OCAL DRAMATIC SEASON IS GIVEN FRESH IMPETUS BY A NUMBER OF NEW PRODUCTIONS

HOMAS THRILLS IN "RIO GRANDE

But Not in the Old Way of "Arizona"-Paris Is to Blame

a play in four acts, by Augustuta Management. Charles Prohman Broad Street Theater. Orderly Frank Campents cott. Edwin Brandt and A. I. Van Burch on Prancia M. Verdinard. A. I. Van Burch Charles Charles Amelia Gardner Harry R. Forsman Bella Starr Leo Lindhard Juan Villasana in in front of hemdquarters build-nest, Laredo. Tex. Art II—

bugustus Thomas has been to Paris he he wrote "Arisona." And to lots of the serious minded places like libraries elinies and universities and theosophicora, though this is a matter concerning a Man Thinks" and a different line plays from "Rio Grande." Paris is all matters now. Paris the gay, Paris the Assenias. Paris the thoughtless, Paris matters now. Paris the gay. Paris the hemian, Paris the thoughtless, Paris of solorest place in the world for America playwrights. There they learn "techno," hard driving at an inexorable chanism which wraps itself around the ge puppets and crushes them. They rin also to oil that mechanism with hard rated to be a supple of the control of the control

novel life compounded of deaden-outine and the tang of expected ac-It is drawn with an even truer i, but it is a hand that is too abed in its ends to have the old free-and sparkle of life. Care and abtion dominate it. Then, too, it has a story with thrill and tragedy.

The wedding of a twenty-year-old girl to r father's friend and comrade, her mo-entary infidelity with an officer of her own the blackmall of a spying orderly on gaining her submission, the terrors miseries of soul through which she while the truth hangs over her hus while the truth hangs over her hus-l's head—there is nothing of romance.

And there is nothing of that neces-inspection of life which sets off the berness of Scandinavian drama from somberness of Parisian. It doesn't take stabbing of the girl's father by a Mexithe first act, the girl's faint in the her attempted drowning and her suicide in the third and the shooting orderly in the fourth to give this tale a quality of the cadaverous "Arizona" never held.

acting is of uniform excellence Campeau plays his villain with of the business-like which is vastly ive. A. H. Van Buren takes Richard ett's original part, the husband, with sympathy. Elste Rizer, as the girl. a bit of emotional acting suggestive of Ryan, but decidedly finer in its ele-a. Amelia Gardner plays with homeand sure simplicity. The moment wher cusses out" the orderly was for many ig moment of the play, his own producer, Mr. Thomas has

plished the sober, slow-paced and ca-ous illusion of life which he intended, ps his actors speak a little too slowly a result of striving for an impressive alism. Perhaps some of the physical anisms of the production are too obyl-a seeking after "effect." But, at any here we have an exciting and suspen ere we have an excimes with every fory of sins and crimes with every of effectiveness drawn from it. K. M.

Theatrical Baedeker OAD—"Rio Grande," with Frank Campeau media Gardner and A. H. Van Buren ignatus Thomas's expection of army lif-t the Mexican border, produced under the reconst direction of the author by the Charle rohman Company.

TRIC — "The Girl From Brazil," with Frances Demarest, Bath Lydy, Maudo Odell, George Raseell, Hal Forde and Louis A. Si-moth. The Shuberts' production of a foreign comic opera, with music by Robert Winter-berg and Sigmund Romberg.

ARRICK-"Common Clay," with Jane Cowl and Henry Stephenson, A drama on the "fall-

POLITAN OPERA HOUNE—"Hip, Hip, yr," with Charlotte, the skater; Souna is band, Nat M. Wills, Charles T. Ald-and many specialists. A three-ring cir-r vandeville, brass hand and skating; all

with good situations.

