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At the Movies

THE NORSHORE

The famous Montmartre section of Paris with its quaint cafes and temperamental artists forms the setting of Bebe Daniels' latest Paramount starring vehicle, "A Kiss in a Taxi," coming to the Norshore Theatre, starting Sunday.

Bebe is cast as the pretty fiery-tempered waitress of the Cafe Pierre whose penchant for throwing crockery at the heads of insistent admirers gets her into all sorts of difficulty. She finds herself in love with Lucien Cambolle (Douglas Gilmore) an unsuccessful artist whose father forbids their marriage.

Comic situations pile one on the other to culminate in an hilarious ending. Chester Conklin goes through an entirely new repertoire of antics in expressing disapproval of being made a goat. Director Clarence Badger is said to have got the utmost out of situations already intensely humorous, not neglecting any opportunity to inject sly touches.

Supporting Miss Daniels is a strong cast of well-known actors, notably Agostino Borgato, who played twelve years with Elinor Duse; and Henry Kolker and Richard Tucker, both of whom have delighted countless audiences in the past.

Louise Dresser, featured in support of Dolores Costello, star of "The Third Degree," the Warner Bros. production playing Wednesday and Thursday at the Village Theatre, began her career in light opera and musical comedy, in which she won an enviable position. Her screen career has included marvelous character parts in such films as "The Glory of Clementine," "Enter Madame," "The Prodigal Daughter," "The Goose Woman," "Padlocked," Warner Brothers' "Broken Hearts of Hollywood."

Jack Holt, who rides as though he were a part of the horse, and who uses his fists with the best of them is the personification of gallant heroic action, who lives the life he portrays on the screen.

Minturns at Best in "Turn to the Right"

By HUB

Well, "Turn to the Right," produced this week at the New Evanston, was a surprise; a delightful surprise. Upon occasion we have donned our best silk muffler and ambled in to the city to see the latest. At times we have returned parked midway down the L car, swearing by all that's according to Bill Shakespeare that we'll never wear out our disposition nor turn our clocks ahead a quarter of an hour for another play.

Of course we never kept our promise and of course we've seen other plays that caused us to shout over the back fence to our nearest neighbor, "Have you seen 'Sally Ann' at the Mugwump? Oh be sure to see it. You're certain to like it." "Turn to the Right" was of the latter denomination.

Taken as a whole, it was very nicely presented. The stage sets, while not elaborate, were appropriate and well worked out. There were incidental touches that made them fit into the story. In that connection perhaps the most outstanding bit of side play in the entire production came in the last act. Joe and his bride were going across the hills to their new home. In order to save a long walk, a car was borrowed. Under ordinary circumstances the curtain would have dropped with just the intimation that such a thing was done, but as the last scene closed, a miniature car was seen making its way across the painted road that led up the long hill. It was a decidedly clever bit of detail, although coming somewhat as an anticlimax.

Among the players, probably the two most outstanding were Muggs and Mrs. Bascom, played by Mr. Minturn and Miss Ethel Ramsdell. They were the most consistent in holding character and undoubtedly the more finished actors. As a group the entire Minturn company was very pleasing. Sometimes, even in the biggest productions, the players do not seem to work together. Their acting is individual and jerky. Not so in "Turn to the Right." The whole company at all times, with the possible exception of the prologue, worked in a perfectly natural way—and together.



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