

News Notes Gathered From the World of Stage and Screen

SCREEN PRODUCTIONS ARE EDITED JUST THE SAME AS NEWSPAPERS

300,000 Feet Often Taken for an 8,000 Foot Feature.

The average length of a motion picture as it appears in the theatre is from 8,000 to 8,500 feet. In photographing that picture something between 200,000 and 300,000 feet of negative film was exposed. It is commonly supposed that the chief duty of the editor, or film editor, is to reduce that enormous "footage" to theatre length. As a matter of fact that is only his fundamental and elementary function—indispensable but far from sufficient if he is to make any genuine contribution to the final picture.

Of course, it is usually true that from the point of view of the audience, most pictures are too long, and here the editor renders his primary service. He is not on the "set," he preserves a mind unprejudiced by fondness for a particular episode, or "sequence." It does not break his heart, as it perhaps does the director's, to sacrifice certain pictures that are not vital to the story, or to cut down to audience length a picture that is a masterpiece of the director's art. For these reasons he is first of all an "eliminator"—he gets the picture down to audience length, and in doing so makes it as short as possible without doing injury to the director's creation. But if he did only that, he would be at most a good journeyman—a competent craftsman—he would never make any contribution to the artistic merit or the dramatic power of the picture.

Clarity First

The first consideration, after that of length, is, of course, clarity, the narrative must be told in pictures simply and clearly enough to be intelligible to universal audiences. This is not always easy to do. For example, in the picture called "Lost and Found," the climax of the narrative is reached in a battle between two tribes of South Sea Islanders. But both tribes looked exactly alike. They were both dark brown, nearly naked, and they both carried spears and shields. It was absolutely impossible to distinguish the tribe to be victorious from the tribe to be defeated. Yet it was indispensable that they be so distinguished or else the whole dramatic effect of the story would be lost. The problem was solved by the simple expedient of using for one tribe those carried off to the right, and for the other those that ran across from right to left. In this way the situation was made clear. One is sometimes tempted to prefer subtlety to clarity, but this is a mistake. The subtler methods presuppose that the situation involved is already clear.

One of the things most likely to be neglected in the preparation of motion pictures is tempo. There are many degrees of tempo in pictures—there is the tempo determined by the speed of the camera, the tempo determined by the speed of the action, the tempo determined by the length of the scenes in cutting. In the last the editor can, by regulating the length of his scenes, create a rhythm for each sequence or episode in the picture that corresponds to the rhythm of a piece of music. In general, the principle which he should follow is—long scenes at the opening of the sequence, with a gradual shortening of the scenes to flashes as the situation approaches a climax, and a rounding out of the sequence by one or two long scenes at the end after the climax has been reached and passed. In this way he adds excitement and dramatic effect to the picture, the flashes having, for their length alone, an exciting influence on the emotions of the audience. This was done effectively in the cutting of the runaway train at the climax of "Red Lights," and the kindling of the circus tents after they had been struck by lightning at the climax of "Rupert Hughes' picture, "Souls for Sale."

Watching Speech

There are all sorts of rules for cutting, but the only rule I have found of much value is the one that no rules should be slavishly followed. For example, it is customary in cutting a spoken title to show the speaker's lips moving as he begins the title, to cut in the title, and then to cut back to the speaker's lips moving as he finishes the title. This rule is valuable, however, only where there is doubt as to who speaks the title. When there is no such doubt it will be found much more effective to cut from the spoken title

back to the speaker, but directly to the subject of his speech or else to the effect of his speech upon the person he is addressing. For example in "Three Weeks" the King says: "The noble are auction showing their preference for their Queen." Instead of returning from this title to the King as he finishes speaking it, I cut directly to the Queen in an exterior set, standing before the rubble referred to, and only after that return to the King, still discussing the Queen's popularity. In "Six Days" there is a scene in which a mother accuses her daughter of infidelity. The dramatic effect is heightened by cutting directly from the mother's spoken accusation in a title to the effect on the accused daughter.

