its beauties. She was the youngest lead the Gaiety ever had. "The Country Girl" was written for her and she played the role of Nan in it. Her mother was Alice Knowles, an opera singer; her grandmother and great-grandmother were both named Judith Beard, and were well known on the English operatic stage, both having appeared at royal command performances in Buckingham Palace.

Pat's father, Tom Moore, is a champion swimmer, holding two world record medals and the King Edward medal.

Pat himself inherits both the maternal and paternal qualities. He rides, swims and takes cross country runs, and he takes great pride in these accomplishments as proving that he does not belong to the prodigy class.

"I'm no prodigy," he says. "I'm natural."

It was through his mother's noted achievements as an actress that Pat Moore went into pictures. She herself went to Hollywood three or four years ago and found a welcome at all the studios. And when she presented Pat the directors welcomed him, too, declaring that they would make an actor of him. But even at that age Pat had pride and a will of his own. He told the directors that he was an actor already—and he proved it. Two years later his young brother, Mickey, who is now aged 4, also became a screen actor.

Among the pictures in which Pat has appeared prominently are "Sahara," "The Sleeping Lion," "The Squaw Man," "The Turning Point," "Women's Weapons," "Their Mutual Child" and "Out of the Dust." Many a player of four or five times his age could envy his experience.

In "Queen of Sheba" his role is that of the child of Sheba. Sent by his mother to Solomon's court, the boy is kidnapped by the treacherous Vashti, Sheba's rival, and imprisoned in the Tomb of the Kings. After horrifying days and nights among the grinning gargoyles and the sombre sarcophagi, he is brought out by his mother, more dead than alive. It is Solomon's prayer to the true God that opens the boy's eyes and shows to Sheba the power of faith.

The adventure in the tombs and the coming back to life are very difficult pieces of acting and Pat Moore's convincing work has caused much favorable comment.

Jackie Coogan of Charlie Chaplin's "The Kid" Now in Motion Picture of "Peck's Bad Boy"

ROSCOE ARBUCKLE AND MISS BETTY ROSS CLARK IN "THE TRAVELING SALESMAN" RIALTO

MISS MAY MCAVOY IN "SENTIMENTAL TOMMY" CRITERION

MISS NELL CRAIG AS PRINCESS VASHTI IN "QUEEN OF SHEBA" LYRIC

MISS ROSEMARY THEBY IN "A CONNECTICUT YANKEE IN KING ARTHUR'S COURT" SELWYN

Miss Clara Kimball Young in 'Hush' Among Other Film Novelties.

At Picture Houses.

STRAND—"Peck's Bad Boy."
CAPITOL—"Hush."
LYRIC—"Queen of Sheba."
RIVOLI—"Deception."
44th STREET—"Way Down East."
CRITERION—"Sentimental Tommy."
SELWYN—"A Connecticut Yankee."
CENTRAL—"Dream Street."
PARK—"Over the Hill."
ASTOR—"The Four Horsemen."

JACKIE COOGAN, of Charlie Chaplin's "The Kid," is the star of "Peck's Bad Boy," the attraction at the Strand for this week. The film form was revised from the works of the late Col. George W. Peck for the talents of Jackie, and is somewhat different from the original story in book form. It opens with circus day in the small village where *George Peck*, father of the bad boy, holds sway as a prominent realty man. The photo play was produced by Irving Lesser and directed by Sam Wood. The players in the supporting cast are James Corrigan, Miss Lillian Leighton, Raymond Hatton, Wheeler Oakman, Doris May, Charles Hatton and Queenie, the educated dog. The supplementary film programme consists of the second of a series of "Adventures of Bill and Bob," entitled "Catching a Coon," and a new comedy.

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Miss Clara Kimball Young is the star of "Hush," the feature production at the Capitol. It is produced by Harry Garson from the original screen story by Miss Sada Cowan. The story has a domestic theme treating of the question as to how much of her past a wife should tell her husband. In the supporting cast are Miss Kathlyn Williams, J. Frank Glendon, Jack Pratt and Bertram Grassby. Two scenic studies from the Pathe Review, the "Children of the Sun," a study of the desert, and "An Afternoon with Nanki San," a Japanese travel picture, complete the film features.

