

ON THE TRAIL OF THE MOTION PICTURE

George Fitzmaurice Is A Dashing Director

By Katharine Wright

Years ago when we were a cub in Boston, our city editor said: "Jack Rose is running a motion picture concern out on the Fels. Go and get the dope on it."

Now, "Baldy" had named his movie factory the Humanology Film Producing Company and was endeavoring to live up to the title. We had never met a gunner before, and his subdued manner upset every one of our preconceived notions of these desperate characters. He was courtesy itself, and after a while we found ourselves eating a New England boiled dinner with Mr. Rose and Arthur Ashley, the leading man, and Miss Carlotta de Felice, dark and beautiful, and said to be related to the Aosta family.

It was afterward, when we were invited to stay and watch the filming of a scene or two, that we made our first acquaintance with a "movie" director.



George Fitzmaurice

This representative of the craft was a nervous, perspiring gentleman in shirt sleeves, named Garrick. The picture was a screen version of one of Ella Wheeler Wilcox's immortal

domestic ballads, "The Married Coquette." The name stayed with us, because of Mr. Rose's odd pronunciation. He said "cokawet."

"Now, Arthur," said Mr. Garrick at the crucial moment, "for the big scene, all intensity, all passion, all animal. Grab her, hold her, kiss her at least three times, and at the last kiss, hold."

Mr. Ashley proceeded to execute this command with such violence that he bit a mouthful of pearls out of Miss De Felice's jeweled flit. This seemed to satisfy Mr. Garrick, but he was far from pleased with the scenes that followed. He began to behave like Conductor Creator in his most inspired moments. His energy tired us and we departed.

It was with this memory of a director that we arrived at the Famous Players' studio last Wednesday morning to interview George Fitzmaurice. We had chosen a director partly because we liked the name and partly because we have decided to keep our present collection of leading men intact until the autumn.

We received a rather dubious welcome. In fact, no one was to be seen, and had it not been for a persistent telephone bell we might have come and gone. "Don't know him from Adam," cried a brusque young man as he hung up the receiver and darted through the street door. A young woman also professed never to have heard of either the great Fitzmaurice or the Players' publicity man, who had made the appointment. Things looked desperate, when a grouchy old man, apparently first cousin to all the stage doctors in town, said: "Come this way. They're waiting for you."

Picking our way over water pipes, gaudolas and a miscellaneous collection of "props" we noticed in one corner a blond young man talking to a dashing and debonair looking individual in gorgeous sport clothes.

"Oh, yes" we thought. "That must be the leading man and the villain."

But the leading man turned out to be Mr. MacFarland, the studio publicity expert, whose handsome "Da," as they say in the Irish Theatre, is city editor of our favorite newspaper. The villain was Mr. Fitzmaurice. The contrast between our first and second director was electrifying. Of course, one explanation is that Mr. Fitzmaurice directs Miss Elsie Ferguson. Then, too, he was born in France and once spent six years in India. He is well set up with a bronzed complexion and very black hair. He combines the suavity and elegance of a Frenchman with the mysterious aloofness of an Oriental.

"It was very sweet of you to break into your day like this," he said with just the suggestion of a foreign accent.

Then he told us that he had broken into the "movies" by writing scenarios. When he was director for the Pathé company he gave Pearl White her first job, at a far from munificent salary. Now he has directed six pictures for Miss Ferguson. The first of these, "The Avalanche," will be shown for the first time at the Rivoli Theatre this afternoon. His pet idea as a director is to introduce a foreign setting into every picture. He believes it helps to create atmosphere. This theory, of course, explained the elaborate Venetian scene which occupied the greater part of the studio.

When he had also told us that his wife, Ouida Bergere, collaborates with him on scenarios, that had interest and simplicity for the two leading essentials for a perfect film story, and that he did hope the H. C. L. would not soar any higher because he had a lot of puppies and they require untold quantities of food, there seemed to be nothing more to say. Young Mr. MacFarland didn't help us out. So there was nothing to do but go. And we regretted our firm manner with the press agent, who wanted us to have tea with Mr. Fitzmaurice. That would have taken longer. As it was we were not even invited to sit down.

