

HERE AND THERE ON STAGE AND SCREEN

Reviews of the Week

By Thespian

STAGE

"WHO KNOWS"
With Jane Cowl
Selwyn Theatre

It is a far cry from "Romeo and Juliet" to "Who Knows." Quite a jump from pure white Juliet to scarlet Anna. And quite an undertaking for Miss Jane Cowl to attempt the one at matinees and the other each evening. One can almost imagine that she was dared to try it that she might prove her versatility.

"Who Knows" was written by Herr Max Mueller. To the experienced theatre-goer it probably will be old stuff. Certainly there have been many previous attempts to show what happens to the girl of the underworld who tries to go straight. In this play she is loved by a young and innocent musical composer and she loves in return. He takes her in spite of his knowledge as to her past life. Three months develop the expected things and the experiment is a failure. How utterly it fails makes for a tempestuous and thrilling third act.

The play is decidedly emotional and there are dramatic moments of much import. Whether you like a play ending as does this one or whether this particular type of story is appealing, are matters of individual decision. There is no denying the fact that one starts out with some misgivings as to whether Miss Cowl can handle such a part as is assigned her here. But when she takes it, hook, line and sinker, and makes of this girl of the streets a real and vivid character doubts vanish and in their place is sheer admiration for an actress so unusual. Her role is full of pit-falls, in which many an actress might be prone to fall. But Miss Cowl avoids them and her weeping, her ranting and her exhibitions of passion and pain have the true ring of reality in them. Able assistance is given her by Mr. Rollo Peters as the young composer and the balance of the cast with a minor exception is entirely satisfactory.

There are those who raised their eyebrows at "Spring Cleaning," who shied at "The Lady" and who actually bolted at "Red Light Annie." To them "Who Knows" will seem an entirely unnecessary theatrical offering, to say the least. Others will pick flaws, particularly with reference to part of the story which to them do not ring true. But I venture the prediction that the "crowds" will go to see it and when they do they will have an opportunity, (regardless of their views concerning the story) of sharing with me the admiration I have for such an actress as Miss Jane Cowl.

"DUMB AS A FOX"
With Raymond Hitchcock
Great Northern Theatre

I am sure I would want to see Raymond Hitchcock if he were playing in Uncle Tom's Cabin or Romeo and Juliet because I would know that at the end of the second act he would burst forth with a curtain speech which would make up for any deficiencies in the performance. Not that there are any serious defects in his present offering but the curtain speech is there and its worth going a long way to hear.

For years Mr. Hitchcock has been associated with musical comedy, this being his first venture in a long time in the realm of straight comedy. The play is a farce comedy by William A. Grew and the producers in their printed program give space for the following statement:

"This is not a Harvard Prize Play. It was scribbled solely for laughing purposes." There is no reason to dispute this statement. "Dumb as a Fox" is a vehicle through which Mr. Hitchcock is allowed to give vent to his many mirth making qualities and he does it one hundred per cent. He assumes the role of a no-account who has great ideas but won't work. This, much to the dismay and dissatisfaction of his young wife and her sisters, not to mention the \$18 per week husband of one of them. As might be expected one of his great ideas, (a quite unexpected one to be sure,) finally bears fruit and he is able to turn the laugh back on those who had scoffed.

Mr. Hitchcock is an entire show in himself and there are times when he is able to keep his audience in smiles and laughter without the apparent help of any of his associates. But one or two of them are not to be overlooked. Norval Keedwell as the young clerk acquires himself creditably while Doris Eaton and A. H. Vanburen are worthy of special mention "Dumb as a Fox" with Mr. Hitchcock in it is a good tonic for the blues. Without him it would be another story.

SCREEN

"A SAINTED DEVIL"
Roosevelt Theatre

Introducing Mr. R. Valentino in a new picture. And as was the case with "Monsieur Beaucaire" he is attracting the crowds to the Roosevelt. Here he is a son of a Spanish family in South America, a man of breeding and culture who, during the course of the film, has many varied experiences with four women.

There is Carlotta, in love with him, Julietta, whom he marries only to have her kidnapped by outlaws, Estralla the dancer who means nothing to him and Dona Florencia, with three suicides to her credit, who receives the cold shoulder as answer to her advances.

The story is by Rex Beach; it has many of the things which go to make up an interesting picture even though the story is improbable and thin in spots. The thing of particular interest is that it gives Mr. Valentino something to do. Here and there he is given a chance to do a bit of acting and he responds to the openings with good effect.

The film is beautifully set and costumes are wonderful. Assisting Rudolph

are Nita Naldi, Helen D'Algy and Dagmar Godowsky with minor roles well taken care of. For the type usually thought of in connection with Mr. Valentino this is a very satisfactory picture and in many ways I liked it better than "Beaucaire."

"THE SILENT WATCHER"
Chicago Theatre

The "Silent Watcher" is one of the good pictures of the month notwithstanding the fact that it is far from being a perfect story. In fact there are several places in it as it unfolds where one is inclined to say, "That couldn't happen in real life."

