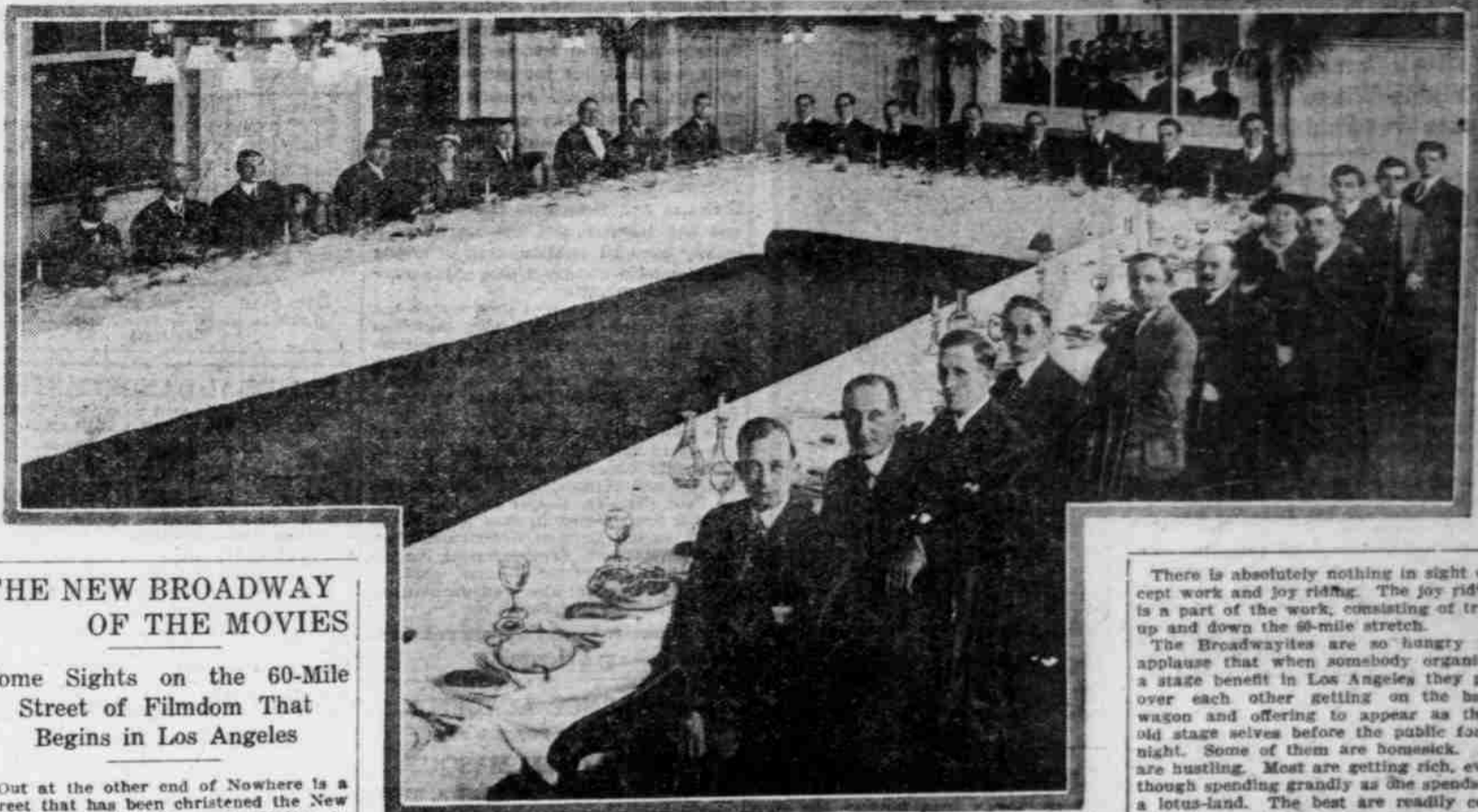


WHEN EXHIBITOR MEETS EXHIBITOR



THE NEW BROADWAY OF THE MOVIES

Some Sights on the 60-Mile Street of Filmdom That Begins in Los Angeles

Out at the other end of Nowhere is a street that has been christened the New Broadway, writes Henry MacMahon to the New York Times. It differs from the 38th-to-50th street district of New York in that it is 60 miles long. Along it one passes Triangle, Universal, Looney, Quality, Famous, Balboa, National and other names that are or will be fire-lit around 42d street and Broadway.

