POOR DOCUMENT

MC 2035

News Notes Gathered From the World of Stage and Screen

U. S. SPENT $847,804,654 ON AMUSEMENTS IN YEAR 1922

New York City Alone Took Ten Per Cent. of This Amount.

Americans are prodigious spenders when it comes to the theatre, movies and sports, as the official figures issued by the Internal Revenue office at Washington disclose that $846,804,654.92 was expended in the past year. More than 10 per cent. dropped into the coffers of movies, theatres and sports promoters in New York city, which accounts for $93,592,807.

The State of Massachusetts contributed $46,561,884. Of this amount $4,562,975 was spent in various lines of sports. It is fair to presume that at least 60 per cent. of this money was spent right here in Boston.

The figures show beyond any question that New York is the great sporting centre of the world, for admissions and tax amounted to $10,552,334. The Chicago sports spent close to $7,000,000 and California dropped $6,500,000 into the coffers of the sporting magnates. Approximately $78,000,000 was spent on sporting events in the United States. If the great college football and baseball games were taxable, this would bring it up to $100,000,000.

From Oregon

Oregonians are hailing her as the prettiest girl in their midst. Why, Rodolph Valentino said so, didn't he? Oh, yes, we almost forgot her name. Well, it's Irene Noland. She lives in Portland.

Public reaction to announcements of fabulous sums paid, or press agented as paid, to screen starlets has proven so unfavorable that Sol Lesser, who recently signed Baby Peggy Montgomery, announces, "The report that Baby Peggy was to get a yearly salary exceeding one million dollars is entirely unfounded; no company could afford to pay such an amount to any one star and hope to remain in business long." And yet it was Lesser's own organization which "founded" that story, or at least sought some time ago to give the million dollar impression.

Gossipy Notes of The Screen People

As further indication that he means to stand by the public this winter, Woods has given the starting signal to put "Softy" in rehearsal. Robert Ames is featured in this play by John Hunter Booth, with Elizabeth Murray, Florence Flinn and Jack Raffael on the side lines.

John Golden is planning to give a block party for the children in the neighberhood of Forty-fourth street between Broadway and Eighth avenue, New York, including the distributing of presents from a large Christmas tree. The members of "Chicken Feed" company will be hostesses to the children.

The entire house of Fred Stone's performance in "Stepping Stones" with Dorothy Stone at the Globe Theatre, New York, the night of Thursday, December 20, has been taken over by the Hampton Association of New York for a benefit for the Hampton Normal and Agricultural Institute at Hampton, Va.

Allan Hale and Lincoln Stedman are the latest additions to the cast which is interpreting "Black Oxen" to the screen. Hale enacts the role of Prince Hohenhauer, and Stedman plays the part of an over-fed "lounge lizard." "Black Oxen" is to co-feature Corinne Griffith and Conway Tearle.

Mr. Cyril Maude gave a small dinner last Friday night at the St. Regis. His guests were the British Consul General, Sir Harry Gloster Armstrong, and Lady Armstrong; Capt. Belknap, U. S. A., and Mrs. Belknap; Mr. and Mrs. Joseph Warren Burden, the latter Mr. Maude's daughter, and Miss Mabel Terry Lewis.

THEODORE ROBERTS

The most inspiring work of his career is the way Theodore Roberts describes his part in Cecil B. DeMille's Paramount special, "The Ten Commandments." Mr. Roberts enacted Moses in the Old Testament scenes in the prologue. After the plague of Egypt and the miracle-working that divides the waters of the Red Sea, the climax shows the prophet on Mt. Sinai receiving the divine commands as flaming characters in the sky. He engraves the letters on stone and descends to the valley, where the breakers of the First Commandment—the idolatrous worshippers of the golden calf—are destroyed by God's thunderbolts.

"To enact this God-given leader in the early uplift of the race, was an intense emotional experience I can never forget," declares Mr. Roberts.

WOMAN'S DESIRE FOR CAREER IS NOT FILMED AS IT IS IN REAL LIFE

(By Maurice Henle.)

New York, Dec. 11.—A vehicle has come to the screen that, despite its ability to afford two hours of fair amusement, belies actuality. It is "This Freedom," taken from A. S. M. Hutchinson's book, and featuring Fay Compton.

If you aren't familiar with the book, here's a brief summary. Rosalie (Miss Compton) grew up in one of those families where men are masters. So completely does she see the womenfolk dominated that she vows, by heck, when she grows up she'll be free. She takes a job in a bank. Then marriage enters her life, but she continues with her career, and in time occupies a high position with her firm. Her husband apparently is also successful, so that their three children are raised in luxury.

Years go on, and her dream tumbles. Her son is sent to prison. Her daughter dies from some mysterious cause. I forget what happens to another daughter. Then, only then, does Rosalie realize she is a failure because she has neglected her children for her career.