New Films Of the Week

This evening at 7:30 Mack Sennett's comedy in six parts, "Yankee Doodle in Berlin," will be presented for the first time in New York City at the Broadway Theatre. Bothwell Browne, the hero of the comedy, and the famous

"Jazz Monkey," the second Universal animal comedies, featuring the famous animal, Joe Martin, also will be shown. The Topical Review and "Topics of the Day" conclude the film part of the entertainment.

Reformer Hollinshead, Canadian tenor, will sing "A Rose, a Kiss and You," and the Symphony Orchestra will play the overture from Herbert's "Wizard of the Nile."

Elsie Ferguson in her new Arctcraft picture, "The Avalanche," will be the feature at the Rivoli this week. It is based on the novel of Gertrude Atherton and the scenario was made by Ouida Bergere. Miss Ferguson appears first as Chichita, the daughter of a Spanish gambler. She marries a gambler and opens a fashionable



Mack Sennett Bathing Beauties will also appear in person. Mr. Browne will present an Oriental diversionment assisted by the Bathing Beauties. The Sennett girls will also illustrate their activities on the sunny beaches of California by showing what they do under the direction of the famous laugh maker of the screen by various poses. The young women who will be seen in person during the engagement of "Yankee Doodle in Berlin" at the Broadway Theatre, are: Misses Alice Maisson, Micky Marvis, Elsie B. Ware, Jane Allen, Irene Wiley, Molly McGowan and Dorothy Haver; while in the comedy will be seen all the artists under Mr. Sennett's direction, including Marie Prevost, Ben Turpin, Chester Conklin, Charles Murray, Ford Sterling and Charles Lynn. There will be daily matinees as well as evening performances.

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Marguerite Clark will be seen at the Rialto this week in "Girls," adapted from Clyde Fitch's comedy concerning the adventures of a man-hater. Clara Deranger and Alice Eyton wrote the scenario and the picture was directed by Walter Edwards. Included in the cast are Mary Warren, Helen Chadwick, Harrison Ford, Lee Hill, Thomas D. Perse and Virginia Foltz.

The Rialto orchestra will play the overture to Von Suppe's "Beautiful Galatea." The soloists will be Rosa Legies and Edoardo Albano, who will sing a duet from "Il Trovatore," and Julia Henry, who will be heard in "Homing," by Bruce Del Riego. A Sunshine comedy, a Truce scene called "Sun-down" and the Rialto Magazine will complete the bill.

The management of "Open Your Eyes," which opened last night at the Central Theatre, Broadway at Forty-seventh Street, thinks that this film should prove a special inducement to women. The government experts who produced the picture and the members of the United States Public Health Service, under whose supervision it was prepared, had this fact in mind in the arrangement of the story and its scenes.

Alice Brady in "Red Head," with Conrad Nagel, will be Monday's attraction at Loew's New York Theatre and Roof. The features for the balance of the week will include George Walsh in "Putting One Over on Tuesday"; Florence Reed in "The Woman Under Oath" on Wednesday; Harry Carey in "The Outcast of Poker Flat" on Thursday; William Russell in "The Sporting Chance" and Corinne Griffith in "A Girl at Bay" on Friday; Arthur Ashley and Dorothy Green in "The American Way" on Saturday, and Francis X. Bushman in "God's Outlaw" on Sunday.

It will be the first motion picture series ever taken in the lands where the rubber industry starts. Rubber production and the manufacture of rubber products have been described in detail in this country. But there is no record in America of the actual growing and harvesting of the raw rubber from the plantations of East India, where the finest raw stock comes from.

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Shadows on The Screen

Violet Hening has been engaged by the Famous Players-Lasky Corporation to play the title role in the Paramount-Arctcraft version of Walter Browne's famous morality play, "Everywoman." She is now on her way to Hollywood to start work on the production. George Melford will direct the picture.

In the forthcoming Geraldine Farrar picture, now being made at the Goldwyn studios in California, one of the most ambitious scenes ever shown on the screen will be seen. This is a street scene in Petrograd. Buildings were erected at a cost of almost \$35,000. But the difficulty of the scene did not lie altogether in making the street. Crowds of people were necessary, and 2,800 extras from the large Russian colony near Culver City were recruited. Five hundred uniforms and three hundred pairs of shoes had to be provided for them, making a big job for the property man. Nor was that all. Interpreters were needed to translate the directions of Frank Lloyd, who is directing the picture.

