

ON THE TRAIL OF THE MOTION PICTURE

And a Good Time Was Had By All

By Harriette Underhill

More than three weeks ago we were scheduled to interview Marguerite Marsh, and we were quite anxious to do so before we had just seen her in a serial with Houdini, in which a great iron man chased her all over the place and she looked extremely interesting. Also we wished to ask her if she wasn't really frightened to death when that huge monster bore down upon her.

And then it happened that we caught incipient or infantile influenza, which sends your temperature up to 102 every day at tea time, and we were terribly afraid we weren't going to die and our fears were realized! We didn't for we lived to keep our appointment with Miss Marsh just last night.

Some one told us at luncheon that they envied us because Miss Marsh was a "regular person," and from this particular person that is the highest form of praise.

Well, she turned out to be a regular person, and it is a lucky thing for both of us that she was, for these reasons: Miss Marsh lives away up town, Broadway and 94th Street, and our appointment was at her hotel at 7 o'clock. We went on the subway, same subway which lets you on in front of the Greenwich Village Theatre and lets you off in front of the New Symphony Theatre, which is all right if every one isn't going to the same place at the same time.

Without offering any inducements in the form of cabarets or anything Mr. Shonts can draw a crowd which never is equalled elsewhere, save on election nights or on peace nights. And all the while we were flying through space on the front platform of a Broadway express we wondered why they didn't keep on building subways until they had enough. But there are compensations, for when we alighted at Ninety-sixth Street we found ourselves possessed of the red and green necktie worn by the gentleman who swayed just to the port and the veil of the starboard lady who had jaded us with her hat pin.

This will explain why Miss Marsh had to be pretty nice to impress us, and she proved to be both. If you don't think she is pretty just look at the picture to the west of this!

It's funny, but she looks almost exactly like Billie Burke, red hair and all, and we contend that Billie Burke is—but why say it again.

Miss Marsh came downstairs as soon as we were announced. She wore a little brown velvet suit, the color of her hair, trimmed with sable, and a tiny black velvet hat. When she saw us she breathed a deep sigh of relief.

"Oh, thank goodness you're young! I was afraid you'd be old, and I feel like having a good time. Do you feel like having a good time?" And then we proceeded to have a good time according to Miss Marsh's ideas, which coincided perfectly with ours.

And at 10 o'clock, when we both stopped for breath, Miss Marsh said: "Oh, have you seen Charlie Chaplin's bride? Let's go down to the Broadway Theatre and see her! I used to play parades with her and she would take a half hour to decide each move. Let me see," she would say, deliberately. "No, I don't think I'll do that, I hope she didn't act like that when Charlie proposed. No, of course she didn't! No girl would. He is a fascinating person, isn't he?"

And after we saw the bride in "Borrowed Clothes" it was time to eat again, and we determined that now,

if ever, we must make Miss Marsh talk about herself.

"Which is older," we asked, by way of introduction, "you or Mae?"

"I am," answered Marguerite, firmly, "though Mae always claims it. You see, we are all pretty nearly of an age, and sometimes we do forget. I became a screen actress before she did, too; and just see how she has walked away from me. People say to me sometimes, 'Aren't you jealous of Mae?' Now fancy any one being jealous of her own sister!"

"Why, every success she has had has made me as happy as it made her. She is a credit to the Marsh family."

"And now I, too, am going to be a star. Harry Grossmith is going to have a serial written for me in which I am to co-star with a handsome matinee idol, though I'm not at liberty to tell you his name yet, nor the name of the picture. We start work in four weeks, and until then I'm having a vacation with pay. Do you wonder that I love my work?"

And then we looked at our wrist watch and discovered that both hands pointed to the north pole, and Miss Marsh had to get up the next day at 3 o'clock to catch a train somewhere. So we started to hunt for one of those nice tin taxis that start you at a dime and take you home for a quarter, but Miss Marsh recklessly signalled a smart yellow, green and red taxi and took us home herself. We certainly like Miss Marsh.

Shadows on the Screen

"Rebuilding Broken Lives" is the title of the first of a series of pictures which will be issued by the American Red Cross in one reel form.

