POOR DOCUMENT

MC2035



# NEW OFFERING AT OPERA HOUSE POWERFUL PLAY

### Mae Edwards' Players Present "The Recoil"—Vaudeville Numbers Enjoyed

When a business man of New York who was so big in business affairs that he was often referred to as a "big man," but in truth had been gambling the money he was holding in trust, tried to cheat an actress out of her money, the "recoil" came. This story is well told and acted in "The Recoil," by the Mae Edwards Players at the Opera House. The actress' part is taken by Mae Edwards, who further demonstrates her ability.

Vaudeville acts were greatly enjoyed, receiving repeated encores, while the orchestra selections, under the direction of Lawrence Hayes, won vigorous applause from the audience. Valmore Smith was very funny at the traps, also playing pleasingly on a set of organ chimes. The other members of the orchestra—Roy Mitchell at the saxaphone, Walter Sanville at the trumpet, Lawrence Hayes at the violin also played excellently.

Mae Edwards as "Sheila Sharon," the cheated actress, falls in love with Bruce Monroe, played by Carleton Pinckney, the son of the "big gun." The latter part is played by Paul Linton, while she is causing the ruin of Kent Monroe, with the help of Perley Morse, a multimillionaire. When she is about to expose him, she has a change of heart and tries to put money in his safe that will save him, but she is caught by Bruce Monroe, who is taking the money from the safe to save his father from disgrace. They are both trying to save Kent from ruin and are both discovered by him, bringing to an end a well acted play. The characters are well portrayed and in all the performance won hearty commendation.

# BROWN OF HARVARD ON GAIETY SCREEN

### Excellent Story is Well Told by Good Cast of Popular Players

Life on the campus of one of America's greatest institutions of learning has been immortalized by Metro-Goldwyn-Mayer in their production of "Brown of Harvard," which opened last night at the Gaiety theatre. It possesses a sincerity and a lack of mock-heroics.

The story tells of Tom Brown, a wealthy young egotist, who goes to Harvard to take part in athletics and increase his reputation as a Don Juan. He makes himself the idol of a group of boys, especially of Doolittle, his roommate. The story takes him through two years of college, and of romance with the daughter of Professor Abbott. A Freshman crew race is excellently done, and a football game between Yale and Harvard.

William Haines notably advances his popularity as Brown. Jack Pickford plays the pathetic Doolittle well. Mary Brian plays Mary, daughter of Professor Abbott, in charming manner. Francis X. Bushman Jr., Mary Alden, David Torrence, Edward Connelly, Guinn Williams and Ernest Gillen complete the cast.

Brown of Harvard will have its final screening tonight at 7.30 and 9.15.

**Use the Want Ad. way.**

# MARE NOSTRUM AT IMPERIAL IS GREAT PICTURE

### Classic of War Days in the Mediterranean Attracts Great Numbers

Mare Nostrum translated from Latin into English is Our Sea. It is the classic name given by the Romans to the Mederranean Sea following their conquest of all the countries that surround the famous body of water.

"Mare Nostrum" (Our Sea) is a powerful drama of the Mediterranean Sea during the World War. Secret service systems of European countries, submarine warfare and many famous historical and pictorial locations on the Continent add interest to the romance of Freya Talberg and Captain Ulysses Ferragut.

Freya Talberg was a beautiful and ruthless spy in the service of her country. Gowned and jeweled like a queen she was desired by many men of high political standing of the Allied nations. Of them she made puppets to gain information and accomplish deeds advantageous to her own country.

Captain Ulysses Ferragut was the last of the famous Spanish family of seafaring Ferraguts, who were famous in every port and on every ship that sailed the seven seas.

In Pompeii Ulysses met Freya and was madly in love with her at first sight.

The leaders of the secret service system, of which Freya was a member, discovered this and planned to make good use of Ulysses' knowledge of the Mediterranean to assist them in supplying their submarines with fuel, using Freya as the bait.

Against her will Freya learned to love Ulysses as she had never loved before. She attempted to withdraw from the net she was slowly but surely weaving around him, but the leaders of the service with which she was associated would not listen to her pleas Ulysses was finally the tool that enabled the submarines to take fuel to Mediterranean waters.

He returned to Naples to find Freya and the other members of the spy system had fled. His own son was killed when a liner on which the boy was a passenger was torpedoed and sunk.

Ulysses set out to have revenge for the death of his son and for his own mistakes. He turned his ship, the "Mare Nostrum," over to the service of the French government and volunteered as its commander. He was responsible for the capture of the leader of the spy system that had been the cause of all his troubles.

Freya learned of the death of Ulysses' son and denounced the cause that could sanction such barbarity. She found Ulysses in Marseilles and tried to get him to take her away. With the vision of his son always before him Ulysses spurned her.

Freya was betrayed to France by her former associates. She was arrested and sentenced to be executed.

Ulysses sailed from Marseilles with a cargo of ammunition for the Allies. His ship was torpedoed.

The final climax of this story is powerful and daring. Only a director of the ability and genius of an Ingram would dare attempt such a thing and could produce the results Ingram has obtained.

