

## NORMA MAKES CUTE FEMALE DRUMMER

Gloria Swanson and Lionel Barrymore Stage Many a Warm Dramatic Scene in 'Sadie Thompson,' Movie Version of the Play 'Rain.'

BY WALTER D. HICKMAN

THE sold the latest things from Paris for the ladies, and how she sold them! Am trying to tell you how Norma Shearer acts as a traveling saleswoman in "The Latest From Paris."

Here is a comely little light story having the cute services of that cute little person known as Norma Shearer.

"The Latest From Paris" is what I term a corking good date night movie. It has that human quality which appeals to the younger bloods in the audience.

The story is really a love yarn, modern in the way that the love theme is handled out. Norma has only one rival in the selling game, the traveling man character played by Ralph Forbes. I may as well admit now that I like Forbes better in this role than I ever have. He plays the part in a natural sort of a regular he-man going about making love to the girl he likes. Ralph has a tough time finally getting Norma, or rather the character she plays, for his wife, because a Main St. dame nearly got out Ralph for a husband. But true love wins out on the screen, anyway. The Christmas eve scene, where Norma and Ralph stage a love scene in a snow storm, proves interesting. And the funny thing about it is that the couple does not wear hats or heavy coats. They were in love and didn't mind the snow when they couldn't get a quiet little nook in the hotel. "The Latest From Paris" is mighty good light entertainment. The cast for the most part has youth and youth is always interesting when in love.

The stage show this week has the title of "Araby," but it is Dick Powell singing "Coquette," his latest phonograph record release, that will be the talk of the town this week. Powell, with the aid of Charlie Davis and his orchestra, stops the show.

Rita Owin is a good eccentric dancer. Here is an artist in her line of work, because she knows where to draw the line between eccentric dancing and eccentric mannerisms. The Giersdorf Sisters are mighty good blues harmony singers. I have always considered them among the best. Then there is Jerrie, an accordionist, who is also a woe of a dancer. He sure has wicked feet. The Albertine Rasch dancers do some good work.

Now at Loew's Palace.

### THEY HAVE KEPT THE HEAT IN SADIE THOMPSON

"Rain" on the stage was known as a pretty warm show because Sadie Thompson, the chief gal, was no icebergs.

Sadie used strong language and she used it often. The subtitles, in the movie version of "Rain," called "Sadie Thompson," are mild compared to Sadie's remarks on the stage. Will Hays' go to blame or the credit of not permitting the producing company to call this picture "Rain." It seems should have been used for the movie title. Although Sadie's language as expressed in the sub-titles is tame compared to Sadie's tongue on the stage, yet one gets the impression that Gloria as Sadie is actually saying the real words although the subtitles are milder. Sadie is a tough customer and when a missionary tried to reform Sadie, the poor girl thought that the gates of Heaven were opened wide. Then she discovered that Alfred Atkinson, the Rev. Davidson, was a human guy who did treat Sadie just like the guys she played around with. When Atkinson staged this party with Sadie, he killed himself and then Sadie blew out to another port with "Handsome," a marine.

The director as well as Miss Swanson have been careful not to offend and they may have been a little too cautious. Sadie is a product of life, and if there was ever an opportunity to put realism in character upon the screen it was when Sadie got before the camera.

Sadie is an ugly character, but she is life of a certain type. The story in the stage version was not a pleasant one. If you do not compare "Sadie Thompson" with the stage version under the title of "Rain," I feel that you will have a better time.

Although the sub-titles are mild, many of the scenes as played by Miss Swanson as Sadie and by Lionel Barrymore as Alfred Atkinson are as hot as the stage version. The scenes showing Sadie getting all wild over Atkinson's brand of religion clearly demonstrate the real dramatic power within the grasp of Miss Swanson. Here is mighty big emotional acting on the part of Gloria. And she has a mighty close second in Barrymore as the reason-singing individual. Barrymore has contributed a character study in this movie that will stand out as one of the ten best characterizations of the year. It is an unpleasant characterization but a powerful study of a man who couldn't live up to his own teachings.

The director has wisely retained the rain effects that ran all the way through the stage play. Raoul Walsh, the director, also plays the part of "Sergeant Tim O'Hara" and he does a good job of it. The close-up has been used for dramatic effect in "Sadie Thompson."

Miss Swanson, when she is all dolled up in her crusing garb, looks like the Sadie of Jeanie Jones, who created the part on the stage. They are going to talk about "Sadie Thompson," and that is always a good sign. And there are going to be many different verdicts on this one, but we will all agree

that he really loves Lissy, the daughter of the Turners. He also finds that he is the rightful and legitimate grandson of Major Buford who forgives him for his joining the Union army.

