

GLORIA SWANSON WON'T TALK ABOUT KEEPING RESOLUTIONS

Paramount Star Who Is Now Making "Beyond the Rockies," Used to Be Bathing Beauty, but Cannot Swim.



GLORIA SWANSON, STAR IN PARAMOUNT PICTURES, IS TRYING TO THINK OF SOME MORE GOOD RESOLUTIONS FOR 1922.

GLORIA SWANSON, the Paramount star, is one of the favorites of experienced film fans. She has been so successful that one would think she wouldn't bother with New Year's resolutions, but she says that she has just as many to make as any one else. On the subject of whether she really intends to keep her resolutions, she "refuses to be quoted," which is always a convenient way out of any difficulty. Gloria is now making "Beyond the Rockies," Ellnor Olsen's story, with Rudolph Valentino as the male lead.

NEWS OF THE MOVIE THEATERS

(Continued From First Page.)

proves some of the big comedy thrillers in the offering. Taken on one of Uncle Sam's biggest battleships and supported by a splendid cast, "A Sailor-Made Man" is in a class of its own as a comedy of elaborate settings. The individuality of Lloyd dominates nearly every foot of the 4000 feet of the offering. In conjunction with the showing of "A Sailor-Made Man" Tom Santschi is seen in one of his latest thrilling dramatics, "The Heart of Morton."

JACK HOLTS' PICTURE HERE

"The Call of the North" Is Attraction at Liberty This Week.

Jack Holt's first starring picture, "The Call of the North," is the attraction at the Liberty this week. Edward White, one of the best known American authors, wrote the original of "The Call of the North" under the title, "Conjuror's House," and this was later translated to the stage by George Broadhurst. The screen version of "The Call of the North" is by Jack Cunningham, a well known member of the film writing fraternity.

The locale of the story is the wilderness reaches of the Hudson's Bay country and concerns Ned Trent, one of the men who try to set themselves up as free traders. The story bristles with red-blooded action, excitement and suspense and is a most appropriate vehicle for Jack Holt.

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.

THREE STARS AT COLUMBIA

"Don't Tell Everything" Is Good Old Wholesome Comedy.

Gloria Swanson, Wallace Reid and Elliott Dexter are the stars in "Don't Tell Everything," which will run at the Columbia tomorrow. Sam Wood is the director.

In the story the handsome Cullen Ellis, played by Mr. Reid, is ensnared in a trap of his own making when he tries to deceive the girl he is engaged to, in some cases, and tells her the truth in others. The result is that she doesn't believe him at all and when the other woman comes into the story, is jealous. There is a battle of wits and a self-sacrificing friend (played by Elliott Dexter) who tries to help Marjorie (Miss Swanson) to win out against the intrigues, played by Dorothy Cumming.

There is a polo game, a scene in a luxurious mountain lodge, some love scenes, a lot of good and wholesome comedy and the spirit of the out of doors. The climax is a complete surprise.

Lorna Moon is author of the original story "Don't Tell Everything," and displays an admirable taste for situation and dramatic suspense. She was formerly a newspaper woman.

Albert Shelby LeVino, who made the screen adaptation is a talented scenarist. He adapted "Cappy Rickard" and "The Woman in the Case" for Paramount. "The Burning Daylight" and others. He is a New Yorker and was for years a newspaper man in New York and Washington.

Today is the last day for John Barrymore in "The Lotus Eater" at the theater. The picture was held over yesterday and today, due to popular demand.

LOVE OF FINERY FILM STORY

"Luxury" Is Feature Photoplay at Hippodrome Today.

"Luxury," the Hippodrome's feature photoplay, in which Rubye de Remer is starred, although it cannot in any sense of the word be called a moral-

ity play, is a pointed lesson directed at the extravagance of women for dress. The picture shows to what extremes such a love of finery could easily drive an otherwise perfect wife.

The story is woven around the betrothal of Blanche Young and Harry Morton, an event which has invited the enmity of another of Blanche's suitors, John Burns. Burns tries to break up the match, and when on the marriage day Morton disappears he becomes the object of suspicion.