But the greatest distinction of this street is the actors. "Broadway has come out and planted itself in Los Angeles!" as a native proudly expresses it. Any bright morning nowadays you can see De Wolf Hopper, like an overgrown schoolboy, creeping unwillingly to Griffith's school; Raymond Hitchcock and Eddie Foy going stoically to the daily hazing at Sennett's Keystone; Francis X. Bushman exposing his facial charms to the desert air; matinee idols galore hurrying to Tom Ince's Santa Ynez Canyon; actresses of 40 on their way from the wrinkle remover's parlor to the gaze of the merciless camera; queenly Lillian Gish and regal Mae Marsh driving about like princesses; ex-stage directors, converted into photographic experts, solemnly weighing affairs of state; Mexican Indians and soldiers, Orientals, policemen, cowboys, hours, nautch girls traveling carelessly up and down the 60-mile stretch in enormous automobiles.

A strange land, this. Everybody has lost his or her voice. The ghosts in the Elysian Fields that the ancients pictured were not less voiceless than these mummies. All day long, when not driving to and fro on the broad highway, they whisper, whisper, whisper before the camera—at intervals chattering and speaking a little in their own proper persons as did the Roman ghosts at midnight when Caesar fell.

The average actor, I find, hikes out to this lotus-land, carrying a large sense

The dinner of local exhibitors at the Continental Hotel Thursday night, when S. L. Rothapel, of New York, was the guest of honor.

There is absolutely nothing in sight except work and joy riding. The joy riding is a part of the work, consisting of trips up and down the 60-mile stretch.

The Broadwayites are so hungry for applause that when somebody organizes a stage benefit in Los Angeles they pile over each other getting on the band wagon and offering to appear as their old stage selves before the public for a night. Some of them are homesick. All are hustling. Most are getting rich, even though spending grandly as one spends in a lotus-land. The best are readily contributing something to the new art; the others fit in and out, find their faces not camera proof or their methods antiquated, and come back to the White Light district saying: "The pictures are just a fad!"

of self-importance. The motion-picture machine flabbergasts him. He simply cannot get a rise out of it. No hand-claps, no cheers, no murmur of appreciation. Then aforesaid star actor notices that the common or garden members of the stock company are "taking it away from him," to use stage parlance. That spurs his ambition. He condescends to notice the new art and considers it seriously. Here is where the director steps in. He encourages the actor to think and apply his facial and gestural resources to the new technique. After a few sessions the Broadway tenderfoot has forgotten all about "spotlight" and "stage centre" and "stellar jealousies," recognizes the stock actors as fellow humans, and starts in to co-operate enthusiastically in making a big picture.

Not all of them stand on their Spanish reservation. Raymond Hitchcock took to the filming—but not the hazing—like a duck to water. John Emerson would rather fight over the true course of scenario plots than eat. Rozsika Dolly prances in and out of the camera range as gayly as she ever pranced on a New York stage. Tolly Marshall, ever villain-

ous, seems to villainize with greater gusto for Griffith than ever he did here.



PRODUCES

MOTION PICTURES OF DISTINCTION

Wonderful 1, 2, 3, 4, 5 & 6 Reel Features Every Week

OF GREAT DRAMATIC SUCCESSES BY GREAT AUTHORS, PRODUCED BY WELL-KNOWN DIRECTORS AND WITH FAVORITE STARS

LUBIN MANUFACTURING COMPANY

PHILADELPHIA, PA., U. S. A.

OFFICES AT

Chicago, London, Paris, Berlin, Vienna, Manila, Moscow, Milan, Barcelona, Rio Janeiro, Sydney.

STUDIOS AT

Philadelphia, Pa.; Newport, R. I.; Atlantic City, N. J.; Phoenix, Ari.; Betzwood, Pa.; Brooklyn, N. Y.; Coronado, Cal.; Jacksonville, Fla.

The Unwelcome Wife

For the patrons who require the UNUSUAL photoplay production.

The Unwelcome Wife is a powerfully realistic drama in 5 parts.

Eastern Booking Offices, Inc. 1237 Vine Street PHILADELPHIA, PA.

WANTED!

YOUR IDEAS FOR PHOTOPLAYS and stories may bring you BIG MONEY. No experience needed. Send us mere ideas, plots, synopses or finished stories, we CRITICISE FREE, improve and promptly submit to Leading Film and Fiction Editors. Hundreds of inexperienced people making money. YOU can, too! GET BUSY! Write TODAY for full details. STORY REVISION COMPANY 700 Main Auburn, N. Y.

SPECIAL COMBINATION OFFER

WE WILL MAKE

Motion Pictures

of your Children—Your Home or Parties, Picnics, Outings, etc.

Supply a fireproof home motion picture machine which only requires the connection with house electric circuit. No carbons required and easily operated.

Investigate Our Special Plan

Popular Film Co.

EXECUTIVE OFFICES: 641-642 REAL ESTATE TRUST BUILDING PHILADELPHIA, PA.

THE MOVIE NUT

Continued on next page

