

DECADE REQUIRED BY TULLY TO MAKE BIG PICTURE OF "OMAR THE TENTMAKER"

That Was the Time That Elapsed Between the Conception by the Playwright and Its Appearance on the Screen—Author Traveled to Persia to Obtain Local Color.



Guy Bates Post in scene from "Omar the Tentmaker," in which he scored a big hit on the stage and which success here is duplicating in screen version now the feature attraction at the Rivoli theater.

TWENTY years to make a photoplay! That was the length of time that elapsed between the conception of "Omar the Tentmaker," in which Guy Bates Post is starred, and its appearance on the screen. Just two decades ago Richard Walton Tully, since become one of the foremost of the country's theatrical producers, decided that the romantic career of Omar Khayyam should be immortalized in drama. Several years were consumed in reading the large number of quatrains written by this famous Persian, and the books about him. Then Tully traveled in Persia, where he devoted a considerable period to studying the country where Omar was born, and particularly the city of his nativity, Nishapur, in order to acquaint himself with the traditions of the land. Returning to the United States, he began actual work on the play. Writing and rewriting, correcting and revising, it was four years be-

fore the play was completed. Then he produced it himself, and Post played in it four years straight. "Omar the Tentmaker" is an adaptation of Richard Walton Tully's play of the same name that served Post on the speaking stage for more than four years. It was directed by James Young and is a colorful story of Persia in the days when Omar Khayyam wrote the "Rubaiyat." What is undoubtedly one of the strongest supporting casts ever assembled appears with Mr. Post in this picture, including Virginia Brown Faire, Nigel de Bruijere, Noah Beery, Rose Dione, Fatsy Ruth Miller, Douglas Gerrard, Boris Karloff, Maurice Flynn, Edward M. Kimball, Walter Long, Evelyn Selbie, John Gibner, Will Jim Hutton, George Rigas and Gordon Mullen. Director Young has given the photoplay the benefit of his rich talents, wide experience and brilliant leadership in the ranks of directors. Settings for this master film were personally designed and

executed under the direction of Wilfred Buckland, the first man in his field in the films and still recognized as its finest craftsman. A city was erected to represent the streets of Nishapur, the garden of Shirreen, the famous inn where Omar spends much of his time; the shah's palace at Teheran, the great judgment hall of the province, the Temple of Zoroaster, the schoolroom of Nizam ul Muik and various dwelling places. A vast number of costumes and properties were needed for these great sets and the hundreds of players who participated in the various scenes. These were all under the direction of Milano Tilden, who has been associated with Mr. Post for many years as his scenic manager. Francois Narene Aga was the Persian expert, George Benoit, who photographed "The Masquerader," was in charge of the cinematographic corps. No expense was spared in the picturization of "Omar the Tentmaker" one of beauty and reality.

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"TAILOR-MADE MAN" SHOWN

Charles Ray Starred in Circle Theater Feature Attraction.

From all advance reports, Charles Ray made a happy choice in selecting "A Tailor-Made Man" for his initial United Artists production. Heralded as setting a new and higher standard of situation comedy-drama, it is now at the Circle theater. "A Tailor-Made Man" is a significant production in more ways than one. Not only is it the costliest photoplay ever produced by Charles Ray, but it presents him in a new character, a novel environment and a new situation. He is said to have made the role of John Paul Bart one of the most colorful and picturesque in the annals of screen drama, and to have outdone himself in point of humor, charm and tenderness. Although the stage play was one of the salient successes of the last several theatrical seasons, the screen version of "A Tailor-Made Man" is said far to surpass it. According to Joseph De Grasse, who directed Mr. Ray in the screen production, the screen art form provides the more appropriate milieu. The philosophy, gaiety and wholesomeness of "A Tailor-Made Man" undoubtedly carried a particular appeal to American audiences, patrons of the spoken drama. The same should hold true in the case of the screen interpretation and elaboration. Supporting Charles Ray in this production are Ethel Grandin, Jacqueline Logan, Thomas Ricketts, Douglas Gerrard, Victor Potek, Thomas Jefferson, Stanton Heck, William Parke, Edith Chapman, Kate Lester, Frank Butler, Nellie Peck Saunders and others.

