

GREAT GOOD SEEN IN FILMS BY HAYS

Power of Instruction Considered Most Precious.

LOS ANGELES TALK GIVEN

President of Producers and Distributors Makes First Public Speech in Movie City.

LOS ANGELES, July 24.—Will H. Hays, president of the Motion Picture Producers and Distributors of America, signalled his first public appearance today in Los Angeles, the home of a large motion picture colony, by speaking before the chamber of commerce and leading motion picture men. He said he had come to visualize the industry as a great three-fold instrument for good, because there were three things it could do as no other industry could do them.

"It could, he said, 'fill a necessity, the necessity for entertainment.'"

"In the second place, it can and will instruct, which is a most precious power."

"In the third place, it can do more than any other agency to unite the peoples of the world, to bring understanding not only between man and man, but between nation and nation, than which no greater thing can be done."

Postal Work Is Reviewed.
Mr. Hays prefaced his address by reviewing the work of the postoffice department, of which he was formerly the head, and said he wanted to bespeak for the postoffice workers "the consideration and sympathy and co-operation which their importance to this country warrants."

He then discussed the organization of the association which he heads and said its objects were to establish and maintain the highest possible moral and artistic standards and to develop the educational as well as the entertainment value and the general usefulness of the motion picture.

"This plan," he said, "creates no super-courts automatically to pass upon pictures, nor do many of the other things which have been suggested."

Something Learned Daily.
"We have no great programme of reform," I am a tenderfoot in the motion picture business, but I am learning something every day and doing the best I can and every day I mean to try to be of some service in developing the plans and executing the purposes moving in the direction of our great objective."

Mr. Hays then discussed influence of the pictures and said:
"While the pioneer in any business is always a romantic figure, his conduct frequently does not measure up to the best boarding school standards. Force and trickery and even homicide were common incidents in the opening of yesterday's oil fields, and in the mighty struggle for supremacy of the railway of the country. It is strongly suspected, too, that commerce was born in piracy, and we know that organized society itself was born in little groups, which lifted their hands against all other groups."

Competition Called Fierce.
"It is a far cry from the development of these industries to the development of this, but there is not an entire absence of analogy. There has been competition of the fiercest kind. There has been no time for adequate reflection."

"But those days are over. At the end of this period of incredibly compressed physical, mechanical, financial and artistic development the pioneers have taught their second generation. They find themselves the responsible leaders and custodians of one of the greatest industries of the world with limitless commercial possibilities and perhaps even more important, the public utilities of the country combined. The business is seeking and finding a firm anchor in the same strong rules which govern banking and manufacturing. Sober business men with vision clarified, old rivals now seeing common things, know better than anybody else that the future of the business, as well as the future of society, demands better pictures."

Censorship Is Discussed.
Turning to censorship problems, Mr. Hays expressed the belief that the people of the country are against it fundamentally. Exits in the pictures and in the business can and will be censured from within, he said.

Mr. Hays then reviewed briefly recent developments in the work of more fully adapting the films to the needs of education and told of his conferences with the National Educational association, and concluded by expressing belief that the industry would, as the nation has, surmount its difficulties and take a

MAHARAJA OF RAJPIPLA CALLS ON PRESIDENT HARDING.



One of these distinguished-looking gentlemen is the maharaja of Rajpipla, India, and the other is Major Vencken, military attaché of the British embassy. The maharaja, who is standing on the left, is one of the independent reigning princes of India, travelling without pomp or ado. The photo was taken just after a pleasant, informal chat with President Harding, to whom the prince was presented by Major Vencken.

firm place in the affairs of the world.

Before his formal address, when he was greeted by citizens and officials, Mr. Hays spoke briefly and expressed the opinion that Los Angeles would remain what he said it now was, the center of the industry. He assigned various reasons for his belief. He spent the forenoon touring the studios of the Lasky-Famous Players' corporation and the Goldwyn plant at Culver City.

RADIO CONCERT PLEASURES

(Continued From First Page.)

be a saxophone solo by I. Amistoso. The vocalists will be accompanied by Jerry Stone at the piano.