While the loyal bride-to-be, through detectives, has followed this false scent, Morton escapes from his captors. This feat is accomplished just as Blanche learns that Morton is partial to a Russian danseuse.

Morton is concealed, and on going there is captured by two masked men and held prisoner. Morton, in turn, has discovered his sweetheart's disappearance and goes back to his former prison, believing the same gang is responsible for both outrages. There he and his friends find Blanche, and one of the kidnappers, being unmasked, proves to be Morton's brother-in-law. A forced confession makes him admit that he has been the tool of his sister, Morton's brother's wife, who, after squandering her husband's wealth and finery, has schemed to swindle Harry out of his share of his father's fortune so that her husband would inherit it.

"R. S. V. P." IS AT RIVOLI

Charles Ray Gets Opportunity to

Provoke Laughs in New Picture.

Charles Ray's droll genius to burlesque characters is again evidenced in "R. S. V. P.," his picture, now at the Rivoli. This time the star appears as an artist of much ambition, but little success, who is impoverished because he declines to have his wealthy relatives support him. Jean Calhoun makes her bow as leading lady for the star and proves an attractive person, just suited to Ray's style of acting. Harry Myers, who had a prominent role in "A Connecticut Yankee in King Arthur's Court," appears as Ray's chum, Benny Pictor, William Courtwright is shown in one of the character roles for which his name has become famous in screen circles.

Rob Wagner, gifted writer of original scenarios, has provided the star with a story that offers more than the usual opportunity for comedy touches. The roughshod path of art leads the two youths to a fancy affair in the town's well set and right into the home of Ray's girl.

The pleasure is tempered by the fact that the star believes the girl is an artist's model, and he has to do some tall explaining before everything is straightened out. Before this happens, however, Ray has chance to get in all his laughable mannerisms in the complicated situations that the story unfolds.

As in the case of most of his productions, Ray directed this picture himself.

WALLINGFORD SEEN AT HOME

Circle Production Shows Famous Financier in New Role.

"The Son of Wallingford" is not a crook story in the accepted sense of the word. It was George Randolph Chester's idea to show the home life of a crook, and "The Son of Wallingford," which will be shown at the Circle theater today and tomorrow, is the story of family life and not a tale of crime and its criminals. It has its moments of comedy, its spectacular and thrilling sequences and through it all runs the vein of filial love and duty.

In this story, which is by no means a sequel to any previous Wallingford tale, the well-known and beloved "Get-Rich-Quick Wallingford" is viewed from a new angle of his character—his love for his son and his care that his youngster does not fall

in his footsteps. When father and son, the closest of pals, have a misunderstanding in regard to the loveless ear, accepted by most criminologists as a mark of criminology, the boy in going out on his own resources does not undertake the methods of his father. Not only does he succeed nicely, but he outsmarts his father at the latter's own game and proves there is no truth in the theory of the loveless ear.

TOURNEUR CLASSIC GRIPPING

"Last of the Mohicans" at Star

Proves Intensely Human.

Critics have placed Maurice Tourneur's new picture, "The Last of the Mohicans," by J. Fenimore Cooper, in a new category of film productions. The picture is now at the Star. It is called a permanent photoplay classic. This is for several reasons, the first being that Tourneur proved he could make an absorbing entertainment out of Cooper's famous story, and at the same time preserve the historical and educational values.

"The Last of the Mohicans" is a story too well known to need repetition, but the sweet love tale, with the humor and pathos, thrills and exciting moments, is one that will cause every beholder to gasp—then laugh, then gulp—for it is intensely human, intensely real, and replete with historical events that thrill.

All-lead cast, especially selected by Tourneur, appears in this story. The scenic backgrounds are exquisite in their rugged beauty.

Old Sub-Treasury Building Soon Will Be Razed.

Last Stronghold of California Gold Rush Days Destroyed.

