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The Greeks, who are credited with
having originated the drama, had a
comparatively easy time of their art
in those days of unobtainable architecture
and poor plumbing. A good make-
up in those primitive days consisted of
heavy mineral, usually primitive, use of
wood and luridly painted. But in
order to do a play of the primitive—
Africa, not Greece—nowadays it is
necessary to have a bathtub or at least
a shower bath.

Were it not for the shower bath
which had to be rigged up in Miss
Herbert's dressing room nightly the
drama would be devoid of one of its
chief glories, “White Cargo.” With-
out our modern plumbing systems our
imagination would have to be taxed
to the nth degree in order to accept
Miss Herbert as “Toneyo” a circus of
the west coast of Africa.

Miss Herbert's make-up is an elaborate
one to put on and take off, and,
she says, reminds her very much
of the tanning process: “Tanning our
skin to mellow her art, also she some-
times regrets that her “tanning days”
are not over.

As a child it was her mother who
“tanned” her when the occasion warranted
it, now it is her colored maid.
The colored maid, by the way, acts as
a model, and applies enough brown
fluid on Miss Herbert's body until the
actress's skin matches her own.

To get back to normalcy or white-
ness after each performance it is necessary
for Miss Herbert to oil and bathe
her skin, hence the importance of the
bathtub.

But it is not even a matter of con-
jecture that Miss Herbert had to use
a sort of tub for her immersions.
One day the bottom of her bath-
tub fell out and she went on a strike,
refusing to go for the next show unless
her role were installed in her dressing
room.

It is to be assumed now that all's
right with her temperament again, for
Earl Carroll, the producer, is known to
have paid a large plumbing bill, and
Miss Herbert is a cleaner and happier
girl after each show.

STAGE AND SCREEN

Erich von Stroheim, the famous Metro-
Goldwyn-Mayer director, whose film
version of the tremendously popular
romantic stage play “The Merry
Widow” commences a three-day en-
gagement at the Hialto theatre today,
has been hailed as a genius of discovery.
Daily newspapers, fan magazines
and trade journals have had many
articles of late pointing out his pecu-
liar ability for discovering latent talent
and bringing it to the surface.

In all of the pictures he has made
von Stroheim has lifted someone from
obscurity and proved to the world that
he has made still another worth while
discovery. In “The Merry Widow”
Roy D'Arcy is the von Stroheim find.

D'Arcy was a leading man in musical
comedy when the noted director
saw him. He cast the actor, who had
never appeared before the camera, for
the difficult role of the Crown Prince.
And D'Arcy far from misapprehending
the faith von Stroheim had in him. In
fact his work so impressed Metro-
Goldwyn-Mayer officials that they im-
mediately placed him under contract.

Mae Murray plays the title role of
“The Merry Widow” and John Gilbert
is Prince Danilo. Other famous play-
ers in the cast include Tully Marshall,
George Fawcett, Dale Fuller, Josephine
Crowell and a score more.

Erich von Stroheim and Benjamin
Glazer adapted “The Merry Widow” to
the screen from the famous stage play
by Victor Lecoq, Leo Stein and Franz
Lehr presented on the stage by Henry
W. Savage.

Larry Semon, who will be seen at
the Hialto theatre Sunday in his latest
two-reel comedy, “Her Boy Friend,”
is an accomplished artist and cartoon-
ist, having been actively engaged in
that profession 10 years ago. He
worked on the New York Evening Sun
and Telegram and since that time has
been in motion pictures and has been
known as one of the leading film
comics in the industry.

Semon's return to cartooning while
keeping up with his big picture pro-
gram comes as a result of a contract
which has just been signed between
the comedian and the McClure News-
paper Syndicate of New York and
Philadelphia. Semon will turn out a
daily comic strip to be syndicated in
newspapers throughout the United
States.

“Give me the open spaces any day of
the year,” says Victor Fleming, Para-
mount director whose latest picture,
“A Son of His Father,” comes to the
Hialto theatre next Monday, Tuesday
and Wednesday. “I like to shoot my
pictures away from the artificiality of
the Klieg lights. No matter how far
studio facilities have advanced since I
entered pictures, they never hold any
feeling of realism for me.”

“When I see a studio tree, no matter
how natural it may look to the
spectator's eye, I know there's some-
thing missing. I like to feel these
live sap running through its limbs,
and when I see the property man putting
it up, I know that's impossible.”

“There are some directors who think
a glass enclosed studio the only place
in which to work. To me, any location
is ideal that has the grass for a floor
and the sky as a roof.”

“It may appear strange that most of
my pictures have been of the outdoor
variety, those that take one out into
the great open spaces where men are
men.” But those same open spaces
affect me the same way. Out there is
the only place I really feel like an
honest-to-goodness man.

“In the past I have directed three
Zane Grey Westerns, also “Code of
the Sea,” “Adventure,” “Empty Hands”
and “The Devil's Cargo.” I don't know
which I enjoyed making most, but I do
know that “A Son of His Father” is
well up and beyond anything I have
ever attempted before.”

“A Son of His Father” was adapted
for the screen by Anthony Colclough
from the “best-seller” novel of the
same name by Harold Bell Wright.

Hoot Gibson's newest picture, “The
Calgary Stampede,” which comes to
the Liberty Thursday, Friday and Sat-
urday, is unique in many respects. The
story is splendidly written and the
plot is exceptional. Instead of the
usual background, however, it was set
in the great Canadian celebration
held in commemoration of the estab-
lishment of the Canadian Mounted
Police. So, all the exciting incidents
of that wonderful Wild West show
are a part of the atmosphere of the
picture.

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