

Matrimony Stands

Only Thing That Survives Acid Test of George White's Assault on Society's Walls

By PERCY HAMMOND.

New York, July 5.

AMONG the ruins of latter-day institutions, pushed over by the searing Mr. White in his current "Scandals," only one stands erect and serene. That one, oddly enough to those who recall Mr. White's former carnal cynicism with respect to our hearthside, is "Matrimony."

Mr. White elects this year to be scornful toward existent modes and practices. Playing with caustic things the septic Summers, curtain speeches, romantic love, Ann Pennington and Brooke Johns, and the late theatergoers, Mr. White loses dozens of innocent, merry girls to frolic over their prostrate forms.

In his zeal to depreciate, the most juvenile of the revue producers even delves into the past. Unsated by his ironic pursuit of modern manners he rakes up such early Harding objects of derision as "Able's Irish Rose," the intellectualism of Greenwich Village and mammy songs, with their concomitant of confederate sentimentality.

Given this wholesale array of disparagements, how can one expect Mr. White to withhold his barbs from the shiny target offered by life among the married? And when he not only heathens his weapons in sign of truce, but bows his talented knees in token of surrender, the wonder grows. Has Mr. White, one of the stubbornest of Broadway's bachelors, grown wistful before matrimony?

It is true that Mr. White's oblation tends toward the glorification of the purely physical to the virtual neglect of the spiritual aspects of the domestic union. It is clear that he has in mind the connubial boudoir rather than the kitchenette. But back of the display of firm white flesh beats the threnody of a simple ballad recounting 75 years of blissful yoke-fellowship between Richard Bold, tenor, and Helen Hudson, soprano.

Here, indeed, is the fleshiest moment in all the sensual panoramas of the "Scandals." Mr. White has established marriage in a new light. The bridemaids of three-quarters of a century ago are chastely dressed. Those of today, a-glitter in narrow flared ribbons to signify the jubilee, are chastely undressed. All, all, we may imagine Mr. White crying in his favor to be revealed for mono-gamy, must be revealed.

Little in Mr. White's sixth annual show would offend, in our metriculous opinion, the censors he so hotly derides. His burlesques are broad but happy. Such few jokes as arise their timid heads are unsmirking. Upon Miss Winnie Lightner, a headliner, a comedian, is imposed the single leering song.

Seldom have the ladies of any ensemble contrived to disclose so much of line and proportion and yet retain the pallor of virginity. They look, in truth, the whole dewy-eyes 40 of them, as though they had checked their school books at the stage door only an hour earlier.

Thirty-two milky white thighs striding a rapid, regimental measure in mockery of the filler girls, refresh the eye without mantling the cheek. One of the characters in a Mah Jong number appears unclothed save for a glistening butterfly as to the rest half of her torso, and art, alone, is served.

This is the most suave and well bred of the White perennials. Its melodies excite without alarming; its scenes are sophisticated blends of the primary colors. Without a single star, deficient in dancing and devoid of quips that linger in the ear, it is yet a winsome entertainment.

The answer is George White. Himself a retired footman, he has summoned all his pedal artifice and directed the revue with his cultivated toe, to the end that it knows engaging pace. He feels the upthrust of the pagan rhythms that control the respirations of today's pleasure seekers.

Other entrepreneurs of the higher vaudeville depend upon their plastic sense. They mold elaborate pictures that overwhelm the eye. Still others weave melodies that fill their halls. But Mr. White knows the slow, barbaric pulsations that stir we moderns, and he times his show to their reverberations.

It is not that his professionals lack merit. Lester Allen, harassed and emaciate veteran of the "Scandals," performs his absurdities with becoming gravity. He caricatured Ann Pennington, even unto the indented knees, admirably. Tom Patricola is a roguesh madcap of infinite pranks. But in the wings Mr. White, catching the periodicity of today, taps it out to his men and women, using a shiny brogue as baton. He makes of elements not in themselves distinguished a distinctive summer's night entertainment.

Last Monday night's opening audience caught only one glimpse of Mr. White, and then only after his huskier actors had combined to thrust him before the curtain. Mr. White, it seems, is modest but not brave. He found his voice to express his appreciation, and the audience wished he had heard Will Mahoney's able satirization of curtain speeches.