DANCING The Vision of Salome," "Khuma," or interpretative dances by Maud Aliree matinees, Tuesday, Thursday and She will be accompanied by a large and assisted by a nunerous com-

VAUDEVILLE

"FOR THE MAN SHE LOVED" SEEN AT KNICKERBOCKER

Melodrama Shows "Third Degree" by the Police

"Third degree" methods used by the police in trying to force a confession of murder from a young girl who was innocent of the crime and the startling betrayal of the guilty person, furnished plenty of melodrama in "For the Man She Loved," which

opened an engagement last night at the Knickerbocker Theater. Colonel Werthington is found murdered Colonel Worthington is found murdered in his library and suspicion points to Mary, his daughter-in-law. In a scene at police headquarters, Chief Inspector Healy forces the girl into signing a confession. Just as Mary is about to be led back to her cell, "Blonde Mabel," a prisoner, tells Healy that she saw James Harris, Colonel Worthington's business partner, commit the crime.

Beth C. Merrill was seen as Mary Ballard, and Francis Sayles was cast as Billy Worthington. The part of Chief Inspector Healy was capably portrayed Edwin Walter. Comedy was furnished throughout the play by Walter Allen, as Jack Thorne, a

Waiter. Comedy was furnished throughout the play by Waiter Allen, as Jack Thorne, a reporter, and Marguerite Allen in the part of Maggie Maloney, his sweetheart. The supporting cast included William F. Sexton, Guy Brandon, Florence Pinckney, Alloe Johnson, A. Brugger and James R. Field. The staging and scenic effects were all that could be desired.

MUSICAL SHOW SPICED WITH HASSELLPEPPER

A Comic Genius Redeems "The Girl From Brazil," With Some **Excellent Assistance**

THE GIRL FROM BRAZIL." a musical comedy in three acts. Rook "Americanized" by
Edgar Smith from that of Julius Brammer
and Alfred Grunwald. Music by Robert Win
terberg and Sigmund Rombers. Lyrics by
Matthew Woodward. Staged by Bearlins
Management Messrs. Shubert. Lyric Theate
Colonel Zamzelius. Mand Ode
Mand Ode
Mand Ode
Mand Ode
Mand Ode
Mand Jamzellus. Mand Ode
Mand Ode Swaphida Ligutenant Nanses Lona Cederstrom Carl Cederstol lerr Terkel. George Hassell aron von Reedigan. John H. Goldsworthy dith Lloyd. Frances Demarest Act I—Plazza and garden of Cederatol's resistance. Act II—Reception room, Cederatol's residence Stockholm. Act III—Villa of Senor Camberito, near Ricianeiro.

There are a good many liabilities on "The Girl from Brazil's" account book, and one asset that wipes them all out. The liabilities are an utter lack of inspiration in music and plotwork. The asset is George Hassell. It is an incomparable example of how a comic genius can redeem a trivial entertainment, throw a glow of golden hu-mor on pale lines and jests and make

the blase smile as well as the ingenuous.

Mr. Hassell is, indeed, so immeasurably superior to his materials and surroundings that one would like to dismiss "The Girl From Brazil" in a line and devote the rest of the criticism to him. But, as that would scarcely be a fair way to treat readers of this newspaper, it may be set down, swiftly and sincerely, that the entertainswiftly and sincerely, that the entertain-ment seen and heard at the Lyric last night gentlemen and sweetly ocular ingenues, no forgetting the withered charmer who fan-cies herself irresistible to the men, and cies herself irresistible to the men, and such japes as "Be sure to have her room well heated," "Oh, yes, that's right! She's from Chile."

from Chile."

Now imagine injected into this farrago

Now imagine injected into this farrago a comedian who can, at will, look like a sceptical poll-parrot, William H. Taft or a sceptical poll-parrot, William H. Tart or a baleful headwaiter. Imagine the crisp enunciation of the best English-speaking farceurs coupled with a vocal range, in-finite in its drolleries and soaring from base to falsetto. Imagine a sense of bur-lesque that can jump from suggestions of Pecksniff and other Dickens' hypocrites to travesties on Lote Fuller's skirt dancing. travesties on Loie Fuller's skirt dancing. Imagine. If you can, after all that, a drink-ing scene lifted into realms of fun rarely achieved before the footlights; humor exachieved before the footingins; numor extracted from torn trousers, very droll simulations of frozen terror, bland self-content and bullying inebriety. Mr. Hassell's tricks are literally libretto-proof. He could inspire mirth in the role of Barbara Frietchie or of King Lear, or of Hedda Gabler. He is almost too good to be true.

