

HOLUBAR CHOSEN TO DIRECT PRIZE-WINNING PHOTODRAMA

Goldwyn Selects Independent Producer to Film \$10,000 Contest Picture; Carey Wilson to Write Continuity.



TRIBUTE IS PAID ALAN HOLUBAR FOR ARTISTIC SUCCESS IN SELECTING HIM TO PRODUCE FORTHCOMING BIG FEATURE.

ALAN HOLUBAR will produce for the Goldwyn Pictures corporation, according to an announcement issued yesterday from the home office of that company. By special arrangement, Associated First National, for whom Mr. Holubar has been producing, releases him immediately that he may direct "Broken Chains," the \$10,000 prize story in the Chicago Daily News scenario contest. The continuity for this picture is now in preparation by Carey Wilson and the production will be made at the Goldwyn Studios in Culver City. Following the completion of "Broken Chains," Mr. Holubar will resume as an independent producer. Mr. Holubar is the third big director recently engaged by Goldwyn. Marshall Neilan's productions will be made in conjunction with Goldwyn, and Maurice Tourneur sailed for Eng-

ERICH VON STROHEIM, MASTER SCREEN VILLAIN, AIRS GRIEF

"Heavy" of "Foolish Wives" Describes Unfortunate Lot of Film Actor Whose Infamy Is Too Realistic.

BY ERICH VON STROHEIM. I AM "The Beast!" Sometimes I wonder whether to laugh or cry. The more people hate me, the more money I make—but I often question whether the money's worth it. I think I earn my money harder than any other man; I capitalize public abhorrence. When I came up in the elevator to my suite of hotel rooms a woman recognized me and shrieked away. She's only one—it happens every day, a dozen times. That's what I am getting paid for. They call me "the man you'll love to hate." I'm just a simple, inoffensive fellow who tries conscientiously to do his best in acting unpleasant parts. Perhaps it's because I try to do it with subtlety, and don't do it in an artificial manner, that they confuse the part I play with the man I am; however that may be, they do it. I don't mind being hated on the screen, but it's mighty tough to be hated off it, after hours, when one longs for human companionship and gets, instead, unadulterated, simon-pure hate from practically all with whom one comes in contact. What He Suffers. Here are a few incidents—a few out of so many I can't remember them, but only feel the sting of their accumulated venom. One night during a trip to New York I dined at the "L'Aligion," a popular French restaurant, with my wife and several friends. At the next table sat two couples, and presently one of the girls recognized me. They whispered together for a minute, then one of them demanded, loudly enough for my party to hear: "Do we have to dine at the next table to that beast?" They paid their bills and left their unfinished meal. Of course we were terribly embarrassed. One day I was riding in a streetcar when a woman and small girl boarded it and sat opposite. The little girl looked at me for a moment. "Look, mamma," she observed. "There's that bad man that threw the baby out of the window!" And I love children, too. A friend of mine was discussing me with a woman friend once, and remarked that I went to her church. "He goes there," she answered, "but he doesn't belong there!" They won't even let me go to their churches, and if I didn't go to church they'd lay that up against me, too. Hope Not Abandoned. I can't take off the uniform, cap, sword, monocle, perfume-behind-the-ears and other accoutrements of warfare, and be human, after the day's work is over. I'm still the beast—not fit to mingle with people at their churches; not fit for the companionship of women or little children—the loneliest man in the world. Why? Other villains of the screen don't get the same treatment. When my friend, Lon Chaney, enters a public place, the people look at him with respect. "There's Lon Chaney," "He's a great actor and wonderful villain. Remember him in 'The Penalty' or 'The Mask'?" But when I come in they say: "Here comes Von Stroheim—that beast!" Even my family suffers from the

