

# "Metropolis," Amazing, Astounding Film of Our Future Cities, Coming to the Kettler Theatre Tuesday and Wednesday Direct from Long Run on Broadway

## John Gilbert in "Twelve Miles Out," Thrilling Tale of Rum-Runners, Coming to the Stanley Tuesday and Wednesday

**Gilbert's Best Romantic Role as a Fighting, Love-Making, Death-Defying Outlaw of the High Seas**

Thrills, romance—and John Gilbert. This is the combination that makes "Twelve Miles Out" one of the most sensational successes of the screen today.

The new, Metro-Goldwyn-Mayer adventure drama, at the Stanley Theatre Tuesday and Wednesday, is a sensational example of what motion pictures can do; it aways an audience by a gigantic theme: It astounds with the daring of its thrills; it enchants with the delicacy of the love story that like a golden thread runs through the amazing tale of intrigue, daredevil chances and desperate battles.

It gives Gilbert an ideal role—a swashbuckling hero with all the romantic appeal that marked his work in "The Merry Widow." It has all the whimsical beauty of "Hardly" in ultra-modern garb—for it is essentially a story of today, based on the very latest problem the nation faces.

The cast is as notable as the story, adapted by A. P. Younger from William Anthony McGuire's great success. Joan Crawford gives a remarkable performance as the heroine. Ernest Torrence is inimitable



John Gilbert and Joan Crawford in "Twelve Miles Out," at the Stanley Tuesday and Wednesday.

## "The Romantic Age," Flapper Story, at the Stanley Theatre Thursday

**Alberta Vaughn and Eugene O'Brien Starred**

Modern flappers have a sturdy champion in Alberta Vaughn, petite screen star. The flapper of today may wear a carefree, light-hearted, independent manner, and do things her sister of years ago would not dare to do, but underneath her careless guise she has just as great respect for the fundamentals of life as that sister, maintains this indomitable little film actress who plays the feminine lead in "The Romantic Age," the Columbia flapper love drama, which comes to the Stanley Theatre Thursday.

"The flapper believes in being happy, and in having a good time, but she knows when to be serious, too," declares Miss Vaughn. "She knows that when you are cheerful and happy, you can laugh and play, you get other folks to be happy and carefree with you. She knows that there is enough sorrow and sadness in life without adding to it—and so she plays, dances and sings. But under all her gaiety—she is wary, and she is wise. "It is the flapper's very independence that makes her admirable," says this universally known screen flapper. "She doesn't wait to have everything decided for her as did her early sister, who remained at home and had her whole life laid out for her by her parents. That arrangement sometimes resulted in the girl's happiness—sometimes it did not. The modern flapper goes after her happiness herself. She knows what she wants—and steers her course to that end.

In "The Romantic Age" Miss Vaughn plays opposite Eugene O'Brien, who portrays the older man Stanley Taylor as the caddish younger brother, and Bert Woodruff in a comedy role complete the compact cast. Robert Florey directed.

## "The Heart of Salome," With Alma Rubens at Stanley Friday-Saturday

**She Had the Soul of a Siren and the Face of a Saint!**

An unusually fascinating story, directed by Victor Schertzinger, and interpreted by a cast of players of stellar rank, including the ever-beautiful Alma Rubens are features in Fox Films latest production, "The Heart of Salome," which is at the Stanley theatre Friday and Saturday.

This delightful film concerns the shady doings of Count Boris Zanko, played by Holmes Herbert, master of Big Business, and a beautiful spy known as La Belle Helene, played by Miss Rubens. Helene is engaged by



George O'Brien and Kathryn Perry in "Is Zat So?" at the Stanley Today and Monday

## "Is Zat So?" at the Stanley Theatre Today and Monday

**THEY'RE WEARING LEGS NUDE NOW**

**Hollywood Flappers Just Paint Their Legs and Let It Go at That!**

Nude legs are now the vogue in Hollywood!

Instead of wearing hose even the sheepest of them—feminine Hollywood just paints its legs and lets it go at that!

