

HERE AND THERE ON STAGE AND SCREEN

Reviews of the Week

By Thespian

STAGE

"TLL SAY SHE IS"

Apollo Theatre

Here are the Four Marx Brothers back with us again after more than a year's absence most of which was spent in New York where their efforts were highly regarded. In November 1923 we had them at the Studebaker for some two months but not nearly all theater-goers who fancy this style of entertainment made haste to visit them there. Consequently, I imagine they should have no difficulty in remaining at the Apollo for fully as long.

As I have intimated before these four brothers are about as funny a group as one will find on the stage. Each has a distinct bit to do and each is a master in doing it. As presented here at this time it is almost an exact duplicate of its previous showing, still I find much to laugh at and to applaud. It consists of many scenes, has a thread of plot and is full of song, dance, pretty girls and wise repartee. And in and through it all the brothers show their stuff which includes a continuous pantomime by one of them which is unusual and music by two of them that indicates they know much about the piano and the harp.

Many of those who added in this effort when here are with it still. Miss Carlotta Miles, who was plain Lotta before, is the somewhat stately and well developed exponent of "Beauty" in search of a thrill. Lloyd Garrett, with an attractive voice, and Miss Ruth Urban do most of the singing while Marcella Hardie is cute and attractive in her dancing efforts.

The performance as a whole is one of the best of the musical comedy efforts seen recently at the Apollo and its careful mixing of the various elements usually found in such endeavors is one of the attractive things about it.

"SHIPWRECKED"

Studebaker Theatre

The first time on any stage is applicable to "Shipwrecked" inasmuch as this is its first showing. It is termed a spectacular drama and was written and staged by Langdon McCormick who was also responsible for the "Storm."

The story is of and on the high seas. John Calvin, governor of Babalo Island and owner of the steam-ship Corsican, has ordered his more or less shiftless son to embark on that boat at New York and join him on the Island. Taking his pal, Jimmie, for company's sake, he is about to embark when a woman attempts suicide from the wharf and he rescues her. Discovering that she has much in the past she would forget and realizing that to leave her would mean she would try suicide again, he insists on smuggling her on the boat. During the voyage serious complications arise, there are indications that she is possibly guilty of murder and the captain of the vessel makes undesirable advances. Fire breaks out, there is a wrecked ship but a final landing on the island and in the end a satisfactory adjustment of affairs. Through it all there develops a love affair between the young man and the girl he saves.

Of the four acts, two are on ship board and give opportunity for melodramatic work that is interesting. The spectacular scene showing the burning of the vessel is well worked out and quite realistic. There is much dialogue touching the theories of the young woman toward men in general, considerable comedy on the part of the "pal" and enough action to keep things at a comparatively high pitch from the start. Richard Farrell makes an interesting "Steve," Margaret Mower an attractive "Loie" and Mitchell Harris, a convincing captain. Alaric Arnee does a good bit of character work and Joseph Marba has some good comedy moments as "Jimmie."

SCREEN

"THE CHARMER"

McVickers Theatre

A piece written possibly, to let several excellent actors and actresses amuse and entertain. Certainly there is little that is original, but nevertheless it does entertain. Pola Negri is a Spanish dancer who meets Wallace Mac Donald as he tours Europe with his mother and chauffeur (Robert Frazer). Both men become quite fond of the dancer although the mother will have none of her because of her peasant ancestry in the shape of her mother (Trixie Friganza). The scene changes to the United States where the dancer appears in a New York theatre. Later she chooses the chauffeur.

Miss Friganza is a scream and injects much of her well known personality into the proceedings. Miss Negri is splendid as the dancer, in fact about as good as I have ever seen her. Mr. Frazer makes much of the honest

chauffeur. The picture is light and airy and passible entertainment of its kind.

"CHEAPER TO MARRY"
Chicago Theatre

The picture more or less of a success when it appeared here some time ago. In many ways the picture is even more successful. The story touches the lives of two young men, one of whom marries. The other insists it is far better to have the woman at beck and call but to forget about the wedding ring. Through a financial crisis the latter discovers that in the long run it is not only cheaper to marry but far more satisfactory from many points of view. An excellent cast is involved in the picture. Conrad Nagel and Margaret De LaMotte the young couple, Lewis Stone the man who decries marriage and Paullette Duval, his mistress. Louise Fazenda and Claude Gillingwater inject much good comedy. Well directed and quite an interesting film.

VAUDEVILLE

Majestic Theatre

The annual N. V. A. week brought a number of excellent acts to the Majestic. There seemed to be a certain sameness about some of them but on the whole the bill was attractive. "By The Sea," the headline attraction consisted of five girls and two men in a miniature musical comedy with good dancing and not a little comedy. The Graham Revue, an act of similar nature, consisted of five girls and one man in a series of dances and a limited amount of song. The masculine end of the act can dance very well.

