

# News Gathered in Hollywood

**HOLLYWOOD, Nov. 22.**— Sven Sode, the Danish director imported by Universal, is about to direct Virginia Valli in "Siege."

Mrs. Sydney Chaplin's nose has been taken out of court by settlement with Mr. Robert Griffith whom she has sued for \$100,000 for juggling a remodeling job. The case terms were not revealed.

William Fox has purchased "Havoc," a current New York and London stage success sponsored by the Shuberts, for early screening.

James Kirkwood has quit the films to go with David Belasco as masculine lead in "Ladies of the Night" in New York. Lila Lee and their infant son went with him.

Prepare to shudder, "Contraband," which Paramount is filming from Clarence Kelland's novel, has no less than four villains.

Alan Hale is the latest prominent screen actor to give up his profession. He has signed with Fox as director and been given charge of Shirley Mason's next picture. He was formerly a stage director.

Edwin Carewe, who made "A Son of the Sahara" in Africa, is planning to do five pictures with foreign backgrounds—London, Paris, Egypt, Peru and South Africa.

Jack Holt, it is learned, broke an ankle while working on "North of 36," down in Texas, and continued to work in many scenes when he had to be lifted on to a horse.

Louise Glaum is preparing to return to the screen after two years' absence due to poor health, but will eschew vampire roles.

Kathryn Williams has left for a long tour of the Orient. In Siam she will be a guest of the royal family in return for courtesies extended to the Siamese prince and princesses during her visit to Hollywood.

The first comedy ever made by Metro-Goldwyn, Rupert Hughes' "Excuse Me," marks the decision of that company to enter the lighter field of film entertainment as well as the dramatic.

Uncertainty as to Alice Terry's future plans is removed by her casting to play the lead in Victor Searstrom's "Kings in Exile," for Metro-Goldwyn.

Elbert Hubbard's most famous story, "A Message to Garcia," has been purchased by Metro-Goldwyn. The tale of heroism in the Cuban war was filmed several years ago.

Dorothy Dalton sued the Hotel Hamilton, in New York, for \$5127 for losing some of her trunks. The court ruled against her.

Monte Blue has brought his bride, Miss Tove Janson, from Seattle to Beverly Hills. She is anonymously known to thousands by the reproduction of her beauty on numerous magazine covers.

"Miss Chicago," a prize winner in the Atlantic City beauty contest, has joined Mack Sennett's bathing beauty. Her name is Margaret Leigh.

Helen Holmes has sufficiently recovered from double pneumonia to be removed from a Los Angeles hospital to her home.

Julianne Johnston, lately prominent in "The Thief of Bagdad," is in Constantinople with an English company producing "The City of Temptation."

## Stars in Broad's Film



**Colleen Moore**  
Filmdom's foremost flapper, who will be seen in "April Showers" at Ten Eyck's South Broad Theatre this week.

## GLORIA SWANSON IN NEW FILM AT STACY

Gloria Swanson portrays the role of a spitfire Italian girl who becomes the pet of the French Foreign Legion in her latest Paramount picture, "Wages of Virtue," with Ben Lyon in a leading role, which will be the extraordinary feature at the Stacy Theatre this week beginning tomorrow.

"Wages of Virtue" will be presented at the Stacy simultaneously with its production at the Rivoli Theatre, New York, which is considered another instance showing that the Stacy gets big productions at the earliest possible release dates.

It is said that without question, the most colorful of all Gloria Swanson's starring pictures for Paramount is "Wages of Virtue," the new Allan Dwan production.

The story is a romantic-drama, into which the star and director have introduced many light comedy touches written by Capt. Percival Christopher Wren, adapted to the screen by Forrest Halsey.

Most of the action of the production takes place in the little Algerian town of Sidi-bel-Abbes where the French Foreign Legion is stationed. It is in this sequence of scenes that one sees the most romantic looking Chasseurs d'Afrique, burrheaded Arabs, and swaggering Turcos, arrogant in fez and red coats, mingling with the soldiers of the Legion.

In the bazaars and the merchants, the Greek "kuskus" sellers, the coffee vendors, the peddlers of water, the bootblacks in their French "berets," and the little black newsboys, naked except for white trousers, carrying their bundles of "Gobeaux d'Oran" and scuttling out of the way of huge, clumsy wagons piled high with purple stained casks of Algerian wine.

