

HERE AND THERE ON STAGE AND SCREEN

Reviews of the Week

By Thespian

SCREEN

"MARRIED FLIRTS"

Chicago Theatre

Louis Joseph Vance wrote the story from which this picture was made. He called the story "Mrs. Paramor" but for the purpose of "drawing them in" the change was made.

There are a pair of married flirts here, one not being enough for one session. Pair number one consists of a "plain jane" wife who writes, wears unbecoming clothes and fails to understand her husband. He, fond of bright lights, tries a flirtation with a single girl with considerable success and the latter explains to the neglected wife that, "a woman who can't hold her husband doesn't deserve to have him."

But times and scenes change and the neglected wife becoming the notorious Mrs. Paramor has a few scenes of her own and with the former vamp's husband at that. And how she does turn the tables on her.

If you would see how easy it is for married people to slide off the narrow path, here's your chance. It's a fairly interesting story, rather cleverly developed and screened. It also gives opportunity to Miss Pauline Frederick and Conrad Nagel for some rather clever work. Miss Frederick is perhaps a little too plain in the first scenes but she makes up for it in her portrayal of Mrs. Paramor. Mr. Nagel is quite competent and then there are Huntley Gordon and Mae Bush to lend a helping hand throughout the picture. The latter is especially good.

Married Flirts may not be true to life but they make you think it is and that's saying a good deal for the director and cast.

"TONGUES OF FLAME"

McVickers Theatre

The story for "Tongues of Flame" was taken from the novel by Peter Clark MacFarlane. It deals with one Harrington who is looked up to and respected by the Siwash Indians who own Shell Point. A prominent business man wants to buy the land but has little success till he employs Harrington to get the signatures of the Indians. Just as the papers are about to be registered Harrington learns that the great anxiety on the part of said business man to buy the land was due to the fact that there was oil beneath the surface. Oh shades of Tea-Pot Dome! Immediately Harrington puts a monkey wrench in the machinery and the sale is off. But the business man is not through and the troubles he causes Harrington is quite sufficient. It ends all right, however.

Thomas Meighan, one of the real actors on the screen, is playing Harrington, and whether he be behind prison bars or in the midst of mobs and fires he is still the actor and a fine one. And then he does some kind of work that makes a big hit with the ladies including a switch in his affections from the rich young lady to the one who is poor but has an honest heart.

Burton Churchill is Boland, the business man, and is entirely capable. The same, in the main, is true of Bessie Love and Eileen Percy. Cyril Ring handles a small part well.

Altogether, there isn't much the matter with cast, direction or the picture in general and there are enough changes of scenes and ideas to keep interest well keyed up to the end.

VAUDEVILLE

Majestic Theatre

Mae Dix and the Chicago Harmonizers have top position on the Majestic bill this week and their tunes bring forth some well merited applause. Charles Kenna with his skit as the street corner fakir brings a laugh to those who have never seen him and a smile to those who are familiar with his act.

The Wonderettes, a manikin act, well worthy of mention and those who pull the strings behind the scenes have worked out something of interest to grown-ups as well as children. It has many novel features. Raymond Bond and company, here on previous occasions, have a good sketch, "The Worm," that goes across in fine shape, while Pearson Newport and Pearson are the best of the song and dance artists on the bill.

Neighboring Theaters

NEW EVANSTON

Pola Negri's latest production for Paramount, "Forbidden Paradise," directed by Ernst Lubitsch who made "Passion" and "The Marriage Circle," and featuring Rod La Rocque, Adolphe Menjou and Pauline Starke in the principal supporting roles, opens a three days' run next Monday at the New Evanston theatre.

The picture is an adaptation by Agnes Christine Johnston and Hans Kraly of

the popular stage success, "The Czarina," by Lajos Biro and Menyhert Lengyel and marks the first professional reunion of star and producer since those memorable post-war days in continental Europe.

"Forbidden Paradise" is said to be one of the most colorful and dramatic films which that famous pair have yet produced. Adding to their experience and their mastery of technique during the two years which have elapsed since they separated in Europe, both Pola and Lubitsch brought to the filming of "Forbidden Paradise" a strength and deftness unknown in their European days.

In the story Pola is the queen of a small Balkan principality, a masterful and efficient sovereign who meets the intrigues and deceptions of court life with an iron hand. She is a creature of extraordinary beauty and magnetism and possessing a decided penchant for handsome young men. Rod La Rocque is a soldier in the army at the front. Menjou is the queen's chancellor, her faithful servant and a diplomat of the highest order. Miss Starke is first lady-in-waiting to the Czarina.