"I feel wonderful," said Mr. White amid titters. "You have been wonderful to us. These people back here are marvelous. They have been very faithful. When I told them to rehearse at 6 o'clock they came at 8. The crew, and just everybody, has been wonderful."

Then Mr. White introduced his white-haired mother, sitting in the fourth row center, as his "sweetheart," to quiet, he said, rumors of his impending union with "this or that lady." His regard for matrimony is, after all, only academic, it appears.

A good way not to spend a pleasant five minutes is by hanging over a 95-foot precipice, according to Lois Wilson. A foot bridge spanning a chasm that deep collapsed beneath Miss Wilson while filming a picture at Boulder creek and left her hanging from a narrow ledge of rock by both hands. After being hauled to safety Miss Wilson promptly faints.

Summer Movies



Dorothy Mackail in 'The Next Corner' 7 days starting July 5



Jack Pickford in 'Billy' 7 days starting June 5



Laura La Plante in 'The Dangerous Blond' 7 days starting July 5



Betty Compson Has Gay Life Picture

An unquenchable thirst for sensation, a passionate desire to make life a colorful adventure, and a reputation for never talking a dare are some of the things that cause the modern girl to stop at nothing in her search for a new thrill. She perceives what a rigid adherence to convention has made of the lives of her elders and she resolves to do everything in her power to escape from the humdrum existence into which they have fallen.

Petting, wild jazz parties and joy rides, are some of the means by which she injects glamour into her life. She often, consciously or unconsciously, sacrifices some of the finer and more precious things to the whim of the moment in the great tragedy of "flapperism."

This is the theme of "Miami," in which Betty Compson is starred at the Rialto this week. Betty plays Joan Bruce, who is the life of every party and the leader in all escapades. Going too far she loses the man she loves and compromises herself. A lively scene when bootleggers attack the cottage of her abductor is the rescue.

In addition to Miss Compson the cast includes Ben F. Finney, J. Barney Sherry, Hedda Hopper, Lawford Davidson and Lucy Fox.

Charlie Chaplin in one of his famous comedies of a couple of years ago, "Pay Day," is being given a return engagement.

"The Next Corner" in Five Countries

A big cast and a big story go hand in hand in "The Next Corner," now at the Strand.

Conway Tearle, Lon Chaney, Dorothy Mackail, Ricardo Cortez, and Louise Dresser are the featured players. The story, adapted to the screen by Monte M. Katterjohn from the novel of the same name by Kate Jordan, is one with a moral for every young married couple.

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France, Spain and the Argentine Republic figure prominently in this adaptation of Kate Jordan's famous novel.

The United States is represented by Dorothy Mackail, who, though British born, has decided upon the good old U. S. A. as the land of her adoption. Conway Tearle, Lon Chaney and Louise Dresser are also Americans. Ricardo Cortez, Spanish born, takes the role matching his own nationality, that of a young Spanish nobleman.

Australia is represented in the cast by Dorothy Cumming. She is seen as the favorite of a Spanish nobleman.

A typically continental type is introduced in the picture in the person of Remea Radzina, who was born in Moscow, Russia.

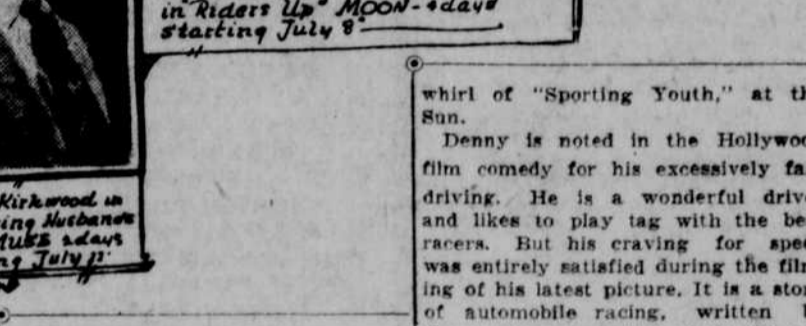
William Farnum is one man who tells a fish story and is believed. He does not often tell them, but fishing is his favorite sport and his experience ranges from brook trout to hammer-head sharks. Once in Florida he caught the year's record tarpon without notifying the club officials who award the annual prize.