Paint, they argue, is cheaper than stockings—doesn't get "runs" in it—and, under some conditions, photographs far better.

This is a little secret Joan Crawford made use of in her latest role in John Gilbert's new Metro-Goldwyn-Mayer starring vehicle, "Twelve Miles Out," coming to the Stanley theatre, Tuesday and Wednesday.

On the screen Miss Crawford's stockings always appear as sheer gossamer and were not affected in the slightest, even in the ship scenes—where waves have, in the past, brought many changes of hosiery to feminine players.

Here's the secret! The stockings were applied with an airbrush, and consist of a coat of waterproof lacquer—something like the lacquer with which automobiles are finished. It dries instantly on application, making a perfect satin surface that won't get darker when it gets wet—won't come off until removed with a special preparation—and always looks perfect. A big wave that came over the side of the boat didn't worry the actress a bit!

The new picture is a dramatic adventure story of the sea, most of which was filmed on a boat off Catalina Island, where a race between a revenue cutter and a rum-runner and other vivid details were filmed.

## "TWELVE MILES OUT" DIRECTED BY CONWAY

**Director of Many Screen Successes Awarded This Big Film**

One of the most brilliant directors of the past two seasons was chosen to guide John Gilbert's latest Metro-Goldwyn-Mayer starring vehicle, "Twelve Miles Out," at the Stanley Theatre Tuesday and Wednesday, when Jack Conway, director of "Brown of Harvard," was given the megaphone on the big adventure drama.

Conway is famous for a number of outstanding features in the past season, including "Brown of Harvard," "The Understanding Heart," and is noted as the director of Ellnor Glynn's most brilliant successes. He was one of the first stars of the screen before he forsook acting for direction, having played in the earlier days opposite Lillian Gish, Mrs. Wallace Reid, and others. Conway incidentally, is the son-in-law of Francis X. Bushman, one of the screen's famous stars.

Carrol pay with his life for her humiliation. Zanko promises to Carrol pay with his life for her comedy. What follows is a thrilling, gripping series of incidents that held the breathless attention of the audience who witnessed the first showing.

"The Heart of Salome" is a delightfully entertaining picture that is sure to please all who see it. The settings of gorgeous Parisian salons are very fine, and some of the rural scenes unusually beautiful. Miss Rubens' performance is probably the best she has given since "The Humoresque," and one that adds new laurels to her brow.

A fine cast of screen favorites support Miss Rubens including Walter Pidgeon in role of Helen's lover George Agnew, Barry Norton, Walter Dugan and Virginia Madison.



Scene from "Metropolis" Amazing Film at the Kettler Theatre Tuesday and Wednesday

**George O'Brien and Edmund Lowe Have Stellar Roles in Hilarious Film!**

"Is Zat So?" And the answer is, "It is," one of the most amusing pictures in many months if not of the entire season. Of course we refer to Fox Films screen version of the great Broadway stage hit which is at the Stanley Theatre today and Monday.

There may be nothing new under the sun, but there is something decidedly novel in the idea of a prize fighter and his manager breaking into high society and staging a bout in the conservatory of a Fifth avenue mansion and then winning the hearts and hands of two of its inmates. The contrast between the pugilist, played by George O'Brien and the gay man-about-town, played by Douglas Fairbanks, Jr., and the fight manager, played by Edmund Lowe, and the society leader, played by Cyril Chadwick, furnish many hilarious episodes.

"Is Zat So?" is a nerve tonic and a picture to give, in the language of the film, the "knockout to Old Man Gloom."

Kathryn Perry, Doris Lloyd, Philippe De Lucy and Dione Ellis have important roles in this merry film. But it is not only a happy picture crowded with laughs; it has its moments of fine pathos as well as many thrilling and exciting scenes.

It proved a real treat to this reviewer and that this treat was shared by the rest of the audience was attested by the fact that it brought gale after gale of laughter from the crowded house.



