

NEWS NOTES GATHERED FROM THE WORLD OF STAGE AND SCREEN

ROD LA ROCQUE HAS GIFT THAT IS BOUND TO MAKE HIM SUCCESS

Refuses to Take Himself Too Seriously—Lives Quietly With Mother.

(By Jack Jungmeyer.)
Hollywood, April 22.—A young man who can break every log in the decalog, defy his mother and kill Nita Naldi, as he did in "The Ten Commandments," and yet retain the sympathy of the just and unjust in diverse audiences—such as a young man, Rod La Roque, is bound to be one of the screen's annointed.

Rod has the gift. Why it should so long have been overlooked for important roles, especially since he has been on the stage since boyhood and in films for years, is one of those mysteries by which producers move, their wondrous to perform.

La Roque has had a secure niche. His work has been sound. He has been a studio favorite. But with his performance as the bad brother in Cecil De Mille's big opus he suddenly found himself in the vanguard of movie men most talked about. He has excited considerable curiosity among women. Women critics and interviewers, who help set the style in leading men, are raving over him.

Rod takes it quite calmly with his he-man grin, which is neither fawning nor cynical, as if to say, "Let's laugh this off together."

And that is his characteristic manner, off screen as well as on. A refusal to take himself too seriously, a dread that he might be considered over-sentimental, a proper self-esteem which never becomes pompous, a frank, generous, but disciplined ego.

La Roque is one of Hollywood's most eligible young bachelors. But he's no boulevardier. He never goes to the beach, on the links. His name isn't bandied about with pseudo-romance. He lives unostentatiously with his mother and sister.

He knows the value of keeping something of one's vital nature always in reserve, of being somewhat inscrutable. He has built his actor's technique upon this discipline.

"The Ten Commandments," he pointed out, much of his acting was with back to the camera so that the high drama spots sufficient emphasis.

"The full impact of your powers," he says, "should be reserved for the high occasions of life and play-acting, not frittered away. For ordinary occasions, keep something in reserve, that, of the long distance runner rather than the sprinter. And Rod La Roque's steady plugging has been rewarded by that philosophy. Undoubtedly, too, it has been responsible for slow appreciation of his full talents.

ALL A MATTER OF NAME.

London, April 22.—Production of "Three Weeks," a screen version of Eleanor Glynn's novel, was forbidden here. The objection was made by the censor, who found nothing especially objectionable in the actual picture—but the name! They said it was awful! And so there is a picture running in London called "The Romance of a Queen." It's the old "Three Weeks" with a new title substituted. And the censors are leaving it absolutely alone.

MAY SAILINGS from Montreal

Travel to Europe will be exceptionally heavy in June and early July. You will enjoy your trip to the utmost, if you sail in May, on any of the "Famous Four" of the White Star-Dominion line—Canada, Doric, Megantic, and Regina.

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BOB LA ROCQUE

SCREEN CLASSIC IS PROCLAIMED HIT

"The White Sister" Packs Imperial Theatre—Miss Galloway Sings.

Eastside was ushered in the secular sense at Imperial Theatre yesterday with a glow of springtime color, a festival of music including a rich vocal rendering by Miss Galloway and a pictorial story of spiritual content and fervor. The theatre's staff received numerous felicitations upon the whole effect.

In "The White Sister," in which Lillian Gish stars, was the chief attraction. Here is a motion picture achievement from which nothing finer has ever reached the screen.

Miss Gish is magnificent. No actress of this generation on stage or screen has carried the flame of passion and the warning screams of scores of automobile horns, the shrill whistles of traffic policemen, one felt convicted that the last traces of New York's "Age of Innocence" had been obliterated. Yet from the curbing, only a few feet west in "The White Sister," there came presently this invitation, uttered with a respectful dignity that made its impression above the roar of traffic: "Car, sir?"

It seemed like a "flash-back" in the "movies"—the opening of a romance of other days—for, there, dressed in a long green gown and tall hat, stood a Jehu of the old school, and behind him with its great red wheels and brightly polished oil lamps, a hansom cab such as Dickens in his day had denominated as being too dangerous and speedy and entirely lacking in dignity, but which, nevertheless, a quarter of a century ago was considered the height of elegance.

The cab and 11 other hansom and victorias which still have their stands in front of the Waldorf-Astoria and Plaza hotels constitute the old guard of a glorious era. They refuse to surrender. Even a concerted effort on the part of the taxicab companies failed to drive them away, for the undercurrent of sentiment which runs deep beneath the surface of the picture, came to the rescue of the old cab drivers with such force that no hired array of legal talent dared oppose it.

"Would you exchange your outfit for a nice new taxicab?" the venerable cabman was asked.

"That depends. If I could turn right around, sell the taxi, buy my old outfit back and keep the profit I might accept the offer."

"But if it had to be a straight trade . . . ?"

