

"Heathen" Now Portrayed in Movies as "Gentleman"

(By Jack Jungmeyer.)  
Hollywood, October 3.—Something very daring has recently been promulgated in motion pictures with a frequency indicating a definite trend. Something made all the more significant in that it has roused no public clamor, no controversy, no critical comment.  
It is the presentation of the "heathen" as a hero.  
The "heathen," the Mohammedan, the pagan, in direct contrast to the Christian, is portrayed as tolerable, human, respectable, admirable.  
Now this was once the great heresy. The outlaw of a different faith not so long ago existed merely as a brand to be saved from the burning, a demerit to be won to the credit of ten thousand missionaries.  
Today he comes smiling into a thousand theatres as an engaging figure of photodrama, a lover of Christian ladies; an absorbing erotic mystery; glamorous son of the Sahara and the South Seas; a man to be judged by his personal virtues and conduct rather than his religious persuasion.  
Observe his suave intrusion and popular tolerance as "the Dragon" in Rex Ingram's filming of "The Arab." A fascinating creature he is, whimsical, humorous, likable in Ramon Novarro's characterization. No whit discounted in comparison with those who in the picture would convert him from the Crescent.  
Recall him, in the same person of Novarro, as the pagan Samson in "Where the Pavement Ends," strum-



RAMON NOVARRO AS "THE ARAB" AND MILTON SILLS IN "THE SEA HAWK."

Mark him again, this "heathen," as the patriarchal Saracen avenger in Frank Lloyd's treatment of "The Sea Hawk," who, with the English victim of a Christian nation's slave galley (Milton Sills), makes practical war upon the blood-sweating craft of Christendom of that day.  
How this must stir the posthumous wrath of Martel, iron scourge of the infidel, and all his later disciples of faith by force or insistent suggestion.  
This composite alien, only a little less conspicuously presented in other film plays, is a symbol of the shifting conventions and folk convictions for which the motion picture is an excellent mirror.  
If he could be disengaged from the photo-dramatic illusion he helps create he might yet be intolerable. Thus immense, however, and thus subtly influential, he is whittling down the most ancient feuds toward a core of benevolence and tolerance, toward idealistic peace on earth and good will.  
That is to say, his dramatic sponsors may be viewed in that light, for the "heathen" is actually an occidental actor actuated by occidental directors in the film studios of Christendom, even though he may go to foreign shores, to Allah's domain, for locale, as in the case of "The Arab."  
East is not quite so east, nor west so west, as once they were on this rapidly populated planet. And it may well be that in an historical vista the motion picture shall not be considered least of the instruments by which the sharp borders of race and prejudice may be obliterated.  
In that light the "heathen" as the hero of love story and shadowy adventure is a portent of the power of drama.

NITA TO WED



Giacometti Naldi and Nita Naldi on the stage in Cleveland seven years ago. He was interested and sought her acquaintance. After seven years, she consented to marry him. They sailed from New York for Naples where they will wed in Rudolph Valentino's mansion.

WHEN TWAIN MET KIPLING.

(Los Angeles Times)  
In the summer of 1899 Mark Twain and Rudyard Kipling met for the first time. Kipling, who had just begun to make his name known was touring the world. He went to Elmira especially to see Mark Twain. The account of the visit and interview is described by Mark Twain as follows:  
"Kipling spent a couple of hours with me, and at the end of that time I had surprised him as much as he had surprised me—and the honors were even. I believe that he knew more than any person I had ever met before, and I knew that he knew that I knew less than any person he had met before

—though he did not say it, and I was not expecting that he would—he is a most remarkable man—and I am the other one. Between us we cover all knowledge; he knows all that can be known and I know the rest."

SUNFLOWER IN TREE FORK.

Fitchburg, Oct. 1.—Residents of Pleasant street are marveling at an odd freak of nature. In a fork of a maple tree, about 20 feet from the ground, a large yellow sunflower is growing. Doubtless the erosion of the bark of the tree caused a layer of dirt to accumulate in the fork. It is believed that the sunflower seed was picked up during

the tornado last July and planted in the fork of the tree. It is in full bloom today and is attracting a large number of curious people.

