

News Notes Gathered From the World of Stage and Screen

FILM STARS TELL WHAT THEY MIGHT HAVE BEEN HAD SCREEN NOT LURED 'EM

Buster Keaton in Baseball; Marie Provost Would Make Hats.

Los Angeles, Jan. 3.—Motion picture people are like others in that they have a "second guess" as to what is desirable in vocations.

If Buster Keaton hadn't begun the business of making comic pictures he would be playing baseball.

Tully Likes History
Richard Walton Tully would be writing of history and ethnology, and James K. Young, the director, would be writing out the leather searching the world for antiquities if "things had been different."

Then there is Andre Lafayette who feels he should be flying in order to be perfectly content. Creighton Hale tinkers in the basement of his home with electrical apparatus. Arthur Edmund Carewe, for no reason at all, would like to be a newspaper reporter. Cannon Loves to Cook.

Maurice Cannon, working under Richard Tully, loves to cook. He says the life of a French chef is the apex of desire.

Virginia Brown Beller believes designing women's wearing apparel is next best to the movies.

Norma Talmadge—it's hard to believe, but a tender, loving wife is the role of life for her, "next to movies."

Conway Tearle spends his time trying to figure out whether the life of a billiard champion or that of a prize-fighter comes next.

Colleen Interior Decorator
Pauline Garon would like the strenuous life of a private nurse, and Ruth Roland would like to sell "under water land" in the realty game.

Colleen Moore's artistry won't stay down. She would have to work as an interior decorator if there didn't happen to be the movies.

Pola Negri, who used to play the violin, would return to music. Richard Heidrick would like to hang onto the throttle of a locomotive and Marie Prevost could "keep busy making pretty hats."

None of these, however, feel that their second choices could tear them away from the pictures.

HOLIDAY PLAYS FOR CHILDREN
Theater managers have exerted themselves this year as never before to provide dramatic amusement for the young in the holiday weeks, says a New York Herald editorial.

Far down in Sheridan Square there is pantomime of the greatest order. British model, concerned with the adventures of Little Red Riding Hood, also appears in the grandest incarnation in the lovely person of Dorothy Stone at the Globe Theatre, where she and her father are the stars of "Sleeping Stones."

The other end of the theater district has also sought to provide amusement of youth by providing every afternoon in the Children's Theatre of the Heckscher Foundation a fairy play, and offers the strongest next to "Treasure Island" in the evenings for children of a somewhat larger growth.

Feudal nursery mythology is staged in "Hansel and Gretel" at the Manhattan Opera House at special matinees between the musical offerings of the Wagnerian Opera Company.

The Metropolitan Opera House has at this period too many children in its plying rooms for adults and afternoon and evening to permit special provision for children.

The Shuberts have revived Maeterlinck's fairy parable, "The Blue Bird," which has been received by the young with interest without being by more mature players. Other and less formal plays for children are produced elsewhere in the theater district.

Children's fables peep out even when they are not acknowledged. Two of the newest musical plays are up to date variations of the beloved "Cinderella" theme.

There is only good to be derived from theatrical catering to children at the Christmas season. It is a distinguishing quality of plays for the very young that they are usually poetic in inspiration and in development. On the other hand, plays for children who adult to being in their early maturity are likely to be conventional and frequently are banal. These deal with the age old theater legends in varying guises. While they are fresh and simple when they are designed for childhood, they are made sophisticated and conventionalized when they are written to appeal to an older mind.

Thus the children are not the only spectators who benefit by the activity designed to excite their interest in the Christmas theater. Auditors of all ages find it to their advantage to watch with the eyes of experience the dramas for the young.

EFFECT OF TEMPERATURE ON MUSICAL INSTRUMENTS
It has often puzzled the uninitiated to give a reason why musicians tune their instruments in public, and not before they enter the orchestra. If they tuned their instruments before entering the theatre or concert-room, the temperature is very apt to be different in the theatre of performance, and therefore the instruments would not be in tune.

Kings and Queens See Film.
For the third time, "Douglas Fairbanks' prize picture, "Robin Hood," has been shown to royalty in Europe. It was recently privately screened before the King and Queen of Italy, also Prince Humbert and other members of the royal family.

Other sovereigns to view "Robin Hood" include the King and Queen of England and the King and Queen of Spain.

NO SENSE TO IT, BUT MOVIE EXCELS IN SPEED AND EXCITEMENT

By Jack Jungmeyer.

Hollywood, Dec. 31.—The fastest picture that has been unrolled on the Universal lot, and on any studio lot, for that matter, this season is "Sporting Youth," a Byron Morgan story of the roaring roaring.

Mashing the action with a real auto race over the famous 30-mile dirt course at Del Monte, California, Director Harry A. Pollard gave orders to the athletic and intrepid Reginald Denny to step on it. And Reg did!

