

"REMEMBRANCE" EMPHATICALLY PROVES RUPERT HUGHES' SUPREME ACHIEVEMENT

Written and Directed by Author, Big Feature Inevitably Makes One Remember Many Forgotten Things Lost Sight of in Merry Whirl of Life, With Its Trials and Pleasures.



Scene from Rupert Hughes' production of "Remembrance" at the Rivoli theater, which, in addition to a gripping story of compelling interest, contains an exceptional cast of varied character players.

Does father have a fair chance in this striving, thriving democracy of ours? The praises of mother have been told in song and story for untold ages—son and daughter, in various stages of development, have had their delighted chroniclers, but most writers have overlooked the nominal head of the family. Father has been used merely as a background for wife, son or daughter. And it must be confessed that it is what he is in perhaps the majority of instances in America.

For his family, he has been neglected by novelists, dramatists and motion picture writers. But now comes in the person of Rupert Hughes, Goldwyn author and director, a celebrant of the virtues of the father of the average American family. His latest motion picture, "Remembrance," is devoted to chronicling the life and struggles of "Pop" Groat and his little business in a middling American town.

NEWS OF THE MOVIE THEATERS

CHARNEY FILM AT MAJESTIC Man of Thousand Faces Scores Hit in "Flesh and Blood."

An all-star cast is seen in the Irving Cummings production, "Flesh and Blood," at the Majestic theater. A list of their names appears in one of the best acted pictures that has been seen at the Majestic in some time.

CECIL B. DE MILLE'S FEATURE SCORES Big Hit at Columbia.

The most lavish scene since Joan the Woman is that of the Roman bacchanal recently staged by Cecil B. DeMille for his latest Paramount production of "Manslaughter," which is now in its second week at the Columbia.

RAY PICTURE TO CONTINUE "A Tailor-Made Man" Scores Decided Hit at Blue Mouse Theater.

Manager Teufel, of the Blue Mouse Theater, has decided to extend the run of the Charles Ray feature, "A Tailor-Made Man." It has met with unqualified success at his theater.

RAY PICTURE TO CONTINUE "A Tailor-Made Man" Scores Decided Hit at Blue Mouse Theater.

Every opportunity is afforded the star to display his versatile talents, to bring into play his charming manner of acting, his quiet humor and wholesome boyishness.

There seems to be some question as to just what is the dangerous age, but this incident in its proper setting is conceded generally. Following that theory, John M. Stahl chose this romantic season as the background for his production "The Dangerous Age," a highly interesting dramatic tale.

RUPERT HUGHES FILM SHOWN Rivoli Offers "Remembrance," Noted Author's Greatest Effort.

One of the most interesting figures in the motion picture world is Rupert Hughes. He has proved that the "one man" picture not only is a possibility but a distinct outstanding success.

It is more than likely an old story revived by the nation-wide showing of "The Old Homestead," the Paramount picture which will be shown soon at the Columbia.

Mr. Cruze refers especially to the costume worn by Kathleen O'Connor, who plays the part of Rose Blaine, Rose is the village beauty—frowned upon by conservatives, but adored by "mug dogs." Rose goes astray, but she is saved in the end—just as we would wish things to turn out in this delightful old comedy drama.

The clothes Rose wears are delicious. The visage of "B-B"—bustle, tight waist, wide skirt, poke bonnet, frilly curls, bonnet strings of velvet tied in a big bow beneath the chin—gay parasol, wonderful

perment. Then came word that he was writing his own continuity, or the working script from which the pictures are photographed. This is his own titles. Now, in his latest pictures, including "Remembrance," the current attraction at the Rivoli, he is responsible for the entire production—the original story, the continuity, the direction, the cutting and the titling.

As in his "The Old Nest," Mr. Hughes in "Remembrance" has translated a typical American family problem to the screen. In the first picture he built on mother love. The father is the central figure in his later effort.

"MANSLAUGHTER" CONTINUED Cecil De Mille's Feature Scores Big Hit at Columbia.

The most lavish scene since Joan the Woman is that of the Roman bacchanal recently staged by Cecil B. DeMille for his latest Paramount production of "Manslaughter," which is now in its second week at the Columbia.

Several years ago the same story gave to the screen his classic tale of the Maid of Orleans. At that time thousands of "extras," clad in the picturesque costumes of the period, were to be seen daily around the studio and on the massive sets created for that picture.

Since that date there have been many huge scenes filmed at the west coast home of Paramount Pictures. Hundreds and even thousands of people have worked simulta-

aneously before the cameras. But it remained for Cecil B. DeMille to again set a new mark for sheer, spectacular display. And he did it with the Roman scenes in "Manslaughter."

