

HIERS TELLS HOW IT FEELS TO BE NAMED MOVIE STAR

Comedian Frankly Admits That Notice of Advancement Left Him Dazed for Hours—Fears He May Wake Up.



Walter Hiers whistles lustily when he is particularly happy, and this was taken shortly after his promotion to stellar honors in pictures.

YOU ask me how it feels to be a star. Honestly, on the day about three weeks ago that Jesse L. Lasky called me into his office and informed me that I was to be cast in stellar roles, I was dazed for hours. Just as soon as I was in the open air I raced out the studio gates and climbed into my car! "Home," I cried to the chauffeur, "and make it snappy." He did. Only the greatest friendships with two traffic officers saved me the agony of at least a month in jail. Reaching the house safely, I hustled in and confronted mother. "Pinch me, mother," I cried, "and see if I am awake."

THRILLING AERIAL SCENES SHOT FOR "THE GO-GETTER"

Race at Night Between Aeroplane and Express Train Expected to Reveal Something New and Startling in Directorial Methods.

WHAT are described as the most thrilling and picturesque aerial scenes ever staged for a motion picture are those that have been made during the past week in the filming of "The Go-Getter," a Cosmopolitan production of a Peter B. Kyne story, which E. H. Griffith is directing. The "whooting" of these scenes took place at Curtis Aviation field, Mineola, and other parts of Long Island and in the International studios, Jackson avenue, the Bronx.

This particular part of the picture entails nothing but night scenes, the most spectacular of which is said to be one showing a race between an aeroplane and a speeding express train. This scene is expected to be a revelation when shown upon the screen, especially the part where the speeding train is shown as "shot" from the flying aeroplane. It brings to the screen some directorial ingenuity that

should mystify film fans and some exceptionally splendid photography. In the making of these aerial scenes for "The Go-Getter," Director Griffith has had the cooperation of the Curtis Aeroplane and Motor corporation, which released an airplane for certain "shots" that were taken in the International studios. William J. MacMillan, assistant manager of the field, designed the apparatus and supervised the setting up of the aeroplane in the International studios, Jackson avenue, the Bronx.

T. Roy Barnes and Seena Owen are featured in "The Go-Getter." The cast also includes such prominent players as William Norris, well known settlement star who created the role of King Louis XII in "When Knighthood Was in Flower," Tom Lewis, Frederick Santley, John Carr, William J. Sorelle and Jane Jennings.

Spain. She is learning Spanish dancing, dressing, gesticulating, the last of which is very important. She is also absorbing a smattering of the Spanish language.

Her costumes, which are beautiful and which are of the period of 1850, have been authenticated by her teachers. The "bright shawl" which she wears is an antique, almost two centuries old, and has been handed down from the family of an ancient and honorable grande.

George Rigas, the popular Grecian star, is absent from Hollywood for the week, he being in Oakland, Cal., conferring with fellow Greeks. Americans on plans for the formation of his own producing unit, which will have the financial backing of nearly 5000 former residents of Greece.

Hereafter the fight scenes in Bull Montana comedies will be reserved for the last, in order of making, because of the rapid deterioration of the supporting cast in battling the Bull. So loves a fight that if one is run off when the picture is only half completed it's brass knuckles to

boxing gloves some members of the cast will have to lay off several days for repairs. After the fistio battle in "Rob 'Em Good," Bull's latest Runt Stigmberg comedy for Metro, Mr. Stromberg remarked: "He just rakes a cast. Hereafter the fight comes last. Now I've got to go out and reserve a lot of dentists' chairs for the boys."

Enid Bennett, who is appearing before the camera in the leading woman's role in "Your Friend and Mine," an S-L (Sawyer-Lubin) picture for Metro, has issued an edict against the cast's stuffing Caruso Bennett alive. Caruso is a canary, as golden as the memory of his glorious namesake. The director, Clarence G. Badger, the author, Willard Mack, and members of the cast took a liking to Caruso and began feeding him up. The Hollywood studio had an almost disastrous effect upon Caruso. He ceased to twitter, just dropped. Miss Bennett upon learning what was wrong, enjoined the company from feeding Caruso.

"A canary's place is in the home," she announced.

Dorothy Manners has returned from a brief vacation in the mountains and expects to resume her picture activities at the William Fox studios within the next fortnight. She recently played an important role in support of Shirley Mason in "Paw Ticket 21" for the Fox programme.

No complicated maneuvers in front of a mirror were necessary for Charles Ogle to put on his make-up in "The Covered Wagon," picturization of Emerson Hough's story recently done in southern

Utah. The well-known character actor quit shaving just before he left California and after he had been in Utah for two weeks he had a scraggly facial adornment that fooled many of his close friends. He plays the role of captain of the wagon train.

Helen Kesler will return to the Goldwyn studios soon to work in her second Rupert Hughes picture, "Souls for Sale." She was also in "The Bitterness of Swasts," said to be one of this famous author's best efforts.

