Mack Sennett
Paramount—Mack Sennett Comedies

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ONE DOLLAR A YEAR

"Gingham Girl" Brings Her Duck And Takes Gay Whirl in Exclusive Social Circles in the Near Future

THE GINGHAM GIRL
Cast of Characters
Louise Fazenda . . . . . . . A Poor Relation
Bert Roach . . . . . . . . . . . . Her Father
Eva Thatcher . . . . . . Her City Aunt
"Baldy" Belmont . . . . A Scheming Son
Isabelle Keep . . . . . . . His Sister
Billy Armstrong . . . . A Fortune Hunter
Billy Bevan . . . . . . . . . . . . A Human Butler
Director, James Davis
Supervised by MACK SENNETT

At the climax of an elaborate reception given by Eva Thatcher in honor of the approaching marriage of her daughter (Isabelle Keep) to Armstrong, there arrives Louise, the country cousin. She comes fresh from the farm with her trained duck under her arm. As an immediate result of the duck's unfamiliarity with the usages of polite society, Louise is unhorsed in the kitchen.

The bridegroom, belated, arrives posthumously, effecting his entrance on the voluminous train of Thatcher. Louise emerges from the kitchen with a tray of tea. She recognizes the fortune hunter as a boorish that still owes her father a bill. Armstrong denies he has ever fired with the coy Louise and has no recollection of the neglected board bill, either. Bevan the butler tries to console the slighted Louise and they set a picnic in the kitchen.

The wedding preliminaries proceed upstairs. A letter meantime arrives from Louise's father, stating that oil has been struck on her property, making her fabulously rich. The Aunt intercepts the letter, changes her tactics towards Louise, dresses her in costly garments and tells Belmont about Louise's good fortune. Belmont proposes to Louise and is accepted. A double wedding imminent—Armstrong vs. Isabelle and Belmont vs. Louise. By the "card" stands, until Bevan arrives to claim Louise. After a wild chase he and Belmont mix in a fight. Meanwhile Armstrong finds the letter telling of the luck of Louise, and immediately he too proposes, ordering the minister to perform the ceremony. Bevan, thrown out of the house, forges a letter saying that the message about the oil is a hoax. He signs the name of Louise's father, and sends it to Armstrong who reads it just as Belmont is demanding an explanation of the switch. The bridegroom, Louise, ignorant of the letters and of her own fortune, is ordered off the premises by her Aunt who has also read the forged letter and believes it. Armstrong is restored to the arms of Isabelle.

Louise's father arrives in pomp and a Ford limousine. He inquires for his daughter, revealing proof of her wealth. This breaks up the Armstrong-Keep romance once more and all set out in a frantic chase for Louise and the butler, but they do not overtake them until after the minister has made them man and wife.
"Rube" Is Always Good For a Laugh

The comedy possibilities of "rustic innocence" surrounded by city folk and fashion are never entirely explored. Always there is something new to show or say and the type of "Rube" is familiar to all lands and peoples. Even in Australia they call for "Haywards," and Cincinnatians, you remember, have been chided for twenty centuries or so, on account of their boots that still had milk-stains on them when he took his seat in the Senate.

Mack Sennett has found some new angles in the awkwardness of a country belle landed plump in a swell social function. He has projected them in "The Gingham Girl," and has given them to Louise Fazenda to carry out to a comedy climax in his latest two-reel comedy mix-up.

"The Gingham Girl" is booked for release April 18.

A novelty in the hilarity which always follows the entrance of Louise Fazenda in any film scene will, in "The Gingham Girl," be provided by a pet duck which reveals an intellect.

Mack Sennett has been declared the official comedy purveyor to the Reo Motor Car Company; at least the declaration is implied in that organization's recent issue of "The Reo Spirit" which is the company's official organ circulating among its thousands of employees throughout the United States.

"We are now using Sennett Comedies to entertain our employees," writes Arthur A. Sinclair, Social Director of the great motor car institution at Lansing, Michigan, where a fine and beautifully appointed projection room has been fitted up for the company's theater and where hereafter "the cares that infest the diligence that soars high above that of all geese and most all other ducks. This is a fact that is amply proven when the duck encounters a punch bowl, loaded, on the mahogany center-table around which the fashionable guests spend a suspiciously long time and from which they and Miss Quack retire with difficulty."

Speedy Comedies For Reo Builders

Well, Mary's An Heiress

A telegram came to the Sennett studio the other day which put one of the little bawling girls in the heiress class. The telegram said with simple honesty, "Oil!"

It meant that, a little Texas ranch left her by her adoring grandfather had done its duty nobly. The secret name of the new little heiress is "Mary." She says she doesn't badly think her family would have to have her real name used in motion pictures, so proposals of marriage will be examined in the order of their arrival by "Miss Lee" who is a very charming and winsome little miss.

Maria Prevost, a native of Montreal, is regarded by motion picture students as another evidence of Mack Sennett's ability to pick winners. She is rapidly forging to the front as an artist of rare talent.

Kalla Pasha as a sort of Julian Elting will flourish in skirts in "Fresh From the City" soon to be released. As an expression of fabulous comedy, this ex-wrestler in petticoats is a scream.

