

Talk

Cinema Talk

Victim of Yellow Press
 "The Mad Genius" is the Louis B. Mayer production, which so many of these blase Broadwayers have seen when it was presented at the theatre. The screen added to the passion and power of the play there—drama—satire—hypocritism—that is life.

"Five Star Final" brought in the lives of the people by the circulation-utterly heartless types of modernism. The owner of the company is constantly urging stories for the stage, constantly prating moralities. G. Robinson plays the managing editor, a man who despises, but outwits, the policy-till the end—but that is the

of the staff fastens on the Townsends and daughter, Jenny, who is a well-to-do youth before when Michael died Nancy Vorhees, are of the fact that a man in self-destruction of the years of the Gazette on—Jenny's lover is separated from her by her parents—her own participation—the hideousness ruthlessly on.

Love Song
Coming Romance
 "The Cuban Love Song" is a new appearing screen. "The Cuban Love Song" is essential. Tibbett is seen as a young marine who, stationed in the tropics, meets and loves a girl who is a nut seller. A war, which is a conspiracy to break a girl's love that was a memory.

The dare-devil hero, in modern roles he is seen as in costume. His singing of "The Cuban Love Song," "The Halls of the Mountains," and other musical numbers; his acting is superb, too, there are the scenes, as when Lupa kills him "The Peanut

Fiesta, with its orchestras, with the dancing the Rumba, and the color that is Havana—very interesting. The care of by Ernando and Jimmy Durante, two fighting marines and Louise Fazenda, "The Mad Genius," who becomes a villain, but belligerent

Crowns His Eminent Career by Portrayal of "Mad Genius"

John Barrymore, who has given so many masterly screen portrayals of characters tragic, romantic and even comic—offers what many critics consider his finest characterization in the title role of "The Mad Genius," the Warner Bros. picture.

The star is supported, as in "Svengali," by Marian Marsh, youthful screen discovery of the year, who is exquisite as the dancer, Nana. The girl is dominated by the mad genius, Tsarakov, first seen as master of a traveling marionette show, and later as impresario of the Russian Imperial Ballet.

Tsarakov, while haunted by a burning desire to be the world's supreme interpreter of the dance, is prevented by a physical deformity. He is embittered by this fact and takes an insane delight in pulling the strings to make his grotesque puppets dance, while the yokels applaud.

One night a drunken peasant lashes his child into the caravan of Tsarakov—who suddenly gets a great inspiration! He will steal the boy—pour into him the flame of his genius—make him the Divine Dancer the world awaits—and then gloat over his idol in the knowledge that it is not really Fedor the crowds are applauding but Tsarakov himself!

The frenzied Tsarakov works on the lad's mind through the years—and finally beholds his fulfilled desire. Fedor, the youth, is the greatest of dancers and star of the Imperial Russian Ballet, of which Tsarakov is impresario.

Fedor falls in love with Nana, the dancer, and, fearing that she may stand in the way of his success, Tsarakov banishes her. Fedor discovers the perfidy of Tsarakov and follows the girl. With hatred only equalled by his former love, Tsarakov brings the lad to the dreghs of poverty—finally making him believe the girl is false to him—and winning him back.

But it is the later experience of Tsarakov—who is snared in his own trap—his dealings with the drug-maddened ballet-master—his tragic battles with himself—his sardonic and impotent rage—that make "The Mad Genius" so compelling.

Mr. Barrymore is supported by Don Cook as Fedor—Charles Butterworth as the solemnly amusing secretary—Luis Alberni as the musician who brings Tsarakov to his just deserts—Carmel Myers as a former mistress—Andre Luget, Boris Karloff, Frankie Darro and Mae Madison. Michael Curtiz succeeds admirably in his direction.

"The Mad Genius" is a picture no lover of great drama should miss.

First Roughneck Role for Colman Since 'Condemned'

"The Unholy Garden," is the first roughneck part Ronald Colman has portrayed since "Condemned." In the Hecht-Mac-Arthur story, his role resembles "Beau Geste."

A group of refugees from the law—thieves, murderers, embezzlers and general rogues—are grouped together for protection in a Sahara outpost, outside the pale of international law. The story hinges upon their efforts to locate and steal an enormous store of wealth supposedly hidden by one of their number and to shield this man's daughter from one another. Colman does not win the fair damsel; there is no parting clinch.

"Palmy Days" Boasts Three Stage Stars

"Palmy Days," boasts the presence of three former musical comedy stars. First is Eddie Cantor, star of the picture, who ended several years as star of musical shows with the Ziegfeld production, "Whoopie."

Charlotte Greenwood, Cantor's feminine foil, starred in such stage productions as "So Long Letty," "Linger Longer Letty," "The Tik Tok Man of Oz," and "The Ritz Revue." Walter Catlett, completing the trio had been on the stage for several years.

Edna May Oliver in RKO Radio Pictures' comedy-drama, "Fanny Foley Herself," proves her right to stardom on the screen.

Miss Oliver was not starred in the stage presentation of "Show Boat," which ran for three years. Neither was she starred in "Cimarron," nor in "Laugh and Get Rich," but who can deny that her character contributions to those hits was a generous percentage of their entertainment value?

Now for the story. It is genuinely novel, quite unusual. Miss Oliver portrays "Fanny Foley Herself," a vaudeville headliner, internationally loved and celebrated.

She marries the son of a multimillionaire who is disinherited and scored because of it. Daughters come. Fanny supports them and the husband in luxury. Her salary is ample. Then the husband dies and Fanny finds that the exclusive schools her daughters attended expanded their ego rather than their intelligence. They become high-hat and ashamed of her.

To save their pride she accepts the bounty of the millionaire grandfather, promising never again to appear on her beloved stage.

Her efforts to become a social queen are ludicrous in the extreme, but her fight to regain the love and respect of her foolish daughters sounds the depths of pathos.

Deerpath Theatre

Telephone 321 POLKA BROS. Lake Forest

THURSDAY AND FRIDAY—Double Feature JANUARY 7-8
 Ronald Colman in "THE UNHOLY GARDEN"
 also THOMAS MEIGHAN in "SKYLINE"

SATURDAY—Matinee and Evening JANUARY 9

Samuel Goldwyn presents The biggest laugh of the year.

Eddie CANTOR in "PALMY DAYS" with Charlotte Greenwood UNITED ARTISTS PICTURE



SUNDAY AND MONDAY JANUARY 10-11


Lawrence TIBBETT THE CUBAN LOVE SONG



Sunday Only Continuous 2 to 11 ON THE STAGE IN PERSON "MAC and BOB" Radio Favorites from Station WLS Admission—10c - 40c - 50c

TUESDAY - WEDNESDAY - THURSDAY JANUARY 12-13-14 Colossal Double Feature


JOHN BARRYMORE The MAD GENIUS with Marian Marsh Charles Butterworth Donald Cook



Feature No. 2 FANNY FOLEY HERSELF Edna May Oliver - Helen Chandler - John Darrow

FRIDAY - SATURDAY Huge Double Feature of JANUARY 15-16

Samuel GOLDWYN presents "STREET SCENE" with Sylvia Sidney - William Collier, Jr. - Estelle Taylor also "RECKLESS LIVING"



COMING NEXT WEEK "YELLOW TICKET" "THESE OUR CHILDREN" "POSSESSED" "WEST OF BROADWAY" "AMBASSADOR BILL"