

PHOTOPLAY NEWS



Estelle Taylor and Lewis Stone in 'A Fool There Was' at the Blue Mouse.

Leah Baird and William Conklin in 'When Husbands Deceive' at the Hellis Wednesday.

Scene from 'The Prisoner of Zenda' at the Rivoli.



Grandma's Boy at the Circle for three days.

Photo Plays

RIVOLI—"The Prisoner of Zenda," the million dollar production which is at the Rivoli theatre for its second week, is a honey-moon picture. It was in the course of its production at the Metro studios in Hollywood that Rex Ingram, director of the photoplay, and Alice Terry, leading woman, were married. After the ceremony, which took place in Pasadena in a tea room where the year before Mr. Ingram had met Miss Terry, the two returned to Los Angeles, saw three picture shows and went to work the following morning on "The Prisoner of Zenda" at the Metro studios. This picture is a screen version of Anthony Hope's novel, which Edward Rose has dramatized. Lewis Stone gives a flawless performance of the dual role of Rassen-dyll and King Rudolph. Alice Terry is a most charming and regal Princess Flavia. Robert Edeson is an ideal Colonel Sapt and Stuart Holmes and Ramon Navarro as Black Michael and Rupert of Hentzau are the perfect villains of your imagination. Others who give splendid performances are Barbara La Marr, Malcolm McGregor, Edward Connelly and Lois Lee. The photography, which is of great beauty, is by John F. Seitz.

HELLIS—How clever is the mask of deception when it enables us to see the truth where there is only dishonesty and treachery, and when it makes lies of the truth! "When Husbands Deceive," the Associated Exhibitors feature showing at the Hellis theatre Wednesday, Thursday, Friday and Saturday, presents Leah Baird as author and featured player of a drama of domestic entanglements, in which a man, through deception, wins a wife and her fortune, and then, in accordance with the law of compensation—his just deserts.

The cast in support of Miss Baird is particularly splendid, including William Conklin as the husband of the title, Jack Mower as the sweetheart, Eulalie Jensen as an accomplice, John Cosmar as a business man and Katharine Lewis as the newest thing in flappers, the Joy Fisher. Two animals contributing greatly to several dramatic moments are Teddy, a Great Dane, and Josephine, a monkey. Wallace Worley directed "When Husbands Deceive," which was personally supervised by Miss Baird's husband, Arthur F. Beck.

"When Husbands Deceive" will be shown continuously from 11 a. m. to 11 p. m. each day. An interesting program of subjects will accompany the feature film.

BLUE MOUSE—Movie styles must be changed just the same as the fashion in clothes. Sheik plots, stories of the great outdoors and films depicting a burdened old mother have about run their course for a time at least. And now comes the vampire back into her own, just the same as mother will return when the cycle goes around. The screen vampire has been under cover for the past five years. William Fox discovered her, and William Fox put her back on the sheet. No American producer or actress has been brave

AUGUSTUS THOMAS, noted playwright and producer, who has been elected chairman of the Theatrical Producing Managers' association at a big salary. He is the Will Hays of the stage interests and in his office much authority is invested.



Rupert Hughes Is Sponsor of 'One Man' Film

ONE of the most interesting figures in the motion picture world is Rupert Hughes. He has proved that the "one man" picture not only is a possibility but is a distinct and outstanding success. He also has shown that the public doesn't have to be titivated by vampires, or ogled with eternal triangles to put the seal of approval on a screen drama.

When Hughes first went to the Goldwyn studio on the west coast and began a practical first hand study of the screen it generally was taken for granted that his would be the way of other authors who have made the same experiment. Then came word that he was writing his own continuing script, the working script from which the pictures are photographed. Then he assisted in direction and wrote his own titles. Now, in his latest picture, including "Remembrance," a Goldwyn production, he is responsible for the entire production—the original story, the content, the direction, the cutting and the titling.

As in his "The Old Nest," Hughes in "Remembrance" has translated a typical American family problem to the screen in the first picture he built on mother love. The father is the central and appealing figure in his later effort.

