SATIRICAL BRITISH COMEDY AND IMPORTED MUSICAL ENTERTAINMENT COME TO TOWN

SATIRICAL COMEDY **BRILLIANTLY ACTED**

sents Sinister Picture of American Society Abroad

NOT A PLAY FOR PRUDES LITTLE MARY AS REBECCA

OUR BETTERS. Comedy in three acts by W. Somerset Maugham. Staged by J. Clifford Recoke. Management John D. Williams. Broad Street Theatre. irroad Street Incut | Diantha Pattison | Diantha Pa Diantha Pattison beth Saunders

Social satires seem to have a way of comsocial satires seem to have a way of com-pelling theatrical managers to engage good actors. The most obtuse impresario would not dare to produce "The School for Scan-dal" with an incompetent cast, and the standards that have long prevailed with respect to Sheridan almost invariably ob-tain when works by his modern imitators are under consideration. From Lady Sneertain when works are under consideration. From Lady Sneerwell to the Lady Grayston of "Our Betters" may appear a far cry, but closer investigation reduces the distance. Passing by many links in the lineage it is possible to trace "The School for Scandal" through "London Assurance," through "Lady Windermer's Fan," through "The Climbers," "The New York Idea" and "Mr. Hopkinson." The annals of stageland attest that every one of these plays of different epochs have been adorned with casts that cloaked many defects of workmanship. "Our Bettera" is similarly fortunate. The piece suggests a modern Sheridan writing, with a typewriter fibbon dipped in gall. An interpretation more bown to the treatment of the most ribbon dipped in gall. An interpretation guperb down to the treatment of the most minor characters drives home every thrust of bitter irony, injects appeal into a first act almost devoid of action, turns cer-tain overcolored portraits into pictures of apparent sincerity and produces an enter-

apparent sincerity and produces an enter-tainment that is engrossing from the rise to the final fall of the curtain. Some set Maugham is an experienced and expert drasmatist, but it was the fine old art of acting—too often a stranger to our stage—that claimed primary attention at the Broad Street Theatre last night. Apat the Broad Street Theatre has higher Applause rippled through the playhouse for many a scene involving such polished performers as Rose Coghlan, never more at the height of her powers than now, after a half century before the footlights; Fring Williams, artist to the tips of his nimble toes and expressive fingers; comely Chrystal News with an endowment of historice. with an endowment of histrionic authority that often goes with less intrigu-ing physical charm; stately Lenore Har-ris, and Edward Douglas, whose sense of ulet ironic comedy is worthly of Sam

The intent of "Our Betters" is intensely serious. The author, in angry spirit has sought to paint an expatriated colony of upper-set climbing Americans in London own writers have often denounced titlehunting heiresses from the footlight, but never in quite the scornful, almost Swiftian per of Somerset Maugham in his latest play. As a basis for a comedy of manners
-very bad manners in this instance-all equipment is undoubtedly admirable. Mr. Maugham's lapses are caused sometimes by his very vehemence.

His desire to drive home his point leads coasionally to padding, to overstatement and to a rather colorless exposition of the virtuous Americanism, exemplified in the two decent characters of the piece. When a dramatist abhors the conduct of frivolous, rotter-minded Americans in London to such an extent that he actually refers to New York in terms applicable to More's "Utopia" or the Garden of Eden, one's sense of pro-portion is somewhat shocked. At such moents the sentimentalism of Mr. Maugham s fairly akin to that of Booth Tarkington "The Man Frome Home."

The extreme frankness of speech em-ployed throughout "Our Betters" might have raised a pretty furore a few years ago. Criticism of it today will probably be called old-fashioned prudery, and on the whole the modern viewpoint seems wartanted. It is plain that Mr. Maugham did not write merely to be "masty," but in order to reveal what he asserted to be the truth, bowever unpleasant and bad tasting that might be. Whoever is inclined to question the accuracy of his sickening social picture cannot in honesty deny that the brush was apped in genuine conviction. It may be added that the action of "Our

Betters" occurs in these war times. Could a German witness the play he would prob-ably believe that the "making the world safe for democracy" on which his foes in-sist needs an amendment. "Make London safe for society" would be his retaliative H. T. C.

