

NEWS NOTES GATHERED FROM THE WORLD OF STAGE AND SCREEN

LUBITSCH, BY NEW FILM, CREDITS MOVIE AUDIENCES WITH HIGHER INTELLIGENCE

"The Marriage Circle" Called a Milestone on Movie Highway.

(By Jack Jungmeyer)
Hollywood, Feb. 19.—I make this one to suit myself," declared Ernst Lubitsch while directing "The Marriage Circle," his second American picture, "because I think then I also please the most people."

An amazingly rare, if simple, statement of an artist's faith in himself in a sphere as hot as Hollywood, and the American movie audience with higher intelligence than is conceded by most of its producers. And he has the courage of his convictions.

In Lubitsch's case personal judgment seems to be a sound criterion of popular reaction because he is the democrat and the red-blooded human whose artistry deals with material of universal interest.

It was, at any rate, an auspicious mood in which he undertook "The Marriage Circle." The result is a classic of its kind, which may well prove a milestone along the movie highway.

And Warner Brothers, who sponsored the picture, have done themselves honor by giving Lubitsch a free hand.

This Lubitsch opus, richly deserving the name art, brings intellectual comedy to the screen. Gay, nimble, gracious, adroit. Also natural, human, spontaneous. Sophisticated, yes, but not away from the common grasp. Its appeal should range from those who may see in it merely a commentary on the problems of marriage to those who will get the subtler thrill of its finest treatment.

It sets a pace for pictures of a kind calculated to recruit new audiences to the photoplay.

Experience of a Well-Known Barber
Letting the system become run down is responsible for more illness than anything else. When the body is strong, healthy and vigorous, all the organs are in perfect condition. Disease then has little chance to lodge. But let the system become run down and the resisting powers of the organs are weakened. The body is then susceptible to any trouble—colds, pneumonia, consumption, anemia, fevers, contagious diseases, and all other diseases of a wasting nature. Therefore, when you are weak, listless, tired, drowsy, nervous, irritable, it is the time you need a tonic. Carnol is the ideal remedy. It feeds the nerves, enriches the blood, builds up bodily tissue and increases weight. After a run-down condition following flu, Mr. Tingling, the well-known barber of St. John, N.B., was greatly benefited by Carnol. He says:

"I had a bad attack of the flu in the fall of 1919 which left me in a weak, run-down condition. My appetite fell off and I had gone down in weight from 150 lbs. to 130. A local druggist recommended Carnol to me and on his advice I took four bottles. From that time my health and strength came back and I now weigh 155 lbs. I am now enjoying the best of health and can safely recommend Carnol to anyone in a similar condition."—G. W. Tingling, 288 Prince William St., St. John, N.B. 16-9
Carnol is sold by all good druggists everywhere.

One of Best In Film's Stardom



MARIE PREVOST

Adapted by Paul Bern for Lubitsch from an Austrian play, the comedy fundamentally is simple. Its complications, saturated with satire, grow out of the efforts of a philandering matron to snare the husband of her closest friend. She twangs the heartstrings of polite, disciplined people who wield smiles instead of pistols, wit in place of violence, to disengage their tangles. Her efforts create engrossing drama under the silken sheath of comedy. And in the end they prove the smile mightier than the sword in dealing with the eternal passions.

Only five people figure in the cast: Florence, Vidor, Monte Blue, Adolphe Menjou, Marie Prevost and Creighton Hale. All give distinguished performances, uncommonly well balanced.

Marie Prevost, hitherto rather hazy in the foreground by Lubitsch, who regards her as one of the best American actresses. Her portrayal of the amorous wife goes far to justify Lubitsch's belief in her capacities.

There is no heavy sinning in the piece. No "heavy." No "hero." No brusque action. No heroics. No lavish home party. No great spectacle. No swank and clank. Nor is there anything esthetic, so often assumed to connote art, especially by many box office dullards.

Lubitsch has merely set out to play a game of screen chess on the board of common human experience, leading the audience with a gay gesture to outguess his fascinating moves.

BUILDERS ENCOURAGED

Master builders in St. John are quite encouraged over the outlook for work in St. John this coming spring and summer. Among the latest buildings spoken of are an addition to the St. John Baptist school, Lower Cove, and a new wing to the St. John Infirmary. There is also a big boom in small jobs looked for.

"Greed" Closest Approach To Novel

(By Jack Jungmeyer)
Hollywood, Feb. 19.—I have just had the rare privilege of viewing the first novel-length motion picture, "Greed," literally translated from Frank Norris' "McTeague" by Erich Von Stroheim. Cloistered in the Goldwyn Pictures projection room with Von Stroheim, members of his staff and studio officials, I saw "Greed" unfolded in forty-odd reels. It took from ten in the morning to after six at night of continuous showing.

