

THE EVENING TIMES-STAR, ST. JOHN, N. B., WEDNESDAY, FEBRUARY 27, 1924

NEWS NOTES GATHERED FROM THE WORLD OF STAGE AND SCREEN

NEILAN SAYS HOKUM, SUGAR-COATING OF MODERN MOVIE DRAMA, MUST GO

Real Drama in Its Purest Form, Only Hope of the Industry.

Hollywood, Calif., Feb. 27.—Hokum, backbone of the motion picture producers for many years, has been lamed.

Sugar-coated drama in the movies must go, if the screen is to progress and increase in popularity with the American public.

Wishy-washy stories that attain nothing more than a mediocre degree of dramatic appeal are a greater obstacle in the path of the cinema than any other single feature.

Real Drama Demanded

Near drama, with "sure fire" situations will no longer be tolerated by movie patrons.

A display of courage on the part of producers in presenting real drama on the screens of the world is highly essential now.

These are the contentions of Marshall Neilan, director and producer, who directed Mary Pickford's "Dorothy Vernon of Haddon Hall."

"It is true that censors have cast a shadow in the path of producers and scared many of them to a point where they dare not attempt anything beyond dramatic stories that have about the same dramatic strength as a Mother Goose rhyme," Neilan said.

Fear Is Exaggerated

"Their fear, like all fear, is somewhat exaggerated, however, with the result that few producers consider it safe to even approach the bars of censorship restrictions as concerns genuine dramatic depths.

"Fear of attaining these dramatic heights that involve tragedy on the screen is another handicap that has hampered producers. Stirling drama with stirring situations are needed to jolt the cinema trend into newer and higher achievements," he declared.

"Sugar-coating must be removed from situations. Stories of genuine drama must be screened. Such stories as yet unfiled, are found among foreign literature particularly."

Chaplin Showed the Way

"Chaplin," Neilan said, "has shown us that it could be done; so has Strom and Lubitch. Since produced 'Anna Christie,' Von Stroheim has done 'Greed.'"

"The screen will stand or fall by the developments of the year, in my opinion."

ORIGIN OF GIPSIES

It is not uncommon for boastful Gipsies to claim direct descent from the Pharaohs, writes George Gattian in Adventure Magazine. There are no records of the origin of the race, and many among them believe the apocryphal story used five hundred years ago to explain the appearance of their people in Eastern Europe.

When their nomadic ancestors entered Europe they claimed to be Egyptians, a tribe banished from their own country and condemned to wander the sin of refusing hospitality to the Virgin Mary and the Child Jesus during their flight into Egypt.

This strange story has been told and retold until the Gipsies themselves accept it as authentic history. It is doubtful, however, if they were the originators of the legend.

At the time of their invasion of Europe it was customary to attach a religious significance to everything, and it is probable that the story originated among Europeans who knew the prophecies of Ezekiel. The story benefited the extraordinary wanderers and they adopted it.

Posting as Egyptian penitents, they lived for a while unmolested. Popes and kings protected them. So effective was the story in arousing interest and awe, and in gaining privileges among Christian people, that the Gipsies used it advantageously as they moved on through Europe.

One Lorenz Palmiro, an able scholar of the sixteenth century, wrote: "They pretend that they come from Lower Egypt, and that they wander about as a penitents, but of dogs and thieves."

In English-speaking countries these picturesque and mysterious wanderers maintaining the integrity of their race under the most diverse conditions, have been called Egyptians, Gipsians and Gipsies. A written description of the first Gipsies to appear in Paris, in the year 1427, accurately describes those of today, whether in America, Russia or Spain. Their style of dress has changed little since the Middle Ages.

The Gypsy language, Romances, is the most important and dependable clue in determining the origin of the race. The loan words found in it enable the student to retrace the wanderings of these nomads through Eastern Europe back finally to India.

The number of borrowed words even gives some idea of the length of time spent in the countries through which they passed. There are a large number of Persian, Armenian, Slavonic, Hungarian and Magyar words. The bulk of the words, however, are Indian or Hindustani. This secret tongue, which resembles Sanskrit, is evidence that the Gipsies are neither Egyptians nor descendants of the Lost Tribes of Israel, but that they originated in India.