Jolly Tars-Empress

Empress Theatre patrons were treated to well-balanced bill, which included clever singing, dancing, comedy and novelty acts.
"The Jolly Tars," a group of entertainers
attired in sailor costumes, made a good
impression with comedy and songs. Lovers Impression with comedy and songs. Lovers of "coon sengs" and negro dialect were siven a treat by Lemaire and Dawson. blackface artists. Other acts on the bill for the first half of the week are the Musical Five and Orth and Athleda, entertainers. Offerings for the latter half of the week are: Hello, Jazz Land"; Jones and Greenly, in songs, dances and comedy; Walter Kaufman, in comedy songs and chatter, and Bell Brothers and company, aerobats. Motion pictures, with a change of films each the state of the search and the search sea

ay, is an Empress feature. "Whe's to Blame?"-William Penn bill of exceptional merit is offered at the William Penn. The feature act of the show is the musical comedicta, "Who's to Blame?" which is a production of the Ted Blame?" which is a production of the Ted Reilly company. The playlet is punctuated with catchy songs and peopled by a num-ber of pretty girls and a couple of good comedians. Phil Kelly and Joe Gallagher scored a hit with their act, "The Actor and the Italian." "Three Girls and a Boy" is a comedy skit with a number of good songs, while Naioni, a South Sea Island musicaln, offered a number of unusual musical num-

ffered a number of unusual musical num-Among the offerings for the latter half of the week are the miniature musical comedy, "Small Town Opery," the Came-ron-Devitt company in the sketch, "The Groom Forgot"; Gene Green, in character delineations and ditties, and Rucker and Winifred, comedians, and Olive Thomas in "An Even Break," a photoplay.

Behemian Girl-Globe

Melodies that have haunted us for years, such as "Then You'll Remember Me" and "I Dreampt I Dwelt in Marble Halls." pleasantly revived last night at the

Eugene Emmett, Charles Buckley and mpany, Kute and Klever, Frank Rae and mpany, Carson and Willard, a clever local ir; Nelson and Castle, Brant and Martin d the Mc and the MacPhersons were other acts which drew much applause.

As usual, the motion pictures were up to the minute.

"U-Need-a-Girl"—Cross Keys

stageland was given a surprise by the wer comedians and singers who took at in "U-Need-a-Girl" at the Cross Keys eatre. The sketch brought generous applies when several unique stories and the with touches of humor and drama

GOLDWYN'S "POLLY" **GEM OF CINEMA ART**

Maugham's "Our Betters" Pre- First Mae Marsh Release at Stanley Marks New Beauty of Method

By the Photoplay Editor

STANLEY—"POLLY OF THE CIRCUS," Gold-wyn, with Mae Marsh and Vernon Steel, Story by Margaret Mayo. Directed by Everett Shinn. Ye terday Goldwyn Pictures became a reality in so far as actual publ'c exhibition is concerned. But "real" is not exactly the word in which to describe the essentially different quality of "Polly of the Circus." There is plenty of that physical realism in the feature—ranging from the antics of ome most agile elephants to expert continuity-but the whole is informed and height-ened by a curious refinement of handling that is almost new in the movie business. Bad old movie habits, such as blue tint to indicate night and foolishly glaring in-teriors have been banished "Polish" is teriors have been banished "Poilsh" is written gently over the whole texture of the piece, polish in illuminating methods, in quietude of facial byplay in taste of "pro-duction." Very cunningly the huge reaches of circustand are contract. of circustand are contrasted through flashes and cuts, with the simpler dec rative effects of the minister's small-town home. Very finely is every ounce of pictorial beauty wrung from such commonplace things as a tree-enlaced clump of woods. Very substindible are Very splendidly are moon and sky and lamplight and the thickness of night suggested. Technically "Polly" is a gem. Whether it is a stampeding circus crowd that the screen shows, a la Griffith or a wonderfully lit profile or the intelligent used. of intelligent leaders, the picture justifies itself amply. All this in spite of a story that is too short for seven reels. Per-haps we can condone this ancient "pro-

