

POOR DOCUMENT M C 2 0 3 5

THE EVENING TIMES-STAR, ST. JOHN, N. B., SATURDAY, JANUARY 5, 1924

15

News Notes Gathered From the World of Stage and Screen

ST. PETERS PLAN ANOTHER OPERA

Assistance of Professional
Folks During Prepara-
tion Appreciated.

Preparations are almost now complete for the staging of another comic opera in St. Peter's beautiful auditorium. Those who will recall the last one will realize what a treat it is to see them.

The young people of St. Peter's are deserving of great praise for their activity. There is hardly a month passes that they are not responsible for some attraction. With such a spirit as this, it is not to be wondered at that they are becoming very capable, and are receiving the due praise from those competent to judge.

Speaking of one of their productions, Frederick G. Spencer, of Spencer's Ltd., said he would be pleased at any time to witness a performance by these clever amateurs.

The next offering will be a Chinese comic opera. It is the latest work of Mr. Arthur Penn. This composer of bright, tuneful music, is no stranger to music lovers. With the fact that St. Peter's young people are going to produce it, this will be enough to insure a pleasant evening. The St. Peter's management owes much to John Gordon and Miss Virginia Odeon of the Carroll Players for their kind assistance shown during the course of the preparation of the opera.

YOUTH AND BEAUTY FIRED FROM CHORUS

Management Takes This Step to
Reduce Number of
Employees.

Brunswick, Germany, Jan. 4.—The half-headed row of Brunswick's State opera is much exercised because the management, in cutting down the number of employees, discharged all the young members of the chorus.

While the portly old women retained are declared by the patrons to be worthy and conscientious in their efforts, the stage Johnnies have threatened to boycott the opera if the management fails to restore some of the youth and beauty.

FILM FLASHES

First National has begun production on "Lilies of the Field," from the stage success by William Hurlbut. Corinne Griffith and Conway Tearle are featured.

Virginia Brown Faire has been loaned by First National to Belasco Productions for a role of a young Jewish girl in "Welcome, Stranger," Italian and French in origin. Miss Faire has a exotic Latin beauty, with the animation of that blood which enhances her appeal in roles of unusual dramatic intensity.

Frederick Stanley, Boston newspaperman, who recently left the First National Publicity Department to become a scenario writer, has completed his first work on his new job with an adaptation of "Spite Corner," a bucolic drama of particular interest. Stanley is an excellent newspaper man, an adequate press agent and a promising scenario writer.

ONE ON THE SCENARIST

Among the persistent pests that haunt the film studios in Hollywood is the "would-be" scenarist. Latterly one young man attached himself to the unit engaged in filming "Long Live the King," Jackie Coogan's first Metro picture. His intrusion was irritating but he was permitted to remain.

One day he strolled up to Jackie, who was resting near a huge bronze "prop" stone. Wishing to enter the good graces of the young star, he pointed to the stone and said patronizingly, "Isn't that a nice big stone? Now, what do you suppose they burn it in?"

"Some times they burn wood, some times coal," answered Jackie, "but mostly scenarios."

The pest disappeared soon after!

1924'S "BABY STAR"

Clara Bow, who leaped into movie fame in "Down to the Sea in Ships," and is now playing featured roles in Preferred Pictures, heads the list of actresses just selected as the potential stars of 1924 by the Wampas—otherwise known as the Western Motion Picture Advertisers. At their annual frolic that organization will formally introduce Clara as one of their safe bets for stardom during the coming year. Little Miss Bow has the role of the flapper in "Black Oxen."

Milward's Liniment for Dandruff.

UNIQUE THEATRE

A SCREEN NOVELTY
"SOUL OF
THE BEAST"
A Great Picture For Kids From
Seven to Seventy. Don't Miss It.
"Newly Rich" "TIMBER
QUEEN"
Follard Comedy Episode 11
MON: The Clean Up

DECALOGUE IS FILM MASTERPIECE, BUT MODERN SEQUENCE IS RATHER WEAK

(By Jack Jungmeyer.)

Hollywood—Cecil De Mille's version of the Decalogue as the social cement of all time, shown here in world premier, stands apart and atop in august drama and awe-inspiring beauty. It sets also a new standard in picture production in many of its elements. If films had voice, this one would echo something of that oracular thunder with which the Pentateuchal authors invested the origin of Mosaic law on Sinai.

