

### News Notes Gathered From the World of Stage and Screen

#### HEAVY EXPENSES TELL AGAINST HOLLYWOOD AS A FILM CENTRE

Famous Players-Lasky People Will Use New York Studios.

When the manufacture of motion pictures is resumed by the Famous Players-Lasky Corporation 40 per cent. of its output will be made on Long Island, says The New York Herald. Remote as the city is from the largest cities of the country, Hollywood became the centre of motion picture manufacture on account of its natural advantages. The mild climate made it possible to work almost all year around without discomfort and without the additional expense of heating the vast halls in which the actors posed. Then the quality of the light was especially suited in the opinion of the directors to the production of the best photography. No other spot in the world with the exception of parts of Sicily was thought to be so well adapted to the camera.

In spite of these advantages there was undeniable extravagance in the transfer across the continent of so many of the actors needed for these motion pictures, in addition to so much of the material. Women's dresses, for instance, are an important factor in the success of the motion picture play. Indeed, dressing on the speaking stage was never more expensively provided than it is today on the screen. All these properties had to be carried to the west from New York.

Retrenchment in the manufacture of the motion pictures is to be the new rule. For this reason the Famous Players-Lasky company will hereafter produce more of its plays at the Long Island studios than in Hollywood. Such a change makes possible more than one economy. Actors need not be carried to the west under contract to play exclusively before the camera. They can divide their time between the speaking stage and any studio within a short distance. Salary will of course be subject to the same division. Thus the producers are no longer compelled to bear

For Lee, now deserted by the producers, was one of the centers of local manufacture of the films. David Wark Griffith still maintains his studio at Manhattan and there is able to create such elaborate spectacles as "Orphans of the Storm." Probably the studios of the Famous Players-Lasky company will be the last to turn out spectacular pictures when they are necessary. The transfer of the activities to Long Island and the reduction of its Hollywood studios to a place of secondary importance of motion pictures on a businesslike basis.

**POE'S ONLY PLAY IS TO BE STAGED**

Grand Guignol Players Will Present it on Return From Montreal.

"Politian," the blank verse drama of the sixteenth century, which is known as the only play ever written by Edgar Allan Poe, will be performed in New York in a month by the Grand Guignol Players from Paris, who are bringing their season at the Frolle Theatre to a close this week. The performance will be given at the auditorium of the library building of New York University on Christmas Eve. The play has been translated into French by Mrs. Elodie H. Huguenin of the Woman's Graduate Club of Columbia University.

The Grand Guignol Players have a great reverence for Poe, who has influenced all their theatrics. It was Andre de Lordie's dramatization of Poe's short story, "The System of Dr. Tarr and Prof. Fether," that initiated the success of the Grand Guignol Theatre thirty-five years ago.

This single performance, after the return of the players from Montreal, will be made under the joint auspices of the university committee, consisting of the university director of public occasions and representatives of the modern language department, as well as of the variety dramatic society, in conjunction with the Edgar Allan Poe Society.

**Actor Started His Career At Sixteen**

Born in London, Percy Marmont, the star of "You Can't Get Away With It," became an actor at the age of 16 years. He has played with Sir Herbert Tree, Sir George Alexander and Cyril Maude. It was while visiting the United States that he became interested in pictures and was offered a part with Edele Ferguson in "Rose of the World." After that he appeared in many notable pictures, but he became internationally prominent when he was cast as Mark Sabre in the production of "If Winter Comes," from the novel by A. S. M. Hutchinson.

In "You Can't Get Away With It," Marmont has a part as interesting in many respects, as difficult, as that of Mark Sabre. His work is equally as perfect.

**BACK TO FIRST TITLE**

The Comopolitain Corporation has been swaying between the choice of "Mary of Burgundy" and "Yolanda" for the title of Marion Davies' new picture. First it was "Yolanda." Then it was "Mary of Burgundy." Now they have gone back to the first title because it is claimed so many persons have written to the corporation favoring the retention of the original title.

#### ESKIMOS PLAY JAZZ; SUITS DANCING STYLE

Anchorage, Alaska, Nov. 28.—(By A. P.)—A missionary has organized among the Eskimos at Point Barrow, in the Arctic Circle, what probably is the farthest north brass band in the world. These Eskimos take kindly to jazz, explaining that it harmonizes closely with their style of dancing.

#### LUPINO LANE IS SIGNED FOR FILMS

Born in Theatrical Family, English Comedian Began Career at Three.

