

# HERE AND THERE ON STAGE AND SCREEN

## Reviews of the Week

By Thespian

### SCREEN

#### "THE GOLDEN BED" McVickers Theatre

This is from the novel by Wallace Irwin and features Lillian Rich, Vera Reynolds and Rod LaRocque, with Henry Walthall and Robert Edeson for good measure.

In the picture is shown a family whose chief asset is Flora Lee, a beautiful daughter. Her sister, Margaret, leads a Cinderella existence and is shoved into the background on all occasions. Flora Lee is groomed for Admah Holtz, young and wealthy candy manufacturer. Margaret also wants him and really loves him but loses to her sister. Married to Flora Lee, Holtz loses wealth and is sent to prison, for five years. During those years his wife, who had never loved him, travels a "down the hill" road and finally dies. Thus leaving the way clear for the love match and satisfactory fade-out with Holtz and Margaret as the principals.

Cecil de Mille directed the picture and did it in his usual lavish way. He injects a "candy ball" in one scene which is gorgeous to say the least. I had no idea so many things could be made of candy. Other parts of the staging are equally elaborate.

Rod LaRocque does a very good bit of work as Holtz, in fact there is much for him to do besides look handsome and he takes full advantage of it. Miss Lillian Rich in her venture as a new DeMille star, plays Flora Lee, and if this is a fair sample, of her ability I hope we see more of her. Vera Reynolds makes a pretty and interesting Margaret.

### Chicago Theatre

#### "HE WHO GETS SLAPPED"

There will be a number of people, I imagine, who will not care much for this film but that does not stop it from being one of the outstanding pictures of recent months. It is taken from the stage play by Leonid Andreyev which ran so successfully in Chicago some time ago. Some liberties have been taken with the story, this being done, apparently, to make a more happy ending which will in turn satisfy those who insist on such things in their pictures.

The story concerns the life of a clown and it is he who gets slapped on more than one occasion and in more than one way. Laughed at, he had turned clown that he in turn might laugh back. Sadness had filled his cup in two ways, a faithless wife and a friend who proves unworthy. There is the beautiful young circus rider for whom he eventually gives his life and through whom the picture leads you to a most dramatic last act in which the lion's cage backed up to the doorway of the dressing room proves to be the instrument he will use to make way with the false friend. And then, having been pricked by a poisoned sword he makes his way to the circus ring to die in the arms of his fellow players.

Lon Chaney as "HE" brings to the screen one of his best impersonations. He takes from the part every ounce of its possibilities and gives a performance which is most vivid and real. Norma Shearer, as Consuelo, is not only beautiful to look upon but shows that she can handle a part as involved as is this one and do it well. Tully Marshall, the veteran of many a picture, is the "Count" and makes much of many humorous situations.

Perhaps not a literary gem, "He Who Gets Slapped" is nevertheless a fine example of what the motion picture can be from an artistic and performing standpoint.

### AMATEUR

#### "FASHION"

Someone said it couldn't be done so they proceeded to do it. Which applies to those daring souls of the Theatre Guild who decided to produce "Fashion." In practically every particular it represents the most ambitious of their undertakings. Certainly it is no easy matter to turn back the calendar some seventy-five years and reproduce such a play as this. And when one finds costumes, scenery, acting and direction as well handled as in this case, it is not to be wondered that the various audiences were generous in their plaudits. Of course I know there are some who saw "Fashion" and were unable to enthuse but I also know many people whose dramatic likes fail to extend beyond the confines of the "Passing Show" or "Abie's Irish Rose."

"Fashion" includes many of the characters, situations and truths which have served during the intervening years as the basis for scores of dramatic entertainments. There is the woman of fashion whose extravagance is driving her husband to forgery,—the villain, in the guise of the latter's business clerk, who knows of the forgery and uses it to his own advantage,—the bogus Count who would marry the heiress daughter,—the rich farmer friend from the country who eventually sets everything right and last but by no means least, the heroine, in the turns out of an upper servant, who turns out to be the grand-

daughter of the old farmer. Interspersed one finds the soldier lover, the silly poet, the negro valet and the French maid. In addition to depicting society life in the forties, the play develops a considerable plot and points two or three morals. It is a great combination of theatrical fundamentals.

