

"Among Us Mortals" at the Equity Ball and Elsewhere

Mary Pickford, Douglas Fairbanks, Laurette Taylor, Alexander Clark Jr. and Connie Talmadge Are Among Those Present

By Harriette Underhill
This last week we have talked to so many persons and have so much news that we feel inclined to make the report a sort of "dry book," after the fashion of the day.

Supped last Tuesday night with Mary Pickford. Had been to see "The Love Child" and Mr. and Mrs. Fairbanks had just seen "Rain." Douglas brought his wife over to our table and it was the first time we ever had spoken to "the nation's sweetheart."

Before we chronicle any of the interesting things which Miss Pickford said we wish to say that those persons who had always insisted that Mary was totally unspoiled are quite right. Our feelings always had been that she was probably fooling them, but that she could not fool us. But there is not the least thing in Miss Pickford's manner to indicate that she knows she is the screen's greatest child actress. She is just perfectly natural and simple and very sweet, but never honeyed.

"Douglas acts funny to-night," said the young wife with an evident desire to show off her handsome husband before the company. "Say something!" she commanded.

"I can't! By jove, I'm so impressed with that wonderful play we saw that I can't think of anything else!" "He's talking about 'Rain,'" said Mrs. Fairbanks. "We both think it is wonderful. But I felt the same way about 'The World We Live In.' We saw that last evening, and all night I kept counting 'One, two, four—one, two, four,' and swinging my arm like the blind man in the last act. That would be a tremendous thing for the screen, but I suppose we couldn't do it. 'Rain' we could do, though, but would they let me? I guess the answer is 'No.' I want to do something grown up and wicked. I feel as though I were being strangled to death by my own curls. The fate of a screen star is a sad one. If you keep on doing the same sort of roles they tire of you, and if you change they refuse to accept you. And I always believe everything any one tells me—uncomplimentary things, I mean. So when 'Tess' was shown at the Strand I said to Douglas, 'Cut out of the papers only the pleasant things and throw the rest away. It only hurts, and I want to enjoy myself while I am here.' And how happy I was when he assured me that the critics had all been kind. I'm going to do something different next time—Dorothy Vernon of Haddon Hall—and I'm going to try to play her tall. She was tall, you know. But the costumes and the arrangement of the hair of that period are very trying. Here's something I haven't lubitach to come over and direct 'Dorothy Vernon.'

"I have a foreign director in mind, too, whom I am crazy to get to direct

"Mickey" Neilan Will Turn From Movies to T-Square and 'Tech'

Peeping from the columns of newspapers the other day was a note that Marshall Neilan is planning to fulfill his life's ambition by going to Boston "Tech" a couple of years from now to become an engineer.

That's an interesting bit, when one stops to think that "Mickey," as all of Neilan's friends and acquaintances—and most persons who have a speaking contact with his acquaintances—call him, is one of the biggest figures in the motion picture world already. And he is only thirty-one years old!

Some folk read fiction; other folk write it; still others live it. "Mickey" has lived it. He slapped fortune across the cheek with his glove at the age of nine by beginning to deliver newspapers. Then he peddled milk, too. He used to set his alarm clock for 3 a. m. in those days, stewed his own coffee (didn't have to shave himself, fortunately), made his own bed, hustled around with his milk, went to school, covered his newspaper route, and then did any odd jobs that popped up around the house.

As this isn't either a novel or a sermon, but simply a suggestion for thought; a sketchy outline of "Mickey's" busy life will have to suffice; in detail it would fill several volumes.

When he was eleven he left school and went to work as a messenger for the Fruit Growers' Express; then he was an office boy in the claim department of the Santa Fe Railroad; then he was, in rapid succession, an assistant electrician, a blacksmith's helper, a machinist and a juvenile on the speaking stage.

"Mickey" is known in the motion picture world, remaining one year in the graded classes, and then went to business college until 1907. For the following three years he studied mechanical engineering at night school while he was raising himself from automobile salesman to sales manager for one of the largest companies on the Pacific Coast.

