

NEWS OF THE THEATRICAL WORLD HERE AND ABROAD

"Money Talks" Is Capitol's Picture

Comedy Is Promised in Play of Which Claire Windsor and Owen Moore are Stars

If "Money Talks" isn't the funniest comedy ever made, it isn't the fault of the cast. For this Metro-Goldwyn-Mayer picture, which is coming to the Capitol theater on Monday, has just about the funniest cast as yet assembled, that ever congregated in one picture.

Forgetting for the moment the leads, who nevertheless are expert comedians, there is Bert Roach, who made such an unqualified hit in "Excuse Me."

Then there is Ned Sparks, for years considered one of the foremost comedians on the stage and screen. Ned plays the part of Lucius, the pessimistic advisor of Perkins, the part which is portrayed by Phillips Smalley. Smalley has not been exclusively identified with comedy roles but has been a character actor for years.

Dot Farley and Polly Moran, both old time comedians, have important roles in the production, and add immeasurably to the general hilarity. And George Kuwa, the Japanese actor, presents a new type of comedy role.

Kathleen Key gets her first taste at comedy in "Money Talks," having been featured with dramatic roles heretofore.

As for Claire Windsor and Owen Moore, who have the leading roles, both have been playing comedy roles. Owen played the part of "West End Boy" in "The Bachelor," a comedy which, like "The Bachelor," was a comedy-craze, and Miss Windsor had a delightfully whimsical part in "Dance Madness," which Robert Z. Leonard directed. They are magnificent.

Archie Mayo, former comedy director, has had the megaphone on "Money Talks" which was written by Rupert Hughes.

VIRGINIAN WILL EXHIBIT "SILENCE" AS FILM PLAY

H. B. Warner, Vera Reynolds and Raymond Hatton Have Leading Roles in Picture

A luxuriously appointed drawing room, three men engaged in heated argument, a beautiful girl of 17, a stream of vehement language in abuse of the girl, a dead mother, a revolver shot, one of the men drops dead.

This is one of the tensely dramatic situations of Beulah Marie Dix's screen version of "Silence," a picture which is being shown at the Virginia for three days beginning Thursday.

Who fired the shot? Not Jim Warren, and yet Warren is convicted of the crime on evidence he has doctored in order to shift the blame upon himself. He is sentenced to hang and with the ordeal but a half hour away, he maintains a rigid silence—he refuses to divulge the true story of the murder. "Whom is Jim Shielding—and why?"

H. B. Warner, who plays the featured role, that of the condemned man, also played the lead in the sensational Broadway stage production of "Silence," opposite Warner is Vera Reynolds, while the role of his crooked pal, Harry Silvers, who is mysteriously killed, is played by Raymond Hatton. Rockliff, Fellowes, Jack Mulhall and Virginia Pearson are featured members of the cast, one of the strongest ever assembled for any picture.

"SHOW BUSINESS" the recently published novel by Thyra Samter Winslow, has been purchased for early screening by M-G-M. It is a story of life behind the scenes and has received a unanimity of praise from book reviewers throughout the country.

WHO AND WHAT WILL BE SEEN ON LOCAL SCREENS THIS WEEK



Above, at left, are Richard Dix and Alysie Mills in "Say It Again," at Rialto, Monday-Wednesday. Center, Colleen Moore, star of "Ella Cinders," at Virginia, Monday-Wednesday. Right, Claire Windsor and Owen Moore in "Money Talks," at Capitol, Monday-Wednesday. Below, at left are H. B. Warner and Vera Reynolds in "Silence," at Virginia, Thursday-Saturday. In the center, below is Robert Frazier, star of "The Isle of Retribution," at Capitol, Thursday-Saturday. Next (slightly above) is Lloyd Hughes, another star of "The Isle of Retribution," at Rialto, Thursday-Saturday. Below at right are Florence Gilbert and George O'Brien in "The Johnstown Flood," at Rialto, Monday-Wednesday.

WAR-TIME OPPONENTS NOW WORKING ON SAME MOVIE

The technical experts in Constance Talmadge's next picture, "The Duchess of Buffalo," could form a league of nations club, for they came from all over the world. Yesterday, during a lull in production, veterans of various nationalities who have fought against each other in the world war, held an impromptu meeting and exchanged reminiscences of battles on land and sea.