It is probable that only a few people outside official life and the army abroad have a conception of the gigantic tasks assigned by the Allied powers to the American Red Cross. Through its bureau of pictures, recently organized by Joseph Johnson, the American Red Cross now aims to tell this story on the screen. The bureau has the cooperation of E. F. Albee and John J. Murdoch, of the United Booking Office, who have arranged to release Red Cross War Work films through the Keith and allied theatres all over America. This will enable all who have contributed to the cause of mercy to behold the results of Red Cross work in France, Italy, Belgium, the Balkans and the Far East and to share in the pride Americans may justly possess in a record work for humanity. The pictures will definitely point to a big reconstruction work abroad, which will become the new labor of the Red Cross.

"When Your Soldier's Hit," the first of the U. S. A. Series of two-reelers announced by the division of films, Committee on Public Information, will be released December 23. "The Bath of Bullets" has been set back, and the first release will be followed in January by "Wings of Victory," which tells the story of how the production of war planes in the United States reached notable proportions. "When Your Soldier's Hit" shows the American people just how the wounded were rescued from the battlefield, how they were cared for and moved back to field hospitals, and ultimately to base hospitals, where they were given every scientific care. The picture was made under the supervision of the staff of the surgeon general of the United States, and is absolutely authentic.

"Mothers of France" the Sarah Bernhardt picture which was shown here before the war by World Pictures, has taken on a new lease of life, it is said, since the beginning of the armistice. "Mothers of France" was the first picture of its kind to be released here.

Paul Brunet, vice-president and general manager of Pathé, announces the signing of a contract with Frank Keenan to make a series of eight pictures within the next year. Mr. Keenan will produce the pictures himself. He will have associated with him in the undertaking Robert Branton.

"The Great Victory, Wilson or the Kaiser? The Fall of the Hohenzollerns," the new Screen Classics, Inc. enterprise dealing with war and peace, will be released simultaneously in Europe and America, having received full government endorsement. Count di Cippico, who is representative of the Italian High Commission in America, will sail for Europe in a few days, taking with him a duplicate negative and positive prints of the film. "The Great Victory" will then be exhibited in all leading European centres, foreign exhibitors having already spoken for the first-run rights in their respective localities.

Kitty Gordon is supported by Mahlon Hamilton as the hero and Wedgewood Nowles as the villain in her new picture, "Adele," which is taken from the novel "The Nurse's Story," by Adele Blopear.

A new contract has just been signed with Ruth Roland by Pathé for her appearance in a fifteen episode serial which will be ready for the screen immediately at the conclusion of Pearl



Marguerite Marsh



Mae Murray appearing in person at Loew's Theatres.

White's serial, "The Lightning Raider." The new serial has been tentatively entitled "The Long Arm."

Sherwood Macdonald, of Mission Productions, is the first historian of the world war. Mr. Macdonald sets forth the facts briefly, picturesquely, but nevertheless emphatically:

The Hun
Wanted place in sun
Got on bun
Grabbed gun
Started fun.
Struck Marne
Gosh darn!
Hit Verdun
Had to run.
Tried Haig
Made 'em beg.
Hit Byng
By jing!
Tried Yanks
Kicked in flanks
Tackled Doughboy
Oh, Boy!
Nothing worse
Goodnight, nurse!
Poor old boche
Smashed at Poch
Kicked their slats
Took their gats
Quit like rats.
On the run
All done.
Fine!
"Who will defend the Rhine?"

William Farnum, who is spending a short vacation at his home in Sag Harbor, Long Island, was visited the other day by three naval aviators, who landed in his back yard—otherwise known as the ocean—in a hydro-airplane. The plane was driven by Ensign James J. Corbett, of Boston, whom Mr. Farnum met on a visit to the naval station. Assistant Pilot T. Y. Stokes, of Augusta, Ga., and Observer Sundmacher were the other members of the visiting party.

J. Stuart Blackton has entered into an agreement with the First National Exhibitors' Circuit whereby that organization will distribute the work-reel picture, "Safe for Democracy."

Grossart and Dunlap announce the December publication of "The Master Mystery," novelized by Arthur B. Reeve and John W. Gray from the serial, "The Master Mystery," starring Houdini and produced by B. A. Rolfe. The book will be profusely illustrated with scenes from the photoplay.

Howard Hickman is busy directing Bessie Barriscale's first production for B. B. Features. Mr. Hickman, who is also president of the new organization, has developed some great plans for his star's future, and Miss Barriscale is at last to have a chance to express herself without let or hindrance.

