

# PHOTODRAMA NEWS

Some of the all star casts in the photodrama news at the Columbia.



## Photo Plays

**LIBERTY**—"The Blot," Lois Weber's newest picture, and the film feature at the Liberty this week, is like "Humoresque" and other production of that type. Professor Griggs is endeavoring to keep his wife and daughter with food and shelter on the scant salary provided for his services at one of the foremost schools of the country, where sons of the idle rich spend their days in the classroom and nights in the cabarets, buying illicit liquor that costs more per bottle than the old professor makes in a week. His daughter, Amelia, is and under-nourished, accepts a position in the public library. It is there that she meets Phil West, one of the professor's most troublesome pupils, on a rainy afternoon. With the bottom of her shoes worn out, she accepts West's invitation to ride home in his touring car. Upon arrival at the Griggs home West awakens and realizes the injustice wrought upon the old professor. He appeals to his father a trustee of the college, for a raise in Griggs' salary. West is desperately in love with Amelia. He organizes a night class for the professor and is successful in obtaining the piece of his classmates that they will start in to study.

**RIVOLI**—Peter B. Kyne's popular story, "The Ten Dollar Raise," is the feature of the program at the Rivoli theatre for the week. "The Ten Dollar Raise" is the story of an elderly bookkeeper who existed on a small salary for 20 years and lived on the hopes of a \$10 weekly raise, which a miserly employer promised annually but always put off until the following Christmas. The raise never materialized but the bookkeeper became the controlling stockholder of the business and he married the girl who had remained constant to him throughout two decades of hardship. It is the story—the same old story of everyday occurrence—the story of a man grown old in the service of his employer, who looked upon him as a pensioner—lucky to hold a job that a beginner would probably take for less. Throughout the story there is a strong and romantic love theme. There is the love of a couple grown old in service, and yet at the age which should be the prime of life. And then there is the romantic story of the love of two youngsters with the world before them.

**COLUMBIA**—The long heralded picture, "The Affairs of Anatol," is at last among us, showing this week at the Columbia theatre, to which it will draw attention not only as an interesting film drama of somewhat unusual proportions, but because of the exceptionally prominent members of its all-star cast. Jeanie Macpherson is author of the story—suggested by Arthur Schnitzler's play of the same name. "The Affairs of Anatol" is a searching analysis of the matrimonial and divorce problems handed with the mastery which is Cecil B. DeMille's chief distinction. He has developed a powerful story that deals in real truths, it is said, and to this he has added a sympathetic comedy note that serves to relieve the serious vein of the story without in any way detracting from the power or vividness of the central theme. Wallace Reid and Gloria Swanson head an all-star cast in this picture.

The film is unusual from the point of view of its treatment and magnificent. Alvin Wyckoff and Karl Struss, two photographic experts, did the camera work.

The cast is also a big one. Here is the list of all supporting stars: Elliott Dexter, Bebe Daniels, Monte Blue, Wanda Hawley, Theodore Roberts, Agnes Ayres, Theodore Kosloff, Polly Moran, Raymond Hatton, Julia Faye, Charles Ogle, Winter Hall, Guy Oliver, Ruth Miller, Lucien Littlefield, Zelma Majors, Spannock, Fred Huntley, Alma Bennett and Elinor Glyn, the famous British novelist, and Lady Parker, wife of Sir Gilbert Parker, the novelist.

**HIPPODROME**—A splendid play of the timber country in Maine is promised by the Hippodrome as its feature picture drama beginning this afternoon. It is entitled "The Rider of the King Log" and is presented by Holman Day, who is author also both of the scenario and of a successful novel of the same title. The story deals with a quarrel between two rival timber companies, the king log, and a pulp company which is encroaching on his timberland. In the midst of the fight Kavanaugh dies, leaving to his daughter the fight for the timber. The story of the owner of the pulp mill is sent to take charge of the fight, but when he learns the facts, he joins the side of the girl. This incenses the girl's field boss who is a two-faced crook, and the latter begins to display his enmity both to the girl and the young fellow. Caught between the fight against her by the pulp people and the wages by the boss, the girl and her interests are saved by the young fellow. When victory is on her side the father, who is tired of losing money in fighting the girl, comes up from New York to square things. This he finds has already been accomplished by the son to the satisfaction of all parties concerned.

