

NEWS AND GOSSIP OF PICTURE STUDIOS, DANCERS AND RUSSIAN SUFFERERS

High Lights and Shadows on News of Motion Pictures

Doug Fairbanks is Risking Another Heavy Roll on a Big Production.

By FRANK VREELAND. YOU can't keep Douglas Fairbanks down, even in his expenses. As every one in the film industry knows by now he borrowed \$700,000 for "The Three Musketeers" and then, having played Durban to wit thus heavily, he began to grow a bit gray around the ears with anxiety. It was frosty weather for him about his Beverly Hills home for a while, despite all the California sunshine.

Now, with this picture beginning to show a clear margin of safety for him Doug grins boyishly, says, "Gee! that was a close gamble for me!" and plunges more heavily on his next production. Perhaps the actual risks he ran in the slashing duels of "The Musketeers" made mere monetary risks seem paltry.

At any rate, Doug is said to have crowded already into his next picture, which will be called "Robin Hood" by the time it sees the light of day, twice as much money as he soaked in the preceding one, according to the cautious experts who figured out the cost on paper. By the time Doug finishes the picture, it is estimated that he will have spent more than \$2,000,000 on it, if he doesn't get paralysis first. Thrills come pretty dearly at this rate—it will be cheaper to have the whole nation indulge in one general brawl on Saturday night to get the same effect. Fairbanks is reported to be building bigger sets than D. W. Griffith made for "Intolerance," which afterward took their place among the historic ruins of America. Mary's little lam is running wild over the California landscape with feudal castles.

The picture will not be ready for distribution till next September, when it is planned to give it a ride at a big Broadway house. Despite the unfortunate experiences that befell some stars in following Doug's lead and unloading their product for an indefinite run in a New York theater, Doug's advisers—which means the whole family—still appear to consider he is Broadway-proof.

A picture does not necessarily have to cost a lot of money to be a big hit, though Erich von Stroheim might be inclined to make an affidavit to the contrary. "The Sheik," for instance, cost more than the price of a few rugrats and even those might have been borrowed, while sand, the most plentiful ingredient in the picture, seemed to have been obtained at a very low price. Yet Famous Players-Lasky Corporation reports that it is bringing in the money by leaps and bounds—and after all, that means something in a movie company's life.

The Universal company has been able to rent out the Central Theater during the current month to their own terms for exhibition purposes, and it is known in film circles that they are more pleased with this fact than if "Foolish Wives" had been crowned by the French Academy. When they took over the Central for a whole year it was with the confident expectation that it would serve as a fairly permanent hall of fame for Von Stroheim's production. Indeed, Universal was quite sure that the picture would require six months to make it move on from Broadway and Forty-seventh street. This is the element of the picture which is being sold as a means of raising the laurel wreath of immortality on his brow. It now leaks out that Wells is to write the story and lay the laurel. It will be a tale of the reckoning. While the picture is being made, and Chaplin may possibly play his violin in it, to indicate that he is once more making a determined effort to be serious.

Wells, who told Chaplin that he regarded the movie at first as little better than in the toy shop, seems to have decided to take it in hand, a bit more serious. Wells has expressed a belief in the films as a coming educational factor, though not sufficient in themselves to bring about that revolution in the mind which he has in this country Wells tried to meet Griffith, but neither of them could arrange to be on hand when the other was, as Griffith was finishing "Orphans of the Storm" and Wells was busy keeping the Washington arms conference in order—two events of almost equal consequence to the human race.

William Fox is said to have contemplated some time ago making a picture of the life of Christ, and to have secured various members of the clergy on their views regarding such a subject, without getting much encouragement. Fox is reported to be planning a revival of "A Fool There Was" on the films, but with original vamp, duplicating her combustible glances.

The convention of the Associated First National Organization, which ended at French Lick Springs, Ind., last week, clinched the affiliation of this organization with Goldwyn Pictures Corporation, according to accounts filtering in from the springs—rather absurd, what? Under the new arrangement, which is to last five years, the Brooklyn Studios is to produce fifteen pictures a year for the country by First National in the next year. It will be more than a distributing agreement, for, in addition, an exchange of properties has been provided for, and whenever First National stars find they need more room in which to overflow with ambitions they can go from their present quarters in the Brooklyn Studios to Culver City and see a few tears on the Goldwyns lot.

