

St. John Theatre Programme for Week Jan. 30-Feb. 4

	IMPERIAL	OPERA HOUSE	UNIQUE
MONDAY	"The Love Flower" Community Chorus	"The Four Horsemen of the Apocalypse"	"White and Unmarried" "Don't Tickle"—Comedy
TUESDAY	"Without Benefit of Clergy" Community Chorus "The Toreador" Comedy	"Without Benefit of Clergy" Community Chorus "The Toreador" Comedy	"Without Benefit of Clergy" Community Chorus "The Toreador" Comedy
WEDNESDAY	"Without Benefit of Clergy" Community Chorus "The Toreador" Comedy	"Without Benefit of Clergy" Community Chorus "The Toreador" Comedy	"Without Benefit of Clergy" Community Chorus "The Toreador" Comedy
THURSDAY	"Without Benefit of Clergy" Community Chorus "The Toreador" Comedy	"Without Benefit of Clergy" Community Chorus "The Toreador" Comedy	"Without Benefit of Clergy" Community Chorus "The Toreador" Comedy
FRIDAY	"Sentimental Tommy" Scenic Travels—Serial	"Sentimental Tommy" Scenic Travels—Serial	"Sentimental Tommy" Scenic Travels—Serial
SATURDAY	"Sentimental Tommy" Scenic Travels—Serial	"Sentimental Tommy" Scenic Travels—Serial	"Sentimental Tommy" Scenic Travels—Serial

Nazimova Denies Wearing Pajamas

Her Studio Garb is a Mandarin Suit, Not Night Garb, She Says.

Nazimova makes indignant denial of an assertion made recently in Los Angeles that she had adopted trousers, or even a dainty suit of pajamas.



Nazimova in her working costume. What is really the great screen actress wears while engaged in her multifarious activities about Metro's west coast studios in Hollywood, Cal., is a mandarin suit of pale blue silk.

While a mandarin suit is figuratively speaking a first cousin to pajamas, it is not boudoir attire by any means and may properly be worn as an afternoon garb by the most modest of women, it called by its correct name. The costume has become familiar to residents of Hollywood, for Nazimova wears it during the between-picture period while she edits and cuts her own productions. She finds that it affords less annoyance and permits of freer movement than conventional feminine skirts and other furbelows. Particularly is this the case because of the Russian artist's remarkable energy and her impatience with anything that hampers her activity even in the slightest.

Nazimova recently completed, supervising the editing, tiding and assembling of her forthcoming production, "The Love Flower," which she so greatly loves is one of the reasons why Nazimova, recently expressed her pleasure at the cordial relations between herself and the producing company and her contentment with working in her own productions for Metro.

This picture, "Madame Pouchou," will be shown locally at the Opera House. It was adapted by the star herself from Rita Weiman's original story. Ray C. Smithwood directed the production, Tudolph Bergquist photographed it, and special art settings were provided by Edward Shuler.

Here's The Last Word On Vamping

Alice Lake Points Out That Old Luring Tricks Are Deader Than Doornails.

All the accepted rules for plain and fancy "vamping," as practiced for the screen, will be laid by the actress, who has been the most youthful star, has her way.

For Alice is convinced that no man in real life ever would be won if the girl depended on the bag of tricks revealed by some screen "vampire," as known to the patrons of picture theatres. And, to show the newer methods of approach, she is practicing her theories on Jack Dougherty, her red-headed leading man in her newest starring vehicle, "The Greater Claim," a Metro special, now showing at the theatre.

Mia Lake here appears in the role of a chorus girl who wins the son of a wealthy family. But her methods of winning the affections of the man of her choice are so different and so simple that she can teach the famous vamps of the stage something in their own fields of endeavor.

"Who ever heard of a man being won in real life by the old-fashioned, slant-eyed methods of the professional picture vampire?" asked Alice. "I can't imagine what sort of a man would permit himself to be led from the straight and narrow path by a woman who curls her arms in the air, twines herself about her victim and makes hypnotic eyes at him.

