

# News Notes Gathered From the World of Stage and Screen

## SCREEN BEGINNING TO UPHOLD YOUTH IN REVOLT AGAINST PARENTAL RULE

Sympathy for Black Sheep of Family is Gaining in Strength.

(By Jack Jungmeyer.)

Hollywood, Jan. 8.—Screen drama, almost without exception, has hitherto dogmatically supported the tolerant or tyrannical domination of children by their parents as sanctified by authority of the decalogue.

"Honor thy father and thy mother." To dispute the wisdom of the mother mind was almost as profane as to challenge the mother love. Both were akin to sacrilege—unless one did it through the tolerated rancor of the mother-in-law, that curious left-handed mockery of a reverent symbol.

But a change is apparent. Mothers are being presented in something less than heroic measurements on the film. At least three big current pictures reflect that apostasy of the times which debates the wisdom of ancestor worship. They provide dramatic argument, these pictures, whether or not filial "honor" toward parents, usually interpreted by parents to mean implicit obedience of a young generation to the dictates of the old, is the way to happiness for both.

In Charles Chaplin's "Modern Times" the son abuses his mother, and she is shown partially responsible for their common tragedy. She is a good mother, in the accepted sense, and has been a good son. That may shock old-fashioned folk who have always felt the divine right of parental rule. But it is the first time in the film commandment.

In "De Mille's 'The Commandments'" considerable sympathy goes with the "black sheep" son who disobeys his good mother for her narrow interpretation of the commandment that affects the home life. The mother, in the end, acknowledges responsibility for her son's defection. Many mothers who will applaud the fifth commandment at the beginning of the picture may also find it as they reflect upon the tragic development of the film.

In Paramount's "West of the Water Tower" again the fruits of a father's and a mother's failure to comprehend young idealism is poignantly shadowed forth in the son's rebellion. Here the general audience reaction is that the clergyman's son by implicit "honor" his good progenitors in their wishes would have lost his own soul.

Mothers and fathers are mortal and make mistakes; they are not always right by title of ancestry, and youngsters always wrong. Love minus insight may perpetrate frightful misery and even damn the flesh of one's flesh—these things are illustrated in the picture named and in some other late photo-dramas of less prestige.

Do not get the impression that the authors of these pictures scoff at father and mother reverence; they merely prevent family drama from being a generation which more rapidly than any previous one in this country is discarding the apron strings, for better or worse.

In the three movies mentioned it is not the wild and willful flapper who challenges the omniscient mother love, but, as shot to the audience, rather sedate and admirable sons grown to manhood.

Youth, incidentally or openly rebellious, has always regarded the fifth commandment as a lop-sided arrangement. But youth's protest against authority only in the popularly exempt cases of the drunkard's daughter and the son of a manifest brute, has fallen on deaf ears, no matter what its merits, from the era of Moses to this day of Chaplin, De Mille and Homer Croft.

Youth, acting in their authors' minds without the elder bias, is not exactly advocates of the juveniles' immortal case, and he is expected with much guile to urge fathers and mothers to view the pictures conceding to parents some human frailty and fallibility.

WIDE AWAKE CIRCLE ENTERTAINMENT

The Wide Awake Circle of Cultum Lodge, No. 24, L. O. B. A., gave a Christmas entertainment in Temple Building, Main street, on Friday evening, and a fine programme was put on by the boys of the Wiggins' Home, as follows: Carol, "Bark! How Sweetly the Bells," boys; monologue, "The Wreckers," Regis and seven boys; duet, chorus, "Heave Away, My Johnny," Donnie, Ronald and chorus; recitation, "The Plente," Freddie, Stavro, Betty, boys; song, "Wassail Song," boys; dialogue, "Not Wanted, A Wife," Billy, Reggie and Reg. Arnold; action song, "The Ship at Sea," boys; dialogue, "The Chicken," eight boys; song, "Laugh A Bit," boys; recitation, "The Panta That Mother Makes," Ronald; clown drill, six boys; song, "The Tree in the Wood," boys; recitation, dialogue, Chester. Others who contributed to the programme were: Miss Avia Cooper, piano solo, "Bluenoid Flower Song"; duet, Miss L. Morrell and Miss S. Naves, "Lullaby and Good Night"; recitation, "Power Must Be Tied Tonight," Miss S. Naves; duet, "Christmas Bells," Misses Edith Welch and Francis Welch; reading, "An Answered Prayer," Miss Avia Cooper; solo, "I Passed By Your Window," Miss L. Morrell. Candy and nuts were distributed to the boys by a Christmas tree by Mrs. R. Rand and Mrs. D. Jewett, after which refreshments were served. A hearty vote of thanks was extended to Mr. Pierce and Miss Betty Pierce, also the boys for their delightful programme. Mr. Pierce replied in pleasing manner. A very pleasant evening was brought to a close with the singing of the national anthem and wishing all present a happy and prosperous New Year.

More than half the men in New Brunswick are engaged in the fishing industry.

