

News Notes Gathered From the World of Stage and Screen

SAYS MONEY BASIS OF CHICAGO OPERA; GALLI-CURCI DECIDES TO QUIT

Claims Commercialism Dictates Management's Policy.

New York, Nov. 16.—Mme. Galli-Curci has announced that she would not sing with the Chicago Opera Company next season because the management had refused to show her consideration in the choosing of the opening opera in which she would appear.

Mme. Galli-Curci charged that commercialism was responsible for the Chicago management's policy and said her only plans called for her appearance with the Metropolitan Opera Company.

The refusal of the management to allow her to appear in "Dinorah," her favorite opera and the one in which she scored her initial success in New York, Mme. Galli-Curci said, was responsible for her decision. Officials of the opera company, she added, requested her to sing in "Lakme."

Stay This Year. Mme. Galli-Curci's managers said that she would keep her contract to sing in Chicago this year, but after that she would appear only in concerts and at the Metropolitan Opera House.

Mme. Galli-Curci said: "Hating my attitude on the establish precedent of past seasons. I had assumed courteous consideration would be shown my desires regarding the opera to be selected, but as the present attitude of the company clearly indicates that you now deem this entirely unnecessary, I am obliged to accept your decision, inasmuch as I am bound to the company for this season. I deem it but fair, however, to inform you at this time that in view of your complete ignoring of even a preliminary discussing of my preferences I shall not be with the company next season."

Dispute With Polacco. According to reports, Mme. Galli-Curci's quarrel is with Giorgio Polacco, artistic director of the company. He and Herbert M. Johnson, general manager, took charge of the company last year after Mary Garden resigned. One of the first things Polacco did

MAE MURRAY



"Fashion Row" is her newest Metro picture. It is now in production in Hollywood.

was to publish a statement that the Chicago Opera Company did not want any stars and could get along very well without them. Mme. Galli-Curci, who has been one of the company's brightest stars for seven years, replied with a statement that stars made the opera popular.

Last July Mr. Salter said Mr. Johnson agreed that Mme. Galli-Curci should open the 1925-26 season in Dinorah. On October 29, however, Mr. Polacco returned from Europe and decided on Lakme.

Hopes She'll Change Her Mind. Chicago, Nov. 16.—Samuel Insull, president of the Chicago Civic Opera Company, said he hoped Mme. Galli-Curci would "exercise a woman's privilege and change her mind."

Publicity Men Would Starve if They Depended On Producers Like Daly

(By Jack Jungmeyer)

Hollywood, Nov. 16.—Is it better policy, from the picture producers' standpoint and that of the screen celebrity, to let the public in on backstage mysteries of movieland and off-stage life of its stars, or to cultivate the glamorous illusions which once shrouded both stage and screen?

This is again becoming a hotly debated controversy, now that present day high-power exploitation of personalities has demonstrated what it may provoke of prestige or disenchantment, glory or scandal.

Appropos, is De Witt Jennings' re-emergence of Augustin Daly's methods of handling his players two decades ago—the very antithesis of seven publicity technique. Jennings, 32 years on stage and in pictures, and noted for his presentations of police inspector roles, was with Daly, whom he calls the "greatest American stage director," for a year before the impetuous died.

Daly, said Jennings, "always contended that the stage must be kept mysterious and aloof from the public. Actors' lives concerned the public only during the few hours they were before the footlights. What they did off the stage was not to be discussed or fabled."

"In that attitude he was obdurate. He contacted his players not to be seen in public places; not to eat in popular restaurants; never to occupy



DE WITT JENNINGS

a ground floor seat in any New York theatre; not to stroll Broadway; to come and go to the theatre by obscure streets; in no wise to engage in or permit personal exploitation. Why, my young actors weren't even permitted to walk home with any of the girls in the cast?"

"Wouldn't that make a movie publicity man faint! And as for the fan magazine publishers—well, words fail me."

"Daly wanted to sustain illusion, and he knew how," resumed Jennings. "The screen has pretty well ripped it off. For better or worse—well, I hardly know."