Hutchinson, the author, in a note on the programme, compliments the producers of the film for a faithful performance. But he goes on: "Many working women are also mothers, and in both capacities to be honored. The point is that they work, directly or indirectly, for their children. Rosalie worked for herself alone."

It's too bad this fine philosophy wasn't brought out in the picture. Because the way the character was drawn out, the spectator is given the impression that Rosalie represents all working women.

Perhaps one explanation of the queer views on working women expressed in "This Freedom" is that it is completely English. Miss Compton, an English actress, is supported entirely by British players. They didn't have the American viewpoint on the delicate question of matrimony.

As far as the mechanics of the picture go, all I can say is that it is spotty. There are times your interest is intrigued, such moments, for instance, as in the courtroom scene when Rosalie parts with her son.

But other moments are dull, uninteresting and laborious, due probably to the director's painstaking care of getting the point of the author over.

FAY COMPTON

Many repetitions of the same thought occur, and you feel like a third-grade pupil receiving instruction.

The picture commences with Rosalie as a child. This part is played by little Bunty Fosse, as fine a child actress as on the screen today. She's one of the bringht spots of the picture, and we look to see some live American producer make of her another Baby Peggy.

Outfits For Broadway Movie House Footmen Cost $200 Each

Every movie theatre takes special pains to place only lovely girls in their plate glass box offices. Now four of Broadway's massive film palaces have rounded up a bevy of handsome boys, who serve as footmen in front of the theatres. There are two youths to each of the four big film houses, each built on the lines of Adonis and looking like the chap in the Arrow collar ads. The theatres outfit them in rich uniforms that include a cap like a West Point cadet's, a cross between a military and an opera cape, braided trousers and patent leather shoes. These outfits are fashioned by the best Fifth avenue tailors and cost more than $200 each, or about 10 times the young men's weekly salary. The ostensible job of the footmen is to assist movie patrons arriving in limousines. But the real object is for them to look handsome and give the film palace an air of class.

Arnold Korff to Act In Pirandello Plays

Brock Pemberton has completed arrangements for the appearance of Arnold Korff, a Viennese actor of note, in the cycle of Pirandello plays he will present in New York early next month. Negotiations which have been in progress by cable for some weeks were completed Saturday and Mr. Korff will sail shortly for New York.

Though he has made his reputation abroad, he is a native of the United States, having emigrated with his parents as a child. In 1915 he came to New York as the guest star with Rudolph Christians's German company, then playing at the Irving Place Theatre. Wilde's "The Ideal Husband," Shaw's "Pygmalion," Schnitzler's "The Affairs of Anatol" and "The Inn," by Max Simon, were some of the plays in which he was seen in German at that time. His first role in the Pirandello plays will be the title one in "Henry IV." He speaks English fluently.

DENIES ENGAGEMENT

Pauline Garon announces that she is not engaged to Gene Sarazen, golf champion, and that she is having a dreadful time answering telegrams of congratulations. She asks that the rumor be denied.

Miss Garon is now playing an important role in "The Average Woman," with Harrison Ford and David Powell, at the C. C. Burr studios in Glendale, L. I.

Passion Players From Oberammergau Are Coming to New York

New York, Dec. 12.—Arrangements have been completed for the welcome of Anton Lang, the Christus of the passion play, and his fellow passion players, who will arrive here on the steamship Reliance of the United American Lines.

The Mayor's committee on the reception of distinguished guests has taken full charge of the arrival and will attend in a body, with a band, to welcome the Oberammergauers. After a reception at Pier 86 Anton Lang and the others will enter automobiles and go to the Waldorf-Astoria.

M'CORMACK HEARD IN BOSTON CONCERT

Sings at His Best With Constant Beauty of Tone.

Boston, Dec. 12.—John McCormack, tenor, gave a song recital before an audience that packed Symphony hall to the bursting point this week. He sang two Handel airs "My Heart With Pity Swells" and "Enjoy the Sweet Elysian Groves"; four songs by Hugo Wolf, "Zur Ruh," "Wenn du zu den Blumen gehst," "Schlafendes Jesuskind" and "Neue Liebe"; four Irish folk songs, "My Lagan Love," "If I Had A-Knew," "Trottin' to the Fair," and "Una Baun," and four songs by American composers, "The Song of the Mill" by Arthur Foote, "A Song" by Charles Bennett, MacDowell's "Long Ago," and "Before the Dawn" by George W. Chadwick.

Lauri Kennedy, violoncellist, played a set of variations by Boelmann, two movements from Haydn's D major concerto, an allegretto by Wolstenholme and a scherzo by Van Goens. Edwin Schneider played the accompaniments.