Credit for the stately settings goes to Paul Iribe, art director for Cecil B. DeMille productions, who also contributed to the designing of the hundreds of colorful costumes. An elaborate ballet trained by Theodore Kosloff especially for this occasion figured prominently in the action of this portion of the picture.

Janie Macpherson, who adapted Alice Duer Miller's story for the screen, spent many weeks in research work preparing for the actual filming of these scenes. Several famous paintings, including the "Falls Down" painting depicting the end of a gladiatorial combat, were literally reproduced by the producer and scenarist.

"The Speeder," the first of Lloyd Hamilton's pictures in his new series of short feature comedies, is a current release.

"The Devilish Dragon" is the second picture in the new series of Tony Sarg's Almanac, distribution of which has been taken over by Edisontone. It is a hair-raising story Baron Bragg tells his wife about his conquest of the fiery dragon.

BIG FOX FILM AT CIRCLE "Footfalls" Include Estelle Taylor in Notable Cast.

Those who had read Wilbur Daniel Steele's effective story, on which "Footfalls" is based, will not be surprised at the unexpected climax of the new film play which William

adjunct to the art of flirtation—and withal presenting as charming a picture as could be imagined. "It doesn't look half as grotesque as one might think," declared Miss O'Connor with a smile. "I know next to nothing about the light, banquet and the unusualness of the attire in general. It isn't half bad."

Fox is presenting at the Circle theater. It comes as a big thrill in a crowded film play sure to delight the movie fans. The story is set in a little fishing village. Its real hero is the blind shoemaker, who sits at his bench and trains his ear to such quickness that in the mere sound of footsteps he can tell the mental state of those he loves.

"BROADWAY ROSE" BILLED Mae Murray Stars in Best Vehicle of Her Screen Career.

With Mae Murray in the stellar role of "Broadway Rose" at the Liberty theater motion picture fans see the beautiful Metro star in an elaborate production that is destined to surpass even "Peacock Alley" and "Fascination."

As in the latter pictures Miss Murray is provided with a role that gives prominence to her ability as a dancer and affords opportunity for striking costumes in great production.

The story concerns a country girl who, by her extraordinary ability as a dancer, becomes the idol of Broadway. The heir of an aristocratic Fifth Avenue family falls in love with her, urges her to marry him and, seeking only happiness with the man she loves, Rosalie consents. To avoid an open rupture with his family the marriage is kept secret, but the discovery of the situation by the father precipitates a crisis which almost wrecks Violet's life.

"Broadway Rose" is a Tiffany production directed by Robert Z. Leonard and distributed by Metro. The story and scenario were written by Edmund Goulding, the photography is by Oliver T. Marsh and the art settings are by Charles Cadwalder.

DORIS MAY AT HIPPODROME Star Has Interesting Vehicle in "Gay and Devilish."

"Gay and Devilish," starring Doris May, is the picture that is meeting with decided approval with the audience at the Hippodrome theater this week. Briefly, the story is as follows: Martin Nethercott finds himself in financial difficulties. In a landlady in Wall street he lost a lot of money, most of it belonging to his young ward, Fanchon Brown, played by Doris May. Moreover, his business rival, Peter Armit, is out to "get him."

There is one way out. It is Fanchon. The plot unfolds a rollicking succession of adventures that come to a happy conclusion. Miss May dominates the action in her own inimitable and capricious manner. Her talent in the field of farce comedy is becoming increasingly apparent with each new production of which she is the star.

Colleen Moore has a brother, Cleve, who is a crack swimmer and diver. In the recent meet held at the Hotel Ambassador in Los Angeles, he took the first prize, a gold medal, for low board diving, and the third prize in the ten-foot height event. You can be sure that Colleen, who has just finished work in "Broken Chains," was there rooting for him!

Cleve, who has just graduated from the preparatory school of Santa Clara university, is working in the Goldwyn laboratory until he starts to law school, next month, in Los Angeles.

Close-ups of Film Folks



Anita Stewart, one of few screen celebrities who reached fame and position without drawing on stage for assistance.

ANITA STEWART is one of the few stars on the screen who has gained fame and position without drawing on the stage for assistance. Miss Stewart never has been on the stage, as most film celebrities of today have, and her rise to stardom is due entirely to her merits as a pantomimic actress.

