

Enthusiastic Audience G greets "The First Year"

By HUB

"The First Year," presented by the Minturn players at the New Evanston this week, warrants in very way the high favor that has been accorded it by the theater-going public. It ran for over two years in New York, where it was first introduced, and achieved a corresponding success in Chicago. It opened at the New Evanston, Monday night, before a full house.

The story of the play deals with the first year of married life; its troubles and tragedies, its sunshine and shadows—most of them comic as reviewed in after life. As Dr. Anderson said in the play itself, "They're sort of matrimonial measles, everybody has them and it's better to have them young. You get over them quicker and they seldom prove fatal." The characters are average American people, playing the scenes from actual life, both in action and in "lines."

You know, every time I review a play presented by the Minturn company, a statement by an old colored man comes to my mind. It was about the time automobiles were first showing up in the south and as I was watching one puff by the old darky came up to me. Said he, "Mista Hub, ain't that suah enuf de quality?" The Minturn players are "suah enuf de quality." Take Margery Williams, for instance, one could hardly live a part more completely than she did the part of the wife. And Willis Hall, as Dr. Myron Anderson, presented the first honest characterization of a physician that it has ever been my privilege to see on the stage. Nancy Harris, as "Hattie," the little colored maid, played into her part by far the best that she has done in any play that I have seen. The other members of the company were at their usual high standard.

NEW EVANSTON

"Spooks"

I notice that the Minturn players are presenting "Spooks" at the New Evanston next week. Interesting play. It is about everything that one could desire in the type that it represents; a masterpiece of mystery-play composition, moving rapidly from curtain to curtain, and carrying a romantic theme intermingled with comedy throughout. It has a gripping opening and the interest is sustained until the last second. Presented by a company like the Minturns, it should merit a full house every night.

Illinois spent twice as much for electrical goods—excluding radio equipment and refrigerators—as for motion pictures, during 1926.

VILLAGE THEATER

Rubber Tires

A motor car without a motor is the newest "freak" to find its place in motion picture.

The "engineless flivver" figures prominently in "Rubber Tires," a screen version of Frank Condon's humorous story of the auto camps, which Alan Dale directed for Cecil B. DeMille, and which comes to the Village theatre Monday and Tuesday.

Harrison Ford, who plays the male lead, if he is to follow his sweetheart, Bessie Love, who has motored Westward via the auto camps with her family, must have an automobile. He has only \$25, but with this small sum he is able to buy a Ford wreck which boasts no engine. He purchases the car, and pulling the broken down automobile stall, works his way across country with the aid of unsuspecting and gullible motorists.

"A Kiss in a Taxi"

Bewitching Bebe Daniels, the success of whose screen efforts seem to be a predetermined factor, launches another Paramount triumph with her latest starring vehicle, "A Kiss in a Taxi," to be shown on Wednesday and Thursday.

In this fast-stepping French farce adapted from the recent Broadway stage success of the same title, Bebe is cast as Ginette, handsome, high-tempered waitress of the Cafe Pierre, whose disapproval of amorous advances is expressed in showers of glassware directed at the heads of gentlemen so indiscreet as to attempt to kiss her.

"The Overland Stage"

Riding stunts which absolutely top anything ever attempted for the screen are a feature of Ken Maynard's performance in "The Overland Stage," to be featured Friday and Saturday. One of these is Maynard's leap to the rear horse of a runaway team, going at breakneck speed. He intentionally falls—for purposes of the story—between the two running horses, braving their flying hoofs, and having the wagon pass over him, after which he sits up in the road and gazes after the fast-flying team.

This breath-taking bid for suicide was all accomplished in one continuous scene, so that no camera-trickery could possibly be employed.

THE NORSHORE

"The Lady in Ermine"

Corinne Griffith, known as the "most beautiful woman in the world" since Liberty Weekly sent its beauty editor in search of a modern Venus, returns to the Norshore next Sunday in a new war picture, "The Lady in Ermine," produced by Asher, Small and Rogers for First National release.

The tale of a true episode of the war between Austria and Italy in 1810,

the picture is said to be one of the most dramatic vehicles the star has ever attempted. Again the orchid-like beauty of Miss Griffith is set off in robes of European court life.

Village Theatre

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