

"HUMAN HEARTS," EMOTIONAL LIFE REVIEW, BY HAL REID, IS BOOKED FOR COLUMBIA

Taken From Famous Play Written by Father of Wallace Reid, a Stage Drama That Has Made Millions Laugh and Weep at Its Humor and Pathos—Film Ideally Cast.



House Peters in scene from "Human Hearts," the Universal super-feature, in which the star reaches the heights of his artistic career. His screen success has been consistent and unpretentious, no "fireworks" and no favoritism.

LIFE PASSES in emotional review in "Human Hearts." The Universal-Jewel picture starring House Peters, booked for early showing at the Columbia theater, is a human drama with its greatest hidden in its simplicity. Nothing in it is complicated, any more than the human soul is complicated. The story is based on the simple occurrence of certain events in logical order, caused by the impingement of natural forces. There is no straining after great dramatic climaxes, yet they are there. House Peters achieves another notable success to add to his long list of polished portrayals as a film star. He impersonates Tom Logan, the blacksmith hero whose heart is too simple to be capable of suspicion.

"Human Hearts" is based on the

perennial stage favorite of that name which ruled the American play world for many years. Lucien Hubbard, scenario editor at Universal City, adapted the story to the screen. King Baggott, who played the leading male role in the first screen version eight years ago, directed this production. In the cast are such celebrated players as George Haddock, Edith Hallor, Ramsey Wallace, Gertrude Claire, Solis Edwards, H. S. Kerr, Gene Dawson, Loretta Hamilton, George W. West and Emmet King.

"Human Hearts" is no greater as a drama than as a study of simple American psychology, well worth seeing.

For a decade there has been no piece as popular in the American stage as "Human Hearts." As a play it had

more road companies at one time than any other dramatic offering. Hal Reid, Wall's father, wrote it. Success, consistent and unpretentious. That sums up the career of House Peters. Perhaps no man on the screen has ever met with such steadily cordial reception from the public. House Peters has never made a great, spectacular "flare" in some one picture. He has simply played a steady, reliable role in pictures for years, with remarkably unvarying success. Beloved of all those thousands of fans who like to see the plainer truths about life illustrated by plain, forceful acting in roles that are human. Peters has a standing that never will fall away.

He has never deliberately sought stardom. He only has worked, worked hard, and with the true instinct of the artist.

And as a part of the circus, more likely than not there would be the wild animals needed for "Golden Dreams."

Following this hunch, the property man looked up the bookings of all the small circuses listed in an amusement weekly and addressed letters to them offering jobs at nice fat salaries to the wild animals that applied for work. In about a week the replies started to come in and before many days had passed, the Hampton organization was offered the services of no less than six circuses.

ETHEL CLAYTON AT RIVOLI

"For the Defense" Reputed Popular Star's Best Picture.

A real judge presided for a few moments on the bench in Ethel Clayton's picture, "For the Defense," when Judge Henry D. Clayton of Montgomery, Ala., visited the Paramount studio and posed with Miss Clayton while the pictures were taken. "For the Defense" is the feature at the Rivoli.

Judge Clayton was in California to address the California State Bar association at Riverside and San Francisco, and also the Commonwealth of Massachusetts at Boston. He spent 15 years in congress under Presidents McKinley, Roosevelt, Taft and Wilson, and went on the bench in 1911. He was chairman of the house judiciary committee of the 62d and 63d congresses. He is author of the famous Clayton act and as he humorously remarked, "It has been a great thing for the lawyers. It gives them lots to do because nobody can understand it."

Judge Clayton did not figure that he was related to the charming star unless perhaps in a very remote way, but he was none the less delighted to meet her, a feeling which was reciprocated by Miss Clayton. Vernon Steele is leading man and leads a strong supporting cast of players.

WALLACE REID AT LIBERTY

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The internal disturbances of certain romantic and ebullient South American republics, which have for years furnished the American press and humorists with material for exciting dispatches or clever, humorous discussions, were placed in the hall of fame by the plays of the late Richard Harding Davis, who was virtually their literary spokesman.

"The Dictator," which is at the Liberty as a Paramount offering with Wallace Reid in the star role, is one of this type by this author. It is the play which Willie Collier made famous on the stage and one in which Mr. Davis paints an exciting picture of volcanic life in the Latin-American continent.