In his mummery he is alded by some players themselves adapt in the successful

players themselves adept in the successful manufacture of nonsense—Louis Simon as a crushed and intemperate secretary, whose stepladder capers, and similar antics are quite as entertaining as they were in "One Million Dollars" and in vaudeville; clean-cut Hal Forde, with no part at all; Richard Temple, veteran of many Gilbert and Sull-van revivals, with even less part, while for attractive voice and features one is impelled to praise Miss Lydy, and to praise shade less warmly Miss Demarest, who better in parody than when she takes erself seriously. The ubiquitous violence herself seriously. The ubiquitous violence of Miss Odell kept some persons interested, and the drowsy eyes of Miss Maynard charmed, even though she was saddled with

an impossible partner. an impossible partner.

Of course, there was scenery, which began badly, became vastly better and then collapsed, metaphorically, again. And there were the terrible tunes of Mr. Romberg. Still it is only just to say that they were many times applauded, and that the majority of the spectators seemed to like the whole show. But one suspects that they knew Mr. Hassell was about to emerge from the wings. It was, you see, his evening.

B. D.

"THE GIRL WITHOUT A CHANCE" GETS A CHANCE AT THE WALNUT White Slave Melodrama Scores Hit at

the Popular-Priced Theater

the Popular-Priced Theater

If the Hughes campaign managers are looking for a teiling blow against the Wilson Administration, they can't do better than quote from Whitney Collins's white slave melodrama. "The Girl Without a Chance," which opened last night at the Walnut Street Theater. In the opening act, a prologue which goes back to Italy, an American connected with the United States Embassy betrays an innocent Italian girl. If this is the type of man from which the Democracy recruits its foreign representatives, then surely should the electorate overthrow the present Administration. It is worse than the San Domingo affair. But, not content with doing his dastardly work in sunny Italy, the embassy attache returns to his native land and turns police inspector and white slave dealer rolled into one compact, villainous ball that almost drew hisses from the gallery.

But the play really has its merits. It is good of its type, well written and sufficiently interspersed with humor to make the dramatic scenes doubly effective by contrast. The story ends with the old sweethearts of the betrayed girl killing the traducer-attache-inspector-white slaver.

There is some real good acting. Fred Hubbard shines as an inebristed comedian; William Rath, Burt Rae Gilbert and Walter Wilson are also due for special mention. Curiously enough, whereas this week's play pertrays the police department as crooked and vile, next week's offering is to be a defense of the selfsame department.

Bazzar for Swiss Charity

Burns Cause Woman's Death

"THE AGE OF REASON" WELCOMED AT KEITH'S

Francis Connelly a Hit in "The Globe Trotters" at the

Ever realise how a quarrel over a trivial thing at home may lead to life-long un-

you not know the man, for instance the cannot find a thing about the ho Incidentally, are you not acquainted with the woman who never believes her husband when he has to actually work late in the office-and gets more argument than he does dinner?

Suspicion and temper are the two poison ous ingredients which chase the sunshine from the domestic hearth. A very good illustration of the woe they can cause is shown at Keith's this weak in "The Age of Reason." Mr. Graham tells Mrs. Graham that she mislaid his razor. She denies it The subject switches quickly to other charges, until finally the couple quarrel continuously. They consider getting a divorce. Their little daughter Elinore realizes that there is misery in store for her should her parents part. She tells a little girl chum about it, and through the plans suggested by the latter the distracted youngster manages to prevent a dissolution domestic partnership between mamma

