

NEW FILM ATTRACTIONS



Nazimova in 'Madame Peacock' at the Columbia.

Scene from 'Out of the Storm' at the Rivoli.



Constance Talmadge in 'The Perfect Woman' at the Liberty.



Scene from 'The Branding Iron' at the Majestic.

Houdini in 'Terror Island' at the Circle.



Kreiders Royal Hawaiians in a musical Fantasy at the Star with Will Rogers in 'Water, Water Everywhere'.



Bert Lytell in 'The Price of Redemption' at the Peoples.

Photo Plays

LIBERTY—In its theme, Constance Talmadge's latest First National attraction, "The Perfect Woman," is entirely different from anything that has been used as a subject for humorous photoplays. It is on the boards at the Liberty theatre for the week. There is an established precedent in motion pictures, whereby the hero stubbornly seeks the hand of the fair young thing, but in Connie's latest, the talented star, as the heroine, does all the matrimonial game hunting, and the consequences are novel and very humorous. It will be observed, it is said, that Connie is one of the most artful and loving vamps ever caught in the act of snatching a man from single blessedness. Manager Noble announces, too, Buster Keaton in "One Week," a comedy of unusual interest, and a prologue, "Reminiscences of Halloween," in which the Liberty trio will appear as three huge pumpkins in a hayrack scene. Music will be drawn from the score of "The Twins."

RIVOLI—A fight on the slanting deck of a wrecked steamer, in waves and rain, is one of the dramatic scenes in the Goldwyn picture, "Out of the Storm," at the Rivoli theatre for the week. John Bowers and a stoker are the two who grapple on the slippery boards. A huge wave washes them from the deck into the ocean. In the filming of this scene Bowers narrowly escaped injury. The picture, strange as it may seem, was not taken on a rocky shoal in the Pacific, but inside the studio walls. When the wall of water struck the struggling men it threw them forcibly off the deck. Bowers was hurled clear over the rail, and fell on the ground. The Rivoli is also showing "Torchy Comes Through," featuring Johnny Hines and a real comedy.

MAJESTIC—"The Branding Iron," which opened Saturday at the Majestic, is the latest Goldwyn feature production enacted by an all-star cast and directed by the well known Reginald Barker. It is a portrayal of the life of Joan, a beautiful girl, imprisoned in a cabin in the Wyoming mountains by a liquor-crazed father, who will not let her see the outside world. But Joan escapes and takes shelter under the roof of a ranch house where Pierre, a handsome, rugged youth, woos and marries her. Pierre and Joan were happy until Joan's father appears to tell Pierre that his wife cannot be trusted. Pierre finds grounds for suspicion and haunts Joan with his charges until he is frenzied. Then he applies the branding iron. Through a life that is replete with thrills, Joan lives and wears the brand.

PEOPLES—"The Price of Redemption," starring Bert Lytell, will be the feature attraction at the Peoples theatre today. Picturized from the famous novel, "The Temple of Dawn," by I. A. R. Wylie, this film is said to surpass all previous screen productions of this popular young star. The story, in which Lytell enacts the leading role, is of a young Englishman in the dark heart of India, who becomes famous for a deed of exceptional bravery and then sinks to the depths of degradation after an unhappy marriage in London. The picture portrays life in a soft India, where, an English garrison and native villages, Leigh Dering, a young English officer, first distinguishes himself as the hero of Fort Akbar, and then sounds all the depths of evil in the native grog-sellers' huts and opium dives.

COLUMBIA—Nazimova will appear at Columbia theatre continuously until Friday in two characters each resembling in some measure the great Russian star's own career. The picture is "Madame Peacock," from a story by Rita Weiman, and it brings Nazimova to the screen first as Jane Goring, a resplendent stage star, and then as Gloria Cromwell, a young girl as naive and charming as Jane is brilliant. Certainly Nazimova should make this story live, for she has been in the course of her remarkable career both the young girl of great promise and the great actress who has fulfilled promise. In this her latest Metro picture Nazimova has chosen George Probert for her leading man. The star herself adapted the picture for direction by Ray C. Smallwood. Rudolph Berquist photographed it and Edward Shuiter provided special art settings.

