

MUSIC

Pearl White's Success Creates Happy Smile

By HENRIETTA M. REES.

I DO not care what a musician does, if what he does brings proportional results. When he has mannerisms, I want just so much more result on the musical or artistic side, so that I may maintain my listening equilibrium.



"Smile and the world smiles with you," declares the pretty serial queen. And Pearl White has plenty of reason to smile for success in her first feature, "The White Moll," playing at the Moon theater this week, has come to her.

I can forgive a singer for instance, if he doesn't open his lips half an inch, nor change expression once if he can sing like John McCormack, or Caruso. But on the other hand, I do not believe it can be done. I have heard a great many singers who did not know how to open their mouths horizontally, vertically or any other way, and none of them have ever done it.

She will play exclusively in features in the future, she declares.

On the contrary, I can also forgive a singer whom one might suspect of acute internal pains, a mouthful of hot mush, and a long hair on the tongue which she is trying to eliminate, unsuccessfully, if over and above her contortions there is a powerful interpretation of the song, so thrilling and intense, that we throw the mannerisms to the side with as little thought as we would an old brown paper, which had been wrapped about a priceless vase.

The guild it was decided that every organist who is a member of the guild prepare some special music for the above date, at either the morning or evening service. The guild aims to aid and improve the music of the service, and the special programs of November 7 are the first activity of the members this season.

Every one forgives the great De Pachmann, for even though notorious eccentricities are his, he plays the piano with a tone and interpretation rivaled by few. And I'll forgive any one else any eccentricity or idiosyncrasy he may have, if, at the same time, he will play as well as De Pachmann. But until he does, I will not, and between now and then, there is time for most pianists to learn to play without them. Like Godowsky, perhaps, who does not use them. One cannot forgive mannerisms, when they mean nothing, and there is so much else to be forgiven, too. How often are they necessary?

We asked one of our high-brow friends how she liked Caruso. "Oh, well enough," was the reply, "but you know, I don't care for continual climaxes. I never could endure over the manner either who could achieve a climax in announcing the meeting of the Ladies Aid society."

Mannerisms in music are of two kinds. There are the conscious and the unconscious. The teachers a musician has had are greatly to blame for the unconscious ones, for these should have been corrected in the studio, behind the scenes, long before a public career is planned. As for the conscious mannerisms, this is more often met with in the amateur or semi-professional, for the person who has attained real musical heights does not usually bother, considering it rather poor taste. Lowell, in "Among My Books," says:

"The secondary intellect seeks for excitement in expression, and stimulates itself into mannerism, which is the wilful obtrusion of self, as style is its unconscious abnegation."

Anna Case, soprano, "a rarely beautiful woman with a really beautiful voice," will be presented by the Tuesday Musical club in a song recital on Thursday evening, November 11, at the Brandeis theater at 8:15 o'clock, in the opening program of the season. The date of this concert has been changed from Sunday afternoon, November 7, to the date announced above. Among her many press notices is the following from the pen of George Hoyt Smith of Jacksonville, Fla., said to be the ablest and most fastidious critic in the Palmetto state:

"Some people are born phlegmatic, and others like Parsifal."—Musical Courier.

"She sings, sometimes in English, sometimes in French or Norwegian or Swedish, the gamut of emotions touched, from the plaint of the disappointment of a lover to the invitation to the dance and the descriptive ballad. The famous aria from 'Louise,' given in dramatic style; a MacDowell Slumber Song, from one to another, this beautiful woman, arrayed in a gold-colored satin gown, with cobwebby peacock draperies, trilled and pleaded, warbled and intoned, a wonderful magnetic, dainty bit of inspired humanity, swaying the assembled adorer to every mood.

Eleanor Jane Lear, pianist, will be heard in recital on Thursday evening, November 4, at the Y. W. C. A. auditorium. Miss Lear has studied piano with A. M. Borgium of this city, and with Wager Swayne in San Francisco. Miss Lear will be assisted by Gertrude Miller, lyric soprano, and Mrs. Ray Abbott, accompanist. Miss Lear will play a program of representative piano numbers, including the Beethoven Sonata, opus 2 No. 3, a group from Chopin and a group of miscellaneous numbers and "Military March" by Schubert-Tausig.