"I can see no reason why it should be necessary to do things so different before the camera than they would be done in real life."

"Still another thing that many people refuse to see is that extravagant movements, gestures and highly emotional scenes are undesirable from the standpoint of the picture-goer. 'Great thought and study of one's part' is the chief result of success on the screen. I can remember too many early pictures in which the most successful stars were those who threw themselves about with the greatest abandon. It is interesting to find that those who have continued such methods—who haven't moved forward with the development of pictures—no longer are successful."

"The Greater Claim" is an original story by John Forrester and Mann Page. It was adapted for the screen by Albert Shubert and LeVine. Wesley Ruggles directed the production, which has for a supporting cast Jack Dougherty, DeWitt C. Jennings, Florence Gilbert, Lenore Lynd and Edward Cecil.

Making The Greatest Outdoor Picture A Summer-Winter Feat

Something that it means to take outdoor pictures of unusual character, such as are in "The Girl From God's Country," starring Nell Shipman.

At Lac Beque, one of the locations where both winter and summer scenes were taken during the same trip, covering a period of five weeks, there was erected the entire Indian village where an important part of the story occurs. The cabins were built of logs felled in the woods and not from stumps that are so generally used for such sets. Their roofs were also made of logs felled in the woods, which were taken at the studio site, the logs having been brought down from location after work there was finished.

To get both the summer and winter scenes during the same trip, it required a time of the year for the trip when they could expect snow, according to Mr. Van Tuyle, Nature has a way all her own of helping up at the most unexpected moments. Accomplishing the impossible in a good sense with her Van Tuyle, when someone says, "Here it can't be done," he just studies his good-natured smile and starts something. Pretty soon everyone has the same inspiration and the confidence that it is going to be done, and with him shouldering the gun, as it were, the thing is done.

This occurred one morning when the whole company was peacefully snowed by the fall of a heavy snow during the night. Preparations the day previous had been made for the taking of the summer street scene at Lac Beque. Three feet of snow at the location site five miles from camp means nothing for Van Tuyle. He started clearing the site with pick and shovel. Nell Shipman saw him and volunteered her services, and soon the whole company was at it. Every trace of snow was removed from the scene, the cracks of the trees cleared by the use of jackknives. This process of elimination it was necessary to repeat four different times before the taking of the scene was actually accomplished, and during the time the scene was shot the snow that had been shoveled away made a complete wall about them, while the camera-men stood here doing it as they ground out the film that was to reproduce a typical summer scene.

At five o'clock Wednesday afternoon, Duffness, the Pathé operator who had been sent down from Montreal especially to shoot the St. John championship races, made his last shot, and at 5:30 p. m. the negative was on its way to the Montreal studio to be developed. Arriving there Thursday morning, the film was developed and printed in five hours, and the same evening was shipped back to St. John, and reached the Imperial in time to be screened Friday evening. The same hunting process was gone through with in connection with the Thursday scene, and Saturday evening the screen version of the events was ready for exhibition in St. John.

At Lac Beque, one of the locations where both winter and summer scenes were taken during the same trip, covering a period of five weeks, there was erected the entire Indian village where an important part of the story occurs. The cabins were built of logs felled in the woods and not from stumps that are so generally used for such sets. Their roofs were also made of logs felled in the woods, which were taken at the studio site, the logs having been brought down from location after work there was finished.

To get both the summer and winter scenes during the same trip, it required a time of the year for the trip when they could expect snow, according to Mr. Van Tuyle, Nature has a way all her own of helping up at the most unexpected moments. Accomplishing the impossible in a good sense with her Van Tuyle, when someone says, "Here it can't be done," he just studies his good-natured smile and starts something. Pretty soon everyone has the same inspiration and the confidence that it is going to be done, and with him shouldering the gun, as it were, the thing is done.