The message carried by this new vaudeville story is entertaining. The only ques-tion which arises in the mind of the listener is. Would a child of the doll baby and skipping-rope age know of all the subter-

fuges to bring about marital bliss?
Vivian and Genevieve Tobin, who do
not appear to be more than ten or eleven old, enact the roles of the young-Adequate support is given by Daniel Claire Mackin, Katheryne Butter-

field and Stanley Young.
Cecil Dorrian, the author, has given the public something to think about and his lines, for the most part, are crisp and life-like. The sketch was very well received. At this time of year when vigoroous Americans Isel the call to the woods it was quite appropriate to have Charles Kel-logg, the Nature Singer, with us. In addi-tion to talking with the birds of the forest and replying in voice just like theirs, he gave some valuable facts concerning the benefits of outdoor life. He also showed overcome obstacles which arise the life of the woodsman.

Mr. Kellogg's offering is a rare treat

and should be seen by those who years for substantial knowledge and entertain-Winsor McCay, who has been making many of us laugh in the papers for some time, proved that he can be just as funny when the public sees him work. In addition to his many queer funny folk Pictureland, he introduced "Gertle," portable character who can move in directions despite her frail physique. He

on many laughs. May Naudain sang several exclusive songs sweetly, accompanied by Anatol Friedland. She has a winning manner and a pleasing voice. The audience was appreclative.

Jack Wilson cut up and fussed around is a thoroughly conventional operetta of the With Frank Hurst and Lillian Boardman. German type, replete to satisty with He set the pace for laughs and, of course, waltes, magenta, sunshine, impecunious did the whole show over again. William and Margaret Cutty, of the Six

Musical Cuttys, won abundant applause with their good music. The Five Kita-muras gave a number of acrobatic thrills, Samaroff and Sonia pleased, and Hal and Francis managed to be on the bill. The pictures overflowed with the latest

Frances Connelly-Globe Frances Connelly, the pretty Philadelphia lanseuse, is one of the chief attractions at the Globe this week, where she appears with Cliff Bragdon and others in The Globe Trot-ters. Miss Connelly presented a number of the very latest dances and scored an emphatic hit. The musical comedy in which she appeared is full of good comedy and

Pauline, the hypnotist, mystified and mused. The Georgie Comedy Four in songs; Bessie Lester, comedienne; Pearl Ab-

APOLLO 52D AND THOMPSON MATINEE DAILY

PAULINE FREDERICK in

BELMONT 52D ABOVE MARKET.

Mats., 1:80 & 3:80, 10c
Evgs., 6:30, 8, 9:30, 15c

Kathlyn Williams In THE NETER DO WELL

CEDAR GOTH AND CEDAR AVE. Owen Moore & Marguerite Courtot

FAIRMOUNT SOTH AND GIRARD AVENUE

Marie Doro "Common Ground"

FRANKFORD 4711 FRANKFORD AVENUE

PAULINE FREDERICK in

56TH ST. THEATER. MAT. DAILY,

LOUISE HUFF in

GARDEN BAD & LANSDOWNE AVE.

CLARA KIMBALL YOUNG in

JEFFERSON ROTH AND DAUPHIN

VALESKA SURATT in

LEADER FORTY-PIRST AND LANGASTER AVENUE

E. H. Sothern "The Chattel"

Ethel Clayton & Holbrook Blinn in

NORTH PHILADELPHIA

TONIGHT—Amateur Contest

WEST PHILADELPHIA

EUREKA SOTE & MARKET STS.

DOROTHY GISH is

GIRARD AVENUE BELOW 7TH

ARCADIA CHESTNUT H. B. WARNER in



BILLIE BURKE

Otherwise Mrs. Florenz Ziegfeld, the noted actress, has contributed another star to her husband's theatrical ensemble in the person of a nine-pound daughter. Mother and child are doing well.

bott and company, in a dramatic playlet, entitled "Silver Threads"; Dufty and Dalsy, cyclists; Arthur Goldie, versatile entertain er; Skeats and Eldred, musical comedians; "The Small Town Johnny," with Bicknell and Gibney, and the Haverlocks in a jug-gling novelty, all added to the success of the bill.