FOR LIGHT LUNCHEONS AND SUNDAES

While shopping or after the theatre visit our cosy alcove. PARADISE LIMITED Charlotte St.

Hal Roach Grooms Glenn Tryon For Star Comedian

(By A. H. Frederick.)  
Hollywood, Oct. 3.—The man who "found" Harold Lloyd, Hal E. Roach, now has one in process of grooming who he hopes will equal—not imitate—the great Harold.  
Glenn Tryon, 23, and inclining toward suave huskiness, is the name of this potential luminary. He has just completed "The Battling Orioles," feature comedy, for Roach, which gives us first intimation of the correctness of the prediction.  
The story, written by Roach himself, for release through Pathé, utilizes some entirely new elements for comedy, much to its advantage. Longest remembered of these will be a baseball game of long ago, guaranteed to draw mirth even from those surfeited with the counter-worn situations too often handed us under the name of "new" comedy.  
After which preface there is a decided lag in the story while the characters are reintroduced to its modern life. The hero, Tryon, is first shown to us in his barber shop shaving a man, with customary by-play surrounding this process—all more suitable to privacy than exhibition on the screen.  
Then the story moves along in regular order, amusing situations following in rapid-fire sequence, semblance of a love story interwoven, until climax comes with a slight too long drawn out, but unique in handling and participants, half of the latter being men all past the allotted threescore years and ten.  
Blanche McWhaffey, late of the Folies, plays opposite Tryon pictorially, daintily, artistically, and chief interest naturally centres



GLENN TRYON

about him of the Hal Roach predictions.  
First and foremost, Tryon is of pleasing screen personality, equally convincing in breezy offhandedness and in pathos, a little of which—mere "feeler" perhaps—Roach allows him.  
But there is much more to be done before Tryon achieves the depth of Lloyd, Chaplin or other comedy kings. Too much mingling yet of superficial reaction to situation, too little under-the-skin feeling in his part.  
Also there is a superfluity of staggish and self-consciousness in Tryon's mannerisms, both of which may be counted upon to disappear when he is "established."  
With this in mind, with knowledge that Tryon is good-looking (he plays without facial adornment of any kind) and of pleasing personality, considering that he is naturally endowed with comedy genius, and remembering that Roach, discoverer of Lloyd, Babe Daniels, Mildred Davis, and others, is his sponsor, it is not a rash guess to predict that a new star is breaking into Filmland's firmament.  
"IF I WERE TWENTY-ONE AGAIN."  
(Toronto Globe).  
Taking as his subject, "If I Were Twenty-one Again," Mayor Hiltz, before a large gathering of young men at a banquet in the Central Y. M. C. A. last night, forgot municipal problems for a while, and allowing himself freedom of review, gave an address on what he considered the essentials that go to make up successful manhood.  
"If I could go back thirty years of my life and commence again where many of you young men are starting," said His Worship, "I would, with the knowledge 21 years have brought to me, begin my career with some very definite resolutions. At 21 every man should know what business, profession or trade he is going to pursue through life. Having decided that, I would go forward with singleness of aim, setting my whole heart on attainment. I believe the average boy, if he has stamina and ambition, can get to the top regardless of how humble his start may be."  
Touching further upon what he considered foundation stones in the lives of all persons who achieve a measure of success, His Worship strongly advised young men and women not to live beyond their means.  
"It is no discredit to be poor," he declared, "and none to live in humble circumstances, but it is a reflection on character for people to spend more than they have a moral right to spend, and then envy their fellows who get along by thrift, self-denial and hard work. Civic experience teaches that too often those who seek municipal relief have dissipated their earnings when they should have conserved them. Frugality and sane living are included among the lessons we have to learn as Canadians, and the sooner we learn the sooner we'll get our affairs on a sounder basis."  
Good habits and companions, usefulness for your fellowmen, and high ideals were other virtues he would advise. Quoting from Julius Caesar, he emphasized that "ourselves and not our stars" were responsible for successes and failures.  
Icebergs 25 feet high have been in evidence in Lake Michigan.  
Fulton Ferry, New York, has stopped running.

