

THE EVENING TIMES-STAR, ST. JOHN, N. B., THURSDAY, JANUARY 10, 1924

15

News Notes Gathered From the World of Stage and Screen

LEGS TAKE ALL THE
THE 1924

Beauties Suffer by Comparison With What Sennet Put Before Them.

By JACK JUNGMEYER.
Hollywood, Jan. 10.—Just as the affliction of chilblains was becoming almost unbearable throughout our fair land, Mack Sennet thrust out one of the frost by parading his 1924 Bathing Girls on the screen.

Of course it was a good deal cooler on the Santa Monica beach than California boosters would like to admit when these Sennet sylphs made their picture debut, but they shivered heroically to give us all a snappy new year.

Sennet used the same picture, "Picking Peaches," to launch his new star, Harry Langdon, hailed as his "latest and greatest comedy find," and also as another potential Charlie Chaplin.

Be that as it may, "Picking Peaches" gives Langdon the role of a shoe clerk with a handsome lady clientele, notably Dot Farley and Eugenie Gilbert, and a brand of comedy which will not go over the head of the simplest viewer.

It is as funny as an eye-straying married man looking at a strange woman's walking appendages (these censors are certainly making us brush up a vocabulary) and eating his wife's powder puff instead of a hot cake in embarrassment.

As funny as the shoe clerk trying to detach another woman's nether limb in the, to him, reasonable belief that it is a shop-lifted wooden leg.

As funny as the cat scratching a fair customer's upper ankle, eliciting her sharp query of the clerk over a newspaper, "Is that necessary?" and her further enraged outburst, "You fresh thing!" as the hidden cat encores its performance.

As funny as—well, you get the drift of Mack Sennet's latest and greatest comedy.

It's as funny as a phallic sign—and no funnier.

With so much stress on legs (let's call 'em that just this once, Mr. Censor) it's rather difficult to keep Harry Langdon within the ken of critics' appraisal. He was personable and seemed an earnest and deserving young man. But as to his ability, it would be rather unfair to judge by his initial vehicle. The multiplicity of legs steal all the available laughs.

Indeed, even the bathing beauties introduced later in the picture, suffer for the preliminary pedal pulchritude, for the surprise element has been run in surfeit. Those tired business men and the sidewalk shacks for whom animated hose always contain the element of film-film comedy, have completely exhausted their hearty outbursts before the bathing hery promenade of the pranks. So it was, at least, at the "Picking Peaches" premier here.

With one or two exceptions, the 1924 class seemed to suffer somewhat by comparison with their predecessors in the Sennet aquatic school.

But maybe they'll get better and wetter in the spring, tra la.

ALLEGED OLD FILMS
ISSUED AS NEW

Charge of Unfair Competition Against Fox Company is Upheld.

New York, Jan. 10.—An order of the Federal Trade Commission directing the Fox Film Corporation to desist from employing methods of unfair competition was upheld by the United States District Court of Appeals in an opinion written by Judge Henry Wade Rogers. The order was made by the commission as the result of a complaint that in 1916 and 1917 the corporation released three old films as new photoplays.

The complaint alleged the Fox Film Corporation put out a picture, under the title of "The She Tiger," which was in reality a reissue of a photoplay called "The Love Thief," another called "Camille of the Yukon," which had previously been issued as "The Silent Lie," and a third entitled "Sink or Swim," which was originally called "Yankee Boy."

In his opinion, Judge Rogers said "The order will not prohibit the re-making of a photoplay in which an entirely new cast is used or an entirely new production is made or where the original title is used or reference made in the advertisements of the pictures. There is no objection to the use of a former photoplay if the name is not changed, and no deception practiced in its release to exhibitors."

THE MOVIES TREND
TOWARD INTROSPECTION

One more symptom of the movie's trend toward introspection: Jack White is making "Film Fables," epitomizing the fun and foibles of student life in a one-reel satire. This comes close to the heels of "Sunk for Sale," Lasky's "Hollywood," Sennet's "The Extra Girl," Al Christie's "The Girl in the Red Velvet" and several others of the same nature.