These representative veterans on the technical staff for Constance Talmadge's picture, "The Duchess of Buffalo," are H. B. Boswell, director Sidney Franklin's right hand man, a lieutenant in the British army before the war, and a captain and later a major in the expeditionary force during the conflict.

D. F. Cook, second assistant director, a former officer in the German navy.

Nicholas Koblancky, expert on Russian detail, an officer in the czar's armies until the revolution.

Oliver Marsh, chief cinematographer, a member of the photographic division of the signal corps of the American army during the war.

William Cameron Menzies, art director, war time officer in the American army and later attached to the royal flying corps on the British front.

Pat Drew, chief electrician, who went "over there" with the American infantry.

Philip D'Esco, master of properties, former officer in the Roumanian army.

LEWIS MILESTONE SIGNED TO DIRECT LLOYD'S NEXT

Through arrangements completed by John L. Murphy, production manager of the Harold Lloyd corporation, and Jack Warner, of Warner Brothers, Lewis Milestone, one of the most successful of the newer group of young directors, was signed to direct Harold Lloyd's next picture, which will go into production soon.

Milestone was picked from a score of prominent directors who sought to handle the megaphone on this comedy which will be Lloyd's second under his Paramount releasing contract. It was Milestone who directed Thomas Meighan in "The New Klondike."

Milestone comes to Lloyd equipped with a thorough training in almost every branch of picture making and his signing by Lloyd is consistent with the comedian's policy of surrounding himself with young men who can readily absorb his method of comedy production.

With the building of an entire mountain town on the Laskey Ranch, where much of the action of his newest story is laid, Lloyd is about ready to start "shootings" on the second of "The Heaven's Baked." Part of the picture will be shot in Feather River canyon in Northern California, but location work will remain until the end of the production.

Johanna Kallton, contrary to other reports, is to play opposite Lloyd again. Her contract with the spectacular comedian has another picture to run.

HEAVY CONGO JEWELRY IS BEING WORN BY FILM STARS

LOS ANGELES, May 15.—Congo jewelry is the new fad adopted by movie stars and flappers of Hollywood. Enormous necklets, heavy bracelets, gold anklets are the rule rather than the exception on smartly gowned women in the movie colony.

Pauline Starke is wearing heavy gold chains around her neck, her left arm and her right ankle. Renee Acoese is sponsoring the solid gold necklet that is worn by the women of the Congo to denote that they are married. Benton gold rings adorn the fourth, third and second finger of Claire Windsor's dainty left hand.

With an exotic evening gown, Alice Pringle, wears a pair of barbaric gold earrings.

GET BRUISES Lon Chaney and William Haines, the star and romantic lead of "Tell It to the Marines," are suffering from badly bruised shoulders and blistered hands as a result of the intensive military training to which they have been subjected in preparation for their new roles.

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EUROPEAN DIRECTOR NOW MAKING PLANS FOR FILM

Eric Pommer, noted European producer, who was placed under contract by Paramount and brought to Hollywood to supervise the filming of Pola Negri's production, "The Sign of the Cross," is now making plans for a new picture.

He already has launched initial plans for the making of her next picture, "Hotel Imperial," a lavish production of Lajos Biro's drama.

"With the acquisition of Eric Pommer, Paramount has found the ideal combination for Pola Negri's picture," said E. P. Schubert, associate Paramount producer.

Pommer has made some of the most remarkable pictures in the history of the screen as anyone will agree who has seen "The Cabinet of Dr. Caligari," "The Last Laugh," "Siegfried," "Variety," or any of his other pictures. He understands Miss Negri and each has a sincere admiration for the skill of the other.

"Hotel Imperial" is going to be made as it should be made and that means one of the most lavish pictures on Paramount's new program. It will be a revelation to even Miss Negri's greatest admirers.

Filming of "Hotel Imperial" has been scheduled to begin June 8. Negotiations are under way to obtain a noted director for this picture.