Don't Lose Your Nerve-Nixon Grand

A comedy sketch, "Don't Lose Your Nerve," the headliner at the Nixon Grand this week, proved as attractive as its title last night, at least if it may be judged from the number of laughs it evoked. Jewell's miniature circus also won a good share of the applause. Others on the pro-gram included Wilson and Larson, Tommy "Nuts and Bolts." Zeno and Mandel and the regular Pathe news pictures

Bachelor Dinner-William Penn

Music and comedy in good proportions are spensed in "The Bachelor Dinner," which eadlines the show at the Penn. There is a bevy of pretty girls and handsome set-tings which give proper environment. The act was well received.

The show generally was all that could be desired, and included Sylvester and Vance, Hughes Musical Trio, the Carltons and Dorothy Dalton in "The Jungle Child."

Lawn Party-Cross Keys

All the characteristics of famous theatri-cal stars are shown in "The Lawn Party," which is the feature attraction at the Cross Keys. The act goes with lots of snap, and is presented by a capable cast, in which there is an ample supply of pretty girls. Kurtia's Roosters proved a delight for the kiddles and grown-ups as well, while good acts were also presented by the Comber Trio, Mumford and Thompson, El Ceto, Mc-Gowan and Gordon and others.

"The Brewery Elopement," a new bur-sque, and "School Opens," a skit showing the trials of the new pupils, were features of the show at Dumont's. There were many new songs by Eddie Cassidy. Tom Malone, George Carvin and others. The bill brought many laughs and was generally satisfac

Come and spend a night with the Movie Folk MASKED BALL

Motion Picture Employees' Ass'n Eagles' Hall, Brond & Spring Garden Sts. Tuesday Evg., Oct. 31, Hallowe'en Night Dancing 8 to 3. Band and Orchestra Doors Open 7:30 Sharp

Market St. Theater STREET

VIOLA DANA in

OVERBROOK 63D & HAVERFORD Hope Jones Unit Orch.
Francis Nelson and Arthur Ashley in "THE REVOLT"

Blanche Sweet "The Storm"

PARK RIDGE AVE. & DAUPHIN ST. MAT., 2:15. EVG., 6:45 to 11. LILLIAN GISH in

PRINCESS 1018 MARKET

Albert Chevalier "MIDDLEMAN"
2d Epicode of "BCARLET RUNNER"

REGENT 1684 MARKET STREET HUMAN VOICE ORGAN

Robert Warwick and Gail Kane in

VIRGINIA PEARSON in

RUBY MARKET STREET BELOW THE STREET

Edna Mayo and Eugene O'Brien in

TIOGA 17TH AND VENANGO STE.

FANNIE WARD in

VICTORIA MARKET BT.
ABOVE NINTH
F. X. Bushman and Beverly Bayne
in "ROMEO AND JULIET"

SOUTH PHILADELPHIA OLYMPIA BROAD AND BAINBRIDG

CHAS. CHAPLIN in "The Count at Chapter of "THE YELLOW MENACE"

Photoplays Read This Deliy Photoplay in the Erenius Ledger.

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SAVOY 1211 MARKET VIRGINIA PEARSON in

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Prominent Photoplay Presentations

Manley Booking Company

Alhambra 12th, Morris & Passyunk Ave. Mats. Dally 2: Evgs. 6:46&0 Evgs. 6:30, 8, 9:30, 10c. Evgs. 6:30, 8, 9:30, 15c. William S. Hart in "THE RETURN OF DRAW EGAN"

Robert Edeson in "THE LIGHT THAT FAILED"

LIBERTY BROAD AND COLUMBIA STANLEY MARKET ABOVE 16TH CLARA KIMBAL YOUNG in

CLARA KIMBALL YOUNG ON SCREEN AT STANLEY

Selznick Star in Film Version of Chambers's "Common Law"

By the Photoplay Editor

Were it not for the fact that big crow are the rule and not the exception at the Stanley Theatre, it might be deduced from yesterday's attendance that "The Common Law," Louis J. Selznick's production, with Clara Kimbail Young as the artist's model. is an uncommon picture. As a matter of fact, readers of the EVENING LEDGER al-ready know what the feature is like from

ready know what the feature is like from reading the review printed in this department some time ago, after a private display in Philadelphia.

