The Daily Movie Magazine

HOLLYWOOD TO BE MORE THAN EVER U. S. FILM CENTER

By CONSTANCE PALMER
Hollywood, Calif.

JOSEPH SCHENCK, husband of Norma Talmadge, and producer of not only her pictures, but sister Constance's and brother-in-law Buster Keaton's, has stated that he will never produce in New York again.

Cosmopolitan Pictures are looking for a place to locate out here, and are intending to close the uptown New York studio at 127th street and Second avenue.

With the moving of the Vitagraph forces, which seems very likely, Hollywood will be more than ever the producing center of the world for films. Of course, the climate here is ideal. There are no hold-ups—climatically speaking. The size, construction, location and technical facilities of studios here make New York studios look like mistakes. Please don't think I am, in my usual large manner, hurling insults at New York. The thing that primarily makes California the center of motion-picture production is the climate, and nobody can be patted on the back for that.

Here's some more brand-new news, hot off the griddle. Marshall Neilan is going to begin his new picture this week, in all probability. The title is "Fools First," and it is a Saturday Evening Post story. Marion Fairfax is doing the script, which, naturally enough, will be good. Richard Dix, lovely Claire Windsor and Claude Gillingwater are announced as the nucleus of a typical Neilan cast.

Wesley Barry is going on a personal appearance tour with "Penrod," the recently completed picture. The business of the journey will begin in Chicago January 30, and from there they will probably go East by slow stages, depending upon the length of the runs.

* * *

MARCIA MANON has an important part in "the Masquerader," now in production at the United Studios. She is, of course, loaned by her husband-manager, J. L. Frothingham. Of "The Masquerader," more anon.

Marguerite De La Motte, under the same management, is loaned to Thomas Ince to be the heroine in a production in which she will be featured upon its release. The title now is "The Brotherhood of Hate." Two other members of an all-star cast are Frank Keenan and Lloyd Hughes, the latter one of the most pleasing young men on the screen, to my mind. Now don't be starting another argument, a la your Valentino-Reid outburst. After all, what did it settle?

Maurice Tourner has started the production of "Lorna Doone," so long expected. I will visit him one day this week and will write you about it then.

Robert Ellis has been signed up for his third consecutive engagement at Universal. That's doing very well in these parlous times, when there are ten good actors "resting" or "at liberty" to play every part on the market. First he was Marie Prevost's leading man in "The Dangerous Little Demon"—rather silly title, don't you think?)—then Priscilla Dean's in "Wild Honey," and again in "That Lass o' Lowrie's."

Wallace Beery, too, was held over from "Wild Honey" to the last-named production.

DANGER IS NOT CONFINED TO SERIAL THRILLERS

DANGER in motion-picture making is not confined to serial thrillers, as the members of the cast and staff of Cecil B. De Mille's special, "Saturday Night," can testify.

Leatrice Joy and Jack Mower risked their lives in a series of automobile incidents beginning with a dangerous skid and culminating in a collision between a speeding electric train and a stalled automobile on a high trestle, where the actors hung suspended.

Later all four principals figured in a tenement house fire in which Conrad Nagel narrowly escaped serious injury and possible death when he dashed through a mass of flames that completely ruined his clothing and severely blistered him.

Paul Iribe, art director, fractured several of the small bones in the foot and ankle while superintending production work on location.

Wesley Barry Fan Wins Beauty Contest: Now in "Penrod" Cast

SOME eight months ago Wesley Barry, the freckle-faced movie hero, received a letter from Hazel Keener, of Bettendorf, Ia., requesting an autographed photograph.

Today Miss Keener appears in Wesley's supporting cast in "Penrod," now being produced by Marshall Neilan, and is well on the road to movie stardom.

It's a long trip from Bettendorf to Hollywood, but a succession of events in the life of Miss Keener in less than a year has brought about the realization of her great ambition, namely to appear in pictures and in particular to work in the same picture with Wesley Barry.

Miss Keener was a dramatic art student when she wrote that first letter to Wesley, asking for his photograph. A correspondence between the clever young actor and the ambitious movie aspirant soon disclosed the girl's great desire to become a movie actress. Like many other girls in small towns, Miss Keener realized the great distance between home life at Bettendorf and a movie career in Hollywood, but she was determined to "get there."

