

Doug Talks of the Charms Of Manhattan and of Mary

Says That the One Proves So Exciting and So Exhausting That He Has to Fly to the Other for an Antidote

By Harriette Underhill

One day last week Douglas Fairbanks sat still and talked to us for nearly twenty minutes, which is a record for interviewers. You may love Douglas still, but you'll never find him that way. Indeed, we doubt very much whether he ever rests, and probably he walks in his sleep. All the time he talks to us he is tramps—not exactly like a caged lion, but more like a young colt who finds his inclosure too small. And most of the time he smiles or laughs, so that everybody loves him, even those who know him well. Every time he leaves for the Coast we say (to ourselves), "Will you come back to me, Douglas, in the old likeness that I know!" and he always does.

"Why don't you live here, where you belong, where people can get at you?" we asked of the robed and slippered individual who sat, not lounged, in the big, overstuffed chair opposite our own. Now, Douglas is one of the few men who can look handsome and athletic in a blue and black satin brocade lounging robe and slippers. At our question he sprang to his feet and started to stride.

"Live here?" he said emphatically. "Why, I couldn't live here!"

"And why couldn't you?"

"Because I couldn't. I'd die in a month. Die of exhaustion. You know, New York used to be like this when you and I lived here."

"I live here still—always have. You mean, when you and I were young," for we have known Douglas ever since the "Hawthorne, U. S. A." days.

"But has New York changed?" we asked, "because one never realizes it when one lives as we do, not exactly in the heart of the Tenderloin, but in the cardiac region."

"Has it changed? Why, it is full of jazz and Russian shows and midnight revues and dance clubs to keep you out all night, and motor trucks and taxicabs and busses to run you down if you venture out by day. And if you start out for a quiet stroll up Fifth

Avenue in five minutes you find that you are merely part of a parade."

"We know that is true, because we were riding on a bus yesterday and we saw you leading a parade and stopping traffic as you went along."

We were sitting quietly, en route for the Waldorf, when suddenly a woman in the bus said excitedly, "There's Douglas!" and "There's Mary!" cried another. With one accord they stormed to the door and said, "Let me off! Let me off!" and one added, apologetically: "I've seen him, but I never saw her." So they all climbed down, and we had the bus to ourselves. They joined the throng which accompanied Mr. and Mrs. Fairbanks on their walk up Fifth Avenue, and it seemed a strange thing for sensible, middle-aged women to do. But that is a funny thing about the screen. It seems to present its heroes and heroines in a more alluring and romantic light than even the stage can do.

We spoke of this to Douglas and he replied: "Do you know, I questioned one of the women who was in the crowd one day surrounding Mary when we were in Europe, and I asked her why they were all so interested in Miss Pickford. 'It's gratitude we feel,' she answered, 'and we want to tell her about it.' 'Gratitude for what?' I asked, and she replied, 'Gratitude for being on the screen.' That was the way she expressed it, but I think I know what she meant. You couldn't live with Mary and not appreciate it, for Mary appeals to me the same way she does to other people who see her on the screen, and I'm always feeling grateful to her myself, not for being on the screen, but for just being. I'm awfully in love with Mary," which we consider the sweetest thing a man ever said about his wife, and Douglas is nothing if not frank. It seems he is also "tender and true."

Later he asked us not to put into print anything that he had said, because he had been talking to us as an old friend and not as an interviewer. But if Mr. Fairbanks objects to anything in the foregoing we promise to publicly apologize.



In "The Village Blacksmith," at 44th Street Theater



In "The Pride of Palomar," at the Rivoli



In "Tess of the Storm Country," second week at the Strand



In "Trifling Women," at the Capitol

Anna Yezierska Is Afraid of Luxury; May Make Her Lazy

Probably as romantic a figure as contemporary American literature affords is that of Anna Yezierska, who landed at Ellis Island five years ago as a frail, young Polish-Jew immigrant girl, and who now has won her way through dreary hours in sweatshop and scullery to a place among the successful authors of the day.

