

NEWS NOTES GATHERED FROM THE WORLD OF STAGE AND SCREEN

LILLIAN FOSTER HAILED AS THEATRE'S GREATEST FIND IN A BLUE MOON

New York Papers Generously Praise Actress Here Two Years Ago.

Miss Lillian Foster, who was leading lady for F. James Carroll's company which played in the Opera House here in the 1922-23 season, occupies a liberal portion of the New York press of last Friday, following her debut in a new play, "Conscience," which opened the previous evening at the Belmont Theatre in Forty-eighth street, near Broadway, under the management of A. H. Woods. Miss Foster is hailed by Alan Dale as "the biggest find the theatre has made in a blue moon." The other papers are just as flattering in their criticisms of the work of this little actress.

Alexander Wollcott, writing in the New York Sun, says, in part—"She has a good deal more talent and competence than some of her fellow-craftsmen whose names are written in lamps upon the New York night. . . . She brought several scenes to life with the kind of truthful playing that makes your heart ache. "No doubt her grandchildren will be told some day of her early struggles, of the weary rounds of the managers' offices, of the road engagements offered regularly to one whose heart was set on Broadway. . . . It will be told how she made her New York debut at last and what a personal triumph it was. . . . If the first audience did not precisely tear the engine from her taxi and drag the cab to her hotel, at least it rose and cheered her to the top."

"Conscience" was in three acts, rehearsed at the Cherry Lane Theatre when A. H. Woods saw it and here it was the fine capability of Lillian Foster. . . . Alan Dale, in the New York American, goes even further when he says "It was the extraordinary, the long-looked for and the greatly welcomed young woman who appeared at 8.30, a mere nobody from some stock company out somewhere, and at 11 o'clock was discussed with the fervor and the tenderness and the seriousness we used to expend upon the lamented Duse."

"Out from the west came this young actress, with not a trick of the theatre in her valise, not a footling mannerism in her trousers, not a solitary stale old ruse in her repertoire. Out from the west came she, minus even a press agent. "This girl, Lillian Foster by name, yeld us in the grip. Her moods, her badinage, her anger, her tears, her gaiety, her indignation—all she did, saved us the sensation that we were watching an artist of pellucid beauty. Nothing more to look at—small, with a black head of conventional bobbed hair, young, beady-eyed, figure-less, but the 'spark' of what is so seldom art was instantly recognized by a startled audience."

"Miss Foster rose at the sordid little role and illuminated with a star-like charm. She was a madon—al, she went out without an effort. She had none of the cultivated 'business' of the novice. When she wept, she pulled 'face' as the children say. When in emotion she crumpled no handkerchief in her hand. . . . She triumphed; she was big enough to elevate her personality above the trite situation, and the talk of the concern. "Miss Foster is the biggest 'find' that the theatre has known in a long time, in a blue moon. "At eight o'clock last night Lillian Foster was a nonentity. At eleven, she was 'made.' Made in a night, as the saying goes. "E. W. Osborne, in the New York World, says, among other things, with "Conscience" and an actress named Lillian Foster burst together out of the hitherto unknown upon an audience which divided most of its evening between tears and cheers. "In the role of Madeline, Miss Foster has made for herself in a single New York night a name that is bound to travel very far under, in, and beyond the white lights. Unless the judgment of accustomed witnesses is at fault a notable addition has been made to the constellation of stage luminaries. "She carries an appeal with every pose and gesture. "A wonderful tribute to the efficiency of the traveling stock company from which she has sprung to New York's willing attention is this new little footlight heroine."

JACKIE COOGAN LANDS IN FRANCE

Reporters Neglect Notables as Diminutive Actor Leaves Steamer.

Chebourg, Sept. 16.—Jackie Coogan, diminutive moving picture star, held a levee all his own for the newspaper men when the Leviathan arrived here late last week from New York with Jackie, accompanied by his father and mother, on his first trip to Europe, among her passengers.



"JACKIE" COOGAN

So marked was the attraction of the youthful movie actor for the reporters, that a number of notables on the Leviathan's passenger list, among them Henry M. Robinson, Los Angeles banker, coming to assist Owen D. Young in working out the Daves plan, were allowed to leave for Paris without being subjected to journalistic pressure for interviews. Jackie proudly recounted that he had not been seestick during the voyage and told how his seat in the dining saloon had been between the captain and Warren Pershing, son of General Pershing, on his way to school in Europe.