**PEOPLES**—"Black Roses," his latest production, Sessue Hayakawa, Japanese star, is seen for the first time in many months in a photoplay laid entirely in America. The fact, however,

that the action of the story takes place in only one country, does not deprive it of any picturesque effect. The same artistry with which every Hayakawa production is invested in Paramount in "Black Roses," which opened at the Peoples theatre Saturday. During the course of the production Hayakawa is seen in three distinct characterizations, first as a happy-go-lucky gardener on the estate of a millionaire; next as a hardened victim of circumstances, when by false evidence he is convicted of a murder he never committed, and finally as a Chinese prince moving in the highest circles of society where he succeeds in finding and punishing those who were responsible for his life's tragedy. In "Black Roses" Hayakawa is supported by a strong cast. Tsuru Aoki, a star in her own right, and in private life Mrs. Sessue Hayakawa, is seen in the leading feminine role.

**MAJESTIC**—"Dangerous Toys," all-star production, with Margaret Clayton, Frank Losee and others, is being shown at the Majestic theatre. It is a trustee of the college, for a raise in Griggs' salary. West is desperately in love with Amelia. He organizes a night class for the professor and is successful in obtaining the piece of his classmates that they will start in to study.

**STAR**—"The Shark Master," a story of the South Sea Islands, starring Frank Mayo, is the attraction at the Star theatre. In "The Shark Master," Frank Mayo plays the role of Arthur Deane, junior partner of the shipping firm of Marston & Deane, affianced to the beautiful daughter of his senior partner and, at the opening of the story, about to make his farewell inspection cruise of the firm's South Pacific trading stations before marrying June Marston and settling down. The schooner is caught in a tropical hurricane, the crew mutinies, and although Deane subdues the sailors, the ship is lost with all hands. Deane is washed ashore on the island of Anatu where, some six years before, the same had given up a white child who had been adopted by the natives, christened The Flame Flower, and made taboo against all men by the chief. Striving situations follow fast in each other's wake, leading to a climax that is unexpected, yet entirely logical. Supporting characters are portrayed by May Collins, Doris Deane, Herbert Fortier, Nick DeLuiz, "Smoky" Turner, Carl Silvera, Oliver Cross and other capable players. Manager M. Grostein of the Star theatre is showing Virginia Rappe in "A Twilight Baby," one of the two comedies in which she played important roles for the screen before her tragic death.

**CIRCLE**—Sir James M. Barrie's celebrated play, "What Every Woman Knows," is being shown at the Circle theatre today and Monday. That Adams and Bruce McRae, who played the leading roles in the American production of the play, should be succeeded in the story, in the most capable manner was imperative, and to that end Lois Wilson and Conrad Nagel were chosen. "What Every Woman Knows" was produced at the Duke of York's theatre in London in 1908, and in the following season it was presented in New York by Charles Frohman with Maude Adams and Bruce McRae in the leading parts. The story deals with the fortunes of a young student with political aspirations who steals into a home of wealth at night to read certain books he is unable to obtain otherwise. He is caught and the result is an agreement that in consideration of the payment to him of \$1000, he will marry the daughter of the household within five years. This provokes unusual and captivating developments, all contributing to make this screen story entertaining.

**Margaret Anglin Has Contract to Present Series of New Plays**

Margaret Anglin has entered into an association with Lee Shubert for the production of various plays. The first of these, called "The Open Fire" by Hubert Footner, was produced on August 5 at the Strand theatre, Far Rockaway, with Miss Anglin herself at the head of the cast.

