

# HERE AND THERE ON STAGE AND SCREEN

## Reviews of the Week

By Thespian

### SCREEN

#### "SALLY"

Chicago Theatre

You doubtless remember the splendid musical comedy of this name which ran for so long and attracted so much attention. Here it is in movie form and giving a good account of itself. It has been transferred to the screen in much the same form as shown on the stage and, if anything, improved by placing Colleen Moore in the title role.

The thread of plot has to do with "Sally," a foundling with a strong desire to dance but forced by circumstances to do the dish-washing in restaurant. Numerous and sundry adventures befall her as she receives its recognition and she becomes a star. Many of the scenes take place in the restaurant and serve to introduce Mr. Leon Errol in the part of a humorous waiter, but in real life a fugitive Count from "Checkergovinia," wherever that may be. Mr. Errol was prominent in the stage version of "Sally" and good enough to make me glad I saw it twice.

"Sally" gives Miss Moore opportunity to display her cleverness to the fullest. She is natural, charming and quite captivating, whether she be washing dishes in the kitchen, impersonating a famous Russian dancer or listening to the rich young gentleman who makes love to her.

Mr. Errol is worth a visit on his own account and is about as funny as they make them. His ridiculous fall is still in evidence and fully as entertaining as was the stage version. Mr. Lloyd Hughes makes a striking leading man and Dan Mason, of "Toonerville" fame, is the proprietor of the restaurant. The supporting cast is better than the average and the action is fairly well maintained throughout. Chances are that you will like it. At least it is different from the general run you have lately seen.

### "ADVENTURE"

McVickers Theatre

A Jack London story that many a woman will like. Many a man, too, for that matter. But I mention the women particularly because this story deals with a young woman who says she is "eighteen, white and able to take care of myself." It places her in the Solomon Islands among a lot of natives and leads to the cabin of about the only white man in evidence where she nurses him through fever. True, she has a few servants, but is very much "on her own."

Among other things she wants a plantation and when she finds that the white man is having financial as well as other troubles with his holdings, she promptly offers to buy half of it. He, decidedly in love with his erstwhile nurse, refuses and offers his heart and hand instead. "What I want," says the young lady, "is a plantation, not a husband." Soon the fun and fireworks commence as the holders of the mortgage threaten to foreclose and the natives rise up in rebellion. The young woman proves her business acumen and succeeds in buying a half interest without the young man knowing anything about it but in the end decides that it's not a bad idea to have a man's protection and that "going it alone" is not the ideal situation for her.

Miss Pauline Starke is the young woman and in many spots shows some excellent work. She is sincere, engaging of manner and carries the audience with her. Mr. Tom Moore is the young man who has so much trouble in his love-making and with his plantation. Wallace Beery and Raymond Hatton are two ruffians who hold the mortgage. They are so ridiculously funny they are unreal but manage to put across some very clever comedy to relieve the more or less thrilling situations arising when the natives begin action.

It's a rather pleasing picture with good scenery, direction and photography.

### "MME. SANS GENE"

Roosevelt Theatre

A rather entertaining story, well done by Gloria Swanson, and dealing with Paris, France and Napoleon. Mme. Sans Gene means Madame Devil May Care, we are told and Miss Swanson acts as though she believed it. In the story she is the owner of a French laundry and among her customers is the young Napoleon, then a lieutenant in the army and so poor he has to make his laundress wait for her money. But she likes him and even goes so far as to slip a shirt into his basket at times with little regard for the fact that it came out of the basket of another customer. Napoleon gradually rises to fame and with him rises the former laundress, now Mme. Sans Gene. How she uses her ability to handle the great general makes up the balance of the story.

Miss Swanson is here, there and elsewhere in the picture. She is about all there is to the proceedings and she makes good use of the fact. Occasionally one imagines that just a little more restraint would have worked to advantage. But there is no denying the fact that she is a most capable actress and she makes much of her opportunities in this effort. Whether it be an exhibition of French temper or the

keen manipulation of tact and diplomacy in scenes with Napoleon, one finds much to interest and admire in Miss Swanson.

All of the scenes were made in France and most of them outside a studio. There has been close attention to detail and the supporting cast is acceptable. The picture has much of interest.

### Amateur

#### "THE YOUNGEST"

North Shore Theatre Guild

Philip Barry wrote "The Youngest" and it is now playing in New York where it seems to be meeting with considerable success. It has not been shown elsewhere and bringing it to the North Shore is a feather in the cap of the Theatre Guild.

The story is of a family, a mother and five children, the youngest being a boy with literary aspirations whose brothers and sisters think should be working in the business which a wealthy father left. To enforce their feelings, a series of verbal and financial punishments are inflicted until the youth comes to accept them as his due at the same time hoping against hope that his desires to write may at some time be realized. A young lady visitor, sensing the situation, subtly urges the boy to rebellion, assists in directing the process and aided by the discovery of a technicality in the father's will, is successful. "The Youngest," finding himself in possession of the estate, turns the tables on those who have been nagging him for years and claims his benefactress as his wife. In and through the play is much good comedy, several of the situations being most funny.

