

# Mae Murray Portrays Fashion, Revel and Love in "Peacock Alley"

### "Why Girls Leave Home" at Sun; Desmond at Moon

## The Movies

"Saturday Night," Cecil De Mille Play, Continues at Strand—Bert Lytell at Empress.

Another story of the night life of Paris and New York that bespeaks gorgeous settings, queer characters, scarlet atmosphere and the bewildering glamor of stage life is told in "Peacock Alley," starring Mae Murray at the Rialto theater this week. The picture went over big on the west coast and on Broadway.

A novel picture that reveals present day shortcomings of domestic life in "Why Girls Leave Home," which takes the screen at the Sun theater this week. Anna Q. Nilsson has the leading role. "Saturday Night," which continues at the Strand theater this week, is marked with demonstrations of fashion, revel and love with silk lingerie playing a prominent part. Leatrice Joy and Conrad Nagel have the leading roles.

William Desmond is the attraction the first three days of this week at the Moon theater in "Fightin' Mad," a western drama.

**"Peacock Alley."** Paris with its roads to ruin. The man—a young chap from Indiana with midwestern ideals, a girl back home and a contract to close in Paris for his firm.

The girl—Cleo of Paris, particular of its cafes—a gay little nobody who had made of herself a very celebrated somebody.

Put them all together and they spell a shining story of true love, outlined on new gold against the vermilion velvet background of Parisian and New York night life in "Peacock Alley," which opens today at the Rialto theater.

The story pictures the romance of a famed Parisian dancer who falls in love with a small town American youth and then finds that his home folks will not accept her because she has been a dancer. The couple go to New York, but troubles come thick and fast upon the two who, for a while, find life a very drab affair.

As the dancer in this colorful production, Mae Murray scored with the finest bit of characterization she has ever done. She is supported by a notable cast headed by Monte Blue as the youthful husband and this screen favorite brings to the part all that genius for which he is noted.

**"Why Girls Leave Home."** Statistics show that 65,000 girls disappeared last year. Why? Contrasting the lives of two souls dragged out of the pit dug by their parents, "Why Girls Leave Home," which opens today at the Sun theater, reveals a startling story of present day problems that strike home to many parents throughout the land. Anna Q. Nilsson has the leading role.

The story deals with every home in general but for the sake of clarity presents two specific instances. One, the home of a rich merchant who indulges his daughter's every whim. The other, the home of the rich man's employe, who represses in his daughter every youthful instinct. The result is that both girls leave home and attempt to fight the battles of life alone. Later their paths cross and together they work out their own destiny in a manner which is at one time of compelling interest and at the same time true to life.

**"Saturday Night."** Revealing a society marital mix-up of exceptional interest, Cecil B. de Mille's latest Paramount picture production, "Saturday Night," continues this week at the Strand theater. The theme, which proves that men and women who marry outside their own environment, frequently find time to

repent of their rashness, was admirably presented. The leading players, including Leatrice Joy, Conrad Nagel, Edith Roberts and Jack Mower, vest their portrayals with artistry seldom seen in the movies. Miss Joy and Mr. Nagel are society folks, while Miss Roberts and Mr. Mower are of a lower social class. Cupid gets busy with all of them and the result is a mix-up through matrimony that would baffle any other producer than Mr. De Mille to straighten out. But he does it with his accustomed grace. The photo-play is said to be filled with stirring and beautiful scenes, all of which will please picture fans.

**"Fightin' Mad."** There is a wealth of romance and adventure, with daring feats of horsemanship and perilous escapades portrayed in "Fightin' Mad," featuring William Desmond at the Moon the first three days of this week. The youthful hero gains the friendship of his comrades of the border patrol by his expert use of his fists and then proves that he is just as good a rider and fighter when they set out to rescue his sweetheart who has been captured by bandits.

**"The Roof Tree."** said to be an exciting story of the Kentucky hills, will bring William Russell to the Moon theater for four days, beginning Wednesday. It tells a striking story of a young Virginian who falls in love with a Kentucky girl, after a murder in his home town has forced him to flee to Kentucky to escape the wrath of the slain man's family.

**"The Great Moment."** A story of romantic quality, with that continental flavor which has been imparted to most of her stories by Mme. Elinor Glyn, is included in "The Great Moment," featuring Gloria Swanson at the Empress theater this week.

