

THE EVENING TIMES-STAR, ST. JOHN, N. B., TUESDAY, NOVEMBER 4, 1924.

NEWS NOTES GATHERED FROM WORLD OF STAGE AND SCREEN

THE ROSARY IS WELL PRESENTED

Touching Love Story is Given Fine Presentation at Opera House.

"THE ROSARY" a play in four acts by Edward E. Rose, produced in the Opera House by the F. James Carroll Players; staged and directed by Jack Matthews; assistant director, Philip A. Boland; scenic artist, Edward Graham; music by Opera House orchestra under the direction of J. Bayard Currie.

COST OF CHARACTERS.
Laura Watkins Emma DeWaele
Sisters Martin Nancy Duncan
Vera Wilton Nancy Duncan
Kennard Wright Clyde Franklin
Kathleen O'Connor Winifred Gilmore
Charles Harrow Richard Pelette
Bruce Wilton Richard Pelette
Father Kelly Owen Col
Alice Marsh (Vera's twin sister) Alice Marsh
Nancy Duncan

A big, wholesome, human story with heart-grabbing interest, and just enough of rollicking humor to add a spice to it—that is the story of The Rosary, well staged and admirably presented by the Carroll Players for the first time here last evening. The play is one that carries one along easily and surely and leaves with him a telling lesson of the conquest of love and truth over the evils of jealousy and unbelief.

The vehicle affords an excellent opportunity for the members of the company—and particularly for Miss Duncan and Messrs. Col and Williams—to demonstrate their artistry. The story being built about the famous character, Father Kelly, Mr. Col in this role is perhaps the most prominent in the piece and he fills it well. Depicting the big-hearted, pious, but very human and very understanding clergyman, Mr. Col gave a very clever interpretation; people who saw him in a similar role in The Divorce Question last year can appreciate the wisdom of the management in picking him for this part.

Miss Duncan, cast in a dual role of twin sisters, had a part which demanded sympathetic rendition and her work in it was rewarded with gratifying applause. She was particularly good in the highly dramatic passages near the climax of the play.

To Mr. Williams fell a large share of the honors of the piece. He enacted the two-phase character—first of the happy contented husband, secure in the knowledge of his wife's affection, and then the man, haunted by the spectre of jealousy and driven almost to the depths of degradation. His was a finished performance.

Mr. Franklin, representing the medium through which the happy home was destroyed, gave a stirring interpretation. Mr. Swift and Miss DeWaele shared the comedy honors, which were in good hands.

Miss Gilmore made a charming Irish colleen, her dainty brogue and pretty appearance adding much to a well rendered role. As her temperamental lover who was not averse to acquiring a strong Irish touch to win her love, Mr. Pelette did well.

The play is well and handsomely staged and the accompanying musical programme is well selected and excellently rendered. Mr. Pelette's rendition of "The Rosary" in the last act is an added touch which was greatly appreciated. The play is likely to be one of the most popular played this year.

HER OWN FREE WILL AT UNIQUE

Helene Chadwick is Starred in Gripping Story—Comedy Also.

Nan and her husband have a whole of a battle in "Her Own Free Will," Helene Chadwick's first starring vehicle, playing at the Unique theatre. This screen dramatization of the Ethel M. Dell story is a mighty good picture. The plot is rather unusual. Nan is one of those impulsive, warm-hearted girls who act first and look afterwards. She marries a man she does not love, to save her father from bankruptcy. Fate seems to reward her by separating them even before the honeymoon, but he comes back and then the trouble begins. The story works up to a dramatic climax. Suffice it to say that it holds one breathless and to use an expression of the sweet young things, "thrilled to death."

Helene Chadwick gives a splendid portrayal of Nan. Holmes Herbert with whom husband roles seem to be a specialty, is good as the masterful Peter Craddock and Allan Simpson is convincing as Jerry Lister, the young chap who seeks to help Nan forget that she is married.

Director Paul Scardon did an excellent job in "Her Own Free Will." There's a good comedy on the bill, too, entitled "Lizies Of The Field."

WELCOME HERE MAN WHO CAME BACK

Patrons at Queen Square Theatre See Strongly Dramatic Picture.