"The waning of illusion has undoubtedly been a marked factor in making the public more critical of pictures. Fed up on personality babble, they are now demanding real performance, acting, rather than glittering parade of resplendent nonentities. Thus some of those astoundingly pampered have cooled their own goose."

"On the other hand nearly everyone in a movie audience now knows the trickeries of picture making—some even suspect more trickery than there really is—and knows how commonplace the lives of many celebrities are. For those who do not live by faith and enchantment alone, this is not essential to complete enjoyment of screen plays—but are such folk in the majority?"

"As a boy I used to shiver deliciously at the howling wind and snow melodrama. Mature appreciation of plays hasn't quite compensated me for those days. It was merely a wind machine and paper that made me thrill. I'd like to shiver again, I must confess."

"And how many of a movie audience can thrill to a Romeo when they know he's 40, has a fat wife, loves pancakes and snores over his evening paper?"

"Can you, romantic leader? If not, blame the movie publicity system."

For Better Pictures. "Our movement to eliminate waste in the production of motion pictures has already borne fruit in a new frame of mind in Hollywood. This change of attitude is extremely vital, because the waste of the past was largely due to the mental attitude with which the attending people approached production. Because of this mental readjustment I am confident that in the future we shall be able to make pictures at a cost less than the present price levels—and we'll make better pictures, too, confident as I am in fact that we are preparing for the production of additional pictures which, released on a schedule of one a week, will carry us through to next September."

Mr. Lasky said no step would be taken toward cheaper pictures. Those produced, he said, are not good enough and should be improved.

Says Directors Waste Time. Mr. Gosdol specifically complained against "unnecessary extra time taken by directors in the production of their pictures," and said "this is and has been difficult to control because of the attitude assumed by the present-day director of importance."

"There are too few leading film artists, outstanding directors, continuity writers, art directors and others for the yearly production of pictures, with the result that producers are continually bidding for the same people," Mr. Gosdol asserted.

"This, he added, is a problem the individual producer can solve only by development of 'unknown artists and by the employment of uncelebrated

SAY AIM OF CUT IS TO IMPROVE FILMS

Producers Declare Economy Has Spread to Actors and Directors.

New York, Nov. 16.—Two leading movie producers have given their views on the aftermath of the recent curtailment of production in the studios. Jesse L. Lasky, first vice-president of the Famous Players Corporation, which inaugurated the recent temporary shutdown, said on his return from the Pacific coast that as a result of this restrictive process Hollywood had turned over a new leaf, and both actors and directors were cooperating in the wave of economy. F. J. Gosdol, president of Goldwyn Pictures Corporation, declared that "the vital issue is whether or not the producer is to receive fair and reasonable prices for his pictures."

While Lasky would make no direct references, his statement was taken in trade circles to be a commentary on word from his coast that actors who held out for \$3,000 a week salary are now willing to work for \$1,000, and that directors who demanded huge sets to give proper elbow room for their art are now talking about the effects to be achieved with small, inexpensive sets. Stars who insisted in being the only feature of a picture are now willing to work with other stars. Lasky said:

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W. W. Jacobs Says That Movie Producers Treated His Stories Well

Unusual Exception to the Average Experience of London Author—Stories Were Well Adapted to Screen Production.

London, Nov. 16.—Not long ago John O. London's Weekly staged a rollicking row in the town by inviting the best English story-tellers to say exactly what they thought of their

film producers. And the stories they told about what had happened to their work once the movie men got hold of it will not be repeating. But there was one notable exception. W. W. Jacobs, who has had five of his London tales made into pictures, says the cockney bully, became picture pacifist, in "The Convert," and the fun is rollicking despite the fact that the cockney accent is not quite translated. How should it be? Cockney is one of the subtlest things an artist can tackle because its accent—so say men who are word-wise—comes out of the habit of the cockney of unrounding his vowels because he always says "no" with a wide grin.

The three-masted schooner Ada A. McIntyre, from New York, of and for St. John, laden with 400 tons of soft coal, which went ashore on Schoodic Island, off Gopigaboro, Me., in a gale two weeks ago, is now badly broken up, with most of her cargo washed out. Following a survey held on her this morning, she is now being towed to the Portland Press-Herald.

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