SAN FRANCISCO, Dec. 31.—One of the last strongholds of California's old gold days will soon pass into memory with the raising of San Francisco's first subtreasury building. Originally constructed in 1850 by act of congress for use as a government assay office during the gold rush days, the building, three years later, was remodeled into a mint and in 1887 was made into a subtreasury.

For 71 years the old structure was identified with the growth of the west and still retains many reminiscences of the Eldorado. Since 1915, when the new subtreasury was completed, the building has been occupied by a private concern. Thomas P. Burns, in his history of the city, of which he was cashier for 30 years, recalls many historic events which were enacted about the old building. One of the most notable of these was the shipment in August, 1892, of \$20,000,000 in gold to the subtreasury in New York. This is believed to be one of the largest sums of money ever shipped at one time. It was carried on a special train of five cars, manned by 50 armed guards.

In May, 1915, \$100,000,000 cash was transferred from the old subtreasury to the new without the loss of a single penny.

Beavers Dig to Freedom.

The colony of beavers at the zoological park of New York have tunneled under the foundation wall and escaped to the upper reaches of the Bronx river. One was ignominiously captured to locate the place where keepers camped on the trail of the others, but the "call of the wild" proved to be too civilized and the beavers returned to their home in captivity and they seemed glad to be home.

A phonograph has been invented which plays a dozen records in succession without attention and returns each record when ended to its proper place in an album.

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BALCONY SCENE FROM "ROMEO AND JULIET" IS RE-ENACTED

Montague Tells Exactly What Would Happen if Shakespeare Wrote for Broadway.



THE BALCONY SCENE FROM "ROMEO AND JULIET."

If Shakespeare Wrote for Broadway. BY JAMES J. MONTAGUE.

(A yard before Capulet's house. Balcony above library window. There is a sound of an expensive motor off stage. You can tell it is expensive from the hum of the exhaust. If that doesn't convince you, the fact that it is in this sumptuous neighborhood ought to. Take one look at the house and you will be unable to imagine a sliver within a block of it. The hum of the exhaust ceases, and Romeo enters.)

ROMEO: He jests at draw who never lost a stack. (This is a technical joke. It will not be lost on those who play the national game.)

Juliet appears on the balcony. Juliet (apparently to the moon): Good-looking chap, but a fast worker. Even nowadays they usually wait to be introduced before kissing you. (She lights a cigarette.)

Romeo: Hello! there, Miss—I say—I don't seem to remember your name. Juliet: Aren't you getting a little ruddy? That didn't seem to deter you from acting a little of the cave man at the party tonight.

Romeo: Well, I was a little carried away. You never can tell what that bootie stuff is going to do to you. Juliet (offended): Oh, so that was it! Well, you'd better run along home and get your coop clear. I want to be wooed by wood alcohol. I'll spend a few minutes in dad's wine closet.

Romeo: Don't get sore now, kid. Honestly, I think you're a howl. I'd be crazy about you if I was old man Volstead himself. I'll see your name please do. Juliet: It's a name you won't care for.

Juliet: Sure I will. I'll inscribe it on the tablets of my heart. (Aside): Golly, I'm glad that fellow told me to read one of those Harold Bell Wright novels. A guy certainly gets a lot of smooth stuff out of them.

Juliet: Very well—my name is Capulet. Juliet Annabel Capulet. Romeo (staring): (We do not mean starting his motors. They always "start" when they are surprised in plays and novels. And we are just as good at starting them as the next fellow. After his start, Romeo continues): The deuce you say. Juliet (lighting another cigarette): Evidently your imbibing affected

your hearing. I do not recall that I said anything of the sort.

Romeo: But—say your name can't be Capulet.

Juliet: Have it your own way. Suppose you tell me what it can be.

Romeo: But that would make you Old Man Capulet's daughter. There's only one family by that name in the telephone book.

Juliet (bravely): I am Old Man Capulet's daughter.

Romeo: Gosh! That makes it sort of tough, doesn't it? Do you know what the old man would do if he knew I was out here whispering soft nothings to you?

Juliet: He'd probably have you looked up. He is high tempered at times.

