

Program for The Week

Moon—"The Killer."
 Cast of Characters:
 Ruth Emery.....Claire Adams
 William Sanborn.....Jack Conway
 Hobbs Emory.....Frankie Lee
 Harry Hooper.....Frank Campeau
 Betty Brower.....Tod Sloan
 Hanson.....Edward Peil
 Windy Smith.....Will Walling
 John Emery.....Milton Rose
 Buck Johnson.....Tom Ricketts
 Tim Westmore.....Zack Williams
 Augustus Jackson.....Zack Williams

In "The Killer," chief cinema attraction at the Moon theater this week, Stewart Edward White, the author, has offered one of the most absorbing stories of his career.

No one but Frank Campeau could have made the remarkable, unusual and daring character, "The Killer," seem real.

The story is woven around the diabolical personality of a man who finds killing is the best way of removing the birds, frogs, dogs, men, women and children who annoy him, in his displeasure, or stand in the way of his ambition. Into his net falls a beautiful girl and her young brother. Their position is hopeless until a daring and chivalrous young man rushes headlong into the desperate situation, falls in love with the girl and rescues her in a succession of climaxes that are the very height of good melodrama.

In addition to Frank Campeau, the cast includes beautiful Claire Adams, Jack Conway, little Frankie Lee, Tod Sloan, the famous jockey, Edward Peil, and many others, each giving splendid performances. Howard Hickman's direction is unequalled.

Sun—"The Furnace of Matrimony."

Cast of Characters:
 Polly Vallance.....Agnes Ayres
 Anthony Bond.....Jerome Patrick
 General Brock.....Theodore Roberts
 Lady Brent.....Helen Dunbar
 Mrs. Brent.....Betty Franckson
 Keene Moriand.....Milton Sills
 Mrs. Vallance.....Fred Turner
 Mr. Vallance.....Frod Turner
 Bert Vallance.....Lillian Littlefield
 Solomon Bensbridge.....Robert Holter
 Count Svenson.....Edward Martindell

Marriage is like a furnace—don't go near it unless you want to be caught in its consuming fires.

This sounds the gist of "The Furnace of Matrimony," which opens today at the Sun theater.

Agnes Ayres, Jerome Patrick and Theodore Roberts play the leading roles.

The story revolves around the society marriage of a wealthy Englishman and a popular London actress, the confession immediately afterward that he married his wife merely because he had heard that she had threatened to sue him for breach of promise if he jilted her. This subsequent estrangement and the many dramatic complications which follow before a reconciliation is effected make a very tense drama.

The picture is an adaptation by Julia Crawford Ivers of the new novel, "The Furnace," by the English writer, "Pan," which promises to create a sensation among fiction lovers and is just coming off the press.

Rialto—"Hush" and **"Love, Honor and Behave."**
 Clara Kimball Young plays the leading role in "Hush," which opens a four days' engagement at the Rialto theater today.

Charles Murray, Ford Sterling, Phis Haver and Marie Prevost are responsible for the continual feature comedy in "Love, Honor and Behave," which opens Thursday at the Rialto.

"Hush" is an absorbing tale of love and romance, with the ghost of a great fear intruding itself upon the happiness of a truly married couple.

"Love, Honor and Behave" is a light travesty of married life. It is a Mack Sennett comedy.

The scene of the most lively action is the Gargle Inn, whither the judge goes in the interest of prohibition, and Phyllis Haver to reclaim an errant husband, Ford Sterling. As a result of his experiences at the Inn, the judge makes up his mind and forever sets it there, that faith is not to be reposed in circumstantial evidence, and that incriminating appearances are more likely to be false than true.

A riot in an artist's studio concludes the picture.

Empress—"The Fall of Babylon" and **"While the Devil Laughs."**

D. W. Griffith's mammoth production, "The Fall of Babylon," featuring Seena Owen, Constance Talmadge, Alma Rubens, Mildred Harris and Eric von Stroheim, opens to-



Neighborhood Houses

Grand.

Today, Tomorrow and Tuesday—Charles Ray in "Peaceful Valley," and Harold Lloyd in "Get Out and Get Under."