In the bazaar, the wretched, miserable mendicants, cringing pitifully for alms, the singers, and the pious holy men "playing their way into heaven" in the stringed instruments. And at night, on the balconies, appear the veiled and banded women, holding candles under their faces to illumine their charms.

It is against such a background that Miss Swanson, as Carmelita, and Ben Lyon, young American recruit in the Legion, carry on what is said to be one of the most delightful romances that has ever reached the screen.

Norman Trevor and Ivan Linow also have prominent parts in the scenes. Joe Moore, the youngest of the "movie moores"; Armand Cortez, Adrienne d'Ambroicourt, and Paul Panzer complete the all-star cast.

## PRODUCTIONS IN 1925 TO COST 72 MILLIONS

HOLLYWOOD, Nov. 22.—Seventy-two million dollars will be expended for pictures in the Hollywood district during the coming year.

This on the authority of Joseph Schenck, head of the Producers' Association.

Metro-Goldwyn and Famous Players-Lasky head the list with budgets totaling about \$23,000,000.

The former will double its output and spend half a million on new studio equipment.

F. P. L. will make at least 75 pictures, including several big and costly specials.

Carl Laemmle has announced 40 for Universal, totaling over \$5,000,000.

First National's schedule calls for 24, which, including specials, will cost \$5,000,000.

Fox has made no announcement, but he will match the other big fellows in number and amount.

F. B. O. will make 35, the Warners 30, Ince 20, Roach 15 short and four long pictures, the Christies 25, Samuel Goldwyn and other large and small independents, including Fairbanks, Pickford, Lloyd, Chaplin and MacLean, will swell the total probably beyond Schenck's estimate.

## BUT THE TWAIN DID MEET WITH SMACK

HOLLYWOOD, Nov. 22.—Right in front of a big crowd beautiful Claire Windsor planted a hot kiss on the lips of Bert Lattell.

No nobody cares a whoop now when the couple announce their engagement.

The thrilling scene took place at the railroad depot when Bert returned from Tahiti with a Metro-Goldwyn company.

Claire, right from the studio, had her makeup on and left a portion on Bert's beaming countenance.

Bert said he was glad to get back to "civilization," which is a rather long pet name for Claire.

Maurice Tourneur's company, which ironically had been making "Never the Twain Shall Meet," in the South Seas.

Returning with the director were Lionel Barrymore, George Siegmann, Anita Stewart and her mother, Huntley Gordon and others.

In Tahiti they got Princess Takan of the one royal family to stage ancient samoaian dances for their pictures.

Some remarkable scenic backgrounds are promised in the picture, which is still in production.

## 'Slim, Serene, Sincere' Is Reporter's Impression of Trent's Leading Lady

Miss Remy, Dramatic School Product, Confesses Her Career On Stage Has Been Rich In Experience, But Void of Sensations and Scandals Popularly Associated With Her Profession

By Emma Jane Hankins.



Miss Ethel Remy

Scene: A narrow dressing-room back stage in the Trent Theatre. The door and that side of the room nearest it are hung with costumes. Pictures of theatrical stars are pasted everywhere. Before a small, rectangular mirror, illuminated by two strong electric bulbs, sits a slight blue figure, with hair concealed under a towel, who makes hasty dabs, now at one of a litter of jars before her, and now at her face. Beside her sits ye reporter.

Time: One afternoon just a half hour before curtain time.

Now, the stage being set, as it properly should be for the narrating of an interview with Miss Ethel Remy, this season's leading lady of the Trent Theatre, Stock Company, it can be revealed what was said in that rather informal chat. But before beginning, it might be well to tell a little about Miss Remy, who, in spite of the short time she has been playing at the Trent, has already made a place for herself in the affections of patrons of the theatre.

The most conspicuous thing about Miss Remy are her eyes—large, serious, grey eyes, that animate her face when she talks. And in this age of bobbed hair, she has long, wavy strands of brown-blond hair that came tumbling about her shoulders when the towel was removed, are also worthy of mention. Slim, serene, and sincere—these three "S's" perhaps best describe her.

