

NEWS OF THE THEATRES

"DOWN ON THE FARM"

AT REX THEATER MONDAY
Mack Sennett's five-part comedy sensation, "Down on the Farm," released by United Artists (the "Big Four") will be the big feature at the Rex theater Monday.

"Down on the Farm" represents Mack Sennett's genius as "comedy king" at its height. Through five reels he carries the beholder through alternating scenes of comedy, tragedy, hilarious satire, serious drama and thrilling episodes, never permitting the action to languish an instant but keeping it up at a speed typically in "Sennett tempo."

The story relates the adventures in romance and finance of "a rustling corn-fed beauty," namely, Louise Fazenda. The romance of her life is provided by the "hired help" whose fists are as big as his heart. Finance is brought to the plot by the village banker—a kind of a cross between Shylock and Don Juan or a mixture of Turk and "shark." The farm hand loves her for herself alone. The village house broker and home-wrecker, Sennett comedy experts to be seen in this pretentious spectacle and masterpiece of humor are Louise Fazenda, Marie Prevost, Ben Turpin, James Finlayson, Billy Armstrong, John Henry, Jr., Bert Roach, Harry Gribbon and (not to be overlooked), Teddy, Mr. Sennett's Great Dane, and Pepper, the latter's inherited enemy and expert inspector of cream. The entire Sennett menagerie of feathered and four-footed folks is also graphically involved in the plot of "Down on the Farm."

"SEWING THE WIND" AT

REX TODAY AND SUNDAY

The next attraction at this theater will be Anita Stewart in "Sewing the Wind." The ever-increasing popularity of Miss Stewart and the assurance that this is one of the best starring vehicles provided for her would indicate that our patrons are due for a full measure of diversified entertainment. In "Sewing the Wind" an unusual story is unfolded—it concerns an innocent convent girl who goes out into the bleak world only to discover that her mother is the keeper of a notorious gambling house. Her struggles to get away from the possibility of emulating her mother, her subsequent meeting with the man she loves and finally the locating of her father, combine to make a story of unusual thrills. The romance is of the most exciting variety. A cast of unusual importance supports Miss Stewart. Ralph Lewis, James Morrison, Myrtle Stedman and William V. Wong are especially worthy of commendation for their finished performance in this meritorious picture. The management does not hesitate to recommend "Sewing the Wind" as one of the season's best photoplays.

"THE KENTUCKIANS" AT THE

ELKO LAST TIMES TONIGHT

"Monte Blue, in the big westerner who made a distinct success recently in the Cecil DeMille production of "Something to Think About," Jack Hoxie in "A Man From Nowhere" has probably the strongest role in his screen career in the Charles Malone production of "The Kentuckians," the known John Fox, Jr., novel, which appears, last times, at the Elko theater tonight. He enacts the role of Boone Stallard, a Kentucky mountaineer, who goes to the legislature with the ambition of winning emancipation for his fellowmen.

No sooner does he attend a session of the legislature than he has a clash with Randolph Marshall, a Kentucky aristocrat, who vows that the only way to get order into the mountainous regions is to disrupt the mountaineers' country. A feud in the mountains causes Stallard to flee to his people and he demonstrates successfully that he can rule them. When he returns to Frankfort, planning to ask the hand of the governor's daughter in marriage, he is brought to a sudden realization of the difference between the mountaineers and the Blue Grass people and refrains from all such step and the picture closes with the assumption

that Marshall wins the girl.

Special music, and a comedy are other attraction at the Elko tonight.

"BLACK BEAUTY" AT THE

ELKO THEATER TOMORROW

A picture that will excite more than passing comment will be shown at the Elko theater tomorrow, also Monday and Tuesday. It is a visualization of Anna Sewall's famous novel "Black Beauty." The film is one of the most unique to be flashed upon the screen. It marks a new era of story telling, that to blending two narratives into one and at the same time keeping each story separate from the other. This feat, which several have attempted and failed has been achieved by Lillian and George Randolph Chester, authors of international repute.