Wednesday—Carmel Myers in "The Mad Marriage."
 Thursday and Friday—Mildred Harris in "Old Dad."
 Saturday—William Desmond in "The Broadway Cowboy."

day at the Empress theater, for a four days' engagement.

The story is a purple romance of an ancient day—the romance of a lovable little mountain girl who adored a king and might have saved an empire.

More than 125,000 persons take part in the picture.

Beginning Thursday, "While the Devil Laughs," featuring Louise Lovely, will be shown at the Empress.

The picture is of the underworld, telling of the regeneration of a girl who rose from a criminal to splendid womanhood.

Strand—"Forbidden Fruit."
 Cast of Characters:
 Mary Maddock.....Agnes Ayres
 Steve Maddock.....Clarence Burton
 James Harrington.....Mildred Harris
 Mrs. Harrington.....Helen Dunbar
 Mrs. Harrington.....Betty Franckson
 Nelson Rogers.....Milton Sills
 Pedro Guiseppe.....Forrest Stanley
 Nedie Craig.....Shannon Day
 John Craig.....Bertram Johns

Another Cecil De Mille masterpiece!

"Forbidden Fruit," a gorgeous production woven about a fairy tale, is the chief cinema attraction at the Strand theater.

A preriview of the picture prompts

Program Summary

Moon—Frank Campeau in "The Killer."

Rialto—Today until Thursday, Clara Kimball Young in "Hush," latter half of week, "Love, Honor and Behave," a Sennett feature comedy.

Sun—Agnes Ayres in "The Furnace of Matrimony."
Strand—"Forbidden Fruit," starring Agnes Ayres.

Empress—Today until Thursday, "The Fall of Babylon," latter half of week, Louise Lovely in "While the Devil Laughs."
Muse—Today, "The Furnace of Matrimony," tomorrow and Tuesday, "The Girl with the Jazz Heart," Wednesday and Thursday, "Just a Wife," Friday and Saturday, "You Never Can Tell."

Kathlyn Williams, Beatrice Joy and Roy Stewart are the leading characters.

Playgoers at the Muse will enjoy a lively comedy in "You Never Can Tell," featuring Bebe Daniels, next Friday and Saturday. It is a clever and amusing story of the "good little bad girl" type so typical of Miss Daniels.

Plenty of Changes

After making the "Anatol" plays by Arthur Schnitzler, the Austrian, the basis of his latest production, and changing the name to "Five Kisses," Cecil B. de Mille has changed it back to "The Affairs of Anatol," Wallace Reid, Bebe Daniels, Gloria Swanson, Agnes Ayres, Wanda Hawley and Elliott Dexter are in the cast.

Pretty Agnes Ayres Wears Gorgeous Gown



For the Cinderella vision in "Forbidden Fruit," chief cinema attraction at the Strand theater this week, Agnes Ayres, leading lady, wears a gown of the ultra-modern, super-fashionable type. It is valued at \$2,000.

The episode of Cinderella has been sumptuously staged and will attract general attention. Beauty is the keynote of the production throughout.

Cecil B. DeMille's PRODUCTION "FORBIDDEN FRUIT"

By Jeanie Macpherson - Presented by Jesse L. Lasky
 A Paramount Picture

LIKE Cecil B. DeMille's greatest success, a study of marriage, and so luxurious, so colorful, so dramatic that "Male and Female" and "Why Change Your Wife?" must pale in comparison. Nothing finer has been offered by Paramount.

Be sure you see the original \$2,000 gown used in the picture, at Burgess-Nash.

Silverman's Orchestra plays an elaborate musical score and a great overture.

Please arrange, if possible, to attend the matinees and save both time and money. Bargain matinees except Sunday. All seats 25c, including tax, except boxes.

Pre-Christian Era Depicted in Griffith Play

Massive scenes, the pomp and ceremony of days gone by, sensational chariot races, dancing girls at the Feast of Belshazzar, all are a part of David Wark Griffith's tremendous production, "The Fall of Babylon," coming to the Empress Theater for four days beginning today.