The Stanley people are presenting it in its original seven reels, so the current program at the playhouse is a long one. They decided not to eliminate any of it, despite certain opinions that it was slightly too appropriate for the greatest enjoyment. Howcertain opinions that it was slightly too expansive for the greatest enjoyment. However, as predicted in this column, Mr. Breitinger and his fellow censors weren't so easy on 'The Common Law' and various amputations have been officially made. It is hardly necessary to add that most of these were quite foolish and that the celluloid story is inoffensive throughout. And as to the nudity question, compared with Annette Kellermann in "A Daughter of the Gods," Miss Young is positively ambushed, concealed and screened, implying no puncither.

RCADIA-"THE VAGABOND PRINCE." KAY ARCADIA—"THE VAGABOND PRINCE." Ray
Bee-Triengle, with H. B. Warner. Story by
J. G. Hawks, directed by Charles Giblyn.
Thank goodness Mr. Warner is not one
of our "beautiful men" of filmville. If he
were he would probably have strutted and
posed and "acted" through five reels of romantic adventure in this picture. Instead
he gives us quiet dignity, forceful characterization, unforced in its presentation, and
sincerity, which aid the not-too-probable sincerity, which aid the not-too-probable story of Mr. Hawke' to a very large extent. It is one of those mythical-Balkan-kingdom affairs, laudable in direction, and delicately and cleverly photographed, but gradual in development and containing such errors of taste as references to a fictitious principality in combination with Rumania, which is containing and prough those days. The film in combination with Rumania, which is certainly real enough these days. The film, however, has the tang of the pleasantly impossible, and is sufficiently well acted by the cast to got by. Scenically, the views of Balkan mountains and valleys are most true and graphic.

REGENT—"THE HEART OF A HERO,"
World-Brady, with Gail Kane and Robert
Warwick, Story by Clyde Fitch, directed by
Emile Chautard.

Romance, but of a more genu also prevails at this theater. This Fitch drama, familiar to older theatergoers in the presentation by Maxine Elliott and N. C. Goodwin, is not so well known to the movie It is likely that many of them will enjoy the tragic tale of the great American patriot, colored with the love interest of the author's mind, and made sympathetic and touching through the repressed and impressive acting of Mr. Warwick. He has never done better work-work which is ably sec-

onded by Miss Kane. So far as one pair of oyes could see, the historical background was correctly visualized. But the photography was uneven, sometimes brilliantly pictorial, as in the hanging scene—a gem

PRINCESS — "PRUDENCE THE FIRATE."
Thanhouser Pathe-Gold Rooster, with Oladye Huleits. Shory by Agnes C, Johnston, directed by William Parks.

After Fairbanks, the feminine deluge of excitement and skipping about and doing craxy things in an amusing way. The irrepressible Douglas set the masculine style for this kind of entertainment, and now the ladies are taking it up. Not that Miss Hulette hangs by her teeth from a window-sill, or jumps into the ocean from an aero-plane. She does, however, buy a ship, and decking out a crew of tramps in fancy dress, emulate Captain Kidd. Had it not been for her charm of face and for some brisk Fairbanksian leaders, the result would have seemed a little stilted. But "Prudence the Pirate" is quite excellent fun, with good detail work and fairish, comedy bits by Flora Finch and Riley Chamberlain, to say nothing of a grandly homely dog. After Fairbanks, the feminine deluge

BERNHARDT NOW 71

Greets Americans on Birthday Trip a Ningara Falls

NIAGARA FALLS, N. Y., Oct. 24 .- "I an

very happy to have the opportunity of spending my seventy-first birthday in America with the American people."

Sarah Bernhardt gave this message yesterday to the people of America while she was seeing the wonders of Niagara from a public trolley car, the first one she ever was a passenger on in her life. Man Bern. was a passenger on in her life. Mme. Bern-hardt and a large number of her company made the trip around Niagara's gorge late yesterday. It was impossible to obtain a private car.