'Man From Home,' From Tarkington Play, Joins Novelties on the Screen.



MISS MAE MURRAY IN "FASCINATION" AT LOEW'S STATE THEATER.



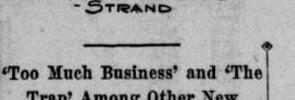
MISS MARY MACLAREN IN "ACROSS THE CONTINENT" AT RIALTO.



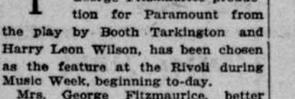
MISS ETHEL GREY TERRY IN "TOO MUCH BUSINESS" AT CAPITOL.



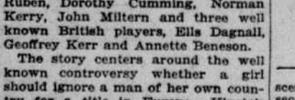
MISS LILLIAN AND DOROTHY GISH IN "ORPHANS OF THE STORM" AT STRAND.



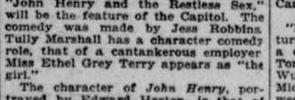
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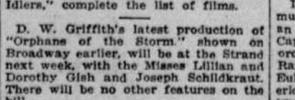
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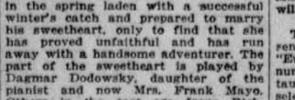
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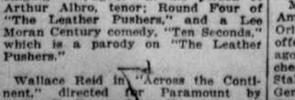
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'La Boheme' With Mme. Alda for War Veterans' Hospital

Performance at Metropolitan to Be Under Auspices of Masons 'High 12 Club.'

"La Boheme" as a special performance will be given at the Metropolitan Opera House on next Saturday for the benefit of the Soldier and Sailors Memorial Hospital of Utica, N. Y., under the patronage of the Masons "High 12 Club."

The cast will include Mme. Alda as Mimì, Mario Chamlee as Rodolfo and Leon Rothler, who happens to be a Mason, as Colline. Others in the cast will be Miss Grace Anthony as Musetta and Messrs. Pico, Malatesta, and Ordognea. Maestro Bamboshek will conduct.

The performance is under the management of Maurice Frank, who has directed Masonic musical performances in other years. The Masonic branch of the "High 12 Club" has about 5,000 members in the downtown financial district of this city, with Francis N. Whitney as president.

568 Have Unit Roles in 'Orphans of the Storm'

There are nearly as many honest-to-goodness actors whose work shows in "Orphans of the Storm" at the Strand this week as in the combined casts of all the "speaking plays" along Broadway. Indeed an "Orphans" alumni association, if organized, would formidably compete with Equity or Fidelity.

A rapid survey of the stills shows 568 persons who have unit roles individually costumed and calling for individual business. They are real actors, not figures, essential to the drama of the scenes in which they appear. For instance there are Marquis de Lafayette, Thomas Jefferson, Queen Marie Antoinette, Deshaun and Princess Elizabeth, Camille Desmoulins, the Judges of the Tribunal, the Dictators of the De Vaudrey clan, the chief Royalists, the principal beaux and belles of Bel-Air, the guardians of the barrier, the Goddess of Reason, the Captain of Cavalry, the leaders of the sansculottes, the clowns of the Carmagnoles, the salient figures of the Parisian street life.

Among the phalanx are ex-stars of New York and London stages, players of principal roles in earlier Griffith pictures, character men and character women, dancers, wrestlers, fencers, child wonders, artists' models, even pierrots and pierettes of the sawdust and tanbark.

Renold Wolf's Effects Will Be Sold This Week

All of the personal effects gathered in more than twenty years as a playwright, author and dramatic critic by the late Renold Wolf will be sold at auction this week at the rooms of Darling & Co., 242 Fifth avenue, where the collection is on display.

The sale is to settle the estate and is by order of John Pollock, the executor, with whom Mr. Wolf collaborated in many plays—and Mr. Wolf's mouth exerciser. The sale will occupy three afternoons, beginning Thursday.