## The Mother In Woman of Paris



LYDIA KNOTT

## POWERFUL FILM DRAWS BIG CROWD

Arlliss Gives Thrilling Representation in "The Green Goddess."

Powerful in plot, swift in action and with superb acting, "The Green Goddess," produced by Goldwyn-Cosmopolitan, began a three days' engagement at the Imperial Theatre yesterday.

It has about everything a picture should have and perhaps a little more. Magnificent settings and wonderful costumes add to the general excellence. It is a big picture, done in a big way. Seldom has anything been done on the screen to surpass the mob scenes in which several thousand people appear. Sidney Olcott, who directed "The Green Goddess," is a director of the little prizes for his handling of these mobs and subtle dramatic situations.

The distinguished English actor, George Arlliss, is the star and Alice Joyce, making her return to the screen after two years' absence, has the part of the heroine. The supporting cast includes David Powell (also of England), Harry T. Morey, Jette Goudal, Ivan Simpson, of London, and William Worthington.

The story of "The Green Goddess" is adapted by Forrest Haley from the highly successful play of the same name by William Archer, despatched to the adventures of a party of English residents of India, cast unexpectedly into the hands of an unscrupulous Rajah.

An English officer and his wife are through the courtesy of a young aviator, being rushed to their suffering children by the air route when the plane crashes in the wilds of the Himalaya Mountains. The brothers of the Rajah who rules over this particular territory have been condemned to death by the British Government. He thereupon decides to put his unexpected visitors to death in revenge. The heroine of the English officer's wife (Alice Joyce) attracts him and he offers to spare her life providing she becomes his wife.

The resultant adventures make for some unusually tense melodrama, in which high-powered road figures conspicuously appear. There is, however, abundant comedy relief and a series of scenes of Oriental luxury and picturesqueness.

As the Rajah, George Arlliss unquestionably gives the best performance of his movie career. Alice Joyce was never more beautiful or appealing, which is saying much. David Powell brings his customary sincerity to the part of the aviator. Harry T. Morey as a drinking husband, is simply wonderful. Above all, he is a loyal Britisher. Jette Goudal, the young French actress, again proves she has no superior in the portrayal of exotic roles. Ivan Simpson as the cockney valet, furnishes most of the comedy relief, while William Worthington is splendid.

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More than 200 young men and women enjoyed an informal assembly and dance given by the members of St. Vincent's Alumnae last evening in the Knights of Columbus building.

Miss Mary Chalmers, president of the Alumnae, with Mrs. Charles Conlon and Mrs. B. P. McCafferty as chaperones, received the guests. The rooms were very effectively decorated with Christmas colors and general merriment made a pretty addition to the red candles and shaded lights.

The tea table was particularly attractive. Mrs. E. J. Henneberry, Mrs. Fred Roderick, Mrs. Bernard McCarthy and Mrs. Urban Pierce presided over the affair.

## Children's Film Success Depends On Common-Sense Parental Training

(By Jack Jungmeyer.)

Hollywood, Jan. 5.—How many parents, viewing the performance of tiny screen stars, wonder, ever speculate upon the methods of child training involved in these examples of precocity or genius?

A multitude of mothers, moved by proper pride, believe their own precious offspring could do as well if opportunity afforded. Thousands of them diligently seek to force opportunity by coming to Hollywood. But while scores of them annually have chance to demonstrate the tiny flame of talent, less than a dozen children are notable in films.

The weeding-out process at the studio threshold puts to a practical competitive test opposing methods of child-rearing with a definite objective in view.

In this connection the case of Baby Peggy Montgomery is particularly interesting and illuminating. She was recently subjected to one of many psychological examinations by which institutions and individuals are following her extraordinary career. The test was made by Mrs. Martha Fowkes-Haun, noted psycho-analyst, who in a final word to Mrs. Montgomery, the starlet's mother, advised:

"Do not allow Baby Peggy to become aware of her talents, for that would check her development. Give her only the praise that is given the average child, such as 'That is very good' and 'Thank you'."

"As she grows older, teach her that she is no more gifted than other children—and that all children are naturally talented."

Now that is precisely the way the Montgomerys have reared Peggy. Good democracy and good child psychology, half-way between the old parental dogma, that to spare the rod was to spoil the child, and the new tendency to make the youngster over self-conscious and assertive, the one begetting the other—this is the way the Montgomerys have reared their daughter.

It is this air of conscious superiority, of juvenile precociousness so often cultivated by parents in youngsters designed for public career, that stops most of them at the motion picture studio gates. Making over the child for the facility and obtuseness of many movie officials, they do know



Baby Peggy Montgomery undergoing a test by Mrs. Martha Fowkes-Haun.

that young darlings of the screen must be lovable as well as talented to become box-office babies. They know that "smart" children more often inspire resentment than affection.

It is not mere transient beauty, curls, cuteness, pert wit, precocity that have spelled open sesame for little picture paragon. It is on the contrary sensitiveness, responsiveness, the naive humility and dignity of childhood free of pose, the fresh bloom of youth which Baby Peggy shares with her illustrious little contemporaries of the screen and which she has in paucity-like quality.