When it is no doubt that whatever else may be said, a picture by Rupert Hughes is always distinctly and emphatically Hughes. It bears the imprint of the individual as plainly as do his novels and short stories. In this respect, if no other, it might be safe to say that Hughes is unique. There is no one like him in motion pictures.

A deal of criticism has been printed to the effect that motion pictures suffer from "council" manufacture. Too many figures spoil the pie, is the contention. No such criticism can be made of any motion picture that bears the name of Rupert Hughes.

Authors frequently complain because directors change situations in the story. Since Hughes has been directing the scenes from his stories he has found that frequently he has to alter his own work. He was telling about this situation the other day:

"It is not unusual," said he, "for me to say to myself, 'I wonder if Author Hughes would get very mad if I should change this around. Well, I'll make the change anyhow and explain it to him afterward. He hasn't any right to complain if I better the situation.'"

At other times Director Hughes found himself at loggerheads with Author Hughes for writing in camera angles that couldn't possibly be worked out, and for failing to foresee various mechanical obstacles that the director discovered immediately.

As the one author who has worked at motion pictures until he can and does make his own photodrama his own way, Hughes has had many obstacles to overcome, and many disappointments and setbacks. He has learned the hard way that most human beings who are trying to attain success, although he already had achieved a most unusual success in the profession of letters.

Pet Spider Quits Cold When Movies Want Him to Work

Universal Service Staff Correspondent Chicago, Sept. 16.—Spiders, like ants, are pointed out as shining examples of industry, but they refuse to work for the movies.

Night after night, Miss Lucille Berg, naturalist for the Society of Visual Education, has been watching "Miranda," her pet spider, in the hope of obtaining a moving picture record of her industrious spinning.

But, always, Miranda balks as soon as the powerful electric bulbs are turned on her and Miss Berg starts turning the camera crank.

"She gets stage fright," Miss Berg explained, "but I'm getting out of patience with 'Miranda.'"

"There never has been a film of a spider spinning her web, and I have

JACK PICKFORD and his "Sally" wife, known professionally as Marilynn Miller, star in the musical show, "Sally." Pickford and his bride, who were storm centers at the time of their wedding, are in New York, where Mrs. Pickford will reenter the cast of the show while Jack returns to screen activities.



Photo (L. N. S.)

made up my mind to get it, with Miranda's aid." Miranda is a big, fat, yellow and black spider with a private dressing room and studio. A wire screen covering her web, which she began spinning along a picturesque old brick wall, keeps her captive. The stage has been elaborately set with several large vines and a tiny cemented pool to add realism to the picture. A moving picture camera is kept in focus waiting for Miranda to consent to pose.

Miss Berg treats Miranda very kindly, feeding her grasshoppers and other spider delicacies. Several times the naturalist has left the "studio" within the last few days, and immediately, it seems, Miranda went to work repairing the broken web.

"Science says they weave their webs at night," Miss Berg said, "and especially before midnight. I have stood beside the camera for hours at a time, as late as 1 o'clock in the morning, waiting for Miranda to begin her operations. But within the past week she has done nothing but sit in the middle of her half-finished web and stare at me with all of her eyes."

Miss Berg has collected an entire "bug menagerie," which she is filming for educational purposes at her garden in Evanston.

Japanese Star Is In U. S.; To Switch To 'Legit' Stage

San Francisco, Sept. 16.—(L. N. S.)—Sessue Hayakawa, Japanese screen star, arrived here Wednesday from the Orient, accompanied by his wife, on the liner Shinyo Maru.

Hayakawa said that the ill feeling in Japan against him caused by the parts taken by him in recent pictures was greatly exaggerated. He said his visit to his native land was most pleasant.

Hayakawa announced his intention of temporarily forsaking the movies for the legitimate stage about November 1, when he will appear in New York, under the Shubert management.

The much discussed picture, "The Brotherhood of Hate," which Thomas H. Ince made nearly a year ago and which has been held on the shelves all this time because of that producer's protracted negotiations with First National, is going to be released at last and will be one of the important autumn attractions. Handsome Lloyd Hughes has the leading role in this production, he having won the honor of being featured in the billing through his remarkable skill in portraying the character assigned him.

