

# Shore Theaters News

## This and That on Actors and Plays

By Hub

There often appears, in the "memoirs of the stage," the names of actors and actresses that were once famous but who are no longer remembered; actors that were merely the idols of the hour and whose transient fame faded with the passing years.

But occasionally inscribed therein can be found other names that are instantly recognized and are known to the people of all tongues. Jenny Lind is remembered by audiences that have never heard her sing. Sarah Bernhart, Joseph Jefferson, Edwin Booth, David Garrick, Fanny Davenport—all have long since passed away, yet their fame has survived their passing; their artistry still lives on.

It is said by some that while the world pauses today in its busy activity to pay homage to John Drew, tomorrow will find him entirely forgotten. But John Drew was an artist—the dean of all actors on screen or stage and the supreme master of the spoken drama. Contemporary actors may fade into oblivion; new stars may arise and fall, but John Drew will play forever in the "halls of memory" for the audiences of the world.

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I am inclined to wonder if there has ever been a class of people more universally disliked than the critics. They are genuinely disliked by the actors whom they chance to speak of adversely. They are suspiciously looked upon by those other artists whom they chance to have favored, because of a fear that the next issue of the paper will "kick the props" from under that momentary standing. And finally they are often lambasted by the general public for disagreeing with them upon the merits of an idol.

The critic, according to the general view of the subject, has two excuses for being alive: the first is to keep the public acquainted with what is going on and whether or not it is worth seeing; the second, to aid the box office in attracting the crowds. Both conceptions are perhaps, true. But—

Recently Madame Ernestine Schumann-Heink made a statement that places an entirely different light upon the subject. "The critic", states this famous opera star, "however scathing his opinions may be, generally proves a help to any one in any phase of public life. Any singer or actress must admit, as I do in my old age, that the critics are a blessing, though sometimes in disguise. I have learned to believe, even when lambasted that they were two-thirds right—and the other third might be left in question.

"From whom do you learn the truth, but only from the critics? Friends will always praise you; always they have a thousand excuses for your faults. But the critics—they pick out the faults first. One day I would be pleased with myself and think I sang like an angel. But the next morning after the concert, the first thing was two cents for the paper to read what the critics had said. And then if it was bad—ah, how I cried. But even so it was all for the best and I bless my critics today."

And this is that until next week.

## Varsity Vitaphone Delights Audience; Illusion Flawless

Judging by its enthusiastic reception Monday, when it made its Evanston debut at the Varsity, the Vitaphone is going to be extremely popular here. Everyone in the audience had probably witnessed the marvelous "talking pictures" before but it is safe to say that no one had attended a better presentation.

In the Vitaphone the synchronization of sound and picture is perfect, and the illusion of the actual presence of the performer is uncanny. In a very few moments the observer almost forgets that he is looking at a picture, so lifelike is the presentation.

The acoustics of the Varsity proved to be all that Vitaphone engineers had hoped for and the sound penetrated to all parts of the house with a tonal quality and volume that was eminently satisfactory. Clyde Elliot, owner of the theater, had instructed the engineer in charge to bring the installation to a state of perfection before giving the initial performance. The instructions appear to have been carried out to the letter as the first presentation was appreciably superior to those of older installations in Chicago.

The first program adequately illustrated the high type of artists that are engaged in making films for the Vitaphone. Will Hayes, czar of the movies, introduced this latest invention to the audience and was followed on the screen by Martinelli, George Jessel and Waring's Pennsylvanians. One of the outstanding reasons for the success of the Vitaphone is the quality of the talent that has been secured to appear on its programs.

## Three Paramount Junior Stars in Norshore Film

"Rolled Stockings" will be the feature picture at the Norshore theater starting Sunday.

It is a story of college life. Two brothers—one a serious-minded, athletic individual, the other a jazzy philanderer—fall in love with the same coed. She can't quite make up her mind which one she likes, but later, when the athlete leaves the straight and narrow for the primrose path, and his happy-go-lucky brother takes the blame for something the other has done, Miss Coed (Louise Brooks) finds out exactly to whom her heart belongs. Incidentally, one of the most exciting boat races ever filmed provides a smashing thrill at the climax.

In the cast are the Paramount junior stars. James Hall takes the part of the dissolute and philandering older brother. Richard Arlen is his kid brother, and Louise Brooks is the charming coed. They are ably assisted by Ed Brindel and Nancy Phillips. This is said to be a different type of college story than has been done before. It not only shows the athletic side of collegiate life but also shows the temptations and errors that usually beset young college men.

Along with this feature there will be a strong stage program that has been planned especially for this picture. Many artists will appear and extra efforts will be made to make this one of the best programs that has been offered this summer.

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## Monte Blue

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## "The Black Diamond Express"

Roaring—Railroad—Romance

## VITAPHONE

Presents

(A) Elsie Janis  
With Men's Chorus of  
107th Regiment

(B) Four  
Aristocrats

The Melody Boys

(C) Willie &  
Eugene Howard

Between the Acts at  
the Opera

Vitaphone Presentations  
3:30, 7:30 & 9:30 P. M.  
No Advance in Price!

COMING MONDAY

## AL JOLSON

World's Greatest Star

## The Rollickers

Famous Collegiate Quartet

## ANNA CASE

A Spanish Fiesta  
assisted by the  
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FEATURE PRODUCTION  
Dolores Costello

in

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Mon., Tues., July 18-19

TWO DAYS ONLY  
Zane Grey's

## "DRUMS OF THE DESERT"

with  
Warner Baxter and Ford Sterling  
Also 2 Reel Hal Roach Comedy and  
Pathe News

Wed., Thurs., July 20-21

TWO DAYS ONLY  
Laura La Plante in

## "THE LOVE THRILL"

with Tom Moore  
Also "Brave Cowards" Comedy—  
Pathe Review—News

Fri., Sat., July 22-23

TWO DAYS ONLY  
Marion Nixon in

## "DOWN THE STRETCH"

Also Lloyd Hamilton in "Breezing  
Along" Comedy—Pathe News

## BALABAN & KATZ NORSHORE HOWARD AVE. near CLARK

—Now Playing—

The Ugly Duckling who  
had "it"

COLLEEN MOORE

in

## "NAUGHTY BUT NICE"

—On the Stage—

KHEA and FANTORA

## "DIVERSIFIED DIVERTISEMENT"

FORSYTHE and KELLY  
"GETTING A LICENSE"

—Starting Sunday—

And if Youth and Beauty alone  
do not satisfy you—here's some-  
thing different in stories.

## "ROLLED STOCKINGS"

with

JAMES HALL  
LOUISE BROOKS  
RICHARD ARLEN

—On the Stage—

## STERLANEY TROUPE "ART AND STRENGTH"

FLANDERS and BUTLER  
A VODEVIL CONCERT

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