THE ANNUAL loss of growing cotton due to the boll weevil is estimated by the U. S. Department of Agriculture at more than \$200,000,000.

UNIQUE

A THRILL STORY OF THE HIGH SEAS

"The Last Moment"

A STORY THAT WILL KEEP YOU GUESSING

"THE COBBLER"

"LONE LANG"

THURSDAY

ANOTHER SPLENDID WEEK. END SHOW.

As Final Curtain Descends for Ellen Terry, She Would Live on to Serve Others

By MILTON BRONNER.

London, April 22.—It's Act Five in the life of Ellen Terry, England's greatest living actress—and the final curtain can't be far off.

With the burden of 76 years of strenuous life weighing upon her now frail shoulders and with her own sight dimming rapidly, she is devoting her sunset hours to the cause of the blind. The other day, as head of a league whose holy task it is to serve the blind, she spent the entire day superintending the selling of daffodils on London streets, the money to go to the Ellen Terry homes for blind children. She calls herself a "server of the blind."

Her league, she says, aims to flood light on "the grass and the stillness which lurk over the company of strange and lonely souls."

The mere fact that Ellen Terry is at the head of the movement insures the fact that thousands of Londoners would dig into their pockets and buy daffodils liberally. For all England loves Ellen Terry.

The last time, some 15 years ago, when she returned from America, she announced a matinee performance for London. And a woman who lived way on the outskirts of the city sat on a camp stool for 39 solid hours to be sure to get a ticket. That's the kind of Terry fans they are.

There's the pretty story of the cynical George Bernard Shaw, who has spent most of his life smashing popular idols. It was rumored that Miss Terry was to be made a Dame Commander of the Order of the British Empire. As a matter of fact, it was offered and refused. But before this was announced, Shaw said feelingly: "Ellen Terry made her own name more famous than any official title. Why should she condescend to be named? Dame with a host of comparative nobodies? I can't back a movement to turn Ellen Terry into a Dame, but I would gladly back a movement to turn the Dames into Ellen Terry."



ELLEN TERRY SELLS FLOWERS FOR THE BLIND.

Ellen Terry—if that were possible, "Tiring of her Chelsea home, Ellen Terry gave it up and took a flat in St. Martin's Lane, right in the heart of the theatreland. And because sunshine is a rarity in London, her artist friends decorated her rooms in bright daffodil yellow.

Having given up the speaking stage

because of failing memory, two years ago Ellen Terry made her debut in the movies. And she's a Charlie Chaplin fan, declaring him a real genius. And finally she says she would like to live to be 300. There is much she still wants to learn, particularly as she says she is just beginning to understand things.

'Cab, Sir?' Still Can Be Heard In Din Of New York's Traffic

Few Old-Fashioned Vehicles Appear in Busy Streets to Link Present With a Glorious Past

New York, April 22.—Standing at Fifth Avenue and Thirty-Fourth street watching the endless lines of motor vehicles passing and inter-crossing, hearing the warning screams of scores of automobile horns, the shrill whistles of traffic policemen, one felt convicted that the last traces of New York's "Age of Innocence" had been obliterated. Yet from the curbing, only a few feet west in "The White Sister," there came presently this invitation, uttered with a respectful dignity that made its impression above the roar of traffic: "Car, sir?"

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freshments, assisted by Mrs. D. Kuntzky and Mrs. I. Webster. Miss Annie Gilbert was responsible for decorations. Jack Margolin had charge of tickets and M. Bernstein was floor manager. Mrs. Bernstein and Mrs. A. E. Miller assisted in serving.

The prize winners at bridge were: A. Kahn, Mr. and Mrs. K. Epstein and Miss Annie Gilbert.

HAPPY EVENT AT VENETIAN GARDENS

Under the auspices of the Hadassah Chapter, a very successful bridge and dance was given in the Venetian Gardens last evening with several hundred guests present. Receiving the guests were Mrs. J. Goldman, president, wearing blue satin crepe with black and white embroidery and Spanish lace shawl; and Mrs. I. Corber, wearing black and white crepe. Mrs. K. Epstein was general convener for the affair. Mrs. D. Carlin was in charge of refreshments.

QUEEN SQUARE TODAY

FAREWELL WEEK

The Beauty Revue

Present

"Running For Office"

There are many funny situations in the very best elements in moving pictures. The thousands who saw the picture yesterday will be the best advertisement it can possibly have. As a love-story "The White Sister" is supreme, as a scenic it is of the rarest, as a spectacular human tale during the dangerous times of Vesuvius's eruptions it is historically correct. Altogether it is one of the Imperial's finest offerings.

USUAL PRICES

COMMENCING MONDAY—Back to our regular picture policy.

Monday and Tuesday

PERCY MARMONT in

"YOU CAN'T GET AWAY WITH IT"

Coming Next Week

"THE OTHER WIFE"

Drinkwater Would Save Legitimate Stage From Movies by Endowed Theatre

(By Clarence Du Bose.)

