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GRIFFITH'S LATEST PHOTOPLAY SHOWN

'Orphans of Storm" Opens at Forrest, With Producer and Gish Sisters as Added Attractions

There cannot be much doubt that most of the big audience that crowded into he Forrest Theatre last night think that riffith's "Orphans of the Storm" is a conderful picture. The frequent and cheral applause during and after the howing gave this first night the aspect personal triumph for the producer the stars. And to grace the occath himself and the two stars, "the isses Gishes," as he called them, were and say a few words of appreciation.

"Orphans of the Storm" is unoubtedly an unusually big piece of ork. Whether or not it ranks with work. Whether or not it raines. Of Griffith's biggest may be a matter of lack someopinion, but it seems to lack some thing of the depth and breadth of The Birth of a Nation. He has never handled crowds with a more cumulative dramatic effect than he does in this latest film. In fact, he has here built up a story with a masterful growth from quiet beginnings to tremendous climaxes, and his mob scenes depicting the streets of Paris during the French Revolution and a breathlessiy thrilling cavalry ride, bended by Danton, to save Henriette from the guillotine just in the nick of time, have not been surpassed even in the much-discussed masterpieces that But cutting the picture from the great footage shot to the footage practicable for a showing has left it curiously jerky and uneven in many

The story is founded, as is well known, on the famous old play. The Two Orphans." Griffith has enlarged upon the drama and built up new dent intent of pointing the moral that the unleashed bigotry of a people, drank with too much freedom, may result in tyranny as despotic and heartless as and are excellent, under an aristocracy.

Lillian Gish, as Henriette, one of the the street scenes of old Paris and the orphans, does some of the best work of her career. She has developed a most natural and effective comedy talent that surroundings of the aristocrats being built on most claborate scales. finshes delightfully our of the action here and there, and that serves to accentuate and to strengthen the pathos of the hovering tragedy. The camera man has done wonders for her in vir-tually all of her close-ups; in fact, his work throughout the production cannot

be commended too highly.

Dorothy Gish plays the part of
Louise, the blind orphan, and, though
she has not so much chance in the story as her sister, she makes it an appealing figure that wins deep sympathy. Joseph Schildkraut, stage star in "Lilliam" in New York, wen to the screen for this production, is the perfect and unbe-lievably handsome Chevalier de Vaudrey, who loses all his good looks most unaccountably when he drops his aristoerat's trappings and appears as a plain citizen. Schildkraut has not yet learned the slower tempo of the screen, but he gives every promise of being a distinct addition to film celebrities with more

The crippled Pierre is played by Frank Puglia, another newcomer, who was discovered by Griffith acting in the Italian Theatre in New York and who vitalizes his role with the surefy of a veteran in the work. Shelden Lewis, a favorite on the screen, is Pierre's regue of a brother, Jacques, and the inimitable Lucille La Verne pictures old Mother Frochard with all the unbelieve-

Washington "Deb"

MISS ALICE MILBURN

Daughter of Mrs. Charles Milburn,

a prominent member of the capi-

tal's residential set

Creighton Hale has a good bit in his

portrayal of the Chevalier's attendant, and Leslie King succeeds in giving one

the shivers as the vengeful Jacques-Forget-Not.

But after all, among the men, it is Monte Blue, in the part of Danton, who dominates the picture. His ride at

Louise is as time a piece of work on his part as its photography was on the

part of the cameraman, and nothing

could be higher praise than that. Sidney Herbert makes the wily, crafty, heart-

Morgan Wallace and Catherine Emmett

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By JOHN BLAKE

You know the kind of man who is life of the party, he would arrive at He plays the life of the party." some and little, he plays a fire servations-usually borrowed.

He is the first to devise new games follow success; to keep people amused. He knows how

world. They are the life of the party, but rarely are they the life of the busi-dinner tables and at partles. ness where they happen to be employed. And more often than not the dinner invitations they receive are very welcome because they insure a few good of a life of the party building up a distinguished career in that capacity. meals-meals of a kind which lives of the party can ill afford on their salaries.

FITO BE a social favorite-a tame cat really requires ability.

No commonplace man can achieve social distinction. He may be what business men call "a sap." but he has a certain magnetism that makes him -really requires ability.

able repulsiveness that the part calls of his business that he does being the

As to Social Graces

Uncommon Sense

Magnetism is an unusual gift. The a little, he plays a fine game of bridge, ability to interest men and women has he is ready with quips and clever ob- a high market value. Salesmen, actors, politicians, every one who wants to follow successfully a semi-public career.

to say complimentary things to ladies. furnishing very meager entertainment Altogether, he is a social necessity. It is foolish, therefore, to waste it There are many such men in the The writer has known many men of

They may be appreciated there, but

TT IS a good thing to contribute to social galety, to help people be happy while they are at play. But don't byerdo it. Don't feel that you don't overdo it. Don't feel that you must support all the gaiety and lead all the revels.

If you have talent of that sort use in business where it will do you and the world a little good.



hear you are having with your throat cases. I myself have attacks of inflamed throat every winter, can't seem to get rid of them. Wish you would take a look at mine and tell me what to do.

I guess, Doctor, I will have to introduce you to Formaminta real good throat antiseptic with which you will keep the soft tis-sues in an almost constant antiseptic bath, because you will find Formamint pleasant and convenient enough to use frequently. I find that the average patient will readily dissolve Formamint in his mouth every hour or so, and you know how hard it is to get them to use gargles or sprays consistently, even two or three times a day,

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