Walter Woods, an experienced scenarist, translated the play to screen terms, which mean modifying it somewhat, bringing certain incidents down to date and generally

applying the modern brush to the canvas which is, however, still fresh and alluring. Lila Lee, leading woman, has the role of Junia, dainty daughter of Dr. Rivas, a self-styled "liberator" played by Theodore Kosloff. Mr. Reid, as Brooke Travers, falls in love with her and then the trouble begins. From Los Angeles the scene shifts to a tiny Latin-American republic where a bitter war between rebels and regulars is waged. James Cruze, a veteran Paramount director, handled the megaphone.

"BORDERLAND" AT COLUMBIA

Milton Sills, Agnes Ayres Co-Featured in Big Production.

Interesting arguments upholding the use of the supernatural on the screen and in drama are offered by Agnes Ayres, Paul Powell and Milton Sills, respectively star, director and leading man of "Borderland," Miss Ayres' new Paramount picture which is said to utilize psychic phenomena as an integral feature of the plot. It is the current attraction at the Columbia.

"It's not necessary to believe in ghosts to enjoy such a story," said Miss Ayres. "Whether or not you believe that the dead can communicate with the living, cannot interfere with your enjoyment of what might happen were it possible for souls passed on to warn the living against making mistakes."

"The fanciful will always attract," insists Milton Sills, leading man. "I know two great scientists who do not believe in spirits, but whose favorite plays are respectively 'Tillam' and 'Peter Pan,' two of the most successful stories using the supernatural for dramatic purposes."

"The success of the supernatural in drama," says Director Powell, "cannot be disputed with such box-office triumphs as 'The Return of Peter Grimm,' 'Earthbound,' 'The Tempest' and 'Peter Pan.'"

"CONNECTICUT YANKEE" BACK

Mark Twain's Masterpiece Feature at Circle Theater.

Mark Twain's masterpiece, "A Connecticut Yankee in King Arthur's Court," has been made into a motion picture by William Fox on a scale worthy of the subject. Issued as a special production, it is the current attraction at the Circle theater.

Known to the multitude of Mark Twain lovers as "The Yankee," this story is regarded not only as a classic of American humor, but also as a forceful satire directed against those who sigh for the "good old times." Mark Twain set out to show that the world we live in is the best of all possible worlds, and the time we live in is the best of all possible times.

This, he did by taking a typical young American, bright as a new penny, filled with smart, up-to-date ideas, and setting him down in a medieval court, where he could judge for himself whether the knights of old were more courageous than the men of today, and whether life as a whole was more comfortable than now.

The result is a brilliant fantasy and delicious fooling, with a sharply drawn conclusion. "The Yankee" is rated high among Mark Twain's books. Certainly it is one of the funniest.

THE FOOTLIGHTS STILL PURSUE PRETTY BILLIE DOVE.

Prominent Player Quits Speaking Stage for Movies.

LEAVING the speaking stage to appear before the camera does not require much adjustment for Billie Dove, the New York beauty who forsook the glare of the footlights to appear in a series of pictures at the head of a distinguished cast at Metro's Hollywood studios.

The first production in which Miss Dove will make her debut as a Metro player is the legitimate stage as a setting. "Country Love" is the title of the picture, which is taken from a story by Hubert Footner. It deals with the theater in all its phases and includes characters ranging from a successful musical comedy star who is a Broadway favorite to a trouper actress who is a member of a barnstorming company. Miss Dove enacts both these roles in the story.

The costumes worn by Miss Dove are elaborate, as befitting the character she will portray. In one scene she appears as a little Dutch girl, wearing a typical Dutch costume, charming in its simplicity. Made of soft satin, in Deft blue shade, it has the typical apron familiar to all Hollanders. A cap of gold lace and wooden shoes complete the picturesque costume.

A stunning evening gown of sequins and crystals over a delicate shade of apricot, shaded, craps furnishes a beautiful contrast to Miss Dove's brunette beauty. Panels of the crystals fall from either side and back, forming a train as they reach the floor. With this gown a handsome kellynka for wrap is worn that entirely envelops the young actress.

Ligi "Bull" Montana, the good-natured film comedian, is eager to finish his visit to Italy and return to Hollywood to begin the second of his series of two-reel comedies at the Metro studios, according to Hunt Stromberg, who is producing the funmakers and who received a letter from the former wrestler several days ago in which he told of the reception accorded him in Milan, his home town. All the stores and factories were closed and he was met at the station by a throng of admirers and other leading citizens, as well as a brass band.

