

# HERE AND THERE ON STAGE AND SCREEN

## Reviews of the Week

By Thespian

### STAGE

#### "BEGGAR ON HORSEBACK" Adelphi Theatre

Winthrop Ames sent his production of "Beggars on Horseback" to open the regular season at the Adelphi theatre two weeks ago, the attraction having closed its New York season of seven months at the Broadhurst and coming to Chicago intact.

Critics and seasoned playgoers who have seen "Beggars on Horseback" pronounce it to modern "big business" what "Alice in Wonderland" is to children. It is a fantasy, without shame and without sorrow; filled to overflowing with kindly satire, gorgeous humor and sparkling wit. In fact it is just what one would expect from the pens of George Kaufman and Marc Connelly in their progress following "Dulcy," "To the Ladies" and "Merton of the Movies."

"Beggars on Horseback" manages to ridicule things petty, things base and boresome, and still remain spirited, imaginative and beautiful. It belittles brass by showing that it is not gold and then goes a whole leap beyond that and shows the gold.

It is great fun, played with keen understanding by a talented cast that brings out every atom of the rich satire. It is perhaps best not to spoil things by giving too much detail as to the story. Enough to say that it concerns a young composer who has an opportunity to marry the daughter of a very rich manufacturer. A terrific nightmare reveals things to him in a most vivid manner and the burlesque on modern life is immense.

In the middle of the second act there is introduced a pantomime called "A Kiss in Xanadu." It is beautifully played by Richard Barbee and Grethe Rutz-Nissen, the latter a well known dancer from Norway who is as beautiful as is the gorgeous score that Deems Taylor has written to accompany the action.

Roland Young is seen in his role of the poor composer; Kay Johnson is the sympathetic girl across the hall; George W. Barbier is the big business man; Spring Byington his constantly knitting wife. Osgood Perkins takes the part of their son who is "sick." Altogether some forty people take part in the production.

"Have you seen Beggar on Horseback" will be a question asked of you in all well regulated conversations this winter. You owe it to your dramatic education to be able to answer "yes."

#### "MARY JANE MCKANE"

Garrick Theatre

Here's a musical comedy that's about the trimmest thing in town notwithstanding the blaring newspaper publicity given similar entertainment at neighboring theatres.

"Mary Jane" came to town without much heralding and might go out the same way if some of us didn't tell you about it. I, for one, welcome the opportunity.

This is a play with music and was written by William Duncan and Oscar Hammerstein, II. The music is by Vincent Youmans and Herbert Stothart. In some ways it is a combination of similar endeavors of the past but seemingly they have retained most of the good points of the predecessors and have added a few new ones.

The story is of considerable consequence for a musical piece and perhaps more satisfying than most of them. It deals with the adventures of a country girl who becomes a stenographer-secretary in New York and falls in love with the son of her employer. Through her influence son starts in business for himself which offers material for the new setting of the second act.

Eight scenes and sixteen songs are involved during the progress of the show. A dozen principals and an extensive chorus are in evidence at one time or another. Most of them can sing and all of them have had much training in the dancing art. A scene in the New York subway serves as an introduction to some of the principals and most of the chorus. It is excellent fun. There are several tunes that are particularly catchy but one, "Flannel Petticoat Gal," proved to be the hit of the evening and the audience couldn't seem to get enough of it.

Hall Skelly, as the principal comedian, is a scream. He is undoubtedly one of the best "cutups" in the business and a tireless worker. He dances, sings, does acrobatic stunts and talks incessantly using some of the new "wise cracks" with telling effect. There is practically nothing in the realm of comedy he leaves undone. Dorothy Appleby is "Mary Jane." She is a pleasant little mite, dancing gracefully and singing one or two good numbers. Kitty Kelly as "Maggie" makes an excellent foil for Skelly's thrusts. Dallas Welford as the "office manager" is funny to look at or to listen to. John Price Jones sings, dances and does not over-play his juvenile role.

"Mary Jane" is clean as the proverbial hound's tooth and a safe bet for any evening.

### VAUDEVILLE Majestic Theatre

Activities at the Majestic this week included several new acts and marked the return of one of the old ones. Marlettes Marionettes, ever the children's delight, and Rucker and Perrin, the negro and the chinaman, are old standbys who draw applause year after year.

Evans, Mero and Evans, with a comedy singing turn in Huckleberry Finn attire, were quite acceptable. The Morning Glories, a group of singers and dancers of both sexes, presented a rather pretentious act which seemed to have difficulty in going over in spite of its merit. But Carricks Parisians, the headliner, proved to be a snappy jazz band with a dancer and some harmonizing that amply made the grade. Their setting and costumes were excellent.