fascinations of its "Monte Cristo" type of story by the splendor and diversity of its scenic display—most of the exteriors faithfully presenting Old World locations famous for their grandeur and beauty. It is claimed that never before, for example, has a full-fledged Monte Carlo been pictured from actually, as it really is, in that paradise of luxury and hedonism of dissipation, within the actual Casino where fortunes are won and lost in an hour and tragedy so often lurks in the shadows, the story of "The Isle of Zorba" approaches its thrilling climax. At an actual Monte Carlo roulette table the hero's arch enemy is seen staking and losing the great amount of his great fortune. Like many others whose tragedy has been recorded in real life he wanders forth seeking death from some Mediterranean cliff top. But here it is the noble hero, Mathias Sandorf, implacable for justice, who is the hero. Swiftly, then, the story marches to the Moroccan heroine's thrilling release, and the drama's happy ending.

Universal Making Number of Big Productions.

Film City Very Active and More Units Are Being Added.

UNIVERSAL CITY is a "white spot" on the motion picture map. Production is active and more units are being added. One Universal-Jewel spectacle, "Under Two Flags," is being filmed elaborately under Tod Browning's direction, with the vital Priscilla Dean in the starring role, while four Universal-Jewel specials of an all-star cast, besides Von Stroheim's next lavish effort, are in preparation. Four Universal attractions are being made. Jack Conway is directing Herbert Rawlinson in their second success of four years ago, "Come Through." Harry B. Harris is directing Gladys Walton in a barn-storming stage story, "The Trooper." Hobart Henley is finishing "Her Night of Nights," starring Marie Prevost, while Harry Pollard is guiding Hoot Gibson in an Ozon mountain story, "Trimmed and Burned." Stuart Paton is supervising the cutting of Herbert Rawlinson's vehicle just completed under his direction, "The Black Bag." He will start shortly on another picture.

Douglas Fairbanks Writes for Hardware Job.

Star Willing to Accept Modest Salary of \$5 a Week.

A WRITER in the "Hardware Age" has exhumed a fragment of Douglas Fairbanks' past from the archives of the Russell & Erwin Manhattan company, New York. An employment card in that firm's files bears the signature of Douglas Fairbanks, dated 1902, with the address 1319 West Ninety-fifth street. A letter to the screen star at Hollywood brought a reply confirming that was the same Fairbanks listed. It relates that Doug left his home in Denver before he was 20, playing in stock in several cities, and then for two seasons in the metropolis in rather small parts and then decided to go into business. After a brief experience as clerk he returned to the stage again and began his really successful career as actor. "Mr. Fairbanks wishes to thank you," concluded the letter, "for your very kind inquiry and says he is sure no one in your organization would remember him if it depended upon his ability along hardware lines." Doug's salary in the hardware line was 45 cents a week. Now he is playing big picture in the hardware or chain-mail period of English feudal romance in the role of Robin Hood.

"John Smith" Is the Tentative Title of Eugene O'Brien's Last Picture for Projection on the Canvas Screen.

In "Blue Blood," her latest Vitagraph production, Alice Calhoun dons a blackface makeup. Alice weighs exactly 115 pounds, and she had to transfer herself into a portly negro man of-all-work, who tipped the scales at somewhere around the 300-mark. It can readily be seen that a great amount of padding was required. Corinne Griffith sailed last week for Europe on the Aquitania and came back to America all in one day. In other words the great ocean liner was used as the background for a number of scenes in "Divorce Coupons," the star's latest production. Her director was anxious to have the greatest realism in the scene where the heroine sails for Europe and she obtained permission to use the Aquitania.

Story "Trimmed in Scarlet" Bought for Dean.

Priscilla Will Have a Big New Vehicle, According to Producers.

UNIVERSAL has brought a big new vehicle for Priscilla Dean. "Trimmed in Scarlet," a thrilling stage play of several years ago, has been acquired by John C. Brownell, Universal scenario chief, and will be put into continuity form so that Miss Dean can use it for a screen drama as soon as she has completed her present picture, "Under Two Flags." "Trimmed in Scarlet" is from the pen of William Hurbit, author of "Lilies of the Field," a recent Broadway success, and "The Strange Woman," an Elsie Ferguson stage vehicle of several years ago. "Trimmed in Scarlet" first was produced in England in 1913, where it played in the Globe and in the Globe theaters for long runs. It was produced in America in 1920 in the Maxine Elliott theater, with Miss Elliott in the star role.