Rudolph Byelik, technical director for George Melford's production of "Java Head," chose a lofty place for his wedding recently just after completing work in this picture. The ceremony was performed on the top of the tower of the Woolworth building.

Pauline Garon, who has arrived in New York following the completion of her important role in Cecil B. DeMille's new Paramount production, "Adam's Rib," has been engaged for the role of flapper in George Melford's next production, "You Can't Fool Your Wife," which will be started soon at the Long Island studio.

Preparatory to filming the opening episode of Thomas Meighan's next production, "The New 'Do Well,'" Director Alfred Green is rehearsing a dozen beauties from a well-known Broadway show number in a lavish cabaret setting. The set is now being constructed at the Paramount Long Island studio.

each setting must express the character for whom it is meant. Take, for instance, the attic in "An Old Sweetheart of Mine," the storeroom of a lifetime of memories and treasures. In it must be lived the action of three decades, so, like some musical motif, this particular setting reappears from time to time during the story, but always redolent by its discarded treasures of these various epochs.

No ordinary setting would do—it had to be one to express the character of an attic for this particular family in Indiana. To do this it was necessary to become a member of the family and to feel as they would feel.

So with all the other settings in "An Old Sweetheart of Mine," the same rule was applied. We studied our characters, how they lived, then suit our settings around them.

ers about whom the story revolves have not been decided upon, but the supporting cast will read like a roster of film celebrities. In it, among others, are Cecil B. DeMille, Pola Negri, Gloria Swanson, Thomas Meighan, Wallace Reid, Bebe Daniels, Agnes Ayres, Jack Holt, Betty Compson, May McAvoy, Leatrice Joy, Wanda Hawley, Lila Lee, Theodore Roberts, Conrad Nagel, Lois Wilson, Theodore Kosloff, George Fawcett, Charles Ogle, Walter Hiers, Jacqueline Logan.

"I saw one big chap, a white man, fall, supposedly wounded, in the path of the oncoming Indians on horseback," says J. Warren Kerrigan, who took part in the scene.

"An Indian who was right on top of him fell off his horse. The white man grabbed the reins and pulled him beneath him, warding off the horses' hoofs with his own rifle as the band of howling, shooting, half-maddened braves rushed on. This was the only thing that saved that Indian's life.

"The squaws believed it was real and abjured their men to fight the whites to the last ditch. They prayed and went and followed as far as they dared. The warriors emerged from their camps in the most amazing war colors, wild with excitement, thrilled beyond measure. It was a never-to-be-forgotten scene. I have seen many screen fights, but never anything that even approached this one.

"Mr. Cruise and the entire company are to be congratulated. This series of scenes alone is enough to make the picture a success."

Walter Hiers, new star, has embarked on his first vehicle for Paramount, in which he plays the stellar role. By a unique coincidence, the first set in which Hiers works as a star is the replica of the inside of a motion picture theater.

"Funny, isn't it?" asked Hiers, "that I should have a motion picture theater set for my first day's work just after being made a motion picture star."

Wesley Ruggles is directing "Mr. Billings Spends His Time," which was adapted by Albert S. LeVine from Dana Burnett's serial story in a national magazine. Jacqueline Logan is featured in support of Hiers. Others in the cast include George Fawcett, Robert McKim, Patricia Palmer, Guy Oliver, Clarence Burton and one or two more well-known film players.

Scenes are being made at Miami, Fla., by Allan Dwan for his production, "The Climpes of the Moon." In addition to the principals, Bebe Daniels, Nita Naldi, David Powell, Maurice Costello, Rubys de Remor and Charles Gerrard, the players in the southern city are Beth Allen, Mrs. George Peckham, Dolores Costello, Billie Miller, Beatrice Coburn, Fred Hedley, Robert Lee Keeling and Barton Adams.

Sigrid Holmquist has been chosen to play the part of Patricia in "Bella Donna," Pola Negri's first American-made picture, which is being produced by George Fitzmaurice.

All Film Notables Will Play in "Hollywood."

Complete Lineup of Big Stars Is Slated for One Production.

MOST of the famous men and women in the film world are to appear in one picture at the same time. So-called "all-star" casts will pale into insignificance as a result of plans for a Paramount production to be called "Hollywood," which is to be produced early during the coming year for release in May.

It is not to be a story simply showing the workings of the motion picture capital, it is to be a real dramatic production mirroring the life of a girl who tries to break into the movies, and it is to be produced on a scale that will require the cooperation of the stars of the leading production units in the vicinity of Los Angeles, according to announcement by Jesse L. Lasky, first vice-president, in charge of production of the Famous Players-Lasky corporation.

The names of the principal play-

UNIVERSAL PLANS TO OFFER BIGGER PRODUCTS IN 1923

Astonishing List of Super-Productions by Eminent Authors, Capable Directors and Stars of Sterling Ability Announced.



Virginia Valli, one of the most attractive and talented players on the screen, who will shine forth in the Universal-Jewels releases during the new year.