ARCADIA AND PALACES—"REBECCA OF SUNNYBROOK FARM." Arterall, with Mary Pledford, Edurent of Brief, and Maryorice Daw, Story adapted from Kate Douglas Wig-niti's tory independent of the Company of Marshall Nellau.

mated and effective acting of Miss Marsh.

gram" fault this time, in view of

But not often.

The success of the stage "Rebecca" seems certain to be duplicated and perhaps surpassed by her film sister. For Mary Pickford draws upon those charming assets of personality and facial expression on which her popu arity in the realm of celluloid was originally based. Her equipment for child parts has seldom served her better. She is winsome, sprightly and animated, touch-ing where need be, and thoroughly girlish throughout. The keynote of her performance has slightly more gayety and sunny humor than the portrait contributed to the stage by Edith Taliaferro, but Miss Pickford's comedy is never exaggerated and its flavor of apparent spontaneity constitutes nine-tenths of its appeal. The picture will interest especially those who took peasure in "Pollyanna," and "Mother Carey's Chick-ens." The familiar tale of a little girl's artless charm disarming the bigotry, nar-row-mindedness and prejudices of grownup folks is unfolded with clarity and taste in scenes strikingly lliustrative of capable direction and artistic photography. Some of the interiors are notably fine. The out-door scenes would carry complete convic-tion were it not for cucalyptus trees and evidences of California flora unknown in New England. That excellent actor, Eugene O'Brien, handles a romantle part with skill.

REGENT - "THE GLARDIAN," World-Brady, with June Elvidge, Montague Love and Arthor Ashloy, Story by W. H. M. Ferguson, Directed by Arthur Ashloy,

This film "mellerdrama" is compounded of familiar materials. The ward of an excracksman, turned virtuous, is wooed by an cracksman, turned virtuous, is wooed by an unscruptious, blackmailing young man, who unearths the guardian's past. After a series of exciting scenes, including the standard one in which a pair of conspirators in a public place discuss their plans sufficiently loudly to be overheard by an agent of Agricus and Act II—A Reference, "Night Act II—A Monte Carlo, Afternoon, (A few weeks later.)

Act II—Garden of the Cote d'Azur, Theatre of Varieties, Monte Carlo, Afternoon, (A few weeks later.)

Act II—Garden of the Cote d'Azur, Theatre of Varieties, Monte Carlo, Night, (A few weeks later.) public place discuss their plans suncertly loudly to be overheard by an agent of righteousness — a situation beloved of Jerome K. Jerome in his delicious "Stage-land"—the heroine is rescued from a perilous plight and the benevolent experilous plight. The musical comed Wilda Bennett and her associates in a musical comed with a musical comed with the musical comed with the musical comed with the musical comed with the w nothing new or notable either in the direc-tion or photography. June Elvidge and Messrs, Love and Ashley handle the leading roles with easy efficiency.

BELMONT—"OUTCAST," Frohman-Mutual, with Ann Murdock. Story adapted from the play by Hubert Heavy Davies. Private screening. Directed by Dell Henderson.

The presentation of Hubert Henry Davies's study of the fallen woman as a picture play once more illustrates the difficulty which confronts the director who tries to reproduce a comedy of mortals without the aid of speech. "Outcast" was successful on the speaking stage. It will have a certain degree of popularity in the picture houses, but there is not action enough in it to make it a brilliant success. The outcast, played by Ann Murdock, is an American girl, lured by Ann Murdock, is an American gir, lured into a false marriage by a rich man, only to be turned off when the man loses his money gambling at Monte Carlo. The girl goes into the street in London in order to buy food for her baby. She meets a coung English broker who has been filted by the girl he loved, and his interest in her saves him from drinking himself to death. Miss Murdock plays her part with considerable skill.