On the screen the tiny prodigy, no matter what his or her claims to distinction may be, must stimulate the natural child and the average child's reactions to remain popular. This requires no effort on the part of Peggy. Her parents have never permitted her to get "notions." At work, at play and on social calls with her mother and father, there is nothing to set her apart

from other genuine, unaffected youngsters, unless it is her marked tranquility.

This implies unusual restraint of natural parental pride—all the more so since, in addition to her world-wide screen fame, Baby Peggy, according to Mrs. Fowkes-Haun, has "the greatest mental speed action" of hundreds of precocious children examined. "One year in one year what it takes the average child live," "has 100 per cent concentration power" and "has an intelligence rating" beyond any other youngster Mrs. Fowkes-Haun has tested.

The history of tiny film stars, and notably the case of Baby Peggy, indicates that fine line in child culture which demands proper self-confidence from super-infantility of the ego. There is something to ponder for that constantly growing throng of mothers who would dedicate their darlings to the cinema.

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## CASTING IS SECRET OF GOOD PICTURES

Alice Joyce Gives Opinion as to What is Wrong With Movies.

In common with everyone associated with cinema production, I, too, have been asked "What's wrong with the movies?" says Alice Joyce in an interview, and I wonder at the question.

For the most part I see nothing radically wrong with them. Unquestionably moving pictures are getting better each year. The public does not realize this and I believe it would be a good idea to show them the average picture of ten years ago as compared with that of today.

There are as many poor books, poor plays and poor magazine stories as there are poor movies, and also as many stupid ones. I believe in comparison the movies would really show a better average of excellence than the contemporary arts.

One thing I do think is wrong with the movies is the question of casting. There and when Judge Casale arrived he found him on the bench.

Then the telephone rang. It was a call for Judge Winne. When he got back to the courtroom he found Judge Casale on the bench. Casale refused to vacate and a policeman refused to remove him.

"Do you want me to throw you out your Honor?" asked Judge Winne. "If your Honor thinks you're man enough," replied Judge Casale.

Judge Winne then grabbed Judge Casale in the collar and the latter fought back. A policeman arrested both and took them before the Chief of Police. Judge Casale was released, but Judge Winne was held on a charge of assault and later was let go on his own recognizance.

Judge Casale hurried up stairs and tried the law breaker, a speeder, whom he fined \$10, but on his way back down stairs he was again taken in custody on a complaint in which Judge Winne charges him with usurping the powers and duties of a public official.

The contending recorders will be tried as soon as the Chief of Police has found a Justice of the Peace to do the job.

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## Studios Start Move From Hollywood

Because of fabulous increase in real estate values, Hollywood, film capital of the world, may ultimately be without a single studio. Ince, Goldwyn and Hal Roach started the exodus some time ago when they built at Culver City, N. J., where it is now a new site near the beach. Mack Bennett's new location is outside the Hollywood limits. Lasky is said to be considering a non-Hollywood locale. And Harry Cohn of the Waldorf Productions is planning a studio at Lenox, just beyond Universal's little city.

## JUDGES FIGHT BOTH ARRESTED

New York, Jan. 7.—The dignity of justice was put to a severe test in the case of Judge Winne and Judge Casale, who fought a physical battle, while the play went over with a smoothness and strong appeal that branded it as one of the best seen here this season.

Miss Edna Preston was admirably suited to the character of Su Shong. In the lighter passages she was winsome and attractive; she developed the humorous lines in an entrancing manner and drew many a hearty laugh from her audience. But it was in the more dramatic parts of the play that she shone, rising to heights which contrasted her as an actress of much worth. Opposite her played James G. Coats, in the part of her breezy American lover, Richard Tabor, who gave a very faithful representation. Paul Broderick demonstrated one of his finest character representations since his first appearance here, playing the part of Zang Woo, rice merchant of many wiles, and master of the law.

Hardly he excelled. His was perhaps one of the most difficult of the roles in the play, and his portrayal was loudly applauded on several occasions. Clyde Franklin also handled a hard role in a masterful way. He played the part of the Chinese official, Mr. Hoo, who, as a Chinese priest, had comparatively little to do, but his yellow maid could frame to attain that end. His development of the role of the villain was very excellent. One of the very appealing father of the part of Su Shong, while John Gordon added another to his only two great successes as Song Sing, disappointed yet heroic character of the attractive heroine.

Miss Virginia Odeon, as the much abused wife of Zang Woo, enacted a role which won for her the sympathy and admiration of her audience. She made a charming appearance, and her dramatic work was of the highest order. Jack Valentine, as Bobby Blake, Carleton J. Pickney, as Johnston, a hatter, Doris Kellum, as the sister of Su Shong, and John Haggerly, as a Chinese priest, had comparatively little to do, but their yellow maid could frame to attain that end. His development of the role of the villain was very excellent. One of the very appealing father of the part of Su Shong, while John Gordon added another to his only two great successes as Song Sing, disappointed yet heroic character of the attractive heroine.

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