Denny himself has the speed bug, and in the role of a chauffeur who is mistaken for an English race champ and who, through a series of ludicrous and melodramatic incidents, is provoked to masquerade as his famous namesake, the Universal star is thoroughly at home.

"Jimmy Wood," employed by a wealthy easterner, precedes his employer to California in the latter's racing "Renzo." On the outskirts of Del Monte he and "Betty Rockford" (Laura La Plante) have simultaneous trouble with their respective auto engines.

A volley of "Jimmy's" curses, to which "Betty" utters a hearty amen, starts acquaintance destined to ripen into an unusual romance. At the resort hotel he is accepted as "Spitters Wood," and is rushed by all the young verandah charmers, is trailed by detectives who want to apprehend "Spitters," and arouses the enmity of a rival (Hallam Cooley) for "Betty's" hand.

If "Sporting Youth" has a moral it is the old warning, "What a web of (something-or-other) we weave, when first we practice to deceive." The web virtually forces "Jimmy" to enter a championship race against "Spitters" and the driving team of his rival when "Betty" declares that she could love



LAURA LA PLANTE

the man who would win in a "Renzo," the machine built by her father, and intimate friend of "Jimmy's" employer.

The race, in which flashes of Deny are interwoven with the authentic stunts of the Del Monte speed event, is a riot of thrills, including the startling and untagged smash of a car which hurries the driver into a crowd of spectators. That accident, caught by one of a score of cameras Universal had mounted along the course, kept the driver in the hospital for weeks and injured several bystanders.

Interlarded with the thrills is the comedy of a policeman attempting to arrest "Jimmy," in the belief that he is "Spitters," as he flashes past the grandstand, at the instance of his rivals; the prodigious humor of a limousine race in which a fat woman (Lucille Ward) and a rooster (without screen credit) are fellow sufferers in the wake of love and jealousy, and the ludicrous discovery by the employer (Henry Burrows) that his chauffeur is the race winner.

It has been months since I have seen better fun in film previews.

For Laura La Plante, who two years ago was an extra girl, "Sporting Youth" becomes the vehicle of stardom at Universal. "Spitters" of the picture, conceived officials that Miss La Plante had genuine ability. They gave her a new contract at increased salary and handed her as star in the next picture, a show she promises, especially in her scenes of vexatious love making with Denny.

A curious coincidence is that Reginald Denny, as "Jimmy Wood," and Malcolm Denny, as "Spitters Wood," of the same name but not related, play in the same place after having met six years ago as British soldiers in India.

shades of powder for my lady's nose. No New York child should be permitted to grow up without seeing the most notable addition to the old attractions. This is "Toytown," a complete realization of every child's dream of life in miniature and many things that even dreamed of. For instance, there is a lion's den with a real, live lion, but the lion is only a cub about eight inches high. There are bears, too, but they are baby bears mostly, given to play with each other. Along the village streets, where the traffic is regulated by a diminutive tower exactly like those on Fifth avenue, there are all sorts of shops, a fire-house, a jail, a post office, a soda fountain and even a barber shop, all with midsize attendants. Any kiddie privileged to wander through these alluring precincts is likely to go to bed with happy thoughts and perhaps a mention of St. Albee in his prayers. None of us is too old to cherish memories and here is a chance to add one to the treasures of the oldsters of the future.

The show proper consists of clean vaudeville, the programme selected from the extensive range at the command of the Keith organization. Choice is obviously made from those most effective in so large a house, athletic, musical, dancing and animal acts being favored. Among the last are the Loyal dogs, quite the cleverest and most amusing collection of canines ever assembled and doing their stunts with a zest which seems to negate the impression of previous cruelty which usually makes such exhibitions more painful than amusing.

We are to be congratulated that the Hippodrome is still with us and in such improved form. The business policy which makes it possible to see the whole thing at so low a cost as twenty-seven cents appears to make for popularity and permanence.

BACK TO THE COAST.
Marie Prevost and Kenneth Harlan have returned to Hollywood from their tour of the Pacific coast, where they both made personal appearances. Marie and Kenneth have been reappointed to the same tour of the Pacific coast, where they both made personal appearances. Marie and Kenneth have been reappointed to the same tour of the Pacific coast, where they both made personal appearances.

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BIG LAUGH FEAST AT THE IMPERIAL

Potash and Perlmutter Is Deliciously Funny Film—Other Features.

People who braved the cold blasts to see "Potash and Perlmutter" at the Imperial last night were certainly well repaid for their bravery. It was a feast of clean, wholesome, heart-easing and human emotions that proved beyond any guessing just why these stories of Montague Glass consolidated into a play and then glorified into very comprehensive pictures have had such international appeal. St. John contains thousands of people who have read much current fiction, travel to the big cities and see all that's worth while on the speaking stage. So when these discriminate folks saw the original

travesty Barney Bernard and Abe Potash, Alex. Carr as Mavrus Perlmutter, Vera Gordon as Mrs. Potash and other part-creators appearing in the pictorial version, they were simply thrilled with satisfaction.

