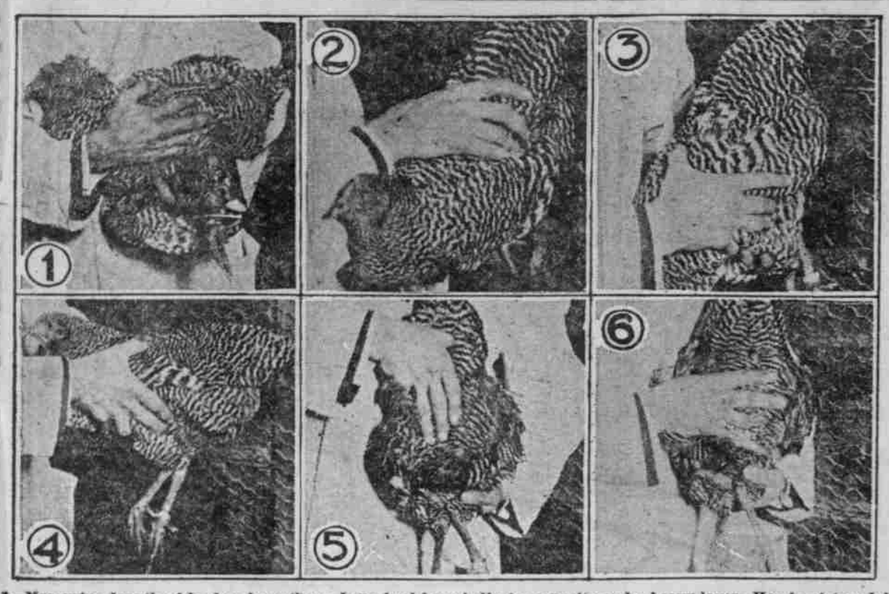
MANY POOR LAYERS ARE ELIMINATED FROM FLOCKS BY MODERN METHODS OF CULLING

At Least 25 Per cent of Hens Kept in City and Suburban Back Lots Not Laying Enough Eggs to Pay for Actual Cost of Feeding—Keepers Should Figure Average Annual Production Cost.



1—Measuring length of keel or breastbone. Long keel bone indicates capacity and a heavy layer. Hen in picture laid 197 eggs in year, and her keel bone reaches from center of palm to tip of second finger. 2—Taking measurement of back. Broad back means heavy layer; narrow back poor layer. 3—This heavy laying bird has deep body. Culler's thumb is in center of back and tip of second finger will just reach keel bone. 4—Culler uses both hands, as shown in picture, in determining shape of body, which is deep, slab-sided and blocky in heavy layers. 5—Making pin or pelvic bone test. If hen is good layer three or four fingers may be placed between pin bones. Bones are close together in poor layers. 6—Pelvic keel bone test. In this heavy layer there is room for four or five fingers between pin bones and keel bone.

BY FRANK RIDGWAY.

HENS would be assigned to the death pen by the thousands if city and farm flock owners would take the time to familiarize themselves with modern culling methods and eleminate the poor layers. It is not an exaggeration to assume that at least 25 per cent of the hens kept in city and suburban back lots are not laying enough eggs to pay for the actual cost of feeding them. The percentage of loafers in the average farm flock is perhaps even greater than this.

If you are in doubt about whether your flock of layers deserves such severe criticism, figure out the average annual production and quite probably you will find that many of your hens are not returning what it costs to feed them. Some of them may be heavy layers, while others are poor layers, and the hardworkers bring up the average for the whole flock. It is generally considered that it takes about 85 eggs to pay a hen's annual board bill.

Detecting the Loafers.

Unfortunately, the mongrels do not have guilty consciences, and it is impossible to go into the poultry yard and put your finger on the hens that are poor layers unless trap-nest records are kept. Trap-nesting is not practiced to any great extent by the average poultryman, so other and more practical ways are followed to enable flock owners to eliminate the culls and raise the standard of their birds.

Experts have made a careful study of egg production and its relation to the time of molting, body changes, color of skin, body conformation, health of the bird and breed characteristics. No matter how well a bird may be dressed in rich-colored plumage, the experienced culler is able to recognize the marks of a low producer. With these points clear in mind, the practical poultry keeper can go into the pens and sort out the good from the bad with a fair degree of accuracy.

Course in Culling.