Monte M. Katterjohn, working side by side with the author, prepared the screen version of the story which opens at an orgy in St. Petersburg when a British aristocrat is captivated by and marries a woman from the plains of Tartary—a Gypsy. The latter leaves him a daughter, Nadine, and in this role Miss Swan-

son has one of the greatest of her screen career. The tempestuous nature of her mother is transmitted to the child; the longing for the nomadic life is an inborn passion and she takes the Knight Bayard of history, "without fear and without reproach," as her ideal. A love story follows—a vivid, colorful, perivivid romance, the story shifting across oceans and continents to America and the wilds of Nevada. Later the scene of the story is taken up in Washington and the strict official life of the capital. Finally, the lovers find happiness in the Nevada hills—tasting of heaven and becoming the equals of the gods.

**Nazimova at Muse.** "Camille," which features Nazimova at the Muse theater today, tomorrow and Tuesday, tells a story of Armand Duval, the young Parisian law student, who loves Marguerite Gautier, called Camille, a notorious Parisian woman. Together they leave the city and decide to live for each other, he sacrificing his career and she abandoning her mode of life. The climax comes with Camille's leaving Armand so that he might continue his career, and her death in neglect and poverty.

**"Partners of the Fide,"** a deep-rooted story of the sea, features Jack Perrin at the Muse theater next Wednesday and Thursday. The picture shows some remarkable thrills. Claire Adams and Robert McKim have the leading roles in "The Mysterious Rider," which plays at the Muse theater next Friday and Saturday. The picture tells a love adventure story centered about the foster daughter of an Arizona rancher.

Freckles Barry has enough freckles to provide atmosphere for a cubist drawing with a sorrel top to represent "Sunset." Seven thousand two hundred sixty-three freckles. Count 'em yourself!

### The "Movie" Hope Chest

#### Ambition of Young Ladies to Be Happily Married Gone to "Dogs," Says Casting Director—Aspiration of Flappers Is to Become Movie Queens.

In the golden era when mother was a girl it was the custom and ambition of all right-minded young ladies to be happily married. With that goal ever in mind, they created what was known as a "hope chest," and into it went, when time and money afforded, those delicate little lace nothings so dear to a woman's heart.

But in this age of flappers, bobbed hair, short skirts and jazz the aspiration of all young ladies is to become moving picture queens. Marriage seems to be of secondary importance, a sort of necessary evil to the modern girl. She no longer prepares hope chests, but has given that task to others. Georgeably speaking, she has "passed the buck," the recipient of this so-called "buck" being the motion picture studios.

In the casting offices of these famous film factories, one will find huge filing cabinets, the hope chests of today, filled with photographs of present and would-be screen heroines.

In the days when weddings were in vogue and marriages enduring, happy fiancés divided their secret cedar chests into compartments, each sweetly-scented section reserved for a certain intimate little something. This is true of the chest of 1922, only these intimate little somethings are photographs. They are intimate because the advertisements have told us that a photograph is the only gift one cannot buy. However, these reproductions are of such an artistic caliber as to snare and inveigle the eagle eye of the casting director and arouse within his breast a desire to see a little more of the alluring bit of femininity.

Scattered throughout the Podunks, the Yonkers and the main streets of our lands are anxiously waiting the living copies of these photographs. Each day they are breathlessly hoping the letter, telegram or phone call will arrive summoning her, him or it to that mysterious, enchanting, motion picture studio. The flickering film is like the light of a candle and ambitious moths are lured by its brightness. Some are burned and fall by the wayside, but many reach their coveted place in the sun.

When a story is ready for filming at the studios the script is given to the casting director. The characters are minutely described in the scenario and it is his duty to find the players for the various roles.

He turns to his files, the hope chest, for he hopes to find the physical counterpart in his records, and searches for the face and figure to correspond to the brown-haired, brown-eyed, superbly-formed heroine of the scenario. In all probabilities there are a score of unknown but ambitious Talmadges listed under this general classification. But it is up to the casting directors to pick the right one. Most likely he is personally acquainted with several. These brown-eyed dreams are summoned to the casting office. Here they are interviewed by the author of the story and the director. Tests are made and to the successful one a contract is given. If not, the search is continued elsewhere, and that's why casting directors are generally bald-headed.

### Famous Funny Fads of Film Folk

Norma Talmadge amassed so many votes in the recent popularity contests that Postmaster General Will Hays had to put on extra carriers.

Constance is the heavyweight of the Talmadge family. The star of "Polly of the Follies" measures five feet five and weighs exactly 120 pounds.