But that couldn't hold "Mickey." He started off across the United States, and before he finished had washed dishes and autos, worked as a mechanic for the Thomas Motor Company, Buffalo; driven a desert stage from California to Nevada and turned his hand to everything that came up.

After that he got into the "movies" as a juvenile with the Kalem Company. In rapid succession he became scenario writer, assistant director and leading man. Then he worked for the American Film Company, Universal, Biograph, Selig, Famous Players and for himself as an independent producer. In this latest guise he recently has affiliated with Goldwyn, his first production under the new arrangement of being a tremendous screen version of

for me. His name is Seastrom, or something like that. You know he did 'The Stroke of Midnight' that wonderful Swedish picture they had over here. But I haven't decided who I'll have to direct my pirate story which I am going to do next."

"Albert Parker?" we asked, having seen that director with them earlier in the evening. "Perhaps," answered Douglas, noncommittally.

At the Equity Ball we met Laurette Taylor, which was a surprise, because we hadn't realized that she was back from the Coast. "How did 'Peg o' My Heart' turn out and how do you like doing pictures?" we asked in one breath. "I don't know yet, and that's the answer to both questions. I hope the picture will be good, but it seems awfully funny to get out on a stage and then use your face in every way to express your meaning excepting the way we are used to. In other words, I like to talk."

When we encountered Alexander Clark Jr. we complimented him on his perfect portrayal of Harold Parmalee in "Merton of the Movies," and asked him how he did it. "Oh," he replied, "I've been in pictures, you know. I've seen them." A number of people who had read Harry Leon Wilson's story have asked us if we didn't think Harold Parmalee and Beulah Baxter were overdrawn. Overdrawn nothing! is our answer. And it seems that young Mr. Clark, who has been in pictures only slightly, can say "And I, too, have not been idle." He certainly has kept his eyes open.

From one of our friends on the coast we received the following telegram: "Frank Lloyd, the well known director, arrives in New York Friday stop Will stop at Biltmore stop Only there few days stop Lloyd has given screen some of its greatest successes, and has a powerful message stop You will find him a wonderful man stop has a world of news material stop please give him a ring stop Kind regards."

Constance Talmadge will be at the Strand Theater to-day, where her picture "East Is West" is to be shown. Although she is expected to arrive in New York to-morrow (this writing being on Thursday), we have just, to-day, received a letter from her written from Algiers. She might as well have saved her stamps and brought it with her, it seems. That letter is written in Constance's well known style, and is filled with news and if she will allow us to print a part of it, we promise to do so soon. We are especially anxious to meet the sisters on their return, because Norma promised us a black shriek and Constance promised the dernier cri in lipstick.

Donn Byrne's "The Strangers' Banquet." "Mickey" is known in the motion picture industry as a terrific worker—a creative genius who not only drives his players at top speed, but has them loving him for it. Many actors and actresses have told the writer that it is fun to work for "Mickey" Neilan and that he can accomplish prodigies in half a day.

The best answer so far as his success as a director is concerned is that of his last twelve pictures, only one was not a splendid success from a commercial point of view; most judges consider that lone changing an artistic success.

Nobody ever related of "Mickey" Neilan that he was around asking any one what he could do next or where there was an opening.

He's one of those rare mortals who might be dropped in the desert with nothing but a breechcloth, only to bob up a year or so later with a herd of camels and a gunny-sack filled with pearls. He's a worker.

Outlying Houses

SHUBERT-RIVIERA—"The Monster," by Crane Wilbur, with the author in the cast, which is headed by Emmett Corrigan.

BRONX OPERA HOUSE—"Irene," the musical comedy by James Montgomery, Harry Tierney and Joseph McCarthy.

BROOKLYN AMUSEMENTS MAJESTIC Matinees Wed. & Sat. EXTRA MAT. THANKSGIVING DAY. THE KENNEDY, SHUBERT-RIVIERA. A NEW COMEDY BY ALLAN BALED.