The presentation by the Guild was interesting since it brought out several new members in a cast which was, in general, as well rounded as any this year with the exception of "Fashion." Particularly interesting was the properly subdued performance of the "Youngest" by Mr. Wamboldt. He gave evidence of having had clever direction and was the individual hit of the play. Miss Barbara Cook, playing opposite to him, started slowly, developed rapidly and displayed considerable evidence of knowing what it was all about. Mr. Gibson, as the overbearing brother, played the part much as he did in "Icebound." It fitted into the "Youngest" in good shape. Mrs. McKendry again portrayed the somewhat whining old lady and Miss Mendenhall made the most of a few choice lines accorded her by the author. A large and enthusiastic audience seemed to enjoy the performance from the start. Not without reason, either, since it was a most acceptable presentation of a clever play.

### Neighboring Theaters

#### VILLAGE THEATRE

Some great pictures will be shown at the Village theatre this coming week. Monday and Tuesday, May 11 and 12 the feature attraction will be "Frisolous Sal."

Victor Schertzinger, who directed this picture, is also a noted composer. Besides composing three successful musical comedies, Schertzinger was responsible for "Marcheta," "Just an Old Love" and other song hits. He also was a good concert violinist of international note before entering motion picture work. Eugene O'Brien and Mae Busch head the cast. With this picture will be shown a two reel Educational comedy, "Sea Legs."

Wednesday and Thursday, Willard Louis and Irene Rich will be seen in their latest production "The Man Without a Conscience."

Willard Louis' work for Warner Brothers up to the present time has been the Prince of Wales in "Beau Brummel" in support of John Barrymore, the lead and title role in "Babbitt," and Deburau's "friend" in "The Lover of Camille." In all of these roles there has been more than a suggestion of comedy.

It would seem that, if he hasn't always been funny on the screen, Mr. Louis has at least been good natured. In "The Man Without a Conscience" the one thing he is not permitted to get over to his audience in this same good nature.

Other attractions on the bill will be a Hal Roach comedy, a Pathe review and a Cross Word puzzle.

Friday and Saturday "Peter Pan" will be shown. This is one of the most delightful pictures ever filmed. It is a fairy tale, pure and simple, but that does not mean that it will not interest grown-ups. As a matter of fact, everywhere it has been shown the older people have flocked to see it, and have been even more enthusiastic than have the children. Betty Bronson makes a most appealing Peter Pan. There will also be a Lloyd Hamilton comedy, "Crushed," a Pathe news reel and a Plastogram reel.

#### NEW CAMPUS

Norma Talmadge and her sister, Constance, traded actors and actresses recently.

Constance was so impressed with the work of Emily Fitzroy, Alf Goulding

### New Campus Feature



RUSTER KEATON in "SEVEN CHANCES"

and Wallace MacDonald in Norma's photoplay, "The Lady," that she asked the members of Norma's company to appear with her in "Learning to Love," her new First National comedy.

"Learning to Love," which John Emerson and Anita Loos prepared for the screen is the fifth picture which Emily Fitzroy has appeared in recently with the Talmadge sisters. Miss Fitzroy played Norma's aunt in "Secrets"; the nurse in Constance's "Heart Trouble," and a small part in Constance's "The Goldfish." Then came her engagements in "The Lady" and "Learning to Love."

In "Learning to Love," Constance shows modern girls the various ways to capture a husband. The picture will be shown at the New Campus, Monday and Tuesday, May 11 and 12. Buster Keaton takes seven chances on his life in "Seven Chances," his latest Metro-Goldwyn comedy, presented by Joseph M. Schenck, which is coming to the New Campus, Wednesday, Thursday, Friday, and Saturday, May 13, 14, 15 and 16.

His partners in business want to kill him, hatchet-faced females wish to lead him to the marriage altar, his girl goes running for him, creditors assemble for his execution, his future father-in-law tries to assassinate him, Wall Street brokers plan his demise, and 777 girls, who answer his matrimonial advertisement, are about to tear him to pieces when he refuses to make good.

Buster has a gala array of leading women in "Seven Chances," among them Peggy Pearce, Doris Dean, Marion Harlan, Loro Bara, Alma Bramley, Hazel Dean, Pauline Toler, Judie King, Bartine Burkette, Eugenie Gilbert, Edna Hamman, Barbara Pierce, Jean Arthur, Connie Evans and Rosalind Mooney. T. Roy Barnes, Snitz Edwards and Jules Cowles have the leading male roles.

#### HOYBURN

No one will ever know how many families have been disrupted because the daughters demanded the right to "live their own lives."

"On the Threshold," Renaud Hoffman's picturization of Wilbur Hall's Saturday Evening Post story, which comes to the Hoyburn theatre for a

two days' run next Monday, treats this long disputed question in a novel and engrossing manner.