# TEN COMMANDMENTS POWERFUL PICTURE

### DeMille Production Has Intense Appeal and is Full of Dramatic Forcefullness

Cecil B. de Mille's powerful screen production, "The Ten Commandments," gripped all who saw it at the Queen Square Theatre last evening. The authors chose mighty San Francisco as the background. Here the fierce life pulsation makes or breaks heroes or victims. On a tall church spire Mr. de Mille and his workers filmed some of the most thrilling moments of the drama.

The quaint virtues of the cottager's domestic hearth are the starting point of the story. A touching figure is Mary Leigh, a hand-to-mouth waif who steals when she is hungry. Brought into the home circle, her tendrils of love twine round the hearts of two brothers, Dan and John.

The Bible-reverencing mother is opposed by the reckless Dan, whose god is Mammon. Mary prefers him to John, and he marries her. It is a way of escape to them both from the Covenanter faith of a household where the Holy Book is the literal rule of conduct. But John sticks to the maternal hearth.

Dan becomes a grafting contractor, and as a blind Honest John is engaged as carpentry foreman. Dan turns from Mary to Sally Lung. Mary flees to John atop a church tower. High up there she loses her footing and is saved from headlong death by his quick arms. Examining the crumbled footing, he realizes the nature of the concrete and tells her to fetch her husband.

Events move with great rapidity. While Dan and John are arguing, a terrible crash is heard. The whole apse wall has tumbled down, and buried in its ruins the little mother who had strayed into the church to touch with reverent hands her son's Tablets of the Law. Powerful scenes follow, which must be seen to be realized. The picture will be presented again at today's performances.

# CORINNE GRIFFITH AT PALACE THEATRE

### "Classified" Proves Excellent Medium — Jack Mulhall, Charlie Murray in Support

It's one thing to live on a mere "street" It's quite another thing to have an "address."

Babs Comet, who worked in the classified ad. department of a big newspaper, lived on the one and yearned for the other. The situation is one of those clever psychological problems developed in the fertile brain of Edna Ferber, favorite of a million magazine readers. It has been transcribed into screen form, and, is now at the Palace Theatre, with Corinne Griffith starred and a supporting cast to gladden one's heart.

The type Miss Griffith depicts is a new one to her, and her work is excellent. Jack Mulhall is ideal as the mechanic who outdistances the smitten aristocrat, played by Ward Crane. In the supporting cast are such merriment monopolists as Charles Murray and George Sidney. There are laughs, smiles and perhaps a tear or two for those who see "Classified." Last showings tonight.


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with ALICE TERRY and ANTONIO MORENO

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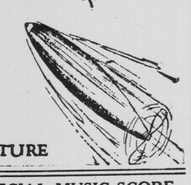
Photography by John F. Seitz

A Metro-Goldwyn PICTURE



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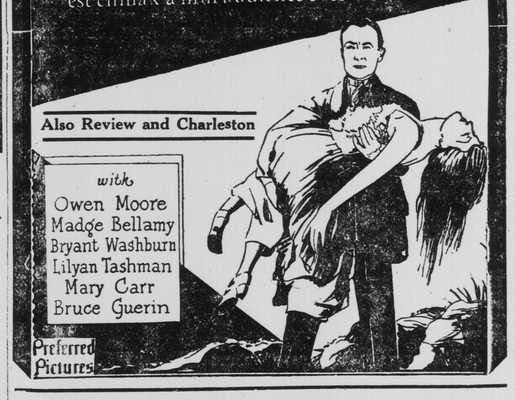

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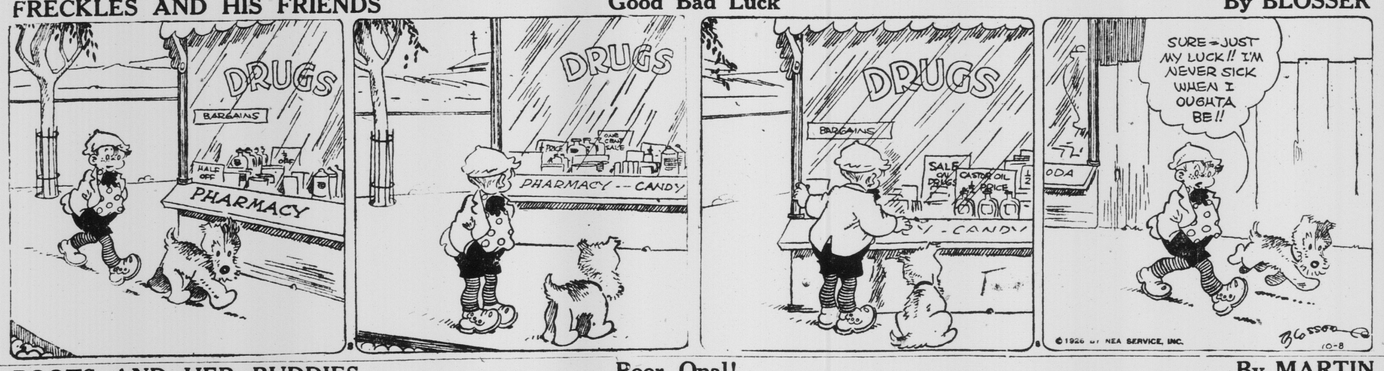


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