

Shore Theaters News

Classics of Past Return in Teatro del Lago Revival

Are motion pictures of a classical enough nature to stand re-showing? A question that has been asked time and time again in various parts of the country and has been answered both ways. Wherever it has been tried out, however—providing of course the pictures were good ones—the attempt has proven popular and in many cases the films have been accorded even greater patronage than in the first showing.

Starting next Tuesday, Teatro del Lago will present in quick succession seven of the favorites of yesterday—all films that were recognized as among the best presented during the past few years. In several of them one recognizes some of the first vehicles used by stars that are billed as high lights at the present time; such actors as John Gilbert, Renee Adoree, Clara Bow and Norma Talmadge. Seen in the list are also players that have recently practically retired from the screen for various reasons—principally, it is suggested, because they have acquired financial backing enough to retire.

The mere mention of most of these revivals is enough to bring a smile of remembrance to the faces of most of the patrons of the suburban theaters. Who doesn't remember Syd Chaplin in the role of the coy old lady from Brazil in "Charlie's Aunt"? "Charlie's Aunt" is to return as the first of the week's pictures; showing on Sunday. The following day, one of Clara Bow's first pictures, "Down to the Sea in Ships," will make its second debut. And then for Tuesday, John Gilbert and Mae Murray in Franz Lehár's "Merry Widow."

Norma Talmadge has undoubtedly played the leading role in some of the best pictures ever presented. "Smiling Through" was one of the first of these and "Secrets" another. Of the two, "Secrets" is probably the most brilliant. It is to be presented on Wednesday.

About four years ago, William Fox presented John Gilbert and Renee Adoree in "Monte Cristo"; a play written by Alexander Dumas nearly a century ago. In all probability no team of stars were ever more popular than these two and "Monte Cristo" was given a long run wherever it was presented. It is to be again presented next Friday.

Concluding the week's program of revivals, Douglas Fairbanks will return in that masterpiece "Mark of Zorro."

This and That on Actors and Plays

"The Prince of Headwaiters"

Produced by First National
Directed by John F. Dillon
Presented at Chicago Theater

The Cast
Pierre Lewis Stone
Faith Cable Priscilla Bonner
John Cable E. J. Ratcliffe
Mae Morin Lilyan Tashman
Barry Frost John Patrick
Elliot Cable Robert Agnew
Beth Ann Rork

By HUB

We've seen heroes on horseback, heroes on fire trucks, and heroes lots of other places but I don't think we have ever before seen a headwaiter as a hero. But Lewis Stone as Pierre, the Prince of headwaiters, is a real honest-to-goodness fourteen caret hero set in a platinum story.

In the dim "way-back-whens" the blithe young Mr. Stone, then a student on the Latin quarter of gay Paris, marries him a wife and after carrying her up enough flights of stairs to make her weigh more than usual he discovers that her papa, who is a rather large gentleman with bristling whiskers and an evil disposition and is one of the rich old snobs from Bosting, has come to town just to break up the match. In fact he has already had the wedding called "null and void," in the parlance of the law.

Well about twenty years are moved out of the way for convenience sake and we see Mr. Pierre as the main squeeze in the dining room of the "Ritz," where he has become famous, rich, and still more lonely. In the due course of time Pierre discovers that he has a son and that said son has grown up and has come down to the city to redecorate it. Pierre decides that it's high time to tell his one-time father-in-law that he don't like the way he's bringing up his son, who in the meantime has picked up a "wooden shoe" girl—"woodn't shue like to buy me this and woodn't shue like to buy me that."

Grandpa Cable tries to stop the way things are being did and succeeds in driving Pierre's son back to the "Ritz" for another round. And Pierre goes into action on his own account and manages to save the boy from the bad blonde lady, but Pierre doesn't tell his son about their relationship to one another—Pierre is afraid of making him ashamed of having a waiter for a father. And so on until you finish it. It is one good play.

W. C. Fields Comedy at Norshore Theater

W. C. Fields comes to the Norshore Theatre next Sunday in his latest farce, "Running Wild." It bids fair to equal or exceed any of his previous laugh lavishers. Those who saw "So's Your Old Man," "It's the Old Army Game" or "The Potters" will need no further words in praise of his comic ability. Those who didn't may remember him in vaudeville or the Ziegfeld Follies. His tiny mustache and ridiculous gestures are known the world over. The word Fields is synonymous with fun.

"Running Wild" sounds funny even when described on paper. Elmer Finch, head of the Finch family only on his income tax slip, is the hero. Elmer has a hard time getting along. At home, the Mrs. and her fat son continually nag him; at the office, his boss is never satisfied with his work. No one has a kind word for him except Elizabeth (Mary Brian), his attractive daughter.

Briefly that is the opening of the picture and things continue this way until Fields starts running wild. What happens when he suddenly gathers his courage together and decides to be the man of the house will long be remembered by all that view this picture.

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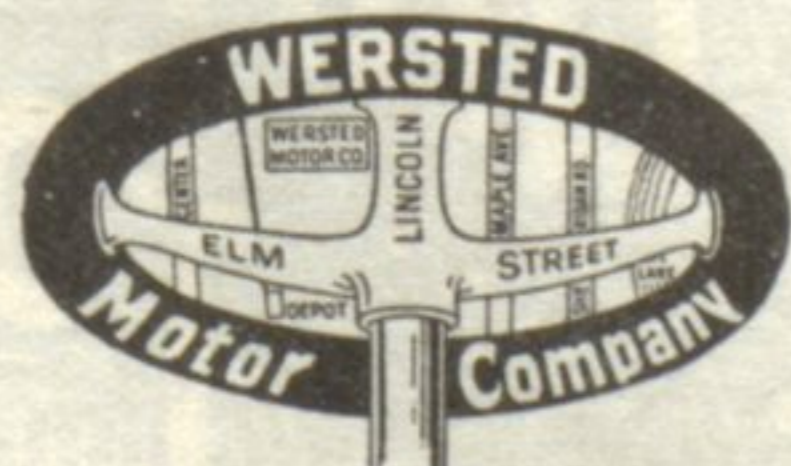
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