Not to waste space on vain repetition, let it be set down as a matter of record that Mr. McCormack, being at his best, sang with constant beauty of tone and with a finish of technique and style little if any less than perfect. His programme, it may be added, maintained a higher level than is usually the case, for Mr. McCormack found American songs to sing neither trivial nor experimental, and for his foreign group he chose songs—not the best, to be sure—by Wolf, who unfortunately seems today to be quite out of favor wits singers.

Mr. Kennedy played neatly, to the evident satisfaction of the audience, and Mr. McCormack sang so many encores that there was no keeping count. The occasion was one to remember with gratitude.

What made it so? There are singers in plenty with voices as fine as Mr. McCormack's, a few with technique and style almost equal to his, one or two who in these important respects perhaps can stand beside him. But to give the pleasure Mr. McCormack can give to the musical high and low alike—who else can do it year in, year out? If the list is pitifully short the reason is not far to seek.

There are singers who, as well as Mr. McCormack, can so absorb the texts of their songs and the musical expression thereof that they in the concert hall bring out every iota of meaning the songs contain. But the trouble is they finds in songs too much, or they think they do, and a simple ditty they swell into a melodrama. Not so Mr. McCormack; like Abraham Lincoln, he does not slop over.

Another type of singer, too, much in taste today, so thirsts to be dramatically vivid, that the poor composer might have saved his pains and let the interpreter, with suitable pose and facial play, recite the verse. Mr. McCormack never fails of respect to the composer.

Not that is like a third set of singers who are so obsessed with maintaining their purity of tone tnd exquisiteness of phrasing that they forget that the composers not only wrote music to sound well, but with something to express. These people, a few of them, might perhaps sing a Handel bravura air as elegantly as Mr. McCormack did, but they are not precisely many who could infuse a vitality into those roulades and trills that made them actually thrilling.

The grand style! Mr. McCormack has it. Other singers could acquire it if, in their lesser degrees, they could moderate their musical and poetic perception with a fitting artistic restraint.

Two years after China invented bank notes, the currency of the country became so inflated that a $100 note would only buy a pound of rice.

FAMOUS PIANIST IS DUE HERE SATURDAY

Mark Hambourg Will Arrive on Montrose—Native of South Russia.

Among the passengers due to arrive in St. John next Saturday on the steamer Montrose will be one of international repute—Mark Hambourg, known as one of the world's greatest pianists. The great musician is coming for his fourth Canadian tour.

Mark Hambourg was born in Bogutchar in the province of Voronezh, South Russia, on 30th May, 1879, and showed promise of great musical talent at such an early age that his father, himself a professor of advanced piano-playing, personally took his musical education in hand, and brought him out at Moscow as a juvenile prodigy in 1889, afterwards taking him to tour in England. In 1891 he left London, whither his family had migrated, and went to study under Leschetitzky in Vienna, where he remained three years. After winning the Liszt Scholarship during that period, Mark Hambourg made his debut as a full-grown pianist in 1894 at a Philharmonic Concert in Vienna under the conductorship of Dr. Richter, and a year later, made his bow to the London public at a concert of the Philharmonic Society, following this up by giving four recitals of his own as well as fulfilling a number of important engagements in the principal cities of Europe.

In 1895 came Mark Hambourg's first Australian tour, which was a sensational success. During the following year he played at many important concerts in England before leaving for a second tour in Australia in 1897. For two years after the conclusion of this tour Mark Hambourg devoted himself more particularly to general study, his public activity being confined to a few concerts in England, Germany and Switzerland. This period of study paved the way for further achievements during the first American tour upon which he embarked in the autumn of 1899. A period of great activity followed in England and on the Continent, the pianist's engagements including a series of recitals at the Queen's Hall, appearances at the Cardiff Festival in 1902, and at Lamoureux and Colonne Concerts in Paris. A second American tour of 80 concerts, followed by a third visit to Australia and a tour in South Africa, which latter was undertaken primarily for change and rest, but which proved also to be a most successful venture, fully occupied Mark Hambourg's time until 1906, especially as he had to fulfil many engagements in England as well. His recital at the Queen's Hall on June 18th of the same year marked his one thousandth appearance in public. In 1907 Mark Hambourg made his second tour in South Africa, which occupied the whole of that spring and summer. In October of the same year followed a third American tour, while in July, 1908, after a great farewell concert at the Albert Hall, which was attended by over 6,000 people, came a fourth visit to Australia extending over six months.

He has been twice since touring all over Canada and then again throughout Europe. In 1914 he was in the United States for the fourth time. During 1920 he played over 120 recitals in Great Britain.

Among his recent achievements are series of five Paris recitals, Winter of 1921-22; three Chopin recitals, London, Autumn of 1922; and three Chopin recitals, Paris, Winter of 1922-23.

Seven football players at the University of California recently bucked against a powerful tractor, actually pushing it back for a loss.

