

NEWS NOTES GATHERED FROM THE WORLD OF STAGE AND SCREEN

"THE WHITE MOTH" IS GORGEOUSLY MOUNTED, BUT LACKS VITALITY

(By JACK JUNGMEYER.)

Hollywood, April 26.—Not much can be said for "The White Moth," latest Tourneur-Levee product. It is no better, and no worse perhaps, than a score of other current programme pictures. It lacks inspiration in direction and acting. With exception of a few Tourneurish flourishes, it comes close to being a hack job, despite the fact that the French director was dealing with phases of Parisian theatrical life he knows intimately.

The French atmosphere is there, the play is gorgeously mounted, the story moves, but it wants vitality, grip. Symptomatic, this reviewer considers it, of Maurice Tourneur's lack of an earlier enthusiasm and certitude in artistic pictorial ventures, whittled away by discouraging response to his best expressions.

"The White Moth," co-starring Barbara La Marr and Conway Tearle, is the story of a curious rivalry between two brothers, wealthy Americans, for the favor of a Kansas girl who, saved from suicide in Paris, becomes the theatrical partner of her French rescuer and the toast of the boulevards. Infatuation of the younger brother for the "Moth" threatens to disrupt his impending marriage. The elder brother, to save the other from what he believes the designs of a mere gold digger, woos her away with banalities and feigned regard, marries her and immediately deserts the girl, now genuinely in love with her nominal husband.

Absence, a return to her old haunts in Paris, and the confession of her former partner, that "The White Moth's" relations with him had been professional only, dissolves "Morley's" doubts in genuine affection.

Tourneur's failure properly to prepare the audience for "Morley's" change of heart by preceding hint of honest interest, and failure fully to establish "The Moth" as worthy of his regard, preclude compelling sympathy with either and begot a lame ending.

The picture rather obviously caters to what Barbara La Marr's public has come to expect of her by way of alluring display—a cheap, a milk bath, a display of boudoir lingerie. She has given better performances. So has Conway Tearle.

Acting honors go to Ben Lyon as the younger brother, Charles De Roche, who portrays the French actor, Josie Sedgwick the jealous rival of "The Moth," and Edna Murphy the fiancée of the straying younger brother.

THE STORY OF ELEONORA DUSSÉ

Eleonora Dussé, says the New York Times, was born a stage child. Accounts differ as to the actual place of her birth, but it was recorded in the village of Vigevano, Pavia, on the outskirts of Venice. That led some to say that she was born there. Other accounts say she was born in a wagon in which her parents' theatrical troupe was touring, and still others say she was born in a railroad train en route to Venice. The date was October 3, 1859.

When 12 years old Mme. Dussé began to appear with her parents' strolling troupe in the provinces. Her mother died when she was 14. It is said that when she was 15, on the night she made her first notable success as Juliet in Verona, the very city where Shakespeare set his story, she had to plier a piece of potentia (cornmeal) from the landlady's kitchen to sustain herself or the performance. By the time she was 20 she had gained a reputation as an actress that was known in most parts of her native country. She was famous throughout Italy by the time she made her first appearance there in 1883, ten years later. This was

Starring In The White Moth



BARBARA LA MARR AND CONWAY TEARLE

an anniversary to be celebrated in Vienna and the most famous players in Europe were invited by Princess Metternich to appear at the Court Theatre. Dussé was not included. She had decided to go to Vienna under her own auspices, opening unaided at the Court Theatre in "La Dame aux Camélias" to an almost empty house. A day or two later her theatre was packed and the Court Theatre suffered. Later she was invited to appear there and refused.

She Meets D'Annunzio.

It was in this same play that D'Annunzio first saw her. They had an enthusiastic meeting. Ten days later he had written "La Gioconda" and dedicated it to "Eleonora Dussé of the beautiful hands." She now began to appear only in his plays. As their intimacy increased, they planned to start a classic theatre at Albano, near Rome. This enterprise was never carried out, however.

While their friendship was at its height it was hailed as promising much for Italian literature and the Italian stage. Their artistic collaboration enhanced the fame of each. D'Annunzio's "La Gioconda" and "Francesca" were among the best known of his works that owed success to the inspiration of the poet and the interpretation of the actress.

There had been an earlier marriage. When Mme. Dussé was 26 she was married to Signor Cheddi, an actor who later left the stage, and they had a daughter. The marriage was not a happy one and a separation followed. The child was educated in a convent, and not until she was grown to womanhood did she see her mother act.