Hookin' 'em Up Not Such Huge Job After All

MAKING the component parts of the intricate whole of women's gowns a study, Karyl Norman has arrived at the interesting conclusion that too much fuss is made about "hooking 'em up" the back.

"There's no necessity," says Karyl, "for Friend Husband to struggle and tuss as he endeavors to fasten the hooks and insure their staying fastened. All such effort, he declared, should be directed toward more useful chameleons—because, forsooth, the problem of fastenings has been solved. He admits that it is his own solution."

Use three or four large snappers, says Norman, and the thing is done. Make them large enough so that you can find them when in a hurry, strong enough to stay fastened—and there you are. "The most elaborate gown can be hooked in a jiffy. It's the way he had all of his \$20,000 worth of gowns made."

Norman, "The Creole Fashion Plate," who is demonstrating the fine art of costumes, singing and impersonating the feminine graces with gule and sophistication at the Orpheum this week, has no use for the beautiful gowns the minute he escapes from them. He divests himself of the gorgeous trappings which are so fetching

and so costly and forgets them until the next performance. As for selecting a gown for himself—well, it is a subject on which he is ignorant, he says. He admits his mother designs his costumes—that is she who superintends their making and who bosses the modiste. He appears for one fitting—and of course—passes on the suggested designs, but for the rest of it keeps out of the matter altogether until it becomes necessary to get into the garments, when he again calls loudly for mother, who manipulates the three large fasteners.

Karyl is just back from Paris and one might imagine he brought his array of beautiful raiment with him—but no, says he. It was his mother, the omnipresent wonder, who saw the best that Paris had to offer and then came home and drew her own designs, selecting American fabrics for their making. Norman has a favorite color. It is blue. On women he likes to see soft shades and graceful lines in costumes. But his interest in women's clothing is just like the grease paint, a part of the life of the stage and once out of the theatre forgotten, he says. He says he wears petticoats only because the public likes him in them, but when he hitches on his galluses he forgets his profession and will not talk about it save to point out the merits of simple fastenings as the savior of mankind.

Known for some years to exist, deposits of oil shale in Bulgaria will be exploited in the near future.

"A FOOL THERE WAS"

ANOTHER WILLIAM FOX TRIUMPH
Directed by the master of melodrama
EMMETT J. FLYNN

NOW PLAYING

Based on Porter Emerson Browne's Stage Success
Inspired by Rudyard Kipling's Poem, "The Vampire"

CAST OF POWER AND DISTINCTION

LEWIS STONE as the Fool
ESTELLE TAYLOR as the Vampire
IRENE RICH as the Wife
MARJORIE DAW as the Young Sister
MAHLON HAMILTON as the Friend

To Mr. and Mrs. Public:
A striking realization of the rapid strides of picture production comes immediately to the spectator in watching the unfolding of the 1922 drama. Settings, gorgeous and modern, in taste of refinement, lightings, direction, gowns and clothes, and the general appearance of the new picture make the old drama look like a dime novel with a paper cover.

Added Attractions
Al St. John in "All Wet"
News in Pictures Up-to-Now
Stechele's Blue Mouse Orchestra
(Every One an Artist)
Harry Q. Mills, Organist
Weekday Mats. 25c
Nights and Sun., 50c

THE PICK O' THE PICTURES

3 DAYS Starting TODAY COME!

Harold Lloyd in 'Grandma's Boy'

A human comedy that searches the secret places of your heart, tickles your ribs, puts the upward curve on your mouth, and makes you feel like a new born person.

ADDED FEATURE—
"THE SONG OF A LARK"
PATHE NEWS
MUTT & JEFF

Independently Owned Independently Operated

OPENS AT 9 O'CLOCK IN THE MORNING CLOSÉS AT 4 O'CLOCK FOLLOWING MORNING

A Chaperon User Always in Attendance

THE CIRCLE THEATRE

BLUE MOUSE THEATRE

JOHN HAMRICK

100% JOHN HAMRICK

WASH. AT 11TH