Romeo: He'd do worse than that. My dad and he are fighting right now for the control of Consolidated Pickles, and each one of them has hired a squad of Sherlocks to watch the other one. They like each other as H. G. Wells likes Premier Brand.

Juliet: Look at here, lad, you don't mean to tell me that you are one of those despicable, scoundrelly Montagues.

Romeo: That's me, thanking you for the honor you do my patronimic.

Juliet: Listen! You'd better walk right out of this yard. Father has trained the Belgian police dog to bite everybody that even looks like a Montague.

Romeo: All right, I'll go, on one condition.

Juliet: As for instance—

Romeo: That you go alone.

Juliet: Aren't you just a trifle precipitate?

Romeo: Well, you see I'm sort of fond of you. I've known you for two or three hours now and we've been getting along fine.

Juliet: But I haven't got any clothes.

Romeo: Not a bad rig you're wearing.

Juliet: Oh! this little old rag! Won't do at all. Of course, I've a couple of trunks full of last year's things, but there isn't a going away dress among them, and as for a trousseau—

Romeo: That can wait. There's plenty of dressmakers on the Rue de la Paix, and your old man hasn't succeeded in getting away with all

the Montague cash—although heaven knows he's tried hard enough.

Juliet: Give me a match.

(Romeo tosses up a clear store card of matches, and she lights another cigarette.)

Romeo: Well, how about it?

Juliet: Do you suppose there are any ministers who work nights?

Romeo: Lots of 'em—all denominated. Most hard working and conscientious of the working classes, parsons are.

Juliet: Very well. Let me get a few toilet requisites and a traveling bag. You can be calling the taxi.

Romeo: Never mind the taxi. I've got the wagon here. Hurry, won't you?

Juliet: I'll be right down.

(Curtain.) (Copyright by the Bell Syndicate, Inc.)

Dolls' Dresses in Paris Cost Small Fortune.

Complete Trousseau for Really Up-to-Date Toy Is Valued at 2000 Francs.

PARIS, Dec. 31.—The over-spoiled child of Paris carrying her best doll often has a small fortune in her arms, for doll dressmakers are as expensive, in proportion, as those who make the newest creations for mamma to sport when she takes her Sunday morning walk in the Avenue du Bois.

A tiny doll's cloak of gauze lined with sky-blue silk and edged with swansdown costs 100 francs and an imitation ermine coat for doll, 60 francs. A lace dress with dainty satin roses means an outlay of 70 francs.

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SOVIET LEASES THEATERS

Public Amusement Places to Be Leased to Concessionaires.

MOSCOW.—The Moscow soviet has announced that the Musical Drama theater, the Lutetia Misch and two

other theaters which the local city government has supported will be leased to private concessionaires and has asked Russian theatrical managers to submit proposals for taking over the theaters and operating them as private enterprises.

This is in accordance with the general policy of the Moscow soviet to follow the example of the central government and unload responsibilities which have been too great a tax on its broad supply, fuel supply and power of organization.

TOVARISH IS OPPROBRIOUS

Once Popular Salutation in Russia No Longer Popular.

RIGA, Latvia.—The term "Tovarish," meaning "comrade," by which Russian communists addressed each other throughout the earlier years of the bolshevik regime, has now become almost an opprobrious salutation in Russia, according to advice reaching Riga.

While preserved, to some extent, as a remnant of communistic cant in the official soviet newspapers, wherein Premier Lenin is referred to as "Tovarish Lenin," etc., it is gradually falling into disuse even among communists themselves.

More generally used at present is the word "gradanin," meaning "citizen," the form of address being after the model of the French revolution persons being addressed as "Citizen Krassin," etc.

The old Russian word "pospodn," meaning "mistake," has fallen into general disuse.

Policemen May Wear Armor.

LOS ANGELES.—Recommendation that Los Angeles policemen wear coats of armor when answering calls, or seeking for desperate criminals, has been made by Captain R. Lee Heath of central police division. Chief coats or protecting are made of special steel that will turn bullets and cover the chest, abdomen and back. Captain Heath said, "The protectors should be issued to members of the flying squadron."