"RYAN SERENADERS"
DANCE ORCHESTRA
Terms reasonable.
For Engagements Phone M 725.
4468-1-11

LAUGHS FROM
THE 1924
BATHING BEAUTIESOne of Sennet's
Pretty Peaches

EUGENIE GILBERT

THE MAN BEHIND
THE SCENE DOES
HIS BIG SHAREArtists, Not Known Out
Front, Contribute to Success of Stage Work.

There are some men upon whom fall a large share of the success of a theatrical production but who, so far as the audience is concerned, are nameless. Upon them falls a great deal of responsibility and hard work, yet their names do not appear on the program, and although their efforts are often greeted with the plaudits of the spectators, very few of the spectators realize the human effort which is behind those things which delight their eyes.

Take the present bill at the Opera House—The Love of Su Shong—for instance. Excluding the prologue and epilogue, the curtain rises three times and each rise discloses a scene of rare beauty and wonderful artistry. The whole layout is from the fertile and imaginative brain of John Gordon, Jr., James Carroll's stage director. But the actual concrete work is performed by the scenic artist, R. C. Benjamin, and the master mechanic, G. L. Duplessis, who with a few other odds and ends, have fashioned settings which carry the very atmosphere of China right into the house.

The settings for the present show are out of the ordinary run as productions of this magnitude and description go. Several pieces of pottery, vases, towels, pipes and other articles, from the collection of Mrs. A. J. Mulcahy, West St. John, have been used to good effect and lend a touch of reality to the details. The handling of this important part of the stage dressing is in the hands of Victor Rogers, master of properties, who, from the collection of Mrs. A. J. Mulcahy, West St. John, have been used to good effect and lend a touch of reality to the details.

The atmosphere of the production is heightened during its course by the lighting effects, which in this instance are a little more intricate, but consequently more effective, than usual. Responsibility for this end of the production is in the capable hands of A. Whitebone, chief electrician, who has acted for several years in that capacity.

The stage star can return to the stage after the drop of the curtain to receive the hearty approval which the audience is pleased to accord his work; but the scenic artist, the master mechanic, the master of properties and the electrician and all their assistants must be content to stand behind the scenes and—unknown and unseen—accept the compliment which the spectators extend to them by applause. Their lot is not a great deal different from many of their fellow men in real life. There are thousands in all walks who make the settings in which others shine, but their work is none the less appreciated, even though they remain nameless.

To those men behind—whether they be in the earnest work of real life or in the make-believe realms of stage existence—these few words are respectfully dedicated.

WELL, HOP TO IT!
Louis H. Tolhurst, scientist and maker of the exceptionally interesting "Secrets of Life" series of insect pictures for Sol Lesser, is about to put the sea on the screen. Louis will probably have his hands full when it comes to doing the "scratch" titles.

THE RITZ—
Tonight
The Rainbow Five
JAZZ ORCHESTRA
Imported Musicians of Merit.
Usual Prices—26c Admission and 5c Per Dance.
4781-1-11

GLORIA SWANSON, THE "CLOTHES-HORSE,"
COMES TO FORE AS "THE ACTRESS"

(By Maurice Henle.)

New York—Gloria Swanson is approaching a most important moment in her life as a motion picture actress. And I'm not quite certain, even after a long talk with the 24-year-old star, whether or not she fully realizes it.

Miss Swanson's present popularity was constructed largely—not entirely—but largely around "clothes." She had played in a few pictures before coming to Paramount in which wonderful garments were not employed to attract attention to the actress. But since signing the Famous Players' payroll certainly in a big majority of her features the clothes she has worn have attracted fully as much as the young woman herself.

What's why she frankly has called herself a "clothes-horse."

But at the present time in the Astoria (O. I.) studios "The Humming Bird" is under production, and Miss Swanson plays the lead.

You probably remember "The Humming Bird" well. It played on the legitimate stage on Broadway about a year ago, the story about a young French girl during the war days.

In this picture you will see Gloria Swanson, the actress—not Gloria Swanson, the "clothes-horse"—in a most interesting, in some scenes she masquerades as a youth; in others she's an Apache of Paris. No fine clothes, except at the very end.

"My ambition," the star confessed, "is to make, each year, four different types of pictures. Under my present contract, I make four pictures a year. So far they've all been more or less alike. Light things. Nothing especially penetrating about the plots; little to make



GLORIA SWANSON.

you think. Wonderful clothes, and that's about all.