"THE WHITE MOTH" IS AT QUEEN SQUARE

Is a Striking Picturization, With Big People in the Cast.

A motion picture of unusual strength and beauty is on view at the Queen Square Theatre. It is Maurice Tourneur's "The White Moth," which began an engagement last night. Barbara La Marr as "The White Moth," a beautiful, gay dancer of the Paris stage, at whose feet all men worship, is the greatest histrionic heights. Conway Tearle, playing opposite her as Robert Vantine, a young American millionaire, who weds her solely to prevent her marriage to a younger brother, and who finds himself involved in a most singular romance, never gave the screen a finer characterization. Ben Lyon as Douglas, the younger brother, lives up to the promise held out by his past picture performances.

The story is beautifully done and holds the interest well. Paris and its night life are depicted. One of the most striking scenes is one showing the Bal des Artistes, the annual brilliant function of the Paris Latin Quarter. Other scenes transport the spectator to New York. Charles de Roche, as "El Volcano," dancing partner of the White Moth, gives a strong characterization, and others whose work helps to make the picture one of the best photoplays of the season are Edna Murphy, Josie Selwick, Kathleen Kirkham and William Orlan. This picture will be shown today and tomorrow. MEAT COURSE. Arriving Missionary—"May I ask what course you intend to take with me?" Cannibal King—"The regular one. You'll follow the fish."—The Progressive Grocer. In Massachusetts alone, 1924 license plates will consume 275 tons of steel, and 75 barrels of enamel.

WILSON'S "The National Smoke" BACHELOR Still the most for the money 10c. ANDREW WILSON & CO.

OPERA HOUSE PLAY THRILLS AUDIENCE

"Cat and Canary" is Well Presented by F. James Carroll Players.

"THE CAT AND THE CANARY," a melodrama in three acts, by John Wray, presented at the Opera House by the F. James Carroll Players, was a grand success last night. The play, written by John Wray, is a masterpiece of dramatic art. The story is a tale of love and intrigue, set in a remote island. The play is well presented by the F. James Carroll Players, who have given a most interesting and thrilling performance. The play is well presented by the F. James Carroll Players, who have given a most interesting and thrilling performance.

SAY THAT SPIRIT IS RESPONSIBLE

Islanders Lay British Aviator's Failure to Intervention of Evil One.

Tokio, Sept. 16.—(Associated Press)—Ill fortune, which attended the attempt of A. Stuart MacLaren, British sound-the-world aviator, and his companions to fly across the remainder of the globe after leaving Japan, is attributed by the natives of Urup Island, one of the bleak Kuriles, to the aid of the evil spirits. The aviator's failure to intervene of evil one.

IMPERIAL HOLDS BIRTHDAY PARTY

Valentino Scores Triumph in "Monsieur Beaucaire"—Special Music.

However charming Booth Tarkington's printed story of the profligate Louis' court and its varied amours, the pictorial version (a la Sidney Olcott) for Paramount with the Latin-typed lover Rudolph Valentino in the "Monsieur Beaucaire" at the Imperial is a triumph for the silent art, a new standard for stately and graceful plays of the silverstage, introducing new and alluring technique—to wit a wonderfully novel lighting effect—a bewilderment of shimmering raiment, immaculate wiggy, flashing jewels and bevels of the most delightful women. Add to this combination dash- ing courtiers, all too ready with the rapier, delectable court scenes, a cunning monarch beset with the love affairs of his aristocracy, and you have far more than a mere play, you have a novel-play-movie really is.

A reviewer who indulges in the verbiage of individuality said in a New York paper last week: "Rudy is back. And gee-whiz isn't he back." This about expresses it. Two years ago the young star of russet complexion seemed to drop right out of movie life entirely. Truth to tell he was forced out by a lawsuit brought by the very people who have so triumphantly related him, the Famous Players-Lasky Corporation, otherwise Paramount Pictures. Once restraint was loosened Valentino consented to proceed with his contract and not be led astray by larger stars. Now he is a prime favorite again and as the daring impetuous Duc De Chartres, disguised as a barber, Monsieur Beaucaire, he has romped onto the curtain again a winner.