Rises to Fame in America.

During her first few appearances in New York the audiences were mostly foreign in make-up. Later, however, she became a fad among theatregoers of the day, and her audiences included the most prominent persons of the time. She made her second appearance there in 1903, ten years later. This was

during the d'Annunzio episode, and her plays were "Francesca di Rimini," "Gioconda" and "La Citta Morta." For some reason this tour did not excite the public response of the former one and was a comparative failure. After the d'Annunzio break she virtually gave up the stage. When she reappeared in Italy in 1921, largely to restore a fortune that had been swept away in the war, it was nearly twenty years since she had set foot on the stage. She appeared in Ibsen's "Lady of the Sea" at the Balbo Theatre in Turin. After the second act a delegation of Florentine women presented her with a bouquet of roses from D'Annunzio and a patriotic demonstration followed, with cheers for Italy, France and D'Annunzio. She later appeared in other Italian cities.

The range of Eleonora Dussé's roles included almost all the repertoire of the "classic" theatre of her day, in addition to the important roles in more modern dramas of the nineteenth century, including "Camille," "Madama," "Fedora," "La Tosca," and "The Second Mrs. Tanqueray."

She achieved her first great success in the period when "realism" was sweeping the stage and she became an exponent of the movement, although there are critics who have pointed out that she was an "utterly detached and other-worldly artist" who did not express herself essentially in realism, although she may have seemed to externally.

One symptom of her realistic persuasion was noticed in the fact that she never wore make-up. Her face was singularly mobile and expressive, and in her younger days the lack of make-up was considered an aid to her stage presentations. Not even in her last tour, now brought to a close, did she depart from this custom or make any attempt to conceal for stage purposes the marks that the years had set on her features.

The death of Eleonora Dussé has caused great grief throughout Italy. It was especially mourned in artistic circles, as she was the only Italian actress universally recognized as able to interpret abroad the works of the Italian dramatists and in addition, after Sarah Bernhardt's death, held the unquestionable position of the greatest living actress.

Luigi Pirandello, who was preparing a new play for Dussé, was deeply affected by her death.

Mme. Curie's Daughter Plans Concert Tour



The beautiful Eva Curie, daughter of Mme. Curie of radium fame, is coming to America for a visit and a concert tour this summer. This is her latest picture.

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If You Want To Break Into The Movies — Film Your Own!



Herbert Lang (inset) directed a home-made movie which cost \$500. Ora Currie Davis (above) was his leading woman. Below, a scene in a Boston street while the company was at work.

(By HAROLD MATSON.)

The young fellow, Herbert Lang, started out with a scenario and an idea. The idea was to get the scenario into movies. However, producers refused to be convinced of the scenario's merits. Straightaway the struggling scenarist got another idea.

Everybody wants to get into movies, he observed. So with nerve that may be likened to that of the candy company which boasts there is a hole in its product, he advertised for a movie cast! His last dollar paid for the ad. In response came an editor, a retired actress, an architect, the head of an automobile company, a child prodigy, a grandmother, an art student, the winner of a beautiful girl contest and high school girls galore.

He had his scenario. He had his cast. But who had the movie camera? The film? Money? "I can't pay you anything," Lang boldly apologized to his cast. "And I haven't got a movie camera—" The cast tried to stampede in retreat. But Lang implored them to hear him. He

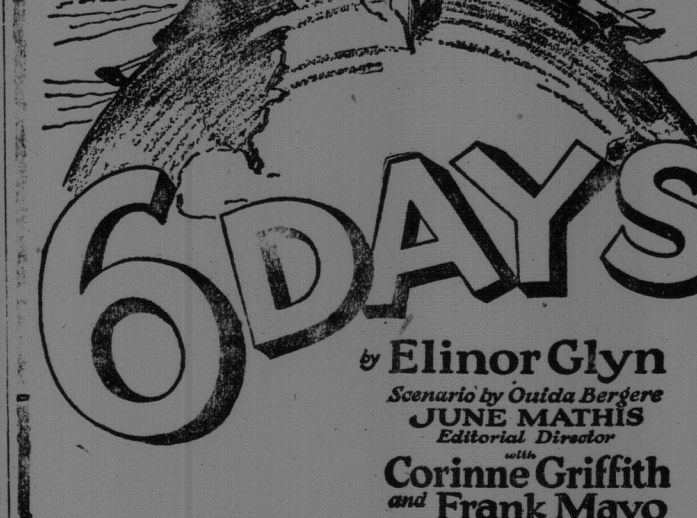
FOR DRAMATIC CLUB

"Ann, What's Her Name" was repeated in Centenary hall last night by the members of Centenary Badminton Club and was enthusiastically received by a large audience. Between the acts there were vocal solos by Mrs. Lewis V. Lingley and Albert Long.