### SCREEN

#### "HER LOVE STORY" McVickers Theatre

Rudolph Valentino enters his last week in "Monsieur Beaucaire" at the Roosevelt, the end of his sensational run in this Booth Tarkington story being occasioned by the press of other big productions whose makers are insisting that they be kept out of this State street house no longer.

Valentino in this return to the screen after two years absence due to legal entanglements, has proven himself a greater drawing card than ever before, the receipts from "Monsieur Beaucaire" having exceeded by many thousands the receipts from either "Blood and Sand" or "The Sheik" both of which had their premiers at the Roosevelt.

"Monsieur Beaucaire" in addition to bringing Valentino back to the screen also made a star of Doris Kenyon who plays opposite "Rudy." On the strength of her performance, Miss Kenyon has made a star by First National.

The picture is one of the most attractive of the costume stories and covers an early French period. There are the usual court scenes and the costumes are quite remarkable. But the real action consists of the period during which Valentino is disguised as the French Ambassador's barber. Here is opportunity for duelling, comedy and not a little love making.

One senses that there are many spots where the producers have placed Valentino in the spotlight to the exclusion of some of the other good actors in the piece but doubtless its good business. There is a large female contingent which never seems to get enough of "King of Hearts" as he is designated in this picture.

#### "MONSIEUR BEAUCAIRE"

Roosevelt Theatre

Yes, this is a Paramount picture, put on for Paramount week. Why they picked it out for their principal downtown house is a puzzle to me. The story is improbable, the cast but fair. True, it inlists the services of Gloria Swanson but this is far from being her best work, in fact one can think of others who are better suited to the part.

Mary Roberts Rinehart receives credit for the story which she called "Her Majesty the Queen." In it a princess falls in love with an army officer. Forbidden to marry, they overcome many obstacles and have a secret gypsy ceremony. Discovering their love affair the king banishes the husband to a far country and marries the princess to a disreputable king of a neighboring kingdom. A son is born, the girl is later placed in a convent, the lover eventually rescues her, the king dies and all is well.

Miss Swanson has too many close-ups and at times acts as though she wasn't entirely satisfied with her part. If that's true, I don't blame her. Supporting her is Ian Keith who is sincere as the captain while George Fawcett looks terrible as the Archduke.

### Neighboring Theaters

#### NEW EVANSTON

Photographs of the settings used in the production of "The Hunchback of Notre Dame," which has been billed for the New Evanston theatre for one week commencing Monday, September 15, were sent to the International Congress of Motion Picture Arts in Paris some months ago, attracted great attention. In an address before the congress M. Valentine Mendelstamm said:

"While touring America I visited Universal City where Victor Hugo's masterpiece was in the final stages of filming. You would be astonished at the faithfulness with which the streets of Paris during the reign of Louis XI have been reproduced, but most of all by the remarkable reproduction of our beloved Cathedral of Notre Dame. I had the privilege of seeing some of the finished film and I feel safe in predicting that it marks the beginning of a new era in the art of the cinema."

Lon Chaney, admittedly the finest interpreter of unusual character roles on either stage or screen, plays the stellar part of Quasimodo, the deformed bell-ringer of Notre Dame, with Ernest Torrence as Clopin, the underworld king. Patsy Ruth Miller as Esmeralda, does some fine acting as well as good dancing.

Among the other principals in the big cast are: Norman Kerry, Tully Marshall, Raymond Hatton, Nigel de Brulier and Gladys Brockwell.

#### HOWARD

One of the highlights in "The Side Show of Life," Herbert Brenon's production of William J. Locke's story, "The Mountebank," which will be the attraction at the Howard theatre for three days starting Sunday, September 14, is Ernest Torrence's superb characterization of the chief character. Only Torrence could make such a man stand out as a worthy successor of Bill Jackson, the role he played in "The Covered Wagon."

This picture has all the dash and color of circus life. Brenon has given the entire production a de luxe mounting and that means the last word in settings, backgrounds and costumes.

Anna Q. Nilsson is the titled Lady Aurio Dayne with whom the clown falls hopelessly in love. Neil Hamilton who has the prominent juvenile role in "America," heads the supporting cast which includes Louise Lagrange, Maurice Cannon and Effie Shannon.

For Wednesday and Thursday the Howard has billed "The Tenth Woman." This picture has a somewhat different procession of scenes that make the story vary from what would be expected from the title. It has several surprises that bring out the tenth woman.

Coleen Moore and Conway Tearle are starred in "Flirting With Love," which comes to the Howard Friday and Saturday. It is a tale of those flirting with love and who become victims.

