Stars Glitter, And Fade Also; Home Ties Best

STARS glitter, then fade!

Beauty scintillates, and droops to oblivion!

Fame, honor and acclaim, the adulation of the throngs and the adoration of individuals—are all passing moments in the life of a screen artist, but her greatest glory lies in the privileges accessible to every woman in the universe—home and motherhood!

These beautiful sentiments come from the heart of dainty and pretty Louise Huff, who has returned to the screen after more than a year's absence.

"A woman who is devoting her life to the stage or screen should not lose sight of her greater blessing—the love of a husband and little children," she continues, and Miss Huff, who in private life is Mrs. E. A. Stillman of 63 East Eighteenth street, New York city, has clung to her ideals in this respect. Little William Roger Stillman, who is just beginning to think about trying out his two little legs for a rather wobbly stroll around the house, is proof of this. Three-year-old Mary Louise is an added confirmation.

Yet Louise Huff is one of the most famous ingenues on the screen today. She is sought for young girl leading parts, and in her portrayal of them would seem to be a not much older sister of her two tiny children.

"I love my profession, but I adore my husband, and my children come first of all," said Miss Huff. "My home is my castle. It is the one place where I belong entirely to my family, and they have certain inalienable claims I count above everything else.

"The woman who has not felt the utter, sweet dependency of little children upon herself has missed the most marvelous experience life can hold. The year which I had to take entirely away from my art in order to have baby William I count well lost. It found joys for me which no fame or world-wide acclaim could ever have brought me.

"I do not feel in having my family, however, that I am compelled to give up my life work. My children need my spiritual and mental help. Outside of the first year of their little lives, however, I have found that the ministration to their physical needs can best be done by carefully trained experts in that particular line; always under my supervision, however.

"My children will always know what a mother's love, care and companionship really mean. And they take a great interest in my work, in spite of their tender years."

Dinty Louise Huff is also old-fashioned enough to revel in the joys of housekeeping in spite of the demands on her time. Cooking, mending and cleaning, of course, are out of the question with her, but she runs her home on a systematized budget, in real business-like manner, plans the menus for her family and sees that "Daddy" Stillman has his favorite roasts and pies, and that little Louise and William have the simple foods which will make them strong and healthy for the years to come. Her home in East Eighteenth street is an artistic model of perfection in testimony of her ability in housekeeping lines.

"Marriage brings a girl certain responsibilities which she should never shirk," Miss Huff declares. "The woman is intended to be the home maker. How she works out the details of this hardly matters so long as the finished product satisfies. Love of home is instilled in every real woman. How natural, then, that she should carry out her feminine instinct, whether she be business, professional or merely home woman.

"I have great ambitions for my children. Every mother has. What more natural than that I should see that their lasting impressions of home, the greatest American institution, are happy and profitable ones."

Picture Maker Bids For S. S. Alert, Old Ironsides of Navy

Another "Old Ironsides," the U. S. S. Alert, is about to be relegated to the scrap heap, according to an order from the navy department. But if an offer made to Washington is accepted, this warship, the oldest naval vessel on the Pacific coast, may be saved from the ravages of target fire or the death-bombs of naval aviators. Max Linder, the French film star, learning that the Alert was to be scrapped, promptly wrote the department offering to purchase the vessel for converting into a floating motion picture studio.

If Linder gets the craft, he will fit her out for a five-year around-the-world cruise, making pictures, using peoples of all races, and backgrounds of all countries, for his films.

The Alert was built at Chester, Pa., in 1872, and is now in Pacific waters, under the command of Lieutenant C. M. Cassidy. She has cruised all over the world.

Maude Hill, best known to photoplaygoers in society and grande dame roles, paints in oils.

FAVORITE PLAYERS

RIVOLI
"R. S. V. P."