"For years one of the greatest admirers of Marcelle Sembrich, and always in love with Lillian Nordica, I can place Anna Case in that same list—her personality, her voice and her art give her place with the greatest and best of them."

Robert Anderson, the Danish photoplay star, who gained success playing opposite Dorothy Phillips in "The Right to Happiness" and other Universal productions and who will soon be seen with her in "Once to Every Woman," is making a name for himself in the comedy field. He has been featured with Joe Moore in Century comedies and is now taking part in the five-reel comedy feature, "The Hotel Hermit," which the Century Comedy company is producing in California.

Dean Stanley of the American Guild of Organists asks that the programs which the members of the guild will prepare for November be outlined as soon as possible and that a copy of each be sent to the music columns of the daily papers not later than October 28. At a recent meeting of the local chapter of

South American Story. Frank Mayo's current production is "The Throwback," a romance of the South American rubber country, written and directed by Jacques Jacard. After spending two weeks on location at Balboa, the company is now working on a South American village erected on the river bottom at Universal City. Prominent in the supporting cast are Edward Coxen, Gordon Sakville, Helen Lynch, Dagmar Godowsky, Irene Blackwell and others.

Religious Theme In Plays Is Cure For Biased Minds

That the strong prejudice harbored by motion picture producers against pictures dealing with religious themes is rapidly disappearing is the belief of Benjamin A. Prager, well-known film producer. The public's warm reception to "The Miracle Man," "Earthbound," "The Right of Way" and other photoplays motivated by a religious thought has forced film moguls into a less dogmatic and a broader attitude toward the theological theme with the result that pictures of this type will virtually dominate the market during the coming year, says Mr. Prager.

To substantiate this belief he points to the recent production of Hall Cain's, "The Christian," Winston Churchill's "The Dwelling Place of Light," "The Stealers," William Allen White's "In the Heart of a Fool," "The Scoffer" and scores of pictures of a similar character propounding religious doctrines or centering on a religious thought. This trend, he says, will eventually result in forcing favorable recognition of the motion picture from the clergy which heretofore has accorded it scant—often derogatory notice. Moreover, he adds, by giving thought and substance to screen stories, the religious theme will do much to broaden the appeal of the photoplay.

"Unable to reconcile religion with entertainment, producers for a long time have invariably considered the filming of a religious theme as a venture predestined to failure," said Mr. Prager. "The public comes to the theater to be entertained not to be sermonized," they argued. But George Loane Tucker's "The Miracle Man" proved the fallacy of their contention, for it was a religious picture at the apex of its power, combining recreative value with uplifting thought without distorting values.

"By 'religious picture' I do not mean a palpable effort at preachment nor the visualization of a sectarian creed. I refer to a picture which derives its drama from some broad principle of religion to which all systems subscribe, such as staunch belief in the Divine Power, or faith, piety and morality. "The Tucker production earned

Stage Romances Are Short Lived and Lax In Happiness, Katherine MacDonald Says



Which is the strongest—an actress' love for the glamor of the footlights, or her home and babies? In the above scene Katherine MacDonald as an actress who has become domesticated in "Curtain," playing at the Strand theater this week, and Charles Richman, her leading man, have an understanding on the matter.

the rich rewards it reaped if for no reason other than it swept away the unjustified discrimination against religious themes. Stories of this type are now at a premium. The vogue of the religious theme must endure if the motion picture is to progress, for the screen art is vitally in need of more substantial fare than vapid sentiment and airy romance.

Stroheim's Find Cesare Gravina, noted Italian actor, has an important character role in Von Stroheim's next contribution to the silent drama, "Foolish Wives," now being produced at Universal City. Mr. Gravina has appeared at the head of his own company not only in Rome, Venice, Milan and other Italian metropolitan centers, but has acted in all the European capitals and in South America. He has been decorated by the king of Italy and the king of Spain and counts Enrico Caruso among his friends and admirers. Gravina recently scored a hit in "Scratch My Back."

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Lieber In Movies. Fritz Lieber, well known Shakespearean actor, who made his screen debut in the cinema version of Justin Huntly McCarthy's famous novel and stage success, "If I Were King," produced by William Fox and starring William Farnum, is cast for a leading part in a forthcoming spectacle, in which great splendor is promised. See want ads are business getters.

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