Lupino Lane, probably England's best known stage and screen comedian, who has been called "the comedy king of two continents," has signed a long term contract with Fox Film Corporation. He will come to America about the first of the year. Lane is by no means a stranger in America. He came to this country in December, 1929, as the comedy star of "After," English stage production. The son of the famous English acrobatic pantomimist, Lupino Lane has followed this style of theatrical endeavor since he was three years old. His high position on the English stage was reached through persistent, studious effort, which has resulted in his remarkably finished performance and his ability to put over in masterly thorough fashion any bit of comedy or emotion he desires without speaking a word. The English pantomime school, because of its peculiar training methods, is a natural recruiting centre for screen stars. Charlie Chaplin is the greatest evidence of the truth of this statement. It is not remarkable, therefore, that Lupino Lane, a pantomimist on par with Chaplin, should score easily in his first screen venture.

#### NOTHING HIGHBROW IN "OLDIPUS REX"

Martin-Harvey Says it has Modern Thriller Stopped Cold.

Boston, Nov. 28.—Sir John and Lady Martin-Harvey on Sunday at the Copley-Plaza gave an informal reception to the members of the honorary committee of patrons which has been organized for Sir John's engagement at the Boston Opera House. He appeared on Monday as Oedipus, King of Thebes, in the tragedy of Sophocles translated from the Greek by Sir Gilbert Murray.

"Was this play written especially for you, Sir John?" asked the representative of a paper, with flattering intent. "Really, I cannot claim that honor," replied Sir John. "For, you see, Julius Caesar is numbered among my famous predecessors who have appeared in the play."

Then Sir John explained what a really modern, gripping play was "Oedipus, Rex," in spite of its age and its reputation as a classic.

"It's a damn good melodrama," he said with conviction. "People have the idea there is something highbrow and scholastic about it. That's not so at all. It's full of action; it's got your modern thrillers stopped cold. Seeing this play is something a man won't forget as long as he lives."

It is said that thirty-five simultaneous first runs have been booked for "Oedipus, Rex," adapted from the Eugene O'Neill play. It will be presented in New York the first week of next month.

**OPERA HOUSE THIS WEEK**

**THE FJAMES CARROLL PLAYERS**

**"SHE WALKED IN HER SLEEP"**

A Delightful Farce Comedy.

**NEXT WEEK**

**The 11th Commandment**

**WED. STAR THUR.**

**A Zane Grey Picture**

**"GOLDEN DREAMS"**

Loosed Fury of the Jungles!

The cry of ravenous lions sends the lawless native mob scurrying for life. When disaster seemed certain a heroic American engineer saved the day.

**"A FAMILY AFFAIR"**

Comedy

**WED. GAITY THUR.**

**"THE FAMOUS MRS. FAIR"**

Playing with fear is playing with fire. It is the pastime youth finds most thrilling.

While Mrs. Fair was away, her daughter amused herself dangerously.

**"THE BUSHER"**

Baseball Comedy

#### ACTORS KNOWN HERE FIGURE IN THE NEWS

Leslie Adams and Malcolm Arthur Gain Prominence in the U. S.

Theatregoers in St. John will be interested to learn that Leslie Adams, who was leading man with the F. James Carroll Players here last year, played with a company which met with much success this fall in Somerville, Mass. A paragraph in The Billboard, a theatrical publication, carries the following from Somerville, under date of September 5:

"The Somerville Theatre Players opened here this week with 'The Exciters' as their initial offering. A warm greeting was tendered the new stock company, the members of which are Jean Oliver, Leslie Adams, Ann Page, Robert Lawrence, Louise Hunt, and Edna Heide, all new to Somerville, and Frank Thomas, Philip Sheffield, Frank Peck and Hubert Brown, who were here last year."

Variety, another stage paper, of more recent date, has the following note from Syracuse, N. Y.:

"The Wild Westcotts," moving into the Welling Thursday, will bring back two former Syracuseans—Nicholas Holde, manager with the show, who for a time was local Shubert representative in charge of the Welling, and Leslie Adams, leading man two seasons ago with the Westchester Players at the same playhouse."

The following news of Malcolm Arthur is from the Billboard—

"Abandoning dramatic stock after a very large number of successful years, during which he has played many cities in the United States and Canada, Bob McClung has entered vaudeville, joining a sketch entitled 'Wanna Make Some Money,' which has been enthusiastically received on the Keith Circuit. Associated in the act with Mr. McClung are three clever vaudeville artists, Tom Hayer, Malcolm Arthur and Peggy Warner."

