

Goldwyn Has Big Features On Hand

GOLDWYN Pictures corporation will release 60 feature productions during the coming season. The first group of 15 pictures is now complete.

The list of productions, finished and in prospect, includes the works of the greatest authors of the day, adaptations of plays that have been seen by hundreds of thousands of people and books that have been read by millions, new stories from the pens of Rex Beach and the Eminent Authors, features written expressly for the screen by Booth Tarkington and Maurice Maeterlinck, and the output of other writers of equal repute, an option on whose work has been secured.

Before the new season is far under way, Goldwyn's producing organization will have spread across the Atlantic. Goldwyn Pictures, Ltd., is already established in England, and plans are under way for making of pictures in that country, also in France, where a branch office was recently opened.

HIGH STANDARD SET
The pictures in Goldwyn's first group of 15 have been selected with care to give exhibitors an idea of the standard that has been set for the new year. Gouverneur Morris' "The Penalty," and Pauline Frederick in "Madame X," head the list.

Wallace Worley directed "The Penalty," with Lon Chaney, whose performance in "The Miracle Man" will long be remembered, in a characterization of a legless man. Pauline Frederick has given a performance of sweeping emotional power in her interpretation of "Madame X."

Mary Roberts Rinehart contributes a comedy in "The Great Lie," an adaptation of her story "Empire Builders," directed by E. Mason Hopper. Madge Kennedy is the star of "The Girl With the Jezebel Heart," playing two contrasting roles, one a slangy telephone operator, the other a modest Mennonite maid. The scenes of New York night life are depicted realistically in the last detail, and behind the action there is a story of sympathetic quality.

Something entirely new is promised in Jack Pickford's characterization in "The Man Who Had Everything," a story by Ben Ames Williams.

Followers of the stage know of "Officer 666," the farce comedy, written by Augustin McHugh and Winchell Smith and played for more than a year on Broadway. Tom Moore was selected as the ideal star for this picture.

Next on the list comes a drama, a Reginald Barker production of "The Branding Iron," taken from the novel of the same name by Katherine Newlin Burt. Mabel Normand is represented in the first group by "What Happened to Tom," a comedy in which the Goldwyn comedienne gives one of her inimitable characterizations. Reports on Basil King's "Earthbound" promise a masterful picture that will be nothing short of a sensation. The first Rex Beach picture for the new season is "The North Wind's Malice," a drama of the North.

MILESTONES IS PROMISED
Among the plays secured by Goldwyn is "Milestones," the sympathetic study of three generations written by Arnold Bennett and Edward Knoblock. Will Rogers will appear in "Honest Hutch." Of an entirely different nature is J. Parker Read's production presenting Hobart Bosworth in "His Own Law."

Jack Pickford's second picture in the first group is George Ade's "Just Out of College," a sprightly comedy filled with the spirit of irrepressible youth. "The Highest Bidder," from the story "The Trap" by Maximilian Foster, has been made into a starring vehicle for Madge Kennedy.

White Vest With Dinner Coat Is Declared O. K.

Most men consider it improper to wear a white waistcoat with a dinner coat. A fancy vest of any other color, striped, figured or plain, is the vogue, and any breach is always looked upon as bad taste. It was not until Alice Joyce began work on her latest picture, which is being made under the working title, "The Vice of Fools," that the subject was threshed out and several experts on men's wear called to settle the question.

It all came about because one member of the company appeared in the set one afternoon wearing a dinner coat over a pure white waistcoat fresh from the laundry.

"I shall have to request you to change your vest," said Director Edward Griffith.

"For what reason?" inquired the player.

"It is considered improper to wear a white waistcoat with a dinner coat," was the reply.

The actor declared his dress was in order, and a discussion followed, during the course of which no less than six exclusive tailors along Broadway and Fifth avenue were called upon the telephone and asked: "Is it proper for a man to wear a white waistcoat with a dinner coat?"

Without exception the answer came that while the custom was not in practice it was considered in order.

Director Declares Children Are His Ideal of Actors

Would you rather be the star on the screen, or the director behind the production?

Hobart Henley, one of the best known directors in the motion picture industry, prefers to be the man behind the megaphone. He is now directing for Selznick Pictures.

"Stars don't make pictures," says Henley. "They should add considerable zest to the budding aspirants for movie honors."

"A good story, properly directed, will make stars. But stars without stories do not make good screen entertainment. It has been contended on and off at infrequent intervals that picture folk are temperamental. There is no such thing among them. For they know their best work is done when they are most natural—and amenable to direction. The biggest stars are the easiest to direct."

