

## 'TENDERLOIN' IS A BIG SENSATION

First Talking Movie Drama at the Apollo Opens a New Day in Picture Entertainment; Good Stage Show With Pardo at the Circle.

BY WALTER D. HICKMAN

Have had my doubts that "talking movies" is that dialogue with the picture done by the actors themselves, would be good entertainment.

I have no doubt now after seeing and hearing Dolores Costello, Conrad Nagel and the others in "Tenderloin," the first of the talking melodramas released by Warner Brothers in connection with their Vitaphone.

The director has been wise in feeding enough talk with the big scenes, such as the third degree scenes and the love climax at the end of the picture.

The talk does not go through every scenes as subtitles are used when the talking scenes are not on.

The contrast is both striking and interesting. The director has kept in certain effects, such as the police horns and the like when they start on a raid and when Dolores tries to play the harmonica. It has often been said that movie actors can't talk. Well, Miss Costello and Nagel can talk and they can act. In the first place, "Tenderloin" is a corking good underworld story with a new way of presenting it. It is one of the strongest and best constructed underworld movies that has ever graced the screen. With the exception of the talking part, there is Vitaphone orchestral accompaniment. I believe that the less you know about the story of "Tenderloin" the better time you are going to have. I know I wouldn't have wanted somebody to spoil my fun by tipping me off to the key of the story. I know this, that you will have a grand and glorious time seeing "Tenderloin" because it is powerful theater. After seeing and hearing this one, I am sure that you will agree with me that the day of the talking movie has actually arrived.

There is another feature on the Apollo's new policy program that is marvelous for many reasons. It is the Movietone, or I might call it the talking news reel. Yesterday when I was at the Apollo I heard a more than capacity house cheer Colonel Lindbergh as he received honors from President Coolidge just as if they had actually been on the scene.

This Movietone gives you a chance to study three people—President Coolidge, Mrs. Coolidge and Colonel Lindbergh on Lindbergh's arrival in Washington, D. C., after his flight to Europe. While seeing and hearing this Movietone I was thrilled as I seldom am in the theater. Here is a new chapter in movie news reels, and it is a most interesting chapter.

It was interesting to see the way that Fred Ardath and his company in a little playlet talked it to success on Vitaphone. Frank Richardson, a blues singer, is the other Vitaphone subject.

Under the new policy at the Apollo it looks like wonderful talking days.

Now at the Apollo.

Here Tuesday

ASKING A QUESTION AND FINDING AN ANSWER

Dolores Costello

Just what is this big thing that makes divinity? Is it as some would have us believe, greatness, or is it something really bigger? Religion tells us that it is love. And religion is one of the oldest forms of philosophy.

Then to be divine, one must be capable of an extra large amount of love. Each person is divine in a sphere, and as the amount of love increases, then the sphere increases.

Just so then, in "The Divine Woman" is Marianne great. She makes herself divine by being capable of a great love for one person. She believes in him. She has thrown her love around him as a protection. It is true that there crops out at times a weakness in her love.

A weakness in the form of passion. A violent passion that quickly subsides, and Marianne tries to correct the mistake she has made.

Marianne is disowned by her mother, a foolish woman who is a parasite of the French capital. You are not told whether Marianne was a child of a passing love or not, but the picture rather leads you to believe that it was the case. Marianne is brought from Brittany, where she has been living on a farm, as a present to her mother on one of her birthdays.

Cast out, she is found by Lucien Dorol. Lucien loves her and puts her in the care of his aunt. After some time, Lucien, who is a soldier, deserts his regiment so that he won't have to leave Marianne. As time goes on the girl gets a position as an actress and makes good. Lucien is serving a sentence in the French prison for stealing. But in the end Marianne is lost to the stage and, finally starving, she tries to kill herself. Lucien goes to her and they live happily on a little farm.

In this picture Greta Garbo does some mighty fine work. Her passion is accentuated by her make-up, which is simplicity itself most of the time. Her characterization is complete. Lars Hanson has the part as Lucien, the soldier. Outside of making a very attractive Frenchman, his work was not extraordinary, but is good.

Lowell Sherman is the producer of the plays that Marianne is the star in. Polly Moran has the part as the aunt of Lucien. They both were good.

On the stage was "Pagoda Land." There were three acts that struck me as good. Irene Taylor, who is a "blues" singer. She sang "I'm a Good Gal and I Ain't Got Nobody" and another song. She has the right kind of a voice. The "California Humming Birds," with Adler, Weil and Hermann, were good with some novelty and comedy songs. They had several songs that were good and especially one about airplanes.

The third act was that of Gus Mulcahy. This man plays the mouth organ in a real "blues" style. Wallace and Capple are eccentric dancers and they sing a comedy number or two. The big chorus number was the dance of the Chinese dragon. Quite a spectacular thing and well done. Charlie Davis and his band feature "As Long as I Live." Dick Powell sings the chorus and there is a solo with the violin and the cello.