The story has given Barthelmess a chance in the parts which he has done so well within the past. As just Chad he is most charming in his simplicity. He has made himself as backwoods as the scenery. As the son of an aristocrat he is good, but does not rise to any great heights.

The big scene in the picture is the fight that the command of men, under Capt. Chad Buford, has with the mountain men that are spreading terror throughout the countryside. This fight, supposedly at night, takes place in the rain. It shows the men as beasts and nearly inhuman, a great scene.

Molly O'Day has the part of "Lissy Turner," the girl in the Valley of Kingdom Come. She is the girl who sticks to the boy even when the rest of his friends turn against him in their bitterness. Miss O'Day rises to the character that the author created and does it justice.

The Major is played by Claude Gillingwater. His part is light but he gives strength to the play. Doris Dawson has the part of Margaret. On the stage is the "Springtime Blues" with Eddie Pardo singing "Just Another Day Wasted Away." Pardo has some clever patter to go with the song. Cully and Clair are two blues singers. Cully plays the banjo and Clair the "uke." They get some hot tunes out of them. Cully also does a yodel number assisted by his partner.

Freddy Martin is an eccentric dancer of the comedy type. He does one number that is supposed to be that of a drunk. This man sure is a limber. Another dance is a burlesque of a Spanish dance. The Bender Brothers, three in number, are tap dancers. They have the usual acrobatic tricks to their dancing and a good comedy dance.

In one of the chorus numbers two singers, a piano player, a violin and a cello appear above the orchestra. This is rather high class and quite good.

The overture, with Dave Silverman conducting, is called "Versatility." A medley of popular and classical numbers with several solos including a violin solo by Edward Reinsner.

At the Circle. (By the Observer.)

### MONTE BLUE PLAYS SOME BALL

Persons that play baseball regularly do it as a business, but here is a story of a young man who did it as a pastime and was an inventor when he got the chance. This is a picture of a fellow who invented a gas pump and played baseball when he didn't have anything else to do. And was one of the best pitchers in his part of the country. In "The Bush Leager" Monte Blue pitches to win, both the game and the heart of the owner, who in this case was a girl.

Monte was known as "Thomas Why." He was taken from a little town in Idaho, where he ran a gas station and invented his pump. It was while pitching a game that he saw "Alice Hobbs" and got an offer to join the Los Angeles ball club.

He won his games on the strength of the smiles from Alice, after he finally met her. In trying to sell his pump he got mixed up in a deal of Wallace Ramsey's, who didn't like him, and tried to get him off the team. Ramsey also was in love with Alice.

But it all came out right in the end and everything was roses. The story is a light one and does not give Monte Blue the chance to show what he really can do. It is ordinary, but still entertainment, in that Monte is in another role, the bashful country boy. Comedy is given the piece by Clyde Cook, who plays the part of "Skeeter McKinley," the catcher and nursemaid of Specs.

Leila Hyams plays the part of Alice. She makes a very attractive owner of a ball club and also a rather dumb one, not knowing much of what is happening. Richard Tucker has the part of Ramsey and is the usual conception of the high-class villain.

The other picture, "The Sporting Age," has been reviewed in this department before. Belle Bennett, Holmes Herbert, Carol Nye and Josephine Borja are heading the cast. A picture that centers around the horse racing game and track.

At the Ohio. (By the Observer.)

### NEW THEATER HAS A SPLENDID OPENING

The Fountain Square Theater is now open, having achieved a brilliant opening Saturday night and followed by a most satisfactory day Sunday.

In this department previously, I have told you about this beautiful new theater. The feature movie on the opening bill is Charlie Chaplin in "The Circus." You know what I think about this one—I think it is the most human as well as the best comedy that Chaplin has given the screen.

Connie is master of ceremonies and he has the support of his band. Mlle. Theo Hewes and her dancers are present. Others taking part on the first bill are Charles E. Howe and the Skinner Twins.

The bill changes on Tuesday with Douglas Fairbanks featured in "The Gaucho."

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## Amateurs Give Good Program

The Kirschbaum Symphony Orchestra gave their program at the Kirschbaum Community Center last night with Ellis Levy violinist, as the assisting artist.

Mr. Levy, with his wife accompanying him at the piano, gave two pieces. The first, a sonata by Eccles, in four parts. The first two parts were similar. In the last two movements of the number there was more life and the violinist played accordingly. Mr. Levy gave an encore, which was unannounced. In his second group he played Bruch's "Kol Nidre." Mr. Levy got the breaks and sobbing effects that the singer can get with great brilliancy. The other two numbers of the group were original compositions. The first, "Gartiole" and the second "Ghost Dance." The second had some parts to it that were strange to me, but it was exceedingly colorful and well played.