London, April 22.—A government or municipally endowed theatre may be necessary to preserve the legitimate English stage from the movies, according to John Drinkwater, famous playwright, author of "Abraham Lincoln" and other historic dramas.

The cinema, however admirable in other ways, has no existence at all as an art," said Drinkwater.

He declared that with the exception of a few large cities in England the provincial theatre has already been killed by the movies—and now the theatres of the cities are threatened. Drinkwater has no fear of the death of the legitimate theatre in London itself, but he objects to the situation whereby the people of most of the rest of England are limited to movies, unless they make a trip to London.

Art for Art's Sake.

His government-endowment plan

would start a string of repertoire theatres in the provinces, billed by travelling troupes on a sort of "art for art's sake" basis.

Drinkwater said that, as a small boy, he traveled with the company of his father, who was an actor. "Some of the members of that company," he said, "received only 85 per cent salary—but they adored their art, and each one of them is famous today. We had, in those days, a very real, perhaps crude, but most vigorous theatrical life in the provinces which has now entirely departed."

For the drama to decay, continued Drinkwater, means the decay of something far greater than the theatre alone. Therefore a "vigorous and adventurous government" could well afford to endow repertoire theatres for the English provinces, because of the tremendous influence the revival of drama throughout the country would have upon the character of the country.

photograph to the wall in order to portray the crusty attributes of Aunt Miranda, but she did it with fine effect. She was particularly good in the last act when the thawing influence of Rebecca's disposition began to tell on her. Miss Marsh was to use an expression picked up from one in the audience—a "sight," but that was the intention of the author; Miss Marsh gave an excellent presentation of the part of work-bleached female, whose husband, enacted by Mr. Broderick, had a shady past.

Mr. Swift, although his part was small, made the most of it and scored several upshots. Miss Beall was a hit, she demonstrated the fact that Mrs. Perkins could collect more gossip and broadcast it more thoroughly than all the rest of the community rolled into one. Miss Munro also did well in her role, while the local youngsters, Miss McGillicuddy, McMahon and Burns and Master Lawrenson, rounded out a well-placed cast.

The stage settings were difficult, but they were up to the level of John Gordon's standard, and must have entailed considerable work on the part of his competent stage crew.

He is considered a serious contender for National Championship.

By HENRY L. FARRELL

New York, April 22.—(United Press.)

Vinnie Richards, the 20-year-old former Fordham tennis star, has developed his game to a degree where it seems that he is a most serious contender for the national championship.

In winning the national indoor championship for the third time recently, young Richards displayed such brilliance in his play that he was named in the final round that it appeared that the youngster had finally arrived at the point that his game had always promised.

Hunter is one of the very best players in the United States and is one of the most improved players in the last year. He went through to the final round in the British championships at Wimbledon last year and was defeated by Billy Johnston, the California star, who won the title.

Richards is sailing early in May to get ready for the British championship tournament and it is almost certain that he will win the title, because he is the only American entry of established ability and there is no player in Europe who can compare with the boy on the form that he has been showing.

Manuel Alonso, the Spanish star, and many other high ranking European players, probably will pass up the Wimbledon tournament in order to prepare themselves for the Olympic matches and the preliminary contests of the Davis Cup tournament. The Olympic matches are taken much more seriously in Europe than they are in this country.

Richards showed great promise when he was a mere boy, and he developed rapidly until two years ago, when his game stopped. He seemed to be able to get no better and was just a step away from championship class. It was thought then that his chances for the championship rested in a matter of time until Tilden and Johnson had passed out of the picture by natural causes. The way Richards is playing now he is ready to go out after the title on the merits of his own game.

The youngster didn't train very seriously during the past two years and he didn't take his tennis too much in earnest. He seemed to have been satisfied with a place on the Davis Cup team and the ranking as the third best player in the country.

He is getting more settled now and he is playing the game like it really means something to him.

Richards is one of the writer-players against whom the United States Lawn Tennis Association directed its amateur ruling that a player, after Jan. 1, 1925, will not be allowed to write about tennis for substantial compensation.

Richards has maintained that he wanted to make a profession of newspaper work, but after the unofficial rulings of the executive committee of the association was made that the rule would not be waived in the case of Bill Tilden, it is certain that Richards will not be made an exception, because Tilden had a much stronger case.

Tilden had some good arguments to present that he was a newspaper worker before he became a tennis star, but Vinnie didn't have any experience as a paid writer before he became a tennis star. In fact he was so young when he became famous on the court that he hadn't had a chance to do any kind of work.

Richards hasn't said finally that he would continue in the newspaper

JACK BOYLE STORY IS THRILLING ONE

"The Last Moment" at the Unique Has Lots of Action.