This occurred one morning when the whole company was peacefully snowed by the fall of a heavy snow during the night. Preparations the day previous had been made for the taking of the summer street scene at Lac Beque. Three feet of snow at the location site five miles from camp means nothing for Van Tuyle. He started clearing the site with pick and shovel. Nell Shipman saw him and volunteered her services, and soon the whole company was at it. Every trace of snow was removed from the scene, the cracks of the trees cleared by the use of jackknives. This process of elimination it was necessary to repeat four different times before the taking of the scene was actually accomplished, and during the time the scene was shot the snow that had been shoveled away made a complete wall about them, while the camera-men stood here doing it as they ground out the film that was to reproduce a typical summer scene.

At five o'clock Wednesday afternoon, Duffness, the Pathé operator who had been sent down from Montreal especially to shoot the St. John championship races, made his last shot, and at 5:30 p. m. the negative was on its way to the Montreal studio to be developed. Arriving there Thursday morning, the film was developed and printed in five hours, and the same evening was shipped back to St. John, and reached the Imperial in time to be screened Friday evening. The same hunting process was gone through with in connection with the Thursday scene, and Saturday evening the screen version of the events was ready for exhibition in St. John.

FILM THEME IS ACTUAL EXPERIENCE OF AUTHOR

Holman Day, Author of "The Rider of the King Log," Which Has Been Adapted for Screen, Wrote Stories of the Big Outdoors as He Saw Struggles for Control of Natural Resources in Maine.

In modern moving picture productions it is very rarely that one finds a suitable theme around which the picture is built. When the theme is found it is accorded the success of "The Rider of the King Log," and "The Rider of the King Log," on the theme of mother love and faith respectively. Holman Day's first release has found within itself a theme which burns with the inspiration of actual human experience and emotion.

It is the theme of the big outdoors, the theme of the big woods, the roar of the falls and the interweaving of these great emotional, though human, elements with the other big actors in a struggle for the control of these natural resources. That is the theme that dominates in his "The Rider of the King Log."

It is a fight that is still going on in the woods of Maine. The big lumbering interests, when they see the pulp-mill timber owners cutting down the small wood, invariably complain that they are robbing the squirrels."

Mr. Day brings his picture to stirring and sensational climaxes with the blowing up of the dams on the rivers. All these scenes were shot in Maine and lumber companies there created special facilities for the shoot. They allowed the producers to blow up real dams, so "prop" dams being used. Also many feet were taken of the log jams and logging operations of which the best has been selected as a background for the action in

"The Rider of the King Log." The picture was taken on the same location where Holman Day originally wrote the book, so the same actual sets were used as exteriors and interiors for the picture that Holman Day had described in the novel. Mr. Day was likewise fortunate in securing for extra the very characters about whom he had written. This was accomplished through the selection of his offices and studios at Augusta, Maine.

The picture further improves its theme qualities because of the fact that all the top-running scenes that form a dynamic, living background for the dramatic sequences in the picture are real and not staged. The power and beauty of these natural settings add an inexplicable charm and magnitude to the whole production. One gets a real thrill out of the superb acting of these inanimate characters—the logs—just as one gets a real thrill out of the fine his of characterization and powerful acting of the real characters.

But the real appeal is the theme and the wonderful way in which this atmosphere and color carries out the same idea. In order to get this material the cast were made to travel for miles in the winter. They took their lives in their hands in several sequences of log running. A picture that is made in this way and at this risk is bound to thrill, interest and claim the whole attention of its audience.

The Return of House Peters

Former Morocco Film Star a Carson Luminary

Things fly along at such a whirlwind rate in the motion picture business that whenever a star vanishes temporarily from the lanterns of the limelight, it behoves him to have a reintroduction to the zany on the celestial galaxy. Such is not altogether the case with House Peters, who has just returned from his absence of fifteen months on the farther side of the continent to illumine American made pictures. Still, just as he should not fully recall his work, let it be mentioned briefly that he played the role of the bandit hero in "The Girl of the Golden West," on the screen.

The mention of stage and screen brings to mind the stress he lays on his own needs to vary his medium. "I am speaking of his varied experiences," Mr. Peters recently said. "You can gain new ideas from your association with either to the benefit of your own endeavor and also of the other medium. The screen actor can bring to the stage points that are valuable, just as he can return the compliment, with stage ideas brought to the screen. There is no doubt that both forms of expression have grown as a result of the influence of each other."