Of late it has become the custom of certain "eminent authors" to look with disdain upon the "movies" and to criticize directors for changing their plots, ignoring the fact that without such alterations the result would be calamitous. They are eager to sell their stories, but after that commercial step is over, they sit back with a superior air and wait for the finished product, in order to criticize it.

But there is one author who does not resort to such tactics. On the contrary he takes a personal interest in the making of the picture. He is Montague Glass, the author of "Potash and Perlmutter." Not only did Glass co-operate in making the adaptation of his famous comedy, but he was present practically throughout the filming process, giving what aid he could to Director Badger.

The balance of the Imperial's programme was also of the funny order. Of late a new brand of comedy has been put on the screen under the group-name "Our Gang," the playtime adventures of a gang of street urchins. Already Imperial patrons have seen "Our Gang" in the railway episode, a ring-dance and now they are putting on a show in somebody's barn. It is a ludicrous and really out-Tarkington's Booth, the great boy delinquent.

Tonight the same programme is to be repeated. In the evening there will be an addition to the splendid bill of fare in another of the Imperial's charming musical comedies. The orchestra will play four or five numbers and the singing attraction will be another new-comer, a St. John girl of much musical promise, Olive Hallett Rankin, contralto, daughter of Police Sgt. Charles Rankin of the North End division. This concert takes place between shows and starts about 8.15.

For the week-end Buster Keaton will appear in his first feature five-reel comedy "The Three Ages," a high-class farce-de-luxe, dealing with the Stone Age, The Roman Age and The Modern Age. It is the last word in hilarity. Monday-Tuesday George Arliss in "The Green Goddess."

Ernest Torrence, Mary Astor, Cullen Landis, Noah Beery, Phyllis Haver, Carmen Phillips and Lester Cuneo are "on location" in Natchez, Minn., for the Paramount picture, "Magnolia," Booth Tarkington's play.

HERE AND THERE.
Otto Mattison, who plays Philippe de Valmore in "Saramouche," is now playing the apache sweetheart of Viola Dana in "Revelation."

Mrs. Wallace Reid, who has returned to Hollywood after a personal appearance tour of Canada, will probably sail for Europe in the near future to appear there in connection with the showing of "Human Wreckage."

MISSING GIRLS ARE LURED BY MOVIES
Los Angeles, Jan. 3.—(United Press).—The lure of the movies is given by the National Association of Travelers' Aid Societies as the reason for more than twice as many women and girls dropping out of sight in Los Angeles than in any other large city in the country in proportion to population in the annual compilation of statistics.

In Los Angeles alone, according to their figures, 1,103 women, mostly under the age of 21, were reported missing in 1923. All but 900, however, had been located, either dead or alive, up to Dec. 31.

Reports from thirty-seven other cities give a total of 31,638 men, women and children who disappeared, of whom 2,500 were never found. Among individual reports of cities, the statement said, police reports show that 2,446 girls and women were reported missing during the year in New York; 1,546 in Chicago; Philadelphia, 1,008; St. Louis, 788; San Francisco, 471; and Detroit, 311. About 92 per cent. of the missing were finally located.

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Los Angeles, Jan. 3.—Miss Mabel Normand, motion picture actress, whose chauffeur shot and wounded Courtland Dines, Denver oil operator and club man, was removed to the Good Samaritan Hospital last night suffering from what her physicians said was a nervous breakdown.

The strain, excitement and worry growing out of the shooting of Dines in her presence caused the actress to break down, it was announced. She was permitted to see no one after her arrival at the hospital, where Dines also is a patient. She spoke last night of the shooting.

Say Jealousy
"Well," she continued, arriving at the point in her narrative where the chauffeur, Greer, entered Dines' apartment while she and Edna Purviance, another motion picture actress, were chatting with the Denver man. "Well, I noticed nothing unusual about him and I left the room."

"I went into the room where Edna was. She had on her evening gown, but it wasn't hooked up. I didn't want this chauffeur to see me in my dress unhooked, so I went in and said to Edna: 'Say, where's your powder puff?'"

"Then all of a sudden I heard these terrible things. I thought they were fire crackers. That's what I thought they were—fire crackers. They were popping all over the house."

Then she ran into the room where Dines had been sitting and found thousands of Americans along the vaudeville circuits, as she swung around and around the endless circle of two-day houses, was popularly supposed to be much younger.

But in her divorce papers, separating her from Julian Mitchell, 70-year-old playwright and theatrical producer, her age was given—50 years.

The decree was granted in Jersey City, N. J., on a charge of desertion. Miss Clayton receives \$8,000 and Mitchell gets custody of their daughter. They had been married 50 years.

DIVORCE PAPERS DISCLOSE HER AGE
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MABEL NORMAND IS TAKEN TO HOSPITAL

Nervous Breakdown Follows Shooting—Police Seek Reason for Gunplay.

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