CIRCLE—"Water, Water Everywhere"—is not only dry humor but the title of Will Rogers' latest Goldwyn picture which is to open at the Star theatre today. It is a wholesome story of a self-sacrificing, big-hearted, lovable cowboy who foregoes his love for a girl in order that she may marry the man she loves. This photoplay is the picturization of William B. Lighton's "Billy Fortune" stories—Will Rogers portraying the part of Billy Fortune. The scene is laid in a small western town. In addition the star has engaged an important troupe of Hawaiian musicians for the week and several times daily its members will render their program.

CIRCLE—Love, adventure and thrills feature "Terror Island," the Paramount Artcraft feature picture starring the famous Houdini which opens at the Circle theatre today. Houdini has the role of an inventor of a new type of submarine, and is given the opportunity to use it in the rescue of his sweetheart's father from South Sea Islanders and in the recovery of some sunken treasure. During the course of the action Houdini does many of the feats for which he is celebrated and others even more thrilling. Lila Lee heads a good supporting cast. The picture was directed by James Cruze. Arthur E. Reeve and John W. Gray wrote the story.

Seven Ages of Screen Women Are Tabulated

Here are the seven ages of film women, as tabulated by Tod Browning, author-producer with Universal: Children, 8 to 16 years; in session, 14 to 22 years; girl leads, 18 to 25 years; married leads, 25 to 35 years; stars, 18 to 30 years; rhapsodists, 30 to 50 years; characters, 22 to 90 years.

By Tod Browning  
IN THE first place, I know a woman past 50 playing ingenue parts—and setting away with it. In the second place, I know a girl who portrayed married women when she was 12 years old. In the third place, I know a star who was "just 18" the year I cast my first vote, and who still is. I suppose now she's lost count of how long she's been at the stage of consent and dissent. Ages of cinema stars may startle the lay reader, who has absorbed the statistics of the life-writer. So, with full expectations of feminine and other contradiction, I stated that the star is not as young as she is in press-agented press, no star is born before 1898. If she is too honest to fib, she simply forgets that question altogether. Stars actually under 25 years of age may be counted on the fingers of one hand, with enough fingers left over to lift a glass of gin 18 inches with ease. This is a delicate subject for a man to handle. The women will accuse me of manhandling it. Asking a man to tell the ages of the women he knows is like asking him to put a little TNT in his pipe and smoke it. It can be done, but—

I had planned to present these age facts in such form that a girl of 22, for instance, who suddenly decides on a film career, should realize how short her screen life would be, even if she succeeded at once. As a matter of fact, an accomplished actress can have a lifelong career in pictures, starting as a tottling, curly haired, sweet little baby girl and ending as a tottling, curly-haired, sweet old lady—if she is an actress. There are few ingenues over 22. At that age most women lose their girlishness in the eye of the lens. On the stage youth is an indefinite quality. But in camera, ingenuity is a matter of personality. Few girls can maintain their wide-eyed innocence after four or five years in pictures—or in dry goods stores or restaurants, for that matter. I know two ingenues past 22 and one past 30, besides the semi-centenarian noted before. Every one of them keeps slim and girlish through regular exercise, moderate diet and long hours of slumber. No wild parties may be on their schedules. The screen has one shining example of a deviously beloved actress who has played little girls for years, and will continue to do so if she lives until she is past 70, and the world still love her for it. But there is only one woman in a thousand like that, and there haven't been a thousand film stars yet. The majority of our "young stars" today are actually nearer 30, and the finest of our stars will tell only a white lie if they add five years to that figure. Vampires almost without exception are over 30. Characters are any age from 22 to 90.

