DOUG TALKS AND CRACKS A WHIP

Screen Star Tells About "Don Q" and Discourses on Various Things in Interview

By A. H. FREDERICK
(NEA Service Writer)

HOLLYWOOD, March 14.—"Don Q," Doug Fairbanks' next picture is a sequel to "The Mark of Zorro."

As with the heroes of his pictures, Doug loves to go adventuring.

"I believe the motion picture industry has now reached a stage where it has some precedent," said Fairbanks, sitting in his dressing rooms between athletic and production problems. "As with successful books—such as Dumas'—my belief is that the screen can now produce successful sequels."

"The Mark of Zorro" proved itself by attendance and financial records to be immensely popular.

Doug in Two Roles

The new story, "Don Q," is not a continuation but strictly a sequel. Zorro, dashing hero of the former production, is now grown old, and his son, Don Q, has reached maturity. The latter is the hero.

Both of these parts will be played by Fairbanks, this being Doug's first appearance in elderly part. The leading woman will be Mary Astor, pretty star of the Ince lot formerly.

Preparation for production is a pleasant thing to see upon the Fairbanks enclosure. No meticulous computation of time here, nor director suddenly turned bookkeeper. Instead, there is an air of anticipation as though for a dash into parts unknown.

"We never know exactly what we are going to do when we start," explains the star.

"Sometimes, I must admit, that works to our disadvantage. We lose ourselves so much in the spirit of our work that we may overdo.

"Take the 'Thief of Bagdad,' for example. Size is a dangerous thing, and that picture became so sizable that the story was not given the prominence it deserved. Many of the public viewed it as a spectacle only, though the story had received most serious consideration for the Adolph Zukor prize."

Acts at Eleventh Hour

Doug admits that he never knows the proportions his pictures will reach before they are got under way. Acceptable ideas, coming in the midst of production, are incorporated, and interpolation of action and scene is likely at any time.

"The only thing we never change is the basic truth upon which each of our pictures is founded," says Doug.

"We think an adage, time-tested, must be true. The 'Thief' grew from the maxim that 'truth earns happiness'—even though it must go through fire, air and water to gain it. 'Don Q' will show that 'truth crushed to earth will rise again'—though we have added 'provided you have the yeast to make it rise'."

"I understand you are going to use a whip as one of your main weapons of defense in 'Don Q,' began the interviewer, "now with—"

Cracking the Whip Is Art

"You haven't any idea of what you can do with a whip till you try," ejaculated Doug, already across the room and picking up the article. "'Snowy Baker, Australian champion, taught me. I practice every spare minute I have. Come on out and let me show you some of the things it can be used for."

Outside on the lawn, Fairbanks' face reminiscent of nothing so much as a youngster viewing what Santy left, the whip began to 'talk.'

"Hold it steady a moment," directed Doug, simultaneously flicking in two a cigarette held between the lips of an onlooker. As this is done from some six feet away with a heavy "bull" or muleteer's whip, utmost confidence in Doug's prowess is needed.

Fast Exhibition Given

Then begins a rapid-fire exhibition of skill that would make "Snowy" proud of his pupil. Everything within range is utilized, in rapid-fire order.

Doug throws a bottle into the air, neatly clipping its neck in two; a bystander holding a cigarette in his hand suddenly finds but a stub left; three flowers in a row lose their heads, one two three; up on a "gym horse" goes Doug, twirling the whip menacingly without losing stride of step or whip. Even "Robin," big Newfoundland, a Christmas present from Mary Pickford, is not exempt. He is chewing contentedly on a stick—until it goes whizzing through the air.

Yes, the interview is ended. Doug, reunited with the whip, is not easily parted.

WIDE WATERS

by CAPTAIN A. E. DINGLE

© 1924 by BRENTANO'S INC. ALL RIGHTS RESERVED RELEASED by N.E.A. SERVICE INC.

(Synopsis)

ALDEN DRAKE, formerly a sailor, grown soft and flabby through a life of idle ease, ships aboard the clipper Orontes as "boy" under the command of—

JAKE STEVENS, whose enmity he quickly incurs because of a mutual love for—

MARY MANNING, daughter of the owner, who is a passenger. At Cape Town, Stevens is superseded as captain by Drake, whose lawyers have seen to the purchase of the Orontes during its cruise. Stevens is reduced to the rank of chief mate.

The Orontes is becalmed in the Straits off Java. Mary slips away from the ship with Ike, the steward, and later Jake goes to join her ashore. Part of the crew mutinies, and the remaining sailors strive to pull the Orontes off the beach.