NOBODY'S FOOL With HENRIETTA CROSMAN and a distinguished cast. EXTRA MAT. THANKSGIVING DAY. THE WINTER GARDEN SUCCESS. PASSING SHOW OF 1922 With WILLIE and EUGENE HOWARD.

MONTAUK MATINEES Thanksgiving Day and Saturday. BEGINNING TOMORROW NIGHT. RUTHERFORD, SHUBERT-RIVIERA. The Season's Smartest Comedy.

THE DOVER ROAD \$1.50 PRICES. With CHARLES CHERRY and the Original Cast. Week of Dec. 4. MEMBERS, SHUBERT-RIVIERA. MARJORIE RAMBEAU. \$1.50 Price. In Gladys Unger's Comedy, "THE GOLD FISH."

Jane Thomas



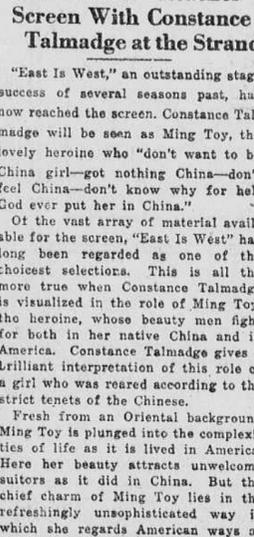
In "The Town That Forgot God," at the Astor

Virginia Valli



In "The Village Blacksmith," at Forty-fourth Street Theater

Helen Ferguson



In "East Is West" Reaches Screen With Constance Talmadge at the Strand

"East Is West," an outstanding stage success of several seasons past, has now reached the screen. Constance Talmadge will be seen as Ming Toy, the lovely heroine who "don't want to be China girl—got nothing China—don't feel China—don't know why for hell God ever put her in China."

Of the vast array of material available for the screen, "East Is West" has long been regarded as one of the choicest selections. This is all the more true when Constance Talmadge is visualized in the role of Ming Toy, the heroine, whose beauty men fight for both in her native China and in America. Constance Talmadge gives a brilliant interpretation of this role of a girl who was reared according to the strict tenets of the Chinese.

Fresh from an Oriental background Ming Toy is plunged into the complexities of life as it is lived in America. Here her beauty attracts unwelcome suitors as it did in China. But the chief charm of Ming Toy lies in the refreshingly unsophisticated way in which she regards American ways as seen through eyes tutored to the suavity of the Oriental.

"East Is West" has been produced on a lavish scale. It was directed by Sidney Franklin, the man who directed Norma Talmadge in "Smilin' Through." San Francisco's famous Chinatown was commandeered for the action laid in the setting. Streets, temples, houses and a mission were especially built for the Chinese scenes.

The picture of which MAXFIELD PARRISH said:—"I consider it highly successful from a color point of view and an invention with endless possibilities, a revolution in the moving picture art."

CHARLES DANA GIBSON declared:—"I am looking forward to seeing the picture again."

RIESENFELD'S CLASSICAL JAZZ—FAMOUS RIALTO ORCHESTRA

Bebe Daniels



In "Singed Wings," at the Rivoli Theater

Helen Ferguson



In "Hungry Hearts," at the Capitol Theater

The Man From Outside

Casting has been completed and work is about to begin on "The Man From Outside," which Frederick Reel Jr. is directing for Elite Productions. Frank Mayo will be starred with Miriam Cooper.

Theatres Under Direction of Hugo Riesenfeld

RIVOLI BROADWAY and 49th St. Singed Wings WITH BEBE DANIELS AND CONRAD NAGEL. A Paramount Picture. PRESENTED BY ADOLPH ZUKOR. RIVOLI CONCERT ORCHESTRA, Frederick Stahlberg & Emanuel Beer cond.

RIALTO BROADWAY and 42nd St. A Full Length Drama in Natural Color TECHNOLOR presents "The TOLL of THE SEA" Released by METRO. The picture of which MAXFIELD PARRISH said:—"I consider it highly successful from a color point of view and an invention with endless possibilities, a revolution in the moving picture art."