LIBERTY PLAYS KYNE STORY "Brothers Under the Skin" Proves Rollicking Comedy. A rollicking comedy-drama, a picturization of a story by Peter B. Kyne which ran in the Cosmopolitan Magazine, is the photoplay at the Liberty. It is "Brothers Under the Skin," another of Goldwyn's "Big Twentys," and, judging from advance reports, will be on an equally high plane with the productions that have preceded it. The domestic misadventures of two young married couples and the husbands' similar solution of their problems furnished the plot of the story. One couple lives in a Bronx flat, the other in a Riverside drive apartment. Both husbands are employed by the same firm in capacities as widely different as their salaries—one a manager, the other a humble shipping clerk. But each encounters the same situation at home—a sweet, lovable wife, whose chief talent seems to be spending her husband's salary—and more. E. Mason Hopper directed the picture, which is said to be one of the best things he has done. And Hopper, it may be remembered, was responsible for "Dangerous Curve Ahead," which was a masterpiece of directorial skill. "Brothers Under the Skin" has no one star; it is all-star. Consider these names: Helene Chadwick,

Close-ups of Film Folks



Jean Hersholt, who is rapidly making a record for himself in studio land, and where he has also made himself immensely popular.

JEAN HERSHOLT is a Dane by birth, but a mighty loyal American citizen by adoption. Incidentally, he is one of the greatest delineators of villainous roles in all filmdom. He has proved this to the entire satisfaction of a very wide consensus of opinion in three of the biggest photoplays of the current season, namely, Mary Pickford's new "Tess of the Storm Country," Max Murrays "The Stranger's Banquet," and Marshall Neilan's "The Stranger's Banquet." Mr. Hersholt came to the United States more than 12 years ago after having devoted some 16 years to starring in spoken drama throughout the Scandinavian countries. His original idea was to merely pay Uncle Sam's domain a visit, but when he chanced to tour southern California and saw the extent of the film-making industry there he decided to linger long enough to try his hand at it. Having been a director-general for Denmark's largest film concern, he became a director in Hollywood. He presided over the picturizing of many of Zane Grey's stories for B. B. Hampton and also directed some pictures in which the Novak girls were starred. Then he responded to the call of the grease paint again and resumed activity in his field of first love, scene leaping into prominence because of his extraordinary ability to play so many widely different characters. Today he is recognized as one of the truly great stars of the cinema, and it is a foregone conclusion, according to wisecracks, that his interpretation of the terrible Ben Lettis in Miss Pickford's "Tess of the Storm Country" which is coming to the Blue Moose theater, will go down in screen history as one of the high lights of histrionic achievement, while his portrayal of Prince Otto in Miss Murrays "The Stranger's Banquet" is said to be equally as impressive.

Noah Beery and Jacqueline Logan are the featured players. A young man of good birth and too careful rearing—he was never allowed to face responsibility—Robert Herrick becomes a drifter and is stranded on the beach of a South Sea island. Here he meets two other derelicts, a discredited but likable master mariner named Davis and a shady, vile-mouthed London clerk called Huih. The three are drawn together by the bonds of hunger and exile, and they barely exist until a chance offers to take out a smallish ship. The voyage of the schooner with its cargo of champagne and its native crew tries the souls of the three derelicts, and each faces the crisis in a different way. When food runs low they sight a mysterious island, where they found a remarkable white man named Attwater, who lives there with his daughter and a few natives. For years Attwater has taken pearls from the lagoon and this treasure offers a new temptation to the three adventurers. Herrick is ensnared against his will, but Attwater cleverly defeats Davis and Huih, and wins over Herrick to the side of honor. Naturally there is a girl who loves Herrick, her devotion has much to do with attracting Herrick from "the ebb tide in man's affairs." The photography is excellent, and the scenes on Attwater's island are of the most gripping character. A desperate fight with a devil fish in 50 feet of water is one of the big thrills of the picture.

Getting Indians steamed up to stage a battle before a motion picture camera is slow work, but getting them to stop once hostilities have begun is slower. The squaws weep and pray and cheer them on, they ride wildly toward their objective and every last Indian takes a swing or a shot at something until he is exhausted. It doesn't make any difference to them whether the camera is running. The battle is real to them and can't be interrupted, and it is just plain luck if somebody doesn't get hurt. James Cruz made all these discoveries recently on a ranch near the Utah-Colorado line, where he has been camped out for some time making scenes for "The Covered Wagon" as a Paramount picture.

