

"OVER THE HILL" IS THE WONDER PICTURE OF CENTURY

Ever since the birth of the motion picture industry producers have secretly cherished the hope that some day they might create a photoplay which would vie successfully with the spoken dramas enjoying long runs in the major playhouses of America's large cities.

To produce a film, however, that would run for one solid year on Broadway, New York City, where standards are both torn and destroyed, was considered a purely idealistic dream. It was the acme of absurdity. Broadway would tire of the best picture in ninety days, was the gist of popular contention. Any one suggesting the possibility of a new record run for a silver screen production was laughed down by the most liberal of the critics.

Unwilling to run the risk of exposing their views to public ridicule the men who hoped to accomplish the "impossible" remained silent. Then came William Fox, one of the earliest pioneers of the industry, with the announcement that he would produce a motion picture which, through its purity and simplicity of theme, would smash every record in the annals of the silent drama—a picture that would run for twelve consecutive months on Broadway—a picture that would go into the theatres throughout the entire country for longer showings than ever were recorded before—a picture that would make the "impossible" an actuality.

So forceful were Mr. Fox's assertions that even the redoubtable critics were compelled to curtail their lampooning. That was in the early part of 1920. By September of that year Mr. Fox announced to the world that he had completed "Over the Hill," a production which was expected to refute the arguments against the practicability of extended runs in the movies.

In making this great picture, Mr. Fox realized that in order to achieve the goal he had set for himself it would be necessary to embody in it various elements of art and fundamental human understanding. The uppermost thought in his mind was to make the picture one of universal appeal, one that was to be recognized for its story rather than because of its individual actors. It must be a presentation of powerful appeal to all humanity—one which would cause editorial writers to acclaim its excellence. It must be a production, as Dr. Frank Crane later described it, truly sentimental, yet devoid of the mush. It was with these attributes that "Over the Hill" came forth.

In September, 1920, the Fox special production went into the Astor Theatre, one of the Shuberts' prominent New York houses. It was welcomed by the cynical critics as a truly masterful picture, and New York began to flock in almost uncontrollable masses to the doors of the Astor Theatre. Because of the tremendous response, Messrs. Shubert were compelled to put the Fox production in a larger auditorium; they accommodated the crowds in the Central Theatre, with its seating capacity of nearly 3,500 persons.

For one solid year "Over the Hill" attracted the inhabitants of New York and visitors to the Great White Way. Repeatedly the New York newspapers devoted columns of praise to the picture and the effect it was having on those who witnessed it. These newspaper stories were voluntary acclaim to the success of the photodrama rather than the result of publicity campaigns instituted by either the producer or the exhibitor. As the reports of the remarkable impressions "Over the Hill" was leaving on the New York audiences began to circulate, editors of papers throughout the United States and Canada and even in European and Far Eastern countries, began to give it considerable mention. Then, upon release of the production in August, 1921, to the general theatre field, began an influx of letters to the offices of William Fox from clergymen, educators, social leaders, business men, authors and industrial workers—letters unanimous in praise of the story and its pictureization; and the flow of laudatory communications has not ceased since that time.

Whenever the picture has been shown to the inmates of penal institutions, here has followed in each case a batch of missives written by the convicts conveying their thanks to Mr. Fox for the privilege of witnessing it, and their heart-felt appreciation of the truth which the story brought home to them.

Another remarkable thing about "Over the Hill" is the fact that while it was a cast written without a star, Mary Carr, who assumed the role of Ma Benton, the mistreated mother, has gained international fame as an actress, and Johnnie Walker, the

"black-sheep" of the story, has been named a star by William Fox.

According to statistics and expert estimates which have come to the New York offices of Mr. Fox, more than 80,000,000 have seen the film. Agencies throughout the world have clamored for the privilege of distributing it outside of the countries in which Mr. Fox maintains his own organizations. Only recently the Middle East Films, Limited, closed negotiations for distributing "Over the Hill" in the Orient. England, Japan, China, France, Spain and even Russia, either have seen the picture or will see it in the near future.

Such is the wonderful film creation which comes to the Veterans' Star Theatre, Durham on Wednesday and Thursday of next week, the 25th and 26th of October.

