

TWO MEN BUT ONLY ONE MANN



Louis, of that ilk, gives his old German two personalities in "The Bubble." From the humble proprietor of a delicatessen shop he develops into a dabbler in stocks and bonds.

HOW Louis Mann, who has won fame in just such a dialect comedy character as he plays in "The Bubble," came to play a broken-German part for the first time before the footlights is an interesting story illustrating how chance brings opportunity into the lives of actors as well as ordinary sort people anywhere. Mr. Mann's original hit in this type of character, with which he has since been so peculiarly identified, recalls, in fact, the manner in which E. H. Sothorn's father, E. A. Sothorn, stumbled by accident upon his famous character of

Lord Dundreary in "Our American Cousin"—the part that made him famous in two hemispheres. The elder Sothorn at first indignantly refused in San Francisco, the first "silly ass" part ever offered him to play.

"It was when I was connected with George W. Lederer's stock company in the City of the Golden Gate," remarks Mr. Mann of this critical circumstance in his career, "that fortune came to me in the guise which I did not recognize, and which caused me almost to turn away for good and all. I was offered the

JAPAN OR JERSEY, IT MUST BE TRUE TO LIFE

By ADOLPH ZUKOR.

(President of the Famous Players)
 THE importance of obtaining the proper atmosphere for every production has never failed to impress me since the days when a sombrero and "chaps" were considered sufficient to transfer a grocery clerk into a perfect cowboy. At that time the Jersey woods served for every setting in the category, from darkest Africa to "India's sunny climes"—not to mention the Arctic regions. That was in the days when the mere fact that shadowy figures could be made to move across a screen—or a sheet—was all that the public needed to know about moving pictures. "They moved!" as the barker might say—and that was sufficient. And with a few notable exceptions, the manufacturers of these moving pictures, knowing that the novelty of the idea would assure them a good market, turned out their product as rapidly and as cheaply as possible. That was what might be termed the Stone Age of motion pictures, and I have no doubt that many discriminating persons who had the misfortune to attend those early shows might never have entered a playhouse again. If they did, however, they would find that vastly different conditions obtain today. Firmly convinced that the proper atmosphere was positively essential to the success of the adaptation of well-known plays to the screen, I have always insisted that the directors go to any means within their power and ingenuity to obtain the right setting. "Atmosphere" is frequently an expensive luxury, if one reckons first cost, but in the long run it is a most profitable investment. For instance, in producing "The Eternal City" we sent Pauline Frederick and her company to England and Italy for several weeks. The expense bills might have been considered high—but the realism which resulted from that journey made the picture a masterpiece, and added greatly to the popular interest in the production. More recently we have faced the problem of obtaining proper settings for widely different pictures, each of which depended to a great extent upon the accuracy of detail in the presentation. When the war prevented the carrying out of our original plan of sending Miss Frederick to Egypt to photograph our adaptation of Robert Hichens' "Bella Donna" we spent many weeks in search of a proper substitute. Finally we decided upon Florida as the only available place. The singularly strong tributes which were paid to the atmosphere of the production by the reviewers show that our efforts and expense were amply repaid. In "Madame Butterfly" and "The White Pearl" we had to obtain Japanese atmosphere, but distinctly different, for the latter was a sea story. Hence, Marie Doro and her company went to one of the rockiest portions of the coast of Maine, and Miss Pickford was dispatched to "somewhere in Jersey," where there are the most beautiful Japanese gardens in this country. I am not at liberty to disclose

the name of the place, because it is a private residence and the owner does not wish his name to be used.

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small part of Rothschild Hoffmeister in "The Passing Regiment." It was a decidedly minor role. I objected vehemently to playing it. I didn't want the thing at all. But they finally persuaded me to take it. Then I decided I would fool them. Day and night I worked on Hoffmeister. I even sat up half the night devising expression and business. I took no one into my secret. It was an absolute revelation when the piece was put on."

Mann made the big hit of the show and American audiences persisted in demanding him ever after in these favorite dialect comedy roles. His big first national success was scored as Herr von Moser, in "The Strange Adventures of Miss Brown."

Then came Hans—"it's to laugh"—in "The Girl From Paris." Then Inspector Nix, in "The Telephone Girl," looking for trouble with the "vires," and Hochstuhli, in "All on Account of Eliza." French dialect superseded the German for a while in such characters as the millionaire, Lebarde, in "The Girl in the Barracks," and the gay old Parisian boulevardier, Jean Poujol, in "Julie Bon Bon." But there was the favorite German coloring to his young von Walden, in "The Second Fiddle" and to his later creations of Krauss, in "The Man That Stood Still," and Pittersdorf, in "The Cheater." His Oom Piet Prinsloo in Paul Potter's South African war drama, "The Red k-oof," was a Boer creation in true Boer dialect.

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