Ken Maynard and Kathleen Collins in "The Devil's Saddle"

## Dorothy Gish and Will Rogers in "Tip Toes" at Kettler Thursday

Dorothy Gish, Will Rogers and Nelson Keys, three of the funniest people in this funny world, are all at the Kettler Theatre Thursday, "Tip Toes," a Broadway stage hit of last season, in their screen vehicle. The picture was produced in London by British National Pictures, Ltd., and imported by Paramount.

"Tip Toes" is the story of "The Three Kayes," dead-broke American vaudeville team in London. After their tryout Al ruefully remarks, "Well, an Englishman's face was never made to laugh with," to which Hen replies, "Right, but mine was made to eat with,—and how!" To which the answer appears in the form of one Lord William Montgomery, titled innocent, and very nice too—who immediately falls in love with dainty, dancing, "TIP TOES."

Now, London, is an awful foggy town to be hungry in—so who can blame Al and Hen for plotting to marry "Tip Toes" to Lord William and his fortune. And who can blame the "Three Kayes" for occupying the finest suite in London's smartest hotel when his Lordship's unsuspecting influence placed them in it under the supposition that "Tip Toes" was an American heiress and Al and Hen her two uncles? An invitation to Montgomery castle lands the three

adventurers plump into the lap of aristocracy, where dining is a holy rite and conversation a fine art—while the "Three Kayes" had always known that grub is to eat, the quicker the better, and table talk a nuisance unless it be loud and funny. Of course their true status is soon discovered. Lord William issues an ultimatum; internment under police supervision threatens the Yankee invaders. In other words, they're in an awful jam. After a party aboard his Lordship's yacht, Tip-Toes manages to convince him of the sincerity of her love.

Added to the talents of Gish, Rogers and Keys is the direction of Herbert Wilcox, said by some to be England's most talented megaphonist. Tip-Toes is indeed funny, added to which is a real imported production.



Will Rogers in "Tip-Toes"

## Ken Maynard in "The Devil's Saddle" at the Kettler Today and Monday

Crowning all the super-Westerns starring Ken Maynard, the Charles R. Rogers productions accomplished the ultimate in adventure pictures with "The Devil's Saddle," just released by First National, which comes to the Kettler Theatre today and Monday.

The immense popularity attained by the new western star by his notable work in his preceding pictures encouraged production officials to go the limit in making "The Devil's Saddle" and as a result it is hailed as the most noteworthy offering of the cowboy hero to date.

Studio atmosphere was regarded too mild for the natural spirit required in the ripping adventure tale so the Indian reservation of Flagstaff, Arizona, and the sequestered interior of Red Rock Canyon, situated in the heart of the Mojave desert, provided the important locales for practically all of the scenes.

Production officials scored a "coop" on contemporaries when they obtained government permission to make scenes within the heretofore forbidden confines of the Hopi reservation. More important was the fact that access here enabled Director Al Rogell to film some rare "shots" of the genuine tribal dances, and the natural occupations of the Hopis.

Red Rock Canyon, a linx for a number of picture companies, in recent years, proved to be the contrary for the Rogers company. The dangers of the venomous rattlers were forgotten after the first day in the discovery of unique spots located in the densest section of the Canyon. With the exception of the collapse of one lava cliff, weakened by recent rains, the company experienced no cause for alarm during the ten days occupation.

Besides a handful of "extra" girls, Kathleen Collins, Maynard's leading lady, was the only member to make the location trip. Other important members of the cast include Francis Ford, Paul Hursd, Earl Metcalfe and Will Walling.



Runaway Express at Kettler Theatre Friday - Saturday

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The very essence of the romance of railroading has been captured and immortalized on the screen in "The Runaway Express," the Universal Jewel picture at the Kettler theatre Friday and Saturday.

It is a picturization of the famous novel by Frank Spearman, "The Nerve of Foley," and the play adheres to the story of the book with amazing fidelity.

Mammoth engines, virlie with pulsating engine, stand panting at sidings, waiting impatiently until the right-of-way shall have been obtained. Striped-overalled engineers gaze frequently at their watches and then glance at their train-orders.

Call boys dart to and fro in search of missing officials. Roundhouse helpers, armed with oilers and cotton waste busy themselves about the arrogant monster of the rails. Bell rings, whistles blow. All the confusion of a railroad junction is realistically and graphically portrayed.

