

GREAT LIST OF FILM COMEDIES TO BE RELEASED SOON

Watch for the comedy output of the larger studios this year. It's going to be of astonishing proportions, setting an entirely new precedent. The fun-makers, so-called, are big headlines on the forthcoming programs,—especially with Charlie Chaplin's "The Gold Rush" now in sight—and nearly all of the prominent feature-producing companies have been endeavoring to add one or two of them to their quota of stars.

It would appear that Paramount has gathered together the most pretentious group thus far, with Harold Lloyd and Douglas MacLean releasing through their organization, and Raymond Griffith, a contract player, groomed for a similar place as well. The first Lloyd picture is to be made as soon as Harold returns from a trip to New York in about three weeks, and MacLean's story will be shortly announced.

Ray Griffith Favored
Ray Griffith is already one of the most highly favored of the screen's newer personalities. He has won his spurs through a series of productions in supporting roles chiefly by his ingenious pantomime and gags, and is now consistently featured.

His experience stretches away back to the Keystone days, when he was both a director and a gag man, as well as a player. All around experience counts. His presence is quite a contrast to that of most of the other comedians. He has made a forte of dress-up clothes, and if there is any prop in the way of garb that he uses frequently, it is the silk hat such as he was in "Forty Winks." In fact, that silk hat may be exploited with safety since it promises to be part of his regular make-up.

Langdon Unsettled
Harry Langdon's destiny seems a little unsettled just at present, and that is rather unfortunate, since he is really one of the biggest bets. He is under contract to Senett, and it is understood that his pictures will be released until at least next November by Pathe.

It is reported, though, that he has received offers from various other organizations, any one of which might result in feature-length films. The production that he is at present making, "His First Flame," may be released as a five-reeler. Pathe is known to be desirous of establishing him in that way.

Syd Chaplin appears to be the star comedian for Warner Brothers just now. They feel sure that he can duplicate the hit that he made in "Charley's Aunt," and though "The Man on the Box," his first starring film with them,

Hark, This Dog Don't Bark—He Acts



Strongheart, noted dog actor, is coming soon to the Lowell in Jack London's famous tale, "White Fang." The feature has been scheduled for May 14, 15 and 16.

is entirely different, it is a story of good possibilities.

Many Work With Chaplin
Fred Neumeyer, who has directed many of Lloyd's successful pictures, will act in that capacity for Chaplin. "Chuck" Reiser is helping on the story, with Charles Logue, who adapted "Ponjola" and "The Lost World." It is to be a modernized version of the Harold MacGrath novel, and will probably have a big chase finish. Later on, it is not beyond the range of possibility, that he will do another female impersonation similar to "Charley's Aunt." It is said that a story is being considered with this in view.

It is a rather striking fact that the growing vogue for comedians is also bringing a demand for their appearance in pictures based on stage play and literary material. In the past, comedians have depended altogether on their own invention. They have never dealt in the box office value of titles. Douglas MacLean is the only one who has consistently used stage successes, and strictly speaking he did not begin as a comedian.

Keaton at Work
Buster Keaton has evidently found beneficial the use of adaptations. He is following "Seven Chances," taken from the Belasco stage production, with "Battling Butler," also from a New York play that enjoyed favor about two years ago. This has a prize-fight plot, and Buster is going back to his regular comedy costume, loose over-size pants and pancake hat. He departed somewhat from this routine in "Seven Chances," this picture having undoubtedly been

made with a view toward building up his feminine patronage. He has nearly always been a more popular star with men than with women.

MacLean's gain in popularity is proof of what good consistent hard work will do. He has gathered together a very excellent organization. They thresh out thoroughly the picture from beginning to end, and strive to make each gag just as new and as effective as possible. From the very unpretentious beginning, he has gradually climbed up into the big-league star class.

The sort of comedies he first made at Ince's were of a very light order, but fashioned according to the feature pattern, and without any particular stress laid on the gags. They were not so successful, outside of "Twenty-Three-and-a-Half Hours Leave."

"Hottentot" is Success
"The Hottentot" marked the real change in his style, and brought him back into the spotlight. The scene where he clung to the horse's tail during the race was his first big venture into comedy humor, and it appeared to be significant of good fortune. Consequently he has a "horse's tail"—that is a similar touch of humor—in nearly every picture that he makes, like the runaway in the old rig in "Never Say Die," the rolling and bounding snowball in "Introduce Me."