A character in Miss Yezierska's book, "Hungry Hearts," which was published last November, is made to say by the author:

"I'll not go back . . . till it rings with my name in America."

If it did not exactly ring with Miss Yezierska's name in America with the issuance of this book, it looks very much as if the ringing were at hand with the release by Goldwyn of the picture version of "Hungry Hearts," which will have its premiere at the Capitol Theater next week. This photodrama of immigrant life has been widely discussed already in publications devoted to the film industry. It is certainly among the notable efforts of the motion picture year.

Miss Yezierska, who was on the ground while the picture was being directed by E. Mason Hopper and saw the final version of it when it reached New York the other day, took an opposite attitude from many authors whose fiction has been translated to the silver sheet.

"It has been wonderfully done," she said, "but I think that is because the members of the cast really lived the story. They felt it. I cannot tell you how deeply I was impressed by the spirit of actuality that was evident while Mr. Hopper was directing the players in their parts."

Miss Yezierska, a slender, intense woman of medium height, has not changed greatly in her outward aspect since success came upon her. She says it took her seven days to grind out a single article of 1,500 words. She won her success by hard work and she is holding to it in the same way.

"No Don Quixote ever went fighting windmills more wholly unprepared than I as a writer," she said. "I began my schooling in the sweatshop. During the slack season I did housework and cooking. In time I became proficient enough in cooking to get a free scholarship in a domestic science school. Before the term was half over I went to the department head and said, 'I've had enough of cooking. I want better to learn to write.'"

"A writer" echoed the woman, staring at me. "My dear child, you might as well want to be a dean of the university. There are native born writers who do not earn their salt. What chance is there for you with your immigrant English?"

"If I can't get a chance to learn American English I'll write in immigrant English," I answered, "but write I must."

"And so, without guide or compass, I plunged into the short story."

Miss Yezierska's great discovery is "There is justice in America." And



In "The Town That Forgot God," at the Astor



In "Ebb Tide," from R. L. Stevenson's story, at the Rialto

Vaudeville

PALACE—Lou Tellegen, Duncan Sisters, Joe Cook, Yvette Rugel, Ben Bernie and his Orchestra, Bert Levy, "The Yip! Yip! Yaphankers," Alexanders and John Smith, Three Whirlwinds and others.

CENTRAL—"Stolen Sweets," Shubert vaudeville unit; Fanny and Kitty Watson, Harry Stepe and Harry O'Neill, Five Kings of Syncopation, with Cella Davis, Johnny Berkes and Walter Brazil, De Koch Trio, Florence Darley and others.

RIVERSIDE—Fanny Brice, Tom Bryan and Lillian Broderick, with Lucille Jarrott, Mr. Hymack, "Mr. Duffy" and "Mr. Sweeney," Doris Humphrey's Dancers, Allman and Harvey and others.

COLONIAL—Duncan Sisters, "China Blue Plate," Myers and Hanford, Gus Fowler, Franklin and Hall, Van Cello and Mary and others.

EIGHTY-FIRST STREET—Harry Clarke and Pauline Chambers, Verrastle Sextet, Wells, Virginia and West, Marion Murray, and company and others; "Clarence," film.

FORDHAM—First half: Ben Bernie and Band, Rose and Moon and others; Katherine McDonald in "White Shoulders," picture. Second half: Van and Schenck, Deagon and Mack and others; "Clarence."

HAMILTON—First half: Johnny Mul-

Shadows on the Screen

Crowds are standing up at the Mission Theater, they say, to see Harold Lloyd in his "Dr. Jack." The picture is having its world premiere in Los Angeles.

Richard Rowland has left for Chicago en route to Hollywood. Mr. Rowland is general manager of First National and has gone to the Coast in their interests.

Marion Davies will start work next month on "Little Old New York," which will be adapted to the screen by Luther Reed from the play by Rida Johnson Young. Sidney Olcott will direct.

