

## "CALL OF THE NORTH"

### A FILM OF MERIT

Jack Holt Stars in Big Production Coming to Loew's Monday; "Cold Steel" Feature for Thursday.

Quality, not quantity, might be the rule applied to the supporting cast who interpret the principal roles in "The Call of the North," at Loew's on Monday, Tuesday and Wednesday.

The leading feminine role—that of Virginia Albert—is delightfully portrayed by Madge Bellamy, a pretty, vivacious actress who has done many big things in legitimate work with such notables as William Gillette, and has appeared in several picture productions since taking up motion picture work.

Neah Beery, the famous heavy in many successful screen offerings, plays the role of Galen Albert, the rugged and seemingly heartless factor of Hudson Bay agent in the far north—a leader whose word is law in his district and who often abuses his power by cruel judgments and deeds.

Achille Fierd, a sympathetic French-Canadian character, is ably portrayed by Francis McDonald, who will be recalled in many excellent screen roles. Others in the cast include Edward Martindel, Helen Ferguson and Jack Herbert.

In addition to Jack Holt in "The Call of the North," the program will include Larry Simon's latest comedy entitled, "The Bellhop," Loew's screen pictorial, supreme vaudeville, big pipe organ and classic orchestra.

"The Bellhop," adapted by Monte Katzerjohn, author of the memorable "Flame of the Yukon," from the novel "In the Shadow of the Hills," by George C. Shedd, will have its initial presentation on Thursday at the Loew Theater, where it will remain as the feature attraction for three days. A virile drama of the Southwest, replete with dramatic punch and a delightful touch of romance, "Cold Steel" takes its place among the most successful photoplays of this type. It unfolds a story of adventure in the arid wastes near the Rio Grande, portrays with vivid realism the efforts of a band of designing cattlemen who attempt to prevent the construction of a coffee dam, of which the hero is in charge, and ends with a climax of exceptional tenacity.

J. P. McGowan, popular actor and director of big accomplishment, portrays the role of "Cold Steel," and takes to this superb production a finish that marks it at once as a subject worth seeing. The girl is impersonated in capital fashion by Kathleen Clifford, recalled both for her splendid work on the musical comedy stage and in photoplays, in which she has divided the honors with Douglas Fairbanks and other head-liners.

"SMOOTH AS SILK" IS MAJESTIC ATTRACTION

William A. Grew Players Take Wide Departure From Usual Line of Plays.

In "Smooth as Silk" the Grew Players are taking a wide departure from the usual line of plays which have been presented this season, as a great deal of the interest of the play lies in the story itself. We do not wish to mar the play by telling the story here, but "Smooth as Silk," however, is a play of the underworld, portraying vividly the lights and shades of the lives and double lives of that strata of society, which brings home to the audience the truth that even the lowest have hearts and honor. The part of Silk Mulane, portrayed by Robert Hyman, gives this versatile actor an unusual opportunity and will call upon his rare ability to the utmost.

Virginia Mann, as "Boots" Carroll, will also appear in an unusual role, and that she will bring out the full value of the part goes without saying.

In fact, the entire cast have unusually strong parts in this play, and that it will be a splendid performance those who have seen the previous efforts will readily agree. A special performance in this entirely different play is promised by the Majestic Players the coming week.

Silk Mulane is so called because of his smoothness and quality of silk. The play deals with incidents that show how the high police officials often work hand in glove with the crook to further their own ends.

A murder mystery in the play, as the Bellwell case will bring to the spectators' mind a recent actual murder mystery in New York. One that has never been solved to date, and the manner in

which the police and crooks cover up the incident will open the eyes of the layman to what may have happened in this most mysterious murder case. It's not, however, the motive of the players to condemn the police system or to gloss over the crooks. Their intention is merely to furnish a splendid, gripping evening's entertainment.

A special matinee will be given New Year's Day. The usual two-for-one day will be Tuesday evenings.

LOOK OUT, CHARLIE.

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Lloyd also was selected for a place on the "ideal cast," which includes Griffith as director; Norma Talmadge as leading woman; Wallie Reid, leading man; Jackie Coogan as the child; and Bebe Daniels as the leading vamp.

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Other artists who will make up the lengthy program are Sherrill Hawaiian Entertainers, Crowley and Burke, black face comedians; The Omega Trio, comedy, singing and dancing artists; Seymour and Du Free in their headline act "The Musical Teachers"; Bessie Johnson and Company in novelty poses, billed as the most shapely young ladies before the public; and Ruffles a dainty and novel singing and dancing act. In all the boys offer seven great big

benefit in the Grand Opera House starting at 11 o'clock to-night, and for this occasion have specially engaged an entire vaudeville program from one of the largest agencies in the United States.

The artists who will appear to-night for the benefit of the London T. M. A. have never been seen in this city before as they appear only in the big time theaters of the large cities, and then are all headliners.

As a special attraction and by courtesy of Trans-Canada Theaters and Managers Minibnick of the Grand Miss Viva Company, who will be the head attraction at the Grand for New Year's week has consented to appear

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## Theater Directory

GRAND.