Anna Sewall's story was that seen by the horse. It hinted at things that were going on in the big house, but which Black Beauty could not know. Mr. and Mrs. Chester have supplied the inside story after carefully analyzing Anna Sewall's narrative. They made this coincide with the original tale in every instance so that the two blended into one and the reason for the Squire going to town on the rainy day in which the bridge was swept away is made clear. It also shows why the family went to the hotel the night the stables took fire and Black Beauty had a thrilling escape. Every incident in Anna Sewall's story is illustrated in the picture and is in no way subordinated to the narrative.

The film was directed by David Smith, famed as the director of big pictures in which animals have important roles. He is one of the best animal directors in the business. A large and expensive cast was engaged for the production and headed by Jean Paige.

The leading feminine role requires much of the young star and is considered far more difficult than a dual role, as she must portray the character from the age of thirteen to nineteen years. James Morrison, who plays opposite Miss Paige, has an equally difficult role. The cast includes such well known names as George Webb, Bobby Mack, John Stepping, Adele Farrington and Charles Morrison.

"A MAN FROM NOWHERE"

AT REX THEATER TUESDAY

When "A Man From Nowhere" is seen at the Rex theater on Tuesday photoplay fans who have been following the famous Jack Hoxie, the celebrated serial star, will have an opportunity to see him for the first time as a star of a five-reel feature. Mr. Hoxie gained fame and fortune thru his work in serials the last of which was "Thunderbolt Jack" which proved to be a veritable sensation. So great was his popularity and so intense were the demands of photoplay fans from all over the world that he appears in features that Ben Wilson, the producer, contracted to make a series of four pictures during the coming year in which he was to be starred. These productions are released by the Arrow Film Corporation.

Jack Hoxie in "A Man From Nowhere" has a part for which he is ideally suited, that of a young mining engineer who seeks his fortune in the west. He is supported by a capable cast, chief among whom are Pandey Porter, Fred Moore, Francis Ford and Sam Polo.

SNOOKY HAD GREAT TIME

MAKING LATEST COMEDY

Snoopy, the Humane, had the time of his life during the making of "Beat It," latest of the two-reel Chester Comedies at the Grand theater tonight and Sunday, according to stories that come from the studio. One scene calls for him to steal "hot dogs" and Snoopy insisted on eating six of them before he would go on with the "acting." In another scene where he is a waiter in a prohibition dance hall he has to drink a bottle of beer and he consumed four before he would do it properly. Real beer was a portion of Snoopy's diet before the Volstead days. Still another scene calls for him to play a

snare drum and he delight in smashing five of them before the picture could be finished. According to the producers those who see the picture will note that he actually laughs in several of the scenes mentioned.

Little Ida May McKenzie, who has won the title of "the sweetest child on the screen," has a big role in "Beat It," appearing as a singer in the dance hall.

"HALF A CHANCE IS

VIRILE OUTDOOR STORY

Think of the greatest outdoor pictures you have ever seen; recall the novels of Jack London and Rex Beach; the poetry of Robert Service—"Half a Chance" belongs in their class. It takes its place in the rank and file of gripping, virile and forceful screen dramas.

It's a story of disappointment, defeat, strife and hate; then attainment, success, victory and love. It pulsates with a sympathy attuned to your heart throbs. Its action stretches from the depths to the heights of the social scale—from the dives and prize rings of the Broadway Coast to a shipwreck in mid-ocean, a lonely island and back to civilization, the low and high life.

"Half a Chance" is the special program which will be shown tonight and Sunday at the Grand theater, is the most popular novel by the celebrated author and playwright, Frederic S. Isham. It could not fail to enjoy popularity for it is the sort of a story that appeals to the masses—the story of a man who, sunk to the depths, battles his way through almost insurmountable obstacles with the sheer force of physical dominance, determination and will power.

The role of the man who asked only half a chance to make good was one that made many demands on the player. Is called for an actor of powerful physique and refinement who could portray both the Barbary Coast prize fighter and the cultured and refined man of society and a brilliant lawyer. There could have been no better selection than Mahlon Hamilton, star of "Earthbound." Splendid as has been his screen career, his portrayal of "Sailor" Burke, and later John Steele, is a classic. Among men, women and children he will be admired.

Lillian Rich, whose delightful acting opposite H. B. Warner in "Felix O'Day," stamped her as a star of the future, gives a beautiful sympathetic interpretation to her role of Jocelyn Wray, played at the age of ten by little Mary McAllister, one of the screen's best loved child actresses.

