

THEATERS

PUBLEX KUNSKY
BIRMINGHAM THEATRE

Tonight
"The greatest De Mille picture since 'Manhattan'." In the vein of "Dynamite," Cecil B. De Mille's first talking picture, which finishes its run tonight.

"Dynamite," decked with beautiful gowns, pretty girls, thrills, a glass bathtub and a spectacular mine explosion, returns the producer to the highly-colored type of story with which he made his earliest successes.

Friday and Saturday
In Paramount's all-talking picture, "The Kibitzer," which is showing Friday and Saturday, Harry Green plays the part of the "know-it-all" hero. Mary Brian and Neil Hamilton supply the romantic background for this production. The picture is based on a highly successful Broadway play of a year ago, "Kibitzer," by Joseph Swearingin and Edward G. Robinson.

Easter Sunday for Three Days
In "Son of the Gods" Dick Barthelmess, plays the part of a boy brought up as a Chinese, believing he is Chinese, living as an alien amid the scornful and uncomprehending Americans, whose blood really flows in his veins, although he knows it not.

The picture is beautifully produced. Part of it is in Technicolor.
A splendid company of players supports Barthelmess. They are headed by Constance Bennett, Anders Randolf, Mildred Van Dorn, E. Allyn Warren, Geneva Mitchell, Claude King and a host of others are among the dramatic personae.

Like so many other Barthelmess successes, "Son of the Gods" was directed by Frank Lloyd. The plot of the picture is based upon the novel by Rex Beach. It was adapted to the screen by Bradley King—another Barthelmess, collaborator of proven worth.

Next Wednesday and Thursday
"Dangerous Paradise," Nancy Carroll's first starring film, has a tropical background for the love story of a girl musician playing in a South Sea island orchestra. Menaced by her employer and the hotel proprietor, played by Clarence H. Wilson and Warner Oland, respectively, she seeks safety on a nearby island where Richard Arlen, at recuse, lives alone. Adventure follows adventure as Nancy falls deeply in love with the scornful Arlen. How her daring sacrifice finally awakens a reciprocal love in him makes a delightful ending to a splendid picture.

The supporting cast includes Gustav von Seyffertitz, and Francis McDonald. The story is based on incidents from a novel by Joseph Conrad.

CASS THEATRE

Next Sunday night, April 20, will witness the first Detroit performance of Laurence Schwab and Frank Mandel's popular musical romance, "The New Moon" which begins a four weeks engagement at the Cass Theatre. This attraction comes direct from an all-season's run at the Great Northern Theatre, Chicago, and a record of 541 performances in New York City.

The musical score was written by Edmund Romberg, the American composer of the scores of

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"Blossom Time," "The Desert Song," "The Student Prince" and other popular musicals. There are 20 delightful songs, of which "Lover Come Back to Me" is the best known and "Stouthearted Men," "One Kiss," "Softly as in a Morning," "Sunrise," "Waiting You," "Try Her Out at Dancing" and "Glorious Alexander" will long be remembered.

The book is the work of Frank Mandel, Oscar Hammerstein 2nd and Laurence Schwab, who have lifted the story to the heights of authentic make-believe. It captures the enchantment of old New Orleans, where the debonair bond-servant may love the daughter of the house because he is really an aristocrat in flight from singly tyranny; it allows a prospect of police to look like Baron Scarpia in his pursuit of the fugitive. Its hero founds a colony of Frenchmen in search of freedom, marries the lovely Marianne to protect her from the island's compulsory marriage law and lives apart from the ungrateful little spitefire eating his heart out in the manner of heroes under like conditions. The comedy element is in the assignment of the hero's servant who gallops thru many funny moments to the tunes jauntily set down for his benefit.

With an interesting story and expert stage direction, Schwab and Mandel have added a cast including Charlotte Lansing, George Houston, Roscoe Ails, Gail Beverly, Madeline McMahon, Roy Gordon, Lucius Mett, Elliott Stewart, George Leonard, John Grant and Al Baron.

During this engagement there will be matinees on Wednesday and Saturday.

DETROIT CIVIC THEATRE

"Ten Nights in a Bar Room" will begin its sixth week next Monday night at the Detroit Civic Theatre.

Among the items that have given popularity to this popular temperance thriller of 70 years ago are the oldtime songs, "Father, Dear Father, Come Home With Me Now," "Daddy Wouldn't Buy Me a Bow-Wow," "Alice, Where Art Thou," and "The Larboard Watch," some times amusing, sometimes pathetic, as they are introduced between the scenes after the old melodramatic manner, and even during the action of this temperance classic.

The villain goes stalking by, twirling his black mustache; the child heroine dies as the result of her efforts to save her father, and is seen transported to the heavenly portals; Walter Sherwin as Joe Morgan manfully forswears drink and becomes respected once more, to the accompaniment of cheers from the onlookers, and everything else required to make a gripping and uproariously amusing play is included—action, love-story, nonsense and a swift three-round prize fight. Margaret Barker plays the little daughter, Hunter Gardner is the villainous gambler who is responsible for the ruin of the Squire's son, played by John Griggs. Emily Ross and George Macready supply much merriment and Martha Morton, Kaiman Matos and Eugene Welser have prominent roles.

There is an unusual feature in the acting of refreshment on the mezzanine floor during the intermission.

This is the final week of "Ten Nights in a Bar Room."

WILSON THEATRE

Having broken all records for attendance in a score of cities, including New York, Chicago, and Philadelphia, William Gillette comes to the Wilson Theatre, Detroit, in his famous creation, "Sherlock Holmes," to say farewell to the stage, in a week's engagement commencing Monday, April 21. There will be but one matinee and that on Saturday.

After an absence from the theatre of a dozen years, the little-known remains, as 30 years ago, an idol of the American stage.

"Sherlock Holmes" has been the ideal detective of every boy and girl since Arthur Conan Doyle began writing his famous stories years ago. There is an illusion, a mystery, a fascination about the tall, slight figure, as represented in William Gillette that has made Sherlock Holmes a household word in all parts of the world.

In New York, Boston and Washington, the opening of the play was treated as front page news; society editors reported it as a society event of first rank and editorial pages accorded editorial comment. No similar recognition has ever been accorded an actor in his lifetime.

On this tour Mr. Gillette has been singularly honored. In Washington he was entertained by President Hoover at luncheon in the White House. In Baltimore Governor Ritchie came from Annapolis to greet him. In New York, President Nicholas Murray Butler welcomed him back to the stage. In Hartford Governor Trumbull, of Connecticut, traveled by airplane from Florida to be present at the first performance. In Louisville Mayor Harrison made an address of welcome before the curtain. In nearly every city some unusual mark of respect has been offered.

AT NEW DUTIES

Mrs. R. Margaret Thomas, newly elected township treasurer took the oath of office and entered on her official duty Thursday at the township offices in the Municipal Building.

Though blind and begging for a living, Mr. and Mrs. Frank Wagner of Chicago had a chauffeur who drove them in their car from their home to their stand each day.

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