

Reel Reviews

By DON ALLEN

Once upon a time a housewife asked her Chinese cook how he made chop suey.

"A little of this and a little of that and a pinch of those added to a lotta them!" answered the celestial—and that just about describes the New York cinema situation this week. It is just "This and That."

With nearly all Broadway movie theatres unwinding new feature films, the confirmed film-goer has a rather large field to pick from. And in selecting, the F. C. cannot so very far wrong or very far right.

Flung in the maelstrom of interest being swirled about by the lectures of Sir A. Conan Doyle, comes John Barrymore to the Capitol in "Sherlock Holmes." An opportune arrival.

The long-heralded event of Raymond Hitchcock in "The Beauty Shop" took place yesterday on the Rialto screen, while to the sister-house, the Rivoli, came Gloria Swanson in "Beyond the Rocks." The story was written by Elinor Glyn and the cast contains the name of

Rodolph Valentino. That ought to be thick enough for even the most blasé. Betty Byrle, still unable to shake her Shakespeare reputation, is at the Cameo for the week in "His Wife's Husband."

"Lady Godiva" is doing a very circus-spectacle bareback riding act at the Central Theatre in a film named after her. "Around the World With Burton Holmes" continues to travel at the Apollo, and Griffith's "Orphans of the Storm" is packing 'em in for the second week at the Strand.

PASSING IN REVIEW

Shakespeare was wrong. The play is NOT the thing. At least, the film isn't. That is simply proved this week at the Rialto Theatre, where Raymond Hitchcock and a wonderful collection of screen players work hard to make "The Beauty Shop" as funny a picture as it was a musical comedy. At scattered intervals they almost succeed.

Hitchcock is the leading player. He does a lot of leading, too. At the other end of the halter rope is a—donkey.

As Dr. Arbutus Budd, owner of a New York beauty parlor, Hittany

travels to shores of the Kingdom of Bolognia and then the fun begins. Aply assisting the star are such widely known folks as James J. Corbett, Billy B. Van, the Fairbanks Twins (no relation to the Gold Dust twin), Louise Fazenda, Diana Allen and Montague Love. With such an aggregation almost any film would be worth while.

Harold Lloyd in "His Royal Snyness," and the Rialto Magazine round out the film end of the programme and the music is all that could be desired.

Elinor Glyn of "Three Weeks"

came to this country and spent some months in California. One of the results of her visit was "Beyond the Rocks," the film being unwound this week at the Rivoli Theatre, with Gloria Swanson and Rodolph Valentino heading the cast.

As far as we are concerned, Elinor Glyn might just as well have stayed at home. We never could and never will enthuse over either Miss Swanson or Valentino, and the story—"wonderful" when coming from the fiery pen of Elinor Glyn—would call for nothing but a rejection slip if submitted by a less known writer.

"Beyond the Rocks" can stay there.

The rest of the programme, which includes Buster Keaton in "The Paleface," is good entertainment.

If you like Sherlock Holmes—and who doesn't?—you'll like John Barrymore in his characterization of the famous Conan Doyle hero in the film of that name now unreeled at the Capitol. The music is well up to the Capitol standard.

"The Man From Home" will not be "at home" as was planned at the Criterion this week. It was a novelty yesterday to see this popular Broad-

way cinema dark for the first time in months. Other arrangements prevented the "Man" from getting "Home."

Often we've wondered why some movie producer didn't grab the famous flesh-tinted ride of the fair and lovely Lady Godiva as the "big scene" around which to weave a motion picture; and now Wisteria Productions, Inc., has done that very thing.

"Lady Godiva," now at the Central Theatre, as a film is well worth seeing. Photographically it is beautiful

and the story, although familiar to every one, seems to hold with a firm interest clasp. Although much has been made of the famous ride of this devoted woman, it is not the pictorialization of a flapperish exploit, but a beautiful picture of a beautiful poem.

The filmization of Lord Tennyson's famous poem serves to introduce to American film-goers Hedda Vernon as the unclothed rider—who sacrificed her modesty for the sake of the "pee-pul." We, for one, were mighty glad to make her screen acquaintance and hope to see more of her, although, in view of her rather

scant drapery, that would seem almost an impossibility. Anyway, you should see Lady Godiva. It will make an already familiar legend seem all the more beautiful and wonderful.