These things one may say of "The Ten Commandments" as done by De Mille, by Jeanie Macpherson, who prepared the script, and by the capable hand of players and technicians, and yet remain within the bounds of critical conservatism.

Even those who had come with cynical reservations uttered them at the opening in Grauman's Hollywood theatre, a red-letter social event in the movie capital.

They inhaled largely, almost wholly, in the first half of the picture; the Biblical prodigies which depict the heroic episodes of the Exodus, from the bondage of Israel in Egypt to the revel of the Golden Calf.

Then comes a sharp transition, a fade-in to modern city life by which De Mille works out his theme that "you can't break the Ten Commandments; they break the violator, today as surely as yesterday, not because they are to be observed as a personal favor to God, but because they are the law."

The modern sequence lapses considerably. The treading tempo and sonorous quality wane. It is perhaps too far a cry from the patriarch on the Mount of Deity or Destiny to the hot-dog stand where the latter part begins its tragic evolution; from the Red Sea crossing to Sunday afternoon jazz dancing in a San Francisco home. But the second half of the picture might have been a complete flop, and still the magnificent prelude uphold it for great photodrama.

In appraising De Mille's epicure it might be well to consider that while drama is easily visioned in a retrospect of history and venerable legend, we sense but vaguely the dramatic significance of our own time and estate. One catches the perplexity of the producer and his scenarioist in seeking to couch the contemporary fact in impressive terms. But it was precisely in the complexities of modern American life, in the chain of contacts from home to office, from golf to graft, from pew to preferment, from the Bible class to bawling, that De Mille set out to show the social validity of the Decalogue. In the trial, as well as the transcendent.

A devout mother, mindful of the law rather than the spirit of Biblical injunction, drives one of her two sons from home because he will not "apologize to God" for what she believes sacrilege. Fretted by her spiritual myopia, he scoffs at canonical law as "the bunk." No commandment shall curb his personal liberty and financial success. Thus he goes out into the world, not bitterly but boyishly exulting, to smash every commandment. His brother pursues a different course. What befalls the brothers and the mother constitutes the modern story.

The film, not essentially of religious tone, gives no comfort to unctuous pharisees. Last these might misread the pictorial parable. De Mille puts into the mouth of the dying mother the words, "Danny, my son, mine is the blame because I taught you to fear God instead of love Him." She is destroyed under the crushing walls of a church which the cynical son has built with graft-rotten cement—the crescendo of the modern sequence.

While the Biblical prodigies depend for its impressiveness upon grandeur of episode rather than on all players, Theodore Roberts gives the immortal



THEODORE ROBERTS AS MOSES.

performance of his ripe career as "Moses." Rod La Roche, Richard Dix, Edythe Chapman, Charles De Roche, Estelle Taylor, Leatrice Joy, Nina Naldi and other principals give their roles distinction. And certainly the thousands of extras, the "children of Israel," considered as an entity, give an inspiring performance, second to no individual.

Vivid, arresting detail has not been smothered by prodigious elements of the picture, handling the human mass with a consummate artistry. De Mille balances broad sweeps with poignant incident—Moses taking the hand of a child as he leads his flock from bondage; the arrogant son of Ramesses lashing the law-giver before the court; Miriam loathing her leprous hands, tainted while fashioning the Golden Calf; a face in the exodus, transfigured with Hebrew Chant; a goat sucking its young, defying the haste of the night campaign.

The most awesome moments the screen has produced are the tumultuous parting of the waters for the fleeing host and the crashing impact upon Pharaoh's pursuing charioteers, and the pyrotechnical projection of the stone tablets upon Sinai while a majestic old man communes with Jehovah—technical miracles these to stir the most case-hardened. Such things only the screen may accomplish. The prudent-minded will find little fodder in "Ten Commandments." Estelle Taylor, as "Miriam" at the about-inable rever of the Golden Calf, and Nina Naldi in the role of her modern counterpart—these are a damnable good. But in both instances leprous doom come so closely in the wake of that that a shudder negates possible salacious anticipation.