J. P. MORGAN'S ADVICE.

An interesting incident in the career of John Moody, well-known investment authority, whose advice on investments is sought by multi-millionaires, heads of great financial institutions, trustees of huge estates and others, is told by B. C. Forbes, in Forbes Magazine, (N. Y.).  
This was in 1890. While little John Moody stood at one of the windows in the Drexel-Morgan banking room waiting for the check for securities he had delivered, he noticed a veritable giant wandering from desk to desk and that every clerk seemed to shiver with fear when the big man approached. The clerk not having returned, the giant, who had very piercing eyes, looked through the window where the messenger stood and asked, "What are you waiting for, sonny?"  
The little fellow was instantly seized by the same fear and trembling. "A-a-check, for, for, some bonds."  
"What bonds?" snapped Mr. Morgan. The giant's eyes seemed to bore holes right through him. He could neither think nor speak. Just then the clerk returned with the check.  
Seizing it, Morgan turned to the messenger and asked, "Now, boy, tell me the amount of the check you are to receive."  
"I don't know, I forgot."  
The little fellow was snarled Mr. Morgan. "What kind of a boy are you? What are you good for? Let me tell you something, young man. You will never be any good in business or anywhere else unless you learn to remember—to remember exact figures—and facts." Saying which, he handed Moody the check and walked away.  
Moody never forgot Morgan's injunction: "Learn to remember exact figures and facts."

OPERA HOUSE

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PRICES: 15-25-35  
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BETWEEN FRIENDS



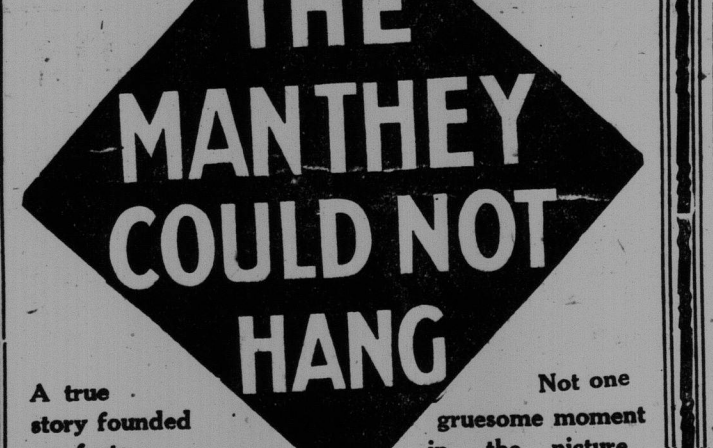
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Also Reginald Denney in a new round of the Leather Pushers.  
2 shows nightly 7 and 8:30, 21c, 11c.  
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Matinees 2.30. Evenings 7:00 and 9:00  
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THE LIFE STORY OF JOHN LEE

Know the world over  
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A true story founded on facts. Not one gruesome moment in the picture.  
Three times they tried to hang John Lee and three times they failed.  
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The story graphically described by FREDERICK HALDANE, the eminent Australian actor.  
Special Music by augmented Orchestra  
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Vocal items by MISS UNA WORTH  
Celebrated prima donna.

Matinees Children, 15c. Adults, 25c. Evenings Children, 25c. Adults, 50c. 10-8.

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THE SEASON'S SENSATIONAL PHOTOPLAY  
Barbara La Marr, Percy Marmont, Lew Cody, Mae Busch  
In Robert W. Service's  
The SHOOTING of DAN MCGREW  
Picturized by WINIFRED DUNN from the immortal poem.  
A mighty story based on the great thrill of the poem.  
Note—No advance in prices:  
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He didn't have to fight and the cliff was crumbling above a seventy-foot fall, but he stuck to his man clear to the bottom. That's why you'll like Jack Hoxie in his latest big Universal thriller.  
JACK HOXIE  
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Jack Hoxie makes quick work of the villain, Kincaid, in this love story of the great western plains. A seventy-foot plunge over a cliff to save the girl he loves, an underground pursuit and the fastest riding that you have ever seen.  
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In the mountains of Virginia drama lives in the cabins of the lawless.  
Here is staged the story of a mountain boy branded as a criminal and a village heiress whose lives are intertwined through drama-crowded years.  
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