Notice to Exhibitors

Fifty different poses of Mack Sennett Bathing Girls and Comedians have been selected from more than 800 plates for distribution to Exhibitors. These are all copyrighted photographs, printed from the original negatives and were taken at picturesque locations along the Pacific Coast. They are very beautiful pictures and may be had at the following rates: Set of 10 (assorted) 8x10 size $2.00 Set of 25 (assorted) 8x10 size 4.00 Set of 50 (assorted) 8x10 size 7.50

Full information concerning these new lobby sets may be had on application to the LOBBY DEPARTMENT, MACK SENNITT STUDIO.
Censorship for the Censor

Motion picture producers and exhibitors are not alarmed at the thought of censorship, but they want the public to do the censoring—and there isn’t any other kind so effective—immediate and final.

It is undesirable that a crowd of self-appointed, "holier-than-thou" meddles should wield so powerful a weapon as the censorship club.

The motion picture is closely, related to the press in the immediacy of its appeal, in its timelines and "circulation."

Any censorship plan that cramped picture producers will reach the newspaper as inevitably as bigamy thrives on opportunity.

The value of such judgments as are set up by "cliques," "circles" and "legends" is nil, and never has been in line either with good art, good morals or good common sense. Such censorship refused Charlie Ruth Kenney's "Servant in the House" a bear.

Permit your employer to earn as much as he can—you’ll be sure to get yours.

If some people had their clothes made to fit their dispositions they’d never get into 'em.

Logical Title Is Important

In selecting "Gee Whiz," as the title for his next two-reel comedy feature, Mack Sennett was as zealous for a perfect fit as Gilbert was in his verse about "making the punishment fit the crime," or as Mr. Shakespeare was when he finished his comedy and couldn’t think of a name until "As You Like It!" popped into his head.

You’ve just got to get the right name for a play. It’s as important as naming the baby. Imagine Charlie Murray zooming the world as Har- old, Kalla Pasha as Pericival, or Turi- tin as Hen Lomond. It’s the same with a play. You just couldn’t call "Othel- lo," "Who’s Got the Handskerchief?" Imagine "The Easiest Way," mas- quering as "Back to Torent’s."

Charlie Murray says he never knew a title so aptly to fit a plot as "Gee Whiz" matches its there isn’t a thing in the whole story," he says, "that contradicts the title in the even the minute particulars.

Kalla Pasha, when he was taught to pronounce it, said that "Gee Whiz" reminded him of the snow that mountains, the wind swept, waver- beamin’ cliffs of his dear Turkey and of the long winter evenings of his boyhood spent in the fertile meadows of his loved homeland off the coast of Constantnante.

Eddie Grimbom liked the title too. He said it made him think fondly of his big brother.

Fanny Kelly was a bit piged because they didn’t cast her in the title role and wouldn’t be seated even when it was pointed out that there wasn’t any title role.

Harriet Hammond was bound to approve the title. She really was re- sponsible for it. "You are to play the role of the wife of Kalla Pasha," said Mr. Sennett to the tiny dimpled star of many a Sennett comedy when cast- ing the farce.

"Gee Whiz" said Miss Hammond in profound, bewildered consternation, turning her deep blue eyes on the

No Traffic Cops Will Interfere

It is undisputed that to western genius is due a type of farce that is characteristically American. "It is," says Mr. Sennett, "the only form of dramatic expression in which America has produced a distinct and individual utterance. It began with Charles Hoyt.

Speed is one of the essentials of farce, and in that regard and on that account, the filmed production sur- passes the staged, for "not a word is wasted. It is all action. The story must not unfold itself, the complications must ensue, and the plot must proceed on the wings of action. That’s why the Mack Sennett product is the highest form of farcical art. Mr. Sennett has specialized in this kind of entertainment. He has developed the stage farce to a point of skill that leaves imitations halting and out of breath in the far distance.

NEW MACK SENNETT COMEDY RELEASES

Current Attractions
"GEE WHIZ" APRIL 4
"THE GINGHAM GIRL" APRIL 18
Future Releases
"FRESH FROM THE CITY" "BY GOLLY!" "LET ‘ER GO!"

MACK SENNETT COMEDIES
Paramount

Published at 1712 Alameda Street
Los Angeles

by Charlie Murray

A bargain is a sneak.
Everybody has a birthday except an old maid.
England is batting a thousand in the League of Nations.
I hope the crook that visited me will have to live in Russia.
Never compare a one-dollar watch, with a fifty-dollar clock.
There are other places to trim a man besides a hairdress shop.

PERMIT your employer to earn as much as he can—you’ll be sure to get yours.

If some people had their clothes made to fit their dispositions they’d never get into ‘em.

Left to right in foreground, Isabelle Keep, Billy Bevan, Louise Paxenda and Eva Thascher.

Heroine’s Pet Duck Takes to the ‘Flowing Bowl’
Personify 'Good Form' in Mack Sennett Comedy

Center, Marie Prevost and the Sennett Great Dane, Teddy; upper left, Phyllis Haver; upper right, Marie Prevost, and lower left, Harriet Hammond.