(Continued)

"COME, lads! Don't let that crowd lick us!" he shouted cheerfully. He put his weight to a capstan bar and heaved desperately to start a dif-

Drake's Left Fist Smashed Against Tubb's Shapeless Nose

ference. There were only a few men there, and each was heaving; but there was no spirit. "Tip up a stave, my sons! Damme, isn't there a song-bird among ye all? Hark to that other gang! Here:" He struck into an old capstan tune himself:

"Oh, as I walked out one fine bright day
All in the month of May."

He had pitched upon one of the brightest tunes. Mr. Twining led the rather weak chorus:

"Heave away, my bullies, heave
awa-a-ay!"

"I spied a roguish Irish gal a-looking all forlorn."

The skipper persevered. And the next rejoinder was almost enthusiastic:

"Heave away, my bully boys, we're all bound to go!"

The capstan clinked around. The big coir hawser cracked and sung. The main-topsails were set and backing hard against mast. The ship quivered. Two boys' shrill pipes high aloft sang out:

"Sheet home mizzen topsail to leeward!"

"Sheet home to windward!"

Men dragged at the sheets, stretching the clews down to the yardarms.

"Now me sons! Jump that yard aloft!" shouted Mr. Adams, and again Mr. Bunting's audacious chantey helped the yard aloft while the skipper grinned indulgently forward.

He ran to the side, lowering a lanyard to the water's edge. He let it hang there. The breeze blew, and for fleeting moments strengthened, filling the broad sails aback, making the hull spars tremble and creak. The chantey ceased. Mr. Adams led his now willing men forward, adding their weight to the bars. Joe Bunting took up the chantey where Drake left off ,and the pawls clinked, clinked, clinked.

"Hell's Bells! She must be moving!" cried Twining. "It can't all be stretch we're getting! Heave, bullies, heave and wake the dead!"

Chips, watching the hawser at the stern fairleader, suddenly bawled out:

"Heave in! Heave in! She's coming! She's moving!"

"C'm on, me old brown sons! Run 'er around!" yelped Joe, cutting short his song and starting to trot. Drake ran aft. Mr. Adams followed, with four men. With stoppers and rolling hitches they held the hawser and shifted its fair lead from stern to the forecastle head. Then they hove again, and the ship swung around with her head to seaward. They set a jib, and the fore topsails; sailed her clear of the rocky head that had held her, picking up the kedge anchor first, then letting it go again in safe anchorage. Then the sails were furled again, and men lit pipes and thumped each other's aching backs, cursing each other affectionately, for they had done men's work like men.

"Get your smoke, lads, then we'll shift the cargo back," said Drake, casually. He lit a pipe himself, but only threw his jacket about his shoulders to ward off possible chill. Now the ship lay clear of the island, the breeze had an appreciable bite. It was a fine fair wind for Batavia. It must not be lost. The two mates flung themselves down, too tired to smoke; they had each done the work of two men. They heard the grumbling start again, and had no heart to chide the men. But they would back the captain right up to the ultimate spark of energy. If he said carry on, then carry on it should be, and the men must like or jump it.

"Is that Bunting weeping?" asked Drake's quiet voice from between the case and the bulwarks on the forward, dangerous end. Joe swore softly, and made his back muscles crack. The men saved their breath thereafter, and labored loyally for the man who was willing to labor with them. So before dawn they had the decks cleared again. They could not put on the hatches, for the hatches were missing.

Drake rowed along the shore until abreast of the missing boat. He was not surprised to see it, for he had never believed that Mary intended to run away in that fashion. He was surprised to see what amounted almost to a riot in progress near the boat.

"I'll land here, Bunting," he said. "Perhaps you had better hold on awhile before going back. Keep afloat just clear of the boulders until I tell you otherwise."

He leaped ashore, apparently unnoticed, and stepped into the midst of the altercation. Mary stood beside the boat, flushed and angry. Ike saintly stood by her, ax in hand, white as chalk, scared cold yet conquering his terror in defense of his lady. Jake Stevens appeared in doubt about some argument being vociferated at him jointly by Tubbs and Sims, while the rest of the deserters milled around threateningly. Into this seething unrest burst Alden Drake, thrusting men aside without ceremony, meeting the fiery eye of Stevens with a faint smile.

"I'll take my passenger now, Stevens," he said. "Put down that ax, steward, and put your weight to the boat. Come, Mary."

Behind the Screen in Hollywood

HOLLYWOOD, March 14. — Pola Negri is going home. The Countess Domski, nee Paula Schwartz now the darling Pola of the silver sheet, after two years spent in struggling with directors, fellow-stars and bad stories, is going to return next month to Poland.

