

MOVIEGRAMS OF THE WEEK

Richard Barthelmess at Stanley—"Foolish Wives" at Aldine. Directors Who Act—Film Briefs—Other Photoplay News

NEXT week will be a slack one in the number of big photoplay debuts here, but the interest attached to two of the openings will more than make up for the paucity in numbers.

Richard Barthelmess, one of our handsomest and best-loved screen idols, who has been absent from local screens (except in revivals of old films) for some time, is here with his first starring vehicle, "To-able David," a Joseph Hergeshelmer story at the Stanley.

To the Aldine will come the much-touted and heavily advertised "Foolish Wives," with Eric von Stroheim, billed as "the man you love to hate," as its official Push Bah.

FOLLOWING the appearance of a picture which was discovered by the author of the original story when she saw the film "To-able David" will mark a direct contrast since Mr. Hergeshelmer attended and helped supervise the entire production, much of which required mountain background.

Whether or not this was the reason, the fact remains that "To-able David" has been hailed as nearly as free from the usual film graft as any picture that has ever been made.

It must have been hard to stick so to the drama and grim sincerity, especially in the case of "To-able David," which is a Kentucky mountain "melodrama" with feuds and stills and moonshiners and all the paraphernalia of the genre.

CERTAIN names bring to mind untold wealth and in this category are the Rothschilds, the Standards and the Ninties, which has now added "Foolish Wives," which has excluded dollar marks from the first mention of preliminary plans up to the presentation in New York.

Eric von Stroheim was given a pocketbook without strings attached and told to do his damndest. As a consequence, "Foolish Wives" has been built entire on the spot, with no time for rehearsal and gardens, bosses, hand-picked extras and tried to defy the Pacific Ocean.

The story concerns a renegade Russian adventurer (played by Stroheim), who spends most of his time vamping on women, especially in some remote spot in the Caspian and his favorite stamping ground the Casino and its surroundings at Monte Carlo and has Olga and Vera, to aid and abet him in his dark deeds.

Mae Busch and Maude George play the latter roles, and Rudolph Christian, who died during the course of the picture, is an American envoy. In the unfinished scenes none other than Robert Edeson, stage star, doubled for Mr. Christian the plan being that he would appear on views from this particular character.

It's going to be interesting to see just how that \$1,000,000 and more spent by Mr. Von Stroheim and whether the immense outlay (the largest ever known in one picture) has been justified.

While it must be confessed that Von Stroheim has outpouched the majority of his film associates, there have been numerous cases of very excellent directors who hooded themselves around in leading roles.

Other pictures which open include "A Virginia Courtship," with pretty May McAvoy, at the Arcadia; "Fighting Mad," with Wanda Hawley, at the Victoria; "Wanda Hawley, in 'Her Face Value,' at the Regent, and Bert Lytell, in 'Lucky Stars,' at the Capitol.

STARS APPEARING ON LOCAL SCREENS NEXT WEEK



PEARL WHITE, "A VIRGINIA COURTSHIP" Faye; POLA NEGRI "INTRIGUE" Locust; WM. DESMOND, "FIGHTIN' MAD" Victoria; MAE MURRAY, "PEACOCK ALLEY" Palace; JACKIE COOGAN, "MY BOY" Karleton; BERT LYTELL, "LADY FINGERS" Capitol.

THE CRITIC TALKS TO MUSIC LOVERS

THE general utility of the chamber music compositions being produced by the composers today has been strikingly shown this season in Philadelphia by the performance of the eccentric composition in this form by Alfredo Casella, played at a concert of the Chamber Music Association by the Rich Quartet, and the Ravel quartet, played last Sunday afternoon before the same organization by the Letz Quartet.

Not that the two compositions may be placed justly in the same class. Ravel's quartet is one of the most significant works in chamber music of the last French composers, and both from its intrinsic merits and from its position thus far by the musical public, it promises to be one of the three string quartets that France has added to the permanent repertoire in the last century.

But in the quartet very little has been added to the permanent repertoire, since marks any advance in thought, since Beethoven, and almost the same thing may be said of the piano sonata, in spite of the tremendous extension of the technique of that instrument made by Liszt, and in a different way by Chopin. In the symphony the case is different, for Brahms and Tchaikovsky have, in a different idiom, it is true, expressed musical thoughts which as truly represent the spirit of their times and countries as Beethoven did of his.