Costumes and scenery, were, I understand, secured especially for this production. They were decidedly effective. Particularly was this true in the ball-room scene which resembled many an old print you and I have seen. A novel feature, not usually associated with modern drama, was a series of songs sung during and between the various scenes. Fortunately, indeed, was the Theatre Guild in being able to find capable actors and actresses who at the same time were the possessors of such excellent voices. Each song had its origin in the forties or fifties and they included "Believe Me," "Lilly Dale," "Oh, Susanna," "Don't Leave the Farm," "Kiss me as I Fall Asleep," and "Not For Joe."

The solo work of Mrs. Byfield of Highland Park, Mrs. Smith of Evans-ton and Dr. Lazear of Winnetka was particularly well received.

The cast in general was splendid. To turn back the pages and reverse most of the well known rules of modern acting is no easy task and the great tendency to burlesque is extremely hard to avoid. Fortunately only a few of this large cast showed tendencies in that direction. Mr. J. Williams Macy as the old farmer gave a wonderful performance, in several scenes carrying the action across through sheer force of his ability. Mrs. Henry Tenney, as the lady of fashion, gave a very earnest and very real characterization and was a striking picture in the beautiful gowns of long ago. Mrs. Gilbert Smith made a beautiful heroine, caught the spirit of the play and was well liked. Mr. Frances Fabian was an acceptable "count" and Troy Parker convincing as the villain except in moments which tended toward the burlesque.

Perhaps the most interesting thing about the cast, however, was the manner in which the smaller parts were developed. Seldom have I seen them better handled and here in several cases they were played to perfection. Mr. Charles Eastman, as the silly poet, was highly amusing to the audience and made the part stand out. Mrs. Arthur Byfield, as the French maid was splendid while Robert Elmer and Miss Margaret Backus made a great deal of the author's lines.

I agree with Mr. Hall of the Journal that "the Guild's restoration of "Fashion" may well be regarded as service both to those merely in quest of entertainment or to those who take a studious interest in the development of the American stage.

### Neighboring Theaters

#### "PETER PAN" RETURNS

The management of the New Evanston and Hoyburn theatres announces that, owing to the many requests, they will show "Peter Pan" at the Hoyburn theatre Thursday, Friday, and Saturday of this week.

### HOWARD

Jumping from a bridge into a cold mountain stream four times and wallowing in the mud after each jump with the thermometer registering 40 degrees was one of the thrills experienced by Irene Rich during the filming of "The Lost Lady" on location in the mountains near Bishop, California.

The scene was shot at four o'clock in the morning. Every one in the company with the exception of Miss Rich was wrapped in warm overcoats. She was clad in a light house dress. A wind and rain machine was used in the scene.

Under the direction of Harry Beaumont, Miss Rich ran down a rugged mountain path in a shower of cold rain a half dozen times. Then she leaped from the wrecked bridge into the water. After three hours of work Beaumont declared himself as satisfied and after some hot drinks the members of the company went to their tents to thaw out.

"The Lost Lady" was directed by Harry Beaumont, and will be seen next week at the Howard theatre beginning Sunday as the feature attraction. Miss Rich is supported by a notable cast composed of Matt Moore, George Faucett, Victor Potel, John Roche, June Marlowe, the girl with the soulful eyes; Orville McGregor and Eva Gordon.

"A Broadway Butterfly" will be seen next Monday and Tuesday, February 2 and 3, at the Howard theatre. In addition to Dorothy Devore, the cast is made up of Louise Fazenda, Willard Louis, Cullen Landis, Lilyan Tashman, John Roche and Wilfred Lucas.