"The Last Moment," the J. Parker

Read, Jr., production which was presented by Goldwyn at the Unique Theatre yesterday certainly lived up to all advance notices as being a genuine thriller.

Of course there was splendid acting throughout the entire picture, for with three stars in Broadway stage successes appearing in the principal roles this was to be expected.

Louis Wolheim, who acted the title role in Eugene O'Neill's "Hairy Ape," gave a realistic portrayal of the brutal sea captain who enforces respect by swinging redoubtable fists to a sailor's jaws and, indeed, often swinging the recalcitrant ones over the rail and into the sea.

Doris Kenyon, who is equally well known to screen followers and Broadway playgoers, seemed lovely as ever in this film, and, as usual, was convincing in the role of a society but who suddenly finds herself aboard a schooner with a murderous captain and an even greater terror menacing her.

Henry Hull, the leading man in "The Cat and the Canary," gave an excellent performance of the bookish young rich man who loses his yellow streak and becomes a real man when he finds the girl he loves is confronted with death.

The picture was adapted by Mr. Read from a story by Jack Boyle. We can't tell you what the big dramatic thrill of the plot is, because that wouldn't be fair to others who will enjoy it. But, few can imagine anything so terrifying as "The Thing" which menaced the hero and heroine.

TALENTED PIANIST HEARD IN RECITAL

Miss Poole Displays Fine Technique and Good Expression

Miss Minnie Allen Poole, daughter of Rev. Dr. S. S. Poole, pastor of German street Baptist church, and Mrs. Poole, gave a recital last evening in the Institute of the church that was a revelation to her listeners. Her repertoire of fine technique and tone control. Her first number was a heavy one, her first four movements were: Sonata, Op. 10, No. 3; Presto, Largo a mesto, Menuetto and Rondo. Her runs and wonderful manipulation of the keys in the rapid movements was remarked as particularly skillful and very pleasing.

In the majestic selections her production of tone was quite as remarkable, showing an all-round development of her power to produce the thoughts of the great masters. Chopin's Etude, Op. 10, No. 3, and Ballade Op. 47 were heard with satisfaction by those who love his tone studies and songs without words. The contrast of Scott's Lento and the Allegro which followed made a very fine exhibition of the young lady's skill. Brahms's Rhapsody G Minor was a grand finale to a program which was well carried through, doing credit to her musical training, rarer error at the close of the program was a tripping melody with notes that called for fingers that could fairly fly over the keys.

A good audience heard this musical treat, which was a repetition of the graduating recital of Miss Poole at the University recently.

A good sum was realized for the Acadia fund. The concert was under the auspices of the Young Men's Club of the church. Miss Poole expects to return to the Conservatory for the remainder of the school year.

game and give up his amateur standing and if he was a mere boy, and he made the sacrifice of his game that Tilden intends to do, it is possible that he may change his mind and give up writing.

With Tilden out of competition in 1925 and Bill Johnston older by a year, Richards' work in tennis was a real chance to step out and win the national championship and perhaps start a reign of dominance similar to that enjoyed now by Tilden.

Richards will not be eligible for the Olympic team because of the rule passed by the committee prohibiting players from doing any kind of newspaper writing while they are under supervision of the committee.

This rule, if rigidly applied, may make it impossible for the United States to have any kind of a tennis team in the Olympic games.

Tilden, the Kinneys and practically all of the ranking players come under the writing classification and they are not eligible. Frank Hunter, regarded as the outstanding player for the year, recently purchased a newspaper in West Virginia and removed himself as a possibility.

The Olympic committee ought to make an exception of Hunter, as it is quite obvious that he is not cashing in on the reputation which he makes permanent investment of his money in a newspaper plant and becomes an editor. Paul The Kinneys, Club of the tennis association, is a newspaper editor and it is unlikely that he will be considered as a professional tennis player by his colleagues.

Bill Johnston says he can't go to Paris because of business reasons and Dick Williams is not going for the same reason. With Tilden, Hunter, Anderson, the Kinneys and many many others barred because of the anti-writing rule, it may become necessary for the association to enter the college players who are going to Eng-land next summer.

MARY PICKFORD TO LEAVE FILMS

Three, or at Most Four, More Pictures, and Then Private Life.

London, April 22.—Mary Pickford says she is going to retire from the films after another three, or at most four, pictures.

Mary looked considerably tired after her journey, and said she felt tired. "It is no use pretending I am a Duss or Bernhardt and go on acting forever and ever," she said, discussing her plans for retirement. "I created a certain type, which has been worked out now. It is finished. It is possible to do another type, of course, but the public wants me only in one character—Mary Pickford. Now, I have done that and I think it is time to quit."

She said she wanted exceedingly to get Charlie Chaplin to direct her in one of her pictures, in which she desires to take the part of a Whitechapel wif in London's East side, but it is uncertain if the comedian will find time.

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