Sometimes, also, the dramatic effect of a situation is intensified by reversing the conventional order of events and showing the effect of an action before showing the cause. If we show somebody terrified before we reveal the exact cause of the emotion, we excite and suspend the imagination of the audience. For example, in "Three Weeks" there is a tragic climax in which the King kills the Queen, who is the heroine. The effect is heightened by not showing the actual stabbing, but cutting instead to a close-up of the Queen's face. In this case the servant was Dale Fuller, a very expressive actress. That player is popular with the cutter who invariably shows the reaction upon himself of every action and every spoken title. If he does react so, he will find that he receives a larger footage in the final picture.

These are a few of the methods which are used to add to the effect of the material which the director shoots on the set. There is no rule. Each picture should be considered separately and the best method evolved for getting the most out of the material at hand.

DARK RED SNOW FELL

Halmstad, Sweden, Jan. 24.—A phenomenon has been observed here. Snow had been falling steadily all day when it was suddenly noticed that the flakes were becoming tinged with a dark red color.

A closer examination revealed that thousands of small and very thin worms which are used in the dyeing of the material which the director shoots on the set. There is no rule. Each picture should be considered separately and the best method evolved for getting the most out of the material at hand.

LADIES AID MEETS

The Ladies Aid of the Methodist church met in the form of a "Ten" at the home of Mrs. David Linton, Sand Cove Road, on Tuesday evening, Mrs. S. L. Condie and Miss Hattie Bogle were assistants in serving at the tea hour. Those present were: Mrs. J. M. Rice, Mrs. Samuel A. Worrell, Mrs. Jeremiah Stout, Mrs. Edward Kirkpatrick, Mrs. Oscar D. Hanson, Mrs. F. Brownell, Mrs. Arthur McColligan, Mrs. Luther Wright, Mrs. J. C. Cheeseman, Mrs. W. Lester, Mrs. A. Taylor, Mrs. Arthur Sweet, Mrs. Dane Crosby and Mrs. Perry Kelly.



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"STAY AWAY FROM PARENTS AFTER YOU ARE TWENTY-ONE," SAYS CONSTANCE BENNETT

(By Marian Hale)
New York, Jan. 22.—"A daughter's place is not in the parental home—after she is 21."
This is the latest policy of Constance Bennett, the blind and beautiful daughter of Richard Bennett and Adrienne Morrison, both theatrical stars.

Three months ago she devised the plan that brought the Bennett name into print all over the country—when the family divided and one daughter went into an apartment with her mother, the other sharing one with the father four blocks away.

Now Constance has given the matter of domestic relations another thought, and has decided that parents and children will be much better friends if they don't see too much of one another.

So she has moved again—this time into an apartment of her own, in which, she announced as we had tea there with a group of friends and a brown chow dog watching every nibble, there will be just one boss—herself.

"I could help asking her what she had against the great American home as an institution.

Parents to Blame

"Nothing at all," she replied. "When a girl is growing up she needs to be with her parents. But if they haven't friends that when you have all the friends that you want, and you are age—they haven't done their duty by her and they never will. And the sooner she gets out for herself, the better."

"The trouble with modern parents," she went on, "is that they are indulgent—when they should be firm. We would never have had the flapper problem if it hadn't been for the parents. They precipitated it, and then wondered what to do about it."

"The flappers of today won't have flapper daughters. I'm willing to wager. They will not let their own daughters burst into bloom too soon just because they know that when you have all the thrills of life at 16 you've got a long time ahead of you to be blasé."

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Constance, herself, has selected the screen for her career. She is now at work on her second picture, "Cynthera," and she is determined to get to the top, to prove to her parents and friends that she is as self-reliant and as earnest as she believes herself to be. "Home," she concludes, "is the place where you can be happiest without causing any unhappiness to anyone else. Right now I'm on excellent terms with both my parents, and I believe the best way for me, and any other independent grown-up woman who wants a career to stay that way, is to have her own place."

Which accounts for the third split of this famous family.



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IMPERIAL HAS SPLENDID SHOW
Film Version of "Jewel" is Emotional Story—Concert Tonight.

The mid-week show at the Imperial is of an especially interesting character. It is a well known novel, "Jewel," in film form. There is a two-reel Lloyd Hamilton comedy as well. Tonight there is to be a repeat of the excellent concert of Tuesday evening at which Miss Kramine Cline will assist the theatre's splendid orchestra.