In this original extended presentation it leaves the most profound impression of any picture ever made; partly because of its material and treatment, partly because it has adequate time to absorb the beholder. It creates, indeed, the precise effect which the unburied reader gets from the book. "Greed" cannot be exhibited in any such length. It will be trimmed to twelve reels at the most, to conform to exigencies of time, crowds and theatrical status quo.

It will be argued that any artist, at least the one addressing himself to the masses, must learn to adapt his genius to the prevailing art forms. That is the commercial dominance of art. But Von Stroheim's rendition in "Greed," as I saw it in the projection room, is an intensely interesting experiment. It demonstrates what may be done with vigorous dramatic material given sufficient space limits. By contrast with the standard length movie, it shows why of necessity the latter, hop-skip-and-jumping, skimming surfaces, so seldom leave a sharp imprint.

The story of McTeague is essentially one of soul searching. The picture had to find action equivalents for states of mind, to shadow forth the crawl of weird thoughts, of crooked fears and manias. And to this the genius of Von Stroheim proved fully equal.



GIBSON GOWLAND AS "McTEAGUE" AND ZASU PITTS AS "TRINA" IN "GREED," FILM VERSION OF FRANK NORRIS' "McTEAGUE"

What effect the film will create when cut down three-fourths remains to be seen. All of it, however, is strikingly original, potent. No matter what is deleted the final remnant will be arresting.

UNIQUE PICTURE IS PLEASING ONE

Many Enjoy "The Wild Party" with Gladys Walton in Lead.

A unique conception of the term "wild party" is presented in Universal's current Gladys Walton production, now showing at the Unique Theatre. The particular wild party from which this photoplay gets its title is a study in confusion. And out of the confusion evolves a farce comedy that is more than ordinarily entertaining.

The story is built around a newspaper article that resulted in a threatened libel action. The succeeding events in the girl reporter who wrote the article striving frantically to prove the truth of her statements.

The picture makes no pretence of being other than a farce comedy. It is a light and airy little play with comedy situations following each other in rapid succession. Miss Walton is attractive as the society reporter who "scooped" the rival newspapers with a story that was all wrong. She hasn't as much to do as in some of her previous pictures, but the picture as a whole is well balanced and the action of the supporting cast is well divided.

Every man who has gone in and tried to stop a family fight knows why Uncle Sam hesitates to interfere in Europe.—Associate Editors (Chicago).

DYSPEPSIA WAS SO BAD Could Hardly Eat Anything

Mrs. C. Stone, Nanticoke, Ont., writes: "Some time ago I had a very serious attack of dyspepsia, and was also troubled with gas on my stomach. I could hardly eat anything, and very often had pains after meals. I had used different medicines, but they didn't seem to do me any good. At last I happened to run on the track of Burdock Blood Bitters, and after using it for a short time I felt a lot better. I continued its use until I was completely relieved and now I am ready to recommend it to anyone trouble as I was."

Burdock Blood Bitters is manufactured only by The T. Milburn Co., Limited, Toronto, Ont.

MOVE TO SAVE RENT.

As a means of reducing expenses the head office of the Red Cross Society for New Brunswick is to be removed from its present quarters, 160 Prince William street, to the Jarvis building in the same street, near the corner of Church street. The new offices are more spacious and more conveniently arranged but have the disadvantage of being up two flights of stairs. The finances of the society are being given consideration by a special committee of which F. B. Ellis is chairman.

STRONG DRAMA AT THE OPERA HOUSE

Miss Marsh and Miss Preston Star in "Woman Against Woman."

WOMAN AGAINST WOMAN, an English melodrama in five acts, by Frank Harvey, presented at the Opera House by the F. James Carroll Players, staged and directed by John Gordon, stage manager, Paul Broderick, scenic artist, R. G. Gordon, musical director, and the Opera House Orchestra under direction of Thos. H. Roberts.