To focus this pictorial entertainment down to its pictorial part, we would be fair to Imperial Theatre's musicians to leave them out of the reckoning, the general and delightful performance. Their music, or rather their interpretation of the lavish score so carefully written and "condensed" by master arrangers in New York, glorified the picture into a screen opera. Every whim of the story, each turn of the plot, was specially blended with appropriate music and the leading characters, Valentino, Bebe Daniels, Doris Kenyon, Lois Wilson, King Louis (Lowell Sherman), had their type-music, their "atmospheric" strains. From curtain to curtain the two-hour screening was a pure delight.

It really does not make the most interesting sort of reading to proceed to tell the story of a picture to those who are possibly intent on seeing it anyway or to those who have seen it already. Let it be the critic of the reviewer in this case—if criticism can be called—that "Monsieur Beaucaire" is a cameo; it ranks with the very best ever shown in the Imperial and the Imperial shows the best, for pictures are the same the world over and travel in tin boxes. In its lacy, satiny, dazzling beauty, its perfumery and minutes, sword-play and love-making it registers a continual impression of the deepest kind and the Imperial shows the best of the whole pantomimic performance that the costume play is dead nowadays, too old-fashioned and stiff. This is the Imperial's birthday week and large crowds yesterday saw the screenings of "Beaucaire."

Gainsborough's "Blue Boy" is the highest priced painting in the world today.

HALL CAINE STORY IS TOLD AT PALACE

"Name the Man" is Given Strong Presentation on Screen.

"Name the Man" Sir Hall Caine's latest drama to be transferred to the screen, now being presented at the Palace theatre, takes rank with the best pictures of the year. The story, adapted from "The Master of Man," is replete with dramatic action. It deals with both the lowly and the great—and the intermingling of the two. The photography is surpassingly beautiful. Victor Seastrom, the Swedish director, has delivered a master stroke. He deals with realities—with real people whom everyone has met and known. His direction is sympathetic at all times. He has made the action spontaneous, and each character, when flashed upon the screen, carries the story forward with swift movement. Mae Busch triumphs again in this, her second Hall Caine story—the having played Glory Quayne in "The Christian." Miss Busch's performance has the very desirable element of "abandon," and yet at no time does she hint at overacting. Her pathos is superb. Conrad Nagel as the Denmark's son, emerges with many laurels won. His action is repressed, and yet strong. Patsy Ruth Miller has a very sympathetic role and handles it in a manner to add new praise to her name. Evelyn Selbie, De Witt Jennings and Creighton Hale are among the super cast. "Name the Man" will have its final showing tonight.

FAST ACTION IN UNIQUE PICTURE

"High Speed" Proves to be an Attractive Comedy-Drama.

Love's adventures furnish the entertainment on the screen of the Unique Theatre, where "High Speed" Universal picturization of Frederick Jackson's story starring Herbert Rawlinson, opened yesterday. It is his best role since the "Victor." "High Speed" is fast action comedy drama, with the handsome star in the role of a young athletic hero. He and the girl of the piece decide they'll go to the altar via the window-ladder-automobile route. The girl's father and her rich suitor miss the window and the ladder, but they show up strongly in the automobile lap. Both cars are compelled to do a little speeding, which is not in favor with the local motorcycle officers. All are arrested. Then the girl, played by Carmelita Geraghty, gets in a good blow with a clever piece of business relating to the ball necessary to get someone out of jail. She gives the rich suitor the impression that the ball money is for her father, but the man who comes out the door of the jail is her companion in elopement. Off they go—and it's up to papa and the money-qualified suitor to get out of jail, which they do eventually. More complications include a fire in the hotel at which the blushing register, and the window comes unexpectedly with plenty of laughs and sufficient drama. Royalties amounting to \$26,659.81 were paid the U. S. Indians last year from oil and gas leases on their lands.

IMPERIAL THEATRE PACKED TO UTMOST CAPACITY YESTERDAY

Inaugurating Our Eleventh Birthday Week IMPERIAL THEATRE PACKED TO UTMOST CAPACITY YESTERDAY

Rudolph Valentino Bebe Daniels, Lois Wilson, Doris Kenyon and Brilliant Company

"MONSIEUR BEAUCAIRE"

By Booth Tarkington IF YOU THINK VALENTINO IN "THE SHEIK" is worth talking about, you will consider him even greater in "Monsieur Beaucaire!" As the dashing, duelling, devil-may-care hero of Tarkington's famous action-romance, he is wonderful! Such gorgeous love scenes, such stupendous settings, such glittering gowns, such thrills and heart-throbs have never before been equaled! Exquisitely Set to Music SHOWS AT 2.30, 7.15, 9.00 Only One Matinee Screening SPECIAL PRICE SCALE: Matinee: 25c. and 35c. Evening: 35c. and 50c. Children at Matinee 15c. and 25c.