ROCHE SIGNED FOR ROLE IN FIRST NATIONAL FILM

The relicking role of the milk-and-water English lover, Fliedert, in "Midnight Lovers," will be portrayed by John Roche, according to an announcement from the office of John McCormick, under whose management this First National production will be made.

The role offers Roche an opportunity for comic characterization, a new phase of acting in this artist's repertoire. Lewis Stone and Anna Q. Nilsson are to play the featured roles in this amusing adaptation of J. P. Harold Terrell's play, "Collusion," which was written for the screen by Carey Wilson. Wilson will also be editorial director of the picture.

"THE DELUGE" Jeanie Macpherson, special scenario writer for Cecil B. DeMille, has returned to the studios from New York and will start immediately on the screen treatment of "The Deluge," DeMille's forthcoming million dollar production for Producers Distributing Corporation.

This Week at the Theatres

RIALTO
Richard Dix in "Say It Again," Monday-Wednesday. "The Johnstown Flood," with George O'Brien, Thursday-Saturday.

VIRGINIAN
Colleen Moore in "Ella Cinders," Monday-Wednesday. H. B. Warner in "Silence," Thursday-Saturday.

CAPITOL
Claire Windsor in "Money Talks," Monday-Wednesday. Lillian Rich, Robert Frazier in "Isle of Retribution," Thursday-Saturday.

"THE JOHNSTOWN FLOOD" IS LISTED AS RIALTO'S FILM

Picture Story of Disaster Has George O'Brien and Florence Gilbert As Stars

"The Johnstown Flood," Fox Films stirring picture story of one of the greatest disasters of the world, which comes to the Rialto theater on Thursday, is one of the finest things in screen history. It was directed by Irving Cummings, who has scores of successful and entertaining productions to his credit. It has a cast that can be catalogued in no other manner than brilliant.

George O'Brien is seen in the leading role.

Florence Gilbert and Janet Gilbert are cast in the principal feminine parts. Paul Nicholson and Paul Panzer interpret the menacing influences with Anders Randolph, Max Davidson, Walter Perry, George Harris and Elmo Billings in new roles.

The photography adds new laurels to the brow of George Schneidermann, veteran Fox Films cinematographer, who has "The Iron Horse," "The Ancient Mariner" and other photographic masterpieces to his credit.

The dramatic action is of the swift-moving variety ever witnessed in a production, due to the powerfulness of the story, immense settings, remarkable acting, sterling direction, and a great wealth of production value.

The wedding used to be the generally accepted ending for pictures. "Them days is gone forever" in the words of the cartoonist. Following the cartoonist's angle, Anna Q. Nilsson states that nowadays the picture starts with the wedding, "and then the fun begins."

Miss Nilsson's next production for First National, "Midnight Lovers," has just such a beginning. It starts with the marriage of Miss Nilsson and Lewis Stone, and the complications which follow marriage make the story.

This production is to be started next week under John Francis Dillon's direction. Carey Wilson, who did the adaptation, is also editorial director of "Midnight Lovers."

PICTURES NOWADAYS BEGIN WITH WEDDING CEREMONIES

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"Say It Again" Is Rialto Movie Play

Richard Dix Is Star of Current Gregory La Cava Production; Is Comedy

"Say It Again," which comes to the Rialto theater on Monday, is the third romantic farce in a row for Richard Dix, under the directorship of Gregory La Cava. And it is funnier and faster than either of the other two successes, "Let's Get Married" and "Womanhandled."

The picture has a long, colorful sequence of whole hearted, two fisted scrapping worked out in one of those side splitting comedy situations which have caused such laughter and excitement in so many of Dix's features. Moreover, the fighting involves nearly one hundred people, all punching at once. The situation is funny because Dix is the central figure in an intricate around a throne, is not responsible for his predicament, being kept in ignorance of what all "the shooting's" for.

The comedy becomes a riot when Chester Conklin, last laughed at in "A Woman of the World" and "A Social Celebrity," appears as the prince for whom Dix has been mistaken.

As a background for the story we see the quaint streets, houses and citizenry of an imaginary small European kingdom, with the pomp and spectacle of its royal court.

Running through the picture is a thread of romance with real thrills, glamour and heart tug in it. The center of this is beautiful, blonde Alice Mills, Dix's new leading woman.