When a big Chicago newspaper announced a national beauty contest, friends of Miss Keener urged her to send in her photograph. In competition with hundreds of other girls in the State of Iowa, Miss Keener was selected the most beautiful girl in her State. In a letter to Wesley, the girl wrote the news and mentioned the fact that with her $1000 prize she and her mother were coming to Hollywood to see if she could break into motion pictures.

A visit to the Neilan studio brought about a personal meeting between "Freckles" and his admirer, which was followed by an introduction of the girl to the producer, who on hearing her story made a motion-picture test of her. The results, both from the standpoint of beauty and histrionic possibilities gained through her dramatic training at school, were most gratifying and now Miss Keener is appearing in "Penrod" under Mr. Neilan's direction, with "Freckles" himself.

Franklin Institute Lecture Postponed

The Franklin Institute has announced that the lecture scheduled to be delivered tomorrow night at the Institute by Dr. Silberstein will not be given, due to Dr. Silberstein's illness.

FOR THE FILM FAN'S SCRAPBOOK

WALLACE REID

We will be glad to publish the pictures of such screen players as are suggested by the fans

THE MOVIE FAN'S LETTER-BOX

By HENRY M. NEELY

Victoria B.: Address Wesley Barry care Marshall Neilan, Hollywood (but do it quickly, for he is going on a personal appearance tour). Ben Alexander, 1800 Winona Boulevard, Los Angeles; Marie Osborne, care Pathe Company, 35 West Forty-fifth street, New York; Bobby Connelly, 483 East Ninth street, Brooklyn; Virginia Lee Corbin, 1421 Cherokee street, Hollywood; John Henry, Jr. (not Billy), 7723 Sunset Boulevard, Los Angeles; Mickey Moore, 1739 Vine street, Hollywood; Mary McAllister, I don't know (terrible admission, isn't it?); Jane and Katherine Lee, care of Rogers Film Company, Hollywood. Why the interest in all these child players?

* * *

Alfred Tenaglia: Address Buck Jones at 1954 Crasens Drive, Hollywood, but you mustn't call him "Buck" any more. He has lately adopted "Charles" as his correct name and had himself properly baptized that way.

* * *

Movie Fan: "I can't tell you Rodolf Valentino's birth date because I've never seen it in any of his biographies. I don't think the stars would like to have fans send them their photographs. What on earth would they do with 'em. They'd get thousands. But they do like to hear from admirers. Lillian Gish is twenty-six years old and Dorothy two years younger.

* * *

Luis Georgiana—Luis Montagna, known to fans as "Bull" Montana—is neither Irish nor English. He is very much Italian and speaks with quite an accent. Yes, Wheeler Oakman was with Priscilla Dean in "Outside the Law." The leading man in "Go and Get It" was Pat O'Malley. "Bull" Montana played the ape. Rodolf Valentino has no relatives living in this country.

* * *

Frances Buder—I haven't the slightest idea who was in the wrong in the Valentino-Acker divorce case. I'm inclined to think there were faults on both sides, but the main point was that they were totally incompatible and couldn't get along together. Yes; the testimony showed that they separated the day after the wedding, but each claimed it was the other's fault. Later they tried living together again several times. Some of the pictures Miss Acker has been seen in are: "The Round Up," "Brewster's Millions," "Wealth," "The Affairs of Anatol," "Checkers," "The Arabian Knight," "See My Lawyer," "The Scarlet Shawl."

* * *

M. W., Trenton—You don't mind if I don't publish your letter, do you? I've called off the Valentino-Reid controversy. But you can get some comfort in the knowledge that 90 per cent of the fans think as you do about Rudy.

* * *

Katherine L. H. G.—Rose Elizabeth Tapley was with Biograph for seven years and with Edison for two years. It isn't possible to give a list of the hundreds of short subjects she appeared in, but her later and more important work included "Lola," "Hired Help," "Entanglement," "Home Coming," "Fireman's Dream," "The Storm," "Taxi," "Oh, Boy!" "Determination." What on earth ever gave you the idea I am a "female"? If I am, I can assure you I'm not a bit like other girls. Not a bit.

* * *

C. D.—I'm willing to bet that you'll change your mind about Valentino being just "an actor of the day." Some day he will settle down and control that eternal smile, and I think you'll find him among the big stars of the screen. He has the talent. If he doesn't let the present adulation spoil him, I am hopeful that he will do great things.