Farnell and Florence is a collection of nonsense caught on immediately and were good for numerous encores. The same was true of Crafts and Sheehan, two men who handled repartee and wise sayings with considerable abandon. Walter Hill and his company in their familiar sketch were another number which found approval.

Neighboring Theaters

VILLAGE THEATRE

"The Bridge of Sighs," featuring Dorothy Mackaill and Creighton Hale, will be shown at the Village theatre next Monday and Tuesday, April 20 and 21.

Here is a story dear to the heart of the movie fan—the regeneration of a no-good, weak-willed youth through his love for a pure girl. It is done masterfully, woven with the episodes of the girl who refuses to believe her father is a thief, the money stolen, the wrong man sent "up the road" and his refusal to betray his secret so that his daughter and the reformed hero may be happy.

With this picture will be shown a two-reel Christie comedy, "Easy Picking" and a Pathe news reel.

The funniest comedy ever produced, "Charley's Aunt," starring Sid Chaplin, comes to delight Wilmette audiences the latter part of the week, Wednesday, Thursday, Friday and Saturday.

Plays may come and plays may go, but 'tis said in the theatre that "Charley's Aunt" will go on forever. No play has a more interesting or extensive "career" than this famous old farce by Brandon Thomas. After 33 years in every corner of the globe, it is still going strong and now that it has been translated into the universal language of the screen it is said "the old lady" has taken a new lease of life and will be delighting our great, grand-children as it delighted our grand-parents.

It is said that the sun never sets on "Charley's Aunt," meaning that it is always being played somewhere in the United States, England, Canada, Australia or some place where good comedy entertainment is enjoyed.

Mr. Chaplin is supported by a strong cast including Alec Francis, Lucien Littlefield and Pricilla Bonner. The other attractions on the bill are: on Wednesday and Thursday, a Pathe review and a cross-word puzzle, and on Friday and on Saturday a Pathe news, a comedy, "Dusty Dollars" and a Kelley Color reel.

THE HOWARD

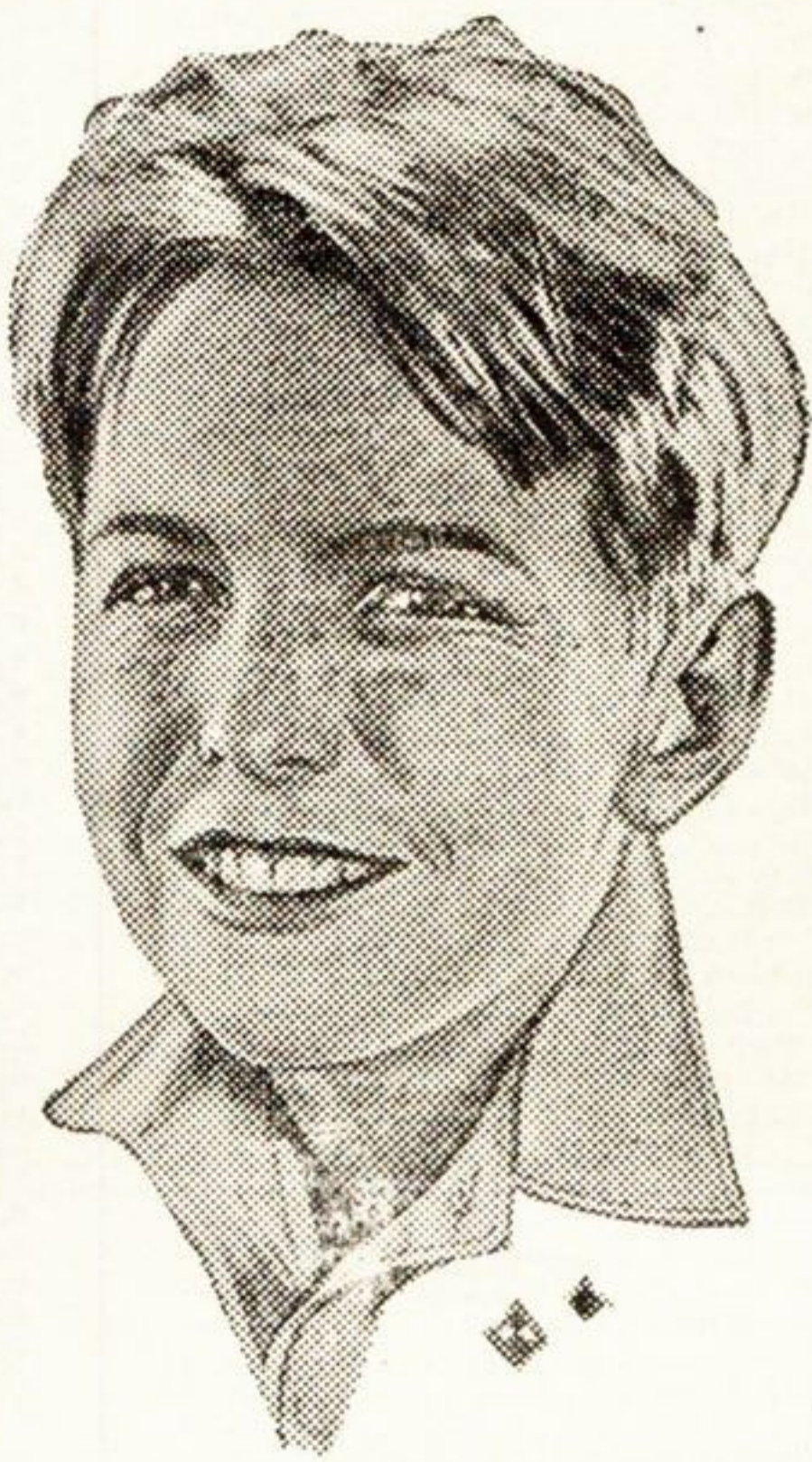
For next Sunday only, April 19, the Howard theatre will offer a film called "The Fifth Avenue Models" with Mary Philbin and a star cast.