**7 Openings This Week in New York**

New York, Nov. 28.—Seven theatrical openings took place this week. They are "Dumb-Bell," by J. C. and Elliott Nugent, in which the elder Nugent started a series of special matinees at the Belmont; Otis Skinner in "Canocho Panza," by Melchior Lengyel, at the Hudson; "Time," by Arthur Henry, at the Thirty-ninth Street; "Meet the Wife," by Lynn Starling, at the Klaw; John Barrymore in a revival of "Hamlet" at the Manhattan Opera House; the Moscow Art Theatre in "Ivanoff," by Anton Chekhov, at the start of their second bill, and the Grand Guignol Players in their final bill.

"The Shame Woman" moved to the National Theatre, made vacant temporarily by the accident to Walter Hampden.

"The Eternal City," independently produced by Samuel Goldwyn and George Fitzmaurice, was shown last week for the first time in Paterson, N. J. The cast includes Bert Lyell, Lionel Barrymore, Barbara La Marr, Richard Bennett, Montague Love and others.

**UNIQUE**

It's a Whale of a Picture

JOHNNY HINE'S LATEST

"Sure Fire Flint"

A rip-roaring laughing sensation that will thrill you, cheer you, and make you wish for more.

A Perfect 36 "Movie Chat"

COMING THURSDAY HARRY CAREY

**Selected For Scotland's Week!**

**IMPERIAL, Thur., Fri., Sat.**

A DeLuxe Pictorial

OF

**ROB ROY**

Based on Sir Walter Scott's Famous Novel

FOUR SHOWS DAILY—2 Matinees and 2 at Night.

Kathryn Galloway in Scotch Songs

Scottish Orchestral Selections

Also Round 5 "The Leather Pushers"

Grand Bill For The Whole Family

**WEDNESDAY PALACE THEATRE THURSDAY**

**WESLEY (Freckles) BARRY**

**"School Days"**

A Super Screen Classic that will awaken the memories of the days When We Were a Couple of Kids.

**"SCHOOL DAYS"**

Will make you feel younger, Better, Happier.

THE BABE RUTH OF THE LAUGHTER LEAGUE.

FRIDAY-SATURDAY

Buck Jones in "Skidproof"

#### MYSTERY IS SOLVED

Nimble Dancer at Last Week's Opera House Show Was Jack Rosaley.

There were many present at the presentations of "In Old Kentucky" in the Opera House last week, who wondered who the shifty black-face gentleman was who during one of the scenes executed a series of step dances which made a big hit with the audience; and they will no doubt be surprised to learn that he was none other than Jack Rosaley, a man whose name is not unknown as an entertainer in local circles. Jack executed three different styles of nimble foot-work that made the house cry loud and long for more.

**GARDENS DANCING TONIGHT**

Blasco Ibanez's Greatest Story

**"ENEMIES OF WOMEN"**

Evening—Two Shows—7 and 9.

Blasco Ibanez's Greatest Story

**"ENEMIES OF WOMEN"**

INCIDENTAL TO THE GREAT WAR and against a magnificent background of Europe's glided society life—in the midst of revels and revolutions—is staged the great romance of a pleasure-loving Prince of Russia and the most famous beauty of the entire Continent. The orgies of the Russian courtiers, the tragedies of the gaming tables at Monte Carlo, the glittering hidden photographic records of the battle-fields are pictured here in absorbing detail. Brought to the screen at a cost of more than a million dollars, with a cast of famous actors and actresses, photographed in Monte Carlo, Nice and Paris this great production is acclaimed by critics as a masterpiece of motion pictures.

The Russian Revolution, German Submarines, England Blockading the Hun, France Defending Her Hearth.

All Genuine Government Pictures.

THOUSANDS AGAIN YESTERDAY!

THUR-FRI-SAT.

St. Walter Scott's Novel "ROB ROY" Made in Scotland.