* * *

"Admirer"—Well, you and your sister seem to agree, anyway. But you can't drag me into that fuss again. I have troubles enough.

* * *

S. Rosener writes: — "I find your movie and theatrical columns very stimulating and productive of thought and discussion. They get away from the beaten path of criticisms, and seem to give your own personal viewpoint (although I don't always agree with you), which I think could be profitably used by the antiquated reviewers of the other Philadelphia newspapers who 'don't review.' For years I have wondered why most of our Philadelphia critics do not 'critic.' Evidently they take it for granted that all readers of newspapers are just as dull, stupid and senile as they themselves. Many of these so-called reviews seem to be written by those who have either not seen the show or movie or who have been compelled to 'cover' three or more of them within an afternoon or evening, witnessing an act of each show or perhaps 1000 feet of film, writing off their criticisms in a hurry and in such manner that a regular fan or theatregoer realizer that the newspaper that uses such methods or employs such reviewers is certainly a back number, and should quit giving such alleged reviews. Many readers want good and even radical reviews.

"Several days ago you stated that 'artistic films' are not commercially profitable. Why? Are they more expensive to produce? Does it cost more to produce the 'sets' of our two recent 'artistic pictures,' 'Camille' and the Cabinet of Dr. Caligari'? Don't you think you can just as easily educate a public into an unhappy and logical ending or even an abrupt ending (as even life itself is at times), as a frequent happy, stupid and silly illogical ending, simply because we think we all like to see the hero and heroine in each others' arms 'ad nauseam ad infinitum.'"

(You oughtn't to talk that way about my illustrious confreres—you really oughtn't. They are traditions—institutions—you know what I mean—in Philadelphia. I'm just an impudent interloper rushing brazenly into print with a lot of half-baked impressions and no knowledge of anything. Ask any of 'em; they'll admit I am. But it's mighty kind of you to say such nice things. And I'm particularly glad that we often disagree. If I agreed with everybody, there'd be no excuse to keep me in my job. Maybe there isn't much, anyway. So let's keep on disagreeing and when you catch me in a particularly glaring bit of idiocy, write in and rake me fore and aft. I'm Irish, and I love a fight. It isn't the cost of "artistic" pictures that makes them commercially unprofitable. It's simply that the public stays away from them in such large numbers as to make it almost unanimous. Easy to educate the public? (Goshamighty! You just ortter try it, tha'sall.)

* * *

E. S.: Milton Sills is still acting for the screen. He has just been cast to play opposite Dorothy Dalton when she does "The Cat That Walked Alone." Meantime he has been working in the all-star cast of "One Clear Call" at the Louis B. Mayer studio with Claire Windsor, Henry B. Walthall, Joseph Dowling, Irene Rich, Nick Cogley, Shannon Day and others. Some cast—eh?

* * *

Allan B. Grant, 1632 North Redfield street, writes: "Just a few lines to tell you that I think you're about as fair as any one can be. It isn't an easy task to please every one so I am glad you dropped the Reid and Valentino fuss, as there are a great many others who are just as well liked.

"I attend on an average ten movies a week and see all the best ones, and I agree with you about the ten best pictures of the year. I saw all of them, and I am sure there were no better ones.

"Now about the new picture by D. W. G. at the Forrest, namely, 'Orphans of the Storm.' In the scene where Lillian Gish, as Henrietta, and her sister Louise are leaving the old home to go to Paris, Miss Henrietta is carrying a twentieth century umbrella, one with the new white tips.

Now how did this great error ever escape D. W. G.? Umbrellas were carried by others, but they were the old-fashioned kind and bamboo. Our present-day umbrellas were not in vogue at that time. In 1847 the steel-ribbed umbrella was first patented. A few people around me noticed that glaring mistake. What do you think about it? This is my first letter to you so please tell me if you approve of it."

(You bet I approve of it. I didn't notice the umbrella error; in fact, I'm not an expert on umbrellas and it never even occurred to me that they were invented or patented. But I suppose they were. Next time I see the "Orphans" I'll look for it.)