Such against her mother's wishes, she entered the Vitaphone studio when very young to play extra parts, working at the studio on days when she did not have to attend Erasmus Hall high school in Brooklyn for studies. Her brother-in-law, Ralph Ince, was a director for Vitaphone at the time, and he gave her some coaching in the art of portraying emotion before a cold, unsympathetic camera.

But Anita soon found that her relatives could be of no assistance as well as an aid of her advancement. He knew that she was little more than a child, and kept thinking of her as being fitted only for girls parts. When the matter of casting "A Million Bids" came up, Anita Stewart was considered for the leading role and cut off of the list as to young to interpret the part.

She argued and insisted that she could do it, and finally talked them into giving her a chance. Her tre-

Wind "The Yellow Typhoon" and "In Old Kentucky." Anita Stewart has a beautiful home in Hollywood where she resides with her husband, Rudolph Cameron, and her mother.

Special Concert Music in Picture Theater. Directors Are Offering Attractive Programme Today.

HENRI KEATES, noted organist of the Liberty theater, announces an interesting programme for his Sunday concert. The popular "Keates' Contest" is also included in the programme, which in full includes:

Overture—"William Tell," Rossini. Intermezzo Russe, Franke. "Coal Black Mammy," song, Ivy St. Heller. "Keates' Contest." "Stars and Stripes Forever," march, Sousa.

A treat is in store for the lovers of violin music who attend the Sunday noon concert at the Rivoli theater. Saturday, November 4, the conductor will present in a solo number Alfred Keller, the young virtuoso, who has just joined the Rivoli orchestra after years of study under masters in New York. He will play "Ballade et Polonaise," by Vieltemps, op. 18. The week-end concert programme for today's concert, which will start at 12:30 o'clock:

"Carmen"—Fantasia, W. B. Mottelton. "Down South"—American sketch, W. B. Mottelton. "Keates' Contest." "Stars and Stripes Forever," march, Sousa.

My Greatest Thrill BY LILA LEE. ONE doesn't necessarily have to undergo a great hazard or narrowly escape death to get a big thrill. A thrill, primarily, is caused by some sort of mental emotion, and it can be placed in a position of utter helplessness, with her face resting entirely in the hands of someone else, even though the danger seems slight, nevertheless the mental effect can be produced.

I recall one instance, in particular, where this held true, and which gave me one of the biggest thrills of my life. I was working in the Paramount picture, "Terror Island," with Houdini, the handoff king, and I was supposed to be locked in an iron box filled with water and thrown overboard to the bottom of the sea, later to be rescued by Houdini, who dived French many per cent.

Barbara Castleton, who appears in the big Fox production, "My Friend the Devil," never had any stage experience and, lucky girl, she never played small parts in pictures. She walked in as a leading woman. The story of how she went into pictures is interesting.

Anita Stewart, her chum, said to her: "Barbara, why don't you go into pictures?" "Oh, I don't know," replied Barbara in the manner of one who is not impressed. "I'll tell you why, Barbara," returned her friend. "You have good looks, you have personality, you have intelligence but—you haven't the nerve."

Barbara sat straight up and stared at Anita. No one had ever said that to Barbara before. The morning Barbara went to the Fox studio, showed nerve to the nth degree and Herbert Brenon was so enthralled by the newcomer's nerve that he gave her a part in the picture he was making.

After she had made good, Barbara said: "It was nice of Anita to shock me into activity." Max Linder's latest comedy, "The Three Must Get Theirs," has taken New York by storm, according to the reviews given the picture by all the critics there. This burlesque of the famous Dumas novel is conceded to be one of the comedy masterpieces of all screen history and it is an achievement which seems sure of augmenting the clever French comedian's popularity a great many per cent.

Advertisement for Cecil B. DeMille's production "Manslaughter" featuring Thomas Meighan, Leatrice Joy, and Lois Wilson. The ad includes a large illustration of the three stars and text describing the film as a dramatic romance of a daring daughter of luxury. It also mentions that the picture is playing today at the Columbia Picture Players and includes a Paramount logo.

Advertisement for the Rivoli theater production of "Remembrance" by Rupert Hughes. The ad features a central illustration of a woman in a long dress and includes text such as "NOW PLAYING", "Rivoli", "Rupert Hughes' Remembrance", and "DE LUXE CONCERT 12:40 Noon Today".

Advertisement for the Columbia Books production of "The Old Homestead" featuring Theodore Roberts. The ad includes a central illustration of a man and text such as "COLUMBIA BOOKS ROBERTS IN 'THE OLD HOMESTEAD'", "Grand Old Man of the Screen", and "De Luxe Concert 12:40 Noon Today".