Pola is now a property owner in Hollywood, and claims she loves this country and will return as soon as she has settled certain affairs (affairs of business, we are told), in Warsaw and Berlin, and then is going to come back to the country of her adoption to make another series of pictures.

Pola's latest for Paramount is "The Charmer," now being completed under Sidney Olcott's direction.

• • •

Barbara La Marr has given up the idea of making "Sappho." Wonder if there are no leading men now in New York stalwart enough to carry Barbara up the famous staircase.

• • •

Marmont, Tearle and Coleman—Prize Sufferers All. This trio of cinematic heroes is pulling down an aggregate of $6500 weekly in current productions. Hollywood wouldn't dare be facetious about these famous screen personalities, and it may be good stuff to scowl and scowl and scowl—in the movies—when you get such good pay for suffering. But, whisper it, you boys in Oskaloosa, bothered with indigestion—to judge from these three—all you got to do to be a successful leading man in the "pitchers" is to look all the time as if you had a tummy ache.

Protect that solar plexus.

• • •

Rod La Rocque is a popular boy in Hollywood—just as much a favorite out here as he is on the screen. There's a reason. Noah Beery showed us a telegram from Rod, who is in New York. Rod boots Noah's performance in "The Thundering Herd" to the skies, and every word in the telegram was real. Rod meant what he said. Such thoughtfulness proves that even a business where professional jealousy is so much the rule, the exception often occurs. Rod is now one of Cecil B. De Mill's stars and is soon to start work in Culver City at the De Mille studio on a big special.

• • •

"Behind the Screen's" exclusive report that Paramount would produce Maurice V. Samuel's "The Wanderer" has been verified by official announcement from Jesse L. Lasky. The most famous of biblical plays of recent years is to be staged on a scale comparable with "The Ten Commandments." Raoul Walsh, who directed "The Thief of Bagdad," has won the plum of the season in being chosen for the megaphone. The cast has not yet been announced.

• • •

Bertram Akey's "Winnie O'Wynn" stories have been purchased by Universal for Laura La Plante. "Winnie and the Wolves" and other "Winnie" stories published in the Saturday Evening Post have proved very popular. William Seiter will direct the series.

• • •

Evelyn Brent, onetime English screen favorite and now wedded to B. P. Fineman, production executive of F. B. O. studios, has signed a new contract with F. B. O. for a series of starring vehicles, the first of which is about to go into production. It is an underworld yarn called "Alias Norah Flynn."

• • •

Jay Hunt, former comedy director, now playing character parts, has been chosen to play Bill Jones in the title role of "Lightnin'." The director will be John Ford, who made "The Iron Horse."

• • •

Truckee, high in the northern California Sierras, is a favorite location for snow. Even in summertime movie companies can transport themselves into near-Arctic locations by journeying to Truckee, which, by virtue of being the mecca of movie companies, has become a very popular and prosperous community, always ready to extend itself in behalf of movie visitors.

Recently this attitude was expressed during the filming of scenes for "The Awful Truth," starring Agnes Ayres. Fancy skaters and ski-jumpers were required. Most of the winter sports enthusiasts were attending school, however. To oblige the movie makers Truckee authorities declared a holiday for high school classes. The result was that many hazardous and thrilling episodes were enacted by Truckee school boy extras working before the camera.

Incidentally, Lois Wilson's press agent claims she enjoyed the first sleigh ride of her life at Truckee recently. Now what do you snow-revels know about that?

• • •

"Kiki," the Lenore Ulric-David Belasco stage success, has been purchased for Norma Talmadge. The fact has aroused considerable interest here because the story has a "naughty" twist and will be quite a departure from the Norma-pure heroines of Miss Talmadges erstwhile repertoire.

FLO ZIEGFELD NOW GLORIFIES BIG ALL-AMERICAN MUSIC SHOW

Broadway Tunes in on Sure Fire Melodies—"Louis the 14th" and "Sky High" Two Outstanding Successes

Trio of stars in new Broadway plays: left, Julia Hoyt in "The Virgin of Bethulia"; right, Lauretta Taylor in "Pierrot the Prodigal"; center, Doris Keane in "Starlight."

THE NEA PLAY JURY'S TEN BEST PLAYS

Candida.
Is Zat So?
Mrs. Partridge Presents—
Old English.
The Firebrand.
The Guardsman.
The Show-Off.
The Wild Duck.
They Knew What They Wanted.
What Price Glory.

