

Talk

Cinema Talk

to her during the raid, on London's Waterloo Bridge, and madly in love with

situations in which to love the boy and in which he takes aristocratic parents the ultimate in drama. Jr., the youthful action head, who has ally with "King of t on the Western a" and "Seed," per- "Waterloo Bridge." and Tom Reed wrote lion.

well known British avis; Ethel Griffies, talented leading lady uses; and Rita Car- with the sensational Douglass and the and Lloyd in the

an Stars Racing Picture

Thirty thousand rac- for their favorite. hanging over the quints a knowing al- eye. Up in the ine heart palpitates 15-pound dynamo of e who is attempting ack from the gutter. , who couldn't hide kscrew, thumbs the et that will mean a p. horse-legs take the y hoofs pound at the ho's in front? Who's

elves, movie fans! " Doyle riding, and die Quillan. "Sleepy" y Gleason. Weber is e little gal all a-flut- andstand is Marion

ure is "Sweepstakes," xciting melodrama of s" is a refreshing re- nsophisticated, honest bert Rogell and Lew be commended for rk in direction and respectively.

s" is a Charles R. tion for RKO Pathe.

Picture Team

For movie fans is of- e showing of the Fox rely Mary Ann," star- viorite screen sweet- Gaynor and Charles roles.

, which was adapted ngwill's play, tells the y of the love affair be- little servant girl in a ing house and a bril- ognized composer and stars great opportu- display of their talents.

"Sporting Blood" Engrossing Film

Thrills of the racetrack, intimate details of the "inside" of the racing game, and an exposé of crooked gambling methods are woven into an engrossing and sometimes spectacular background for "Sporting Blood," Metro-Goldwyn-Mayer's filmization of the Saturday Evening Post story, "Horseflesh," by Frederick Hazlitt Brennan.

The central theme is a love romance, and the story follows the fortunes and career of a racehorse only to show the conflicting human elements. The original story was adhered to in a clever manner, the picture still preserving all the interest that screen technique can give.

Clark Gable, who recently leaped to prominence with his work in "The Secret Six," "A Free Soul" and other pictures, and Madge Evans, the delectable heroine of "Son of India," play the central love roles. Gable as a gambler and Miss Evans as a feminine racetrack follower find love and regeneration amid the thrilling tangle of plot and counterplot in the world of chance. Gable gives a powerful performance as Riddell and Miss Evans, aside from being beautiful, is a clever little actress.

Ernest Torrence gives a convincing character study as Dellece, owner of the racehorse farm, and Lew Cody, as Scalan, the gambling magnate, has a part that borders on the "heavy," but makes him a most engaging type of villain. Charles Brabin's direction is artistic and deft. Other characters are equally well cast.

Authentic scenes filmed in Kentucky, at the Lexington track and paddocks and on several famous horse farms in the blue grass district, give interesting touches.

"Rebound" Is Good Story, Well Acted

"Rebound," RKO Pathe's picture version of the Donald Ogden Stewart play, is a well written and well acted, sophisticated comedy reminiscent of the Phillip Barry type of story.

It is not often that we have a chance of seeing a picture that has a uniform quality of excellence in every phase. It usually happens that if the dialogue is good, the actors cannot deliver it well or if the actors are good, the story is poor. Here we have a charming story with excellent dialogue throughout and actors who know how to talk.

Ina Claire, who plays the starring role gives a performance that is well balanced and intelligent. She makes the most of the high spots of the picture without over-acting in the slightest degree. She speaks her lines naturally. Just as she was on

the stage, Miss Claire is a finished actress on the screen.

An excellent supporting cast makes this film altogether an enjoyable one. Robert Williams, a stage actor of importance, who appeared in the stage version of "Rebound," makes a charming "Johnnie." Robert Ames does well as Bill. Myrna Loy, who is good to look at and a good actress besides, is splendid as Evie. Hedda Hopper, Hale Hamilton, Walter Walker, Louise Closser Hale and Leigh Allen all give admirable performances.

Edward H. Griffith deserves credit for the splendid direction.

"Guilty Hands" Has Cleverly Acted New Mystery Angle

At last we've discovered what the talkies need. It is more pictures like "Guilty Hands," with Lionel Barrymore in the feature role.

Here is something absolutely different, even for mystery plays, written especially for the screen by Bayard Veiller, master dramatist who has thrilled millions with such plays as "Thirteenth Chair" and "The Trial of Mary Dugan."

Although murder is still his theme, Veiller takes advantage of the camera's scope to tackle his problems in another way than he did in his stage plays. In fact, he has conceived a plot so weird and original, the story scarcely can be compared with any others he has given us in the past.

It was a happy choice by Metro-Goldwyn-Mayer officials that placed Barrymore in the magnificent characterization of the veteran prosecutor and criminal attorney who finds himself confronted with the necessity of committing a murder himself and trying to pass it off as a suicide. The climax of this baffling plot comes with startling suddenness and amazing conception. We guarantee you won't guess it.

W. S. Van Dyke, resting on his "Trader Horn" laurels, stayed at home to direct the Veiller drama and has succeeded in a remarkable way to add further weirdness and thrills to the plot in his screen treatment of the story. His camera angles and terrifying tempo make the action even more baffling and blood-curdling.

Kay Francis and Madge Evans play the leading feminine roles and the splendid supporting cast includes William Bakewell, C. Aubrey Smith, Polly Moran and Alan Mowbray.

Speaking of supporting home industries, how about the girls in the South who go cotton picking in silk stockings, and the farmers in the Middle West who sell their butter fat and eat oleomargarine?

Somebody robbed a safe in a police station at Cleveland. Now they are talking about hiring a night watchman.

Deerpark Theatre

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REBOUND

CAN THERE BE A PERFECT MURDER?

SEE **GUILTY HANDS**

with Lionel Barrymore - Kay Francis - Madge Evans Wm. Bakewell - C. Aubrey Smith - Polly Moran

Bayard Veiller, noted author of "Thirteenth Chair," "Trial of Mary Dugan," and other fine mystery plays, has created a new type of thriller in "Guilty Hands." You see the "perfect crime" committed, you see who did it—you sit tense as you watch the perfect alibi succeed until...