No more vivid and romantic picture of life exists than that reflected in the pre-Christian era, when Babylon's walls were the boundary of a life of passionate and mystic splendor. Humanity has outgrown Babylon's manners and garb, but in patriotism, love and loyalty, the hearts of men and women have not changed. Mr. Griffith, whose regard for the dramatic and unusual was so admirably expressed in his two former master works, "The Birth of a Nation" and "Hearts of the World," has turned to the deep philosophies and spectacular brilliance of the days of Babylon for his inspiration, with the result that "The Fall of Babylon" is a simple love story against a background of colossal scenes of grandeur. Slave dealers, knaves, soldiers, court beauties and ladies of the harem become the contrasting elements. The smoke of battle and the thunder of giant turrets pause to reveal glimpses of these fragile beauties who lent life and joy to the court. Doves bearing Cupid's messages flit about the great halls and banquet rooms of Belshazzar's palace, fountains of wine splash forth amid a myriad of vari-colored lights in this powerful drama of crimson conflict and golden love.

Girls, Can You Abide by These Commandments?

Al Christie has formulated a set of rules for the "film follies" girls who are seen in Christie Comedies, as follows:
 1—Must be between five feet, one and five feet eight in height.
 2—Must weigh not less than 100 and not more than 130 pounds.
 3—Days when not working in picture, must report for dancing rehearsal or scene rehearsals at 10 a. m.
 4—Must not alter color of hair or cut hair without permission.
 5—Must be at the studio every working day at 8:30 a. m.
 6—Must be able to pass tests of riding, swimming and answer questionnaire on etiquette.
 7—Must not smoke cigarettes in the studio nor in any public place.
 8—Must not chew gum in the studio.
 9—Required to participate in annual girls' hike.
 10—Must not attend cafes or other public places at late hours except Saturday nights or other nights when not called to work on following day.

Ray's New Vehicle

The cast which will assist Charles Ray in Charles Van Loan's "Scrap Iron" has been assembled. "Scrap Iron" will be Ray's next First National release after "The Old Swinmin' Hole," by James Whitcomb Riley. Players in support are Vera Steadman, Lydia Knott, Tom O'Brien, Stanton Heck, Tom Wilson and Charles Wheelock.

"Do You Take This Woman for Your Lawful Wife?"—"I'll Tell the World," He Replies



The fires of hell are not hotter than the furnace of hate and suspicion of a loveless marriage. This is emphasized in "The Furnace of Matrimony," a drama of a pair who thought marriage was going to be like a cozy wood fire and found it to be a scorching furnace. The picture opens today at the Sun theater. Agnes Ayres plays the leading role.

Remember the Nickleodeon?

Bang-Bang Automatic Pianos—Loquacious Billboards—Flashy Wallpapers—Illustrated "Chaser" Songs—All Memoirs of Pioneer "Movie" Days—What a Change!

An empty storeroom. Planks spread across nailkegs. A bedsheet fluttering on a line. One-reel pictures—a few hundred feet of film. Five cents or a dime admitted, and a tinpan piano plus illustrated songs formed the musical interludes. The man who used the flashiest wallpaper boasted the finest theater. The ticket office was behind a hole cut in the store front. Flashy lithographs picked up in the wake of wild melodramas that played the opera houses of that day were used to advertise. The more flashy the paper the better the showman liked it. Noisy electric pianos banged away continuously—and so did the shows. Inky darkness pervaded the interior of the theater, lightened only when a "chaser" was put on. This accelerator of exits might be the "ulcerated songs," a leather-lunged individual being called upon to bellow again the song of home and mother that had been heard a half hour before. Such was the early-day movie. "The Great Train Robbery" was the "movie sensation." It enriched its maker and was an inspiration to censorship. Film was then run through a noisy machine and was caught in a barrel to be wound back again before the next screening could proceed. In those days \$5,000 put into a picture was a fortune, indeed. Then a few score people crowded into a converted shack that might have previously been a butcher shop or a lively stable. Now 5,000,000 people a day attend the photoplay theaters of America. The Capitol theater, New York, seats 5,000 and there are hundreds of theaters, devoted exclusively to motion pictures, that represent more than \$1,000,000 invested and have a weekly expense ranging from one to \$5,000. It's vastly different now than in other days. Could Eugene O'Brien have won a popularity contest in Cincinnati if his pictures were projected on table cloths? Would "Little Mary" have risen to fame if people had always sat on top of a nail keg while she shook her curls? Moving pictures within 20 years have reached fifth place in American industry. And the greatest development has been witnessed within the last five years.