NO SAFETY

(Walt Mason.)

The spuds are white and mealy. I like them smoking hot; but if I eat them freely, my doctor cries, "Great Scott! You weigh too much already, yet such things you will chew. Your gain in weight is steady in spite of all I do! Your face is hot and hectic, your pulse hits up a gait; a spasm apoplectic will get you soon or late." The roast is large and stately, the gravy rich and brown, and I am longing greatly to pour such victuals down. But, says the learned physician, "Cut out such grub as that, or soon the pale mortician will bear you from your flat. I have to watch and guard you throughout the weary years, you blamed old bonhead, you, to save you from the bier." Such is the fate of fellows who do not toil or spin, who ply no blacksmith's bellows, or make cars out of tin; in guided ease reclining, their lot seems far from hard; but when it comes to dining, all goodly things are barred. I watch the toiler plodding as homeward he repairs, from ditching or from sodding, to eat five Belgian hares. I think his lot's a daisy, no doctors round him lurk; but I am too blamed lazy to go outdoors and work.

BOY FROM OLD NIPPON

WILL STUDY AT GLENCOE

Glenoe, Ontario, now numbers among its inhabitants a jolly little Japanese lad, 12 years of age, who is to make that village his headquarters while he devotes himself to the study of the English language and the general perfecting of his education.

This is no less a person than Masataka Shimizu, son of prominent Japanese parents, and himself a promising student, who has successfully passed through the Japanese public school and who also claims several months' attendance at the middle or high schools of his native land.

Masataka Shimizu is a protege of Miss M. M. Young, who has recently arrived in Glenoe to take up her residence after spending the past 27 years engaged under the Church of England in Canada in work in the mission fields at Nagoya, Japan.

Miss Young, although retiring from the service, does not forget her interest in the land of her adoption, and is vastly proud of the small scholar, who is to be a guest in her home for a prolonged period.

Masataka Shimizu writes 3,000 characters of Japanese and already is making a great showing in English as a step toward the fulfilment of his ambition, entry upon mission work among his own people in Japan.

HOME FROM BRITISH COLUMBIA

(Walkerton Telescope.)

Mr. Bryan McCool, who spent the summer vacation on a Presbyterian mission in the Rocky Mountains at Edgewood, B.C., is home for a week with his parents, Inspector and Mrs. John McCool before returning to his third year work in Arts at Toronto University. Bryan had an interesting, though strenuous summer out there, making his home with an English gentleman, Colonel Harrington, a cousin of General Harrington, who is in charge of the Near East situation for the British. On the return journey he spent a couple of days at Lake Louise and there ran across the famous movie stars, Mr. and Mrs. Douglas Fairbanks, who have been touring Canada. He had an interesting half hour's chat with "Doug" and "Mary" and came away with their autographs.

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TOM MIX COMING IN FINE WESTERN STORY

Tom Mix, the clever William Fox cowboy star, is coming to the Veterans' Star Theatre tomorrow and Saturday nights in another thrilling western picture called "The Night Horsemen." The story is based on Max Brand's novel "Wild Geese," and is a sequel to "The Untamed," in which Mix gave extraordinary entertainment in the character of Whistling Dan. In "The Night Horsemen" he is again Whistling Dan, that wild-natured man whose love of the wilderness makes him forget love and friends to follow the flight of the wild geese North in spring and South in autumn.

In "The Untamed" Whistling Dan goes away with the wild geese northward on the night before his proposed wedding to Kate Cumberland. In "The Night Horsemen" he returns with his horse Satan and his faithful dog Bart. With him comes his old wild nature, his terrible temper. Fighting men are after his blood, and he is after theirs; but in the end of "The Night Horsemen" the realization that he is breaking the hearts of those who love him changes him, and for the first time in his life the wild geese get no response to their "honk, honk" as they fly northward. He turns and goes home with Kate.

There are said to be some big riding scenes in this picture and some bigger human nature thrills.

WOMEN CIGARETTE SMOKERS

The enormous increase of cigarette smoking among women, says the medical correspondent of the London Times, calls for some protest by the medical profession. He declares the habit in many instances is passing beyond a pleasure and becoming a vice.