DOUGLAS FAIRBANKS ROBIN HOOD LYRIC THEATRE 42nd St. W. of Broadway. "THE FARTHEST STEP THAT THE SILENT DRAMA HAS EVER TAKEN"—SHERWOOD-HERALD. "THE MOST RAVISHINGLY BEAUTIFUL PICTURE THAT HAS EVER GRACED THE SCREEN"—GALLICO-NEWS.

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Constance Talmadge



In "East Is West," at the Strand Theater

Vaudeville

PALACE—Holbrook Blinn, Wellington Cross, Duncan Sisters, Ben Bernie, Ona Munson, Joe Browning, Pressler and Klais and others.

RIVERSIDE—Eddie Foy and the Younger Foy, "China Blue Plate," McLaughlin and Evans, Healy and Cross, Jane Connolly, Margie Coats, Shaw and Lee, others.

COLONIAL—Morton Family, Sam, Kitty, Joe and Clara, Gordon Dooley and Martha Morton; Bobby McLean and Co., Harry Burns and Co., Swift and Kelly, others.

EIGHTY-FIRST STREET—Emilie Lea, Jessie Busley, Crawford and Broderick, Matty Lee Lippard, Autumn Trio, others. Charles Ray in "A Tailor Made Man."

FORDHAM—First half: Dave Schooler and Co., Bert Levy, others. Hope Hampton in "The Light in the Dark," picture. Second half: Clark and Bergman, others. "A Tailor Made Man."

HAMILTON—First half: Jimmy Carr, others. "The Light in the Dark." Second half: Miss Patricia, others. "Ebb Tide," film.

LOEW'S AMERICAN—First half: Synopated Seven, others. "The Old Homestead," picture. Second half: Camie and Co., Smith and Troy, others. "To Have and to Hold," film.

LOEW'S STATE—Eddie Foy will head the vaudeville bill all week. Pictures, first half: "Thelma," second half: "To Have and to Hold."

CENTRAL—"The Midnight Revels," Shubert vaudeville unit. Bayone Whip-

ple and Walter Huston, Ralph Riggs and Katharine Hitchie, Claire Devine, George Mayo, Purcella and Ramsey, others.

PROCTOR'S FIFTH AVENUE—First half: Aunt Jemima's Band, Rae and Edna Dean, others. Second half: The Cotton Pickers, Stella Mayhew, others.

PROCTOR'S TWENTY-THIRD STREET—First half: John R. Gordon and company, others. "The Light in the Dark." Second half: Frank Farron, others. "The Sin Flood," picture.

PROCTOR'S FIFTY-FIFTH STREET—First half: Le Maire, Jones and company, others. "A Tailor-Made Man," film. Second half: Lillian Herne and company, Lydia Barry, others. "The Sin Flood."

PROCTOR'S 125TH STREET—First half: Max Ford Revue, others. "The Light in the Dark." Second half: Irene Shannon and company, others. "The Sin Flood."

Picture Theaters

APOLLO—D. W. Griffith's "One Exciting Night," last week.

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

CAMEO—"What Pools Men Are," based

on "Flapper Love," by Eugene Walter. Faire Binney, Joe Striker and Lucy Fox are among those in the cast.

CAPITOL—"Hungry Hearts," screened from Anna Zezierska's short stories. Bryant Washburn and Helen Ferguson head the cast. Other films, vocal, instrumental and orchestral numbers, ballet diversissements.

CRITERION—Marion Davies in "When Knighthood Was in Flower." Cosmopolitan picture.

LYRIC—Douglas Fairbanks in "Robin Hood."

RIALTO—"The Toll of the Sea," a Technicolor production in natural colors. Anna May Wong, Kenneth Harlan, Beatrice Bentley, Baby Mar- ion and others in the cast. Other films, vocal and orchestral numbers and dance specialties.