(By the NEA Play Jury)

NEW YORK, March 14.—Because they flaunt gorgeously the elements which the public is supposed to crave, two new shows can be placed with reasonable confidence in the "from now on" class.

They shout of lucre. They are the most lavish displays since the "Love Song" came to town two months ago. They have favorite big names, girls in profusion, songs which the radio audiences may expect to hear announced soon as "the latest Broadway hit," a brilliant parade of color, and laughs to make you merry. Their titles are "Louie the 14th" and "Sky High." Leon Errol and Willie Howard are starred.

• • •

"Louie the 14th" goes just about to the top of all the Ziegfeld productions.

There are the most glowing of colors in the settings and costumes. Nothing has been stinted or economized. Nor for a single bar of the music does the producer forget that he is out to make a beautiful picture.

Leon Errol is an American soldier left behind in France when the A. E. F. comes home. Home isn't much in the way of competition when one can find the sunny France and the mademoiselles which Mr. Ziegfeld provides. Errol has his old trick of falling all over the stage and a good new trick of yodeling.

Helping out in the principal parts are Harry Fender, Evelyn Law, Pauline Mason, Ethel Shutta, Judith Vosselli and Louis Casavant. "Homeland" sounds like a ballad that will be whistled all season. The show is on display at the Cosmopolitan, bringing Columbus Circle into the "Broadway" district.

• • •

The worst that can be said against "Sky High" is that it shows what a good comedian Eugene Howard was.

The serene big brother who used to give Willie the opportunity for his unwise cracks has left the acting business. Somehow, Willie does not se mequite so funny. However, he is pretty funny yet. Few can equal his anaemic melancholy utterances, or his ability to make old saws cut. He gazes down his long nose and remarks "No pigs on my farm" for a houseful of laughs.

Next to Howard, the star of "Sky High," is the chorus. There are girls galore, pretty to look at and handy on their feet. The Six Little Dippers are a distinctive dancing team. Vannessi does a couple of shimmering spectacle dances. Ann Milburn and Joyce Barbour are attractive cuties in their respective ways, and Florenz Ames at timse makes comedy. This musical comedy gathers momentum as it goes along. There can ge no doubt about it putting over the song, "Let It Rain."

• • •

Sarah Bernhardt comes back in "Starlight." Not on the acting nor in the flesh, nor in the spirit. But in the outline of the story. "Starlight" is a fictionized and symbolized use of the story of Bernhardt's life—the type of ups and downs of the stage.

Doris Keans carries the lead part. The burden of the play to an uncommon extent rests upon her. She acts it with great vigor out of the greatest possible value for every line. Her costumes are brilliant but the settings are not uniformly pleasing. The supporting cast in spots doesn't give much support.

• • •

Freudian psychology has an entire afternoon set aside for its special benefit in "The Complex," which appears in special matinees at the Booth theater. The young woman has a "complex." She believes her father died when she was an infant but is mentally unbalanced by longing for a father. Her father eventually is discovered alive and troubles end. The cast includes Georges Barkus, Dorothy Hall, Robert Harrison and William A. Williams.

Flower Fund Makes Homes for Needy

STOCKHOLM, March 14.—(AP)—Happy homes for the living instead of flowers for the dead, is the aim of the Swedish "flower fund" drive that has just scored its first signal triumph in the laying of the cornerstone of a large building designed exclusively for the aged and infirm, who otherwise might have to end their days in the poorhouse.

The idea of such a found was launched about four years ago by Miss Alma Hedin, sister of Sven Hedin, the explorer, and now, thanks to many small contributions in lieu of floral tributes at funerals, enough money has been procured to guarantee the financing of the first building. Others will be started later.

The first will contain 69 suites of one or two rooms with kitchen. For 22 of these the rent has been fixed at $40 a year and for the others the rates will be determined by the cost. The tenants will be people who cannot afford to pay regular rents, but who wish to avoid the humiliation of seeking their final homes in public institutions.

The average length of life in the United States is now 56 years, an increase of 15 years since 1870.

LONG LOST CITY TO BE EXPLORED

RENO, Nev., March 14.—(AP)—The recently discovered ancient cliff dweller city sometimes referred to as Pueblo Grande de Nevada, or Lost City, located along the banks of the Virgin river in southern Nevada, is largely on federal land and, in the opinion of Governor James Scrugham, should become the property of the state and a separate state department created to govern it and conduct further explorations.

Nevada has several claims against the federal government for public lands, and the governor, in a recent address at Lovelock, said some sort of compromise agreement may be arranged whereby the state will become sole custodian of the buried city area.