SOUSA'S LIGHTNING CHANGE

Famous Bandmaster Donned Uniform in Transit Between Railroad Station and Metropolitan

John Philip Sousa's reputation for punctiliousness remains intact, but to maintain it he was compelled to use his ilmousine as a dressing room, and the drawn curtains of the car were all that prevented pedestrians from Broad Street Station to the Metropolitan Opera House from seeing the famous March King in a 'quick change act" calculated to make even

a protean actor jealous.

Sousa and his band gave a concert in Washington Sunday night. The leader was entertained at supper after the concert, and did not leave the capital until yester-day morning. A freight wreck stalled the train on which he was a passenger. Realizing that if he were to appear at the Metropolitan matinee performance at the minute scheduled unusual preparation and activity would be necessary, the band-master telegraphed instructions to have his car and an afternoon uniform at the depot to meet him. Mr. Sousa entered the limou-sine at 3:46 o'clock wearing a traveling suit and emerged at the Metropolitan at 3:59 o'clock in the blue and gold with which his admirers are so familiar.

JULIETS ON SCREEN

Bushman and Bayne Competer With Bara and Hilliard in Reverence to Shakespeare

Romeo and Juliet have always been rivale for public attention and sympathy in their own immortal tragedy. Now then are two rival celluloid productions but thing for the favor of the photopay fan. Metro set its heart some months ago on turning out a careful, claborate and thorough screen version of make speare's play. It cast its most justly one brated lovers, Bushman and Bayne, for the Tends"; it built an Italian town, and it sent out trumpeters to tell all the west. The result seems to have been that William Fox was tempted to do the "Carmen" tria again and quickly put out a photoplay version of his own to catch the backwaid of Metro's publicity. At any rate here is Theda Bara rivaling Beverly Bayne, as she rivaled Geraldine Farrar, while Harry Hilliard plays Romeo. Hilliard plays Romeo.

she rivaled Geraldine Farrar, while Harry Hilliard plays Romeo.

Both films were first shown to Philage, phia yesterday, the Metro version at the Victoria, where it remains all the week, as the Fox variety at the Broadway. It would not be true to say that the latter show marks of histy preparation or that it falls far below the Metro's more ambitious and elaborate effort. Both are interesting and arresting productions, and where one success at one point the other excels where else. The Metro version, for enable, is much more carefully titled and bese closer to Shakespeare. The Fox takes the erties that tend, on the whole, for mine liveliness of action. The Metro is a far more pretentious production; its interest are nearer the Renaissance, while the Fox are rather roccoco and miscellaneous; its street was built expressly for the occasion, while the Fox has evidently utilized the village used in "The Serpent" and Tarmen"; the costuming of the Metro is had somer and more illusive and the house of the Capulets is really a magnificent streeture. On the other hand, the Fox version has lighted its interiors far better, and the photography and printing for the existent are superior. photography and printing for

The Metro verson comes back with a far closer following of the play in its scenario.

The Fox rebuts by offering a moore of intibits of photoplay technique in the scenario
which keep suspense higher, albeit at
Shakespeare's cost. In one regard, there can be no doubt as

to the relative merits of the two films. The final scene in the tomb of the Capulsta as final scene in the tomb of the Capulai, a Director Noble stages it for Metro, is far better set, directed and acted than J. Gordon Edward's for Fox. Richness, beauty and tragedy are unmistakeably linked. As for acting, the Metro's cast is man

featly superior. Miss Bara outacts Miss Bayne by putting seriousness in place of smiling charm, and Mr. Hilliard has ments of sincerity which Mr. Bushman is can't reach. But Mr. Bushman is undertably striking in fears. leniably striking in figure, Here unmistakeably are "tales that hold old men from the chimney corner,"



Three of a kind

Keep them in mind.

breath, appetite and digestion.

Don't forget

WRIGLEYS

after every meal