THE most comprehensive aggregation of super-productions ever planned ahead by Universal Pictures Corporation has been scheduled for the new year and will stand as that company's Universal Jewel offerings for 1923. It includes 12 pictures of the highest quality, enacted by stars and players of standing, and made by directors whose past success have placed them on the top rung of the screen's ladder of fame.

Universal plans to release these Jewels once each month. Three of them already are in completed form and soon will be in the hands of the various Universal exchanges. Six others are now in production and the remaining three are being translated into screen form by the scenario department at Universal City.

The 1923 list of big pictures includes films by such stars as Priscilla Dean, Lon Chaney, Reginald Denny, Virginia Valli, Eileen Percy, Helen Jerome Eddy. They are supported by such popular players as Mabel Julienne Scott, Raymond Hat-

ton, Patsy Ruth Miller, Wallace Beery, George Nichols, Forrest Stanley, Robert Ellis, Joseph Swickard, Estelle Taylor, Sylvia Breamer, Ray Griffith, Matt Moore, Norman Kerry, Maude George. Some of these players also have leading roles in special cast productions.

Universal's 1923 Jewel directors include such successful picture makers as Hobart Henley, Tod Browning, Lois Weber, Rupert Julian, Erich Von Stroheim, Lambert Hillyer, Stuart Paton and Wallace Worley. Henley will be remembered for such work as "The Gay Old Dog," "The Sin That Was His," "Star Dust" and a series of Goldwyn successes. Tod Browning is the man who directed Priscilla Dean in such successes as "The Virgin of Stamboul," "Outside the Law" and "Under Two Flags." Lois Weber, since leaving Universal several years ago after making a series of popular Bluebird productions, has won fame with a succession of high-class pictures made by her own producing company and released through Paramount. Among her recent successes have been "To

Please One Woman" and "What Do Men Want?" Lambert Hillyer, who is a newcomer to the Universal directorial staff, is known for a long series of William S. Hart productions. Stuart Paton has directed many popular Universal pictures, including "Reputation," a Universal-Jewel picture starring Priscilla Dean. Wallace Worley was the director who made "The Penalty," "The Highest Bidder" and "Don't Neglect Your Wife." This is the first time he has ever worked on Universal pictures.

Hobart Henley leads the 1923 list with three productions out of the 12. Tod Browning is next with two, and the possibility that he may direct a third, scheduled as Priscilla Dean's last picture during the year. To Henley also falls the honor of having three out of the first four to be released in the new year.

The first release for the new year will be "The Flirt," which has been hailed as the greatest picture ever made by Universal. It was adapted by A. P. Younger from Booth Tarkington's well-known novel of American life by that name. "The Flirt" is an all-star cast production and is said to be Hobart Henley's masterpiece. That director, in putting Tarkington's characters on the screen, has grasped the spirit of middle-class America with remarkable fidelity and human understanding, reports indicate.

Gene Stratton Porter has become once again the writer, having finished her production of "Michael O'Halloran" and retired to her study, from whence will issue during the next few months a series of magazine articles and a new novel.

In the moments when she is not writing, Mrs. Porter is carrying on her work as a naturalist, studying the plants, flowers and birds of southern California. Her first screen production, "Michael O'Halloran," is soon to be released.

H. R. A. Walsh is not known to the world as a championship swimmer. It is only because his athletic activities are overshadowed by his work as a director of Goldwyn pictures.

While in Tahiti recently, filming "Passions of the Sea," Mr. Walsh won the speed events in a contest in which were entered some of the best swimmers in the South Pacific, including members of peering teams who can stay under water three minutes at a stretch.

Marie Prevost, Warner Bros. star, is getting a few days' vacation after finishing the Harry Raft production for Warner Bros., "Traces." Her next picture has not been selected.

Making National History!

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The World's Greatest Comedy!

HAROLD LLOYD in "Dr. Jack" Now playing MAJESTIC



Can You Imagine It? Six Weeks!

What a wonderful show! If you haven't seen it—just ask yourself what kind of picture it must be that can so smash every record and precedent ever established.

BIG ANNUAL New Year's Eve Midnight Matinee (SUNDAY NIGHT ONLY)

A RIOT OF FUN CYCLONES OF JAZZ

DOORS OPEN 11:20 Admission - 75c; Loges - \$1.00. Reserved seats now on sale at Box Office. An entire new show, not including "Dr. Jack."

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PLAYING NOW DOROTHY PHILLIPS IN "THE WORLD'S A STAGE" By ELINOR GLYN DE LUXE CONCERT 12:30 Noon Today Direction SALVATORE SANTAELLA RIVOLI TONIGHT NEW YEAR'S MIDNIGHT MATINEE Doors Open 11:15

SPECIAL DOUBLE NEW YEAR'S ATTRACTION TODAY and TOMORROW ED HOOT GIBSON in "RIDIN' WILD" and LARRY SEMON in "GOLF" Our Usual Midnight New Year's Matinee—Free Noise Makers—No Advance in Admission—Come! THE CIRCLE THEATRE