

NEWS NOTES GATHERED FROM THE WORLD OF STAGE AND SCREEN

NEWSPAPER MAN GAINS REPUTATION  
AND FORTUNE AS A SCREEN EXPERT

C. G. Sullivan in Nine Years  
Has Risen to Position  
of Prominence.

(By Jack Jungmeyer.)  
Hollywood.—Butchers, bakers, tailors and other respected guilds of industry have bragged about members of their craft who have made good in the movies. Now it's the newspapermen's turn to boast.

We point with pride to C. Gardner Sullivan, who, falling from the high estate of the copy desk, has made the best of it by amassing a young fortune and a mature reputation in the things they do at Hollywood.

Sullivan was tempted and fell some nine years ago when Thomas H. Ince paid him \$300 for 10 scenarios and offered him a writing job in pictures at \$60 a week.

Today Sullivan is editorial director for the Joseph M. Schenck productions and supervisor of all Constance Talmadge's picture. In addition, his counsel on pictures before and after filming is eagerly sought by many other producers.

He writes screen stories, adapts them from novel and play, titles and doctors films, and without fear of the "blue envelope" or dread of an edition deadline earns more in one year than the average newspaperman is paid in his professional lifetime.

Gets \$150,000 a Year.

From \$60 a week to considerably over \$150,000 a year in nine years — but the material fortune of C. Gardner Sullivan might lead off to a success story. But "success" to him counts for much less than such a prelude might imply.

"Success is doing what you like to do, irrespective of what it pays," he says, "and working like hell. If you don't like what you're doing, quit, even if you don't know where the next meal is coming from."

Sounds just like a newspaperman, doesn't it? And that's just what Sullivan is, despite his emoluments—a sound newspaperman, creating and editing motion pictures upon valuation of human interest stories learned as a reporter.

Sullivan several times took his own prescription about "quitting if the job doesn't fit." For months he tramped, literally not knowing where the next meal was coming from.

He is one of the most red hot and maddening of Hollywood's celebrities. He does his writing at a desk redolent of the newspaper city room, in an office wholly free of the usual Hollywood trappings. The spotlight never falls upon him at a picture premier, but after such premier a dozen big producers and directors are apt respectfully to seek his critical comment.

He did Bill Hart's first picture, "Peggy," soon to be revamped for Constance Talmadge; he has three originals in preparation at present, "Temptation" for Fred Niblo, "Wandering Husbands" for James K. Haskin and "Against the Rules" for John Griffith Wray. A list of his works during the past nine years in films would occupy half a column of space.

SAY PLAY WOULD  
STIR RACE HATRED

N. Y. Legislative League  
Opposes Eugene O'Neill  
Production.

New York, March 10.—With one dissenting vote, the Legislative League of New York, Inc., passed a resolution protesting against the presentation of Eugene O'Neill's play, "All God's Children Got Wings," now being prepared by the Provincetown Players for John Griffith Wray. A list of his works during the past nine years in films would occupy half a column of space.

The single opponent of the resolution was Mrs. Julia Goldner of Bayonne, who contended the play was true to nature and should be given. The tendency "nature is to break down the distinction between races by intermarriage," Mrs. Goldner said, and white women are entering into marriage with negroes.

"Do you believe in the intermarriage of the races?" Mrs. Goldner was asked by the chairman, Mrs. Thomas Slack.

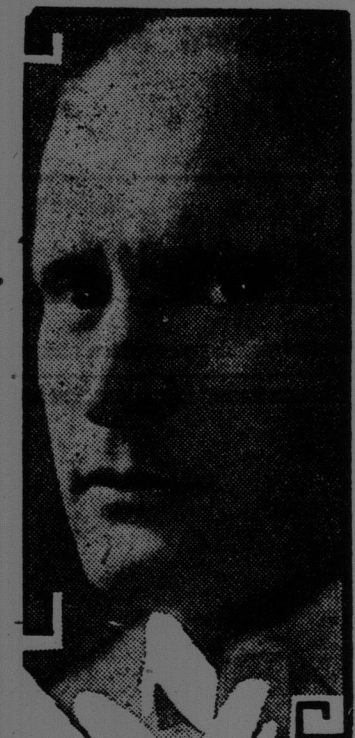
Mrs. Goldner replied that she personally kept as far away from the negro as possible, but that intermarriage was within the bounds of human nature and if the races did not marry they entered into relations even worse. She said Europe had found no problem in the intermarriage of whites and blacks. Later, answering an argument that the colored people of Europe were of different extraction than those in America, Mrs. Goldner said that many of the slaves brought to the United States were from advanced tribes in Africa and were not all living in ignorance and barbarism.

The resolution was proposed by Mrs. William B. Hale, Brooklyn, formerly of Virginia.

OLCOTT IN DEMAND.  
Famous Players-Lasky will produce "Peter Pan" this summer in order to have it ready for the Christmas season. Sydney Olcott, now directing "The Green Goddess" at the Metropolitan, will probably direct the Barrie play.

Mr. Olcott has been directing moving pictures for fifteen years with indifferent success, but it was not until he directed "Little Old New York" and "The Green Goddess" that the magazines recognized his ability. Now he is the most sought after director of all. Five thousand dollars a week is a conservative estimate of what his new Famous Players contract will call for.

From \$60 a Week  
To \$150,000 a Year



C. GARDNER SULLIVAN

FILM STARS EARN  
THEIR SALARIES

Milton Sills Has Strenuous  
Day in Filming of "The  
Sea Hawk."

The lives of film stars are not all fun and frolic, fine automobiles, beautiful homes and a Rockefeller income as evidenced by occurrences last week at Camp Lloyd, where "The Sea Hawk," Sabatini's story of Barbary Corsairs is being brought to life by Frank Lloyd, independent producer-director.