Other plays will follow in the coming season. Meantime, Miss Shubert will direct Miss Anglin's regular season, which will comprise a tour of the principal cities in "The Woman of Bronze," an important season of classical repertory in New York next spring. This latter will include a Shakespearean tragedy, a Greek play and probably a revival of "The Trial of Joan of Arc," which created such an impression when produced at the Shubert theatre last April.

## "The Awful Truth" Is Told Barbara Castleton's Story

**By Barbara Castleton**

I'm so tired I want to die—only there are so many delightful things in life that are worth living for that I don't really want to die. I just want to rest a little while.

Now, pray tell me, who cares where I was born, or whether I am part Chinese or not, or what sort of soup I like? As a matter of fact, I'm a most unpublishable person, because there are so many others who have had excitement in their lives, and big incidents, while mine—

Two and one half years have I been in pictures, and these are some of the things I have done:

First part in "God's Man," with H. B. Warner; co-starred with Robert Henley in "Parentage"; starred by Essanay

not smoke or drink or swear or keep late hours. I am not temperamental. But I do enjoy being a leading woman and a star. But it isn't the thing itself, altogether—it's the story of doing my share.

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First part in "God's Man," with H. B. Warner; co-starred with Robert Henley in "Parentage"; starred by Essanay

Notoriety, you know, is such splendid press material—and I have never had any. Where shall I begin?

These dots represent just what I would like to say, but since you insist that you really must have the material, here goes—let the consequences follow!

My parents are of French and English descent, and so am I.

I was born at Little Rock, Ark., September 14, 1897.

Some day the truth of my age will appal me, but since it does not now, I will tell the truth—and the chronicles will have me on record.

I was reared with three boy cousins, all older than myself and the first thing they taught me—not by precept but by practice, was to put up a good fight. And you may take my word—or theirs, if you know them—I had to stand it. Besides, I liked fishing well enough to cook the fish afterward.

Then mother sent me to a convent, The Castle, at New Rochelle, where I stayed for seven years. And the good sisters taught me many things that have always been useful and helpful to me. I really wanted at one time to become a sister—and I had to stand it. Besides, I liked fishing well enough to cook the fish afterward.

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And the great war broke out and tipped the financial boat so we all had to swim for ourselves.

I had to earn my own living—and I knew French and golf. How could I earn a living with this equipment? I simply couldn't.

Now here is something that I have never before told:

A hairdresser who had attended mother and I took me to New York to offer my complexion as proof that her cold cream (which I had never used) would make old faces young. I was to get 25-30 cents on every dollar bottle sold and my picture was to go on the bottles free of charge.

Well, the cream venture failed, possibly on account of my face being on the bottles—but who can tell? Anyway, we were unable to get all the ingredients we required for the cold cream on account of war conditions in the drug market.

I was out of a job and there wasn't any money in the old family purse. Then I plunged into the movies.

Tearful, apprehensive, dreadfully afraid, timid, diffident and uncertain—all these feelings were mine.

It was very hard, but I haven't English blood without British stubbornness. I persisted and persevered as I have been unable to encourage anyone else to persist and persevere since. The agony of inexperience! They don't want one who is inexperienced. How was one to get the experience without a chance? But I got the chance.

Well, I was an extra—and how every one seemed to pick on me! I was so stupid and looked so dreadful. I made myself up differently each day—Cupid's bow mouth and almond eyes one day; a large mouth and round eyes the next—and so on. I hardly make up at all now.

My progress has been gradual and it has been hard work all the way. But please let me say that I have never experienced anything but courtesy and fine, decent treatment all the time. I have never come into contact with the ogres seeking to devour little girls ignorant of the world's ways; I have never seen the immoral men and the bad women that some people talk about and write about who do not know the movie people and the movie world. I never had any gruesome experiences. I don't believe that many other people have. I never came in contact with anyone who had. All I know about such things is what I have read about them. This latter will include a Shakespearean tragedy, a Greek play and probably a revival of "The Trial of Joan of Arc," which created such an impression when produced at the Shubert theatre last April.