Richard Morgan	Charles Ray
Mrs. Morgan, his aunt	Florence Oberle
Benny Fielding	Harry Myers
Augustus Jonathan Plimpton	Tom McGuire
Betty, his daughter	Jean Calhoun
Private detective	Robert Grey
Butler	William Courtright
Minnie Meadows	Ida Schumaker

LIBERTY
"The Call of the North"

Ned Trent	Jack Holt
Virginia Albret	Madge Bellamy
Galen Albret	Noah Beery
Achille Picard	Francis McDonald
Graham Stewart	Edward Martindel
Elodie Albret	Helen Ferguson
Louis Placide	Jack Herbert

COLUMBIA
"Don't Tell Everything"

Cullen Dale	Wallace Reid
Marian Westover	Gloria Swanson
Harvey Gilroy	Elliott Dexter
Jessica Ramsey	Dorothy Cumming
Mrs. Morgan	Genevieve Blinn
Cullen's niece	Baby Gloria Wood
Morgan's twins	The De Briac twins

PEOPLES
"Jane Eyre"

Mr. Rochester	Norman Trevor
Jane Eyre	Mabel Ballin
St. John Rivers	Crauford Kent
Grace Poole, a servant	Emily Fitz Roy
Mason, Mrs. Rochester's brother	
Mr.	John Webb Dillon
John Eyre, Jane's uncle	Louis Grisel
John Reed	Stephen Carr
Miss Fairfax	Vernie Atherton
Mrs. Rochester	Elizabeth Marlens
Mr. Brocklehurst	Harlan Knight
Burns	Helen Miles
Rivers' maid	Julia Hirley
Miss Ingram	Sadie Mullen
Adele, Mr. Rochester's ward	June Ellen Terry
Miss Mason	Florence Flagler
Mr. Rochester's maid	Bertha Kent
Mrs. Reed	Marie Shaffer

STAR
"Last of the Mohicans"

Magua	Wallace Beery
Cora Munro	Barbara Bedford
Uncas	Albert Roscos
Alice Munro	Lillian Hall
Major Heyward	Henry Woodward
Colonel Munro	James Gordon
Captain Randolph	George Hackathorne
David Gamut	Nelson McDowell
Hawkeye	Harry Lorraine
Chingachgook	Theodore Lerch
Tamenund	Jack McDonald
General Webb	Sydney Deane

MAJESTIC
"Rip Van Winkle"

Rip Van Winkle	Thomas Jefferson
Meenie Van Winkle	Daisy Robinson
Derrick Van Beekman	Pietro Sosso
Gretchen Van Winkle	Milla Davenport
Meenie Van Winkle (child)	Gertrude Messinger
Heindrick Vedder	Francis Carpenter
Nick Vedder	Max Asher
Queen	Mary Anderson

CIRCLE
"The Son of Wallingford"

J. Rufus Wallingford	Wilfrid North
Jimmy Wallingford	Tom Gallery
Blackie Daw	George Webb
"Toad" Edward Jessup	Antrim Short
Henry Beegoode	Van Dyke Brooke
Bertram Beegoode	Sydney d'Albrook
Talbot Curtis	Andrew Arbuckle
O. O. Jones ("Onion")	Bobby Mack
"Petrograd Pete"	Walter Rodgers
Mary Curtis	Priscilla Bonner
Fannie (Mrs. Wallingford)	Florence Hart
Violet Bonnie Daw (Mrs. Blackie)	Lyla Leslie
Caroline Beegoode	Margaret Ogilington

Square Shooting Is Best Assurance for Success, Acord Says

"Be a square shooter and you will have within you the best qualifications for success there is in the world. You may not realize at the time that playing straight is going to mean much to you and to your success in the field you have chosen, but believe me, you'll reap your reward just as sure as the sun rises the next morning," says Art Acord.

"Why are so many successes only tentative affairs? Because they are built on a foundation that is not substantial, and the reason for the foundation not being substantial is because some time, some place in its construction, there was a false move. The result of such work never fails to have its unsatisfactory ending.

"Every man fights between choosing right and wrong, especially when the wrong is made enticing with its many promises for future successes. But so has every man a conscience to combat, and seldom can he truthfully say after making his choice that he didn't know the difference between the right and the wrong," continues the Universal star.

"We do know the difference, and sometimes it's mighty hard to do the right thing; but after it is all done and over with, it's a glorious feeling to know in your own heart that you have done right.