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Roscoe (Fatty) Arbuckle in "The Traveling Salesman," a Paramount picture, directed by Joseph Henabery from the play by James Forbes, will be the feature film at the Rialto. Miss Betty Ross Clark plays the principal feminine role. Others in the cast are Frank Holland, Wilton Taylor, Miss Lucille Ward and Jim Blackwell. Walter Woods wrote the scenario. Arbuckle plays the role of *Blake*, the drummer, who is joked from the train at the wrong station and right into a bit of romance in which a pretty telegraph operator is burdened with a big piece of property and an unwelcome suitor. A Charles Chaplin revival, "The Floor Walker," and a Prizma natural color scenic entitled "Sunshine Gatherers," are other screen numbers.

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"The Queen of Sheba," the William Fox spectacle, continues at the Lyric.

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"Deception," the Paramount picture of the romance of Anne Boleyn and Henry VIII., with its brilliant frame of music and stage settings by Hugo Riesenfeld, will have a second week's showing at the Rivoli. Arrangements have been made to have the first performance begin at noon on Sunday instead of at 1 o'clock as heretofore.

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D. W. Griffith's "Way Down East" at the Forty-fourth Street Theatre has turned the 460th performance in New York and enters upon its thirty-third consecutive week. This is next to the record run for motion picture spectacles in this city, held by "The Birth of a Nation."

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Sir James M. Barrie's "Sentimental Tommy," John S. Robertson's production for Paramount, with Gareth Hughes, Miss May McAvoy and Miss Mabel Taliaferro, begins the fifth week of its extended engagement at the Criterion.

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"A Connecticut Yankee at King Arthur's Court," the Fox adaptation of Mark Twain's story, is still at the Selwyn.

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"Dream Street," Griffith's latest picture, is at the Central.

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"The Four Horsemen of the Apocalypse," the Metro version of the Ibanez novel, is running at the Astor.

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The features at Loew's New York this week will include "Prisoners of Love," with Miss Betty Compson, to-day and to-morrow; "The Magic Cup," with Miss Constance Binney, Tuesday; "What Happened to Rosa," with Miss Mabel Normand, and Buster Keaton in "Neighbors," Wednesday; "Bucking the Tiger," with Conway Tearle, Thursday; "Oliver Twist, Jr.," and "The Struggle," with Franklyn Farnum, Friday; Jack London's "The Little Fool," with Milton Sills, Saturday, and "The City of Silent Men," with Thomas Meighan, Sunday.

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"Over the Hill," the Fox production, remains at the Park.

Musical Programmes In the Film Houses

The Rialto music programme opens with Herold's "Zampa" overture played by the orchestra under the direction of Hugo Riesenfeld and Lion Vanderheim. Robert Parker, baritone, will sing Tschaikowsky's "Don Juan Serenade" and Mary Fabian, soprano, will sing "Rackety Coo" from Friml's "Katinka." John Priest will play Hollins's Concert Overture in C minor as the organ solo.

The Capitol programme opens with the "Raymond Overture," by Thomas, played by the orchestra, Erne Rapee conducting. For the first time in a motion picture theatre the Capitol ballet corps, under Alexander Oumansky, will offer the "Ballet of the Egyptians," by Luigini, with Mlle. Gambarelli, Doris Niles, Talia Zanou and Leon Leonidow. An Oriental cycle will include the "Hymn to the Sun," from Rimsky-Korsakoff's "Coq d'Or," sung by the Capitol mixed quartet, and Pinsuti's "Bedouin Love Song," sung by Erik Bye. Anita Berg, soprano, will make her debut with Froch's "Theme and Variations."

A special overture will be played by the Strand orchestra in honor of the premiers of Jackie Coogan as a star, conducted by Carl Edouarde and Francis W. Sutherland. The Strand male quartet will remain at its home theatre another week. Another soloist will also be heard on the concert programme. "Caprice," by Johnson, is the organ solo to be played by Frederick Smith and Herbert Sisson.

RUSSIANS IN CONCERT.

The "Theatre Bi Ba Bo," which appears to be a sort of vaudeville and concert, will be introduced to New York this afternoon at the Belmont Theatre by Mme. Vera Smirnova, Russian singer, and Galina Kopernak, known on the musical comedy stage of Russia, with D. Apollon, mandolin player, and members of the Russian musical and comedy stage.