TO-DAY—Vaudeville and feature photoplays: Chaplin comedy, "A Night at the Show;" Elaine Hammerstein in "Poor, Dear Margaret Kirby;" special T. M. A. benefit show to-night at 11 o'clock.

MONDAY, TUESDAY, WEDNESDAY—Viva Daron, star of "The Maid of the Mountains" Company, in a spectacular review; Chaplin comedy, "The Idle Class;" Eugene O'Brien in "Gilded Lies."

THURSDAY, FRIDAY, SATURDAY—Viva Daron in an operatic review; vaudeville; Charlie Chaplin in "The Idle Class;" all-star cast in "A Wife;" coming January 12, FOR THREE DAYS—"The Unloved Wife," a comedy-drama presented by a strong company.

ALLEN.

TO-DAY—"Queen of Sheba," starring Betty Blythe; News; Chester Outing picture; Rolin comedy.

COMMENCING ON MONDAY—Mabel Normand, in "Molly O," a Mack Sennett picture; Harold Lloyd, in "Rainbow Island;" Frank Smith, Detroit tenor, in song review; Wilbur McKenna, zephyron solo; News.

LOEW'S.

TO-DAY—Ethel Clayton, in "Exit—The Vamp;" Chester comedy; News; vaudeville.

MONDAY, TUESDAY, WEDNESDAY—Jack Holt, in "The Call of the North;" Pictorial; vaudeville.

THURSDAY, FRIDAY, SATURDAY—Ben Turpin comedy; News; vaudeville.

MAJESTIC.

TO-DAY—William A. Grew Players present "The Hottentot;" "The Bellhop;" Pictorial; vaudeville.

ALL NEXT WEEK—"Smoother Than Silk" will be presented by the William A. Grew Players.

PATRICIA.

TO-DAY—Buck Jones, in "Bar South;" six chapters, "Winners of the West;" Harry Sweet, in "Playing Possum;" vaudeville.

MONDAY, TUESDAY, WEDNESDAY—Harry Carey, in "The Fox;" Star comedy; Jack Perrin, in "Both Barrels;" vaudeville.

THURSDAY, FRIDAY, SATURDAY—William Duncan, in "No Defense;" seventh chapter of "Winners of the West;" comedy; vaudeville.

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CHARLES CHAPLIN, in his two roles in "The Idle Class," one of the big feature attractions at the Grand all next week.

## "Emotionmeter" Reveals How Much Actor "Emotes" Scientists See Experiment

Olga Nethersole Gives Demonstration At London, England. Emotions Registered By Ray of Light.

LONDON, Dec. 29.—Disciples of Theophrastus on this side of the water are much interested in the "emotionmeter," an invention to measure the physical effect of emotion, and the accuracy of which was demonstrated this week by Olga Nethersole, well-known actress.

Through its medium, critics who love to exploit the failings of footlight stars will now be able to tell whether an actor is really "emoting" or just simulating emotion.

As a means of showing the accuracy of the invention, the actress yesterday recited part of Carmen Sylva's poem,

"A Necklace of Tears," the while she kept the tips of her fingers in tubes of water connected with the emotionmeter. As Miss Nethersole's feelings grew more intense and her emotions started to strike on all cylinders, a ray of light, registering her emotional force, flickered about the room.

The demonstration took place in Maudsley Hospital, and a number of scientists were present. At first they were in doubt, believing that physical pressure, breathing and the temperature of the room might be affecting the meter. In order to dispel these doubts they asked the actress to proceed through her poem again—this time mentally. During the next half hour she did not emit a single word, but the needle on the emotionmeter dial registered exactly the same progression of emotions as in the first test—fear, anger, love, passion, hate—as before.

TALES OF THE WOODPECKER

In the old days in the Northland the people believed that their gods walked about and lived as men. For this reason everyone was careful to treat all whom they met with the greatest kindness and consideration. One day, so the old tale tells us, two of the heavenly beings came to a little hut where an old woman sat baking. They were tired from a long journey and from fasting, and they asked for a bit of bread to stay their hunger. Now, the old woman was a miser. So, when the bit of dough she was willing to give them, though rolled very thin, grew large in the griddle, she refused to part with it. She then took a still smaller bit of dough, but it, too, grew, as the first had, too large for her to be willing to give it away. The third and last time she took a piece so small that it could scarcely be seen, but she cake was again so large that she refused to part with it.

So the travelers went away still hungry and thirsty. But as they went, the old woman, in punishment for her selfishness, began to grow smaller and smaller. Soon she was so small that no house was at all suitable for her to live in. Up and up through the chimney she flew, now changed into the bird we know as the Woodpecker. As she went, the miser's house began to shake, and the miser herself, who was so large for her to be willing to give it away, was so small that it could scarcely be seen, but she cake was again so large that she refused to part with it.

As a further punishment for her selfishness the old woman, now a Woodpecker, was compelled to seek her food in the most difficult places. If there was a nut under the bark of a tree she must dig it out from the hard wood. She was not allowed to have anything to drink except the rain drops.