Reading in French and English is a delight. I am a "lame" person. I do

**SIX-YEAR-OLD FEATURED**

Little Rita Rogan, the winsome 6-year-old actress, who scored in "The Wild Goose," "The Inside of the Cup," "The Athlete" and other recent screen successes, is to be featured in a series of productions written especially for her. George Rogan, her father, a New York newspaper man, will collaborate with several well-known screen writers in preparing them for production and the United States Moving Pictures corporation will pictureize them.

## FAVORITE PLAYERS

- LIBERTY**
- Professor Griggs..... Philip Hubbard
  - His wife..... Margaret McVade
  - His daughter..... Claire Windsor
  - His pupil..... Louis Calhern
  - The other girl..... Marie Walcamp
- RIVOLI**
- William..... William V. Mong
  - Marguerite De La Motte..... Marguerite De La Motte
  - Emily..... Emily
  - Hal..... Hal
  - Charles Hill..... Charles Hill
- COLUMBIA**
- Anatol De Wit Spenser..... Wallace Reid
  - His wife..... Gloria Swanson
  - Max Bunyon..... Elliott Dexter
  - Satan Byrns..... Bebe Daniels

- PEOPLES**
- Yoda..... Yoda
  - Blanche De Vere..... Blanche De Vere
  - Rosewood..... Rosewood
  - Benjamin Burleigh..... Benjamin Burleigh
  - Wong Fu..... Wong Fu
  - Monsieur Harry..... Monsieur Harry
  - Detective Chery..... Detective Chery
  - Bridge..... Bridge
- MAJESTIC**
- Jack Gray..... Jack Gray
  - Louise Malone..... Louise Malone
  - Mrs. Barnham..... Mrs. Barnham
  - Phyllis Harman..... Phyllis Harman
  - Mrs. Malone..... Mrs. Malone
- HIPPODROME**
- The Rider of the King Log..... The Rider of the King Log
  - John Xavier Kavanagh..... John Xavier Kavanagh
  - Frank Sheridan..... Frank Sheridan
- STAR**
- Author Deane..... Author Deane
  - John Marston..... John Marston
  - Captain Marston..... Captain Marston
  - Donaldson..... Donaldson
  - Flame Power..... Flame Power
  - Native priest..... Native priest
  - Native chief..... Native chief
  - Moto..... Moto
- CIRCLE**
- Madge Wynn..... Madge Wynn
  - John Shand..... John Shand
  - Alvin Wylie..... Alvin Wylie
  - David Wylie..... David Wylie
  - James Wylie..... James Wylie
  - Charles Wylie..... Charles Wylie
  - Sybil Tenterden..... Sybil Tenterden
  - Lillian Tucker..... Lillian Tucker
  - Constance de la Brierre..... Constance de la Brierre
  - Scottish lairier..... Scottish lairier
- PEOPLES**
- Monte Blue..... Monte Blue
  - Wanda Hawley..... Wanda Hawley
  - Theodore Roberts..... Theodore Roberts
  - Agnes Ayres..... Agnes Ayres
  - Polly Moran..... Polly Moran
  - Raymond Hatton..... Raymond Hatton
  - Julia Faye..... Julia Faye
- STAR**
- Richard Travers..... Richard Travers
  - Emily Chubbuck..... Emily Chubbuck
  - Arthur Donaldson..... Arthur Donaldson
  - Charles Stetson..... Charles Stetson
  - John Woodford..... John Woodford
  - William Black..... William Black
  - Albert Roscardi..... Albert Roscardi

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# The Affairs of Anatol

Cecil B. De Mille's Masterpiece

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**THE CAST**

WALLACE REID	★	GLORIA SWANSON
ELLIOTT DEXTER	★	BEBE DANIELS
MONTE BLUE	★	WANDA HAWLEY
THEODORE ROBERTS	★	AGNES AYRES
THEODORE KOSLOFF	★	POLLY MORAN
RAYMOND HATTON	★	JULIA FAYE

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