Thomas H. Ince, the producer, attended the first big gathering of American motion picture producers in convention at Washington to use "Truth in Advertising" for entire motion picture industry.

That the screen has reached a point where absolute truth concerning pictures from production to public showing and every element of public interest connected with them is necessary to hold the following of pictures as greatest of entertainment and educational medium of all time, was the declaration of the pioneer producer. Unless organized industry insists that all producers, distributors and exhibitors follow such a course, serious loss of public confidence will result, he declared.

Larry Semon has now become an authority on the subject of torture. In his latest comedy, the Vitagraph funny man starts as a hobo and ends as a king of an imaginary realm. But before he becomes a king he has numerous misadventures, including an unpleasant session in the torture chamber. Larry is put on the rack, broken on the wheel, given the bastinado, thrust in Iron Maiden and subjected to a hundred other ordeals.

Sigrud Holmquist, who was Eugene O'Brien's leading woman in "The Prophet's Paradise," has gone back to her native Sweden to become a screen star once again.

CHANEY ESSAYS DIFFERENT ROLE IN MAJESTIC FEATURE

Noted Character Actor of "Crook" Types Tries Working Along New Lines in Latest Release "The Trap."



LON CHANEY, WHO HAS RARE OPPORTUNITY TO DISPLAY ABILITY IN GRIPPING STORY OF CANADIAN WOODS.

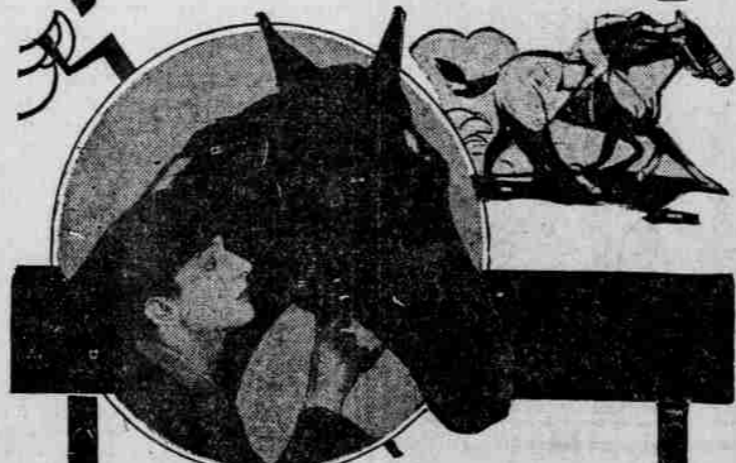
DON CHANEY, noted character actor, whose "crook" types have been one of the outstanding features of American screen productions, essays a new role in "The Trap," his latest work booked for showing at the Majestic theater soon. Instead of the swaggering underworld denizen, Chaney is cast as the simple son of the Canadian woods. Loving and trusting everyone, the father of the children of the little village, he suddenly realizes he has been robbed of property and fiancée by a glib-tongued city man who visits the little settlement. The childlike backwoods youth is suddenly metamorphosed into a creature whose whole object in life is revenge, and whose heart is filled with hate for the rest of mankind. He accomplishes the ruin of his enemy, then steals the latter's little boy from a dying mother. With the child, though, his real spirit breaks out again and he reverts to the original type. The story allows Mr. Chaney an unlimited opportunity for the display of his histrionic abilities. From the standpoint of acting alone, "The Trap" is a real masterpiece.

WILLIAM FOX IS TO PUT OUT COLOR PRODUCTION OF 'SALOME'

Forthcoming Release Treated in Sequence of Tinted Film That Has Cost Small Fortune.