Wee Bit Personal

It is a coincidence that the company filming Mrs. Humphry Ward's "The Marriage of William Ashe" is composed entirely of English players. The director, Edward Sloman, is a Briton by birth as is Wynneham Standen, the leading man, and Frank Elliott, who has the heavy role. The star, May Allison, is one of the few Americans in the cast. Not aware that Fritze Brunette was already possessed of a perfectly good husband, a Norwegian banker wrote her a naive little note in which he declared that he had plenty of good money and would like to "take her to wife, adding, moreover, that upon receipt of a wire acceptance he would sail immediately to get her.

Announcement is made by H. R. Huff, general manager of the Robertson-Cole studio, that J. R. Crona, formerly associated with the American and Mayer studios, has been appointed production manager of the new Robertson-Cole studio in Los Angeles, erection of which is now nearing completion.

A phase of the picture production, "The Old Swimming Hole," which Charles Riley's poetic gem, which Charles Ray is now making, is his policy of adhering faithfully to the time and locale of the poem. The old water mill and the sycamore tree so vividly described will be an actuality in the film.

In "Dead Men Tell No Tales," Vitagraph's production of the story by E. W. Hornung, the burning of the "Lady Jermyn" at sea and her destruction by gunpowder, form one of the dramatic scenes with 600 extra actors as crew and passengers.

David Wark Griffith is said to have found the production of a picture in the East too expensive and rumor has it that he is returning to Southern California to build a studio and make the most ambitious photoplays of his career, with Abraham Lincoln as its central character.

Since appearing in a Broadway musical comedy while filming "The Broadway Bubble," Corinne Griffith has re-

ceived an offer to appear on the stage. The Robertson-Cole company announces that they will make one of their red-letter productions out of Pauline Frederick's best cinema vehicle, "The Mistress of Shenstone," and the direction of which will be in the hands of the expert Henry King, who made "23 1/2 Hours' Leave."

While Tom Santschi has appeared in numerous roles of the western range, he has never had the opportunity to display his ability at manipulating the lariat, at which he is adept, that he has in the present series of two-reel westerns he is now producing for Pathé.

That Governor James M. Cox is a movie fan was imparted by the governor during his visit in Los Angeles. Governor Cox said he visited the cinemas as often as his time would permit.

Edward Knoblock, one of the dozen British literary men signed to write for Paramount pictures by Jesse L. Lasky on his recent visit to Europe, has arrived in New York to study the technique of motion pictures. He is the second to come to America, the first arrival being Sir Gilbert Parker, who has just reached Hollywood to spend five months at the Lasky studio writing his first original story for the screen. Before leaving London Mr. Knoblock delivered his first original photoplay to the London studio of Famous Players-Lasky. It is called "Appearances" and will be directed by Donald Crisp, who recently arrived in England to head the second production unit at the new Islington studio.

"But for the most part success has

Movie Madness Doesn't Admit Ceaseless Work

"THERE would be far fewer movie-struck girls," said Henry King, director of many notable pictures, "if it were known how intensely the successful screen players of their sex, as well as the other, labor at their tasks. They have heavy responsibilities, their time is not their own, and they have almost no leisure, except fitful vacations, to enjoy the financial fruits that come to them. "Hard knocks and tireless work on the treadmill have put them where they are. Their cares and workaday life are so different from the popular conception that they are not always to be envied. They have suffered discouragements and worked for small pay in the days when salaries were meager and uncertain at that. Nervous prostration from hard application is often their lot.

"The general impression is that favoritism, or beauty, or grace, or a mimetic gift have smoothed the path for the successful stars. It is no one of these gifts, nor even a combination of them, that have counted for very much in many cases. Luck has played its part—the good fortune of falling into the hands of the right producer, or director, or of having the support of good team work by fellow players.