MacLean will probably keep right on with a similar type of picture under his new releasing contract. The recipe has proven good, and when comedians do find the right recipe they have a much better chance of sticking

to it, as a rule, than the players in the dramatic features.

Lloyd High Quality
Lloyd's very consistent and high average of popularity is perhaps ample indication of how well he has been able to classify himself in the public mind through the consistent quality of his pictures. He seldom, if ever, goes very far wrong at the box office, and it is his enormous money-getting power that has been responsible, as much as anything, for the attention that is now being given to the comedians by the producers.

All but completed now is Charlie Chaplin's feature, "The Gold Rush." Nobody knows quite yet in how many reels it will be released (Charlie's plans always being subject to change up to the last minute), but ten seems to be about the settled number. Some of the final shots have been photographed on board ship near Los Angeles in the past few weeks, and practically all that remains now are some retakes and the cutting and editing.

It has been all of a year since Charlie started the picture, but it will be a year well repaid if the comedy lives up to the anticipations that are being held for it. His method is still quite independently his own, and though he would give the efficiency experts insomnia and heart failure, his productions are always epoch-making.

Chaplin is Stimulus
If they watched "The Woman of Paris," directors and stars are going to flock to see his latest production. It may not mean so much as an influence because Chaplin's comedy style is too much his own, too individual, but anything that he offers is bound to be a tremendous stimulus. This will be particularly true of so elabourate and pretentious a film as "The Gold Rush."

Not even a dramatic story can be made today without some comedy relief, and the popularity of the majority of films during the past year has been in direct ratio to the amusement that they have afforded. Douglas Fairbanks never neglects humor in his films, and he is going to have plenty of it in "Don Q" blending with the thrilling romantic appeal. Mary Pickford, too, is going to renew the humor and pathos that established her fame in "Little Annie Rooney." It is a true old time story with gags and gaiety for her.

John T. Murray is another whose appearances are worth watching for. He was a hit in "Madonna of the Streets" in a small part of the crook, Christie's feature-length comedy, "Stop Flinging."

Murray has had a long experience on the musical comedy and vaudeville stage, and didn't imagine that he had any claim on popularity in pictures until he came to the Coast about a year ago.

If they are going to start drafting comedians from the stage, there is absolutely no telling how much the producers will be able to add to the now all-important item of laughs on the screen.

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Directed by Edward Sloman

Reginald Denny in "WHERE WAS I?"

From the Magazine Story by Edgar Franklin
Directed by William A. Selter

Hoot Gibson in "THE ARIZONA SWEEPSTAKES"

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Cast: Helen Lynch, Emmett King, George Ovey, Philo McCullough, Kate Price, Kingsley Benedict,
Directed by Clifford Smith

Dorothy Canfield's "THE HOME MAKER"

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Supported by a cast including: George Fawcett, Mary Campbell, Martha Mattox, Jacqueline Wells,
A King Baggot Production

Glenn Hunter in "THE LITTLE GIANT"

with Edna Murphy and David Higgins
Supporting cast includes: Jim Bradbury, Jr., Jean Jarvis, Leward Mosker, Louisa Mackintosh, Thomas McGinn, Dodson Mitchell, Peter Raymond
From the Saturday Evening Post Story "Once a Peddler" by Hugh McNair Keblar
A Will Nigh Production

Laura La Plante in "THE PLOT THICKENS"

with Alexander Carr
From the Saturday Evening Post story "Doubling for Cupid" by Nina Wilcox Putnam
Directed by Frank Griffen

Mary Philbin in STELLA MARIS

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"MY OLD DUTCH"

by Albert Chevalier and Arthur Shirley
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Hoot Gibson in "A HERO ON HORSEBACK"

Adapted from the novel "A Daughter of the Dons" by William McLeod Raine
Cast: Virginia Brownne Faire, George Grandee, Cosare Gravina, Otto Hoffman
Directed by Herbert Blache

Reginald Denny in "THE WHOLE TOWN'S TALKING"

From the Stage Success
by John Emerson and Anita Loos
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"ON THE FRONTIER" with Norman Kerry

by Ralph Spence
Directed by Edward Sedgwick

"PEACOCK FEATHERS" with Jacqueline Logan and Cullen Landis

From the novel by Temple Bailey
with a supporting cast including: George Fawcett, Edwin J. Brady, Carolyn Irwin, Ward Crane, May King, Prince Troubetzkoy
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the stage play by Aaron Hoffman
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