OPERA HOUSE THIS WEEK
The F. JAMES CARROLL PLAYERS
INTERPRETERS OF CLASSIC & MODERN DRAMA
If You are Looking for An Evening of Pleasure SEE Owen Davis' Most Successful Play
"SINNERS"
A Comedy-Drama of City Streets and Country Pavement.
Box Office Open From 9 until 9.30 Secure Seats in Advance | TICKETS HELD UNTIL 7.45
The play of England, Ireland and Wales
NEXT WEEK "AS A MAN SOWS"

LAST 2 TIMES TONIGHT! "WHY WORRY?" HAROLD LLOYD
Imperial Theatre
COMMENCING TOMORROW—THURSDAY
—The Thrillingest of Movie Thrillers—

Vitagraph Presents a Real Old-Timer
"The Midnight Alarm"
Everybody Loves a Fireman Lover!
1—Sensational fire scenes, startling in their heroic climaxes.
2—Gripping suspense. A girl imprisoned by crooks in a steel vault while flames rage and wall crumble!
3—Heart-tugging love romance! A mother's love strangled by a hard hearted father; a young crook's love and his renunciation; the fine, wholesome love of a fire hero for a waif girl of the slums!
4—Human, realistic screen drama of life as it is! A drama that runs the gamut of cruel riches and kindly poverty; a drama of boulevards and alley-ways; a drama of living, breathing, pulsating Life!
The most perfect cast ever assembled in a photoplay:
ALICE CALHOUN, the waif.
PERCY MARMONT, the fire captain.
CULLEN LANDIS, the young crook.
MAXINE ELLIOTT HICKS, the cripple chum.
JOSEPH KILGOUR, the villainous executor.
J. GUNNIS DAVIS, his cold-blooded aide.
KITTIE BRADBURY, the grandmother.
GEORGE PIERCE, the grandfather.
Also Round No. 6 of "THE LEATHER PUSHERS"
With Pearl White Serial on Friday—Saturday
"Aladdin and His Lamp"
Big Christmas Fantasy
ROSSLEY KIDDIES
Starting This Friday

Imperial Theatre
Crowded Again Yesterday
THIS IS THE LAST DAY
—FOR—
HAROLD LLOYD
—IN—
"WHY WORRY?"
Shows at 2.00, 3.45, 7.00 and 8.45
EXTRA!—Round 6, 'The Leather Pushers"

QUEEN SQUARE
TODAY
The Imperial Revue Present 'The Fantastic Fricassee' A Comedy Sketch With a Laugh Every Minute. Everything New and Different.
FEATURE PICTURE Shirley Mason in 'The New Teacher' A Society Drama. PRICES—Aft., 2.30, 10c. and 20c. Night, 7 and 8.45, 35c. Don't Miss This Big Double Program.

PALACE
Wednesday-Thursday
"No Son of Mine Shall be a Coward."
The Son had failed—and a proud father took another youth and called him Son! But only a girl knew the anguish in the proud heart of the older man!—and only she could bring an end to the brotherhood of hate! A story of flaming forests and elemental hearts that will hold you spellbound with its epic drama.

Thos. H. Ince presents "Scars of Jealousy"
AN INCE-PLAY WITH THE TRUE INCE-PUNCH
Portrayed by FRANK KEENAN, LLOYD HUGHES, EDWARD BURNS and MARGUERITE DE LA MOTTE
COMEDY—"SPRING FEVER"
FRIDAY—HOOT GIBSON in "OUT OF LUCK"

UNIQUE
TODAY
S-s-s-sh!
DOROTHY DALTON
Will Tell Some
"Dark Secrets"
A Thrilling Adventure In Love
"BILL BRENAN CLAIM" Western. | "SKY LARKING" Sennett Comedy
Thurs: TOM MIX

WED. STAR THUR.
FALSE TO THE TRUST OF WOMANHOOD
Can any woman find happiness if she has been so?
The answer—not the expected answer—is revealed dramatically
—BY—
ALICE LAKE
IN THE
"GOLDEN GIFT"
A drama of divided devotion, of Nita Gordon's Fight to win back her own and the world's approval.
COMEDY

WED. GAIETY THUR.
THORNS AND ORANGE BLOSSOMS
It's a Preferred Picture.
There is a touch of Tiger Love that even prison bars could not dull.
A superb cast including Kenneth Harland, Estelle Taylor and Edith Roberts.
"KIDDING KATIE"—Comedy

Empress Theatre
CITY HALL - - West End
Wednesday, Dec. 12
Big Special Attraction
THOMAS MEIGHAN
—IN—
"The Ne'er Do Well"
Also Orchestra, Vaudeville and Ballad Singers from S.S. Montcalm. Don't miss hearing TOOMLEY'S CELEBRATED LONDON ORCHESTRA.
Admission .... 21c and 11c