CHALIAPIN IN WONDERFUL PERFORMANCE OF "BORIS"

Russian Basso Gives a Marvelous Rendition of Moussorgsky's Hero

THE CAST

Boris ..... Feodor Chaliapin
Teodoro ..... Raymonda Delaunois
Xenia ..... Grace Anthony
The Nurse ..... Kathleen Howard
Schouisky ..... Angelo Bada
Tchelkaloff ..... Carl Schlegel
Brother Pimenn ..... Jose Mardones
Dimitri ..... Rafaelo Diaz
Marina ..... Margarete Matzenauer
Varlaam ..... Paolo Ananian
Missail ..... Pietro Audisio
The Innkeeper ..... Maria Mattfeld
The Simpleton ..... Giordano Paltrinieri
A Police Official ..... Louis d'Angelo
Lovitsky .....
Tcernakowsky ..... Vincenzo Reschiglian
A Court Official ..... Giordano Paltrinieri
Conductor—Gennaro Papi.

Seldom has any operatic star scored the vocal and dramatic success in Philadelphia which Feodor Chaliapin made last evening at the Academy of Music in Moussorgsky's unique "Boris Godunoff." It was one of the most brilliant performances which the Metropolitan Opera Company has ever given in this city, not only in the superb work of the principal, but also in the fact that the rendition of the secondary parts (if such they may be termed with Matzenauer and Mardones in the cast) were but a shade below that of even the great Russian bass.

"Boris" is essentially a one-part opera or, rather, music drama. That is, the title role commands most of the essential vocal and dramatic elements of the work, but frequently one of the subsidiary parts will make the most extreme demands in voice and action upon the singer cast for it. That these demands were fully met in last evening's performance is a high tribute to the company.

Chaliapin must be considered in two ways in this remarkable opera—vocally and dramatically. In each he reached one of the high points in Philadelphia operatic history. His voice is the essence of quality, combined with refinement and polish. There is abundant force when the situation requires and, on the other hand, there is a pianissimo which no tenor or baritone now on the operatic stage can equal, and this, without loss of warmth or volume. The part of Boris lies almost entirely within the middle register and there was little opportunity for the great singer to show his range; indeed, so far as this goes, the role might be sung by almost any baritone with a few good low notes—but not in the manner in which Chaliapin sang it last evening. The essence of his vocal art lies in the marvellous refinement of tonal production and the graduation of volume to the dramatic demands of the situation. He has vocal color from the top to the bottom of the register of the role, but that color is always regulated by the drama of the moment. He does not sing to show his voice—he sings to present the opera—the highest form of operatic art.

As an actor he is, if possible, even more superb. Nothing is overdone—an easy thing to do in the title role of a work like "Boris." After the tremendous scene in the second act, Chaliapin appeared before the curtain, apparently emotionally exhausted, as well he might be, following the rendition which he gave, and after seven or eight recalls refused to appear again. There was no unwillingness to acknowledge the approbation of the audience, but he was evidently worn out by what was really the dramatic climax of the opera. The role makes demands which are the limit of human endurance.

The other principal parts were splendidly performed. Mardones showed the wonderful voice and the magnificent dramatic elements which he possesses in the role of Brother Pimenn, and Mme. Matzenauer was more than capable, as she always is in the comparatively small part of Marina. Diaz was vocally and dramatically fair as Dimitri, although more tone in the role would have been acceptable against the generally heavy orchestration which accompanies the part. Ananian had an excellent role, which he filled to perfection, especially in the tavern scene, showing his versatility in being able to perform both comedy and seriousness with equal ability.

The opera, if it may be called such, is episodic rather than connected, presenting phases of Russian life, both noble and peasant in a thoroughly nationalistic spirit. It shows the elementary essence of Russia in very much the same way that "Louise" shows the spirit of Parisian life, that "Boheme" depicts the Montmartre or that "Pelleas" exhibits medieval France. The music is Russian throughout. It has the genius of Moussorgsky, refined through the orchestration and general revision of Rimsky-Korsakoff. Entirely apart from the wonderful rendition of Chaliapin, it was an innovation for which the opera-loving public of Philadelphia heartily appreciated.

Another element of this remarkable work was the enormous part assigned to the chorus, which was almost on a par with that of the principals. The nationalistic spirit lies largely in the choral numbers which were many and beautifully performed. Many of the traditional melodies are choral and have found expression in other than operatic form. The chorus in the attacks and the releases, as well as in balance and quality, showed a master hand in its training.