But it brings again to the screen Glen Hunter who was so excellent in "Merton of the Movies." And it gives him a role which suits him perfectly and in which he does some remarkable work. In the story he is the private secretary of a well known business man who is running for senator. To him, his "boss" is the world's greatest man and stick to him he will, and does, regardless of consequences. But he is married to a young, charming girl who has some ideas of her own about loyalty beginning at home. Complications which arise and involve the "boss" with a lady of the chorus serve to make possible the last half of the film and fill it with a number of tense moments.

Glen Hunter, as intimated, is capital. He seems to sense the things required of him and even if he stresses his pathetic moments to the limit one can still forgive him in admiration of the rest of his work. Assisting him are such old favorites as Bessie Love and Hobart Bosworth. The latter as the "boss" has a fine part of which he makes a great deal. Mary Roberts Rinehart wrote the story as her contribution on the subject of loyalty. Chances are you will like it.

VAUDEVILLE

Majestic Theatre

Harry Waiman and his orchestra of young women topped the bill at the Majestic this week and on Monday practically stopped the show. Their manner of rendering popular music made quite a hit. Mr. Waiman obliged on the violin.

Spotlight Fantasies introduced a company of five who gave imitations of leading favorites including Galli Curci, Sophie Tucker, The Dooleys and others.

The Gilfoils, Mr. and Mrs., who have appeared here before, have a comedy skit with several laughs. Perry and Wagner were two other comedy people who received considerable applause. A rope swinger, ala Will Rofers and a Japanese tumbling act of merit, opened and closed a good bill.

Neighboring Theaters

HOWARD

Her millions brought fine clothes, travel, adventure, excitement, but they played a sorry trick on love.

Thus Bebe Daniels finds herself as Adele Clark in her new Paramount picture, "Dangerous Money," coming to the Howard theatre next Wednesday and Thursday, December 10 and 11, with everything money can buy, everything, that is, except love, for Time Sullivan is only a hard working contracting engineer and—well, remember how you used to say to yourself, "Gee, but I wish someone would only leave me a million dollars, then I'd be the happiest person going!" But you wouldn't. Anyway, Bebe Daniels wasn't and a trip to the Howard will show you why—when the old bankroll comes in the front door love goes out the back.

"Dangerous Money" is Bebe Daniels' first Paramount starring production. Tom Moore, as Tim Sullivan, has the leading man's role opposite the star. William Powell is the scheming Prince Arnolfo da Pesca who weds the beautiful Bebe through trickery. Mary Foy is Bebe's aunt, keeper of a boarding house where Adele (Bebe), before she falls into the million that is, toils daily in the kitchen. Dolores Cassinelli, Charles Slattery, Peter Lang and Edward O'Connor complete the cast.

Frank Tuttle directed the picture which was adapted to the screen by Julie Herne from the story by John Russell.

which is based on Robert Herrick's novel, "Clark's Field."

On Sunday, December 7, Constance Talmadge will begin a three day run in "Her Night of Romance" at the Howard. The picture is said to be one with plenty of "pep" in it and yet one that you may safely take your mother or young daughter to see, without fear,—provided their constitutions are strong enough to stand ninety minutes of laughter.

For Friday and Saturday of next week, the management of the Howard theatre will present Richard Barthelmess of "Way Down East" fame in "Classmates" which Robert Edson acted successfully upon the legitimate stage some years back. Also, Ben Turpin, he of the strange and ludicrous orbs, in "A Real Virginian" will complete the week-end bill.

DEBUT IN FILMS

Katherine Ray, beauty contest winner, whose "Girl in the Clock" number is one of the sensations of Earl Carroll's Vanities in New York, last week made her debut in motion picture at the Paramount Long Island studio. She was a mannequin in the Fifth Avenue gown shop in Sidney Olcott's production, "Salome of the Tenements." She wore an afternoon street frock of black velvet, a recent importation from Paris.

JOIN "SALOME"

Sidney Olcott has added Louis Mackintosh and Beatrice Gains to the cast of "Salome of the Tenements," which he is directing at the Paramount Long Island Studio, from the story of Anzia Yezierska.

<p>NEWELL & RETCHIN The House of Harmony HOWARD Continuous Every Day—2:15 to 11:15 N. W. "L" Station at Howard</p> <p>Sunday, Monday and Tuesday December 7, 8 and 9</p> <p>Constance Talmadge "Her Night of Romance"</p> <p>Wednesday and Thursday</p> <p>Bebe Daniels "Dangerous Money"</p> <p>Friday and Saturday</p> <p>Richard Barthelmess "Classmates"</p> <p>Ben Turpin "A Real Virginian"</p>	<p>Pick of the Pictures ADELPHI Matinees Saturdays, Sundays, Holidays 7074 North Clark St.</p> <p>Sunday, Monday and Tuesday December 7, 8 and 9</p> <p>J. Warren Kerrigan "Capt. Blood"</p> <p>Wednesday and Thursday</p> <p>Florence Vidor Walter Hiers "Christine of the Hungry Heart"</p> <p>Friday and Saturday</p> <p>Antonio Moreno Helen Charwick "Border Legion"</p> <p>Our Gang "Sundown Limited"</p>
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