

'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," that is 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 scene 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 not 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 would have watching 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.

EDDIE PARDO AGAIN GOES TO TOWN AT CIRCLE

There is a popular saying that when a fellow makes a hit on the stage that he "goes to town." Eddie Pardo is doing that very thing again at the Circle in his second presentation, called "At the Country Club."

Am more convinced than ever that Pardo is a good showman; that he can adapt himself to about any audience, and that he knows how to put both heart and comedy in a song. His song number this week is the story of a lad who once had a girl on his hands, then he got her off of his hands, but he couldn't get her off his mind. Now I am telling you that this is an awful state for any fellow who sells the idea.

The thing I like about Pardo is that he always indicates the fun around the corner, although his song seems sad. That is artistry. No doubt about it. The way that Pardo gets Hughey Clark on the stage is clever. This man Clark is a heavyweight, but he has tons of ability. He knows how to put over a song and he dashes up a sort with jazzy pepper to that stage of the game that nothing matters. This man knows just how far to go. He and Pardo stopped the show when I was present.

The Dean Brothers are dancers. They are good. They go in for some hoofing without music, which proves that they know how to work their feet. Then there are two girls who are described by Pardo as "co-eds," meaning—as Pardo says—girls who go to a university and learn nothing whatsoever. They are good. The show has the services of Kohl and Depinto, who play the accordion and violin. The sixteen Circle Comets do the dancing.

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—Elinor Glynn, the "Three Weeks" woman, is the one who wrote it. This woman does not miss a beat 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 vices of the flappers and others today, tantallize 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.

As 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 poses 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 Trevor 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. Ben Turpin 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 is very good as the old father. Belmore is very good as the old father. A news reel and comedies complete the program.

At the Ohio.—(By the Observer.)

"STUDENT PRINCE" IS A BEAUTIFUL PICTURE

Strange to say, "The Student Prince" is one stage play that the movie director has not ruined. Knowing that terrible things were done to "Rose Marie," I decided to give "The Student Prince" a lot of study.

On the stage "The Student Prince" unfolded the sweetest love story of a man who loved honestly a little girl who served beer in a cute little inn in the old college town in old Europe. But the guys who run the government went out and made him king as well as giving him a wife of their own royal selection. But the prince carried on, although he never forgot his Kathie.

One reason that the movie studio did not damage "The Student Prince" is that Ernst Lubitsch directed it. Here is a man who knows his historical old European atmosphere, and above all he knows how to photograph romance as few directors know. Then he had two good leads—Ramon Novarro as the Prince and Norma Shearer as Kathie. Both yield to the direction of the director. Both have a sympathetic understanding of their parts and they cause both characters to become very much alive. Here are two love birds who will make you both smile and cry. There is beauty in the acting of both.

From a photographic standpoint, "The Student Prince" is one of real beauty. And the supporting cast seems to have a fine regard for the characters of state that they play. Even the Heidelberg students have been wisely and carefully selected. They look like the real article. The movie going world is going to like this one.

The stage show at the Palace this week has no relation to the feature picture. It seems to me that a wonderful chance was missed by not having a large male chorus do some of the numbers from the show. Of course certain rights may have prevented it but my idea is a good one and I know it.

The presentation has the name of "Spanish Follies." There are several individual hits. I am confused in the names. I think it is Carroll

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Verdict of the Movies

CIRCLE—Eddie Pardo is putting over a corking good stage show this week. Pardo and Hughey 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 movie melodramas, is another sensation.

INDIANA—Creta 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.

Tonight at the Murat the Mendelssohn Choir will give the last concert of its present season. The assisting artists will be Irene Joska, Forrest Lamont and Virello Zecari, all of the Chicago Civic Opera.

Other theaters today offer: Earl Carroll Vanities, with Moran and Mack, at English's; Spring Festival week program at the Lyric; "Pretty Babies," at the Mutual, and "Pitfalls of Passion," at the Colonial.

Will Rogers

While one has a little spare time on his hands he might use some of it in wondering how Will Rogers, ex-mayor of Beverly Hills and a lot of other things, can say such uproariously funny things.

Yesterday afternoon Rogers stood before a number of people, and told them just what was the matter with politics, and gave every one there the "lowdown" on all the candidates that might be expected to run for President.

One can't say that the talk was educational, for it was also entertainment, and yet there was an educational value to it. Rogers took up the pertinent questions of the day, and made you think of them while you were being amused. He talked on nearly everything but the sex question, and Mr. Rogers intimated that he was going to write a book about that when he learned something about it.

Nearing the end of his talk the "unofficial ambassador to Europe" told of several intimacies with Colonel Lindbergh, both in Mexico and California. Among other things,

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