The cast presented a beautiful bouquet of carnations to Miss Laura Baxter as a mark of appreciation of her splendid work. After the performance the members of the cast organized as a dramatic club and elected the following officers: President, Arnold Fowler; vice-president, Harrison T. Armstrong; secretary, Miss Gladys Price and treasurer, Mrs. Parker Jenkins.

Herring flour is used quite extensively in Norway.

and in that brief moment she knew this man belonged to her!



6 DAYS by Elinor Glyn Scenario by Ouida Berghere JUNE MATHIS with Corinne Griffith and Frank Mayo Directed by Charles Brabin A GOLDWYN PICTURE

THE CAST SUGGESTS THE STORY:

THE GIRL, Laine Kingston, an American whom her father forces on an English nobleman—Corinne Griffith.

THE YOUTH, Dion Leslie, young American travelling in Europe. Buried in trench with Laine—Frank Mayo.

THE MOTHER, Olive Kingston, left penniless, endeavors to make financial match for her daughter—Myrtle Steadman.

THE NOBLEMAN, Lord Charles Chetwyn, met on steamer, extends hospitality, finally engaged to Laine—Claude Rains.

THE PRIEST, Pere Jerome, who was buried in the trench with the young lovers, finally expiring—Spottiswoode Aitken.

English Nobility, Passengers on Steamer, Belgian Hotel People, Foreigners, Servants, Etc., Etc.

SCENES—Laid in America, on board Atlantic liner, in France, Belgium, in Old Trench, in Famous Cathedrals and English Homes.

Pathe News and Topics of the Day

ANOTHER SUPER-PROGRAMME

The Usual Scale of Prices

ELECTION RETURNS MONDAY

Rehearsal, Retake and Recut Are The Three "R's" of Silver Screen

(By Harold E. Swisher.)

Hollywood, April 26.—(United Press).—There are three "R's" in the little red school house, fabled in song and memory. Those three "R's" are famous the nation over: "Readin', 'ritin' and 'rithmetic'."

There are three "R's" in studios, as well; not so well known, perhaps, but of vital importance in picture production. They are the "rehearsal," the "retake" and the "recut."

"Just as 'readin', 'ritin' and 'rithmetic' are the basis of education, so the rehearsal, the retake and the recut are the basis of perfection in motion pictures," according to Herbert Brenon, well-known Paramount producer. "Although motion pictures are the very essence of human drama, yet when they arrive before the public they have been perfected so that the human element is entirely eliminated. No matter how skilled may be the players who engage in a stage production, there is always the possibility that some unforeseen circumstance may arise which may ruin the performance. In motion pictures this is an impossibility. The rehearsal, the retake and the recut completely remove the chance of failure.

"Motion picture players enjoy this told them of his great idea to organize a little movie company, comparable to the Theatre Guild movement. "Somebody'll come along with a camera," he assured them, having nothing else than hope to base his confidence on. But he hoped right. A man did come with a movie camera. And money—everybody contributed to the expense fund. No one received a salary.

And now after months of toiling before the Klieg lights, evenings and week-ends being given over to their cause, their first film is completed. It is a love story of New England, entitled "It."

"We haven't tried to create a new movie art," Lang says. "We were mostly interested to find out whether we could produce the same sort of movies that the professional makes."

Pre-viewers of pictures have been encouraging enough to interest several producers, and the picture may be given release through organized exchanges.

Now the entire troupe is looking forward to making a second picture. They have organized as The Little Screen Players of Boston, and will share, alike in any returns that result from their productions.

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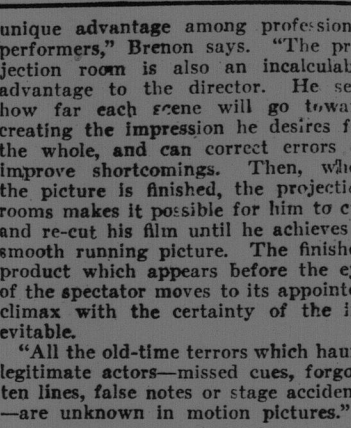
Pathe News and Topics of the Day

ANOTHER SUPER-PROGRAMME

The Usual Scale of Prices

ELECTION RETURNS MONDAY

Queen Square STARTING MONDAY Back to Our Big Picture Policy.