I have tried to indicate that "The Ten Commandments" has weak spots, craftsmanship apart—these may be caviled at, but it is nevertheless a motion picture masterpiece. And in that consummation every

**DANCING TONIGHT
The Studio**
7 PICTURE ORCHESTRA
Bring Your Friends—Enjoy a
Social Evening. 1-6

PALACE

MONDAY and TUESDAY

"The Picture that will linger in your Memory like the Echo of an Unforgettable Song."

EDWIN CAREWE presents

"Mighty Lak a Rose"

A Symphony of Life in the High and Low Places

By CURTIS BENTON

Directed by EDWIN CAREWE

The story of a beautiful young girl—and her violin and the magic that her melody wrought in the hearts of a band of thieves who would use her for their crooked schemes—and how one of them was willing to sacrifice everything that she might know that he loved her.

EMPRESS THEATRE

WEST ST. JOHN

MONDAY NIGHT, JANUARY 7

Merchants' Night

Hundreds of Dollars in Merchandise will be given away Free by the merchants of West St. John.

These Prizes Now on Display at Dunlop's Drug Store.

SPECIAL FEATURE AND COMEDY

ADMISSION 26c

Come Early and Avoid the Rush. Doors open at 6.30 p.m.

Why I Returned To The Screen

(By Alice Joyce.)

There have been so many statements made concerning my return to the screen, all by other people than myself.

Film people are not so fortunate, however. They play a role and while it may possibly be shown for four or five years, their actual activity lasts only a few weeks.

In making my last contract I had agreed to do so many pictures a year, and as a result, in order to enable the company to carry out its contracts, I was compelled to portray some roles which I knew were not altogether suited to me.

Therefore when I finished I decided to wait until a part which appealed to me from all angles was offered. Many offers came, but none suited me until Distinctive Pictures Corporation proposed that I accept the leading feminine role in George Arliss in "The Green Goddess." As I see this part it might have been written for me. Never in all my career have I had a better one. And that is the real reason I returned to the screen to do this picture.

None of us like to be engaged in doing what we have no liking for and my position, I am sure, can be easily understood.

A DANGEROUS JOINT

There is hardly a member of the Hollywood film colony who has not his or her favorite joke. They tell jokes at each and every opportunity to lighten the strain of work before the camera. And each joke is in most cases an actual observation in some corner of the big film world. Thus for instance Viola Dana, passing a corner of Hollywood where an independent studio had just set up a camera, noticed the work of the new casting director. Butcher Wanted—Man who must be able to cut and serve customers.

"RYAN SERENADERS" DANCE ORCHESTRA

Terms reasonable.
For engagements 'phone M. 725.
4413-7

LAST TIMES
TODAY TO SEE "MRS WIGGS OF CABBAGE
THE PATCH"
ALL NEXT WEEK
MATINEES—TUES.—THUR.—SAT.—At 2:15. Evenings at 8:15

OPERA HOUSE
TEL. M. 1363

The F. JAMES
CARROLL PLAYERS
INTERPRETERS OF CLASSIC AND MODERN DRAMA

A Romance of China with Thrills and Chills
BY DEWITT NEWING

THE LOVE OF SU-SHONG

Acclaimed by competent critics, who have seen both, to be more entertaining than "East is West"

DO NOT MISS
This Fascinating Drama.
Seats Now on Sale

COMING! EXTRA ADDED ATTRACTION
With the Carroll Players
TOM MARTELLE
"THE FASHION SHOW"
Starting Jan. 14

COMING—"SPOOKS"

QUEEN SQUARE—TODAY

A MIGHTY WHIRL OF ACTION

TOM MIX in

"MILE-A-MINUTE ROMEO"

A Drama of the Western Plains, where the best man wins.

MUTT AND JEFF
Usual Prices.

Special Comedy
"THE TWO JOHNS"

MONDAY - - - - - "SLAVES OF DESIRE"

DON'T FAIL TO HEAR

The Hambourg Trio

Boris Hambourg—World Famous 'Cellist

Geza de Kresz—Eminent Violinist

Reginald Stewart—Concert Pianist

The Finest Instrumental

Trio on the American Continent

MAIN FLOOR \$1.00 PYTHIAN CASTLE Wednesday, Jan. 8, 8.30 P. M. BALCONY 75c.