A demonstration in culling was given recently by Professor Le Roy L. Jones of Purdue university at the poultry show held at the Coliseum in Chicago.

To make his demonstrations practical he brought two hens with trap-nest records from the Purdue poultry farm. One of them produced 97 eggs a year, barely paying a profit, while the other has a record of 197 eggs a year, a difference of 100 eggs. The cost of feeding, housing and labor in caring for the two hens is about the same, but the difference in profit amounts to about $4 a year. The poor layer produced only a dozen eggs more than her maintenance requirement, while the other hen, piled 112 eggs into the basket after she had paid her board.

Every poultryman's flock could be made up of hens similar to the Purdue hen with a record of 197 eggs a year if culling were carefully done according to Professor Jones' methods. He says that if hens are to be good layers they must have capacity. To determine this he makes certain measurements which indicate the bird's ability to produce. His methods are simple and can be followed by anyone.

All the measurements are made with the hands, and are relative. Hands, as well as hens, vary in size. Hens of the different breeds, of course, are of various sizes. The poultryman must first become familiar with the measurements of the high-laying hens of the particular variety he happens to keep. He often knows one or two hens in the flock that are good layers and can use their measurements as standards in culling other birds.

A hen with a long keel or breast bone indicates capacity and is usually a good layer. For example, the Plymouth Rock hen with a record of 197 eggs a year that was used in the show demonstration has a keel bone that reached from the center of the palm of the hand to the tip end of the second finger. The other hen, with the record of only 97 eggs a year, was measured at the same time, and the keel bone reached only to the first joint of the second finger.

Broad Shoulders Needed.

The second step is to measure the breadth of the back by placing the whole hand—not just the finger tips—on the chicken's back, grasping the shoulders with the hand just back of the wings. The hand is then passed backward toward the tail until the points of the hip bones are directly under the thumb and second finger.

The shoulders of the high-producing hens are broad and flat, carrying the width back to the hips. Backs of poor layers are greatly narrowed as the hand passes back toward the tail, showing a lack of capacity.

In the third measurement the body depth is determined. Professor Jones explains that there must be plenty of room for the lungs, the digestive organs and the egg organs. A shallow, round bodied bird does not have sufficient capacity; a deep, wide bird does.

To make the measurement he places the thumb of the right hand over the wing and in the center of the back with the second finger back of the leg, reaching down to the keel bone. The second finger on an average-sized hand will just reach the keel bone of high-laying hens that are in good laying condition. With poor layers the finger will often reach across the keel bone until the first joint is reached.

Students Are Blindfolded.

Experts consider the fourth measurement especially important. "In measuring the shape of the body I pick up a bird with both hands and try to decide by feeling whether she is a little, shallow, round-bodied hen, lacking capacity, hence a poor layer, or a deep, blocky, slab-sided hen with capacity, indicating that she is a high layer," said Professor Jones. "I often have this measurement made by students blindfolded in order that the time of molt or the condition of the comb may not influence their decision."

In measuring the abdominal capacity of a hen two measurements are necessary. The fingers serve as the yardstick. On each side of the vent are two thin, flexible bones, commonly called pin bones or pelvic bones. Slightly below these two bones is the rear end of the keel or breast bone. The distance between these bones indicates the abdominal capacity of a hen.

The first measurement is between the two pin or pelvic bones. There is room for three or four fingers between these two bones if the hen is a high producer and is in good laying condition. With the same hen there would be room for five or six fingers laid between the tips of the pin or pelvic bones and the rear end of the keel bone.

Good Layers Molt Late.

The two pin bones will be close together when a pullet starts laying, and the depth between the pin bones and the keel bone will be shallow. With a high-producing pullet the bones gradually spread as the laying season progresses and in the spring, when laying is heaviest, there will be room for three or four fingers between the pelvic bones and five or six fingers or more can be placed between the pin and keel bones. Later in the season when she stops laying the bones again close together, returning almost to the position they were before the pullet began to lay. These measurements change from month to month, depending on the intensity of production.

When a hen stops laying in the summer or fall she usually begins to molt or shed her feathers. Good layers molt late and the stage of molting is indicated by the number of new and old feathers on the wings. Once a year every hen has to go to the dressmaker and get a new gown—they drop their old feathers and grow new ones. The wing test is the easiest for the amateur. Spread the wing and count the long feathers. The wing feathers are divided into two parts, primaries, the long feathers on the outer joint of the wing, and the secondaries, the long feathers next to the body. They are separated by a short middle feather called the axial feather.