"The Man Who Came Back," a William Fox picture based on the story by George Fleming Wilson, opened at the Queen Square Theatre last night. It is greater than the stage version by Jules Eckert Goodman, which was produced by William A. Brady in 1917.

George O'Brien in the title role, does excellent characterization work and the scenes of New York, are contrasted against others of Shanghai and Honolulu, for the story takes the characters all around the world. It opens in New York where the young ne'er-do-well son of a wealthy ship owner is going to the devil in the white lights of Broadway. He is sent to San Francisco to work in his father's shipyard, but lands in the lowest dives of the old Barbary Coast. There he meets a girl. How the boy drops to the depths, even to becoming a cut-throat in far-off Shanghai, goes to make a dramatic picture. On the way to Honolulu and back to New York, the boy is on the always in the foreground, sacrificing bravely that he may be saved from his own weakness. The story is a powerful romance and the acting and direction have made it a screen classic. Emmett Flynn was the director.

In the cast are David Kirby, as the owner of a doubtful roadside inn near San Francisco; Edward Fiel, in the character of a Shanghai opium den owner; Harvey Clark, Emily Fitzroy, Cy Chadwick, as a globe trotting detective; Ralph Lewis, as father of the black sheep; and Walter Wilkinson and Brother Miller, juveniles, representing the hero in his childhood.

Dorothy Mackall, as Marcelle, the dance hall girl who loves the ne'er-do-well, plays the dramatic role of her career and does it with remarkable effect. O'Brien has everything that the part calls for—youth, good looks, a natural poise and talent which he uses to the best advantage. Patrons last night gave evidence of appreciation of "The Man Who Came Back."

Director Prefers Brains To Beauty

BY HAROLD E. SWISHER.
(United Press Staff Correspondent.)
Hollywood, Nov. 4.—(United Press.)—I would rather have an ordinary looking girl with plenty of brains than the most beautiful creature in the world who looked brainless.

So says Sam Wood, prominent director and so say the producers, who are not aversely beautiful through the use of make-up, lighting and camera effects. They must possess brains or they would not be stars.

IMPERIAL NOVELTY PLEASES CROWDS

Music and Dance Duo Gives Pleasing Act—Picture Feature Good.

Robert Buchanan, whose rich tenor pleased greatly in this city in years gone by during engagements at the Happy Half Hour, the Nickel and later at the new Imperial, reappeared on the Imperial stage yesterday in a charmingly dainty singing act with Dorothy Brower, a winsome Miss of teen age, family friend of the Buchanans, who has been prominent in vaudeville instrumental circles. Miss Brower played saxophone very artistically, offering a pot-pourri of popular airs and with costumed dancing and merry chatter collaborated in making the act a delicious item of dessert on the programme. The innovation was enthusiastically received by the large audience at both shows. In the evening Buchanan & Brower stage their act tastefully in vari-colored curtaining and with sparse furniture artistically placed. Miss Brower accompanied Mr. Buchanan, whose chief number was a florid rendering of the old English song, "Sally in Our Alley."

Few of us there who fell to respond to a tale of the sea. There is a certain fascination for bluesome folk about stories of men that go down to the sea in ships that is bound to get under the skin and hold the interest. This is especially true of motion pictures of this type and in the cast of "Women Who Give," the new Metro picture being shown at the Imperial, it is forcibly brought out. Here is a film play that is literally packed full of genuine drama, thrills and heart appeal, exceedingly well acted, capably produced, with the famous characters of a well-known novel brought to life on the silver sheet.

"Women Who Give" was directed by Reginald Barker from Sarah P. McLean Greene's classic of the New England coast, "Cape Cod Folks." It is a rousing tale and with the wide scope of the motion picture camera has been made into one of the most satisfactory pictures of the present season. Most of the action has been filmed in locations round about Cape Cod—a continuation of our own coastline—providing genuine atmosphere, with the balance of the settings in perfect keeping with the nature of the story.

This interesting story and well-made production also has the distinct advantage of a cast worthy of being called all-star. Barbara Bedford and Renee Adoree share honors in the leading feminine roles. It may truthfully be said that they have never been seen to better advantage. Robert Frazer is admirably suited to the role of the young

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