Norma Talmadge, who has just returned from England to begin work on her next production, "Within the Law," believes many of the big men in that country could become screen stars. She offers a chance for screen applause to the Prince of Wales, Lloyd George, Earl Balfour, Admiral Beatty and promises wide distribution through Associated First National Pictures, Inc. Judge Duroscher, the male lead of the story, will be played by Lewis Dutton, hitherto unknown to American audiences but established as a tremendous favorite in England where he has been starred on the stage and screen. Mayme Kelso, one of our best known character actresses, plays Nanette, the confidante of the staid role. Some of her best known parts were in "Cheating Cheaters," "For the Defense," "Reveries of Sunnybrook Farm," and the recently completed "Kick In." George Siegmann, soon to be seen as Bill Sykes in "Oliver Twist," plays Scarborough, the heavy in "The White Frontier."

The casting of James Otis' "Toby Tyler," in which Jackie Coogan will star is causing a great deal of interesting difficulty to which Eddie Cline is bringing his well-known sense of humor. Since the whole story is laid in a circus, all the characters of circus life must be revealed, and that includes "freaks." The story the fat woman and the skeleton man are great factors, befriending the otherwise friendless Toby and protecting him from the cruelities of a brutal boss. They must qualify not only physically for their roles, but they must also be competent players, for their roles are important and charged with heart interest. "How to Be Happy Though Persecuted" is Katherine MacDonald's new problem. It is not hard for the average screen heroine to show fear when someone with black whiskers and a nasty, ingrowing disposition pursues her. The real problem, however, is to show fear when she is persecuted as attractively as only Arthur Edmund Carewe can do it. For this young continental star is not only very good looking in his slave way but he is a most entertaining conversationalist and is withal so irresistible that it takes a lot of imagination to be convinced. But Miss MacDonald takes a fresh grip on the gorgeous negligee she wears in the first part of the story, and her great appealing eyes do the rest.

Special Concert Music in Picture Theaters.

Directors Are Offering Attractive Programmes Today.

AN EXTRA fine programme has been prepared by Salvatore Santella, the director of music at the Rivoli theater for the noon concert today. One of the numbers is "Pan-Americana," by Victor Herbert, composed for the Pan-American exposition. The overture, "Morning, Noon and Night," by F. V. Suppe, is also on the programme and will be played at the daily concerts. Following is the programme for the concert today in full: "Faust" fantasia (Gounod); "Pan-Americana" (moreau characteristic) (V. Herbert); "Love Birds" selection (B. B. Koberger); "Yale Trips" (J. Sibelius); "Carmen" from the ballet "Carmen" (L. Delibes); "Morning, Noon and Night" overture (request), Franz V. Suppe. Henri A. Keates, popular Liberty organist, has arranged an interesting programme for his concert today. It will include: Selections from "A Prince of Tonight" (Joe Howard); "Calm as the Night" (request); "The Bohemian" (request); "Home Again Tomorrow" song; Keates' contest; Liberty grand chorus, singing old and new songs.

NEWS OF THE MOVIE THEATERS

"The Bright Shawl." Miss Gish is one who believes that in order to give a perfect story to the public, it is necessary to live the part she is acting. She is therefore undergoing an active and intensive course in Spanish, having as her teachers two young Spanish maidens who are now in this country.

DORIS MAY AT HIPPODROME

"Up and At 'Em" Is Lively Vehicle for Popular Star.

Motion picture devotees who prefer to laugh when they go to their favorite theater will find plenty of opportunity if they see "Up and At 'Em." Doris May's swift-moving comedy now at the Hippodrome theater. Like all Miss May's vehicles it was fashioned chiefly for laughing purposes. It has its touches of drama, but the comedy elements sparkle and glow and make the picture delightful. Miss May is in her most fetching mood. Little madcap always, she doesn't miss an opportunity to register all the varying shades of comedy and pathos that make her characters so appealing. As "Em" one of the most appealing to which she has ever lent her talents.

The story has to do with the adventures of a blithe girl who takes her life as one long good time. Doris May is seldom serious. And in "Up and At 'Em" she keeps the fun bubbling from start to finish. In the cast are such well known artists as Hallam Cooley, Otis Harlan, Clarissa Selwynne and J. Herbert. William Selter, who directed Miss May in all her former vehicles, served in a like capacity in the making of her latest picture.

LLOYD FILM RUN EXTENDED

"Dr. Jack" to Continue for Another Week at Majestic.