The programme follows:
Saxophone solo (a) "Lanette Waltz" (H. B. Henton); (b) "Thais Meditation" (Massenet); (c) "The Bells of St. Mary's" (Emmett Adams); (d) "Amaryllis" (Parlow); (e) "Portland Woman's Trio" (Bandy Wisnietz); (f) "Lover's Waltz" (Bandy Wisnietz); (g) "The Bells of St. Mary's" (Emmett Adams); (h) "Amaryllis" (Parlow); (i) "Portland Woman's Trio" (Bandy Wisnietz); (j) "Lover's Waltz" (Bandy Wisnietz); (k) "The Bells of St. Mary's" (Emmett Adams); (l) "Amaryllis" (Parlow); (m) "Portland Woman's Trio" (Bandy Wisnietz); (n) "Lover's Waltz" (Bandy Wisnietz); (o) "The Bells of St. Mary's" (Emmett Adams); (p) "Amaryllis" (Parlow); (q) "Portland Woman's Trio" (Bandy Wisnietz); (r) "Lover's Waltz" (Bandy Wisnietz); (s) "The Bells of St. Mary's" (Emmett Adams); (t) "Amaryllis" (Parlow); (u) "Portland Woman's Trio" (Bandy Wisnietz); (v) "Lover's Waltz" (Bandy Wisnietz); (w) "The Bells of St. Mary's" (Emmett Adams); (x) "Amaryllis" (Parlow); (y) "Portland Woman's Trio" (Bandy Wisnietz); (z) "Lover's Waltz" (Bandy Wisnietz); (aa) "The Bells of St. Mary's" (Emmett Adams); 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(od) "Amaryllis" (Parlow); (oe) "Portland Woman's Trio" (Bandy Wisnietz); (of) "Lover's Waltz" (Bandy Wisnietz); (og) "The Bells of St. Mary's" (Emmett Adams); (oh) "Amaryllis" (Parlow); (oi) "Portland Woman's Trio" (Bandy Wisnietz); (oj) "Lover's Waltz" (Bandy Wisnietz); (ok) "The Bells of St. Mary's" (Emmett Adams); (ol) "Amaryllis" (Parlow); (om) "Portland Woman's Trio" (Bandy Wisnietz); (on) "Lover's Waltz" (Bandy Wisnietz); (oo) "The Bells of St. Mary's" (Emmett Adams); (op) "Amaryllis" (Parlow); (oq) "Portland Woman's Trio" (Bandy Wisnietz); (or) "Lover's Waltz" (Bandy Wisnietz); (os) "The Bells of St. Mary's" (Emmett Adams); (ot) "Amaryllis" (Parlow); (ou) "Portland Woman's Trio" (Bandy Wisnietz); (ov) "Lover's Waltz" (Bandy Wisnietz); (ow) "The Bells of St. Mary's" (Emmett Adams); (ox) "Amaryllis" (Parlow); (oy) "Portland Woman's Trio" (Bandy Wisnietz); (oz) "Lover's Waltz" (Bandy Wisnietz); (pa) "The Bells of St. Mary's" (Emmett Adams); (pb) "Amaryllis" (Parlow); (pc) "Portland Woman's Trio" (Bandy Wisnietz); (pd) "Lover's Waltz" (Bandy Wisnietz); (pe) "The Bells of St. Mary's" (Emmett Adams); (pf) "Amaryllis" (Parlow); (pg) "Portland Woman's Trio" (Bandy Wisnietz); (ph) "Lover's Waltz" (Bandy Wisnietz); (pi) "The Bells of St. Mary's" (Emmett Adams); (pj) "Amaryllis" (Parlow); (pk) "Portland Woman's Trio" (Bandy Wisnietz); (pl) "Lover's Waltz" (Bandy Wisnietz); (pm) "The Bells of St. Mary's" (Emmett Adams); (pn) "Amaryllis" (Parlow); (po) "Portland Woman's Trio" (Bandy Wisnietz); (pp) "Lover's Waltz" (Bandy Wisnietz); (pq) "The Bells of St. Mary's" (Emmett Adams); (pr) "Amaryllis" (Parlow); (ps) "Portland Woman's Trio" (Bandy Wisnietz); (pt) "Lover's Waltz" (Bandy Wisnietz); (pu) "The Bells of St. Mary's" (Emmett Adams); (pv) "Amaryllis" (Parlow); (pw) "Portland Woman's Trio" (Bandy Wisnietz); (px) "Lover's Waltz" (Bandy Wisnietz); (py) "The Bells of St. Mary's" (Emmett Adams); (pz) "Amaryllis" (Parlow); (qa) "Portland Woman's Trio" (Bandy Wisnietz); (qb) "Lover's Waltz" (Bandy Wisnietz); (qc) "The Bells of St. Mary's" (Emmett Adams); 