The programme will include Russian and gypsy folk songs, groups of musical comedy selections, tenor, barytone and soprano solos, offerings on peculiar musical instruments and a variety of miscellaneous entertainment.

Fifteen Per Cent. of Motion Picture Escapes the Eye

That Is the Lowest Estimate in Opinion of Experts Who Start Investigation.

How much of a motion picture spectators really see is estimated by producers at from forty to seventy per cent. The most liberal estimate that has been made is eighty-five.

Every one, of course, believes he sees all of a picture. The department of phychology in Johns Hopkins University knows differently, however, and recently a representative wrote to D. W. Griffith asking if "Dream Street" might be used as the subject of a national experiment in psychology.

The purpose of the investigation is to determine:

What percentage of a picture is seen on the average.

What part of the audience is affected by the comedy and to what degree.

What part of the audience "gets" the emotion scenes and what is the reaction.

How much of the action is remembered at the end of a week, two weeks, a month and six months.

How much of the detail of an intense scene is grasped compared to those in a slower building scene.

Mr. Griffith has agreed to cooperate with Johns Hopkins in the investigation to the extent of arranging for the experimenters to attend, free of admission, a showing of the pictures in all parts of the country. The departments of psychology in other universities are to be enlisted in this experiment. It will be the first scientific investigation of the group effect of a picture.

The findings will be used as material by both the public and the producers in arriving at a conclusion regarding censorship.

"Trained observers of pictures," said Mr. Griffith, "have no conception of how little of a picture is really seen by the average speciator. And the better the picture the less is seen, for where intense interest is won for the principal characters the eyes follow these characters alone, and much of the action and settings presented in supplement to the action of the main characters is unnoticed.

"As an experiment, I once allowed, in a situation of some suspense, a figure to remain in the centre of the scene, dressed in highly contrasting clothes, foreign to every integrity of the picture, and so far as I could learn not a person ever saw him. I feel that this is fact because the "fan" is very quick to write letters pointing out such "flaws," and never was one received regarding this.

"I am not at all certain that audiences improve in their comprehension of pictures by long patronage. From what slight investigating I can do I believe that the person seeing his tenth picture sees about as much as the person seeing his thousandth."

Town Hall to Show Films During Summer

Following the recent demand for better motion pictures, the Town Hall will open its doors as a new art centre for showing the finest photoplays during the summer months, according to an announcement made yesterday. The building will be opened in its new capacity Sunday evening, May 8. John Wenger, the well known scenic artist, has designed the interior decorations, which will transform the Town Hall into one of the most artistic auditoriums in the East.

Throughout the season only the highest type of pictures, judged from artistic standards, will be used in an effort to help New York realize its desire for pictures of a superior quality. There will be educational pictures, special pictures for children and a unique departure in motion picture productions, details of which are to be announced soon.

Mr. Wenger is changing the entire lighting system of the Town Hall. Amber lights will be used everywhere to take the place of the present lighting system. The stage will be divided by three large panels. Back of the central panel a draw curtain will cover the picture screen. Two tall cathedral candles, burning incense, will mark the division of the panels. The orchestra will be invisible. A special design has been made for the costumes of the ushers, which will carry out in soft grays and batik the general color scheme and design of the whole interior.

Announcement of the programme for the season will be made this week.

Twain's Yankee at Court in the Films

When Mark Twain published "A Connecticut Yankee in King Arthur's Court," the William Fox film version of which is now being shown at the Selwyn, he expected to arouse a lot of discussion—and he did. He was tired of hearing about "the good old times," and was determined to write a book showing, in humorous fashion, that the knights of old were by no means all they were reported to be. So he transplanted a Connecticut Yankee to the court of King Arthur and proved that the modern American is more than a match for the ancient knight.

Long after the publication of the book the author was kept busy answering letters from people who thought he had libelled the Middle Ages. However, a majority of people agreed with Mark Twain, and even those who thought he ought not to have laughed at King Arthur found that they could not keep from laughing with him. The irresistible calibre of his fun and satire routed his critics, who ere many years found this remarkable book translated into practically all languages.