Lois Webber, adapter and director, Claude Gillingwater, famous stage and screen star, Jane Mercer, phenomenal child actress, who is hailed as Scotland's newest discovery, and Clara Louise Burnham's noted novel, "Jewel," all combine to make one of the most interesting picture plays of the season. In "A Chapter in Her Life," adapted from the sensational story for the Universal-Jewel production now playing at the Imperial Theatre and continuing to do outside the house, such as killing, looking after the poultry, and other chores. A heartily recommended "Vegetable Compound" to all who have the same trouble I had, for it is a fine medicine for women.—Mrs. LOUIS F. ELIAS, 501-14th St., Port Huron, Mich.

Another Nervous Woman Finds Relief
Port Huron, Michigan.—"I suffered for two years with pains in my side, and I was very much I was nervous and just as tired in the morning as when I went to bed. I was sleepy all the day and didn't feel like doing anything, and was so nervous I would bite my finger nails. One of my friends told me about Lydia E. Pinkham's Vegetable Compound, and it helped me so much that I soon felt fine."—Mrs. CHARLES BEER, 501-14th St., Port Huron, Mich.

Women who suffer from any feminine ailment should try Lydia E. Pinkham's Vegetable Compound.

134,000 SAW CHINESE TEAM
PLAY SOCCER IN AUSTRALIA
In their recent fifteen weeks' tour of Australia the Chinese Association football team played twenty-four matches in five States before 134,000 spectators. Eight matches were won, nine lost and seven drawn. The goal aggregates were 83 for and 64 against. The invaders played five test games in Australia, and while the first three were lost, the fourth, at Sydney, was won by 3 to 1, and the fifth, at Adelaide, was drawn. Australian critics draw attention to the fact that although the Chinese were allowed seven penalties during the tour, they refused to score from any one of them, taking the view that penalty kicks should not be given in amateur sport. The net profit of the tour was \$7,500.

Two New York playhouses will be reclaimed from the flimsy noon, but the reclamation will be partially offset by the capitulation of the Gaiety to pictures. "Aren't We All?" found the going difficult without Mr. Maude in its cast, and accordingly has ended a long run. Probably it will be laid away until the star's return from Europe, for it is too valuable a property to be sacrificed. (G. P. Huntley's performance in the Maude role was generally described as excellent, but the caption public just decided to stay away.)

ABRAHAM LINCOLN PICTURED
"Abraham Lincoln," a picture dealing with the life of the great President on which Al and Ray Rockett, two young California brothers, have worked for something like two years, is being presented in New York. The picture is a comprehensive chronicle of the life of Abraham Lincoln. George Billings impersonates President Lincoln and Ruth Clifford plays the part of Tan Rutledge. Other members of the cast are Otto Harlan, Louise Fazenda, Fay McKenzie and Homer Willets. Phil Rosen directed this production and Frances Marion wrote the scenario. The musical score was written by Joseph Carl Breit. It is said that the staff working on the research work for the picture examined thousands of books to insure historical accuracy.

Authors See Filming.
Louise Gerard, English authoress, who wrote "A Son of the Sahara," which Edwin Carewe is making, journeyed from England to Algiers, where Mr. Carewe is photographing some of the more spectacular scenes of the production. This is Miss Gerard's first experience with a picture company, and she is interested to see her story take shape on the celluloid from day to day. The interiors of "A Son of the Sahara" will be made in the Eclair studio in Paris. Mr. Carewe's cast includes Claire Windsor, Rosemary Theby, Bert Lytell, Montagu Love and Paul Panzer.

MIGHTY PICTURE AT UNIQUE THEATRE

"The Governor's Lady" Has Many Thrills—A Fine Film.

Whether you have any aspirations toward the State House or not, don't miss "The Governor's Lady," the William Fox screen version of the David Belasco play, which was shown for the first time last night at the Queen Square Theatre. You will be mightily thrilled and entertained by this play, which is a popular success because it contains all the elements necessary for an entertaining picture.

Every American is interested in the struggle of a man from a lowly position to one of power and fame. The majority of the big men at the head of big business or in high political offices were self-made and came from the ranks. In many cases the drama of their private lives is much the same as the theme of "The Governor's Lady."