#### HOYBURN

The desire to achieve something distinctive was the guiding spirit of all who had a creative part in the production of Thomas H. Ince's "The Marriage Cheat," which will start a three-day run at the Hoyburn theatre Monday, September 15. This new dramatic feature is a powerful study of human emotions and reactions, with a dominant theme of love so interpreted that it offers the utmost in both artistry and entertainment value.

With the harmonious cooperation between director and cast, and a really big theme to be translated to the silver sheet, the company entered into production with an enthusiasm that was declared to be unparalleled. And in this film are a number of departures from the usual run of incidents in motion picture stories. With Leatrice

Joy, Percy Marmont and Adolphe Menjou as the principals, "The Marriage Cheat" was with a fine cast to vary from the usual run of the film stories.

Indicative of the sharp departures from customary touches in photoplays, Leatrice Joy does not kiss the hero lover. Their romance, initiated and developed through a series of most amazing circumstances, does not call for a kiss even in the fadeout on the final scene of the picture.

#### ADELPHI

There is a riot of fun and entertainment in "Hold Your Breathe" with Dorothy Devore and Walter Hiers, which comes to the Adelphi theatre for three days beginning Sunday, September 14. The many happenings in the beauty parlor bring about a continual chuckle that grows into real American laughter. The popping of the electric curling irons while doing their duty start the picture moving. Corinne Griffith and Milton Sills show their usual ability in their new picture, "Single Wives," which will be at the Adelphi Wednesday and Thursday. It deals with married life and shows a little variance from the usual triangle plot.

### At the Howard



Ernest Torrence in the Paramount Picture "The Side Show of Life"

Beau Brummel, greatest beau of all times, lives again in the impersonation of Beau Brummel by John Barrymore in the play of that name coming to the Adelphi Friday and Saturday. In this screen version of the Clyde Fitch play are shown the rise of Beau to popularity, his intimacy with the Prince of Wales, the doings of the smart set in London, the supercilious, cynical but glittering court life of that day.

Supporting Barrymore in this Warner Brothers' classic are Mary Louis, Irene Rich, Alec B. Francis, Carmel Myers and others. It was directed by Harry Beaumont.

When "Sinners in Heaven," the new Paramount picture with Bebe Daniels and Richard Dix, is flashed on the screen at McVickers theatre next week, motion picture patrons will have an opportunity of comparing American methods in the terpsichorean art with those that are most favored in the Bahama Islands.

Elaborate plans are being made for the presentation of James Oliver Curwood's "The Alaskan," which has Thomas Meighan as the star and Estelle Taylor in the supporting cast.

Pauline Lord, who starred in Eugene O'Neil's "Anna Christie," has been visiting the two-a-day shows in a sketch called "For Five Thousand Dollars." It is an old little plot with an attempt at a new twist.

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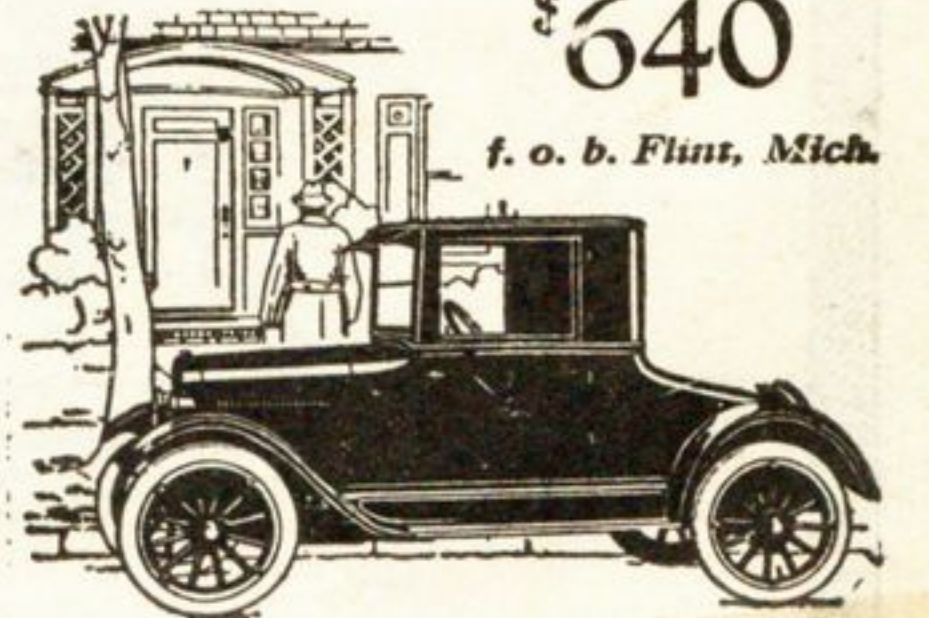
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