CAST OF CHARACTERS: John Tressider James G. Coots
Peter Crank Carlton Pickney
Bessie Barton Edna Preston
Phil Tressider James Swift
Rachael Westwood Myra Marsh
Gilbert Craven Clyde Franklin
Sir Henry Chesterton Owen Coll
Melton John Gordon
Dr. Grayson Paul Broderick

In the fuselage of forces, comedies, melodramas and other plays a lighter vein with which the theatre-world has been bombarded during the last few years, it is almost refreshing to witness the production of one of the real old-fashioned melodramas which entertained, pleased, thrilled and drew sighs and tears from pre-war audiences. Such is "Woman Against Woman," as presented last evening to a responsive audience in the Opera House by the F. James Carroll Players. The play was billed to star Miss Myra Marsh. There is no doubt that she played the part of the cool, suave and jealous rejected lover with a mastery that is all her own, but the role did not allow her the scope in which to demonstrate the full dramatic ability which the audience—and many other audiences—know is hers. The bill, however, does afford Miss Preston an opportunity for some fine work in which she showed still another side of her artistic versatility. She was very human and touching presentation of the wronged wife and mother.

Mr. Coots, as the fond and loving husband and father, turned bitter through the searing touch of implanted suspicions, also carried a strong role through with conviction, while Miss Gordon alternated rich humor and sympathetic pathos in one of those character bits in which she is so much at home. James Swift scored another notch in his character successes in a role which developed the main part of the humor of the play—his make-up, diction and action were flawless. Virginia Odeon, although the part was not extensive, had some fine situations which she carried out with ease and grace. Her stage appearance was striking and her costuming all that could be desired. Mr. Coll also handled a small though difficult part in his usual finished manner, as did also Messrs. Franklin, Pickney, Gordon and Broderick.

The stage settings were up to the usual Carroll standard. That depicting the interior of the Chesterton home was a masterpiece in stage artistry—heavy drapings of blue and gold, with furniture matching the same color scheme and gorgeous electric hanging fixtures. The scene gained instant applause on the rise of the curtain. The other scenes were of excellent keeping with the spirit of the piece and all reflect great credit on the stage artist and his assistants. A stage baby, which was a real baby, and a stage stove, which really cooked bacon and eggs, were two of the small details which lent reality to the production.

"How long will it take us to get through with our case, Mr. Lawyer?" "Well, I suppose I shall be through with it in six months, but I doubt whether you will be in six years."—Klods Hans (Copenhagen).

Don't Miss The Rotary Club Minstrels AT Imperial Theatre Feb. 27-28 Tickets from All Rotarians

FILM MASTERPIECE SEEN AT IMPERIAL

"Scaramouche" Draws Packed Houses of Delighted Picture Fans.

"Scaramouche" Rex Ingram's long-awaited Metro production from the famous Sabatini novel, opened its engagement at the Imperial Theatre yesterday, and held vast audiences spell-bound, through the wizardry of Ingram and the extraordinary talent of Ramon Novarro, Alice Terry and Lewis Stone.

The enraptured attention of the audience, the spontaneous outbursts of applause, the nervous thrills that seemed to pass over the spectators like an electric spark, backed up this reviewer's opinion that "Scaramouche" will be one of the greatest of photoplays. One is overwhelmed by the magnificent panorama of the French revolution that catches up the leading characters like puny obstacles and sweeps them onward through harrowing experiences, through episodes of singular intensity, through dramatic scenes that strike to the core of emotional excitement.

In portraying the French revolution, Director Ingram has sacrificed none of the heart-lavoc and soul-stirring appeal. The Danton of George Siegmann is an inspiring portrayal, and the vast motley of types that fill the terror scenes of the revolution make one shudder at its stark reality. You want to wring your hands in fright when the heroine is trapped by the mob, you want to jump out of your seat and yell for joy when she is rescued by the hero.

Andre-Louis Moreau, played spiritedly by handsome, dashing Novarro, renounces nobility and devotes his life to the cause of the people, after his boyhood sweetheart, Aline, beautifully played by Alice Terry, accepts the attentions of the Marquis de La Tour d'Azyr, who killed Moreau's friend. Lewis Stone gives the finest performance of his career as the Marquis. Andre-Louis wins popularity with a traveling troupe of actors as Scaramouche, the clown. Engaged to Clement, the leading lady, he breaks with her when he learns La Tour is her lover. He denounces nobility and the Marquis from the stage one day, when La Tour occupies a box. Obligated to flee from persecution, Andre-Louis becomes a fencing master in Paris, and as his rapier speaks as eloquently as his tongue, he attracts the attention of the Marquis de La Tour. The new deputy gives the aristocrats their own "medicine," and kills them off in duels, until he crosses swords with the expert La Tour. He wounds La Tour, but another misunderstanding again estranges him from Aline.

Then the storm of the revolution breaks, and when Aline falls a prey to the mob-lust of the maddened rabble, Andre-Louis saves her, in one of the most gripping scenes in any motion picture. The Marquis, revealed as Andre-Louis' closest blood relation, falls fighting before the mob, while Andre-Louis, Aline and his mother escape from the terror-stricken city.