An old French story explains the origin of the Woodpecker in another manner. In the beginning, when the earth was new, there were no people. All the birds did this except the woodpecker, which was far too lazy to be providing a place for the water when it came. For this laziness the bird has been denied even the right of drinking from the places made by the other birds. The woodpecker must drink only the water which he gets out of the holes he makes in the bark of trees.

So to-day we see the woodpecker in the scarlet hood and green gown, digging away in the solid wood, or flying about among the trees, hiding the food he will not eat, or hacking and tapping at the bark for food, and whistling for the rain to come.

From "Why So Stories," by Edwin Gile Rich.

MY SHADOW.

(By Robert Louis Stevenson.)

I have a little shadow that goes in and out with me, and what can be the use of him is more than I can see; He is very, very like me from the heels up to the head, And I see him jump before me when I jump into my bed.

The funniest thing about him is the way he likes to grow— Not at all like proper children, which is always very slow.

For he sometimes shrinks up taller, like an India rubber ball, And he sometimes gets so little that there's none of him at all.

He hasn't got a notion of how children ought to play, And he doesn't seem to care a bit for any of my games; He stays so close beside me, he's a coward, you can see, I'd think he'd stick to nurse as his shadow sticks to me.

One morning, very early, before the sun was up, I rose and found the shining dew on every buttercup, But my little shadow, like an arrant sleepy-head, Had stayed at home behind me and was fast asleep in bed.

Scene from "No Defense," a picture starring William Duncan, which comes to the Patricia on Thursday, Friday and Saturday.

FILM SMILES—and so forth By Hi Speed

Francis Wilson is to undergo a serious operation.

"The Bat" is expected to make a profit of \$3,000,000.

David Beersham, tenor, left an estate of \$100,000.

James Kirkwood is in London. He is shortly to appear in "The Man From Home."

Mabel Normand has brown hair, with decayed reddish tints, and big, brown eyes.

People we don't care for—those who climb over us in the middle of the first act.

English actors test a new machine that tests emotions. 'Twould register hard for Marie Dressler.

Gertrude Vanderbilt's press agent is sure that Gertrude has more diamonds than Peggy Joyce. My papa is bigger than yours. Yes, my uncle can lick your uncle. You're another, etc.

"By Heck," Mack Sennett's second two-reeler, featuring Billy Bevan and Mildred June, has been completed.

Gene Lowry, one of the new young directors, is about to start shooting a series of two-reelers, adapted from W. C. Tuttle's famous "Reddy Barnd" series of boy adventure stories.

Alec B. Francis, who played the father in "The Great Moment," has been cast in a similar part in Gloria Swanson's "Beyond the Rocks," another Elinor Glyn story.

Jack Holt was heard moaning loudly around the studio recently. They made him shave off the mustache he has so carefully tended for several months. As the convict person in "When Satan Sleeps," he had to have a smooth—and stiff—upper lip.

Gareth Hughes, well-known kisser of the screen, says a "lip stick" frequently leads to a stuck lip.

"You and I in Six Parts" makes a staggering electric sign.

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## A Corner For Boys And Girls

### Stories About Princess Mary

THE PRINCESS AS A V. A. D.

While "cramping" was unknown in the Royal nursery, the King and Queen wished their children to be abreast of others of the same age. Princess Mary, at the age of six, wrote a firm hand, as those could testify who saw her sign her name at the christening of Lady Chelsea in 1903.

AN EIGHT-YEAR-OLD BRIDESMAID.

The princess made one of her first public appearances in the season of 1905, when she was a bridesmaid at the wedding of Princess Margaret of Connaught to Prince Gustavus, of Sweden. The ceremony took place at Windsor, and a court gossip of the time wrote that "Princess Mary of Wales, carrying her flowers and holding up her head with great importance, wore the quonset air of all the bridesmaids." The times remarked on the following day that Princess Mary had been acclaimed like a child heroine. The favorite photograph of the little princess at that time was one taken by W. and D. Downey. It shows her seated on a couch, wearing a white frock, black shoes and a necklace and a small brooch. Her fair hair hangs loose, and a tiny fringe half-covers her forehead. The bright eyes and archy-smiling mouth tell of a happy, beautiful childhood.

THE PRINCESS AT THE ZOO.

"I have one very pleasant memory of Princess Mary, during her V. A. D. days," writes a correspondent.

She was on a bleak Sunday afternoon at the Zoo. I was there with a party of sixteen wounded Belgian soldiers—some of them were very badly hurt, and everybody pretended they didn't—she ought to be really off duty that day, we all felt. Rashly I whispered the archy-sounding words, 'Princess Mary, you are a very brave girl, aren't you?'

She was looking at me with a steady gaze, and she said, 'Yes, I am, but I don't like to be a soldier's wife, I like to be a princess.' She was looking at me with a steady gaze, and she said, 'Yes, I am, but I don't like to be a soldier's wife, I like to be a princess.'

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