An agreement releasing the Hecla Mining Company of Wallace, Idaho, from all liability had to be signed by every member of J. K. McDonald's First National company before that production unit could use the aerial tramway in the Idaho mines, where thrilling fight scenes were made for the climax to "Frisolous Sal," to be shown at the Howard next Monday and Tuesday, April 20 and 21.

The "punch" of the story is built around a hand-to-hand battle between Eugene O'Brien and Mitchell Lewis in an ore bucket traveling on a cable over a 300-foot gorge. A special ore bucket had to be built to accommodate the director, Victor Schertzinger, and Chester Lyons, the cinematographer, with his camera. From this the fight was photographed as the two buckets rolled along the aerial tram.

It was risky business for everyone concerned. The film people, accustomed to dangerous work in bringing thrills to

Coming to the Howard



Ben Alexander in "Frisolous Sal"

the screen, thought nothing of it, but officials of the mining company whose property was being used, viewed the situation differently. It was not until every member of the motion picture company had signed the unconditional release, that permission was granted to stage the scene. However, it went off without untoward incident.

Those happy days, when a night at the theatre didn't cost more than a chap could earn in a couple of days of honest work, have been revived, however, in "The Denial" which is to be the Howard attraction Wednesday and Thursday, April 22 and 23.

"The Denial" is a picturization of the stage play, "The Square Peg," by Lewis Beach. It's a Hobart Henley production for Metro-Goldwyn-Mayer; and it has Claire Windsor, William Haines, Edward Connelly, Lucille Ricksen, Robert Agnew, Emily Fitzroy, Vivian Ogden, Bert Roach, Billy Eugene and goodness knows who else in one of those casts that leave nothing to be desired.

But the real inside fact about "The Denial" is that it also has the atmosphere—the real titivating, reminiscently romantic, delightfully stirring nudge in the ribs of the mind, if one might call it that—of those good old days when the late Theodore Roosevelt was rough riding, ballon sleeves were ballooning, Dr. Parkhurst was a-cleaning up New York, and everybody was thinking what an awful place the world was and never dreaming what a delightful place it was going to turn out to be.

"The Denial" is absolutely free from the Revolutionary influence. It was written under the Spanish War canned beef inspiration. It has all the flavor of the old days—with a kick that has been removed entirely from the new days. It deals with the time when some persons now alive were standing on street corners watching a big, clumsy collection of iron work snort and sneeze down the avenue, and saying

"Ha! Ha! Those automobiles! Horses'll always be good enough for me!"

"The Denial" is an epic of an interesting period. There were lots of other interesting items that have been em-



Matinees 4 P. M. All Seats 15c
Evenings 7:15 & 9 All Seats 25c

TUESDAY APR. 21

PAT O'MALLEY

in a story of youthful adventure

"The Fighting American"

Our Gang in "Derby Days"

FRIDAY APR. 24

Thomas Meighan

in

"Coming Through"

COMING SOON

DOUGLAS FAIRBANKS

in

"The Thief of Bagdad"

balded in this enthrallingly interesting photoplay.

Friday and Saturday, April 24 and 25, will be known as "Double Feature Days" at the Howard theatre, when Harold Lloyd will be seen on the silver screen in a revival of his well known success "Now or Never" and Hoot Gibson will perform in "Let'er Buck."