The audience demanded two encores, the first was unannounced, but the second was another composition of Mr. Levy's called "The Swing Song." This had a peculiarly soothing rhythm that gave one the swinging effect that I am sure was intended.

The symphony orchestra played a number written by Mr. Levy originally as a quartet for four violins

and a piano. The arrangement had been made by the director, Charles Herr.

The best number by the orchestra was "Kommenoi Ostrow," by Rubenstein. There was a harp used in this number. In the first group of numbers was Beethoven's "Fifth Symphony," the first movement,

and the "Blue Danube Waltz" by Strauss. The remaining number was the last, the "Overture Semiramide," by Rossini.

A splendid performance by an amateur organization. At the Kirschbaum Community Center last night.—By Charles Garrison.

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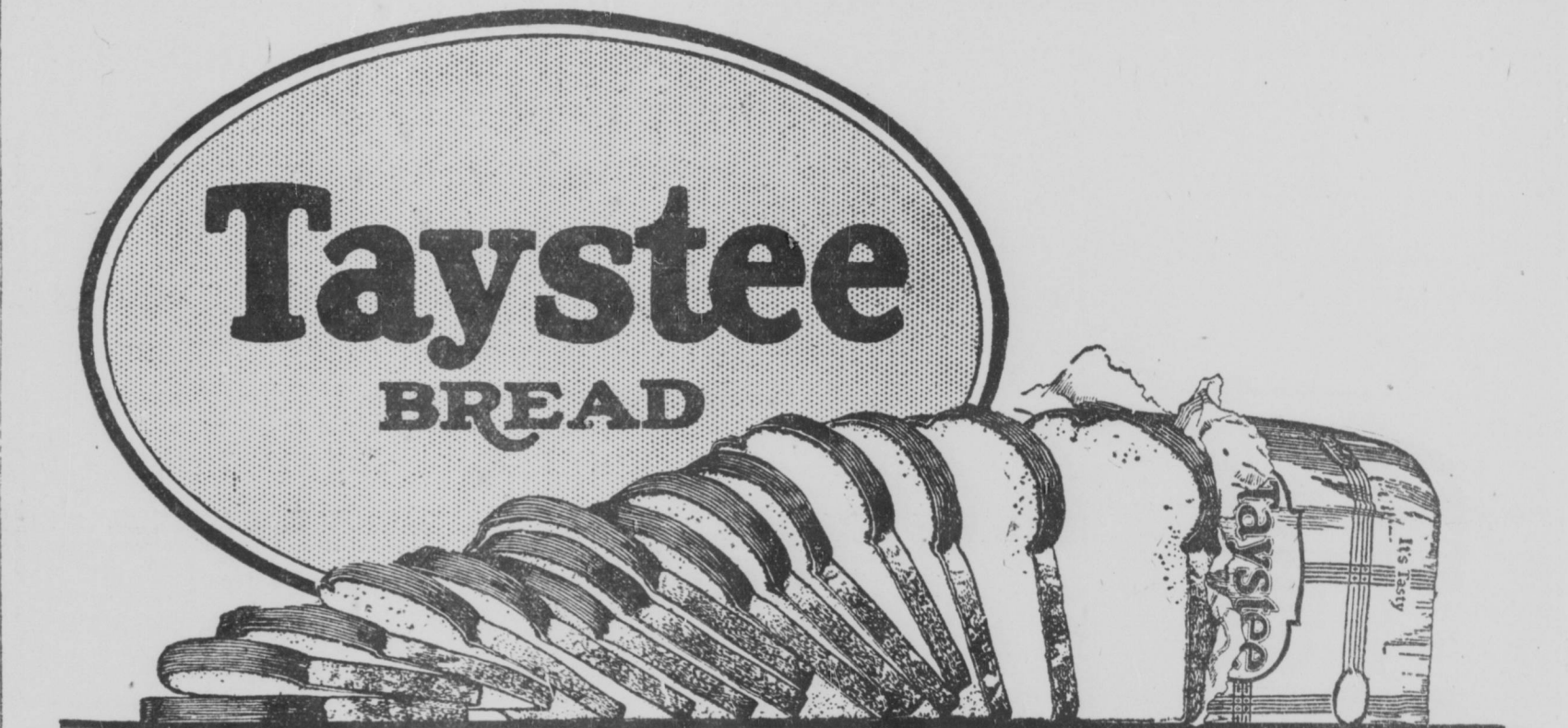
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