A revolution is on foot and La Rocque, as Alexei, warns the queen, but the chancellor attempts to discredit him. The Czarina falls in love with Alexei. Anna (Miss Starke) is heartbroken. Alexei learns from his fellow officers that with the queen he is more or less of a plaything. He is filled with a loathing for the Czarina and joins forces with the revolutionists. The uprising is quelled and Alexei is imprisoned.

How he is eventually freed and finds happiness with Anna should constitute one of the most interesting productions shown in Evanston in many a long day.

Fred Malatesta, Nick De Ruiz and Mme. D'Aumery are among the more prominent members of a fine supporting cast.

Lubitsch was loaned to Paramount by Warner Brothers to make "Forbidden Paradise."

HOYBURN

Adolphe Menjou is looking for a new word!

The English language, rich as it is, doesn't seem to have a term which describes the roles played by the noted Paramount actor.

"Villain?" he asks. "I don't play villains!"

The dictionary gives many definitions but none seems to fit Menjou's interpretations. In the beginning the word "villain" meant serf. "An ignoble or base-born person generally a boor, peasant or clown." Then it gradually came to mean a vile person, a law breaker.

"I do not violate the law in a picture like 'The Fast Set,' for instance," I obey the law but I am the arbiter of fashion and etiquette."

In "The Fast Set," William de Mille's production, based on Clara Beranger's screen play of Frederick Lonsdale's stage success, "Spring Cleaning," Menjou appears as a polished gentleman, who delights in sending a flutter through the hearts of women by sheer charm and personal magnetism. He appeals to their vanity. His gracious manners and ready wit make him the leader of the "fast set," a character as far removed from the accepted "villain" as are the poles.

The parts I have been most successful in have been of men of education and wealth. You may call them philanthropists, if you like. It is this kind of a part I play in "The Fast Set." Obviously, the so-called "great-lover" in this picture, has had a college education and mingled with the best people. He wears fine clothing, carries a cane and smokes the best brand of cigarettes. He is always master of himself and delights in

'unmastering' others, if I may be permitted to use such a term.

"Yet, because the public catalogues its stage screen characters, I am thrown into the heap marked 'heavy' meaning the stereotyped villain. I loathe the word, 'villain.' I find myself pictured in the public mind as a bearded, sweaty and bare-throated victim of emotion, the kind of character which leers at women and frightens the frail, young things.

"We must find a new term for this type of society figure. 'Villain' doesn't describe it."

"The Fast Set," which is said to be one of the outstanding comedies of the season, features Betty Compson, Elliott Dexter, ZaSu Pitts and Menjou, opens next Monday at the Hoyburn theatre for a 3 days' run.

Paramount Camp, in the Sierra Nevada. If what happened here had occurred twenty years ago, in the days when the West was still new, each of the tiny little mining camps in the hundred-mile radius from this lonely spot would be a-buzz with conversation.

But it happened today. And besides, all of those tiny little mining camps are skeletons, bleaching in the summer sun and buried by the winter snows, and the voices that spoke there twenty years ago are scattered to the four winds.

What happened was the wrecking of a stagecoach, and it was one of the most spectacular and complete wrecks ever staged.

Six horses, plunging madly over a narrow mountain trail, dragged the coach to its doom in a narrow canyon that sheered away from the road's outer edge.

On top of the coach rode Antonio Moreno, Paramount film star, presumably wounded in a battle with a band of outlaws called "The Border Legion."

And the wreck of the stagecoach came within an ace of being Moreno's last ride.

The horses, frightened and plunging, veered from the road and the coach struck an obstruction on the inside of the road. The coach went up in the air, and so did Moreno. Only he went about 25 feet higher than the coach and came down at the edge of the cliff just as the stagecoach toppled over.

If he had delayed an instant, the falling coach would have pinned him to the ground. So he rolled a fraction of an inch, hurled himself over the edge of the cliff, and let go.

And after him, turning over and over, came the coach!

They landed a scant ten feet apart in the bottom of the canyon, and the stagecoach gave one final roll as Moreno, to escape it, rolled into a creek that came straight down from the everlasting snows.

After the cameras quit cranking—it was for a motion picture, of course—Moreno got up, shook the water out of his ears, emptied his cowboy boots and examined himself.