"The absorption of nicotine, which is the danger element in the matter," the correspondent proceeds, "produces a condition of nervous distress which is frequently painful to observe. From this proceed palpitations and exhaustion and outbursts of emotion. Woman's delicate nervous organism was certainly not intended to endure large doses of this poison. Her functions as a mother cannot but be interfer-

ed with when she indulges in it to excess."

It is the habit of many English women and girls to smoke cigarettes in public, and not a few may be seen in restaurants and hotels smoking long, slender pipes. Women's organizations and social improvement society have begun a crusade against this "inelegant and unwomanly practice."

MORMONS AND "WHITE SLAVE" ARE MENACES OF TODAY

"Do a little less for the dress of your daughter and a little more for her soul," was the advice to W.C.T.U. mothers by Dr. Detwiler of Kitchener, in her address before the convention at Oshawa last Thursday. "Do we as women realize our responsibility as to our dress—or undress as a minister said—in its relation to the young girl and young boy of today?" she asked. Though it was said that the white slave traffic was well under control, Dr. Detwiler declared that such was not the case—that mothers must be more vigilant than ever as commercialized vice was thriving, and a greater menace than ever before.

Dr. Detwiler admitted it was not as possible to patrol and control the automobile as it was the trains and stations, but that the young girl must be educated herself as to the danger that lay in the night rides and joy jaunts to unfrequented places in automobiles. "The Social Service Commission have realized and felt the degeneration of the race, and realize that we must take it from the Bible standpoint as well as from the medical standpoint."

Srong denunciation of the Mormon missionaries and their methods of getting converts was voiced by Mrs. Shullis of Brantford, who spoke on the work among Indian girls. "This dreadful Mormon menace among our Indians is appalling and something which we must hasten to stop," she declared. Incidents were cited of the Mormon advocates approaching young girls and getting their promise to go to Utah. "But we're not going to let them go if we can possibly prevent it," concluded the speaker, who also asked that the fervent prayers of the women be directed to their efforts.

Robert Stead, Famous Canadian Author, Once More Takes Up the Pen to Produce An Absorbing Story of Dominion Life

"Neighbours," a Happy Novel of the Northwest, is Hailed as His Greatest Book

Romance and Authentic Record of Colorful Period of National Life Combined in Novel of the Homestead

Of all Canadian-born, Canadian-writing authors to-day, Robert Stead stands out as that one who most steadily and unflinchingly has painted Canada at her best. His former novels, "The Homesteaders," "The Cowpuncher," and "Dennis Grant," have established for him a wide reputation throughout Canada, and for that matter all of the British Empire and the United States. It was Stead who made the experiment not so long ago, of publishing his first book in Canada, through a Canadian firm (Messrs. Hodder & Stoughton Limited), and printed by Canadian presses. The experiment was so successful that the book outsold the best selling imported titles of its season, and the Stead books have been proving the truth of the All-Canadian theory ever since.

This latest novel is in many ways Stead's greatest. It is very simple writing, with evidence of a fine restraint and understanding, and demonstrates again his unrivalled knowledge of the country of its setting. The love story of two families of young people, who have been children together in the east and take up adjoining homesteads in the Saskatchewan country, is its main theme. And a beautiful and absorbing love-story it is, with a touch of suspense toward the close which makes it all the happier in the end. The life of the Homestead neighbourhood is told with delightful humour, and a more delightful evidence of real knowledge of the settlers' country and the characters which make it up.

"Neighbours" is a book which should be found on every library table in Canada this year, and on



ROBERT STEAD. Author of "Neighbours," "Dennis Grant," "The Cowpuncher," "The Homesteaders," etc.

every shelf in every library for the years to come, for its charm is not greater than its real value as a picture of a changing time—a time which held some of the greatest realities and the greatest sweetness of our history. Robert Stead has assuredly won "The Immortal Garland" in "Neighbours."

"NEIGHBOURS" by Robert Stead, a happy novel of the Northwest. Hodder & Stoughton, Toronto, \$1.75

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