The management of the Majestic theater has expressed its desire to extend the run of Harold Lloyd in "Dr. Jack," his latest masterpiece, which now enters into its fourth week at that theater. There has not been the slightest abatement of interest in this splendid feature. People who have witnessed it in the early days of its engagement have returned, and they have brought friends, and the friends then later returned bringing more. Lloyd, who is steadily clinching his right to the title of comedy king, has achieved something different in comedy photoplays in this production. Aside from the hilariously funny situations and screen-ingly funny episodes, he has managed to include a romance of considerable charm. Lloyd's comedies are clean and wholesome. He does not have to resort to suggestiveness to produce laughing results. The present vehicle possesses an abundance of snappy action and rapidly succeeding events that will please the most hardened fan. Ten years ago Harold Lloyd was a high school student in San Diego. He entered studioland and virtually was nothing. Then one day, during a comedy hit in a picture, he took the liberty of putting on a pair of spectacles. Those spectacles were the beginning of the making of Harold Lloyd. And he has continued to make good. When he announced that he would make five-reel comedies the wisecracks declared that "it couldn't be done." Well, he has done it, and the pronounced success of "Dr. Jack" at the Majestic is only another indication of his achievements.

'SMUDGE' SHOWN AT PEOPLES

Charles Ray in Latest Release Is Feature Attraction.

The manner in which a young country newspaper owner, fighting

STRENGTH FEATURE AT RIVOLI

Guy Bates Post Starred in "Omar the Tentmaker."

What is declared to be one of the finest of the season's cinema productions is now at the Rivoli theater. It is "Omar the Tentmaker," with Guy Bates Post in the titular role, and is an adaptation of Richard Walton Tully's stage play of the same name that served Post on the speaking stage for more than four years. It was directed by James Young and is a colorful story of Persia in the days when Omar Khayyam wrote the Rubaiyat. What is undoubtedly one of the strongest supporting casts ever assembled appears with Mr. Post in this picture, including Virginia Brown Faire, Nigel de Bruijere, Noah Beery, Rose Dione, Fatsy Ruth Miller, Douglas Gerrard, Boris Karloff, Maurice Flynn, Edward M. Kimball, Walter Long, Evelyn Selbie, John Gibner, Will Jim Hutton, George Rigas and Gordon Mullen. Director Young has given the

MODEL AT BLUE MOUSE

Audrey Munson Featured Player in "Headless Moths."

Audrey Munson, the "modern Venus" who has attained world-wide fame as an artist's model, having been chosen by the greatest modern masters to pose for their great works has finally been introduced to go into the movies. That her modest effort as a screen star already sets her in the front rank of motion-picture actresses, is the opinion of everyone who will see "Headless Moths," the Audrey Munson photoplay, now at the Blue Mouse. As her director Robert Z. Leonard declared when the picture was completed, "Miss Munson takes to the screen life like a fish to water." The noted model was fortunate enough to make her debut on the screen in a picture that has rarely been equalled in artistry and extravagance. In addition to the magnificence of the production itself, the picture possesses the added interest of being a true narrative of Miss Munson's life within artists' studios. From the day when she was lured out of her career and was forced to fight all the tricky and hypocritical of sham artists whose only interest in art was to lure unsuspecting girls to their studios, she has attained the pinnacle of her fame as the world's most beautiful art model, "Headless Moths," describes every step in her career. Besides the powerful love story which "Headless Moths" contains, there are scenes in artists' chambers which have rarely been matched for picturequeness and charm. The figure of Miss Munson also plays prominently in the picture, a model which of this unusual film will fill a delight in beholding the most perfect womanly form of the age. It will be easy to understand why Audrey Munson was chosen as the model for the country's greatest status. In every large city of the country Miss Munson's person has become the model which the artist used in the statutory that adorns municipal museums. It will be a treat to the eye to

Large advertisement for Charles Ray in the movie "Smudge" at the Peoples theater. The text includes "TODAY!", "CHARLES RAY", "in 'Smudge'", "at the PEOPLES", and "West Park near Washington - Direction Jensen/Von Herbers".

Advertisement for the movie "Brothers Under the Skin" at the Liberty theater. It features Peter B. Kyne and Helene Chadwick. The ad includes a list of songs for the Keates' Kontest and a list of songs for the Manhattan Trio. It also features a photo of a man and a woman.