Harry Millarde, who directed "If Winter Comes," also directed this production. Robert T. Haines and Jane Grey have the leading roles. The other principals in the cast are Ann Luther, Fraser Coulter and Leslie Austen.

VALENTINO DUE

When the Belgenault of the Red Star Line arrives, Rudolph Valentino and his wife will step ashore from a three-week holiday visit in Nice, France.

It is expected that Valentino will start work at once on his first Paramount production, "Monsieur Beaucaire," which will be made at the Panouliere studios on Long Island, under the direction of Sidney Olcott. Under the new arrangement with Famous Players-Lasky, Valentino is to make two pictures under the Paramount banner by July 1, following which the Lasky Company will waive all rights to an option on his services, and he will be free to go to J. D. Williams of Ritz Pictures, for a series of special productions.

"The Lullaby" was another successful venture that went on its way—the receipts were enormous in the beginning, but later were less so. Mr. Hopwood's "The Alarm Clock" also gave up the fight; touted as a great success in advance of its production here, it turned out to be a keen disappointment. At least three plays came to New York this season with assurances from one and all that they would be overwhelming hits: "The Breaking Point" and "The Wild Westcotts" were the others—failures both.

A play entitled "Fool Woman" was played in rehearsal last week by John Cromwell. The author is John A. Kirkpatrick, brother to the producer of "Kismet."

The Equity Players will next present a play entitled "The New Englander," highly spoken of by those who have read it. The author is Abby Merchant, remembered (by a meagre handful) as the author of "The Evergreen Lady."

The new Owen Davis play, "Peacocks," is heading for Chicago. Probably New York will not see it before next season.

IMPERIAL
FINAL TODAY!
A Perfectly Charming Domestic Drama, Experienced by Many
LOIS WEBBER'S HUMAN DOCUMENT
From Clara Louise Burnham's NOVEL "JEWEL"
FILMED AS
"A CHAPTER IN HER LIFE"
IT IS SURPRISING HOW MUCH EASIER IT IS FOR A CHILD, whose mind has not been led astray by experience and seeing knowledge, to understand truths about life, than it is for an old man who is hardened to the world's ways lacking in hope. "A Chapter in Her Life" is a new "find," portrays the child in the story, and Claude Gillingwater, master character man, the old grandfather. Lloyd Hamilton's Latest Role LAFFS! "HE IS MY FRIEND"
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It Conquers! It Overpowers! YES, AND IT THRILLS! See It Today.

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"The Woman Conquers"

Last Episode "TIMBER QUEEN" No. 15
Dippy-Do-Dab. "STEPPING OUT"

1,500,000,000 RUBLES PAID AT MOSCOW SOCCER GAME
More than a trillion and a half rubles were paid in admission at Moscow when the soccer team of that city met the team from Petrograd in an annual inter-city championship match. The fans who paid the gigantic gate receipts were well repaid, for the match was sensational and brought victory to the Moscow team for the second time in sixteen years. The match always has been an outstanding event in Northern Russia, and this year proved no exception. The admission was not in excess, proportionately, with that of other years, but a great gathering was on hand to witness the contest. Further light is thrown on the size of the amount when it is known that a loaf of bread at that time cost 300,000 rubles. The field at Moscow is an old one, but has been reconstructed and is reported to be one of the best playing surfaces in the country.

G. B. SAMUELSON OF ENGLAND PRESENTS
THE GREAT NAPOLEONIC WAR DRAMA
"A Royal Divorce"
SUCH IS THE POWER OF FASCINATION OF "A Royal Divorce," that it casts a spell over every nation in Europe. In England, France, Spain, Belgium and every country on the continent, this picture is now playing sensational runs. Its appeal is universal. Men, women and children in nearly every nation of the world are fascinated by the story of Napoleon.

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COMING NEXT WEEK
A Play Beloved by Everybody
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Audience Last Night Well Pleased With
WILLIAM FOX SPECIAL
The Governor's Lady
The outstanding picture of the year.
UNIVERSAL COMEDY
—FRIDAY—
TOM MIX
—IN—
North of the Hudson Bay
The married woman obtains THIS FREEDOM at heavy cost!