"But for the most part success has

Screen Salary Range Is Wide, Christie Says

By C. H. Christie  
IT is interesting in this day of high sounding talk about moving picture salaries to figure out the average pay of the people who appear on the screen. With these figures it is interesting to note the average length of service various artists have given to the profession. For comparison we are taking an average week in our studio when three two-reel Christie comedies and one special six-reel production are under way, separating the players and staff in each.

In the feature production one man is getting \$1500 a week—for the length of picture—which will be about six or seven weeks. This player has been on the stage eight years and in pictures one year. In the same picture the total salary of one director, two assistants, two cameramen, two second cameramen

Lady Jermyn Blown Up Before Camera

After several weeks of careful preparation, during which every precaution was taken to guard against possible accident, the Lady Jermyn, a three-masted sailing vessel, last week was destroyed by fire and dynamite to provide some of the thrills in "Dead Men Tell No Tales," a new Vitagraph special production based on the novel by E. W. Hornung, author of "Raffles" and other stories. It was a costly undertaking, and a somewhat dangerous one, but the entire program went through without a mishap and the results were eminently satisfactory.

and their two assistants aggregates \$1685, of which the largest share goes to the director, who has been behind a camera for 10 years. The lump salary of two girls playing leading roles is \$700 weekly—also for the length of the picture. Both have been starred before. In the picture are four character men whose experience in pictures ranges from two to six years. One gets \$225, one \$250 and the other two get \$200 each, for the length of their engagement. A supporting man who has been a professional for 18 years gets \$400. Four minor characters get from \$50 to \$100. Extra talent for this particular picture totals about \$200 weekly, but this is unusually small, nearly all of the parts being main characters played by real actors. There's \$5650 in salaries weekly for the feature.

Working on the comedies are three directors, three assistants, six cameramen and three assistant cameramen whose lump salary is \$1480 weekly. "There are 14 people in stock who get from \$40 to \$250 a week, which aggregates \$2100 a week. The weekly extra talent for these pictures averages between \$1500 and \$2000, out of which some of the people get \$5, \$7.50 or \$10 daily. Of these latter, 60 per cent have

been working in pictures at least a year. Twenty laboratory people, four cutters, three wardrobe ladies, two artists, one technical man and two draftsmen, two plaster men, 15 office employees, 13 electrical and power plant men, 14 property men, 32 carpenters and mill men, five drivers, eight painters and paperhangers make a combined weekly wage of \$5100. Of course this does not include construction, rental, transportation, raw stock or other materials, just an aggregate of about \$18,000 a week for salaries, of which as the figures show, the sums are about equally divided between the players and the staff.

Stunt Expert Hurt  
Charles Hutchinson, famous Pathe stunt expert, suffered a badly dislocated arm and torn tendons while making a scene at the Brunton studios for his latest adventure serial, "The Fortieth Door," adapted from the novel of that title by Mary Hastings Bradley. Hutchinson was swinging from one balcony to another on a rope when an overhead arc lamp broke. A piece of glass struck the star on the arm and he lost his hold, falling 15 feet to the floor.

PEOPLES

DIRECTION JENSEN-VON HERBERG

WEST BROADWAY, NEW YORK



A Flash of Steel and the Sound of a Body Falling...  
"I killed him!" whispered the dishveiled woman. "The beast... he..."  
And Leigh Dering, with everything before him, shouldered the blame...  
What was his reason?

The PRICE of REDEMPTION

Starring BERT LYTELL

is a Screen Drama so Vital and Gripping that it will hold you tense & breathless.  
LOOSE LIONS TRAILED BY THREE  
Chapter 14—Only One More Chapter to Follow  
NOW NOW

Advertisement for the film 'Madame Peacock' featuring Nazimova. The ad includes a large illustration of Nazimova in a long, patterned dress. Text includes: 'NAZIMOVA in MADAME PEACOCK', 'The story of a great actress played by the most finished product of the American stage or screen—Nazimova', 'COLUMBIA', 'PLAYING TODAY', and 'The PRICE of REDEMPTION Starring BERT LYTELL'.