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(rd) "Lover's Waltz" (Bandy Wisnietz); (re) "The Bells of St. Mary's" (Emmett Adams); (rf) "Amaryllis" (Parlow); (rg) "Portland Woman's Trio" (Bandy Wisnietz); (rh) "Lover's Waltz" (Bandy Wisnietz); (ri) "The Bells of St. Mary's" (Emmett Adams); (rj) "Amaryllis" (Parlow); (rk) "Portland Woman's Trio" (Bandy Wisnietz); (rl) "Lover's Waltz" (Bandy Wisnietz); (rm) "The Bells of St. Mary's" (Emmett Adams); (rn) "Amaryllis" (Parlow); (ro) "Portland Woman's Trio" (Bandy Wisnietz); (rp) "Lover's Waltz" (Bandy Wisnietz); (rq) "The Bells of St. Mary's" (Emmett Adams); (rr) "Amaryllis" (Parlow); (rs) "Portland Woman's Trio" (Bandy Wisnietz); (rt) "Lover's Waltz" (Bandy Wisnietz); (ru) "The Bells of St. Mary's" (Emmett Adams); (rv) "Amaryllis" (Parlow); (rw) "Portland Woman's Trio" (Bandy Wisnietz); (rx) "Lover's Waltz" (Bandy Wisnietz); (ry) "The Bells of St. Mary's" (Emmett Adams); (rz) "Amaryllis" (Parlow); (sa) "Portland Woman's Trio" (Bandy Wisnietz); (sb) "Lover's Waltz" (Bandy Wisnietz); (sc) "The Bells of St. Mary's" (Emmett Adams); (sd) "Amaryllis" (Parlow); (se) "Portland Woman's Trio" (Bandy Wisnietz); (sf) "Lover's Waltz" (Bandy Wisnietz); (sg) "The Bells of St. Mary's" (Emmett Adams); (sh) "Amaryllis" (Parlow); (si) "Portland Woman's Trio" (Bandy Wisnietz); (sj) "Lover's Waltz" (Bandy Wisnietz); (sk) "The Bells of St. Mary's" (Emmett Adams); (sl) "Amaryllis" (Parlow); (sm) "Portland Woman's Trio" (Bandy Wisnietz); (sn) "Lover's Waltz" (Bandy Wisnietz); (so) "The Bells of St. Mary's" (Emmett Adams); (sp) "Amaryllis" (Parlow); (sq) "Portland Woman's Trio" (Bandy Wisnietz); (sr) "Lover's Waltz" (Bandy Wisnietz); (ss) "The Bells of St. Mary's" (Emmett Adams); (st) "Amaryllis" (Parlow); (su) "Portland Woman's Trio" (Bandy Wisnietz); (sv) "Lover's Waltz" (Bandy Wisnietz); (sw) "The Bells of St. Mary's" (Emmett Adams); (sx) "Amaryllis" (Parlow); (sy) "Portland Woman's Trio" (Bandy Wisnietz); (sz) "Lover's Waltz" (Bandy Wisnietz); (ta) "The Bells of St. Mary's" (Emmett Adams); (tb) "Amaryllis" (Parlow); (tc) "Portland Woman's Trio" (Bandy Wisnietz); (td) "Lover's Waltz" (Bandy Wisnietz); (te) "The Bells of St. Mary's" (Emmett Adams); (tf) "Amaryllis" (Parlow); (tg) "Portland Woman's Trio" (Bandy Wisnietz); (th) "Lover's Waltz" (Bandy Wisnietz); (ti) "The Bells of St. Mary's" (Emmett Adams); (tj) "Amaryllis" (Parlow); (tk) "Portland Woman's Trio" (Bandy Wisnietz); (tl) "Lover's Waltz" (Bandy Wisnietz); (tm) "The Bells of St. Mary's" (Emmett Adams); (tn) "Amaryllis" (Parlow); (to) "Portland Woman's Trio" (Bandy Wisnietz); (tp) "Lover's Waltz" (Bandy Wisnietz); (tq) "The Bells of St. Mary's" (Emmett Adams); (tr) "Amaryllis" (Parlow); (ts) "Portland Woman's Trio" (Bandy Wisnietz); (tt) "Lover's Waltz" (Bandy Wisnietz); (tu) "The Bells of St. Mary's" (Emmett Adams); (tv) "Amaryllis" (Parlow); (tw) "Portland Woman's Trio" (Bandy Wisnietz); (tx) "Lover's Waltz" (Bandy Wisnietz); (ty) "The Bells of St. Mary's" (Emmett Adams); (tz) "Amaryllis" (Parlow); (ua) "Portland Woman's Trio" (Bandy Wisnietz); (ub) "Lover's Waltz" (Bandy Wisnietz); (uc) "The Bells of St. Mary's" (Emmett Adams); 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