"THE RITZ"
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First Appearance in City of
Montclair Novelty
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With Vaudeville Features
Also The Ritz Orchestra.
3 Hours Continuous Music,
Dancing and Song.
Popular Prices 25c and 50c.
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Would-Be Stars Starve in Hollywood

Los Angeles, Feb. 27.—The Hollywood Chamber of Commerce has become alarmed over the hundreds of screen-struck young girls and boys who have come here to win fame and fortune, only to become destitute in a few weeks. The numbers have increased so rapidly that the Chamber of Commerce is getting up a window display card, which it will send to every city in the country, warning these youthful screen aspirants not to come to Hollywood without sufficient means to support themselves for a period of at least three months.

AMERICAN LEAGUE TO GIVE DIPLOMAS

Will Replace Button at Ruth's Suggestion—League Meeting.

New York, Feb. 27.—The Yankees will play at their home grounds on thirteen Saturdays, eleven Sundays and two holidays during the coming season, according to the American League schedule ratified in Boston. The two holidays are Memorial Day, May 30, and Labor Day, Sept. 1. As announced some time ago, the American League teams will open their 1924 campaign on Tuesday, April 15. On that day the Yankees will meet the Red Sox in Boston. The series will end on April 18 and on the following day the world's champions will play the first of four games with the Senators in Washington. This will be played on April 23, when they will clash with the Red Sox in the first contest of a four-game series. Their first Saturday contest at the Stadium will be played on April 26 with the Boston club as their opponents. Their first Sunday contest at home will be played on April 27, when the Athletics will visit the Stadium for a single game.

Only five games will be played during the Yankees' first stay at their home field and they will then jump over to Philadelphia to play the first of three games with the Athletics on April 28. They will then return to the Stadium on May 1 for three games with the Senators, the last of which will be played on Saturday, May 3. They will then have their first off-day of the season and on May 5 the Athletics will open a four-game series at the Stadium.

The Yankees will open a long home stand against the Western teams on May 10. The first of the Western clubs to invade the Stadium this year will be the White Sox, who will play four games, starting on May 10. The Browns, Indians and Tigers will follow in the order named. The final contest will be the return to the Stadium on May 26. The world's champions will then play three games with the Senators in Washington, after which they will again return home for two games on Memorial Day with the Athletics.

Miller Huggins' team will play its first game in the West this year in Chicago on June 3. The Yankees will play four games in St. Louis, Detroit and Cleveland. Their first game of their first Western trip will be played in Cleveland on June 18. They will then return to New York for a series with the Red Sox.

The four clubs which will open the season away from home, New York, Philadelphia, St. Louis and Cleveland, will play their first home game of the season on April 23. On that day the Red Sox will play in New York, the Senators in Philadelphia, the White Sox in St. Louis and the Tigers in Cleveland.

The last games of the season will be played on Sept. 30. The Yankees will wind up their campaign in Philadelphia on that day.

The Senators, with a total of fifteen, will play more Sunday games at home than any other club. The Yankees lead in Saturday games at home with thirteen. On July 4, the only holiday which

WOMEN STARS BEHIND SCREEN, TOO
There, Brains and Beauty Go Hand in Hand With High Pay



HERE ARE A CHOICE FEW OF THE WOMEN STARS BACK OF THE FILMS. CENTER: (LEFT) FRANCIS MARION, DIRECTOR; (RIGHT) JUNE MATHIS, EDITORIAL DIRECTOR. LEFT: (ABOVE) KATHERINE HILLIKER, SUB-TITLE WRITER; (BELOW) ETHEL CHAFFIN, FASHION DESIGNER. RIGHT: (ABOVE) ANITA LOOS, SCENARIST; (BELOW) OUIDA BERGERE, CONTINUITY EDITOR.

New York, Jan. 29.—Stars of the screen may shine with prominence and popularity.

But there is a galaxy of stars behind the screen that outshines most of the favorites in financial return and importance.

One hundred thousand dollars a year for the services of Anita Loos, or \$1,000 weekly to Jeannie Macpherson or Clara Beranger are examples of the rewards paid to some women writers in filmland. Yet there are women of even greater importance than these who, it is believed, get proportionately higher pay for their services.