"Bull" did not hesitate to speak of his homelickness, however, in other words, he expressed it as follows: "Am home sech for California. Am all Los Angeles—after all for me."

Lon Chaney, the "legless" man of "The Penalty," is seen again as a peer in the underworld in the Leroy Scott story, "The Night Rose."

SPECIAL CONCERT MUSIC IN PICTURE THEATERS.

Directors Offering Attractive Programmes Today.

THE full programme for the special Sunday concert at the Liberty theater, Henri Keates organist, is as follows:

Overture, "Romani," Verdi; Barcarola, "Napoléon Nights," Samarcand; song, "I Wish I Knew," Spencer-Anderson; Duet, "Kismet," Keates; Favorite French song, art, Robert Becker.

The Sunday noon concert at the Rivoli theater will be of special interest today as several of the late compositions brought from New York by Salvatore Santella, the director of music, will be on the programme.

Pantasia, "Madame Butterfly," C. Puccini; Intermezzo, "Spring Morning," La Combe; selection, "The Chocolate Soldier," O. Strauss; Italian waltz, "All Dressed in Black," Intermezzo from the Opera, "Cavalleria," E. Grandjean; waltz, "The Force of Destiny," Verdi.

Close-ups of Film Folks



Bebe Daniels, Paramount Star, is tremendously fond of her home, and animals and admits liking to "dig" in her garden, which is an attractive one.

BEBE DANIELS, the Paramount picture star, has one of those rambling white bungalows, with tile roofs and a courtyard in the middle, which they call "hacienda" over in the land of olives and bullfights, and a lower for original furnishings, but don't get the idea from all this that you are expected to play a guitar beneath the balcony window on a moonlight evening.

Bebe doesn't sit under the house in mantillas and fan herself. Not at all, not at all!

When you ring the front doorbell of the Daniels bungalow, no imposing figure in gold lace and knee breeches responds solemnly. On the contrary, it's quite likely that an attractive little woman in a gingham apron will usher you in and ask you to be seated while she dashes back into the kitchen and pulls a cake out of the oven. That little woman with black hair like Bebe's and the same large black eyes is her mother.

That is what happened to the interviewer who gathered these few impressions. Before he had had an opportunity to make the soft colorings of the oriental rugs and the varied examples of richly carved furniture and the plainer pieces which were quite evidently family heirlooms of great age, Bebe herself breezed in.

Breezed is the only way to describe the way she entered. She is an athlete, you know. Back in the slaphappy comedy days when the bathing girls had to bathe and dive and fall off pyres and trolley cars and things Bebe used to be quite active.

"Come out and meet grandmother," she suggested.

We did. Out on a cool porch, hidden from the attractive lawn by climbing vines, there was a white-capped old lady not much larger than Bebe, who responded with surprisingly energetic cordiality to Bebe's introduction. Soon mother returned from the kitchen without the apron.

"Now the whole family is here," the charming young hostess announced.

Tea and cakes and things were served and there followed a walk through the beautifully kept grounds. She knew all the plants and the various kinds of shrubbery. In fact, she confided that she helped her mother take care of them because she liked to "dig."

"I love to get out into the open," she said, "I like animals, too. Just now I have two dogs, a collie and a bulldog. Horses, too, I am very fond of."

"Oh yes, I like some sports, such as polo and swimming. I don't care much for golf or tennis. For 'indoor sports' I like dancing best."

Miss Daniels is very much interested in her home. She has a passion for collecting oriental things. It is shared by her mother. Some of her furniture was given to her by her grandmother, who is a daughter of a former president of Colombia.

Miss Daniels is scheduled for leading roles in three forthcoming Paramount pictures, "Nice People," a William de Mille production, "Pink Gods" and "Notoriety."

Ralph Graves is portraying his second role for Universal in the all-star picture directed by Irving Cummings, "The Jilt." It is a comedy drama role demanding the quality of screen naturalness more than anything else, an attribute for which Graves is noted.

A short time ago Graves completed the chief romantic role in "The Long Chance," another Universal production in which the part required more character portraying ability than "straight leading-man stuff."

"The Jilt" is a Saturday Evening Post story embodying rollicking humor and a quaint romance, with the interest in the latter element supplied by Graves and Marguerite de La Motte.