WILLIAM FOX announces the forthcoming release of "Salome," treated in a sequence of tinted film upon which a small fortune has been spent in the making. According to the Fox offices, no single picture of the length and magnitude of "Salome" has ever been offered with sequences of scenes hand-painted. J. Gordon Edwards, director of 45 pictures for Fox, including "Cleopatra" and "Queen of Sheba" who, after finishing the great spectacle "Nero" in Rome recently, is now making "The Shepherd King" abroad, spent months of careful preparation before turning a camera. The actual filming of the production took several months and in that time 5000 people were used in the various episodes. Upon completion of the picture, William Fox found that he had on hand a production not only of exceptional merit and compelling interest but a production of rare beauty. But he saw a chance to add further improvement. He decided that color was the one touch needed to make "Salome" a wonder of the screen. A corps of artists were engaged and for several months they worked on the film in color until upon its completion it stands out according to the Fox offices, what it was intended to be—a wonderful story of love and revenge with the pageantry and spectacle finished in a series of delightful color sequences. The story of "Salome," who conceived a violent passion for John the Baptist and then a tremendous hatred

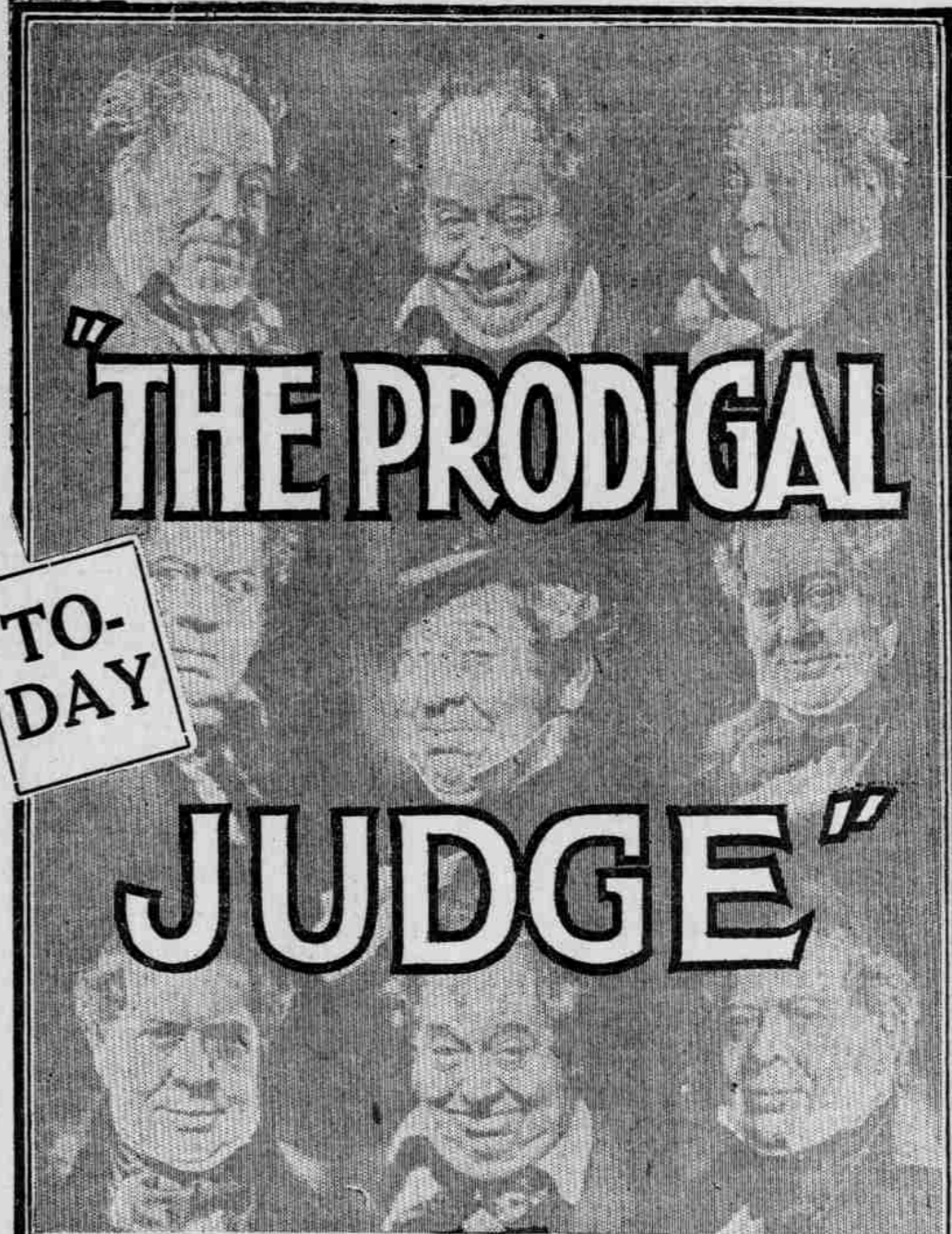
Today and Tomorrow—COME! The Greatest Racetrack Story Ever Filmed