"Every man in business dealings with his fellowman has had an opportunity to 'do' the other fellow. Some make a practice of using these opportunities to better their own affairs, while others ignore such chances entirely. There is no question as to which man is the happier. For, remember, you may be your own worst enemy or your own best friend and you have to be mighty intimate with yourself for a good many years, so shoot straight, and, believe me, the remuneration is the best in the world, for you will have respect of self—and success," he concludes.

HELEN IN HOLLYWOOD

After several years as a London stage star, two seasons in New York, various visits to Australia, the West Indies, and countless American tours, Helen Raymond has decided that Southern California has them all faded, and has become a permanent resident of the Hollywood film colony.

Russian Ballet Survives in Its Original Beauty

By Edwin W. Hullinger
United Press Staff Correspondent

MOSCOW (By Mail)—The Russian ballet has not deteriorated as a result of the revolution.

It exists today in its original beauty and extravagance, seemingly all that it used to be during the days of the empire.

The only difference is in the audiences. The Imperial Mallot company, with many dancers who used to perform before the czar in Petrograd, plays regularly three times a week at the Bolshoi theatre (grand opera house) in Moscow. Katarina Geltzer, star of prewar days, still brings down the house as she did in 1912. Even Suk, aged orchestra leader, is on the director's pedestal in the orchestra pit.

Artistically, the ballet is every bit as good as it ever was. Even the costumes are as rich and splendid as ever, and the stage settings are as fine as in the Metropolitan in New York. Moscow's musical life has also been preserved to a surprising degree. The Conservatory orchestra gives excellent concerts twice a week, the orchestra giving every evidence of having played together some time. Concert halls and theatres, while fewer in number, are as crowded as ever. Admission is charged now, as in other countries, although the government retains a certain number of free seats for distribution among its employes.

All seats were free a short time ago, the distribution of the tickets being in the hands of the various soviets and trade unions, who always gave working people preference.

This practice, while virtually ended now, introduced a cultural element into the lives of thousands of laborers who otherwise would never have been inside an opera house. For the poor in Moscow were very poor and the opera is a luxury in every land.

For the great mass of the public, however, these days of free theatres and operas are over. Tickets, while cheap for foreigners with foreign exchange, are comparatively expensive for the inhabitants of Moscow. An average clerk, industrial worker, or government employe draws from one to two hundred thousand roubles a month, in addition to his food ration, a small clothing "handout" which doesn't materialize often enough to be of much practical value, they tell me, and an allowance for rent. Living expenses paid, there is not much left for theatre tickets, which average from five to fifteen thousand roubles, or opera seats, which range from eighteen to thirty thousand.

The expensive opera seats are mostly taken up by the so-called "new bourgeoise," largely war speculators who managed to put by enough to tide over the first years of the revolution, and were in a position to jump in immediately when trading rights were restored and obtain maximum profits from speculation in food and other necessities of life.

Box Office Titles Frowned Upon for Films by Morosco

The plan of putting "box office titles" on screen adaptations has been frowned upon by Oliver Morosco, who not only insists that picturizations of his stage successes carry the unchanged label, but that the film story follow the original as well "When we took the title 'Slippy McGee' for our latest picture we assumed certain obligations to tell the story of the book that reached tenth edition popularity," explained the noted producer. "We were enabled to follow the original story even more closely in the screen version than we did on the stage because of the wider latitude. When the public pays its money to see the picturization of well known play or book, that is what it wants to see and not the personal interpretation and interpolations of some continuity writer or director.

"But we cannot show on the screen what is immune on the stage and in print. We have a hedging censorship that restricts the filmed story. So we have to make pictures that will not conflict with censorship, for it is better to build on the safe side first than have the ruthless shears fall upon the film. But the fact remains that practically every popular book or play has scenes which would have to be toned or eliminated to pass censorship unscathed. I have yet been unable to fathom why the spoken or printed word is so much more harmless than the action depicting the same thought on the screen."

Linder Has Learned What American Film Fans Want in Movie

Max Linder, the comedy film star, and director of his own company, announced that after being in the United States four years, he had finally discovered what the public wants in the way of motion pictures.

