

# THEATER PAGE---by H. I. LAW



ANNA IS RESCUED FROM THE STORM  
ONE OF THE HAPPY SCENES FROM D.W. GRIFFITH'S "WAY DOWN EAST"

### "WAY DOWN EAST"

The dangers were real for Lillian Gish and Richard Barthelmess when they enacted the scenes in the snow and on the ice filled river for "Way Down East," which is the sensation of the picture world. At the Casino theatre, where "Way Down East" opens a four days' engagement starting Friday evening April 8th, at 8:15 and twice daily thereafter at 2:15 and 8:15, these scenes at each performance will cause people to exclaim with concern and there is no one who does not thrill at Barthelmess, as David, in the nick of time, saves Miss Gish, as Anna Moore, from an ice floe that a moment later tumbles over a high fall. "I don't know how we did it," said Barthelmess during his visit recent-

ly at the premiere showing of "D. couldn't do it all in one day, and W. Griffith's masterpiece," "and I feel as though I couldn't go through it all again. We were four days on 'location' in the height of winter and the thermometer hovered around zero and generally was below that point. We could not get all the scenes at once—some of them were taken at night and others were only possible when the ice began to flow or was made to flow. We braved pneumonia but the excitement and our enthusiasm kept us going. It was not as bad for me as it was for Miss Gish who had to go out in the cold and snow, in veritable blizzards, thinly clad. I wore a heavy fur coat and I was not too warm. But she did not complain and even when her cheek was frozen, she was brave. We

bc—real people from New England farms."

Now that "Way Down East" is completed, Barthelmess is intent upon other things. At the beginning of next year he is to become a star of his own producing company and he is now busily engaged in selecting a play. "I want to appear in interesting parts," said he "but I hope to get a character role to create—a role that would permit me to escape from the sack suit. It does not necessarily follow that I wish to be in what is known as 'costume' drama, but I would like to play a romantic role with some opportunity for a departure from the conventional. I am endeavoring to obtain a scenario from one of our eminent American writers and I have arranged to consult with Joseph Hergesheimer for a story. I am hopeful that he will be able to supply my want.

"Do I want to go on the speaking stage again?" Pictures give opportunity for variety of expression and I have been so handsomely treated by the public that I want to do something that will continue to win the approbation of the people. To that I think I can best do in the motion picture. Then again, although there are times when the work is most exhausting, there is the solace of fine financial return—rewards that overcome the lure of the stage. Pictures give me those things that I desire—the opportunity for expression, romance and activity and moreover there is no distracting worry because of inadequate money return."

Coming, "Madame X."

### "THE TORRENT"

Set adrift in the Pacific, her boat was swept ashore on an uninhabited island. The government aviator searching for her ran short of gasoline and made a forced landing on the same island. There followed days of vibrant living and happy companionship until, one day . . . footprints on the sand! Those footprints meant a fight, but they also meant flight—and hap-

pleness—for the woman and the man in "The Torrent," the picture in which Eva Novak appears at the Casino Theatre starting Wednesday.

The story is of a beautiful society girl who deliberately jilts the man she really loves and makes alliance for money. Her husband takes her for a cruise in the South Seas, and makes up a party of social idlers and adventuresses. To escape her husband's drunken caresses she gets into the yacht's boat and trails behind. The she hears a cry that he is dead, and, startled, drops the line that holds her to the vessel. The aviator who is thrown beside her on the island is the man she once sent away, and they believe their happiness complete. But on their return to civilization they find her husband still alive.

"The Torrent" is Eva Novak's second starring picture, and it is said that it re-enforces the right to stellar honors she earned with "Wanted at Headquarters." Stuart Paton, who directed both pictures, is the man who produced "Twenty Thousand Leagues Under the Sea" for Universal. In contradistinction to that title he laughingly suggested, in view of the many reels of seaplane pictures taken for "The Torrent," that the name be changed to "Twenty Thousand Feet Over the Ocean."

Coming, Last of the Mohicans."

### "MADAME X" COMING TO CASINO THEATER SOON

Pauline Frederick is Supported by Notable List of Leading Film Performers.

One of the strongest companies ever assigned to a motion picture production supports Pauline Frederick, Goldwyn star, in her new Goldwyn play "Madame X," which comes to the Casino theater soon. Miss Frederick has the role of Jacqueline Floriot, who is tried for murder as "Madame X," under which name she is registered at the prison because she refused to reveal her identity. Casson Ferguson, who played lead-



Maurice Tourneur presents  
The Last of the Mohicans

COMING TO THE CASINO

ing parts opposite many of the noted feminine film stars, has the role of Raymond Floriot, her son, who defends her at her trial for murder, not knowing that she is his mother.

William Courtleigh, who has been playing big roles in pictures for years, is Louis Floriot, her husband. Lionel Belmore and Willard Louis, two of the best known character men in screen work, play the Paris blackmailers whose schemes lead Jacqueline to commit murder.

Others in the cast include Maud Louis, Hardee Kirkland, Albert Rozcoe, Corrae Kirkham, Sidney Almsworth, Maude George, Cesare Gravina, Lloyd T. Whitlock and John Hohenvest. Mr. Hohenvest also assisted Frank Lloyd, Miss Frederick's director, as an advisor on French sets. He was a motion picture director in France for nine years before coming to the United States recently to study picture production here.

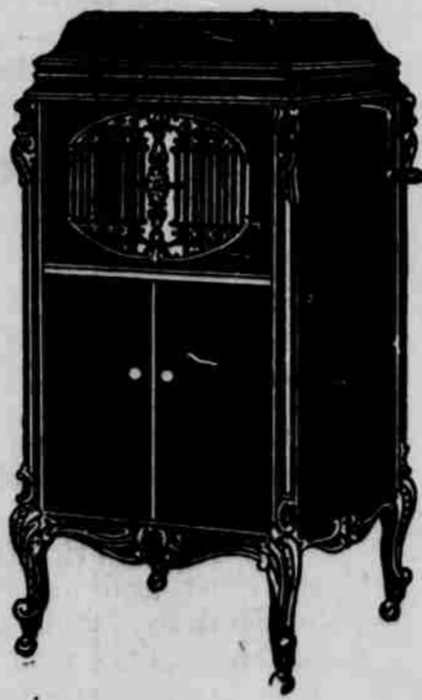
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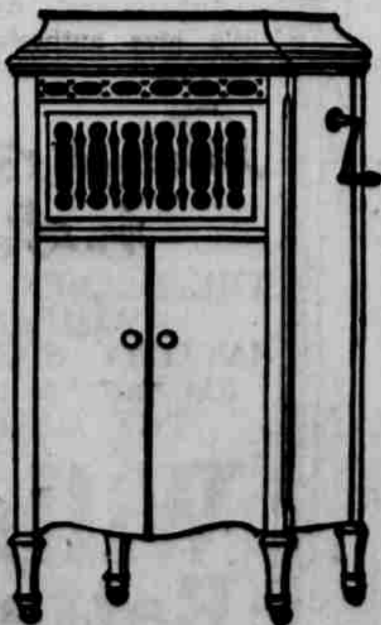
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