Aside from a sprained neck and more bruises and little cuts than any given amount of sticking plaster could cover, he was unhurt.

But the stagecoach was demolished. In fact it hardly looked like a stagecoach at all. They left it right where it fell.

The wreck was staged for one of the many punchful scenes in the Zane Grey-Paramount production, "The Border Legion," which is due next Thursday at the Hoyburn theatre. Moreno and Helene Chadwick are featured in the leading roles. Others in the strong supporting cast are Rockcliffe Fellowes, Gibson Gowland, Charles Ogle, James Corey, Edward Gribbon and Luke Cosgrave.

William Howard directed the picture which was adapted to the screen by George Hull.

NEWELL & RETCHIN

The House of Harmony

HOWARD

Continuous
Every Day—2:15 to 11:15
N. W. "L" Station at Howard

Sunday, Monday, Tuesday
December 21, 22, 23
"GLEN HUNTER"
BESSIE LOVE
"The Silent Watcher"
BOBBY VERNON
"HIGH GEAR"

Wednesday, Thursday
BUSTER KEATON
"THE NAVIGATOR"

Friday, Saturday
ELLIOT DEXTER
BEVERLY BAYNE
"The Age of Innocence"

Saturday Matinee Only
In Addition to the Regular Show

HOOT GIBSON
"The Ridin' Kid From Powder River"

Pick of the Pictures

ADELPHI

Matinees
Saturdays, Sundays, Holidays
7074 North Clark St.

Sunday, Monday
December 21, 22
POLA NEGRI
"The Forbidden Paradise"

Tuesday, Wednesday
BETTY COMPSON
ADOLPH MENJOU
"THE FAST SET"

Thursday Xmas Day
Special Matinee
HELEN CHADWICK
"CHEAP KISSES"

THE GUMPS
"Andy's Hat in the Ring"
"GO GETTERS—No. 6"

Friday, Saturday
BIG FEATURE DAYS
BERT LYTELL
"BORN RICH"
BUSTER KEATON
"THE NAVIGATOR"

The North Shore's Most Representative Theaters

THE HOWARD

"The Silent Watcher" is the title for Frank Lloyd's third First National picture, the successor to "The Sea Hawk." The photoplay was adapted to the screen by J. G. Hawks from Mary Roberts Rinehart's recent Saturday Evening Post story, "Altar on the Hill," and features Glenn Hunter and Bessie Love. The story deals with domestic and political life and is regarded as one of the most timely dramas of the year. It will be screened at the Howard theatre Sunday, Monday, and Tuesday, December 21, 22, 23.

Buster Keaton, he of the ever non-smiling countenance, whom the old timers among the vaudeville fans will remember when as a lad old man Keaton used to throw his youthful offspring all over the stage, and mother Keaton performed musically, will appear at the limits theatre next week Wednesday and Thursday in "The Navigator."

Cigaret smoking is not among the many accomplishments of Beverly Bayne. This strange anomaly was revealed the other day when Miss Bayne attempted to smoke a cigaret during a scene in Warner's "The Age of Innocence," to be at the Howard next Friday and Saturday. As the Countess Olenska, she is supposed to smoke and drink with the nonchalance of a woman of the world.

While the camera was clicking, Elliott Dexter offered her a light. "Stop," shouted Wesley Ruggles, the director. The star coughed and dropped the cigaret.

After much coaching she was able to hold and smoke the cigaret with a semblance of sophistication. She said that she has only smoked three times during her whole stage and screen career.

At the Saturday matinee, December 27, Hoot Gibson, in "The Riding Kid from Powder River" will be a special attraction.

Community HOUSE

Pine St. at Lincoln Winnetka

TUESDAY DEC. 23

COLLEEN MOORE

in

THROUGH THE DARK

FRIDAY DEC. 26

SIDNEY CHAPLIN
OWEN MOORE

in the comedy-drama

HER TEMPORARY HUSBAND

New Evanston

Mon., Tues., Wed.

POLA NEGRI

in

"Forbidden Paradise"

Mack Sennett Comedy

Hoyburn

Mon., Tues., Wed.

BETTY COMPSON ADOLPH MENJOU

"The Fast Set"

Comedy News

HELENE CHADWICK ANTONIO MORENO

"The Border Legion"

Comedy News

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Loganberries
Red Raspberries
Strawberries
Blackberries

Cherries
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Lima Beans
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Sweet Potatoes
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