The return to the Goldwyn studio of "The Christian" company after ten weeks abroad brought about a happy reunion between Richard Dix and his mother, father and sister. Dix, who is playing the title role of John Storm in Maurice Tourneur's production of the Hall Caine classic, recently acquired a bungalow in Hollywood. Richard had a fine time abroad, but he says he's mighty glad to be home.

Violet Clark, photo-playwright, has been engaged by the Goldwyn

business. Just before leaving Los Angeles, Miss Clark wrote the continuity for Carey Wilson's story, "This Way Out." The company liked her work so much that it engaged her for the Glynn opus. Some of the scenes of "Six Days" will be made in Italy. The director has not been announced.

Cullen Landis will be leading man in the distinguished cast, headed by Billie Dove, which will enact "Country Love," which is the first of a series of pictures in which she will appear. This picture is now being produced at the Metro studios in Hollywood under the direction of Emilie Chautard.

At present Mr. Landis is Viola Dana's leading man in "Page Tim O'Brien," but it is expected that work on that picture will be completed before the scenes which require the presence of Mr. Landis will be photographed for "Country Love."

Viola Dana was a former girl for a day during the filming of "Page Tim O'Brien," her new Metro starring picture. A picturesque little farm near Sunland, Cal., was selected for this episode of the picture and Miss Dana surprised the members of her company by her ability to milk cows and do various other chores.

Beautiful Hands Requisite in Photoplays.

Thoughts Expressed by Poetic Motion of Fingers.

THE love inspired in man—the thrill of these modern days—is more easily stimulated by a woman's eyes than her nose; more easily by her mouth than by her ears, for the simple reason that the nose and ears are stationary, while the eyes and mouth each have a thousand characteristic tricks of movement," says Penhryn Stanlaw, artist and director of Paramount Pictures, the Mr. Stanlaw studies these things carefully in the making of his pictures and has carried his theories to a new development in his newest production, "Pink Gods," in which Bebe Daniels has the leading feminine role.

"So the poet sings more often of the mouth and the eyes than of the nose and the ears," continues Mr. Stanlaw.

"But the hands, too, have movement; they do not remain stationary and demand worship as the Sphinx demands it. They are seldom at rest, but move rather in rhythm with their owner's thoughts, expressing things that neither her eyes nor her lips can tell. In a broad way we all understand the hands as the tell-tale of emotions. We all know how much they clench in anger; how they tremble in nervous fear, but it is the loved alone who understands the more delicate emotions they can express. It is he who sees them open eagerly with longing or drop sorrowfully in disappointment. It is he alone who shall learn the exquisiteness of their touch; he alone who shall see the bravely hidden tear drop on them."

Answers fan letters in person isn't exactly according to Hoyle, but House Peters is willing to break a precedent or two. Down in the South Seas are several points in the various groups of islands where, since the advent of schools and plumbing, the natives have something under their hats besides hair. And from there Peters has received some decidedly unique fan letters. He may make a personal appearance or two in theaters of the few cities while he is there portraying the title role in the Goldwyn production of "Passions of the Sea" which R. A. Walsh is making.

Darwin Karr, who plays the role of the bartender in the Goldwyn production of "The Sin Flood," began his stage career as an advance press agent for a company playing "The Missouri Girl." Since then he has played in many companies, some of them organized by him. After a long career as an actor and manager, Mr. Karr became the west coast representative of a motion picture magazine, which he called the "Screen Shot," and he returned to face the batteries of lights in "The Sin Flood."

Gerald Fring, a member of the cast that supports Betty Compson in "Always the Woman," was born in England. Before coming to this country he was prominent in British theatrical circles as actor and stage producer.

NEWS OF THE MOVIE THEATERS

(Continued From First Page.)

with responses, hailing the idea as an inspiration.

Playgoers Pictures announces as its first August release "Through the Storm," a picture in six reels. It was both produced and directed by Herman O. Pittington, well and favorably known in both roles, and is described as an offering of great dramatic appeal.

The outstanding figures are Edith Stockton and Louis Kimball. Miss Stockton played in stock a few years and then won success in musical comedy in New York before entering upon her picture career. On the screen she had important roles in "Out of the Chorus" and "Keep to the Right," among other popular pictures. Mr. Kimball has played opposite women stars in several well known productions.