BUT in chamber music there is a hideous gap after Brahms. Composers are tending away from this highly elevated and refined form of music, and what little is being produced is indifferent in musical content and much of it poor in workmanship. The various competitions held in this country have attracted little chamber music that is really worth while, although the material rewards are sufficient to induce some of the most famous composers to compete.

IT IS true beyond question that Haydn's quartets have stood the acid test of time better than his symphonies, so much so that not a season passes that several Haydn quartets are not played in all the great music centers of the country, whereas performances of any of his symphonies are few and far between, despite the fact that there are four or five times the number of orchestral concerts in all the big cities that there are chamber music concerts.

WAGNER used to say that there was no use for him or for any one else to compose a symphony because Beethoven had exhausted the possibilities of this form of composition, a statement which later the works of Brahms, Tchaikovsky, Cesar Franck and Ives disproved. It is much more of a question as to whether Beethoven did not actually exhaust the possibilities of the piano sonata and the string quartet. Since his day there has been little enough done for these instruments to make the question a fair one.

trills of perfect quartet playing stick out like a bandaged thumb. But the pianist and the quartet players need not be too downcast about the failure of the modern to produce real sonatas and quartets. Whatever happens, we shall yet have with us for some time to come Messrs. Haydn, Mozart, and Brahms, together with a few others, and when any one really wants to play he can find something to his mood in some of these giants.

MUSIC NOTES

Philadelphia's great opera. For two weeks the line of ticket purchasers has been unbroken for the Chicago Opera Society, led by Mrs. Garden, Rosa Hahn, Edith Mason and Lucien Mur.

At the Philadelphia Orchestra's fourth concert, on next Thursday night, March 1, will be given the "Impressions of the Night's Dream," to be followed by Chopin's "Impressions of the Night's Dream," to be followed by Chopin's "Impressions of the Night's Dream."

The Hilgert Sisters, a remarkable trio of young Bohemian composers, will give their annual concert at the Matinee Musical Club concert on Tuesday next.

Michael Peña, solo cellist of the Philadelphia Orchestra, will give his annual recital in the ballroom of the Bellevue-Stratford on Thursday evening, March 2.

The combined musical clubs of Hahnemann Medical College will have their annual concert on Thursday evening, March 2, at 8 P. M., at the association hall, 200 North Second St.

The Manufacturers' Club will give the fourth musicale of the season, Monday, at 8 P. M., with Miss Cornelia Ippolito, violinist; Mary Marjorie, soprano; Israel Violinist, pianist; and Ella Clark Hamman, accompanist.

The musical program to be given Sunday night at 8 P. M. at the Church of the Holy Trinity will include "Benedictus" by the composer, Father, with soprano solo by John Orum; "The Watching Over the Dead" by Mendelssohn; Magnificat in C, by Mendelssohn.

Conservatory on Wednesday afternoon at 2 P. M. Friedman will be assisted by Miriam Herr, pianist. Mendelssohn's "Christus" will be sung Sunday evening at the service at 8 P. M. at the Second Presbyterian Church.

Advertisement for Shubert Vaudeville at Chestnut St. Opera House. Features include Mr. Alexander Carr, Marie Nordstrom, The Ice Carnival, The Pickfords, Bernard & Townes, Yvette, Jock McKay, and Dickinson & Deagon.

Advertisement for Eddie Cantor at Walnut St. Theatre. Features include "Make it Snappy" and "A Peppy Parisian Revue of Laughs and Ladies."

Advertisement for Alma Tell and McKay Morris at Walnut St. Theatre. Features include "Main Street" and "All Streets Lead to Main Street."

Advertisement for William Hodge at Adelphi Theatre. Features include "Dog Love" and "Best Evenings Seats."

Advertisement for Ladies Night at Adelphi Theatre. Features include "A Rousing, Improving Melodrama" and "Lyric Evenings Seats."

Large advertisement for the movie 'Foolish Wives' at Aldine Theatre. Includes a portrait of Richard Barthelmess and promotional text: 'The Most Wonderful Picture in America' and 'By and with Von Stroheim - The Man You Will Love to Hate'.