"THUNDERCLAP" A drama of fortunes won and lost on the speed of a horse. PATHE NEWS—MUTT AND JEFF PATHE REVUE

Independently Owned THE CIRCLE THEATRE Independently Operated OPENS AT 9 O'CLOCK IN THE MORNING CLOSING AT 4 O'CLOCK FOLLOWING MORNING A Chaperon Usher Always in Attendance

"The Rembrandt of the Screen"



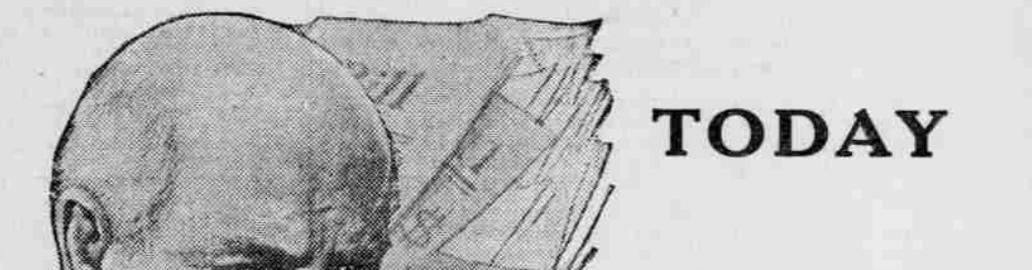
—from the world famous American novel by Vaughn Kester with all-star cast, including MACLYN ARBUCKLE and JEAN PAGE (star of Black Beauty). The wonderful tale of the lovable old reprobate, Judge Slocum Price-Tuberville—of a pretty young wife who ran away—of a child—of horse racing and fights and duels—of hate and treachery and of a love and friendship like that of Damon and Pythias.

Kingrams and 2-Reel Educational Comedy, "Fair Enough"

BRITZ and the big Popular Peoples Orchestra in Accompaniment and in concert tomorrow at 2:15 P. M.

PEOPLES West Park near Washington - Direction Jensen & Von Herberg

TODAY



Here is the only picture that the Columbia has said was as good as "HUMORESQUE"

Every element that made "Humoresque" famous is here—the same cast, author and director—the same quaint subtitles, the same heart interest, the tear and the smile—

YOU'LL FIND IT ALL IN THE GOOD PROVIDER with VERA GORDON and DORE DAVIDSON

We do not often refer to our comedies; they have been uniformly good—but we cannot refrain from calling your attention to the current comedy offering—"Cold Feet." It is absolutely "different"—refined, clean, clever and uproariously funny—a distinct departure in comedy, and we'll guarantee you a "kick" out of it.

NOTE: Don't Procrastinate!—GO TODAY!