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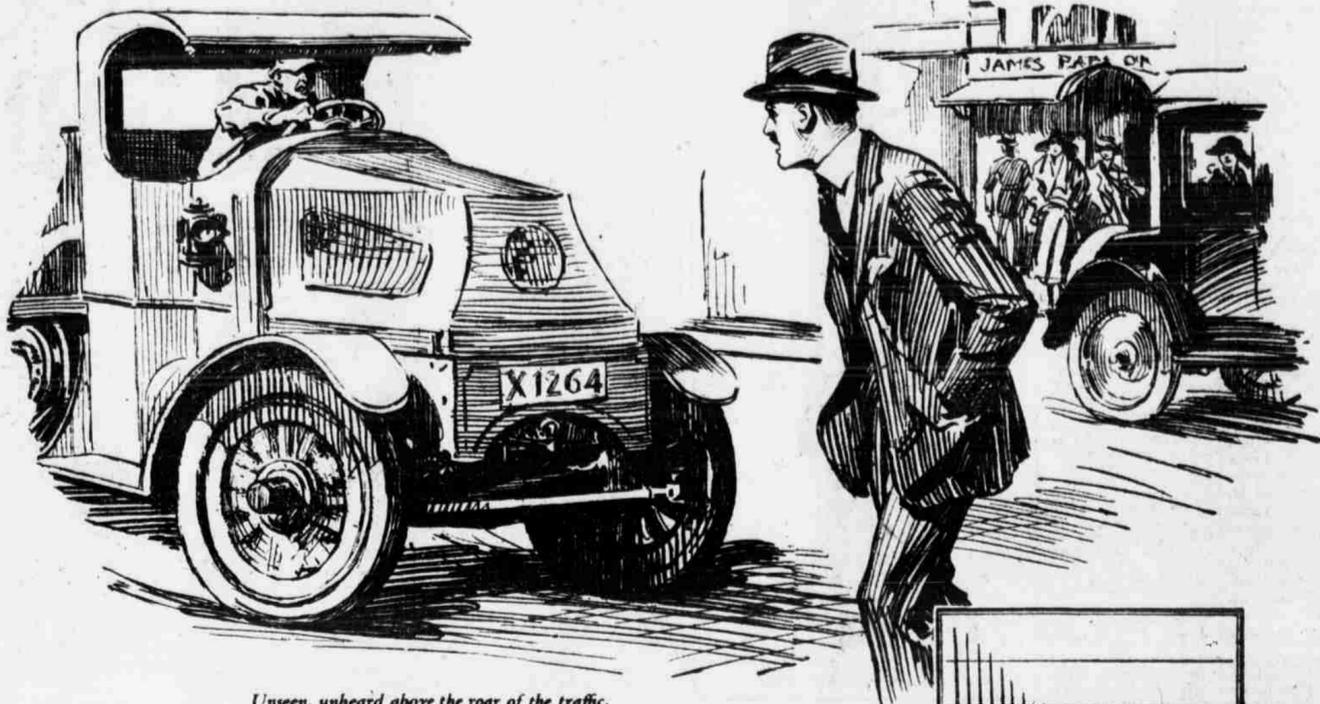
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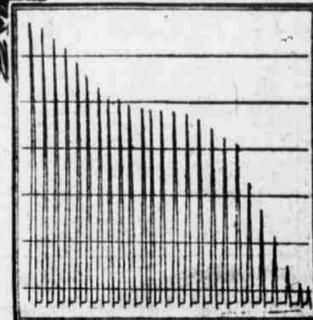
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Loft



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Recent experiments throw a new light on the workings of the human machine

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The brain may function like a flash—but the muscles hesitate. The body is slow to obey.

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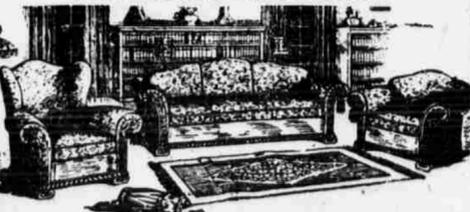
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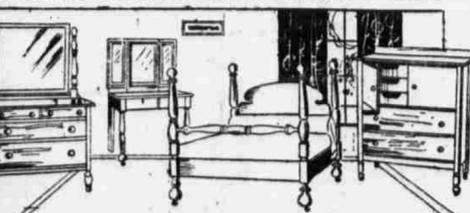
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