Colleen Moore and James Morrison head the cast of "The Nth Commandment," a Fannie Hurst story, which is under production at the Thomas Ince studios.

Carlyle Blackwell, erstwhile one of America's handsomest actors, is playing Lord Robert Dudley opposite Lady Diana Manners in "The Virgin Queen," which J. Stuart Blackton is making in England.

Edgar Selten has closed a contract with John C. Ragland under which Associated Exhibitors will distribute four productions starring Madge Evans. The first of these will be "On the Banks of the Washah." Forrest Halsey will do the continuity.

Robert Olson is directing Prizma's second musical special, "Schubert's Serenade," which is one of the series of synchronized classics. The first was "Beethoven's 'Moonlight Sonata.'"

The screen will come in for their third share of glory when "The Third Alarm," an Emory Johnson production, is released. In the cast are Ralph Lewis, Johnnie Walker, Ella Hall, Virginia Truie Boardman and Frankie Lee.

"The Madonnas in Chains" has been changed to "The Woman in Chains." In the cast are E. K. Lincoln, Mrs. Randolph Valentino, Martha Mansfield and others. William P. Bent directed.

Miriam Battista, who has just finished work in "Penite" will be featured in a screen version of "The Lucky Stone." Herbert Brenon will direct.

The complete cast for "Alice Adams" is Florence Vidor, Margaret Landis, Gertrude Astor, Jay Hunt, Vernon Steel, Harold Goodwin, Claude Gillingwater and Tom Ricketts.

Kenneth Webb, who directed many Betty Blythe pictures, has a brother, Roy, who is directing the orchestra at the theaters where Betty is making her personal appearance.

"Mary Mixes In" is the title of a new picture to be made with Alice Calhoun as the star.

Jane Murfin has started work on the third of Strongheart's stories to follow "Brown of the North." The title has not yet been decided.

Mack Sennett has announced that Mabel Normand's next picture will

ORLANDO'S HORSES
ONE OF THE HUNDRED WONDERS
IN THE GREATEST SHOW IN THE WORLD
BETTER TIMES
by R. H. BURNSIDE
Music by Raymond Hubbell
AT THE
HIPPODROME
Managed by CHARLES DILLINGHAM
1000 SEATS NIGHTS 25c
EVEN 15c - MATS 25c

Theatres Under Direction of Hugo Riesenfeld

RIVOLI BROADWAY and 49th St.
Cosmopolitan Productions presents
"The PRIDE of PALOMAR"
A Paramount Picture
With All-Star Cast Headed by
Marjorie Daw and Forrest Stanley
RIVOLI CONCERT ORCHESTRA
Frederick Stuhlborg and Emanuel Baer conducting

RIALTO BROADWAY and 42nd St.
JESSE L. LARRY
PARASITIC A
GEORGE MELFORD
PRODUCTION
"EBB TIDE"
A Paramount Picture
By Robert Louis Stevenson
With Lila Lee, James Kirkwood, Raymond Hatten, George Fawcett, Noah Berry and Jacqueline Logan
RIESENFELD'S CLASSICAL JAZZ—FAMOUS RIALTO ORCHESTRA

MARK STRAND
NATIONAL INSTITUTION
BROADWAY AT 47th STREET
DIRECTOR JOSEPH PLUNKETT

BY POPULAR DEMAND...
SECOND WEEK

MARY PICKFORD
IN AN ENTIRELY NEW PRODUCTION OF HER GREATEST SCREEN SUCCESS
"TESS OF THE STORM COUNTRY"
From the novel by GRACE MILLER WHITE
Directed by JOHN J. ROBERTSON

THE MARK STRAND Presents the
FOKINE BALLET
Created and produced under personal direction of
MICHEL FOKINE
Ballet Master Russian Imperial Theatre and Mark Strand Theatre
"The Adventures of Harlequin" (First Time)....Beethoven
"PRELUDE" MARK STRAND TOPICAL REVIEW
STRAND SYMPHONY ORCHESTRA
CARL EDUARDE Conducting