When a hen starts to molt among the first feathers to drop is the first primary next to the axial feather. But a new one soon takes its place. This is repeated until a new row of feathers is grown on the wing. As a rule a hen does not molt and lay at the same time, and the longer it takes to molt the fewer eggs she lays. Hens that molt late in the fall usually molt quickly and are usually much better layers.

Culling is commonly done in August, September or October, but may be done throughout the winter. A safe rule to follow when culling is done in the fall is to watch for the number of old and new feathers in the wing. The more old feathers in the primary section of the wing the better the hen; she is usually a high producer and should be kept. On the other hand, the more new feathers found in the primary section in the fall the poorer the hen. Such hens should be discarded.

If you are culling in October, for instance, and find six old feathers in the primary section of the wing, it indicates that the hen is a good layer, while if there were only two old feathers it indicates that the bird is an early molter and likely a poor layer.

FIELD FOR AMERICAN FILMS DECLARED OPEN IN ORIENT

Hundreds of Movie Theaters Declared in Demand in India Alone. Other Countries Ask Advice.

"THERE is a gigantic field for American motion pictures in the orient," writes Tarkington Baker in Variety.

"Let me take India as an example," he says. "Today, in India, there are 100 motion picture theaters. Fifty more are building and will be opened shortly. At least 100 more will be added to this number before another 18 months have rolled by. And that will be but the beginning.

"Now, strangely enough, all this development has been practically without encouragement. It has been practically without guidance. It has been absolutely without what we call 'exploitation.' You can count the bill boards in India on the fingers of one hand. Picture show advertising was unknown two years ago. Today, though advertising is used, it is crude—as forbidding, oftentimes, as it is enticing. Programme arrangements is a haphazard affair. There is only one thing certain about it, and this is that it is bad—invariably bad.

Movie Music Rare.

Musical accompaniment is scarcely known. The older houses are uncomfortable, poorly ventilated, poorly lighted, poorly arranged. Titles are projected without being translated—in English, now; occasionally even in German.

"Yet, despite these handicaps—handicaps that, if prevailing in this country, would have operated to check the growth of the industry completely—the theaters in India have multiplied. They have multiplied, too, in the face of the strictest sort of restrictions prevailing as regards building long after the armistice was signed—and, in some sections, still prevailing. And, today, the demand for theaters exceeds the supply.

"I am importuned by nearly every mail to 'assist in selecting motion picture theater equipment.' These requests reach me from Arabia and Persia, as well as from India—particularly from Persia. From China come similar requests.

American Field Seen.

"It is a foolish man who ventures a prediction. Yet I am impelled to say that, before three years more have passed, every producing and distributing concern of any importance will be conducting its own oriental headquarters. The American motion picture industry has enjoyed what is practically a monopoly of the oriental motion picture market. None, though, stops to consider why. Some are foolish enough to suppose it has been because American pictures were superior. Not at all. It is because American pictures and only American pictures were obtainable. And that was another handicap against which motion picture development in the orient has striven in the last five years.

"The orient cares little where its pictures are made. In fact, it cares not at all. It will buy of England, and of France, and of Italy, and not a whit less of Germany. And concerns producing pictures in these countries are making the most of this fact. Japanese studios also have an eye on this vast territory and its vaster opportunities."

* * *

Mae Murray is in Cuba with her company to produce "Fascination," her second picture for Metro release. Her first picture was "Peacock Alley," which, at its private showing in the Hotel Commodore, scored a sensational hit with the reviewers. The story of "Fascination" is by Edmund Goulding, who accompanied the "Fascination" players to Cuba. The unit is headed by Robert Z. Leonard, director-general of Tiffany productions, and M. H. Hoffman, vice-president and general manager.

The day before she sailed Miss Murray was given a luncheon at the Hotel Claridge in celebration of her affiliation with Metro. Among those present were Marcus Loew, Richard A. Rowland, the Metro president; J. Robert Rubin, attorney for Metro; William E. Atkinson, general manager for Metro; E. M. Saunders, Metro's general sales manager, and Robert Z. Leonard and M. H. Hoffman of Tiffany Productions, Inc.