TO DISCUSS DISARMING

Englishman to Talk Before Forty-sixth Ward Women

"Limitation of Armaments" will be the topic at the meeting of the Forty-sixth Ward League of Women Voters to be held tonight in the Wharton Methodist Episcopal Church.

Miss Amy Cryan, of the faculty of the University of London, and Frederick J. Libby, executive secretary of the National Council for the Limitation of Armament, will speak. The Rev. W. E. P. Haas will preside.

Girard Students to Give Play

The play "Stephen Girard" will be given tonight by members of the graduating class of Girard College. This will be the last class function before the midwinter commencement, which is to be held tomorrow night in the high school auditorium of the college.

DICKENS CLUB TO ELECT

Fellowship Also Will Present One of Sutro's Plays

The Dickens Fellowship will hold its annual meeting tonight at the Musical Art Club. The only business to be considered is proposed amendments to the by-laws and the election of officers.

The rest of the program will consist of a one-act play, "A Marriage Has Been Arranged," by Alfred Sutro, and the portrayal of Dickens characters by members of the fellowship.

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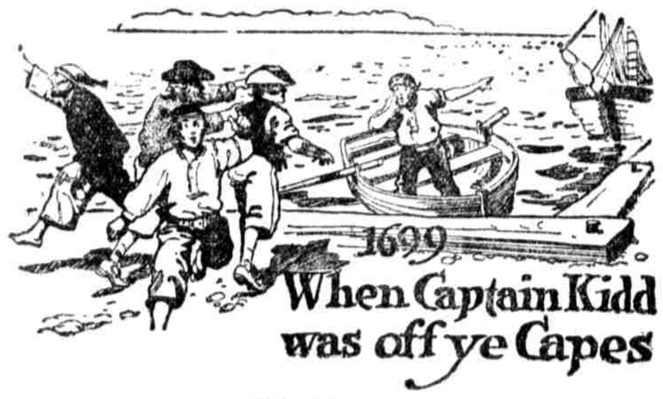

Captain Kidd is alive today in many forms—unscrupulous promoters, improvidence, inexperience, speculation, etc. You may leave money and property for your family, but you cannot bequeath your experience and judgment to protect their legacy.

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PHOTOPLAYS PHOTOPLAYS PHOTOPLAYS

The following theatres obtain their pictures through the STANLEY Company of America, which is a guarantee of early showing of the finest productions. Ask for the theatre in your locality obtaining pictures through the Stanley Company of America.