QUEEN SQUARE TODAY AND WEDNESDAY

The Picture That Is The Talk of the Town. BARBARA LA MARR AND CONWAY TEARLE "The White Moth" A Picturesque Drama of Paris. FIRST NATIONAL SUPER SERIAL CENTURY COMEDY Night 7 and 8.45—25c all seats. Prices, Aft. 2.30, 10c and 15c

Venetian Gardens Opening of the 1924-1925 Season

Wednesday Evening, Sept. 17 DANCING 9 TO 12 Upper Floor May Be Rented For Private Parties on Mon., Tue., Thur., Fri. WEDNESDAY EVENINGS Office, Unique Theatre, N. 3900

Last Free Lecture

TONIGHT PYTHAN CASTLE Subject: "Fits, Misfits and Failures," or "Checking Up on Yourself." Statistics say 90 per cent. of the present day workers are on the wrong job. Where are you? Misfits and failures are unnecessary. HEAR THIS LECTURE. Your Last Opportunity. Everyone Invited. Class organizes tomorrow night at 8 o'clock, Pythan Castle, Zeroll Early. Note:—Lecture for women only, Wednesday afternoon, Sept. 17th, 8.45 o'clock. Admission 50c. EDWARD LEE HAWK

Some of the Things to Be Seen At Fredericton Exhibition

Which is in Full Swing All This Week One of the Largest and Finest Displays of Live Stock, Farm and Dairy Produce, Fruit and Flowers, Fine Arts, and Women's and Children's Work Ever Got Together in any part of Eastern Canada. — GREAT RACING PROGRAMME — TUESDAY — 2:14 Trot and Pace. 2:17 Trot. 2:25 Pace (Stake). 5 Furlong Running Race. One Mile Running Race. WEDNESDAY — 2:16 Trot and Pace. FREE-FOR-ALL, Symbol S. Forest, Paleface, Jackson Grattan, Roy Grattan and Dan Hedgwood. 2:25 Trot. THURSDAY — 2:15 Trot. Junior Free-for-All. 2:18 Trot and Pace. 3/4 Mile Running Race. 1 1/2 Mile Running Race. WILDFIRE, the Marvellous Dancing Horse. MOHAB, one of the greatest Jumpers ever foaled. PAULUS the Nervelless Man, in his hair-raising aerial feats. CHICO AND CHIQUILLO, the funniest couple of laugh provokers in America. The "Sunny South" Serenaders Balloon Ascensions Every Day with Parachute Drops. The Thrilling "Death Glide" Grand Pyrotechnic Display at Night

To Keep Hair Curly, Wavy and Beautiful Here is how your hair can be curled, nicely, easily and lastingly in "Ray Cut." Before doing it up, apply a little liquid alginate with a clean tooth brush. This will give you just the prettiest curls and waves—and they will look so natural you'll never think of doing without alginate thereafter. You won't be troubled any more with hair stringing around your face with burnt, uncombed ends, nor with that dull, dead appearance. The hair, whether long or bobbed, will remain in curl ever so long. Any druggist can supply you with liquid alginate and not to exceed 20 cents an ounce. It is neither sticky nor greasy, and is really a delightful dressing, also serving as a beneficial deodorant.

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British Consols 1 1/4c per smoke in either size package 20 for 25c

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BEECHAM'S PILLS Sweeten the Stomach

OPERA HOUSE ALL THIS WEEK F. JAMES CARROLL PLAYERS PRESENTS CAT AND THE CANARY A MELODRAMA IN 3 ACTS. By John Willard. THE THRILLER SUPREME. Matinee: 25c, 35c, 50c, 75c. Evening: 25c, 35c, 50c, 75c.

UNIQUE YOU'LL SAY THIS IS THE BEST YET! HERBERT RAWLINSON IN "HIGH SPEED" Educational Review. THURSDAY "Code of the Wilderness."