LOYD PICTURE AT HEILIG

Star's Greatest Film "Grandma's Boy" Is Laughing Hit.

Harold Lloyd says that it took four months to dope out the ending of "Grandma's Boy"—that final laugh that made its first audience when it was previewed in Long Beach, Cal., laugh so hard that it held up the next act for ten minutes. The hardest part of the comedy, contends Lloyd and his producer, Hal Roach, is the "gag" for the final fadeout.

"Grandma's Boy," now showing at the Heilig theater, is hailed as Harold Lloyd's most pretentious comedy in a line-up of laugh-producing photoplays that have not had one mark against them. Lloyd's newest comedy is always a step forward, and "Grandma's Boy" is a mighty big stride ahead.

It is in five reels and its laughs, thrills and suspense are built around a theme as serious as the psychology of fear. Lloyd is seen as the head of a small town, afraid of his own shadow. When his little old-fashioned grandmother comes to his rescue with her great wisdom and teaches him the meaning of self-confidence, he makes the sleepy little town of Blossom Bend—and the girl in particular—sit up and take notice that the worm has turned!

"Grandma's Boy" is from the story by producer Hal Roach and Sam Taylor and Jean Hayes. Fred Newmeyer directed, and the cast includes pretty Mildred Davis, Anna Townsend, Dick Sutherland, Charles Stevenson and Noah Young.

BIG FEATURE AT HIPPODROME

Universal's "Afraid to Fight," One of Season's Biggest Hits.

The picture feature "Afraid to Fight," in which Frank Mayo is starred at the Hippodrome, is one of the most unusual photoplays that has been written. It is unusual be-

cause the theme is one that to a greater or less extent has played a part in the life of every man, and yet has not been used before as the basis for play or picture.

Mayo is viewed in the role of a young veteran of the big war who is in pretty bad shape due to gassing. This man, a lawyer, is walking down the street when he observes a ham-and-eggs bruiser pummeling a little chap. The young lawyer's blood boils and he breaks into the fight with the result that the prizefighter is put to sleep. The fighter's manager takes in the whole proceeding, with ends with the young lawyer experiencing a fainting spell.

The fight promoter tells the young man that if he will keep out of all trouble for a year, refuse to accept a fight or otherwise exert himself, he will enter him in a world championship fight and advance him once money needed for an operation on his little sister.

The year passes until it is nearly up when fate brings the young man into a country town where the bully of the place is very badly infuriated. The young lawyer, who is the bully's girl, incurs the wrath of the bully and to cut the story short accepts a beating from the bully's manager.

In a few weeks the fight takes place and the young fellow is proclaimed victor and awarded the championship. He then takes the prize money and transportation back to the town where he suffered humiliation and where the pretty girl is. The second encounter the bully has with the man "afraid to fight" turns out far differently than the first one and after having finished with drubbing this individual, the young fellow goes to visit the pretty girl.

NOVEL FILM AT MAJESTIC

Zane Grey's "Golden Dreams" Is Current Attraction.

Benjamin H. Hampton, producer of Zane Grey's story, "Golden Dreams," now at the Majestic, was confronted with a difficult problem when he planned the filming of this thrilling adventure romance. Some of the most important scenes in the picture required wild animals, not safely confined in cages, but running loose and creating havoc. Now the resources open to producers making pictures in California include pretty nearly everything that may be wanted. But when Zane Grey's continuity called for an assortment of lions, tigers, panthers and bears numbering not less than one dozen in all, the property man was stumped.

The property man took a copy of the continuity home with him that night and studied it. He came to the part where the author introduced a stranded circus into the action. Here was an idea. Some where there must be a starving circus whose manager needed money.

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AGNES AYRES
—and—
MILTON SILLS
IN
"BORDERLAND"

The story of a society belle who loved not wisely, but too well. Miss Ayres appears in a number of new and lavish gowns worn during her various and daring escapades.

BUSTER KEATON
in the
'Blacksmith'
Better sew on your buttons with fish-line before you see this frozen-faced effect!

"ONE OL' CAT"
We are showing this especially for those we call "sharp shooters"—that is, the fans who know more about pictures than the men who make them. We want to see them "figure" this out.

A SURPRISE REEL!

COLUMBIA
KE-10000
Direction of JESSE L. LASKY

Knowles' Picture Players
Where It's Always Cool