Benefit Concert of Negro Music To-night

Those who are interested in negro music will have an opportunity to hear the hereditary origin of some of those rhythms which have become so associated with our American life. To-night there will be given in the Town Hall a benefit concert of negro music, the opening section of which will be devoted to scenes from native Africa interpreted by Africans now in this country and accompanied by African music.

Kamba Simango of Portuguese East Africa, who was the chief contributor to Natalie Curtis's recent book, "Songs and Tales of the Dark Continent," will give an interpretation of the "Elephant Hunt" and of the "Eulogy to the King"; Miss Kathleen Easmon of Sierre Leone will perform a pantomime to music by the West African composer, Coleridge-Taylor, based on an African legend, "The Land of Shadows." The costumes were brought by Miss Easmon from Africa and are all native fabrics, hand dyed and hand woven of the native cotton. Pictorially, as well as dramatically and musically, this African scene will offer something new to New York concert-goers.

Personal Notes of Screen Players and Their Activities in Studios

William N. Selig and Sam E. Rork will revive that pioneer of the movies, the two reel drama. They announce they already have completed two pictures with William Desmond, Wallace Beery and Elinor Fair in the first, and Lewis S. Stone, Ethel Grey Terry and Wallace Beery in the second. The first of these is "The Policeman and the Baby," by Charles I. Cullen, and the second is adapted from James Oliver Curwood's famous short story, "The Wilderness Mail."

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PPercy Marmont has been studying sculpture under the tutelage of Salvatore Bilotti to insure a greater realism in his present film portrayal. Marmont is now creating the leading male role in Whitman Bennett's adaptation of "The Price," to be called "Love Is Everything."

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Miss Vera Gordon's latest honor has come in the organization of the Vera Gordon Dramatic Club in Milwaukee as a testimonial to her artistic performances on screen and stage.

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Miss Anna Q. Nilsson has been working opposite John Barrymore, under Marshall Neilan's direction, filming additional scenes in "The Lotus Eaters." Incidentally, Miss Nilsson is shown in the current issue of *Screen Snapshots*.

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Philip Bartholomae, stage and screen author, whose most recent film stories have been filmed starring Misses Florence Reed and Wanda Hawley, has written an article of advice to scenario revices for the *Photo-Dramatist*.

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A particularly biting Emerson-Loos satire on society is in preparation for Miss Constance Talmadge, according to reports from the Post-Graduate Hospital, where John Emerson is convalescing after an operation performed last week. Mr. Emerson and his wife, Miss Anita Loos, are writing the photoplay together at the hospital.

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On completion of her current production Miss Mildred Davis will take a motor trip through the high Sierras with her mother and small brother, Jack, for her first vacation since she went to Los Angeles two years ago to play opposite Harold Lloyd.

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Charles Ray has taken up the study of oil painting under the instruction of Rob Wagner, who has gained fame as a *Saturday Evening Post* humorist. He is teaching Ray the rudiments of oil color, and the star, who is somewhat of an amateur portrait artist, already has commenced a canvas.

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

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Tom Santschi will star in another series of eight out of doors pictures to be produced by Cyrus J. Williams.

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Matt Moore, brother of Tom and Owen, has been cast to play opposite Seena Owen in Fannie Hurst's new story, "Back Pay," which is being directed by Frank Borzage.

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Lloyd Ingraham, Carter de Haven's director, enoys the distinction of having made twenty-six feature productions in the last three years without having missed a day's work.

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Miss Doris May, who has been cast for one of the principal parts in Maurice Tourneur's forthcoming production, "The Foolish Matrons," didn't get into pictures. She was thrown in! Her first experience in pictures was doubling for Miss Mary Pickford in a scene where she was thrown into the ocean from a boat.

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At a recent dinner of the Authors League of America, Tom Geraghty, supervising director of Paramount Pictures at the Eastern studio, arranged for motion pictures of the guests to be taken as they assembled at the table. Two hours later, at the end of the speech-making, the picture was shown to the diners.

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Miss Doris Kenyon, who scored a distinct success in the special performance of "The White Villa" on Broadway, is Thomas Meighan's leading woman in "The Conquest of Canaan," his latest Paramount picture.