Sidney Ainsworth, who began his career in villainy many years ago with Essany, plays the leading heavy role as villains act in real life—that is, he is a human being. Wilton Taylor and William Lion West contribute a few dastardly deeds in the approved manner Mr. West being Mr. Hamilton's opponent in a couple of smashing fights.

REAL NAMES OF STREET CAR CONDUCTORS ARE DISPLAYED

(By United Press)

Camden, N. J., May 21.—Car riders on lines in this city, instead of dropping their fares in the box and ignoring the guardian of the said box, now greet him with "how-do-you-do, Mr. Smith," or whatever his name. How do they know the conductor's name? The Public Service Railway company has placed neat signs in the rear of cars here, telling car riders the conductor's name. The company wants to "inject a little human interest in transportation."

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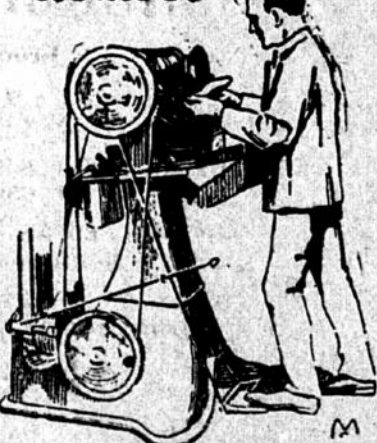
REX Tues. & WEDNESDAY

Ben Wilson presents—**JACK HOXIE**

—in—**"A MAN FROM NOWHERE"**

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New York Letter

by
Lucy Jeanne Price



New York, May 21.—You can't escape tests these days. Since Edison aroused the press and the colleges and the rest of the country with his 77 questions as deciding a man's intellectual standing, everybody else has been springing catches on any little group of people they could corral together. The other night they caught Dr. Nicholas Murray Butler, president of Columbia university, and subjected him to a smelling test. The Engineering society of the university fathered the test and submitted all their dinner guests to it. Poor Doctor Butler! He battled 100; one hit in ten chances. Evidently kitchens, drug store and barrooms are alien places to the educator; only the barber shop means familiar ground. Successively, clove, wintergreen, carbolic acid, tarantula, alcohol—yes, alcohol, and other definitely ordered liquids were offered him. He failed to identify any of them. And then the last, "bay rum," cried Dr. Butler, and so it was. "Oh, well, gentlemen," said he, "the sense of smell is the least intellectual of the senses."

Two hundred thousand men, women and children spent last Sunday at Coney Island. Straw hats and hot dogs were also present to make it a real old-time summer day.

Getting lost 43 times between the ages of 3 and 6 is a fairly undisputed record, I believe. It is held by Michael Clementi, of this city, where anything can happen. But it's a technical record, only according to his father.

"Lost! That boy couldn't get lost anywhere in this wide world," he exclaimed the other day when the police called him and told him that Michael was lost but was safe at the 89th precinct station. "I'll come and get him, but he isn't lost any more than you are." When he arrived and they had told him how the child was found weeping at 96th street and 5th avenue, he shook his head. "The police have called me from Bridgeport, Conn., Plainfield, N. J., and half dozen other nearby cities, notifying me that Mike is safely with them—that he was 'lost.' Forty-three times he's been supposed to be lost, but he always knew where he was and how to get there." Then the father took his precocious son's hand to lead him home once more. He started to ask the policemen the shortest route to

their home. "Come on pop, I'll show you the way," said Michael.

New York shops which furnish pretty white weighing machines for the use of the women customers are being forced to change the tables printed on the scales. "You know those tables—one column giving heights and the other the number of pounds proper for each one. By them you learned that if you are five feet six, you should weigh 145 pounds. Fancy that! It was all right a few years ago. But today! You look for a tailor clever enough to deceive the public if you weigh a pound over 132 at that height. "We certainly have heard enough about those tables," said the manager of one Fifth avenue shop the other day. "We had five letters in one month from customers protesting that we owed it to them to keep up to date on such things. Finally we got new tables made out and I hope we'll have peace." The theory that health demanded all those pounds has been exploded, too. "Women are healthier today than their plumper mothers and grandmothers were," insists Dr. Newman, 286 Fifth avenue, who is a specialist in the matter of making his patients willowy and well simultaneously. "The five foot six woman who weighs 132 is undoubtedly in better shape physically than the 145 pound one of the day before yesterday."