* * *

Cullen Landis, one of the most popular juveniles of the screen, has decently taken a fling at stage acting and has acquitted himself creditably. He appeared in two dramatic sketches recently on the same bill of a Los Angeles benefit. In "The Iron Judge," by Joseph Jackson, Cullen impersonated an unusual type of burglar; in "Wanted," by Wellington Playter, he was seen as a fiery youth. The contrast gave opportunity for the actor to show his versatility.

'Tol'able David' First to Win Better Films' Approval.

Picture Is Praised for Art, Drama and Entertainment.

"TOL'ABLE DAVID," Richard Barthelmess' initial starring vehicle for Associated First National release, is the first picture to win the endorsement of the better films committee of Atlanta, Ga., composed of the most prominent citizens of the southern city, it is reported.

The members of the organization who saw the picture drew up this report:

"The fundamental principle of the better films committee is constructive criticism—the promotion of the best. By this means we hope to build with only the best as our foundation.

"With this end in view, we wish as an organization to indorse and recommend 'Tol'able David,' now playing at the Criterion. From the standpoint of art, drama and entertainment, it is an achievement for the present and a splendid promise for the future."

In addition, Mrs. Basil Manly Boykin, chairman of the committee and president of the Atlanta Woman's club, sent the following personal letter to Willard C. Patterson, manager of the Criteron and Metropolitan theaters in Atlanta:

"My dear Mr. Patterson:

"I want to express to you my deep pleasure in sending the picture, 'Tol'able David.' It is very wonderfully acted and interested me from beginning to end.

"I am hoping Mr. Barthelmess may go on in his career, always taking the lead in the plays worth while. I want to congratulate you upon securing this star picture for your theaters."

The better films committee is in no sense a censorship board. It does not condemn the pictures that exhibitors show. It has, however, undertaken to view the offerings at local theaters and inform the public as to the suitability of exhibition to the young. The committee hopes to be the beginning of a general public demand for cleaner and more wholesome motion pictures.

* * *

Until the completed version of "Remembrance" was run off the other day it was not known that Rupert Hughes, who wrote the original story, the scenario, and then directed it, had also played an "extra" part in the production. In one of the scenes he walks before the camera and doffs his hat. This was the signal for cheering on the part of the studio officials when they recognized the eminent author. There is nothing left for Major Hughes to do now but to star in one of his own personally written-adapted-directed stories.

* * *

Immediately after completing "My Boy," which is now being released nationally, Jackie Coogan started work on a new story—a plumber story with Wallace Berry playing the role of the plumber.

Gloria Hope, the beautiful brown-haired little miss, plays the leading feminine role in the picture and Eddie Gribbon, former Mack Sennett player, portrays a cop—not a Sennett cop, however.

* * *

After exhausting nearly every combination of words in the English language, the Goldwyn company has finally decided to call Gouverneur Morris' Chinese fantasy "Whims of the Gods." It hitherto bore the title, "What Ho—the Cook!" This picture is said to be a decided novelty, both from a scenic and plot standpoint. The cast is headed by Jack Abbe, whom Mr. Morris regards as one of the finest actors on the screen, and by Winter Blossom, an oriental flower, whose beauty and mimic ability stand out in this, her first big part.

'DUKE' ARRESTS MILLIONAIRE, BOOTLEGGER, BUTLER, ET AL.

Movies Certainly Shall Not Picture Life As Anything But Disagreeable; It's Cruel Enough.

BY JAMES J. MONTAGUE.

IT IS night. Eight-forty-three to be exact. The grandfather's clock to the left of the mid-Victorian mantel establishes that. To a nicety . . .

On the roccoco table is a decanter—and glasses. Two of them. Already we suspect we are in a home of wealth and fashion. This suspicion is confirmed by the arrival of a parlor maid. She wears a cap, an almost imperceptible apron. She is trim.

As she sets a siphon beside the decanter, we catch a glimpse of the chief figure in the scene. It steps out from behind a lamp shade. It is a very ornate lampshade, denoting greater wealth than we supposed. It—or he, as we are now permitted to say, since we have seen him, is a man—large . . . florid . . . close-cropped moustache . . . expression a singular mixture of stark power, fondness for children, business acumen, sympathy with suffering, cold, calculating grasp of great affairs and slavish attachment to his young daughter.

We know him now for what he is. None but a movie millionaire could be all of these things at once, and look them.