Between applications of red grease paint to the cheeks, a touch of black to the eyebrows and lashes, and a dab of crimson to the lips, Miss Remy delved into the past, and threw some illuminating sidelights upon herself and her way of life.

Miss Remy came into the theatrical profession via the dramatic school.

She confessed to having started practicing for the stage long before she had definitely decided upon it as a profession. When a youngster of four, she had mastered some poems which her people, after the manner of all fond parents, delighted to have her recite whenever "company" came to call at their home, which was, and still is, in New York City.

From this, she progressed to recitations, monologues, and character sketches on the school platform, and later, to playing the heroines in high school, she entered a New York dramatic school, where she studied for two years.

"I'm sorry," said Miss Remy at this point in her story, "that I have no exciting episodes in my life to confess. Everything has gone pretty smoothly for me. I never had a starve which was my first experience, and I never had to become otherwise matrimonially entangled, and the only villains I have met were the ones on the stage. I had no trouble at all securing my first engagement. The dramatic school got me a contract for four years as soon as I had finished my course. From this, she progressed to recitations, monologues, and character sketches on the school platform, and later, to playing the heroines in high school, she entered a New York dramatic school, where she studied for two years.

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## Director Tells of Shooting Winter Scenes in Making 'Janice Meredith'

As "Janice Meredith" starring Marion Davies, fits across the screen at Ten Eyck's Orpheum Theatre all next week, many film fans will probably continue to remark about the hardships to which the players were subjected during the filming of this photodrama of the days of the American Revolution.

Wonder is aroused about the snow-storms, the scenes showing Washington crossing the Delaware and the winter scene at Valley Forge. The story of the actual production of "Janice Meredith" is set forth here by E. Mason Hopper, who directed the picture and followed it practically from the start to the end.

As will be remembered, last winter was quite mild, save for a few days and little effective photography could be done around New York when the production was started. Hence Director Hopper, who has several big pictures to his credit, had to go North for his ice in the Delaware River sequence. The company went to Plattsburg, where the town of Trenton, for photographic purposes, was reproduced by building forty-two houses and two streets about 30 feet long.

The river was frozen to a depth of four feet, but under the surface ice was what is known as an anchor hole. As soon as a hole was blown in the top ice, the soft, mushy ice would fall in, and the boat would be pulled up by a derrick.

A hundred men worked in three shifts on the ice, and the derrick was a channel with dynamite about 50 feet long and 600 feet wide.

Blocks of ice had to be pulled over the dam and on more than one occasion horses slipped into the freezing water. One of the animals was drowned and another recovered after a quart of whiskey was forced down its throat. When the boats containing 1,400 men were finally launched to make the journey across the river.

"It seemed impossible to get the boats across," said Director Hopper. "We had to use dynamite constantly to keep the channel clear. We had the camera working on a derrick. A big platform was constructed on the ice and four cameramen were working there while four more worked from the boats. In another quarter shot the action from the derrick. While making the sequence of Washington crossing the Delaware a half dozen men were dashed on their heads caught between ice floes and a half dozen men were injured.

"We had to have men go into that freezing water, and we could not expect the 'extras' to do this for the ordinary wage we had to call for. Volunteers and offered them \$100 each to stay in the water from five to ten minutes. One of them fainted and we had to drag him from the cold water. We shot 50,000 feet of negative on the ice, and the crossing of the Delaware and only 500 feet of this appears on the screen.

"At Plattsburg when about ready to make the winter scenes, the snow melted and the company had to move to Lake Placid. In making the Trenton scene it was necessary to order 140,000 bags of confetti because the

## FILM PLAYERS RAISE \$20,000 FOR CHURCH

HOLLYWOOD, Nov. 22.—Actors in the movies are going to have their own temple of worship.

Twenty thousand dollars was raised for it at a benefit given in the Hollywood Bowl.

Members of the famous Lambs' Club residing in the movie capital staged a minstrel show for St. Mary of the Angels, now an Episcopal chapel.

The Rev. Neal Dodd, the "movie priest," has for three years been ministering especially to the picture people.

So popular is he in the studios that he has taken ministerial roles in many pictures.

With countless pledges from stars and producers, he is now pretty sure to put through his long ambition.