Harry Raff, general manager of the Selznick Pictures Corporation, announces that he has secured the motion picture rights to two well known Broadway successes. "The Country Cousin," by Booth Tarkington and Julian Street, will be filmed with Elaine Hammerstein. "Blind Youth," by Willard Mack and Lou Tellegen, will be presented by Eugene O'Brien as a screen production. The production of "The Country Cousin" will begin immediately.

Alois Reiser, the assistant conductor of the Strand Symphony Orchestra, will be the musical director of the Strand Theatre, in Brooklyn, which is scheduled to open on or about Labor Day.

Frank Lanning, the famous delineator of Indians, plays the rôle of the bad Papago Indian in the photoplay from Zane Grey's novel, "Desert Gold," a Benjamin B. Hampton production. Lanning has lived with Indian tribes all over North America. He started his study of Indian customs for professional reasons and continued as a hobby.

Between scenes at the Famous Players-Lasky studios on Fifty-sixth Street almost any day Elsie Ferguson can be caught in a close-up registering deep interest in piles of manuscript that arrive daily by messengers and mail. The secret is out. Miss Ferguson is looking for a suitable dramatic play to open a season on Broadway in the fall.

Jesse D. Hampton, whose feature

productions for Robertson-Cole are distributed by Exhibitors' Mutual, last week paid \$35,000 for a trio of stories which he will film during the coming year. These are Robert Louis Stevenson's famous story, "Ebb Tide"; "The Prince and Betty," by P. G. Wodehouse, and James Willard's "The Woman of Pleasure."

Alice Joyce, having completed sixteen pictures with one director, Tom Terriss, has decided on a change. Wesley Ruggles, producer of "For France," will direct Miss Joyce's future pictures. Mr. Ruggles has recently been discharged from the army.

Thirty Broadway successes and famous novels have been acquired for production by Metro, and this company's programme pictures will be discontinued after September 1. The stage plays acquired by the company for its stars, which will be made by Screen Classics, Inc., include not only recent long-run Broadway successes, but plays that have been popular for years, which heretofore have been unobtainable for screen purposes.

Three of these will be placed in production at once by Maxwell Karger, director general of Metro and Screen Classics, Inc., who will supervise the screening of all the forthcoming features.

The first, "Fair and Warmer," Avery Hopwood's comedy, which ran for two seasons on Broadway, has been selected for May Allison. "Lombardi, Ltd.," Frederic and Fanny Hatton's comedy, has been obtained for Bert Lytell.

"Please Get Married" has been chosen for Viola Dana and will be screened as soon as Miss Dana finishes her present story, "The Microbe."

Other productions announced include James A. Herne's celebrated "Shore Acres," "The Willow Tree," Miss I. A. R. Wylie's novel, "The Temple of Dawn"; Charles A. Taylor's famous old melodrama, "Yosemite"; George Gibbs's novel, "The Yellow Dove"; Sir Gilbert Parker's best known novel, "The Right of Way," and another, Frederic and Fanny Hatton play, "The Walk Offs." The titles of other attractions will be announced later.

Constance Talmadge's current Select Picture, "The Veiled Adventure," in which she is presented by Lewis J. Selznick, is now completing its tour of first-run theatres in other cities, and will have its first New York showing during the week of July 14, at all of the Marcus Loew theatres.

Managing Director Plunkett announces that Anita Stewart will be presented at the Strand Theatre during the week commencing July 6, in her latest photo-dramatic production, entitled "Human Desire."

At Fort Lee, Miss Billie Burke is at work on "Sadie Love, or Twin Souls," under the direction of John S. Robertson. The sets for this picture are so large that it was only with difficulty sufficient space was found for Miss Dorothy Dalton to commence on "The White Rock." Her next picture is under the direction of Joseph DeGross.

The following cast has been selected for the "Teeth of the Tiger," now being produced at the Famous Players-

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MARGUERITE CLARK in a Paramount Picture "Girls"

PRIZMA PICTURE "Old Faithful"

Rivoli Pictorial

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HAROLD LLOYD COMEDY "Just Neighbors"

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