Gains From Films
"When I went back to New York to take up my stage activities, I realized how much I had

gained from the screen. I felt an urge in acting which I had never before experienced.

"This is not to say that I did not suffer stage fright after my absence from the spoken drama. The first night, in fact, I felt so secure that I did not even have the thrill which I believe is really essential. The first five minutes everything was calm and smooth."

Lines Mixed
"Then, of a sudden the realization hit me like a lightning stroke. I got nervous, and felt as if it would be impossible to go ahead with the performance. I wanted to turn to the audience and say, 'Pardon me, but I can't go on.'"

"I was playing opposite an actor who was dead and had an affection which caused him to shake his head. There was some resemblance between my lines in the first and second act of the play. And every time I'd say a sentence I would see this character, actor wag his head in the negative."

"I said to myself: 'Have I got my lines mixed up? Am I reciting those of the second act instead of the first?' It was a terrible moment, with the dead within me and that head shaking at me every moment. However my confidence soon returned, and it certainly was a pleasure to hear the applause of the audience once again across the footlights."

"Pictures do such wonders to increase the actor's popularity. They were a terrible hold on a player, vaster public when he returns to the stage."

During the past year Peters played the lead in a Brady show. His most famous film success to date is probably "The Girl of the Golden West."

OPERATION'S PAIN RELIEVED QUICKLY BY NERVILINE

In bringing quick relief to the Sciatic sufferer, the best remedy is frequent applications of Nerviline. Thousands have proved its success. Nerviline penetrates deeply, every drop rubs right in. The irritated nerves are soothed and the pain goes away. Wherever there is Rheumatism, Neuritis, Lumbago or Muscular Pain, the quickest relief always comes from the use of Nerviline. 50c. at all dealers.

OPERA HOUSE WEEK STARTING MON., JAN. 30

Great Moments in a Great Picture



The first visit to the studio
Marguerite would not have gone to the place where Julie played at being a painter. Had there been other opportunity to meet him. They had danced together too frequently in public. People were talking. And so, very much afraid, she went to the studio. The result of this visit, and others, is one of the most dramatic parts of

Metro's
Rex Ingram Production
THE FOUR HORSEMEN of the Apocalypse
Adapted by June Mathis from Blaise Cendrars' Novel

Twice Daily at 2.15 and 8.15
Lower Floor Reserved Evenings
—SEAT SALE NOW OPEN—
PRICES—Matinee 50c.
Evenings 50c., 75c.; Few at \$1.00.

Popular Priced Programs of Vocal Music and Charming British Fiction

IMPERIAL -- A MID WINTER FESTIVAL

180 VOICES, IN COMMUNITY FAMOUS STORIES, FAMOUS AUTHORS

MON. - TUE. Monday - Tuesday - Wednesday
Anglo-American Wizard
David Wark Griffith
Presents His New
"THE LOVE FLOWER"
A tale of daughter-love for her father and the tremendous fight lengths to which she went to save him from the unjust clutches of the law. Very elaborately produced and typical Griffith's master-direction throughout.

St. John Community Chorus, 8.15 to 9.00
Second Show of Pictures Follows.

WED. - THUR. WEDNESDAY - THURSDAY
Sweetest and Purest of Rudyard Kipling's Anglo-Indian Stories
"WITHOUT BENEFIT OF CLERGY"

Verily a photo-poem of the beautiful Orient, the gorgeous land of love and romance, British soldiers and brown maidens. Spectacularly produced on Sepia film—truly a continuous art work in story and portrayal.