A debate is being arranged to be held at our big town hall between the Rev. John Roach Straton, of Calvary Baptist church, and some members of the Actors' Equity association, on the questions of the moral influence of the theater today. The Rev. Mr. Straton has been attacking the present day stage for several Sundays from the pulpit and Francis Wilson and various other members of the acting professions have expressed their disagreement and resentment. So the clergyman came forward with a challenge for a free and open and public discussion; and plans are being completed.

Whether this incident gives a true scale for measuring the relative value of beauty, and broken limbs, I don't know. At least it's the scale prevailing in and about this city of discerning values. Miss Elizabeth M. Tremaint, aged 17, her father, her

grandmother and her father's automobile, all of Westfield, N. J., were struck by a trolley car and all crushed up together. They sued for damages. Miss Tremaint, who is a beautiful girl, got \$10,000 because she will have a scar on her forehead; the father got \$84 for his shattered windshield; and the poor grandmother, \$1,000 for a badly broken leg.

Modernity.

Caller—And have you any old masters?
English Newrich—Old masters be 'anged! Everything in this 'ouse is bloomin well up to date.—Boston Transcript.

REX Monday

MACK SENNETT'S

Five Reel Comedy Sensation

"DOWN ON THE FARM"

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Eighth and Minnesota—May 22, at 3:00 O'Clock:

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REX Theatre Today & Sun.

Who cares for the shadows the bright lights throw? One girl in how many?



A story of gambled souls—the winning—and the losing.

Louis B. Mayer presents

Anita Stewart

in the play by Sydney Grundy
Directed by John M. Starl

"SOWING The WIND"

Life has taken Rosamond through gambling dives and Chinatown. Success had brought her tumultuously to the stage on glittering Broadway. Love had told her if she wanted love there could be no marriage. Headlessly, she had sown the wind. "If at the end of thirty days you still want me, then I am yours." And now she awaited the whirlwind she would reap on the thirtieth day.

WOULD HIS LOVE LAST 30 DAYS?

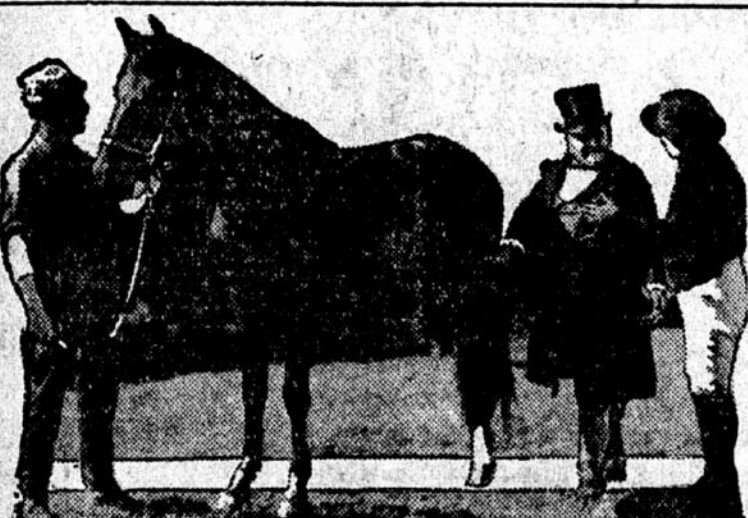
HENRY LEHRMAN PRESENTS—"THE PUNCH OF THE IRISH"
With—AL RAY & CHAS. CONKLIN

REX ORCHESTRA

R. A. AMADON, DIRECTOR

MATINEE 2:30—10c-30c

EVENINGS—15c-30c



"BLACK BEAUTY"

VITAGRAPH
SUPER-FEATURE

It is a privilege to see a picture of the caliber of "Black Beauty." It is a big production with all the spectacular scenes that go to make up an unusual film. It has been staged in magnificent style with a rare wealth of scenic beauty in the background. This picture is really worth while and aside from its intense fiction interest it has a historical and educational value seldom found in pictures of today.

SEE IT AT THE

ELKO SUN..MON..TUES.

Special Matinee for Children—Monday 4:15—10c