Here, for one instance, beauty, brains and high pay are mutual companions. Take June Mathis. She is editorial director of Goldwyn pictures, and no slouch on facial features, either. She is said to command the largest salary ever paid by a motion picture firm to a woman, with the exception of two or three leading stars.

Miss Mathis selects the stories for her company, watches their progress in the making, even directs the directors and gives the pictures their final touches before they are released.

Frances Marion is one of the few women directors in the game—certainly the only woman who has directed such stars as Mary Pickford and Norma Talmadge. She writes scenarios and prepares continuity, too.

Famous husband and wife combinations are Anita Loos, who produces original and original scripts with her husband, John Emerson; Ouida Berger, who prepares the continuity for

her husband, George Fitzmaurice, and Josephine Lovett, wife of John S. Robertson, who supplies the continuity and consults with him in matters of costuming, decoration, and selecting stories.

The "right-hand man" of Cecil DeMille is Jeannie Macpherson. Florence Strauss is eastern scenario editor for First National Pictures, while Marlon Fairfax, wife of Tully Marshall, has charge of the western branch.

Gertrude Chase combines writing scenarios with editing film.

Clara Beranger and Rita Weiman are both brilliant writers who combine literary ability and human appeal in just the proportion to produce box office attractions.

Unique in her field is Katharine Hilliker, one of the few title writers who gets her name on the screen with the author and director.

Clara West, Ethel Chaffin and Sophie Wachner have achieved fame and wealth in the same field—costuming the stars and taking charge of the wardrobe problems of large producing companies.

Mary's New Picture Likely To Have It's Premiere In Boston

New York, Feb. 27.—Mary Pickford's latest film, "Dorothy Vernon of Haddon Hall," is likely to have its premiere in Boston. Negotiations are under way toward securing one of Boston's best theatres for the presentation, probably along about the middle or later part of March. If the deal is consummated, it will be the first time that a big picture has been shown in Boston prior to exhibition in any other city in the country.

Miss Pickford personally wishes her greatest picture to open in the New England metropolis. She has never forgotten the wonderful welcome she received a few years ago, when with Mr. Fairbanks, she came to Boston to witness the local premiere of Doug's "The Three Musketeers." If "Dorothy" does show in Boston first, Doug and Mary will be there, too, in person.

VENETIAN GARDENS TONIGHT DANCING

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The Yanks will play away from home, they will oppose the Senators in Washington. The only day on which a conflict occurs in the schedules of the two major leagues will be Sept. 28 in Chicago.
Still Suffering.
Irene Rich is playing the long suffering wife in "Cythera." This is the fourth successive film in which Irene has been cast for a long suffering wife and she does not know whether it's a knock or a boost.
Menjou Signed Again.
Adolphe Jean Menjou, whose work in "The Marriage Circle" and "A Woman of Paris" caused so much favorable comment, has been signed by the Famous Players-Lasky Company. Mr. Menjou's first appearance for Famous Players will be in a screen version of "The King," adapted from the play in which Leo Ditrichstein appeared several years ago.
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—NOW SHOWING—
AMERICA'S JOY BOY
HAROLD LLOYD
—IN—
"WHY WORRY"
Six Reels of Real Fun.
"WESTERN SKIES." "MOVIE CHAT."
Drama. Scenic.
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Rural Comedy Drama,
QUINCY ADAMS SAWYER

HAROLD LLOYD "SAFETY LAST" 7 REELS OF FUN

Smiles, Giggles, Shakes and Roars positively assured until you hit the heights of hilarity. Then—uncontrolled laughter is absolutely guaranteed.
Thrills, thick and fast as Lloyd climbs the side of a 12 story building.
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THURSDAY
WEDNESDAY Katherine MacDonald
—IN—
"Domestic Relations"
The drama that starts where others finish. Set before your eyes with such truths as only marriage teaches.
THURSDAY "Loafers and Lovers" Comedy.
WEDNESDAY "ME AND MY GAL" —OR— "The Romance of Soubbbs." It's a hit; it's a scream; it's a sensation!
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REGINALD DENNY
"The Leather Pushers"
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WHAT'S HOLDING THE BOARDS IN LONDON

Shaw Boosts for Larger Theatres and Lower Prices.