In the collection are manuscripts of "Broken Chains," a stage character study of other plays, many autographed. In the library group are more than a thousand bindings of the world's best plays.

There is a specially constructed grand piano, a gold and ivory poker chip box, the gift of the cast of "The Rainbow Girl," and many pieces of jewelry and other articles of value. The collection is in the library group are more than a thousand bindings of the world's best plays.

United Artists Film Corporation Expanding

Miss Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith, already organized as the United Artists Corporation for the distribution of their pictures, announce the formation of a new company called "Allied Corporation," which will undertake immediately the distribution of independent productions other than their own.

The board of directors is identical with that of United Artists.

The announcement says that Allied Corporation is to carry out the "open market" principle demonstrated by United Artists during its three years of existence and to give motion picture producers another source of supply of high grade independent productions.

At the amusement parks. With several new rides, new features to the open air show and with daily band concerts, Painesville Amusement Park has already started on a busy season. Preparations are being made to open the bathing beach.

Stairlight Amusement Park, in the Bronx, which opened last Saturday, is now completely launched for the season. The event of the second week is the installation and opening of the pig slide, similar to those in Coney Island, with ten trained piglets performing.

The program prepared by Hugo Riesenfeld for the Rialto will have Weber's "Buryantie" overture as the opening number. Mr. Riesenfeld and Joseph Littauer conducting. A second orchestral selection will be Michalek's "Forge in the Forest." George Richardson, barytone, will sing "Brown October Ale," and "Innamatus" from Rossini's "Stabat Mater" will be played as a trumpet solo by Joseph Alessi.

Mortimer Wilson's prize winning American overture, entitled "New Orleans," which won the \$500 prize offered by Mr. Riesenfeld two years ago, will be played by the Rialto orchestra under the direction of Frederick Stahberg and Emanuel Baer. "Sweet Genevieve," by Stephen Adams, song theme of the feature picture, will be

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"Toughs would come around," he said, "who were bigger than I was, and try to make it look a sad world for me. It was a case of either fight or be knocked out of business. Instead I chose to turn them off with a laugh—it was cheaper. Presently I was clowning at home or wherever I happened to be standing still for a moment, so I could hardly keep getting on the stage finally."

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To hear Cantor talk in this King Solomon fashion about children you almost believe for a moment the earnest solemnity of his eyes. Like the same comedian, he throws you off your guard by those tragic orbs preparatory to springing some joke that throws you out of control. His eyes are full of the same enigmatic wistfulness that reside in Charlie Chaplin's pupils, and you'd swear he was a poet until you hear him imitate himself in a loud, guttural voice that it's a great asset to a comedian to look dreadfully serious, for humor might be described in the terms of a bull—it's funniest when it doesn't look funny.

Pathos at the Bottom of It. "The basis of the most laughable situations," said Cantor, "is pathos, and the more pathetic the situation the more you're likely to laugh. Look at an old man hobbling down the street, and you feel sorry for him—oh, terribly. Then he slips on a banana peel. No matter how much you'd want to kick yourself for it afterward, you let go with a roar. You say, 'I know I ought to be shot for laughing, but I can't help it!'"

However, the extreme sadness of his large eyes had little opportunity to be disconcerting until the last few years, for since his initial appearance he has been continuously in blackface, and the pathos of his eyes hardly stood out when the rest of his face was in mourning. He appeared first with Jean Bedini as one of his two assistants in a comedy juggling act, and Bedini decided that as he had all the trouble of juggling the balls he deserved the honor of being the only one in white face in the troupe. But this wasn't professional jealousy—simply business—and Cantor chose the most brilliant recollections of the partnership, for Bedini, he says, was so generous you'd hardly believe he was on the stage.

Stars of the Stage Guests At Theoria Breakfast

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The club song, "Theoria," dedicated to Mrs. Wood, was sung by Mabel McKinley, organist at the Cathedral of the Holy Cross, and the choir, which included in the chorus, Henry Burr also sang, accompanied by Mrs. Burr. The Rev. Harry Knight Miller gave the invocation, followed by Mrs. Francis H. Taylor, Dorothy Kenyon and Elsie Mackay, all of whom made brief addresses.

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