

## 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

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

Here is a comy 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 Norma Shearer the part in a natural sort of a regular, no-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 Street dame nearly got our 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 Charles Davis and his orchestra, stops the show.

Rita Owain 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 wow of a dancer. He sure has wicked feet. The Albertine Rasch dancers do some good work.

Now at the Indiana.

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 iceberg.

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 gets the blame or the credit of not permitting the producing company to call this picture "Rain." It seems to me that "Rain" should have been used for the movie title. Although Sadie's language as expressed in the subtitles 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 was opened wide. Then she discovered that Alfred Atkinson, in the stage version he was called 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 on to another party 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.

The other Vitaphone subjects include the Four Aristocrats and Joe Browning in "The Reformer," the same vehicle that he has used upon the stage.

The bill includes Movietone News and Fox News.

Now at the Apollo.

BARTHELMES HAS ANOTHER BIG SUCCESS

It seems that after several pictures have been made by an actor that he drops into a certain type of characterization.

This is true with several actors and especially so with Richard Barthelmess. His biggest successes were of the backwoods type of person he portrayed.

In "The Little Shepherd of Kingdom Come," he plays the part of Chad, the boy who thought that he had no "pappy."

The story by the same name is well known so I will only sketch it. Chad, after his mother dies is taken in by the Turners.

Chad is taken to the city by the school master, and is adopted by Major Buford, who had a son that looked like Chad.

The boy fell in love with Margaret Dean, who despised him when he joined the Union forces when the Civil War broke out.

The war sent him back to the valley of Kingdom Come, where he

finds 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 "Lizzy 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 as suggested 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 limber. Another dance is a burlesque of a Spanish dance. The Bennett 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 Reisner.

At the Circle. (By the Observer.)

MONTE BLUE PLAYS SOME BALL

Persons that play baseball regularly do it as a business, but here it 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 League" 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 White," but most generally as "Specs." 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, 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 nursemade 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 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, Carroll Nye and Josephine Borio are heading the cast.

A picture that centers around the horse racing game and track.

At the Ohio. (By the Observer.)

MONTE BLUE HAS A REAL FILM NOVELTY

"Ham and Eggs at the Front" is a movie novelty because the principal characters appear in blackface. The chief parts are taken by Tom Wilson, Heinie Conklin and Myrna Loy, and they are all in blackface.

This is necessary because the story concerns Negro soldiers in France during the war. This picture uses subtitles and Vitaphone as a musical background.

On the stage we have many Negro actors and some of them have appeared in real life, such as "Emperor Jones," "Porgy," and "Porgy." The all-Negro revue is no longer a novelty, but the use of a blackface upon the screen is new, or is to me, because I have never encountered it as far as I remember in a feature film.

Of course, Jolson used it in certain scenes in "The Zazz Singer," but not as a character, as is done in "Ham and Eggs."

The picture opens with some Negro soldiers playing cards in an army post in this country. This scene is rather lengthy, but it seems necessary to get the idea of how certain players win all the time. The card shark will howl at this scene.

The scenes at the front are similar to other war movies and the comedy situations are not new. The balloon at the front is new in a new way, and with good comedy effects.

It is announced that this is the first movie using burnt-cork comedians through the entire picture. It is novel fun, something brand new.

On Vitaphone this week we have another experiment, using the spoken voice in a dramatic sketch. This is something new. Personally, I am not so impressed because the voice of Irene Rich becomes so theatrical as well as melodramatic.

A woman's scream doesn't seem to register naturally over Vitaphone. And this method of projecting drama on the screen certainly shows up the melodrama tendencies of the actors. I may be all wrong on this point. Be your own judge.

At the Ohio. (By the Observer.)

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