STRAND—"SEVEN KEVS TO BALDPATE."
Arteraft Picture Corneration. George M. Cohan and Anna Q. Nilsson. Story by Earl Bigger.
If Earl Bigger's novel tale can be set to music it is 'ikely to be submitted for public approval next in that form. It was a success when it appeared serially. When it was published in a book it was again pop-When it ular. George M. Cohan in a dramatic ver-sion of it drew crowded houses. And now that a picture play has been made of it the stery is receiving the same verdict of ap-proval. The audience yesterday afternoon greeted it with laughter and applause. Mr. Cohan's restless nervous manner of acting lends itself to the pictorial drama. As he has always depended very much upon action for his effects and as he has a comedy face. for his effects and as he has a comedy face, that is, a face which is mobile and expressive, nothing but his voice is lacking to produce the effect of reality. Miss Nilsson as the heroine of the comedy is pretty and graceful with expressive features. The screen tells a mystery story in a farcical manner, changing at times into pure melo-The denoument is novel and unexdrama

"Reputation." with Edna Goodrich, the Belmont's bill, will be reviewed some time later this week. Evelyn Nessit h "Re-demption" is the feature film at the Victoria this week. The Garrick's attraction con-tinues to be the stirring and admirably photographed pictures of the Italian battle

June Caprice-Colonial

Classy vaudeville, together with June Cabrice, who made her first appearance in "Every G'rl's Dream," delighted patrons of

Nixon's Colonial. The five vaudeville acts were of uniform merit. Frank Le Dent drew rounds of laughter with his eccentric juggling tricks. haughter with his eccentric jugging tricks, which he performed with grotesque solemnity. Kaufmann and Lillian delighted both eye and ear with an unusually good offering of songs and dances. Another dancing act, of a different type, however, was that of Ethel Douglass and company. These performers exhibited the classic and modern steps in a manner that brought several encores from an audience usually restrained in its applause. Mayo and Tairestrained in its applause. Mayo and Tal-ley gave several songs that were well re-ceived.

ATTRACTIVE PERSONALITIES IN CURRENT OFFERINGS



CLEVER ARTISTS IN "THE RIVIERA GIRL"

A Charming Love Story That Enlists the Sympathy of the Audience

APPLAUDED GENEROUSLY

THE RIVIERA GIRL. Musical comedy in three acts, Music by Emmerich Kalman. Book and brice by Guy Borton and P. G. Welshouse. Emsemble numbers staged by Julian Mitchell. Dislogue directed by Herbert Gresbam. Scenery by Joseph Urban. Forcest Theatre. Theatre.

Sriva Vareska, a vandeville singer, Wilda Bennett

Sriva Vareska, a voudeville Wilda Bennett
Baron Ferrier, an ex-Ambassador,
J. Clarence Harvey
Charles Lorenz, his non. Arbur Burckley
Gustave, proprietor of the Cote of Asir,
Eugene Lockbart
Anatole (English), a waiter Frank Farrington
Sam Springer of Fishburg, Ill. Sam Hardy
Byrdie Soringer, his wife. Juliette Day
Count Michael Lorenz. Lamis Casavant
Cles. Bensie Gress
Florence Belmar

beautiful little waltz accompanying a in the first act and there was excellent humor in the treatment of the melody for the song. "Let's Build a Bungalow in Quogue," in the second act. It is probable that before the week is over the whole town, or that part of it which likes sentimental songs, will be singing "Just a Voice to Call Me Dear" because it has a qual-ity that appeals to the popular taste. But "The Riviera Girl" pleases because it tells a love story in an unusual way and because the acting of the lovers is unusually sincere and convincing. One does not ex-pect this sort of thing in a musical com-edy. But Carl Gantvoort as Victor Berryt, edy. But Carl Gantvoort as Victor Berryl the man who marries Sylvia (Miss Bennett) in order to give her a title and then frees her so she can marry some one else, com-mands attention the moment he enters the stage and he plays the lover with a devetion of attitude and gaze that will doubt-less draw hundreds of sentimental young women to the Forrest during the engagement In addition to being a romantic lover he has an excellent baritone voice that he uses with discretion and skill in song. Miss Bennett is an actress of great