WHAT SHE WANTED TO BE

William Fox presents

YOU CAN'T GET AWAY WITH IT

With PERCY MARMONT.

THIS IS A GREAT PICTURE. DON'T MISS IT.

VENETIAN GARDENS TONIGHT DANCING

CARROLL OPERA PLAYERS

COMING SOON

"THE BAT"

The best mystery play St. John has ever seen. Enthralling, Puzzling, Gripping.

Election returns will be announced from the stage Monday night.

Next Week

Vaughan Glaser's Great Dramatic Sensation

"HIS OTHER WIFE"

A play every woman should see—The story of man's temptation and regeneration.

Seats reserved two weeks in advance for "The Bat."

Queen Square LAST DAY TO SEE THE BIG BEAUTY REVUE

Present

"A NIGHT IN FUNLAND"

This is a Farewell Bill and One of Their Very Best. Hear that Famous Quartette—Tommy Anderson, Bert Grant, Tom Lynch and Ted Steele.

DON'T MISS IT

Monday—PALACE THEATRE—Tuesday

"A ROYAL DIVORCE"

ALL THE WONDROUS HISTORIC SIGHTS IN THE GREATEST PERIOD OF THE WORLD'S HISTORY are staged in this motion picture—the Battle of Waterloo, the Burning of Moscow, and other marvellous sights BUT GREATER THAN ALL THESE is the intimate personal story—Napoleon, Josephine, Marie Louise, Wellington and all the crowned heads of Europe.

Josephine Pleads With Napoleon— "Napoleon, My Master, My Emperor, My Lover, if You Outrage God's Laws and Cast Me Off, as Surely as I Will Die so Will Your Star of Fortune Set."

Napoleon's Reply— "MADAME, FOR ME NO LAWS EXIST."

Regular Prices Will Prevail.

Sails For Germany



Mae Marsh sails today for Berlin, Germany, where she will star in a photoplay production to be made by the Star Film Company. Her contract calls for four months and she may sign to appear in a second picture for this same company before returning to America. Miss Marsh is to be accompanied by her mother, her four-year-old daughter and a nurse.

WAS LEGITIMATE STAR.

With the addition of Victory Bateman to the cast of "Fess of the D'Urbervilles," Marshall Neilan has filled all of the most important roles in the Thomas Hardy story. Miss Bateman is a well-known legitimate star of over a decade ago.

IMPERIAL

Huddinger Week-End! — TODAY! —

Reginald DENNY

SPORTING YOUTH

OUR GANG COMES THOSE KIDS

In "Children to Board"

Chap. 7—"The STEEL TRAIL"—Serial

The Trap in The Cave

USUAL PRICES

With Bumper Matinee. DON'T MISS IT!

UNIQUE

REX BEACH'S

Greatest Story

The SPOILERS

A PHOTOPLAY OF BRAVE YUKON DAYS.

A Colossal Drama With An All-Star Cast

EPISODE 13

"SPEED"

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STUDIO

TONIGHT

Black's Orchestra. H. F. Black, manager. M. 1314 or M. 8371.

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to Take Advantage of our Big

JUBILEE SALE

Wednesday, April 30th

is your final opportunity to save \$30.00 to \$45.00 on one of our WHITE CAP or CATARACT Electric Washers, and receive our BIG FREE GIFT, the six months' supply of assorted Soap and the \$5.00 Jubilee Bonus.

Let the Washer pay for itself as you use it. \$2 sends it to your home. The saving of laundress or laundry bills pays the small monthly payment to pay for your washer in a year.

Our Jubilee Sale has been a huge success. We sold out our allotment in our St. John Branch. Our Factory allotted us 25 more and these are now on the way to us. Sale stops Wednesday night. This is your last opportunity.

During the big THREE DAY wind-up Sale Washers will be on sale at St. John Power Commission Show Room, Prince William Street; A. Ernest Everett, Charlotte Street; A. M. Rowan, Main Street; W. E. Emerson & Sons, Ltd., West St. John

Beatty Bros., Limited

Telephone: Main 3160

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