Milton Sills, who plays the title role in "The Sea Hawk," celebrated his birthday at sea, dressed as a slave (or perhaps he should have said undressed as a slave) lending his strength to a big ship's progress, alongside three "slaves" on a fifty foot car. Because of a sharp breeze Mr. Lloyd had considerable difficulty in moving the big ship even with 200 oarsmen and Mr. Sills was required to be chained to the galley floor and to row for more than half of the day. He arose with the other members of the Lloyd camp at 5:30 a.m., spent an hour with the make-up man having a false coat of tan rubbed onto his body and smarted under the growth of a beard ten days old, nearly froze as the ship was being tugged out to deep water and then lost a handsome wrist watch mailed to him by his wife and daughter.

Lloyd Hughes, who plays Lionel in "The Sea Hawk," is another film star who discovered that his fame was well earned during filming of galley slave sequences. In one scene, Hughes was required to submit to a lashing with a cat-o-pine-tails. An expert with the whip was engaged to whip Hughes without making his blows actually tell on the actor's body. But "The expert" made one wild swing and the whip left several deep cuts on Hughes' back, in fact so deep did the leathern strings of the whip penetrate Hughes' back that a doctor had to be summoned to give him attention. Not even the severe reprimand the "expert" received from director Lloyd helped the situation.

And the next day Hughes had to be thrown overboard into the icy-cold ocean for a scene. Yet, some people think that being a film star is a matter of "luck."

"For Sale" is the title of the new picture in which the good-looking Corinne Griffith is to appear. She may be supported by Adolphe Menjou. "For Sale" is a modern society story by Earl Hudson.

NEW FILMS OF WEST INDIES  
Ottawa, March 8.—Ray Peck, director of the Canadian Government M. P. bureau, has returned after an absence of five weeks in Bermuda, Jamaica and Cuba, where he took a considerable quantity of pictures for presentation at the British Empire Exhibition, in England, during the summer.

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Bluff, of the Ambitious Variety,  
Won Fame For Lillian Rich

By JACK JUNGMEYER.

Hollywood—"bluff" either makes or breaks you quickly, in the movies as elsewhere. It depends whether the bluff is mere braggadocio or that self-assurance which relies upon quick wit and ready adaptability to bridge the gaps in training and native equipment.

For Lillian Rich "bluff" built the span from obscurity to leading lady for Douglas McLean, a recent contract, in a few years.

Lillian is the girl who "could do anything" required by the career she deliberately selected.

Coming from London, a dancer, without any dramatic experience, her persuasiveness got her a leading role opposite Herbert Rawlinson at Universal almost at once. She acquitted herself creditably.

Then she was selected to play with Hoot Gibson in roles requiring horsemanship. Now her knowledge of horses had been confined to observing them while riding London cabs. When they asked her if she could ride, she promptly chirped up that this was one of the best things she did. It was—after several weeks of thumps, falls and aching muscles acquired in surreptitious practice. Shortly thereafter her unsuspecting director pronounced Miss Rich one of the best equestriennes in Hollywood.

A few months ago Laurence Trimble selected her as the featured in the latest Strongheart picture, "The Love Master," filmed in the Canadian Rockies. The role would require an expert on skis.

Could Miss Rich handle skis? Oh, sure! One of the best things she did! But when the company arrived at location it was found that Lillian didn't even know how to put on the treacherous runners.

While Trimble was ranting and threatening to secure another actress for the part, Lillian was out in the snow taking tumbles and catching up heroically with her "bluff." Before returning from Canada she won over every man except one in the company in a skiing contest, and was handling

dog teams in dangerous snow and ice like a veteran.

Her progress in films includes a dozen such episodes of making good a boast. Pride may go before a fall, but Lillian Rich isn't daunted by a few preliminary falls when there's a goal to reach.

Besides having the mettle to make good her vauntings, she is considered one of the most beautiful of the Hollywood debutantes, having been added by the Western Motion Picture advertisers to the list of 1924 "Baby Stars."

Visiting Film Official.  
Percy C. Taylor, general sales manager for the Universal Pictures Corporation, has been in St. John for the past few days conferring with Mr. Cathro, local manager. Mr. Taylor reports business in the Maritimes quite as good as in other parts of Canada, and looks forward to an exceptionally good year for Universal in this locality.

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BOYS BURN UP \$3,000 IN FILMS

Cincinnati, March 8.—Twelve boys are being held by the police, charged with destroying by fire, \$3,000 in prints. The films were stolen from the Gerson Film Exchange during January.

Erlanger Opens Theatre.

A. L. Erlanger's new Biltmore Theatre in Los Angeles was opened on Monday night with "Sally" before a brilliant audience that packed the house to capacity, and the receipts established a new record on the Pacific coast.



Only One Matinee 2.30—Two Shows at Night.

IMPERIAL'S WONDERFUL  
DOUBLE PROGRAMME

Three Days of Music-Photo Festival.  
NORMA TALMADGE  
In First National Feature  
"WithinTheLaw"

THE LONDON EIGHT  
Four Ladies, Four Gentlemen  
Mixed Concerts

Mr. Wilfrid Virgo—  
Festival Tenor  
Miss Molly O'Moore—  
Irish Soprano

Miss Suzette Tarr—  
Winsome Soubrette  
Miss Dorothy Alwynne—  
Scottish Violinist

Miss Joan Duff—  
Classical Pianist  
Mr. Walter Nunn—  
Brilliant Cellist

Mr. Richard Alexander—  
Festival Baritone  
Mr. Tom Copeland—  
Scottish Comedian

2.30 p. m., 7.00, 9.00  
MAT. 25c., 35c.—NIGHT, 35c., 50c.  
Children at Matinee, 15