MARK STRAND SPECIAL—NEXT SUNDAY
CONSTANCE TALMADGE IN THE GREAT BROADWAY STAGE SUCCESS **"EAST OF WEST"**

CAPITOL B'WAY AT 51st ST.
WORLD'S LARGEST AND FOREMOST MOTION PICTURE PALACE
EDWARD BOWES MANAGING DIRECTOR
FIRST TIME AT POPULAR PRICES
METRO presents
"TRIFLING WOMEN"
A REX INGRAM PRODUCTION
Written, Adapted and Directed by Mr. INGRAM
A play of rare beauty and dramatic force, written, adapted, and directed by the maker of "The Prisoner of Zenda" and "The Four Horsemen."
FIRST PERFORMANCE AT 12:15
Special Presentation by ROTHAFEL
An Epochal Musical Event
"EIN HELDENLEBEN"
(A HERO'S LIFE) Richard Strauss
AUGMENTED CAPITOL GRAND ORCHESTRA
ERNO RAPEE, Conductor
First Time in Any Theatre in America
Introductory Explanation by Charles D. Isaacson

doon and company, Pressler and Klavas and others; "I Am the Law," film. Second half: Van and Schenck, Mignon and others; "Clarence."

MOSS'S BROADWAY—Mel Klee, Rome and Gaut, Ann Butler and Hal Parker, Margaret Ford and others; "The Sin Flood," screen feature.

LOEW'S AMERICAN—First half: Jack Powell Sextet, Adele Oswald and others; Richard Barthelmess in "The Bond Boy." Second half: Fred La Reine and company and others; Thomas Melghan in "The Man Who Saw To-morrow."

LOEW'S STATE—First half: Harry Adler and Rose Dunbar and others; Viola Dana in "Love in the Dark," picture. Second half: Jack Powell Sextet and others; "The Man Who Saw To-morrow."

PROCTOR'S FIFTH AVENUE—First half: John Davidson and company, Clara Howard and others. Second half: Patricia, "Around the Corner," and others.

PROCTOR'S TWENTY-THIRD STREET—First half: California Ramblers, Polly and Oz and others; "I Am the Law." Second half: Homer Miles and company and others; "Clarence."

PROCTOR'S FIFTY-EIGHTH STREET—First half: "The Ring Tangle," Willie Solar and others; "I Am the Law." Second half: Harry Lester Mason and others; "Clarence."

APOLLO—"One Exciting Night," D. W. Griffith's screen contribution to the current mystery play vogue.

ASTOR—"The Town That Forgot God," a William Fox production.

CAMEO—"When the Desert Calls," featuring Violet Heming. Second week.

CAPITOL—Rex Ingram's "Trifling Women," Lewis Stone, Ramon Navarro, Barbara La Marr and others in the cast. The orchestra will play Richard Strauss's tone poem, "Ein Heldenleben" ("A Hero's Life"). Other orchestral and ballet numbers.

CRITERION—Marion Davies in "Where Knighthood Was in Flower." Tenth week.

FORTY-FOURTH STREET—"A Village Blacksmith," also a Fox production.

RIALTO—"Ebb Tide," from the novel by Robert Louis Stevenson and Lloyd Osbourne. Cast includes Lila Lee, James Kirkwood, Raymond Hatten, George Fawcett, Noah Berry, Jacqueline Logan and others. Other films, dance and orchestral features.

LYRIC—"Douglas Fairbanks in Robt Hood."

RIVOLI—"The Pride of Palomar," from the novel by Peter B. Kyne. Marjorie Daw and Forrest Stanley play the leading roles. Other films, orchestral, instrumental and vocal numbers.

STRAND—Mary Pickford in the 1922 version of "Tess of the Storm Country." Second week. Folksie ballads and orchestral selections.