World Pictures has sent a letter to each of its employees now in the United States service in the army, navy or marine to the effect that his former place with the company is being held open for him until he is mustered out of the service and ready to resume work in civilian life.

Of four forthcoming United Picture Theatres screen offerings three are picture-ized from novels. These are "The Light of Western Stars," from Zane Grey's Western romances of the same title; "Adele," based on Adele Blopear's "The Nurse's Story," in which Kitty Gordon is to star, and "A Man in the Open," the second Dustin Farnum suspense picture, taken from Roger Pocock's drama of the Northwest. Florence Reed's vehicle for United, on the contrary, is to be an original work. Its title is as yet unannounced.

Pearl White believes it is unlucky to be under a ladder if it falls. "Better be on top," says she. And so she was. She climbed a 200-foot extension ladder and appealed for funds in the Lams' and Friars' joint drive for the War Work Campaign. When Miss White wasn't working she was performing in the Pathé Studio, doing "The Lightning Raider."

New Films at the Theatres This Week

"A Perfect Lady," Channing Pollock and Renold Wolf's popular stage play, will be seen on the screen at the Strand Theatre with Madge Kennedy as the star. The play depicts the story of a girl of the stage, Lucille Le Jamson, who is forced to fight an entire town to prove that, despite her calling, she is as good as, if not better than, those who have joined to persecute her.

James Montgomery Flagg's latest satire comedy, "Independence B'Gosh," will also be shown. This play abounds with humorous situations and typical Flagg wit. "The Riviera of Lac le Man," a scenic study of rare beauty and interest, is also on the programme, as is the Allied War Review, revealing the latest pictures arrived at our soldiers in Europe. Margaret Weaver, a contralto of exceptional ability, will head the musical programme, singing an aria from "Sam Stokes, of Augusta, Ga., and Observer Sundmacher were the other members of the visiting party."

A triumphant return engagement of "Under Four Flags," the last United States official picture, is announced by Samuel L. Rothapfel. The return engagement will begin to-day at the Rivoli only.

"The bringing of 'Under Four Flags' to the Rivoli breaks all precedents in the theatre annals of America, as I well recognize," remarked Mr. Rothapfel. "I have been inspired to the move by the remarkable and significant impression made by the picture throughout its first week's presentation, and by the astonishingly persistent and enthusiastic demand from our public for a return showing. The mails and the telephone have every day since the close of the last showing conveyed to me most emphatically the message of the public. 'Under Four Flags' returns to the Rivoli to complete its mission."

As in the case with the original presentation, the overture will be Hugo Riesenfeld's "American Festival March," counterpointed with the anthems of the Allied countries. Erno Rapee will conduct. During the showing of the episodes the Rialto Male Quartette will sing "Rose of No Man's Land."

Rex Beach's newest comedy drama, "Too Fat to Fight," with Frank McIntyre in the leading part, has been selected to head the Rialto's programme this week.

The story concerns itself with Norman Dalrymple, known to his friends as "Dimples," whose easy mode of living has added considerable weight to a once athletic figure. The war finds "Dimples" an eager but disappointed patriot—he is "too fat to fight." He succeeds in joining the Y. M. C. A., however, and discovers that the very reason for his army rejection—his rotundity—proves his greatest asset in accomplishing his efforts as cheer leader.

Hobart Henley, remembered for his skillful direction of the Will Rogers picture, seen recently at the Rivoli, took charge of this production.

The comedy element of the pro-

Frank McIntyre in "Too Fat to Fight" Rialto.

Mr. Drew Is Still Keeping Her Smiling

Mr. and Mrs. Sidney Drew have returned to the screen. When they left the silent drama some months ago to appear on the stage here in "Keep Her Smiling" some skeptics said they were through with the screen forever. But Mr. and Mrs. Drew do not think so. And go, after several months' absence from the land, they have returned and have signed with the Famous Players-Lasky Corporation to produce one two-reel comedy a month. These are to be known as Paramount Drew comedies and are to be directed and edited by Mrs. Drew herself, as in the past.

With the signing of the new contract it comes to light that the Drews never did give up their screen work. After the expiration of their last contract they quietly formed their own producing company, in which Amelie J. Van Beuren, of the Van Beuren Bill Posting Company, became interested, and began to stage their own films in addition to appearing at the theatre at the Broadway Theatre this week. It takes up the question, "What will become of the mother whose infant is the offspring of the hated Hun?" Further, it asks: "What shall the mother do with her unwelcome child, when happiness with a returned sweetheart is at stake?" Grace Cunard plays the leading role.