But why is he here? Primarily to get a drink. We know that because he takes one. Three fingers. Obviously he has confidence in his bootlegger.

He takes the drink, we observe from his altered expression, to steady his nerves. For he has lost a vast sum on the stock exchange today. Indeed, he fears that the tragic tape may tell him that he has lost control of Peruvian hair oil. Even now it is writhing like the venomous tongue of a still more venomous serpent, from the maw of the ticker.

"Ticker?" you inquire, and quite justifiably. "Tickers, you asseverate, do not supply quotations after the exchange closes."

Ah, dear reader, you know that, and we know it; but does the vast majority of movie audiences know it? No, indeed. And if the ticker were not in that room, and were not vomiting forth its stream of statistics concerning the approximate estimated value of Peruvian hair oil, how would we know that the man before us was a millionaire? We wouldn't, would we? Of course not. So let's stop carping at the ticker's working overtime.

"Tick! Tick! Tick!" says the ticker, thereby establishing the appropriateness of its name. We cannot hear it. But the millionaire can. He not only can hear it, but he must respond its call. . . .

He crosses the room. He takes the tape in his palm.

"My G——!" he says. "Ruined!"

He says that in an art title, with the picture of a ticker on one corner of it, and the stock exchange crashing to ruin like Sampson's temple on the other corner. It is our belief that the stock exchange building does not crash thusly every time the quotations on Peruvian hair oil go down; but this picture, which is what is known as a still picture, helps the tragedy.

Just as the millionaire is making this not altogether unusual observation, his daughter enters the room. She wears a ball gown which, with only half an eye, you can see she must have fabricated on the Rue de la Paix. By the hand she leads a fine-looking young husky who is introduced by the subtitle of his Grace the Duke of Duxbury.

To his Grace, the millionaire is properly introduced. No nice people can speak to other nice people in the movies unless they have been properly introduced. We don't know why, but they can't.

His Grace wants to marry the Millionaire daughter, a perfectly natural desire, for she is Beautiful.

And, if you can bring yourself to believe it, he doesn't want a marriage settlement, to be paid by the Millionaire at the rate of a hundred thousand on entering the church; a second hundred thousand on kneeling at the altar; a third hundred thousand on saying "I do," and a hundred thousand a week for life thereafter.

This is not that kind of Duke at all. He has money of his own. He made it inventing a new menu card for the Savoy, a card you can read from end to end without leaping from your chair and fleeing the place before the waiter can sign you up to an order.

He tells the millionaire that he wants the girl.

The Millionaire, knowing that Peruvian Hair Oil has gone down to two marks a share, withholds his consent. He thinks that this is the other kind of Duke. How can he pay him the money? He cannot . . . .

Bright lad, this Duke. At a glance he perceives the situation. He goes to the ticker, still spouting its tale of despair. Clearly this ticker disregards all other stocks, and devotes itself exclusively to disseminating ill tidings about Peruvian Hair Oil.

The Duke discovers that Peruvian Hair Oil is still going down.

He says it is a Rum Go. Then you are absolutely sure that he is a Duke.

They always say "Rum Go!" when deeply moved by the misfortune of others.

The millionaire toys with a ten-shot automatic, which he takes from a drawer in his desk. The extra nine shots in this weapon are somewhat superogatory. One of them would do the work. But millionaires are notoriously provident. And what is the cost of nine extra cartridges when one is about to croak himself, anyway.

Be not alarmed, dear readers. The millionaire does not take his own life. The Duke forestalls his rash Act.

Says the Duke:

"Why don't you sell the bally stuff to the bootleggers?"

It is a Thought. The Millionaire seizes it.

He rings the bell. In comes the Butler. He says something to the Butler. Out goes the Butler. Presently the Butler returns with a glass.

Into the glass the Millionaire pours the contents of a regular stock bottle of Peruvian Hair Oil, kept in the house for depilatory purposes.

He takes a drink. The Duke takes a drink. The Millionaire puts ice in his. The Duke takes it neat.

Both smack their lips. The Duke again rings a bell . . .

The Butler re-enters. At the Millionaire's dictation, he sends a telephone message.

Evidently the message needs only to be dispatched to the next room, for a door opens and in steps a Bootlegger.

There is a hasty conference. The Bootlegger drinks a slug of Peruvian Hair Oil.