Jack Daugherty, celebrated motion picture favorite, plays the leading role, that of Joe Foley, the young engineer, who is discredited and who, by a final magnificent gesture, redeems himself and wins the love of the pretty little waitress.

The sweetheart is depicted by Dainty Blanche McHaffey. She repeats her triumph gained in "His People," and has permanently won for herself a niche in the Cinesea Hall of Fame.

The two leading players head a marvelously competent cast. "The Runaway Express" boasts such supporting players as Madge Hunt, Harry Todd, William A. Steele, Charles K. French, Tom O'Brien and others.

Director Edward Sedgwick has added another to his string of motion picture conquests, thereby proving himself the peer of all outdoor directors. The story was adapted to the screen by Curtis Benton.



Scene from "The Heart of Salome" starring Alma Rubens at the Stanley Friday and Saturday

**First Showing in South—No Advance in Prices—Direct From Rialto Theatre, New York, Where It Played at \$2.00 Top**

"Indescribable" is said to be the description of "Metropolis," a strange German made picture coming to the Kettler Theatre Tuesday and Wednesday. Probably no current photoplay has attracted as much attention as "Metropolis," which takes for its peculiar theme a great city of the future with its weird inhabitants. This phenomenal film is claimed to have cost over two million dollars to produce and its mob scenes and settings are staggering in size. However, magnitude alone is forgotten as its fantastic sequences unfold.

"Metropolis" was filmed in Germany and is declared to be the finest and most imaginative of all foreign motion pictures, a strong statement after successes like "Variety," "The Last Laugh" and "Spartacus." However, New York motion picture and dramatic critics were unanimous in this contention, which was seemingly verified by the unusual applause greeting every performance during the record-smashing run at the Rialto Theatre on Broadway, which



Justo Froelich and Brigitte Helm in a scene from the Paramount Picture 'Metropolis' An Ufa Production.

## What the New York "World" Said About "Metropolis," Amazing Film, Kettler Tuesday-Wednesday

Into the Rialto theatre, "The house of hits" there comes now a German film drama which has been lying in the offices of the UFA company here for almost a year, an amazing, a startling picture play; one which has found their way here from Berlin, is totally different from anything which the screen has seen before. I don't know but that "Metropolis" is a film destined to take its place alongside "The Last Laugh" and "Variety" in the point of genuine cinematographic importance.

This new picture is a sort of dream play, a fantasy of propaganda, when you will, in which the author, director and players seek to set before the eyes of this mad, rushing world what is likely to be the outcome of man's determination to mechanize and electrify industry and the human effort which carries it on. It tells the story of a youth's revolt against his father's determination to look upon his employes as hopeless, helpless slaves, of the youth's infatuation for a girl evangelist, and of that young woman's unhappy experience when she is used by an electrical wizard as the model for the making of a mechanical girl.

There is a certain amount of philo-sophical drum-beating in the speeches of a number of "Metropolis" leading players, such as, for example, a recurring assertion that man, if he is to be produced by laboratory, will be of little use if he must proceed without a soul, and also the statement, which I have heard somewhere before, to the general effect that aside from brain and hand there also must be a heart. Also I detected, I thought, something of a plea, now and again in favor of the good old working classes, bless their souls.

But this is a film play, interesting and absorbing chiefly by virtue of its fine use of the camera—a use which permits the story teller to spin a yarn containing incident of colossal proportions with a formula made up almost entirely of suggestion and impressionism. If all means see it.

QUINN MARTIN.

## KATHLEEN SKIPPED THE "EXTRA" RANKS

Kathleen Collins, leading lady for Ken Maynard in the western star's latest picture, "The Devil's Saddle," at the Kettler Theatre Today and Monday, stands almost alone as a beauty contest winner who skipped the extra ranks in her struggle for movie fame. Miss Collins jumped into leading parts from the outset, and has never played in any inferior role.



Scene from "The Heart of Salome" starring Alma Rubens at the Stanley Friday and Saturday