Mack Sennett has been such a successful hypnotist director of Mabel

### Suburban Programs

**GRAND**  
Today, Tomorrow and Tuesday—"The Shiek."  
Wednesday—Marie Prevost in "Don't Get Personal."  
Thursday and Friday—"Dangerous Curve Ahead."  
Saturday—Madge Kennedy in "The Girl With the Jazz Heart."  
**HAMILTON**  
Today and Tomorrow—"The Romance of Taran."  
Tuesday—"It's a Great Life."  
Wednesday—Frank Mayo in "The Shark Master."  
Thursday—Bryant Washburn in "The Road to London."  
Saturday—Tom Moore in "Hold Your Horses."

### Downtown Programs

**Strand**—"Saturday Night."  
**Sun**—"Why Girls Leave Home."  
**Rialto**—Mae Murray in "Peacock Alley."  
**Moon**—Today until Wednesday, "Fightin' Mad," second half of week, "The Roof Tree."  
**Empress**—Gloria Swanson in "The Great Moment."  
**Muse**—Today, tomorrow and Tuesday, Nazimova in "Camille," Wednesday and Thursday, "Partners of the Tide," Friday and Saturday, "The Mysterious Rider."

Normand that he could name his own salary for a turn in vaudeville. Instead he called "O Mabel" to do "Molly O."

If Mabel Normand could wear all the clothes and gowns that have been named after her famous character, "Molly O," she wouldn't have to go near her costumer's again for a year.

Anita Stewart promised to deliver a film on contract time and then called it "A Question of Honor." Keeping promises is a virtue with the dainty star.

**Chaplin's Next.** Charlie Chaplin's next picture may be "The Three Profiteers." And it may not.

When asked the character of his new piece Mr. Chaplin hesitated. He did not want to misrepresent his merchandise. "It is intended," he said, "to be a comedy."

**MUSE**  
Three Days, Starting Today  
Continuous Performances, Starting at 12:45

**RUDOLPH VALENTINO**  
and  
**NAZIMOVA**  
in  
**"CAMILLE"**

You Are Cordially Invited to Hear  
**FLORENCE KINNARD**  
(Lyric Soprano)  
At the Schmoller & Mueller  
Recital Hall  
February 16 at 8:15 P. M.  
1614-16 Dodge St.

**GRAND 16th AND LOCUST**  
TODAY  
Tomorrow and Tuesday  
**"THE SHIEK"**  
Continuous Show, Beginning at 3 P. M.

**HAMILTON 40th and Hamilton**  
TODAY and MONDAY  
**ELMO K. LINCOLN**  
in "The Romance of Taran"  
"WINNERS OF HAROLD LLOYD THE WEST" COMEDY

**MOON**  
TODAY--TOMORROW--TUESDAY

A WESTERN VERSION OF  
**"THE THREE MUSKETEERS"**

**"FIGHTIN' MAD"**

with  
**WILLIAM DESMOND**  
**ROSEMARY THEBY**  
**JOSEPH DOWLING**

ADDED FEATURES  
**LEE MORAN**  
in a comedy of the suburbs  
**"THE STRAP-HANGER"**

DANCE DU VENTRE  
Colored Novelty  
showing Original  
Shimmy Shakers  
of South Africa.

Has more thrills than a centipede has bare feet.

A photoplay anyone will like regardless of the type of picture they prefer.

COMING WED, 3 DAYS ONLY  
**WILLIAM RUSSELL**  
in a story of Virginia Mountain feuds  
**"THE ROOF TREE"**

Vaudeville & Pictures  
**Empress**  
Two shows in one.

ALL SHOWS RUNNING IN ROTATION  
11:30—Continues—11 P. M.  
Vaudeville—1:30—4:30—9 P. M. Photoplay—12:30—5:30—10 P. M.

Jesse L. Lasky presents  
**Gloria Swanson**  
in  
**ELINOR GLYN'S "THE GREAT MOMENT"**  
A Paramount Picture

THE girl, a wild gypsy song in her heart, had wanted her youth in sheltered luxury. The man, blazing civilization's path through the wilds, cared nothing for women or love until—you'll want to see the great moment!

Cast Includes  
**MILTON SILLS**

Prices: Matinee—25c, 35c; Night—30c, 40c; Boxes, 50c.

**RIALTO**  
All this Week

The star of provocative beauty and grace  
**MAE MURRAY**  
in  
**"PEACOCK ALLEY"**

A glamorous drama of Paris and New York between midnight and dawn

Also showing Johnny Hines in  
**"BATTLING TORCHY"**

Harry Brader and his Symphony Players  
offering as an overture  
*"Phedre" by Massenet*

Julius R. Johnson  
America's Premier Organist