THE TOLL OF THE SEA

A Feature Picture in Natural Colors
By the New
Technicolor Process
At the Rialto, Commencing November 26

Having seen the play—
MAXFIELD PARRISH, the great American colorist, writes:

"I enjoyed the colored moving picture of the Chinese play so much, because so lost in the exquisite, ever changing mosaic of color here and there, that I wish I could see it over again, that I might bring to bear upon it some sort of critical faculty."

"However, allow me to say, that I consider it highly successful from a color point of view, and an invention with possibilities, a revolution in the moving picture art. For a sample you naturally chose a play of the East in order to show by their gay colored costumes just what this new medium could do, but it is difficult to imagine any play, even in our own drab costumed land, which would not be immensely improved by the magic of this new color reproduction. The grays and whites

and delicate colors of this Chinese play were just as delightful as the more brilliant colors.

"Take the case of the faces alone: what a relief it is to get away from black and white eyes and jet black lips, and to have in its place a far more sensitive face in colors and values as we know it in real life.

"Strange to say, the most truthful color notes in this production were those which one would think from their very delicacy, would be the most difficult to get upon the screen; such as the subtle shadows on the faces with their cool reflected lights, the beautiful texture of white in shadow, white against flesh tints, all those qualities which have been the joy and despair of artists for centuries; they were all there with wonderful fidelity."

C. DANA GIBSON of Life, and foremost American artist in black and white, writes:

"I have read Maxfield Parrish's letter. It hits the nail on the head. I agree with all he says. It is my belief that this new process will revolutionize the motion picture industry. The effect is convincing and most restful to the eyes—and altogether irresistible. I am looking forward to seeing the picture again."

Two Big Concerts Sunday, 2 & 8 P. M. | Beginner Monday, Nov. 20

B. KEITH'S PALACE B'WAY E. 47th St. TEL. BRYANT 4300

2:02	THE STANLEY BROS.	8:02
2:11	WITH JOHN BROTHERMAN & FRANK MELINO in "A DAY IN CAMP."	8:11
2:29	BERT LEVY The Premier Artist-Entertainer	8:29
2:49	Direct from London. Covered with Glory and Royal Medals "N. Everything" DUNCAN SISTERS "S THAT ALL RIGHT?"	8:49
3:11	Great Love—Great Actor—Beau Ideal of Romantic Roles MR. LOU TELLEGEN Presenting his own one-act playlet, "BLIND YOUTH."	9:11
3:41	New and Interesting Personality in Orchestral Entertainment. BEN BERNIE & HIS ORCHESTRA	9:41
4:01	Miniature Prima Donna—Leo Falmer, Accompanist. YVETTE RUGEL	10:01
4:21	The King-Crown Comedienne Who Has Folly Won the Comedy Troupe. JOE COOK "The One Man Vaudeville Show."	10:21
4:54	THE ALEXANDERS & JOHN SMITH	10:54

B. KEITH'S RIVERSIDE BROADWAY AT 51st ST.
Concerts Sunday, 2 & 8 P. M. | Week of Nov. 20

B. KEITH'S 81ST STREET BROADWAY AT 81st ST.
Concerts Sunday, 2 & 8 P. M. | Week of Nov. 20

Great Screen Presentation
FANNY BRICE
DORIS HUMPHREY'S DANCERS
BRYAN & BRODERICK MR. HYMACK MR. DUFFY & MR. SWEENEY

of BOOTH PARKINGTON'S "CLARENCE"
with Wallace Reid, Anna Arns, May McHugh, "Jojo" Boala, "Veronica" Saxe, Virginia & West, Marion Murray & Jack Little, Louis & Len.

Back home from their London triumph
COLONIAL BROADWAY AT 52nd ST.
Concerts Sunday, 2 & 8 P. M. | Week of Nov. 20

DUNCAN SISTERS
"CHINA BLUE PLATE" | MOSS & YIP