"They don't express my natural self. I don't say I'm moody, I won't admit

I'm always sad, but I've gone through a lot in my short life, and it hasn't all been happy. I've been married twice. I have a little child of my own of three years and an adopted tot of a year.

The children are, of course, my entire life, and no woman who is as devoted to her children as I am, who cares for them as I do, could possibly be the type of woman portrayed by the parts I've been taking in most of my pictures. Recently I lost my father. That was a crushing blow. We were so like pals, and I had such a wonderful dream for the future.

"All that's left is stamp on me. I'm far from being gay.

"And so I want each of my pictures every year to be different," she continued. "Four different, distinct types. I don't want the people to grow tired of me. I want them to like me so much. I want them to come to the theatre knowing they won't see the same old thing. I want to be Gloria Swanson, the actress—not the 'clothes-rack.'"

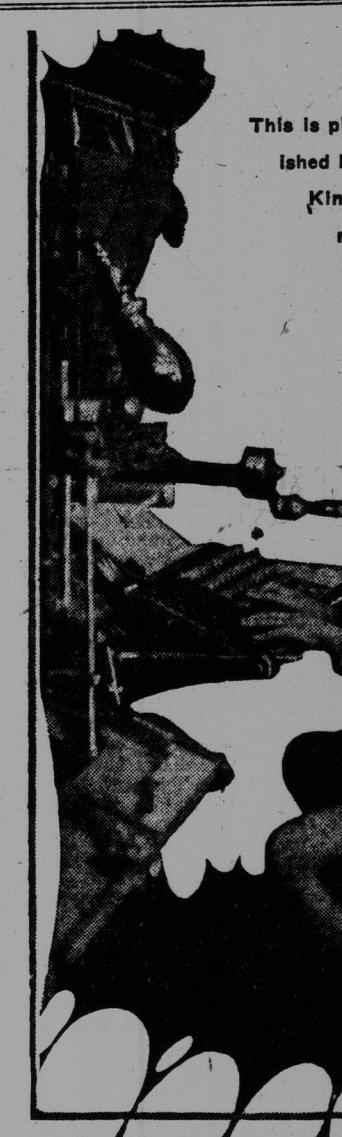
Many times during the interview she would repeat that phrase, "the clothes-horse" or the "clothes-rack." Public opinion, deadly instrument, has believed that clothes made Gloria Swanson. That belief has come to her ears. Now she's fighting it, as one would fight a thing that would destroy.

Perhaps she's not fighting it for that reason, consciously, but it's almost certain clothes would have destroyed Gloria Swanson in time just as they made her.

Now comes the test. If she gains public approval in this picture, and judging from the few scenes I've seen filmed I'm sure she will, then her directors never will insist upon her wearing the finery. If she doesn't—but surely, she will!

JACKIE COOGAN

This is playtime for Jackie because he has finished his first Metro picture, "Long Live the King." Jackie has roamed the offices of many newspapers throughout the country, and here is shown operating a linotype machine.

DISGUISED DEITY TO
APPEAR ON STAGEWill be a Purple Decked
Woman in Big New
Mystery Play.

(By Dominion News Service.)

London, Jan. 10.—God on the stage. God, as a "majestic, golden-crowned, purple-cloaked woman, flaunting high, proud, green feathers."

This is promised in a remarkable new mystery play, "The Great World Theatre," to be produced this month in St. Edward's church, Holbeck, Leeds, with the approval of the Bishop of Ripon and the Bishop of Whitley.

It is by Hugo von Hofmannthal, and has already been played in the Austrian town of Salzburg. The Leeds Art Theatre will be responsible for the presentation here.

The play is described as a symbolic judgment of life. It was decided that it could not be performed in a secular building.

A short prologue in heaven will introduce the play. It is in this part that God appears. He asks the World to arrange a play for Him. The World, not knowing the purpose, obeys the command.

An angel allocates the parts, the World lends the costumes, and the wandering souls disappear to prepare themselves to play in God's drama on the stage, which is the World. One soul protests before the spectacle of life and death begins. He has been allotted the part of the Beggar.