London, Feb. 27.—Bernard Shaw has been expressing his views on the future of the English theatre. He is all for larger theatres and lower prices. Higher drama, he maintains, is essentially a middle-class taste, and middle classes cannot afford more than five shillings to see. There must be larger theatres with rhetorical drama and actors who can put it across.

"The Audacious Mr. Squire" was produced at the Criterion Theatre on Tuesday. It is an ingenious story, burdened with somewhat pointless dialogue.

"The Rainbow Revue," with Shirley Kellogg, was revived at the Palladium. Miss Kellogg proved as popular as ever in this revue, which was aided by a device new to London, giving spectators green and red spectacles, which produced the illusion that the actors were throwing things at the audience.

Neilon Keys, one of London's cleverest comedians, sailed for New York on Wednesday to appear in the Ziegfeld "Follies," after negotiations which began by cable on Monday and were concluded the same afternoon. This will be Keys' first appearance outside of London.

Experiments in operatic enterprise in this country, which possesses fewer opera companies than any nation of continental Europe, are always interesting, says the N. Y. Herald in an editorial. Chicago has already furnished material for some conclusions on this subject, and there is more to be found in the recently published report of the Chicago Opera Company's season made by its president Samuel Insull.

It must be kept in mind that this organization is now described as a civic company. That new characterization does not mean that the municipality of Chicago contributes a cent to the maintenance of the organization. It possesses no more authentic municipal character than it had before the new name was first employed last year.

The difference resides largely in the manner of meeting the deficits. Formerly the unprecedented losses of the troupe were paid by a few enthusiastic supporters of opera. When they withdrew the institution would have ceased to exist had there not been collected a large number of citizens who agreed to pay a fixed dollar toward the maintenance of the opera company, which had become, after a decade, associated with the name of the city. In place of the two or three guarantors who had made the seasons possible in the past 2,000 guarantors were secured. Their individual liability was limited to a few hundred dollars.

The first year of this kind of financial control resulted in a loss last season of only \$250,000, as compared with a deficit of millions at the end of the preceding season. For the present season, which has drawn to a close so far as the engagements in Chicago are concerned, there will be a loss of less than \$325,000. So democratic has the general character of the management of the Chicago Opera Company become under its new arrangement that only 5 per cent of the attendance occupied the fashionable boxes.

If the directors of the Chicago Opera Company succeed in making the company self-supporting and also independent of the contributions of fashion it will be the first time that such a result has been accomplished. Opera has always been dependent as a diversion on the support of aristocracy in one form or another. In Europe the lyric drama has always had the support of royalty and the nobility while it has been maintained in this city and in New Orleans by wealth and fashion. To succeed in such an expensive enterprise without that special support is of course a feat, and Chicago will have to show several seasons of progress before its example will convince the world that such a means of supporting the best kind of international opera real exists.

For Women Only.

On Fourteenth street, New York, a film was advertised "For Women Only." Such a picture was shown last week at the Sheridan Theatre. The title was "The Science of Love." Besides being "for women only," the announcement stated "girls under 16 years not admitted." Great excitement prevailed throughout Greenwich Village. There was talk of putting on a show "For Men Only." Somebody suggested one called "For Husbands Only."

Increases Fortune.

Already a millionaire, Harold Bell Wright is said to have enriched himself to the extent of another million by the sale of the movie rights to about seven of his best sellers. This writer knows for a fact that six years ago Mr. Wright refused an offer of \$100,000 for the rights of "The Shepherd of the Hills" alone.

Banker To Movies.

Charles de Roche and Barbara La Marr will appear in "The White Trench" directed by Maurice Tourneur. Mr. de Roche, whose real name is Rochefort, was sworn in a bank in Paris when hired by Famous Players-Lasky. Miss La Marr was singing in a cabaret when discovered by Rex Ingram.

TROJANS vs. MONCTON
Y. M. C. A., TONIGHT
At 7.30
Tickets, 25c.