Broken and embittered because childbirth cost his lovely young wife her life, Daniel Masters renounces his faith and vows that the child, Rosemary, shall never marry. He devotes his life to making her happy, and at 18 we find her a fresh and beautiful young woman, with her every material want satisfied and, indeed, very happy and obedient.

But Masters is not strong enough to vie with the Fates, and Rosemary falls in love with a boy whom she has known since childhood. The father is infuriated and forbids the young people to see each other, but absence merely "makes their hearts grow fonder," and the boy braves Masters' fury to visit Rosemary and ask her again to marry him. And right here youth's instinct to direct the course of its life triumphs over all other forces, and the girl disregards her father's wishes and gives the boy her promise.

Overwhelmed with anger at finding them together, the father is smitten with a paralytic stroke, but the young lovers succeed in winning his death-bed blessing and consent to their marriage.

"On the Threshold" is interpreted by an interesting and competent cast, including Henry B. Walthall, Gladys Hulette, Willis Marks, Robert Gordon, Sam DeGrasse, Charles Sellon and Margaret Seddon.

The most popular cowboy on the screen will again make his bow to the people of Evanston when Harry Carey western star with the reputation of a hard-riding, two-gun actor of ability will be seen next week at the Hoyburn theatre in "Beyond the Border," next Friday and Saturday.

Like all the Carey stories this is a red blooded story of brave men and cowards who lived out in the great West where men rule by right and the law takes its own course. It is crowded with action to thrill one, romance to enthrall one and mystery enough to tingle the blood and make it rush through the veins.

Patsy Ruth Miller, who played the role of Esmeralda opposite Lon Chaney in Victor Hugo's stupendous "The Hunchback of Notre Dame," comes back into the Universal fold after an absence of more than two years to

play the leading feminine role opposite House Peters in the latter's latest starring vehicle, "Head Winds," the Universal-Jewel feature coming to the Hoyburn theatre, next Wednesday.

In "Head Winds," Miss Miller is cast in the role of a society "shrew," who threatens to "marry the other man" for spite, but is tricked into marrying the man she actually loves, John Peter Rosslyn, a wealthy yachtsman as portrayed by House Peters. In the play her two brothers, as played by Arthur Hoyt and William Austin, see the folly of Miss Miller's folly and through the means of a practical joke marry her off to "the man of her heart of heart's choice." It is a novel situation that Patricia is placed in and es-

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## Newell & Retchin The House of Harmony HOWARD

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

Sunday, May 1st

Madge Bellamy and Ethel Clayton  
in

### "Wings of Youth"

Monday and Tuesday, May 11, 12

Anna Q. Nilsson, Ben Lyons and  
Marjorie Daw  
in

### "One Way Street"

Weds. and Thurs., May 13, 14

Johnnie Hines  
in

### "The Cracker Jack"

Friday and Saturday, May 15, 16

Jackie Coogan

### "The Rag Man"

All North Shore Trains Stop at  
Howard

## New Evanston Hoyburn

Starting Monday

### POLA NEGRI

First Big American Comedy

### "THE CHARMER"

Also

Harry Langdon

"BOOBS IN THE WOODS"

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

Monday and Tuesday

Henry B. Walthall

### "On The Threshold"

Wednesday and Thursday

HOUSE PETERS

Patsy Ruth Miller

### "HEAD WINDS"

Comedy News

Friday and Saturday

Harry Carey

Mildred Harris

### "BEYOND THE BORDER"

Comedy News

## NEW CAMPUS

FOUNTAIN SQUARE — EVANSTON  
Continuous from 1:30 to 11 P. M.

C-O-M-E-D-Y W-E-E-K

Monday and Tuesday, May 11-12

Constance Talmadge Antonio Moreno

in

### "LEARNING TO LOVE"

Christy Comedy—Stand Fast—First Run

Pathe News

X Word-Puzzle

Wednesday, Thursday, Friday and Saturday, May 13-14-15-16

BUSTER KEATON

in

### "SEVEN CHANCES"

Mermaid  
Comedy  
"Motor  
Mad"

H. C. Witwer's  
"The Pacemakers"  
College Series

And the World's First Comedy  
with no Break in the Roar  
of Laughter

COMING MAY 20

Jackie Coogan in "THE RAG MAN"

C-O-M-E-D-Y W-E-E-K

## Village Theatre

Your Home Theatre

J. B. Koppel

Managing Director

Mon. and Tues., May 11 and 12

Evenings, 7:30 and 9:00

Matinee, Tues. 3:30

Eugene O'Brien & Mae Bush

in

### "FRIVOLOUS SAL"

Pathe News and "Sea Legs" an Educational Comedy

Wednesday and Thursday

Willard Louis and Irene Rich

in

### "THE MAN WITHOUT A CONSCIENCE"

Pathe Review, Hal Roach Comedy and Cross-Word Puzzle

Friday and Saturday

Sat. Matinees, 2 and 4 p. m.

Betty Bronson

in

### "PETER PAN"

Lloyd Hamilton Comedy "Crushed," Pathe News and Plastogram Reel