A big feature of the programmes at Loew's New York Theatre and Roof the coming week will be the personal appearance of Mae Murray, former star of the Follies, in connection with the showing of her picture "Danger, Go Slow," on Wednesday evening, on the roof and in the theatre.

The daily attractions will be Mabel Normand in "The Goddess of Lost Lake," on Tuesday; Mae Murray in "Danger, Go Slow," on Wednesday; Florence Reed in "A Woman's Law," on Thursday; Tom Mix in "Fame and Fortune," and "Tongues of Flame," with Marie Walcamp, on Friday; Lewis S. Stone in "The Man of Bronze," and Bert Lytell in "Hitting the High Spots," on Sunday.

"The Greatest Gift" New Red Cross Film

"The Greatest Gift" has just been announced for free distribution by the American Red Cross Bureau of Pictures. This film is to be used in the same manner that the Liberty Loan films provided by the motion picture industry were used in the fourth Liberty Loan drive—that is to say, in the theatres of the country. It is offered to all theatres in the United States free of charge for showing in behalf of the great forthcoming Red Cross campaign, which will be known as the "Christmas Roll Call."

Pertinent Facts About Douglas Fairbanks

By Harriette Underhill

"Yes, indeed," said Douglas Fairbanks as he leaped lightly over the bed in the adjoining room at the north end of the suite and landed neatly at the breakfast table in the south end of the apartment. And he answered the telephone on the way, too. All of which goes to show that Douglas does not confine his activities to the screen.

There is nothing commercial in his acrobatic feats; he just can't help it. When he goes through a door he catches the moulding at the top and swings himself through. He never goes round a table nor a chair or even a victrola. He goes over them.

He is very amusing, but not easy to interview unless one can keep pace with him, for he never is still a minute, and we have not been trained in acrobatics, with the exception of that most common of all diversions, making both ends meet.

So it was out of consideration for us that Bennie Ziedman invited us to breakfast, because, as he said, the only time to be sure of seeing Douglas is before he leaves in the morning or when he comes in at night. We chose the first because, we argued, when it was time for Douglas to come in it would certainly be time for us to be in, also.

So we accepted an invitation to breakfast, and as it turned out later our host knew nothing about it until after we arrived. But it was all right. Douglas had to eat and he had to sit still part of the time while he was doing it, so it did not cause him any great inconvenience to have us present, although our arrival did not create any such sensation as we might reasonably have expected. Douglas is cordial, but distrustful, and if he weren't eating we are sure he never would consent to be interviewed at all.

But we hadn't any more than got started when Douglas, jr., came in, and for a little while he had the centre of the floor. Little Douglas looks just like big Douglas, only he has light hair, and when we mentioned that fact

Douglas, sr., said "Yes, and blue eyes." And now we are going to prove something. Douglas Fairbanks doesn't know what color his eyes are. He thought they were brown, and they are bright blue. When we informed him of this fact he said he was sure they were brown and that he didn't see how we should know, anyway.

And then we carefully explained why we always took in all details at a glance. It is this. Every mail brings us letters from indignant persons who bought The Tribune, apparently, to find out if Billie Burke's hair is all her own and what color of eyes Mary Pickford has. So now we take care always to become possessed of these facts. And before we proceed, Douglas Fairbanks has blue eyes, black hair, is brown as an Indian, not too tall, has a wonderful pair of shoulders and wears good looking clothes. This particular morning when we breakfasted with him he wore a black and white check suit and a pale blue shirt with a blue collar on it. Now, if that isn't satisfactory we don't know any more.

For the sixth time Douglas Fairbanks said "Well, what do you want me to talk about?" and then, without waiting for an answer, he said, "Do you really like motion pictures? Why not let me interview you? All right, then; what kind of pictures do you like, and who is your favorite star, and who is your favorite director? Now, don't say—" and Douglas mentioned the name of the director whom we were, of course, going to mention, just as every one does when speaking of directors.