It is the story of Irene Astaire, a little country girl, who flutters into the incandescent alembic of Broadway, bent on making a stage career for herself. Once in a chorus, she

### Coming to the Howard



Colleen Moore in "So Big"

is beset by cynical show girls on one side, and by wealth rotters who put temptation after temptation in her path, and who stop at nothing to effect their purposes. How Irene rises above the sordid array of circumstances, after she has almost yielded, makes for an absorbing story.

The direction is by William Beaudine, the story by Darryl Francis Zanuck.

On Wednesday and Thursday House Peters will be the screen feature in "The Tornado" the north limits movie palace.

"So Big" a picture made from Edna Ferber's "best seller" bearing the same title, and starring Colleen Moore, the little girl with the beautiful soulful eyes, which will be the week-end attraction at the Howard, boasts of a notable cast.

Besides Miss Moore, included in the cast are Wallace Beery, who won splendid notices for himself in "The Sea Hawk," Ben Lyon, who played opposite Miss Moore in "Painted People," and John Bowers, Jean Hersholt, Gladys Brockwell, Ford Sterling, Charlotte Merriam, Rosemary Theby and Phyllis Haver, a graduate of the comedy school and a few years ago one of the queens in Mack Sennett's bevy of bathing beauties.

In addition to the regular show, at the Saturday matinee, the "Sign of the Cactus" will be an added feature.

### HOYBURN

Helen D'Algy, charming dark-eyed, raven-haired beauty from Madrid, has the leading feminine role opposite Rudolph Valentino in his new production for Paramount, "A Sainted Devil," due at the Hoyburn, Monday.

Helen's family left Spain for South America when she was very young, and she and her brother (he has a good role in the cast of "A Sainted Devil") got the stage bug and joined a stock company in Buenos Aires. The girl became an extremely popular actress locally on both stage and screen.

Coming to this country a little over a year ago, Helen met with quite a series of disappointments until Flo Ziegfeld saw her. He was so struck with Miss D'Algy that he immediately signed her up, and she put in a full season with his famous "Follies."

Then followed another attempt at the motion picture game, and her experience in the "Follies" stood her in good stead this time. She was signed for an important part in "Lend Me Your Husband" and did so well in the role that she was given good parts in "The Fool" and "Let No Man Put Asunder." Then followed Paramount's "The Side Show of Life."

At this time the cast of "A Sainted Devil" was being chosen. Only one important role was unfilled, that of Julietta, the girl whom Don Alonzo (Valentino) is in love with, and whom he marries in the end. A number of girls had been brought over to the studio and tested, but were unsatisfactory.

Then, one day while Mr. and Mrs.

Valentino were eating lunch at the studio restaurant Mrs. Valentino heard a girl nearby talking Spanish. Turning to see who it was, the wife of the star saw Helen, who seemed to breathe the very atmosphere of old Spain. Mrs. Valentino saw in her the ideal type for Julietta and, going over to Helen, asked if she would consent to some special tests. Helen, of course, agreed, and the result was that she was given the part. Later Helen's brother Antonio was also given an important role in the same picture.

At the Paramount studio Miss D'Algy is considered a "find." She not only screens like the proverbial "million dollars," but she also is said to be an excellent actress. Furthermore, although Helen, of course, looks like a Spanish girl, she is by no means a "type." That is, she does not have to confine herself to one sort of role any more than Bebe Daniels, Nita Naldi or any of the other "Latin" types now famous.

### ADELPHI

Paramount Long Island studio recently took on the appearance of a dancing school during the filming of Rudolph Valentino's newest production, "A Sainted Devil."

Fifty couples were put through the steps of the Argentine tango under the able direction of the star for the big cabaret scene in the picture, which will be shown next Sunday, Monday and Tuesday, February 1, 2 and 3, at the Adelphi theatre. This cabaret is one of the smartest in Buenos Aires, and, naturally, the tango is the predominant dance. The ordinary ball-room extras are only proficient in the fox-trot and waltz, so it was necessary to train all the people who appear in this sequence of "A Sainted Devil."