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Ralph Block, scenario editor at Goldwyn's New York office, was substitute lecturer for Heywood Broun at Columbia recently. "The Art of the Motion Picture" was the subject of his discourse.

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Mr. and Mrs. Carter de Haven have begun picturing "My Lady Friends" at the Louis B. Mayer studio in Los Angeles.

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The Oliver Morosco Picture Corporation has its first picture, "The Half Breed," ready for delivery to Associated First National. Prominent in the cast are Wheeler Oakman, Hugh Thompson, Joseph Dowling and Miss Mary Anderson.

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Bradley King of the Thomas H. Ince scenario staff, who wrote the continuity for Ince's production, "Lying Lips," last week started working upon the continuity for another big special, the filming of which probably will be undertaken within the next month.

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A realistic prize fight is promised in the forthcoming Charles Ray production, "Scrap Iron," adapted from Charles E. Van Loan's story.

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In addition to "Better Stories," Goldwyn seems to have adopted "Better Titles" as a slogan, and is now offering a prize of $50 to any member of the organization for the best title for a picture.

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Miss Marion Fairfax, dramatist and screen author, last Wednesday turned the big electric switch at her Hollywood studio which lighted the first set for her initial production, "The Lying Truth," and marked the inception of her own producing company, with Pat O'Malley, Marjorie Daw, Tully Marshall and Noah Beery in the leading roles.

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Edward Martindel and Vernon Dent, known as featured players in their respective types of work, have been added to the cast of Thomas H. Ince's latest special for the Associated Producers, tentatively titled "Hail the Woman."

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The principal members of the cast who will support Miss Hope Hampton in her forthcoming Associated First National release, a picture version of the Fannie Hurst story, "Star Dust," now being filmed at Fort Lee under the direction of Hobart Henley, have been selected. In addition to James Rennie, who is the star's leading man, others engaged for important roles are Noel Tearl, who played the leading part in "Over the Hill"; Miss Vivia Ogden, who came into prominence in "Way Down East"; Charles Musset, Tom Maguire and Miss Mary Foy.

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Rupert Hughes is writing his second photoplay for Tom Moore. "From the Ground Up" is its title and the author is now at work on the continuity at the Goldwyn studios.

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The picturesque Limehouse District of London again will come to the fore on the screen in Miss Priscilla Dean's next production, under the title of "Reputation," and this time it will be the work of Stuart Paton, a director whose knowledge of the district was gained by a personal study of its people and customs.

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Larry Semon gave his supporting cast the hardest workout of their film careers in the finish of his latest comedy, "The Bakery." This picture now is being completed at Vitagraph's Western studios. Milled about in a myriad of cakes, plunged three stories into vats of dough and thence into kegs of black paint, the troupe had a mad time of it following Larry through the sequences.

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Work has started at Universal City on Tod Browning's production, "Fanny Herself," which has been in preparation for the last four months. The story, by Miss Edna Ferber, has been adapted for the screen by Browning, in collaboration with George Yohalem.

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The dancing team of La Deaux and Macchia have been cast for a prominent part in Johnny Hines's newest Torchy comedy, yet untitled, but now in production at the Fifty-fourth street studio for educational distribution.

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Miss Agnes Ayres, originally scheduled to play opposite Wallace Reid in his new Paramount picture, "The Hell Diggers," will come to New York instead to play the leading feminine role in "Cappy Ricks," in which Thomas Meighan is to star. Miss Lois Wilson will succeed Miss Ayres in the Reid picture.

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When Miss Dorothy Dalton arrived at the Lasky studio, Hollywood, to begin work on Cecil B. De Mille's new Paramount production suggested by Leonard Merrick's "The Laurels and the Lady," she renewed her acquaintance with Monte M. Katterjohn, scenario writer, who was the author of "The Jungle Child," her first starring vehicle.

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Edward Jose, one of the best known motion picture directors in the United States and Europe, will direct Miss Alice Joyce in her next picture.

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George Webb, who played the villain in Vitagraph's special production, "Black Beauty," has been chosen to play the role of *Blackie Daw*, in "The Son of Wallingford," by Mr. and Mrs. George Randolph Chester, which is being filmed at Vitagraph's California studios under the direction of Mr. Chester.