"Princess Lena." She is slender and tall, as all princesses should be, weighing 123 pounds and being five feet five inches in height.

She will be remembered as Conway Tearle's leading woman in "Morals for Men," William Powell's in "Schools for Wives" and Lou Tellegen's in "With This Ring."

STARRING VEHICLES Of the 52 pictures which Metro-Goldwyn-Mayer will produce for next season, 24 will afford starring vehicles for its leading players, it has been calculated.

FIGHTING IT OUT IN "OLD IRONSIDES"



"Battle of the Prisoners," a scene from "Old Ironsides," now being filmed on Catalina Island. Left to right are Charles Farrell, George Bancroft, Wallace Beery and George Godfrey.

By JACK JUNGMEYER.

CATALINA ISLAND, Calif., June 5.—Thirty miles from the California mainland, faintly discernible, across a blue channel where the flying fishes play, lies the island of Santa Catalina, where Paramount's \$2,500,000 sea epic, "Old Ironsides," is being filmed.

Here, as an innocent bystander, and by dint of retrospective fancy, I have participated in the historic battle of the "U. S. Constitution" with the Tripolitan pirates of 1804. And if the completed film retains the pungent savor of the drama here enacted, it will be indeed a memorable offering.

I write this in a little tent, one of hundreds comprising the movie camp, on a narrow neck of land below which the riding lights of Decatur's replicated fleet wink in the night.

About me 1,500 men snore after the sweat of battle maneuvers. The tang of powder, the din of cannonade, the shouting of combatants touched almost to blood just by grip on a flashing saber, the creak of tackle, and the peit of a stiff sea have bedded the impression of reality deep in mind.

For the four at least, that dark

bulk down in the cove here is the ship by which the young American navy memorialized its heroic exploit in the Mediterranean.

And James Cruze, director, must keep alive in his men the illusion that they are actually making history, not merely mimicking for a movie.

On one side of the Catalina peninsula the old Hittin of 1804.

On the other, far over at San Pedro and Wilmington, the searchlights of the present Pacific battle fleet finger the skies—a world of flying machinery, steam, craft, wireless, of speed and power.

And yet by aid of all these modern devices it is proving a strenuous task to duplicate what Decatur's crew did with cutlasses, steam, windlass and stout hearts 123 years ago.

Five times this day, at two hour intervals of laborious preparation, the cameras whirled for a long shot as the "Constitution" and her enemy maneuvered to achieve the precise swinging broadside desired.

And after each trial the voice of Cruze, whispering over a microphone from his distant camera float, "We'll try it again." All day for one successful shot.

Compared to the making of his "Covered Wagon," which was a

tough job, "Ironsides," Cruze says, is far more trying. Storms, fog, accidents, narrow seamans before the constructed forts of Tripoli and various vicissitudes already have added an additional million dollars to the projected cost of the picture.

Twenty-seven days of shooting time have been lost to date, with the daily budget running about \$4,000.

Breakfast at 5:30, box lunch aboard ship, supper at 6 p. m. in the camp, operated like a military establishment. A 12-hour workday. Accounting, at first straggling and exciting, long waits between camera shutters, men playing quoits, reading, horse-playing, snoozing on the docks, then suddenly tensing to a few moments from the camera float, with men manning the guns and mounting to the fighting tops. Hard to keep up esprit.

And yet in the mind of most of these extras, a hard-bitten horse supporting the principals—Wallace Beery, George Bancroft, Charles Farrell and Esther Ralston—some stimulus of patriotic pride, some echo of school book history perhaps, which sustains enthusiasm and which is imbuing "Old Ironsides" with a fine sincerity.

CAPITOL

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MONEY TALKS

BIG COMEDY SENSATION 1,000 LAUGHS




with **CLAIRE WINDSOR**
OWEN MOORE
and **BERT ROACH**

HIS wife frantic, their furniture carted away by the installment agents, their food supply cut off because there was no money to pay—what a moment to embark on this most amazingly hilarious voyage to recoup the family fortunes!

EXCITEMENT? Never a dull moment! Comedy! Surprise! A thousand thrills! You'll say money talks—and how!

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"THE ISLE OF RETRIBUTION"

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