A. VICTOR LEE—Manager.

Following In His Father's Footsteps

Now that the week is practically over, perhaps it will not be considered a glaring breach of confidence to announce the fact that little "Bobby Watson" who enacted the role of Tommy in "Mrs. Wiggs of the Cabbage Patch" at the Opera House was not Bobby Watson at all—that was only the name which was wished on him for the week—a sort of "nom de stage" as it were. The truth of the matter is that "Tommy" is in real life little Jimmy Coll, young son of a talented father—Owen Coll, who impersonated Mr. Wiggs. Jimmy will tomorrow celebrate his third birthday and this was his first appearance before the foot-lights, and at first his very marked talents were devoted to the piano. A preference for the cello, however, soon asserted itself strongly, and he is now placed with Herbert Walen, and a few years later, Professor Hugo Becker accepted him as a pupil at the Hoch's Conservatorium, at Frankfurt on the Main.

Sylvia Breamer has returned to Hollywood from New York. She will have a prominent role in "Lilies of the Field."

Danse Tonite —AT THE— GARDENS EXCELLENT ORCHESTRA

In 1903 Mr. Hambourg made a tour of Australia and New Zealand with his brother, Mark, the pianist. In the same year he appeared in Darmstadt, Germany, at the first "Tschakowsky Festival" ever held, and in many concerts on the continent. The same autumn he made a highly brilliant debut in London, and since then has played with great success in Great Britain, Germany, Belgium, Holland, and South Africa.

His American debut was made in October, 1910, in Pittsburgh, and soon after he made his first New York appearance, and also played in Philadelphia, Baltimore, Washington, Chicago, Cleveland and St. Louis.

Boris Hambourg has appeared as soloist with the following orchestras: The London Queen's Hall, The London Symphony, The New Symphony, Berlin Philharmonic, Nürnberg Symphony, Antwerp Symphony, Pyramus Festival Orchestra, Chicago, St. Louis, Cincinnati, St. Paul, Minneapolis, Russian Symphony Orchestras, etc.

Geza De Kresz

Geza de Kresz was born in Hungary, the land of violinists. He was long a pupil of Hubay. Later he became a favorite disciple of the Bohemian master, Sevik, who holds him in highest esteem. Eugene Ysaie, hearing him play induced him to accompany him to Brussels and Godine, becoming not only his master but his close friend.

Geza de Kresz was brought out by the great Belgian musician in a concert in Vienna in 1907, and the success of this and several subsequent appearances was such that M. de Kresz was appointed to succeed Carl Flesch as Professor of the Violin Master-class at the Bucharest State Conservatory. There he remained from 1909 to 1915, forming in the meantime his own quartet, one of which was presented to him at the age of twelve by an admirer.

Madame Geza de Kresz is the well-known English pianist, Nora Dreyer, which high merit as a musician ranks her with the finest of women pianists.

Reginald Stewart

Born in Edinburgh, Reginald Stewart started the study of music at the age of five, with his father and with the noted Dr. T. F. Rattray, organist of St. Mary's Cathedral, where he was boy soloist and assistant organist at the age of twelve. He made his first public appearance when he was seven years old and has since studied with many famous teachers, both abroad and on this continent.

Reginald Stewart has earned popularity with the music-loving public and the high endorsement of critics through his many varied activities. In addition to his enviable reputation as a pianist, he is exceptionally gifted as a Symphonic Conductor; his founding of the Canadian Operatic Society (The Savoyards), his musical directorship at Hart House (season 1922-23), his membership in the famous Hambourg Trio, are all features which have added lustre to a career of brilliance, while his success as a teacher has demonstrated in still another fashion the authority of his musicianship.

A PAIR OF EACH

Barbara La Marr, who appears in "The Eternal Struggle," Reginald Barker's recently completed production is fond of relating the following story: "My little adopted son has an ardent admirer named Frances, who is several years his senior and still uses 'baby talk.' One afternoon when it was raining, she decided she wanted to come over to play with him. Her mother refused to let her out in the rain. She began to cry bitterly, and repeated over and over again, 'I want my Suzanne.' That was all that could be understood. Frances' mother knew all her playmates and wondered who Suzanne could possibly be. The little girl was finally quieted long enough to be asked who Suzanne was. She answered with the tears streaming down her face: 'My suze and stockings, of course!'

Rises to Great Heights of British Loyalty

Famous Play Made Into More Famous Film.

4 Shows Daily

2.00, 3.30, 7.00, 8.45

IMPERIAL

75c.