"No, of course not," resumed Douglas. "Why, do you know who is the greatest director and the greatest screen artist, too? Charlie Chaplin. In Chaplin's pictures there is never a false motion nor an unnecessary title. There is just a beautiful simplicity, and that is why every one likes them; that is why there is no other comedian like him. Shall I tell you my idea of the perfect motion picture?"

And just then six men were announced, all of whom insisted that they had appointments with Fairbanks to interview him on the subject of his European trip, the purpose of which is to glean material for future pictures. So we left.

Only we have good news for young scenario writers. Douglas wants a lot of new stories for his forthcoming productions. A word to the wise should be sufficient.

The Job of Selling Government Films

Some one said to us the other day, "Why don't you go and talk to D. J. S.?" He would give you a wonderful story if he happened to feel like talking. And when we said, "Who is 'D. J. S.'?" we found we had made a faux pas. Not to know "D. J. S." argues one's self unknown, for he has been in the film business almost longer than any one else.

His name is Dennis J. Sullivan, and he is the man who tells exhibitors why they should prefer government films like "America's Answer" and "Under Four Flags" to slapstick comedy.

"I had a man in here the other day," said Mr. Sullivan, laughing at the recollection, "who had no understanding at all of what these government films mean to the people. 'Do you know,' I said to him, 'that 4,000,000 of our own men are in this war, and that means that 20,000,000 people, at least, are vitally interested in their career? Don't you know that the pictures belong to them; that they themselves have in one way and another paid for them and that it is your duty to show these pictures in your theatre?' But he shrugged his shoulders and muttered: 'Show me where I can make as much money as I can out of Charlie Chaplin and I'll take it.'"

"So I let him go, and in a few minutes he came rushing back and said: 'Say, mister, I'll take that picture. You must think I'm a Hun.' And he insisted on paying a great deal more for it than I was asking him. Either his conscience got to working or he began to think about those interment camps. We, of course, determine what an exhibitor must pay for the film. We take his average receipts for the day, add 25 per cent to that, and charge him accordingly; though, as a matter of fact, exhibitors admit that their receipts are about 50 per cent greater when one of our pictures is shown.

"It was I who persuaded Samuel Rothapfel to show our 'Under Four Flags' at both of his Broadway houses. And what happened? Why, he did such an enormous business that the picture is going back to play the Rivoli again this week.

"There is no doubt that the people really prefer the war pictures to any drama or comedy you could show them."

Some New John Wenger Stage Settings

The new decorations at the Rialto Theatre represent months of research and experimenting in miniature on the part of John Wenger, the Russian artist, whose settings for Strawinsky's "Petroushka" will be seen at the Metropolitan Opera House this season.

Surely no one ever has seen anything like the new color scheme. The decorations are done in three layers: First, a riot of color, then a layer of gold and then a layer of gray mist. Nothing but the gray shows until the decorations are lighted. The tableau curtains are carried out in the same scheme, and through the gray mist is seen a fantastic woodland scene.

AMUSEMENTS

AMUSEMENTS

NOW THAT THE WAR IS OVER, WHAT COMES NEXT?

SEE GRACE CUNARD IN "AFTER THE WAR" A Drama of Yesterday & Tomorrow

BROADWAY THEATRE 54th St.

Direction M. KASHIN NOW

Now That You've Been Through the War, Laugh At It

SEE CHARLES CHAPLIN IN "SHOULDER ARMS" A Comedy of Yesterday's Tragedy

Continues 10:30-11:30

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"The Greatest Gift" New Red Cross Film

STAND

Bway at 47th St. Commencing Today - GOLDWYN Presents

MADGE KENNEDY

"A PERFECT LADY" By Channing Pollock and Renold Wolf

"INDEPENDENCE B'GOSH" JAMES MONTGOMERY FLAGG COMEDY MARGUERITE WEAVER RALPH EROLLE

Central

STRAND SYMPHONY ORCHESTRA

In Les Preludes Liszt - CARL EDUARDE Conductor

AMUSEMENTS

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THEATRE TIMES SQUARE

TO-DAY GOLDWYN presents "TOO FAT TO FIGHT" Direction of SILVIO ROTHAPFEL

REX BEACH'S NEWEST COMEDY DRAMA WITH FRANK MCINTYRE. Directed by HOBART HENLEY

MACK SENNETT COMEDY

VINCENTE BALLESTER Noted Spanish Virtuoso RIALTO ORCHESTRA, HUGO RISENFELD Conductor

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