

# Shore Theaters News

## This and That on Actors and Plays

By Hub

In these pictures, "The Unknown" and "The Poor Nut," are the two extremes—the one a typical Chaney, the combined weird, mystic and sinister, the other, an absolute farce.

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### "The Unknown"

M-G-M production; Tod Browning, director; Chicago theater presentation. Alonzo ..... Lon Chaney Malabar ..... Norman Kerry Estrellita ..... Joan Crawford Zanzi ..... Nick de Ruiz Cojo ..... John George

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After you've seen Lon Chaney in "The Unknown," you may go home to bed but you'll look under it before you climb in.

This new one of Lon's is worse than the "Unholy Three"—it's a holy terror. He's been a hunchback and a Chinaman but never, no never before, has he depicted anything so sinister as Alonzo, the armless wonder of the Spanish circus. And never has he produced a character more unusual or so filled with dramatic vitality. It is unlike anything that he has done before and the theme develops in intensity throughout until it reaches the crescendo in an unusual climax.

Only Lon Chaney could produce "The Unknown." Cast as the semi-demented knife-thrower in a circus who is apparently without arms, the "eighth wonder" uses his feet for both hands and transportation facilities. It is uncanny to see him use them.

"Will you have a drink?" remarks Alonzo to himself, "or a cigaret?" and forthwith his toes produce the desired result as easily as you or I could do it with our fingers. And when it comes to knife throwing—it'll be "step aside Mister lest ye find interference in yer ribs."

The story is just as weird. Alonzo covets the fair daughter of the circus owner—who being Joan Crawford, is far from hard to gaze upon. The Estrellita (Joan), however, has a hidden love for Malabar, the strong man, and the only reason that she doesn't play Juliet for her Romeo is because she has a queer fear of all men's arms. Alonzo feeds this mental quirk by auto-suggestion and thus uses it to further his own interests.

But Estrellita's papa doesn't like Alonzo and makes matters difficult. Alonzo chokes a dark night and Estrellita becomes an orphan. But Alonzo fears that when the lady finds that he is equipped with arms that his chances will do a marathon elsewhere, so he promotes an operation in order to loose them. In the meantime, however, Malabar is doing some promotion in his own interest and when Alonzo returns from the hospital it is to find that he will have to remain a bachelor. He organizes another annihilation act and—then comes the climax.

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### "The Poor Nut"

First National production; Richard Wallace, director; Oriental presentation. John Miller ..... Jack Mulhall "Doc" ..... Charles Murray Marge ..... Jean Arthur Julia ..... Jane Winton Wally Pierce ..... Cornelius Kease Magpie Welch ..... Glen Tryon Hub Smith ..... Maurice Regan Prof. Denning ..... Henry Vibart Coach Jacobson ..... Bruce Gordon Col. Small ..... William Courtright

"The Poor Nut," which was at one time a stage comedy created by J. C.

### COMMUNITY HOUSE

"The Devil's Saddle," featuring Ken Maynard, will be presented at the Winnetka Community House on Tuesday, August 9. The picture is a typical Maynard vehicle and is well done.

The following Friday, August 12, "The Scarlet Letter," taken from a story by the same name written by Nathaniel Hawthorne, will be presented. "The Scarlet Letter" is a tragedy drama and in it Lillian Gish and Lars Hansen present what is considered by some, as their greatest characterizations.

and Elliott Nugent, made its debut this week as a screen hit. With Jack Mulhall playing the lead and Charley Murray doing a close second, and with the start it obtained through its stage career, the comedy could hardly help being a success, and it turned out even more so—as a farce-comedy. It is a decidedly clever picture.

Jack, as the botanically inclined college misfit and the prize of all dumbbells, is chosen as a subject for reclamation by two of the school queens. In due course of time he overcomes his inferiority complex, does the 4-40 in a little less than 2 nothing flat, makes a fraternity and gets the right one of the two girls. It is not lacking in good sub-titles or gags and you'll find it a good evening's entertainment.

**BALABAN & KATZ**  
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—Now Playing—  
**GEO K. ARTHUR**  
**KARL DANE**  
in  
**"Rookies"**  
—On the Stage—  
**BILLY SWEDE HALL**  
"HILDA"  
—  
**WHITESIDE and**  
**LANE REVUE**  
with  
**BAUMGARD and PEARCE**  
—Starting Sunday—  
The First was "Get Your Man"  
**ESTHER**  
**RALSTON**  
in  
**"Ten Modern**  
**Commandments"**  
—On the Stage—  
**ODDITIES OF**  
**THE JUNGLE**  
with  
**EVA and TOPSY**  
—  
**CARNIVAL CAPERS**  
"A Sparkling Revue"

### "Modern Commandments" Comes to Norshore Sunday

Esther Ralston in "Ten Modern Commandments" comes to the Norshore theater starting Sunday.

The first of pretty Esther Ralston's ten commandments is "Get Your Man" and the rest of them are equally modern. In this picture Esther is a thoroughly modern young woman. A "go-getter" and how she gets her man is one of the most delightful sequences that have been seen this season in pictures. Suffice to say that Esther as the chorus girl sweetheart of a rising young song writer forms the center of a plot that is at once novel and romantic.

The true element of life behind the scenes of a Broadway musical show form the locale of the story. Esther, like all good Broadway chorus girls, has her own car and driver, to say nothing of fur coats and jewels, given to her by the producer of the play. The pity of it is that her boy friend thinks the usual thing which causes no end of complications. The true reason for this arrangement forms one of the most refreshing plots that has been concocted for the amusement of movie-goers in a long time.

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