Film Studio Is No Happy-Going Ground, Star Says

Clara Kimball Young, the celebrated screen star of "Hush," at the Rialto theater, believes that energy and vital interest in everything she undertakes is one of the secrets of her success in her chosen field of labor. Asked by an interviewer if she was not afraid of working too hard, or of bringing on a nervous collapse, she replied: "Nonsense, work never hurts anyone. People who keep busy never have any nerves to break down. Do you remember what Mark Twain said about dying? He said that more people die lying down than in any other position, therefore, I never give up and never lie down." Betty Compton is to be starred by Paramount in a series of special productions. She bounded into fame with the "Miracle Man."

Oh, Gracious, But Archibald Is a Dangerous Chap

Louise Glavin comes to the second of her disquisitions on the attractiveness of man. The he-vamp is analyzed in Mrs. Glavin's newest article.

No. 2. The He-Vamp.

He's dangerous, moustachios waxed to a nicety, with a restless, roving eye that misses no detail of feminine movement, the he-vamp, confident in his powers of conquest, mentally resourceful and sartorially magnificent, constitutes a not-to-be-disregarded attraction for the female heart. This magnet is a powerful one, for the he-vamp knows how to make love—and that without seeming to know how. And he oftentimes assumes the impeccable demeanor of the "perfect gentleman," or the momentary semblance of the "he-man," or, on occasion counterfeits the guise of the "good-natured man" to win the affections of his objective.

He is a royer, and adventurer among hearts, this he-vamp, and loving withal—too loving, let's say.

There is a boyish charm mingled with a worldly-wisdom that takes hold of the imagination of a woman in the he-vamp. And everyone who knows anything knows that woman's heart and imagination often run riot with her better judgment.

Yes, the he-vamp is to be guarded against. He isn't the wholesome kind of a sweetheart to have calling on you—even though he does call in a super-six machine and send flowers and candies to prepare the way for his coming. Watch out for him, girls! He's just too attractive to take chances with!

This Year to Be Epoch for Better Picture Plays

"What changes will there be in the nature of picture production in 1921?" repeated Frank Borage, the brilliant young director of "Humoresque," when the question was put to him.

"Without hesitation he answered: 'I won't use the trite phrase 'fewer and better,' but merely say that it actually sums up the situation. The phrase was originated to describe a more or less sincere purpose of film makers. It comes to represent the necessity thrust upon them, they've got to make them fewer and better.'

"There are now on the shelves of the leading companies over \$15,000,000 worth of unsold photoplays. They are in good part the residuum of 1920 over-productions—mediocre material that has settled to the bottom.

"At last eyes are opening. We can't turn out photoplays like machine-made goods. Plays are the product of thought and second thought—that is, good plays. Too many studios have been turning out features rapidly under the prod of the 'efficiency expert' in the business office. 'Humoresque,' upon which six months were spent with the authorities, Miss Hurst, collaborating to the end, has already cleared more than \$1,000,000. Need any better example be cited?"

"So now the shrewd producers are doubling the time given to turning out photoplays and driving the smaller units, which are after easy and quick returns without regard to reputation, out of business by competition."

RIALTO

Direction of A. H. Blann
 FOUR DAYS STARTING TODAY

A man's mind can make a mountain of a mole hill.

A woman's explanation can never reverse the order. What you don't tell, you don't have to explain. Take this tip from

CLARA KIMBALL YOUNG

in Her Latest Production

"HUSH"

A vital dramatic document dedicated to the great army of women who gained unhappiness by telling their husbands too much.

CLYDE COOK
 That new Comedian will hand you the biggest laugh of the season in

"The Jockey"

Rialto Symphony Orchestra
 Offering Hungarian Rhapsody
 Number Two
 Harry Brader, Conductor

IN OLD MANILA
 Illustrated Organ Solo by
JULIUS K. JOHNSON
 America's Premier Organist