Nita Naldi, Helen D'Algy, Louise Lagrange, Dagmar Godowsky, Geo. Siegman, Raphael Bongini, Antonio D'Algy are but a few in the strong cast of supporting players.

A strong theme is offered in "Sandra," Barbara La Marr's latest First National picture to be featured at the Adelphi next Wednesday and Thursday.

Acting in the title role, Barbara is depicted as a woman with a restless heart. She craves love, yet she knows not where to find it.

Her quest carries her throughout the capitals and gay spots of Europe, and she meets with numerous novel experiences. Yet the real love she seeks is not to be found.

Finally Sandra returns to her home town, and there she discovers love, right on her own doorstep.

Bert Lytell is Miss La Marr's leading man, and the couple have what is said to be an admirable supporting cast.

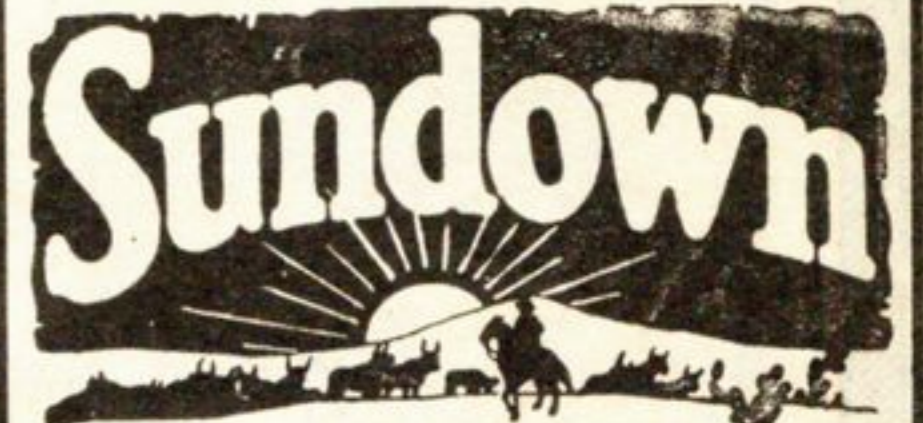
Richard Dix will be seen in "Men Must Live" at the Clark Street picture theatre next Friday and Saturday. The latest episodes of the "Go Getters" will be an added attraction.

In the beautifying of the grounds around her new home in Beverly, Pola Negri is taking a close interest. She has personally supervised the selection of trees and has directed the gardeners where they should be planted. Since the conclusion of her starring picture for Paramount, "East of Suez," she has devoted all her time to preparing her new home for occupation.

Mary Brian, who played the role of Wendy in "Peter Pan" for Paramount, has been signed to a long term contract, according to announcement by Jesse L. Lasky, first vice president in charge of production of the Famous Players-Lasky Corporation.

### A STAMPEDE

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## New Evanston

COMING

### MARY PICKFORD

#### "Dorothy Vernon of Haddon Hall"

Daily Shows at 2, 4, 7 and 9—Saturday Continuous 2 to 11 P. M.

## Hoyburn

COMING MONDAY

### RUDOLPH VALENTINO

#### "A SAINTED DEVIL"

Comedy News

### NEWELL & RETCHIN

The House of Harmony  
**HOWARD**

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

Sunday, February 1

Irene Rich  
Matt Moore

"The Lost Lady"

Monday and Tuesday

Dorothy Devore  
John Roche

"The Broadway Butterfly"

Wednesday and Thursday

House Peters

"The Tornado"

Friday and Saturday

Colleen Moore

"So Big"

Sat. Mat. in Addition to  
The Regular Show

"Sign of the Cactus"

Pick of the Pictures  
**ADELPHI**

Matinees  
Saturdays, Sundays, Holidays  
7074 North Clark St.

Sunday—Monday—Tuesday

February 1-2-3

Rudolph Valentino

The

"Sainted Devil"

Wednesday and Thursday

Barbara La Marr

in

"Sanora"

with

Bert Lytell

Friday and Saturday

Richard Dix

"Men Must Live"

Latest Episode

of the

"Go Getters"

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