RIVOLI—"Singed Wings," a Penrhyn Stanlaw production for Paramount. Bebe Daniels and Conrad Nagel play the leading roles. Other films, original piano trio, dance number and orchestral selections.

STRAND—Constance Talmadge in "East Is West," from the play in which Fay Bainter appeared. Fokine ballet, "Fantasia Chinoise." Orchestral and instrumental offerings.

NEW YORK'S LEADING THEATRES AND SUCCESSSES

ANOTHER EMPIRE THEATRE TRIUMPH!!! "Triumphing with humor."—Tribune. "Better than 'Deceit.'"—Times. "Miss Howland's is a tremendous performance."—World.

THE TEXAS NIGHTINGALE with JOBYNA HOWLAND and an exceptional company including CYRIL KIGHTLEY. "We laughed until we were ashamed of ourselves."—Journal. "Jobyna Howland gives one of the most strikingly individual performances withal memory."—Eve. World.

12th MONTH WEST 44TH ST. "Brilliant impersonation of fascinating character."—Rathburn, Sun.

Lenore Ulric as KIKI "Frances Starr Scores. Delightful Comedy."—Saturday, Eve. Post.

Frances Starr in "Shore Leave" Greenwich Village. "A FANTASTIC FRICASEE" With JAMES WATTS, MABEL ROWLAND, BOBBY THORPE, ELLER, EDWARDS, Frank Doone.

IT'S SOME STORY with INA CLAIRE tells "The Awful Truth" with BRUCE MCGRAE. HENRY MILLER'S THEATRE. SAT.

EQUITY 48th STREET TO THEATRE. THIS IS AN INTIMATE THEATRE—YOU CAN HEAR WELL AND SEE WELL FROM EVERY SEAT WE SELL.

HOSPITALITY "AN AMERICAN PLAY BY R. LEON CUNNINGHAM. A RARE BLENDING OF HUMOR, HEART AND HOME." PRESENTED WITH ARTFUL REALISM—PROCEEDS TO A CLIPMAX CARE-CALCULATED TO SHOCK EVEN THE HABITUATED PLAYGOER.—NY TIMES.

ARTHUR HOPKINS presents JOHN BARRYMORE in "HAMLET" Settings by Robert Edmond Jones.

MUSIC BOX 7th St. W. of 5th St. EXTRA MAT. THANKSGIVING DAY. IRVING BERLIN'S MUSIC BOX REVUE of 1923.

EARL CARROLL THEATRE. THE GINGHAM GIRL "Best Musical Show Town Has Seen in Many Months."—Burns Mantle, Mail. "Most Entertaining Music Play This Year."—Burns Mantle, Mail.

DALY'S 63d ST. THEATRE (COL. 1140). STARTING TO-MORROW NIGHT. SPECIAL HOLIDAY MAT. THURS. (THANKSGIVING DAY). REG. MAT. SAT. 3:30.

"LIZA" MILLER WITH ANTHONY, GERTIE, SAUNDERS, GREENLEE & DRAYTON and THE SMALLEST and FASTEST CHORUS ON BROADWAY.

GLOBE Opening of Regular Season TUESDAY NIGHT, NOV. 28TH. THE BUNCH AND JUDY

LIBERTY THEATRE 42nd St. W. of 5th St. BEST AMERICAN MUSICAL PLAY IN THE WHOLE WIDE WORLD. GEORGE MCGRAH'S COMEDIANS.

LITTLE THE NEW SHOW AND DANCE SONG NELLIE KELLY with ELIZABETH HINES OUR OWN LITTLE AMERICAN GIRL.

KNICKERBOCKER 2 MATINEES THIS WEEK. "A real blueblood among shows."—Tribune.

A. L. ERLANGER'S Musical Production THE YANKEE PRINCESS (From Kalmann's "DIE SAJADER") with a brilliant cast, including yvonne Segal, John T. Murray, Thelma Bates, Vivian Oakland, Frank Doone, Roland Bottomly.