Two or more thousands of years ago exploration has developed, people thought to be the ancestors of the Pueblo Indians of today, established the city which, after reaching a high stage of development, was allowed to go to ruin. Whether it was deserted by its residents voluntarily, or all died of disease, is a matter of speculation. In any event the city was deserted, and in time became buried under sand and debris so that hardly a trace of it remained until recent discoveries.

What is believed an irrigation system has been found, and from this it is presumed the city's inhabitants were agriculturists and made the desert bloom in much the same manner as it does today in certain sections of the west.

Archeological investigation is expected to go forward rapidly this summer. Many mummies and much pottery from the ruins are now being studied.

King George's yacht, the Britannia, is one of the fastest afloat. It carries 9235 square feet of canvas when in full sail.

Heilig THEATRE
Tuesday, March 17

OTIS SKINNER
in the Merry Spectacular
"SANCHO PANZA"
(Based on Don Quixote)
COMPANY OF 40
GORGEOUS COSTUMES, SETTINGS, MUSIC, DANCES
The GREATEST PRODUCTION of this GREATEST STAR

NOTE—Curtain for this production at 8:20 and no one will be seated during prologue.

PRICES
Lower floor, 15 rows $2.50, last 3 rows $2.00. Balcony, first 3 rows $2.00, next 3 $1.50, last 7, $1.00, plus tax
Mail Orders Now.
Seat Sale Now

The Heilig THEATRE Co.
Tuesday March 17
THE GREATEST ROLE OF THIS GREATEST STAR
RUSSELL JANNEY PRODUCTIONS INC. Presents
OTIS SKINNER
in the Merry, Rollicking Spectacular
"SANCHO PANZA"
Based on "DON QUIXOTE"

A Company of 40 Players, Singers and Dancers make this Mr. Skinner's most Spectacular Production since KISMET

Never before in Mr. Skinner's entire career has he been so enthusiastically received annd by such large audiences as his present tour.
NOTE—Curtain at 8:20. No one will be seated during prologue

Lower Floor, first 15 rows $2.50, last 3, $2.00, balcony first 3 rows $2.00, next 3 $1.50, last 7 $1.00, plus tax.
SEAT SALE NOW

BELL THEATRE
Springfield—Sunday

A Paramount Picture
ADOLPH ZUKOR & JESSE L. LASKY PRESENT
"Argentine Love"
An ALLAN DWAN PRODUCTION
WITH BEBE DANIELS
RICARDO CORTEZ
Only a four mile drive and street car service every half hour

Can You Qualify?

The completing of one of our regular courses will qualify you for a good position.

And good positions are open for those who have the necessary business training to qualify.

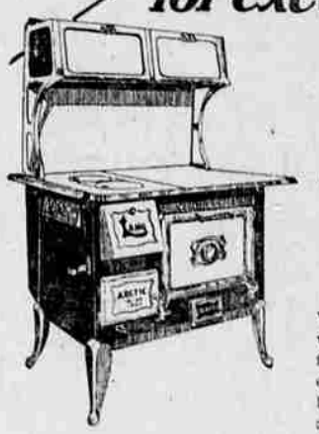
Our school will continue in session during the summer months so that those who enroll now are enabled to "carry on" without a break.

Ask for full information

Eugene Business College
A. E. ROBERTS, President
Phone 666 992 Willamette St. Eugene, Ore.

AVERAGE RANGE LANG

Why spend your dollars for excess coal?



The LANG Positively SAVES FUEL

Made for every kitchen — in many sizes and styles

Whether you burn coal or wood the LANG will cut your fuel costs. Exclusive LANG construction utilizes every heat unit and is perfectly adapted to Western conditions. In addition the LANG is made in many beautiful models, in many sizes. Can be had in white, gray or blue all-enamel, enamel trim, or plain. Call at our store for a demonstration.

Charlet's Bargain Store
63 West 8th Street
Eugene Oregon

WE INVITE YOU TO VISIT US

One of our patrons told us recently that he had no idea the First National could be of so much assistance to him until he visited each one of the departments here. Perhaps you would find just the service you are in need of if you pay us a visit. Drop in at any time. We'll be glad to see you.

40 YEARS OF HELPFUL SERVICE

First National Bank
of EUGENE
SINCE 1885

TYPEWRITERS

Royal
Remington
L. C. Smith
Woodstock
Underwood

Student
Terms: $4.00 Down and $4.00 a Month

Our typewriters are guaranteed and we are right here all the time to make our guarantee good.

We are now equipped to do mimeograph work and carry the Edison-Dick supplies.

Office Machinery & Supply Co.
Phone 148 Guard Bldg.