Orville Rennie, tenor, is the chief male singer. He has the use of the dancing girls. A pretty stage picture. The producing staff at the Circle knows its business when it comes to developing a song on the stage.

Dave Silverman, guest conductor, who became one of the most talked of men in town because of his sensational success with the Circle concert orchestra, is doing it again this week with a "Waltz" overture. Dessa Byrd seems to make everyone sing while she plays the pipe organ.

The movie feature is "The Mad Hour." You guessed it right—Elton Glynn, the "Three Weeks" woman, is the one who wrote it. This woman does not mind fire at the box office with her movie stories. She is a sensationalist to me in her movie story, but she is a clever woman. She knows how to take the vice of the flappers and others to day, tantalize them up with theatrical attire and make a movie flapper girl who went a mile a minute

in the Orient. And the Orient holds a special charm for the writers of mystery stories.

The story is of Mary Blake, who was an operator in the British secret service. Her father had been killed in Hong Kong by a band of smugglers. This band was known as the Brotherhood of the Moon. Mary was captured and freed by Captain Tom Jordan, skipper of "Laughing Lady," the smuggler's boat.

The story progresses the two are thrown together much and Mary falls in love with the captain. It turns out that the captain is one of the service and the real offender is as an operator.

Mary Blake is taken by Dorothy Revier, and some good work is done by her. Jack Holt has the part of the captain. Norman Trever is in the cast.

The other picture is "The Wife's Relation." It is the story of an inventor who, through an accident, discovers a paint much like a well-known auto paint. He has married the daughter of a very wealthy auto manufacturer and wants to sell the paint to him. Before the discovery he has married the manufacturer's daughter.

Mr. Dodd, the auto man, thinking that his son-in-law is after his money, makes a trip from Florida to see about the daughter who had run away to keep from having to marry the man who owned the home that her husband was the caretaker for.

There are many funny situations in the comedy. Bert Thomas is in the cast as Rodney St. Clair and is the cook. Another friend of "Tom Powers," the chemist and husband of Patricia, takes the part of a maid when the girl's folks arrive.

Patricia is played by Shirley Mason. She does some good comedy work. Gaston Glass has the part of Tom Powers. He is good. Flora Finch is the girl's mother and Lionel Belmore the father. Belmore is very good as the old father.

A news reel and comedies complete the program.

At the Ohio. (By the Observer.)

pace and paid the bill. The cast is headed by Sally O'Neill, Alice White and Larry Kent.

Now at the Circle.

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per girl who went a mile a minute



Jack Holt

## Verdict of the Movies

CIRCLE—Eddie Pardo is putting over a corking good stage show this week. Pardo and Hughie Clark are the big hits. LOEW'S PALACE—The Student Prince" is a beautiful and lovely movie. Here is one stage musical show that a movie director has not ruined. See this one.

APOLLO—Movietone is a positive sensation. It will be the talk of the town. "Tenderloin," the first of the talking melodramas, is another sensation.

INDIANA—Greta Garbo does some fine emotional work in "The Divine Woman," a story of a great love for a soldier. Good stage presentation with a Chinese motif.

OHIO—"The Warning" is good mystery melodrama built around China and the secret service. "The Wife's Relation" is comedy with Shirley Mason heading the cast.

(even Seidel got mixed up on this name when I was present), the man who plays the piano and then calls out a girl who sings wicked blues. Well, he is one of the hits. This man is an individual comedian at the piano and he sells personality. Then there are two young lads who play banjos. They are good. Also Miss Clyde Cottom who does a burlesque on "The Swan." Clever.

Some of Emil Seidel's men have the dancing fever and they do a knockout burlesque dance. This stunt is one of the high lights to the bill. Seidel is master of ceremonies and he is doing a satisfactory job of it. Lester Huff is at the organ.

Now at Loew's Palace.

ALONG—

along with advice to girls and women, was a straw vote on who the public favored for President. Mr. Rogers, however, kept from making any direct statement as to whom he was to support.

He said that he was here to find the leak and not to fix it. Al Smith and President Coolidge came in for consideration. Rogers told the way that the election would probably turn out, and he also tried to explain what the famous word "choose" meant. Any thing or nothing was his summing up.

Rogers even insisted that when he was at Purdue he was not only presented with a degree but was pledged to one of the sororities there. Schools and colleges and the men connected with them came to his mill in the form of grist.

While the "congressman-at-large" said some things that might have offended, said by anyone else, it was the spirit of fun and tickled each one's vanity in a way when he turned his barrage in another direction to include one's neighbor.

Rogers spent most of his time talking on politics with diversions now and then onto something else.

Rogers is a comedian extraordinary and an interesting lecturer. He insisted that a comedian entertains and a lecturer annoys. So he said that he would give a lecture.

At the Armory yesterday afternoon.

By the Observer.

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