THE LOVE CHILD (From Kalmann's "DIE SAJADER") with a brilliant cast, including yvonne Segal, John T. Murray, Thelma Bates, Vivian Oakland, Frank Doone, Roland Bottomly.

THE BEST PLAY SINCE "MADAME X" with a superb company, including SIDNEY BACKMER, JANET BECHER, LEE BAKER.

HUDSON FOUR MATINEES THURS. (HOLIDAY) FRI. (POPULAR) THIS WEEK AND SATURDAY. THE HIT OF THE TOWN! GEO. M. COHAN'S INTERNATIONAL SCREAM.

"SO THIS IS LONDON!" with ARTHUR GOODRICH. "HOWLING SUCCESS"—Eve. Post. "A GENUINE HIT"—Telegraph.

FULTON "ORANGE BLOSSOMS" "SOMETHING TO BE THANKFUL FOR."

VANDERBILT 40th St. W. of 5th St. SPECIAL MAT. THANKSGIVING DAY. The TORCH-BEARERS OF HILARIOUS COMEDY. "FUNNIEST THING YOU EVER SAW IN YOUR LIFE"—Telegraph.

KLAW THEATRE 21st St. W. of 5th St. The Last Warning! with WILLIAM CUTHBERT.

"A MASTERPIECE OF THE NATION." GAITY Galsworthy's. "THE GOLD FISH." Week of Dec. 4. \$1.50 Price. In Gladys Unger's Comedy, "THE GOLD FISH."

LOYALTIES EXTRA MAT. THANKSGIVING DAY.

Brooklyn Theaters

MONTAUK—A. A. Milne's "The Dore Road," with Charles Cherry heading the act, will be presented by Gaudin & McClinton.

MAJESTIC—Henrietta Crossman in "Nobody's Fool," by Alan Dale. BUSHWICK—Belle Baker, Harry Holman and company, "The Little Cottage," Gus Fowler, Allan and Harvey, Sandy Shaw, Van Horn and Inez; others.

ORPHEUM—William Faversham, the Cansine—Miss Juliet, Jim McWilliams, Charles Harrison, Horwood and Hall, Creene and Parker, others.

SHUBERT-CRESCENT—"Yacca and Figures," Shubert vaudeville unit. Frank A. Burt, George Jinks, Harry Villani, Herman Ross, Japopetta, Twintette, Edna Charles, Elizabeth Kingston, Jack Gregory, Max Rosedale; others.

LOEW'S METROPOLITAN—First half: Frank Fay, Jack Powell, Rosemary, "Thelma" film. Second half: Harry Adler and Rose Dunbar, others. "To Have and to Hold," picture.

STRAND—Jackie Coogan in "Oliver Twist." Vocal, ballet and orchestral numbers.

NEW AMSTERDAM THEATRE 48th St. W. of 5th St. GREATEST OF ALL ZIEFFED EOLLIES. Staged by NED WAYSBURN. MATINEES THURSDAY & THIS WEEK SATURDAY.

NEW AMSTERDAM TO-DAY MATINEE & NIGHT B.F. KEITH'S Celebrated SUNDAY Concerts. \$25.00. \$10.00. \$5.00. \$1.00. \$0.50. \$0.25. \$0.10. \$0.05. \$0.02. \$0.01.

CORT THEATRE, W. 48th St. 3 MATINEES THIS WEEK. MERTON OF THE MOVIES. "A Peter Pan of Hollywood."—Mr. Woolcott, Herald.

GEO. COHAN THEATRE, W. 48th St. MATS. WED. THURS. (THANKSGIVING DAY) & SAT. —EVS. AT 5:30. A.H. WOODS presents IN ASSOCIATION WITH CHINESE THEATRE.

THE LOVE CHILD (From Kalmann's "DIE SAJADER") with a brilliant cast, including yvonne Segal, John T. Murray, Thelma Bates, Vivian Oakland, Frank Doone, Roland Bottomly.

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