ARTISTS DO WELL ABROAD.

Clarence Causton, who was a popular violinist at the Imperial Theatre, and was, for a short period, a soloist, is now the assistant concert master in the orchestra of the Hippodrome Theatre in Toronto. Another St. John musician who is also making good there is Miss Estelle Fox, who is developing her naturally high soprano voice and will sing this season in "Faust," taking the part of Marguerite. She is studying with a teacher of outstanding ability in operatic work, Signor Carbone, who has given a most encouraging prophecy in regard to her future. Mr. Causton is the son of Mr. and Mrs. R. O. Causton, 47 Duke street. Miss Fox is the daughter of Mrs. Fox and the Mr. John Fox, of Carmarthen street. Her sister, Miss Myrtle Fox, is a skilled pianist and is organist in Carmarthen Street Methodist church.

RURAL COMEDY AT THE QUEEN SQUARE

"S'Manthly" Acceptably Presented by Young-Adams Company.

S'Manthly, a rural comedy, with Marjorie Adams in the title role, was presented last night at the Queen Square. The play is new and novel, has many touching scenes and a strong vein of comedy running through it. Marjorie Adams gave a delightful rendition of a difficult part. Jean McMillan looked the part of the city wife, and Ed Stauffer, as Larry Calhoun, did well. Tom Redway, as Oswald, and Edwin G. Ball gave excellent support.

H. Wilmet Young, as Nimrod, made a big hit as the country boy. Jack McMillan and Ernest Bradley played small parts acceptably. The vaudeville was greatly enjoyed, and with some changes rounded out an entertainment of merit. Two kiddies, the Stanhope Sisters, were a new feature and proved a valuable attraction, particularly to ladies and children; they were one in a big hit.

Mr. Young announced East Lynn for Wednesday and Thursday, with matinee on Wednesday.

Ninety-nine billion pounds of milk are produced annually in the United States.

NOVA SCOTIA COAL SUITABLE FOR COKE.

Ottawa, Feb. 18.—The Dominion Fuel Board is now preparing a report on the coking of Nova Scotia soft coal at the coking plant recently established by a firm in Hamilton. Extensive tests have been made of the adaptability of Maritime soft coal to coking treatment with a view to ascertaining its suitability as a substitute for anthracite. These tests proved that the Nova Scotia bituminous coal lent itself admirably to the coking process. It is believed that the results of the Hamilton tests will be an incentive to the establishment of plants in Toronto, Montreal and Ottawa.

Orchards cover approximately 232,000 acres in England.

Constipation Banished

A druggist says: "For nearly thirty years I have recommended the Extract of Roots, known as Mether Seigel's Curative Syrup, for arresting and permanently relieving constipation and indigestion. It is an old reliable remedy that never fails to do the work." 30 drops thrice daily. Get the Genuine at your druggist.



"They's Good Times Comin'" at the ROTARY CLUB MINSTRELS IMPERIAL THEATRE FEBRUARY 27-28 With Thursday Matinee Get your tickets now from all Rotarians.

QUEEN SQUARE—TODAY MATINEE—MONDAY, WEDNESDAY, SATURDAY YOUNG ADAMS COMPANY Presents "S'MANTHY" A comedy drama full of heart interest, and has an unusual appeal to returned men and their relatives. 7—VAUDEVILLE ACTS—7 Added Attraction—THE STANHOPE SISTERS—Two clever New Brunswick Kiddies. Don't miss seeing them. Prices: Aft. 2.30, 10c and 25c; Night 8.15, 35c all seats. WEDNESDAY—"EAST LYNN"

IMPERIAL'S PATRONS CHARMED
"SCARAMOUCHE" is the supreme masterpiece of the screen; an epochal drama of poignant appeal, awe-inspiring action and massive magnificence. Theatres that show it are giving their patrons the most splendid entertainment the screen has ever offered.
—New York Times.
TODAY: Matinee, 2.30 Evening, 7.00, 9.00
REX INGRAM'S METRO MASTERPIECE
SCARAMOUCHE
from Rafael Sabatini's famous novel
IMPERIAL THEATRE
Mat. 25c., 35c.; Children, 15c. Evening, 35c. and 50c.
featuring Alice Terry Lewis Stone Ramon Novarro
Approved by GOLDDECK Photographed by JOHN P. SEITZ
Metro Picture

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"THE PERILOUS LEAP." Western. Comedy.
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