THE NEW EVANSTON

Florenz Ziegfeld, now, has nothing on James Cruze, for the noted Paramount director does a little glorifying himself in his latest photoplay, "The Goose Hanges High," which will open at the New Evanston next Monday, April 20.

The Follies producer, however, need not lose any sleep over his new competitor as the maker of "The Covered Wagon" and other notable film productions has chosen to glorify, not the American girl, but the American father! "The Goose Hanges High," which Walter Woods and Anthony Coldevey adapted from the famous stage play by Lewis Beach, reveals Dad as the great unappreciated family hero. Cruze, with infinite skill and understanding, realistically pictures all the disappointments and sacrifices of an average small-town father who struggles and scrapes so that his children may have the benefit of a college education.

The plot hinges on the children's ingratitude, their failure to appreciate what their parent is doing for them, and their unexpected about-face when they realize their selfishness.

Only Cruze, with his amazing insight into human hearts, could take such a simple story and make of it a heart-gripping epic picture of pathos and drama, richly woven with typically American humor and a wistfully sweet romance.

Not only that, but he has managed to imbue the players with his own enthusiasm so that they portray their roles with a sincerity and spontaneity seldom seen on the screen. The uniformly meritorious acting of the leading members of the cast—Constance Bennett, Myrtle Stedman, Esther Ralston, George Irving and Edward Peil, Jr.—is one of the outstanding features of the picture.

In the final analysis, "The Goose Hanges High" deserves a blue ribbon award not alone for its excellent entertainment, but for its sympathetic treatment of a phase of American life that is, at the present moment, looming large in the public consciousness.

NEW CAMPUS

Fountain Square Evanston

Con. from 1:30 to 11 P. M.

Mon., Tues., Wed., April 20, 21, 22

Doris Kenyon—Frank Mayo

Anna Q. Nilsson

"IF I MARRY AGAIN"

Christie Comedy—News

Thur., Fri., April 23, 24

Milton Sills—Viola Dana

"AS A MAN DESIRES"

Walter Hiers' Comedy

Saturday, April 25

TOM MIX

"North of Hudson Bay"

Century Comedy—Aesops Fables
Pathe Review—Pathe News

WAY TO STOP GAMBLING?

There was a decided slump in professional gambling in Southern California during the filming of First National's new picture, "Frisolous Sal". The reason was that the picture required an enormous combination of saloon, dance hall and gambling resort of the type prevalent in Western mining camps 20 years ago. In order to equip it, Producer J. K. McDonald corralled practically all available gambling apparatus in the district. This might afford a suggestion to societies for the suppression of gambling.

Claire Windsor, the prologue and epilogue of "The Denial" plays a woman of forty-five.



Village Theatre

Your Home Theatre

J. B. Koppel

Managing Director

Mon., Tues., April 20-21

Evenings, 7:30 and 9:00

Matinee, Tuesday, 3:30

Dorothy Mackaill

in

"The Bridge of Sighs"

also

"Easy Picking" 2-Reel Comedy

and Latest Pathe News

Wed., Thur., Fri., Sat., 7:30 and 9

"Charley's Aunt"

with

Syd Chaplin

Wed. and Thur., Cross Word

Matinee, Saturday, 2 and 4 p. m.

Puzzle and Pathe Review

Fri. and Sat., "Dusty Dollars"—

Comedy, Pathe News and

"Wonder Book" in colors

Coming Next Week

Douglas Fairbanks

in

"The Thief of Bagdad"

Newell & Retchin

The House of Harmony

HOWARD

Continuous

Every Day—2:15 to 11:15

N. W. "L" Station at Howard

Sunday, April 19

One Day Only

"The Fifth Ave. Models"

with

Marv Philbin and

all Star Cast

Monday and Tuesday

April 20, 21

Eugene O'Brien and

Mae Busch

"Frisolous Sal"

Wednesday and Thursday

April 22, 23

Claire Windsor, Bert Roach and

William Haines

"The Denial"

Friday and Saturday

April 24, 25

Big Double Feature Days

HAROLD LLOYD

in A revival of his

Big Success

"Now or Never"

Hoot Gibson

in his Greatest Success

"Let'er Buck"

All North Shore Trains Stop at

Howard

New Evanston

Starting Monday

James Cruzes

Newest Production

"The Goose Hanges High"

with an all star cast

—also—

OUR GANG in

"Mysterious Mystery"

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

Hoyburn

Mon., Tues. and Wed.

Monte Blue

and

Marie Prevost

in

"Recompense"

Sequel to

"Simon Called Peter"