He complains that his role is too bitter and too terrible for any one to play, that the words are too tragic for any one to utter. He attempts in vain to destroy his past. The angel removes him, and it is round this part of the Beggar that the play moves.

It is the Beggar who learns the meaning of life. It is he who, finally, white-haired and bent with toil, joyfully kisses the garment of death and enters into the presence of God, triumphing over the King with his power, the Rich Man with his wealth, Beauty with her pride, and the peasant with his small possessions.

Barrymore Decides
To Quit Hamlet

New York, Jan. 10.—Money doesn't mean a thing to John Barrymore. He has been cleaning up in "Hamlet" and suddenly he announced to his managers that he will quit the last of this month. No explanation is offered by the actor except "that he is tired." All of his bookings, including those in Chicago, have been cancelled.

Queen Square

Don't Miss This—Your Last
Chance to See the William
Fox Big SpecialGenevieve Tobin
—IN—
"NO MOTHER
TO GUIDE HER"
A Human Drama of Life's Pitfalls.Special Comedy
"Dance or Die"NO ADVANCE IN PRICES
Friday, CHARLES JONES in
"Cupid's Fireman"Empress Theatre
West St. John
TONIGHT
Special Comedy and 2 Hours
Vaudeville Show.The Premier C. P. S. entertainers
engaged at an enormous expense for
one night only.2 Hours of Happiness
JAZZ, COMEDY OPERA
IMPERSONATIONS
Do Not Miss This Great
Attraction.TWO SHOWS NIGHTLY
Admission 26c, 11c.APPOINT RECEIVER
FOR OPERA COMPANYAction Taken to Assure a
Continuance of Wagner-
ian Productions.

New York, Jan. 10.—After a troubled engagement on tour and in New York the Wagnerian Opera Company, which opened a six weeks' season of grand opera at the Manhattan on Christmas night, is in the hands of a receiver. The action was taken by the creditors and supporters, and was explained as an effort to conserve the assets from legal attacks by small creditors and thus assure continuity of the activities of the organization.

Ben H. Atwell in announcing the receivership for the company said that because the enterprise is a foreign corporation it was entirely at the mercy of creditors. "Two or three of the last," he said, "attached property of the company late last week. The prospect of a rash of petty creditors threatened to defeat a refunding in which the officers are engaged and to wreck the organization as well as the season, hence the action."

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HAMBURG TRIO
WARMLY RECEIVEDTalented Musicians Heard
in Concert at Pythian
Castle.

An enthusiastic audience quite as large as that which greeted Mark Hambourg, the great pianist, assembled to hear his brother, Boris Hambourg, the noted cellist, who with Gen. de Kresk, violinist, and Reginald Stewart, pianist, all of Toronto, gave a programme par excellence last evening in Pythian Castle Hall. The master of the cello played his difficult instrument with great skill, and received extended applause, which brought him out to play a beautiful piece by Hure, French composer, after a skilled presentation of the elaborate selection from Tchaikovsky's "Variations on a Rococo Theme."

The only adverse criticism that could be made was that the pianist, who is himself a skilled performer of wonderful expression and fine technique, forgot in his accompaniment to subordinate himself to the other instruments. The lateness of starting the performance was also cause for regret. This did not make for the perfection in the programme that was hoped for by A. Victor Lee, the manager, who received congratulations for the otherwise outstanding success. The trio played a varied number of selections that made up a programme in themselves, and received an ovation, but time did not permit of encores being given.

Mr. Kresk was particularly fine in his violin selections. He played with fervor of expression and control in technique, which seemed secondary to the music he drew from the instrument. He responded to deafening applause by playing Martin's "Andante."

There was a marked favor shown Mr. Stewart, who played the piano with wonderful brightness of tone. He was particularly happy in his selections and played the fine running numbers with delightful facility. His presentation of Chopin's Valse in D Flat, played recently by the great pianist, Mark Hambourg, was different from the usual, but none the less enjoyable. The notes rippled like a beautiful stream, although history relates that the husband of the piece was something not so romantic. His encores were "In Old Vienna," Godowsky's "Andante," and a story about "The Donkeys," a new composition by Groulez. This was played for the first time in St. John last evening.

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