At the benefit entertainment there was a great turnout of stars and leading players.

James Kirkwood, Donald Crisp and Joseph Kilgour took turns in presiding and making speeches.

Each week since that event a Simpson, Buck Jones, Malcolm MacGregor, Jack Mulhall, Bryant Washburn, Wallace MacDonald and Earl Fox have been asked to do a number up for the minstrelsy.

## JACK'S BEANSTALK TO BE RIVALLED BY STAR'S KIDS

A "feature" comedy that the public will never see is in process of production.

But that fact isn't its only unique idea. It will take about 20 years to make.

Buster Keaton is the producer, and the stars are his two infants—though they won't appear as babies throughout the picture.

The idea was conceived by the comedian before the birth of Joseph Talmadge Keaton, now 20 months old.

Each week since that event a cameraman has been sent to the Keaton home to photograph the heir.

When the second baby arrived, February 2, last, the idea was also applied in his case.

The process is to be repeated weekly until the boys attain manhood, provision having been made for it by Buster in his will in the event of his death meantime.

The result will be humorously obvious; the children will appear to blossom from infancy to maturity in an hour before the eyes of the spectator.

The photographs are taken each time in the same spot before a black velvet background.

Metro-Goldwyn makes announcement that Fox Tizman will film the Ibaroz novel, "Mare Nostrum," in Europe. Inasmuch as now on the other side to consult with the author.

# G. B. Ten Eyck's ORPHEUM

CONTINUOUS :: 10 A. M.—11:30 P. M. :: CONTINUOUS

**2ND TRIUMPHANT WEEK**  
**MIDNIGHT SHOW TONIGHT**  
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The Most Inspiring Picture Ever Made!

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# IN JANICE MEREDITH

—WITH—  
**HOLBROOK BLINN, HARRISON F. O. R. D., MACLYN ARBUCKLE, JOSEPH KILGOUR, GEORGE NASH, TYRONE POWER, GEORGE SEIGMAN, W. C. FIELDS, OLIN HOWLAND, MAY VOKES, DOUGLAS STEVENSON.**

**BATTLE OF TRENTON**  
**WASHINGTON CROSSING THE DELAWARE**  
**THE HESSIANS' CHRISTMAS PARTY AT TRENTON**  
**THE DEATH OF COLONEL RAHL**  
**TRENTON IN 1776**



First Times At These Prices

Thousands saw it last week! Thousands were Thrilled As Never Before When Trenton of Colonial Days Appeared on the Screen! Every Trentonian Should See It!!

Marion Davies in a production that far surpasses "When Knighthood Was In Flower"; "Little Old New York," or any other she has ever played in!

**It's American To The Core!**

**"JANICE MEREDITH" PRICES LOWERED**

"Janice Meredith has just finished its sensational engagement at the Cosmopolitan Theatre, New York City, where the price of \$1.65 has prevailed.

The first showings of "Janice Meredith" out of New York City will be the Aldine Theatre, and Ten Eyck's Orpheum Theatre, Trenton. At the Aldine the top price is \$2.00.

Ten Eyck's Orpheum has always endeavored to present first-run photoplays at the lowest possible prices, and will continue that policy with "Janice Meredith." Although the Cosmopolitan Theatre of New York charged \$1.65 and the Aldine Theatre of Philadelphia \$2.00, the Orpheum has lowered the prices to only \$1.00 for evenings and 50c for matinees.

"Janice Meredith" is called the most expensive production of years. The cost to the Orpheum management is tremendous and the prices fixed, \$1.00 and 50c, are absolutely the lowest that can be asked—lower than those of any other theatre where "Janice Meredith" has been shown up to date.

"Janice Meredith" will be shown in Trenton only under the management of George B. Ten Eyck for 1 year.

**WHAT DO YOU KNOW ABOUT TRENTON?**  
Where Did Col. Rahl Die?  
Answer to Yesterday's Question—  
On South Broad, between Lafayette and Market Streets

**PRICES FOR 'JANICE MEREDITH'**

Matinees, —50c  
(Except Saturdays and Holidays)  
Evenings—\$1.00

Saturdays and Holidays } \$1.00

Children will be admitted at the 4 o'clock matinee daily, except Saturdays and Holidays for 35c

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