"Children in pictures are almost no trouble, because they are the most natural of all people. As for directing, it is creative work of a high caliber, and the actor is nothing more than film material to be used in making a picture good or bad."

When Hart and Ince Were Poor
The lean days of Thomas H. Ince, producer, and Bill Hart, hero of western photodramas, were described by Ince when a witness in a suit brought in Los Angeles by J. Parker Read Jr. against Hart for \$64,500, which Read says is due him as a commission for closing contracts for Ince and Hart.

AT THE recent national convention of Elks held at Chicago, a Chicago motion picture theatre featured the Pendleton Round-Up pictures and was awarded a prize for the most uniquely decorated lobby during the B. P. O. E. festivities.



Ince testified that he and Hart were broke in New York years ago, occupying a hall bedroom together. They decided to go west and get into pictures. Ince

became a manager and Hart a star in western pictures. He said he was Hart's manager until the time the actor brought suit against him for \$100,000.

New Company Ready to Make Pictures at 'Los'

THE La Carmen Productions announce the completion of their business organization in Los Angeles and are now perfecting plans for starting work this month on the first of a series of six five reel dramatic pictures. The organization of the company has been perfected under the management of Claude Barber, who will also direct the series of productions. Mr. Barber is at present engaged in selecting the cast for the first picture and expects to announce the studio location soon.

The company is financed entirely by Los Angeles capital and arrangements for a release have been completed. Mr. Barber has had five years of theatrical experience to his credit, and for the past two years has been engaged in making a thorough study of motion picture production conditions on the Pacific Coast. He has established an enviable record for himself as a competent business man and it is his aim to eliminate much of the wasteful extravagance and unnecessary expense usual in the average studio production of feature pictures.

Dolores Lopez is under contract to furnish six stories for the La Carmen Productions during the coming year, the first two of which have been completed and approved for production. Antonio Stanich, the operatic star, has been engaged as leading man for the first picture, and the balance of the cast will be announced shortly.

Part Calls for Dress

Corinne Griffith, noted for her grace in wearing beautiful and striking gowns, has ample opportunities to display this accomplishment in her new Vitaphone production, "The Whisper Market." W. E. Scott, the author, provided the way by making the heroine the silent partner of a modiste as well as the wife of the American consul at Rio de Janeiro, where the action takes place.

Wed and Lost

William Faversham, who is now appearing in "The Man Who Lost Himself," a current Selznick picture, was recently the recipient of a letter wherein in part it stated: "They certainly named the picture right, because a man sure does lose himself when unto himself he takes a wife."



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Visitors Barred From Studios Couldn't Handle All Tourists

Los Angeles, July 24.—Over the entrance to almost every motion picture studio in Southern California is a sign which reads: "Visitors not admitted." The signs differ in wording only; the thought is the same in every instance. Visitors are not wanted.

Daily throngs surge up to the information desk hoping against hope that

the sign does not apply to their individual cases. Every one connected with the industry is besieged with requests to obtain admittance to the interior of a studio. And the answer must be in the negative in each and every case.

Approximately 9,000,000 persons view motion pictures daily in the United States alone. Multiply this number by

32—for it is safe to say that each of these 9,000,000 go at least once a week—and you have a staggering total representing the number of people in this country who are interested in the screen and its people.

Not all of these people apply for admittance to the studios. Some make no requests of any sort. Others manifest their interest by requests for photographs of the individual stars. And the rest—and it's a goodly number—apparently journey to California with the sole object of seeing motion pictures made.

Southern California is famous for the number of winter visitors who make that part of the country their home for a portion of the year. Perhaps some of this group are not interested in seeing

the interior of a motion picture studio, but the impression is that every visitor to Los Angeles lists the motion picture studios as one of the points of interest which he or she plans to visit.

That city was recently favored with a number of visiting Shriners en route to and from Portland, and by a number of delegates to the Democratic convention in San Francisco.

Many of both groups made trips to the various studios in an effort to watch motion pictures in the making. And it was necessary to refuse admittance to all.

Frances Ford will direct Tod Sloat, former premier Jockey, in a five-reel feature.



Do you believe that anyone can tell your future? Do you believe in the ouija board? or crystal gazing?—or clairvoyance? Do you believe that anyone can tell your fortune from a pack of cards? If you **DO**, see the "Fortune Teller"—If you **DON'T**, see the "Fortune Teller."

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