Laura La Plante and Reginald Denny in 'Sporting Youth' 7 days starting July 5



Ethel Shannon and Coughlin Hale in 'Riders Up' 7 days starting July 5



Reginald Denny Gets Up Real Speed

Reginald Denny achieved a worthy reputation for fast action in the early rounds of the famous "Leather Pushers" series in which he was starred by Universal. "The Abyssal Brute," the film version of Jack London's novel, again witnessed Denny in a burst of speed.

Reg galloped a lot of fast furlongs in "The Kentucky Derby," thus adding to his reputation for the symbol of fast action.

whirl of "Sporting Youth," at the Sun.

Denny is noted in the Hollywood film comedy for his excessively fast driving. He is a wonderful driver and likes to play tag with the best racers. But his craving for speed was entirely satisfied during the filming of his latest picture. It is a story of automobile racing, written by Byron Morgan, author of the famous "Roaring Road" stories published in the Saturday Evening Post.

The climax of the story comes in a big road race and all of the thrill of such a race has been caught by the camera for the Denny film. The road race was staged at San Luis Obispo, near Monterey, California, and many of the most famous drivers in the country drove in it. Denny, by the way, proved himself a first rate racing driver.

Denny is supported by Laura La Plante and an all star cast. Harry A. Polard directed the picture.

Will Rogers offers a lot of laughs in "Little Moments from Big Pictures."

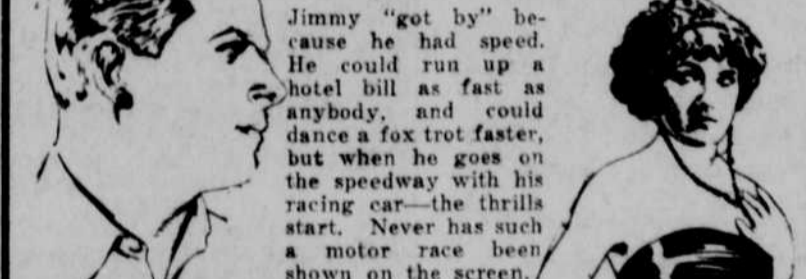
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Jimmy Had Speed

REGINALD DENNY

In a dazzling story of the younger set

SPORTING YOUTH

A "SUN" LAUGH FEAST



WIT WITH A WALLOPI HAL ROACH PRESENTS

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Jack Pickford Returns to Screen

Jack Pickford returns to "movie row" on the world screen in "The Hill Billy," the greatest and most appealing picture of his entire career. "The Hill Billy" is a simple story of a simple day.

Jack Pickford has come back as the rugged, yet dominant boy of the Kentucky hills. Garbed in his tattered mountain-boy clothing he is the daring, adventuresome, lovable youth of the backwoods.

There aren't any risqué situations, or suggestive episodes in Jack's latest release. It is a picture of the great outdoors. Lucille Ricksen, who supports Jack, as Emmy Lou, is the sweet and demure maid of the hills who brings romance into the life of a lonesome boy. Miss Ricksen is famed as Hollywood's youngest leading woman.

She gives a portrayal of a wistful and delicate little girl about to fall into the clutches of the valley's most feared and despicable character.

Fred Thomsen in Real Western

Fred Thomsen, new western movie star, has a real western thriller in "Galloping Gallagher," at the Moon.

There's a daring raid by bandits and their apprehension through the work of Thomsen and his big white horse. The town is set on fire, there's a kidnapping, a rescue, a jailbreak and a fight between the villain and the hero to top it all off. It's the sort of stuff that made westerns popular with the western audiences.

"Riders Up," a racing melodrama, opens up Tuesday, to show the remainder of this week. It is the story of a New England boy who fights his way to victory on the racetrack. He finally makes a cleanup and has funds with which to journey back home and see his folks, but sacrifices them to make an old friend of his happy again. Creighton Hale, Robert Brower, George Cooper, Ethel Shannon and Kate Price are in the cast.

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Deluxe Presentation MELODY TRIO Violin, Cello, Piano

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The Wonder Dog and his wife Lady Julie

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STARTS SATURDAY FOR ONE WEEK

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(Subtitle)

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THE NEXT CORNER

with a powerful supporting cast headed by RICARDO CORTEZ and LOUISE DRESSER

The daring story of a young married woman who played with the fire of forbidden love and was caught in the flames.

A theme of sensational surprises building to an astounding climax!

Concert Orchestra Sutton directing

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Helen Hoagland at the Organ

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ANTONIO MORENO and ESTELLE TAYLOR in "TIGER LOVE"