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Joe Martin, simian star, has had his vacation shortened by Harry Burns. The animal director soon will begin production on a new series of monkey comedies in which the orang-outang will be featured.

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The first night scenes on the Monte Carlo set at Universal City were recently shot for Von Stroheim's "Foolish Wives" and 1,200 persons promenaded along the plaza, under the thousands of incadescent lights which outlined the structures, while thirty sun arcs, each supplying 3,000,000 candle power illumination, made it possible to photograph the scenes with daylight accuracy.

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Art Bates, long associated with the old Essanay comedies, in which he appeared with Charlie Chaplin, Max Linder and other funmakers of that day, has signed a contract with the Mount Olympus Distributing Corporation to appear in their series of "Dizzy Dumbbell" comedies, soon to be released for the States rights field.

Ethel Levey's Farewell In Valdeville Here

Miss Ethel Levey will play her closing engagement in this country at the Palace this week before returning to London, where she is booked for several years. Miss May Wirth, equestrienne, and Phil, the riding comedian, will be on the bill, assisted by the Wirth Family. Others will be Joe Cook, the one man vaudeville show; Miss Eva Shirley and her band; Miss Lydia Barry in songs; Lane and Moran, L. Wolfe Gilbert, Josefsson's Icelanders and Daly and Berlew.

The chief acts at other vaudeville houses follow:

RIVERSIDE—Julian Eltinge, the Watson Sisters.

EIGHTY-FIRST STREET—Miss Elsa Ryan, the photoplay "Proxies."

ALHAMBRA—Miss Belle Baker, Miss Sallie Fisher.

ROYAL — Miss Lillian Shaw, "Flashes."

FORDHAM—Miss Emma Haig, Miss Mildred Harris in the photoplay, "Old Dad."

BROADWAY—Phina, Jack Osterman.

COLISEUM—Nonette, Miss Ella Redford.

REGENT—Miss Edith Hallor, Duffy and Mann.

AMERICAN—The Kinkaid Kilties, Wilson and McAvoy.

FIFTH AVENUE—Charles Withers, Baraban and Grohs.

TWENTY-THIRD STREET — Paul Decker and Company, Miss Grace Nelson.

FIFTY-EIGHTH STREET—Joe Darcey, Billy Kelly and Company.

ONE HUNDRED TWENTY-FIFTH STREET—Ona Munson and Company, La Toy's Models.

The usual Sunday concerts will be given at the New Amsterdam and Century theatres.

View of New York by Bandit in "Bad Man"

One of the most popular speeches in any play of the season is that made by Pancho Lopez, the gay bandit in "The Bad Man," portrayed by Holbrook Blinn. Lopez has been to New York, "before ze dam prohibition," and he broke all the ten commandments in one day without mussing his hair, according to Porter Emerson Browne, the author. This explosive bandit disliked our fair city's restrictions most heartily, even in those days. What would he say now with police actually enforcing the liquor laws?

Here is the outburst of Pancho Lopez, which nightly brings great applause:

"The United States—Bah! Ees the most unfree country what is. Every man, every woman, is slave—slave to law, slave to custom, slave to everysing. You get up such time; eat such time; every day you go to work such time; every night you go to bed such time; every week. Madre di Dios, you take a bath such time! And you call it a free country! . . . . Everybody tells you what you cannot do until zere is nossing left you want to do. . . . It makes me seeck. New York, New York. Each beautiful woman what I see 'ave husband what is afraid for her. Should one get drunk comes big policeman which 'it me on ze 'ead (and ask me where I get it). When one goes to ze teatro, ees some one which 'ide under ze bed. If one step on ze grass, it is forbid—New York! It crush ze 'eart. . . . Ees a prison for the soul! For me New York can go to 'ell just as soon as she dam please! . . . . But Mexico! How different! In Mexico every beautiful woman 'ave 'usband. But what of that? Have not 'usband beautiful woman? When one goes to ze teatro, shall not be some one which 'ide under ze bed, but in it. When you get drunk, ees not policeman which will 'it you on ze 'ead, but you which will 'it policeman on ze head! In Mexico ze 'eart leap! Ze soul she is free! You can do what you please, where yoou please, when you please—that ees, onless some one shoot you!"