St. John Community Chorus Last Time Wed

FRI. - SAT. -- SIR JAMES BARRIE'S Charmingly Quaint "SENTIMENTAL TOMMY"
Scotch Fantasy

WED. - THUR. EXTRA CLYDE COOK "THE TOREADOR" RICH PUN
Serial Story SCENIC TRAVELS. AS USUAL EACH CHANGE
PRICES: DURING COMMUNITY CHORUS CONCERTS MON. - TUES. - WED. MAT. 15c. 25c. THUR. - FRI. - SAT. USUAL SCALE

AMERICAN RELIEF ARE NOT

Russian Officer's Statement People 8

London, Jan. 24.—A bold statement by a responsible attaché of the Soviet government headquarters here today to the effect that "we know the American Relief Administration personnel are acting as liaison officers in Russia between the Soviet and the United States Government," caused considerable surprise and brought a quick denial from the Relief Administration headquarters.

The statement was made to your correspondent during a conversation in which an effort was being made to show up some criticisms appearing in the American press to the effect that while the administration was doing much good work in feeding the people nevertheless it was not keeping its hands entirely free from the politics or at least what might be interpreted as an attempt at economic penetration.

While the Russian officer was quite emphatic in his remarks to your correspondent efforts to elucidate them were futile in that he declined to state specifically in what manner the personnel was acting as liaison representatives just what they were doing or how they were doing it. The information, he said, had come to him through a trusted member of the Soviet government who had just arrived from Moscow, but for some reason he failed to mention the name.

REFUGEES SEEN AS THE HOPE OF RUSSIA

Intellectuals Left in Country Too Few to Establish New Government

Washington, Jan. 27.—There are not enough intellectuals left in Russia to establish a new government when the Bolsheviks have failed, declared Chas. H. Crane, former United States Minister to China, speaking before a large audience in the Russian Embassy here yesterday at the annual meeting of the Central Committee for Russian Relief. The only hope for the future of Russia, he said, is the Russian people, and a world without Russia is unthinkable, in his opinion, lies in the refugees who are scattered throughout the countries bordering Russia in large numbers and elsewhere throughout the world.

When Mr. Crane was giving up his post in China he was asked to take his way through Siberia and Russia and to investigate conditions at first hand. He has been in Russia many times since, and he has seen the refugees who are scattered throughout the countries bordering Russia in large numbers and elsewhere throughout the world.

The Soviet Government had no desire to let Mr. Crane see for himself how things were progressing in Russia and his first attempt to gain permission to enter Russia were frustrated. Finally, however, the leader of the Far Eastern republic, fearing that to deny Mr. Crane this concession would create a bad impression in the United States, where every effort was being made to obtain favorable regard for the China Government, communicated directly with Lenin and won his consent.

Rebukes at Any Price.

Mr. Crane prepared himself for his trip financially by buying 100,000,000 rubles for \$2,000. Little later he could have bought them for \$2,000 and before he left Russia, for \$1,000. Printing paper money is one of the few things that the Russian Government can do. Mr. Crane said that the men who employed had protested and asked why they should work when their workmen did not. They were finally told that it would go on with the printing until 4 o'clock in the afternoon, they could have materials and print money for themselves after that hour.

It is absurd to call it workingmen's government. The workingmen have nothing to do with it. They have been betrayed, Mr. Crane asserted. Moreover, he is not Russian Government. The Russians are bitterly opposed to it and are merely waiting until they can be delivered. Asked how it was possible, if that were true, for the Bolsheviks to retain power so long, Mr. Crane declared that it was through sheer terrorism. The terrorist committee, he said, had been established to counter the revolutionary committee of the Soviet Government, robs and murders at will. The government has the army and the organization left over in large part from the Germans. Men who would have opposed the Bolsheviks have been driven out of the country. No one dares move for, at the least indication,

RHEUMATIC ACES QUICKLY RELIEVED

THE aching, agonizing rheumatic ache is quickly relieved by an application of Sloan's Liniment. For forty years, for all over the world have found Sloan's to be the natural enemy of pains and aches. It generates without rubbing. You can just tell by its healthy, stimulating odor that it is going to do you good.

Sloan's is handy for sprains, eczema, lame back, stiff joints, sore muscles, strains and sprains. At all drug stores—25c, 50c, \$1.00.

Sloan's Liniment