voice. She sings simply and naturally with the lyric quality of a bird. The scenery by Urban is what we have tearned to expect from this artist in the unusual. There were strange combinations of colors, somberness, where the old-school artist would give light and gayety. In the artist would give heat and gayety. In the second act there were trees with triangular leaves, relieving two great marble pillars that flanked the stage and opened a vista to the sea over a wall on which were poised four giant gold-and-green urns.

nal charm and with a well-trained

COLONIAL—"Exery Girl's Dream." Fox, with June Caprice. Story by Adrian Johnson. Di-rected by Harry Millarde. Here is a typical Caprice movie, with Margaret Mayo, author of "Polly of the Circus," at the Stanley,

The New Chauffeur-Nixon Grand

If every new chauffeur were as tunny as be recently engaged motorcar manipulator n "The New Chauffeur," the headline at-raction at the Nixon Grand Opera House ast night, then having a car would not be such a tragedy to the owner, the riders and the observers thereof.

and Charles J. Hill and Archer and Ward. the constant attention of the audience.

MARGARET MAYO GUEST OF STANLEY V. MASTBAUM Author of "Polly" Appears at Stanley Following Testimonial

Dinner Goldwyn Pictures Corporation can well be proud of having Margaret Mayo associated with it, for she brings a new thought into the art of writing for the cinema. Putting aside all praise of self, as many writers for the screen are prone to do. Miss Mayo

hopes to bring many authors to the light by trying to show them the wonderful pos-sibilities in writing for the screen.

If was to a selected gathering at a complimentary dinner given sat the Bellevue-Stratford by Stan'ey V. Mastbaum that Miss Mayo told of her future work. A feastars Mayo told of her future work. A tea-ture of this dinner was the complete service upon plates of gold, while every other ac-cessory pertaining to its careful carrying out was of this same precious metal. An appropriate souvenir was a miniature status I a circus rider, representing Polly.

Thousands of persons waited for Miss Mayo to make her appearance at the Stancy Theatre, where she spoke to those fortu-

nate enough to get inside.

Accompanying Miss Mayo was Fred B.
Warren, Edgar Selwyn and Samuel Goldfieb.
The latter two names form the flow name.

SPORTING WIDOWS FIND FAVOR AT THE CASINO

They Must Have Been Divorced From Gloom Judging From Their Reception

As the result of propaganda on the part of Manager Laste, of the Casino Theatre more women than usual attended his playhouse list night to see the "Sporting Wid-low" open their week. Everything that Mr. Leslie has said about his show is true about the one last night. It was whole-some and very musting. The "Sporting Widows" book is entirely new, as are also Widows book is chirely hew, as are asserting of the songs and dancer.
Chief among the laugh-extractors is liarry Cooper, a funster of long standing. Heading the f-omal- contingent is Drena Mack, whose singing is meritorious.

Petticoat Minstrels-Bijou

was of decided merit throughout. During the summer the house was thoroughly ren-ovated and many improvements added for

the convenience of patrons.

The Petticoat Ministrels, composed of a dozen pretty girls, top the bill. They of-Louis Simon, in the leading role, made the heart of many a fliver proprietor beat in sympathy. The comedy abounded in funny situations and surprises and was and goes with a dark which holds interest.

MANY ACTS OF MERIT ON VIEW AT KEITH'S

Harry Green's Players Head Bill as Vaudeville Season Enters Its Own

The vaudeville season, which is always several jumps anend of chestnuts and frost, has entered into its full swing. Crowded houses, well-filled coffers in the box office and the good humor that goes with such things were found last night wherever vaudeville was found.