FOUR SHOWS DAILY

**QUEEN SQUARE-Today**

8-REEL SPECIAL-8

(UNEASY RESTS THE HEAD THAT WEARS A CROWN)

GOOD FELLOW

STOP

THE NIGHTMARE

William Fox presents

ELMER CLIFTON PRODUCTION

**6 CYLINDER LOVE**

with ERNEST TRUAX

From the stage success by William Anthony McGuire

NOW MAKING GREAT HIT IN NEW YORK

NO ADVANCE IN PRICES FOX EDUCATIONAL

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#### ASKS PUBLIC AID CENSORING PLAYS

Asking Mayor of New York Writes Theatregoers to Criticize Shows.

New York, Nov. 27.—With the object of determining what action should be taken by the city to rid itself of improper and immoral plays, Acting Mayor Murray Hulbert recently had a conference with Acting Police Commissioner John A. Leach and Commissioner of Licenses August W. Glatsmeyer. As a result an open invitation has been extended to every theatregoer, and especially women, to make complaint of specific objectionable plays. Such complaints, Mr. Hulbert pointed out, should be sent to the Police Commissioner or the Commissioner of Licenses.

"A decent regard for the requirements of good citizenship," said Mr. Hulbert, "demands that theatregoers of this city recognize their obligation to aid those in official life who would have the stage barometric of actual social conditions, culture and intellectual thought and not a vehicle for the unclean and dank imaginings of those who would have the public wallow in dirt that they might wallow in riches. Complaints Welcomed."

"We welcome complaints from every theatregoer, who, after personally witnessing a performance, honestly believes that such performance is degrading, makes a laughing stock of virtue and places vice upon a pedestal, reeks with scenes of crime, violence or passionate voluptuousness, contains words or expressions doing violence to accepted standards, presents dances or gestures of an indecent character, prods the mind of the adolescent to salacious curiosity, or makes a blatant display of nakedness. The facts about objectionable plays, whether presented for the ghetto or the hierarchy of the socially staid."

"There is nobody in this city or elsewhere entranced with the idea of censorship. Whether that censorship be of the press, free speech or the stage it is equally repugnant to our American institutions. If censorship of the stage is even suggested there are loud and sundry protests, for the most part justifiable. Cries of 'usurpation of personal liberty,' 'violations of the American spirit of freedom' are vehemently voiced. And a genuine feature of this is that many of those most vociferous in their protestations, being interested primarily in the box office from a box-office standpoint, are really demanding that license shall be interpreted as liberty and the spirit of lawless as the spirit of American freedom."

**Trouble Taken To Get Correct Details**

Difficulties Are Experienced in Filming "School For Scandal."

One of the recent productions which may prove interesting is the film version of "The School for Scandal," a comedy play, it is said, has been revived seventy-seven times. The cast of this picture includes Miss Quenele Thomas, O. Lady Teasle, and John Stuart as Charles Surface. This picture was made in England under the direction of Bertram Phillips. The Luxor Picture Corporation advocated taking the picture in the locale of the story. A general sum of money was spent in restoring the house that Sheridan described as Lady Snervell's. Careful attention is said to have been given to costumes. When the coach to be used in the picture was discussed it was determined that of the kind that could be had none was quite correct. So a man was sent out to get a coach of the 1777 period. One was discovered in a museum in Birmingham. An artist was sent to make a drawing of it and from it a model was made and from the model the coach used in the picture was built. It has leather springs, and when the door shuts the door closes in with it. The sedan chair in which Lady Teasle is carried is a replica of one in the British Museum, even to the carving with which it is decorated. Careful attention was paid to the search for a road similar to the one described in the play, and parts of this were changed, so as to make it look as if there were 170 years younger.

**Miss Odeon Holds Stage Reception**

After yesterday afternoon's matinee performance at the Opera House, many of the audience took the opportunity of accepting the invitation of the management and were introduced to Miss Virginia Odeon, who held a reception on the stage. Miss Odeon is the ingenue with the F. James Carroll Players and during her stay in St. John has much commendation from the theatregoers for her clever performances. She received many congratulations yesterday on her artistic work, not only on the show at present running, but also in past performances.

A motion-picture producer sends in his idea of the latest additions to the flapper vocabulary. A "Necker" is a young girl who is given to turning her head too much. A "Petter" is the young man who frequently has his arm around the neck of "Necker." A "red kiss" differs from the ordinary kiss in that it is a real kiss and not an accidental peck. These expressions and others will probably be read on the sub-titles in "Flaming Youth," which is at the Strand.

"The Covered Wagon," which has been playing in New York since March at the Criterion, opened this week in Brooklyn at the Montauk Theatre with a specially engaged cast.