"The goods," he says. "I'll give you 30 a case for all you can make—$1,000,000 down to bind the bargain."

The Millionaire watches the Bootlegger write the check. When it is written he hands it to the Duke.

The Duke refuses it. Then you begin to suspect that he isn't a Duke . . .

He isn't. He is a Prohibition Enforcement Officer. Disguised as a Duke.

He arrests the Millionaire. He arrests the Daughter. He arrests the Bootlegger. He arrests the Butler.

It is Cruel, dear readers. But it is LIFE.

And shall the movies picture Life as anything but disagreeable?

Certainly not!

Not in a super picture anyway.

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Rex Ingram Scores Success in "Turn to the Right."

Picture Expected to Be More Popular Than Stage Play.

REX INGRAM is said to have scored another success in "Turn to the Right," his latest picture. Mr. Ingram's productions of "The Four Horsemen of the Apocalypse" and "The Conquering Power" made him known as one of the best directors in this country.

Metro officials in New York witnessed a special showing of the picture recently and expressed the opinion that it would be even more successful than the stage play. Among the audience at the special showing were John Golden, who presented the play on the stage; Marcus Loew, Richard R. Rowland, president of Metro; William E Atkinson, general manager of the motion picture company; E. M. Saunders, general sales manager, and the district and branch managers of the Metro system of exchanges.

Mr. Golden himself, who still retains half-interest in the screen version of "Turn to the Right," said:

"When I put 'Turn to the Right' on the stage, both Mr. Smith and Mr. Hazzard and myself regretted in a way the limitations of the stage and their necessitation of leaving out some of the biggest stuff indicated in the dialogue—the race track scenes, for example, where Joe Bascom plays Firefly to win—and loses. They're wonderfully spectacular, and, when one knows the story of what loss will mean, big dramatic situations. In the picture these are shown, where they could not be in the play. Hence, knowing that Mr. Ingram has lost nothing of the scenes that put the play over, and that he has, by reason of his imagination and the broader scenic scope of the screen, been able to include big stuff the theater could not think of handling, I believe that 'Turn to the Right' as a photodrama is a more smashing production than any stage presentation could hope to make it."

Richard R. Rowland, president of Metro Pictures corporation, who saw the picture, said:

"I've just come back from Europe, where I have had opportunity to show Mr. Ingram's 'The Four Horsemen of the Apocalypse' to persons highly prominent politically and socially in London and Paris, and to the author of the novel, Senor Ibanez, himself; and the unrestrained enthusiasm of everyone who saw it made me wonder if such a success could be duplicated.

"And the first thing I am shown upon my return to New York is 'Turn to the Right.' It is entirely different from 'The Four Horsemen.' It is American in setting, where the Ibanez story was South American and continental, but it bears the same masterly Ingram touch."

* * *

An exceedingly beautiful hallway was designed for George Fitzmaurice's production, "Three Live Ghosts," by N. Gregory Arnold, who acted as Mr. Fitzmaurice's special art director during the filming at the Paramount studio in London.

The walls were entirely of ivory rough cast with a deep moulding after a design from the Pantheon frieze. The hall was paved with black and white tiles. The classic idea was carried out in every item of the decorations, such as the low stone seats, the bronze Adams doorway and the candelabra and flower stand of delicate wrought iron.

* * *

Bayard Veiller, author of "Within the Law" and "The Thirteenth Chair," who has directed a number of recent successes, will produce a photoplay of his own authorship with Bert Lytell as star. The continuity has been prepared by Lenore Coffee. The cast will include Sylvia Breamer, the Australian actress who played opposite Mr. Lytell in "The Phantom Bride," and who starred on the stage in Australia in "Within the Law," and De Witt Jennings, of the original cast of "Within the Law" and "The Thirteenth Chair."

* * *

A newspaper "city room" forms the locale for the first scenes of "The Heart Specialist," Mary Miles Minter's picture, which will be released soon. To make sure that these scenes should be technically accurate the entire scenario and publicity departments, all former newspaper men, turned out en masse for criticism.

RIVOLI
Independently operated by Gus A Metzger
TODAY!
ANITA STEWART
in "Her Mad Bargain"
SALVATORE SANTAELLA
directing the big Rivoli Concert Orchestra
in concert today at 12:30 P. M.
Prizma Masterpiece
Comedy Rivoli News