A. VICTOR LEE—Manager.

Artists Who Compose The Hambourg Trio

Biographical Sketches of Boris Hambourg, Geza de Kresz and Reginald Stewart.

The following are biographical sketches of members of the Hambourg Trio, who will be heard in St. John soon—

Boris Hambourg

Boris Hambourg today recognized as one of the greatest 'cellists since the days of Alfredo Piatti, was born at Voronej, Southern Russia, in 1884, the third son of Michael Hambourg, a prominent professor of music.

Boris' musical education began in London when he was eight years old; and at first his very marked talents were devoted to the piano. A preference for the cello, however, soon asserted itself strongly, and he is now placed with Herbert Walen, and a few years later, Professor Hugo Becker accepted him as a pupil at the Hoch's Conservatorium, at Frankfurt on the Main.

In 1903 Mr. Hambourg made a tour of Australia and New Zealand with his brother, Mark, the pianist. In the same year he appeared in Darmstadt, Germany, at the first "Tschakowsky Festival" ever held, and in many concerts on the continent. The same autumn he made a highly brilliant debut in London, and since then has played with great success in Great Britain, Germany, Belgium, Holland, and South Africa.

His American debut was made in October, 1910, in Pittsburgh, and soon after he made his first New York appearance, and also played in Philadelphia, Baltimore, Washington, Chicago, Cleveland and St. Louis.

Boris Hambourg has appeared as soloist with the following orchestras: The London Queen's Hall, The London Symphony, The New Symphony, Berlin Philharmonic, Nürnberg Symphony, Antwerp Symphony, Pyramus Festival Orchestra, Chicago, St. Louis, Cincinnati, St. Paul, Minneapolis, Russian Symphony Orchestras, etc.

Geza De Kresz

Geza de Kresz was born in Hungary, the land of violinists. He was long a pupil of Hubay. Later he became a favorite disciple of the Bohemian master, Sevik, who holds him in highest esteem. Eugene Ysaie, hearing him play induced him to accompany him to Brussels and Godine, becoming not only his master but his close friend.

Geza de Kresz was brought out by the great Belgian musician in a concert in Vienna in 1907, and the success of this and several subsequent appearances was such that M. de Kresz was appointed to succeed Carl Flesch as Professor of the Violin Master-class at the Bucharest State Conservatory. There he remained from 1909 to 1915, forming in the meantime his own quartet, one of which was presented to him at the age of twelve by an admirer.

Madame Geza de Kresz is the well-known English pianist, Nora Dreyer, which high merit as a musician ranks her with the finest of women pianists.

Reginald Stewart

Born in Edinburgh, Reginald Stewart started the study of music at the age of five, with his father and with the noted Dr. T. F. Rattray, organist of St. Mary's Cathedral, where he was boy soloist and assistant organist at the age of twelve. He made his first public appearance when he was seven years old and has since studied with many famous teachers, both abroad and on this continent.

Reginald Stewart has earned popularity with the music-loving public and the high endorsement of critics through his many varied activities. In addition to his enviable reputation as a pianist, he is exceptionally gifted as a Symphonic Conductor; his founding of the Canadian Operatic Society (The Savoyards), his musical directorship at Hart House (season 1922-23), his membership in the famous Hambourg Trio, are all features which have added lustre to a career of brilliance, while his success as a teacher has demonstrated in still another fashion the authority of his musicianship.

A PAIR OF EACH

Barbara La Marr, who appears in "The Eternal Struggle," Reginald Barker's recently completed production is fond of relating the following story: "My little adopted son has an ardent admirer named Frances, who is several years his senior and still uses 'baby talk.' One afternoon when it was raining, she decided she wanted to come over to play with him. Her mother refused to let her out in the rain. She began to cry bitterly, and repeated over and over again, 'I want my Suzanne.' That was all that could be understood. Frances' mother knew all her playmates and wondered who Suzanne could possibly be. The little girl was finally quieted long enough to be asked who Suzanne was. She answered with the tears streaming down her face: 'My suze and stockings, of course!'

Rises to Great Heights of British Loyalty

Famous Play Made Into More Famous Film.

4 Shows Daily

2.00, 3.30, 7.00, 8.45

IMPERIAL

75c.

A. VICTOR LEE—Manager.