"Ze East," claims Max, iss want to have Western pict-ures; and ze West he want to see how ze New York people live."

W. R. REA, formerly prominent as a professional vaudeville artist, who makes his home in Portland. Rea was one of the bright spots on the program for the annual meeting of The Journal Carriers association on December 23, when he made many friends among the boys and their guests.

Travel From India To Russia in Less Than Single Minute

Within the brief period of one week, Producer J. L. Frothingham, Director Edward Sloman and staff, have journeyed from the mystic land of India, with its never-tiring sun, to the barren and frozen wastes of darkest Russia. The trip was made in less than one minute, it was only a matter of about 25 steps, more or less.

On stage No. 2 at the Brunton lot, one can see the remains of what was once a magnificent Brahman setting. This "set" was employed in the recently finished dramatic spectacle, "A Bride of the Gods," and was used by the Frothingham company until a few days ago, when the last scene of the spectacle was "shot." Across the way from this scene is a Russian street, covered with snow and with icicles hanging from the eaves of the houses.

It was to this scene that the Frothingham company traveled upon the completion of "A Bride of the Gods." The Russian street "set," a replica of one of the loniest thoroughfares within that country's most representative town, is being used in the Frothingham production, "The Man Who Smiled," now being made under the direction of Edward Sloman.

Famous 'Lorna Doone' To Have Production For Screen Shortly

"Lorna Doone," one of the most popular classic of English literature, is soon to be presented in motion pictures by Maurice Tourneur.

Frank Keenan, Madge Bellamy and John Bowers have been chosen for leading roles, while several other well known players are yet to be added to the all-star cast.

Keenan, who is returning to the screen after a lengthy absence, will be seen as the picturesque "Sir Ensor Doone," chieftain of the awesome robber band of Doones. Miss Bellamy, a former New York stage beauty, who has lately been featured in a number of Thomas H. Ince productions, has been selected for the elfin "Lorna," while Mr. Bowers will play her stalwart lover, "John Ridd."

COMING PROGRAMS

HEILIG
January 5 to 7—"Are You a Mason?"
January 12 to 14—DeCourville Revue.
January 19 to 21—"Bird of Paradise."

ORPHEUM
January 1 to 4—Sallie Fisher & Co.; Fred Lindsay & Co.
January 8 to 11—Lillian Shaw; Clarke & Bergman.
January 15 to 18—Eddie Russell & Co.
January 22 to 25—William Gaxton & Co.; the Cameron Sisters.
January 29—The Four Marx Brothers.

PANTAGES
January 2 to 8—Jessie Blair Stirling and her Glasgow Maids, in "Echoes of Bonnie Scotland."
January 9 to 15—Pauline, the eminent French Scientist; added attraction, Fred and Tommy Hayden.
January 16 to 22—Ferris Hartman and his Prima Donnas; added attraction, Guy Stampell and Lily Leonhard, Musical Comedy Favorites.
January 23 to 29—Chick Supreme, Dancing Sensation of Vaudeville.

BAKER
January 1 to 7—"Penrod."
Jesuary 8 to 14—"Three Live Ghosts."
January 15 to 21—"Two Women."
January 22 to 28—"The Detour."
January 29—"Up in Mabel's Room."

Church Exhibition Of Films Gains in Scope and Appeal

Despite the attacks from certain "reformist" quarters, it is obvious that the motion picture is gaining steadily in church exhibitions and other religious and welfare organizations. Recent estimates place the number of churches now equipped with projecting machines at 1298, Illinois leading with 79 and California following next with 51.

"And a resume of the pictures should indicate that a majority of those having 'mass appeal' also have the proper qualifications to be shown in churches," says Oliver Morosco, who has made an especial study of this phase of films. "That the church is recognizing the fundamental value of pictures is one of the helpful signs of the times. The helpfulness of a good picture should soften the ridiculous wholesale attacks made indiscriminately upon the films. The inability of the reformer to distinguish between pictures hurts his own case as well as pictures generally."

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"Spring, Beautiful Spring," Waltz (Request).....Lincke
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