Harry Green and players, in "The Cherry Tree," won the premier honors at Keith's. This was due to the natural manner in which Mr. Green represented George Washington Cohan, the leading character, and to the smooth-running vehicle of plot and d'al gue furnished by the skit. Walter Allen, Jane Meredith, Frederick Macklyn and George Park, supporting the truthful proselyte to the art of Ananias, were of great assistance.

To proceed next to those making their irst appearance before a Keith audience in Philadelphia:

It is rare indeed that acrobats vie with headliners for the honor of making the hit of the evening. Such was the case with Jack Alfred & Co. This trio, behind a screen of real humor, with the old ironing board, washine and all that in the hall bedroom, showed a laughing, gasping audience some difficult feats. These included a daring a'r dive and tricky balancing eatch. It was all informally done, minus tights and spangles, adding to the impressiveness of their exhibition. Arnold and Earl Taylor gained applause in the finale after a decided sag in the middle of their skit, "Put Out," which is an ingenious conveyance for clever songs. The quartet from "Rigoletto" was sung as a duct by Eddle and Lou Miller. In this and their other songs their rich voices were applicated, but their enunciation was difficult for the ear. Marion Morgan's Art Dancers, with their

Romano-Oriental setting of richly blended co'ors, repeated their triumph of last week in the opening of the second week of their engagement. Cecil Cunningham, long a favorite, mang and recited her exclusive repertoire, featuring "History of the U.S. A." Then, to the delight of the audience, she directed the orchestra in a mad medicy of music. Ease of personality added to her charm. Bert Swor's darky chatter was excellent, as attested to by the laughs be provoked; but his blackface comedy would be better without "those old ones" in fact, he is too good to inflict solite smiles at the several old memories of once-good jokes that he brings back. Richard Wheeler and Gertrude Dolan. In their varied sustained by bright repartee.

Character imitations and snappy monologue made Loney Haskell's lone appearance a decided hit with the audience. Inhorateness and grace constituted the motif in "The Danse Fantanies," which required three scenes for its presentation. Mis. Celina's circus exhibited new wrinkles in circus performances. Others whose acts were applauded were Miss Finiay Barton and Charles J. Hill and Archer and Warteness and structure of the finite interest, and goes with a darh which holds interest, and the several old memories of once-good jokes that he brings back. Richard Whiceler and Gertrude Dolan, in their varied darker, were applauded scarely enough. In fact, he is too good jokes that he brings back. Richard Whiceler and Gertrude Dolan, in their varied darker, were applauded scarely enough. In fact, he is too good jokes that he brings back. Richard Whiceler and Gertrude Dolan, in their varied darker, were applauded scarely enough. In fact, he is too good jokes that he brings back. R



Airmen in the great war are using WRIGLEYS regularly.

It steadies stomach and nerves. It is pleasantly lasting in taste. Teeth set firmly in WRIGLEYS make sure of achievement.

Our land and water forces are strong for it. And the home-guard finds refreshment and benefit in this economical, long-lasting aid to teeth, breath, appetite, digestion.





Virginia Steppers-Nixon

Sam Hardy's engaging comic sense

enlivens "The Riviera Girl" at the Forrest. Crystal Herne shines in

the all-star cast of "Our Betters" at the Broad.

plenty of that maidenly pep that Miss

June knows how to administer to her "audiences." Not much variety can be claimed

for the story offered. It merely gives the

Pox-made star a chance to disport herself in two kinds of costume, and jump

from rags to royal raiment with a celerity

There is plenty of snap and dash about the show at the Nixon. The whole per-formance bears the stamp of excellence. Many novel movements from the land of Terpsichora were offered by the Six Vir-ginia Steppers, who told the story of the dance from its inception by their grace and execution. An abundance of applause re-warded their efforts. Laurie Ordway gave a delightful mixture of comedy and music. which proved a good vaudeville cocktail.

Among others who appeared to advantage
were Charles Mack, monologist. The Schmettans in posing and acrobatics and the Two Little Sweethearts, dainty dancers.