APOLLO 52D & THOMPSON STS. MATINEE DAILY JAMES KIRKWOOD in "THE GREAT IMPERSONATION"
ARCADIA CHESTNUT Bet. 16TH 10 A. M. to 11:15 P. M. SPECIAL CAST in VICTOR HUGO'S "JUDGMENT"
ASTOR FRANKLIN & GIRARD AVE. MATINEE DAILY SPECIAL CAST in "A MAN'S HOME"
BALTIMORE 31ST & BALTIMORE Eve. 6:30 Sat. Mat. MABEL JULIENNE SCOTT in "Don't Neglect Your Wife"
BLUEBIRD Broad & Susquehanna Continuous 2 until 11 WALLACE REID & GLORIA SWANSON in "Don't Tell Everything"
BROADWAY Broad & Snyder Ave. 2, 6:45 & 9 P.M. MME. NAZIMOVA in "CAMILLE"
CAPITOL 722 MARKET ST. 10 A. M. to 11:15 P. M. PAULINE STARKE in "SILENT YEARS"
COLONIAL Gtn. & Maplewood Aves. 2:30, 7 and 9 P. M. THOMAS MEIGHAN in "A PRINCE THERE WAS"
FAIRMOUNT 26th & Girard Ave. MATINEE DAILY WALLACE REID & GLORIA SWANSON in "Don't Tell Everything"
56TH ST. THEATRE—Below Spruce MATINEE DAILY CHARLES RAY in "NINETEEN AND PHYLLIS"
GREAT NORTHERN Broad St. at Erie 2, 7 & 9 P. M. POLA NEGRI in "ONE ARABIAN NIGHT"
IMPERIAL 60TH & WALNUT STS. Mats. 2:30; Evgs. 7 & 9 SPECIAL CAST in "A MAN'S HOME"
KARLTON CHESTNUT Above BROAD Daily 11:15 A. M. to 11:15 P. M BETTY COMPSON in "THE LAW AND THE WOMAN"
Lehigh Palace Germantown Ave. and Lehigh Avenue WHITMAN BENNETT'S "The Truth About Husbands"
LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY BETTY COMPSON in "LADIES MUST LIVE"
ORIENT Woodland Ave. at 62d St. ANNA Q. NILSSON in "WHY GIRLS LEAVE HOME"
OVERBROOK 63D & HAVERFORD AVENUE CONSTANCE TALMADGE in "LESSONS IN LOVE"
PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M. RUDOLPH VALENTINO in "THE CONQUERING POWER"
REGENT MARKET ST. Below 17TH 11 A. M. to 11 P. M. VIOLA DANA in "THERE ARE NO VILLAINS"
RIALTO GERMANTOWN AVENUE AT TULPEHOCKEN ST. SPECIAL CAST in "THE CONCERT"
SHERWOOD 54th & Baltimore Av. MAT. 2; EVG. 6:30 MAY ALLISON in "THE LAST CARD"
STANLEY MARKET AT 19TH 11 A. M. to 11:15 P. M. AGNES AYRES in "THE LANE THAT HAD NO TURNING"
STANTON MARKET Above 16TH 11:15 A. M. to 11:15 P. M. "THE FOUR HORSEMEN OF THE APOCALYPSE"
333 MARKET STREET THEATRE 9 A. M. to 11:15 P. M. CHARLES RAY in "THE MIDNIGHT BELL"
VICTORIA MARKET ST. ab. 9TH 9 A. M. to 11:15 P. M. PEARL WHITE in "A VIRGIN PARADISE"
GRANT 4022 Girard Ave. Mat. Today Violin and Organ Recitals JOHNNY HINES in "BURN 'EM UP BARNES"

The NIXON-NIRDLINGER THEATRES
BELMONT 52D ABOVE MARKET 1:30 and 3:30; 6:30 to 11 MILDRED HARRIS in "The Woman in His House"
CEDAR 60TH & CEDAR AVENUE 1:30 and 3; 7 and 9 P. M. MARGUERITE SNOW in "LAVENDER AND OLD LACE"
COLISEUM Market bet. 59th & 60th 1:30 and 3; 7 and 9 P. M. HERBERT RAWLINSON in "CHEATED HEARTS"
JUMBO FRONT ST. & GIRARD AVE. Jumbo Junc. on Frankford "L" ALL-STAR CAST in "PRISONERS OF LOVE"
LEADER 41ST & LANCASTER AVE. 1:30 to 5; 7 to 11 P. M. HARRY CAREY in "THE FOX"
LOCUST 52D AND LOCUST STREETS Mats. 1:30, 3:30. Evgs. 6:30 to 11 ZANE GREY'S POWERFUL STORY "THE MYSTERIOUS RIDER"
NIXON 52D AND MARKET STS. 2:15 7 and 9 RICHARD TALMADGE in "TAKING CHANCES"
RIVOLI 52D AND SANSOM STS. 1:30 and 3:30; 6:30 to 11 MME. NAZIMOVA in "CAMILLE"
69TH ST. Theatre—Opp. L Terminal Daily, 2:30—7 and 9 SPECIAL CAST in "Get-Rich-Quick Wallingford"
STRAND Germantown Av. at Venango 2:30, 6:30 to 11 P. M. THOMAS MEIGHAN in "A PRINCE THERE WAS"

AT OTHER THEATRES, MEMBERS OF M. P. T. O. A.

Ambassador Baltimore Ave. at 56th Daily, 1:30 to 4:30 & 7 to 11 P.M. JAMES OLIVER CURWOOD'S "The Flower of the North"
Germantown 5510 Germantown Ave. MATINEE DAILY WILLIAM FARNUM in "PERJURY"
JEFFERSON 29th & Dauphin Sts. MATINEE DAILY HELENE CHADWICK in "GODLESS MEN"
PARK RIDGE AVE. & DAUPHIN STS. Mat. 2:15. Eve. 6:45 to 11 HOBART BOSWORTH in "BLIND HEARTS"