THEATRE SEASON HAS OPENED AT LAST, AND ALL HOUSES WILL BE READY WITHIN FEW DAYS

BELLE BAKER HOLDS TOP LINE AT KEITH'S

Actress in Second Week Scores as Heavily as on First Appearance Here

Knights Templar who visited Keith's last night were well rewarded by the presentation of a program replete with good song and dance numbers.

Belle Baker, who is on her second week of the present engagement, of course, headed the features. The manner in which this inimitable young lady responded to encore after encore, despite the intense heat, captured the enthusiasm of the audience, and when finally she did escape her departure was signalized by as hearty applause as greeted her first number.

The Mellete Sisters, with Lew Pollack at the piano, put over an act in many ways resembling the offerings of the Dolly Sisters. Their singing was engaging and their dancing all that could be desired. Pollack was, of course, good.

The interesting farce, "$5000 a Year," with Robert Hyman, Virginia Mann, Francis Moren, Gertrude Keith and John Weston, was well received. Ben Bernie is a violinist whose accompanying comedy goes very big. Fred Holmes and Lola Wells give "An Old-Fashioned Bride" a fine send-off. Leon Kimberly and Helen Page scored in "Spring Is Calling."

Bobby O'Neill and Evelyn Keller, in their "Song and Dance Elopement," find excuse for several pleasing numbers. The La Mont trio of wire walkers and Los Rodriquez, acrobats and equilibrist, conclude the performance.

BROADWAY—"A Page From Life." Full of fun and frolic. It was presented by Sullivan and company, all capable players. Then there were Maxwell, Moffatt and Edwards, dancers of art and grace; Anita Stewart, in "Human Desire," one of the best of her pictures; Bobby and Nelson, comedians, and Lowry and Prince, also laughmakers.

CROSS KEYS—The headliner here is the Al Golden troupe in an Oriental spectacle, gorgeous in setting, featuring acrobats, dancers and magicians. "The Spirit World" is an original production, with singing and dancing. The three Maxim sisters are graceful and attractive jugglers. Other acts were all first class.

GLOBE—That delightful farce with music, "The Three Twins," has been condensed into tabloid form and pleased here, just as it did when Bessie McCoy sang the "Yama Yama Man." "Let's Get Married," a clever farce, made everybody forget the hot weather. Lina Anger and the Curtiss boys staged a song-and-dance act that met with approval. Others on the entertaining bill were Jack Neville, Lucky and Harris, Le Temple and company, Glen and Jenkins and the Gorgallis trio of expert sharpshooters.

GRAND—"Yankee Doodle in Berlin," with Bothwell Browne as an American aviator and Eva Thatcher as "Mrs. Kaiser," amused a large audience. "Mack Sennett's Bathing Girls," with their pulchritudinous charms and dancing were much appreciated, judging by the applause accorded them, and there was an excellent vaudeville program given. The eighth episode of "The Great Gamble" also met favor.

KNICKERBOCKER—"Pretty Smooth," the screen romance of love and crime which heads the bill, went across in a fashion true to its name. Priscilla Dean stars in this crook play. Downs and Flato, the singing acrobats, held attention. Norris and Louise in a comedy singing act donated about twenty minutes of laughter, while Jack Green and company in offering a comedy sketch entitled "The Woman of a Thousand Secrets" reveals some helpful points of interest. "Playmates" was an exceptionally good dog act and the "Maytime Four" and Barton and Wilmer, comedians, concluded a good bill.

NIXON—On the joy bill here Neil McKinley, of effervescent wit, led in the fun and scored a solid hit. Kennedy and Neilsen offered new ideas in "comedy acrobatiques." Nat Liepsic, card manipulator, showed that he is a pacemaker in that line of dexterity. "Pay Day" was a delightful sketch and the Kamaka Japs thrilled.

TEMPLE—Camden has a chance to see the Sennett patriotic spectacle and burlesque on the Hohenzollerns, "Yankee Doodle in Berlin." Supplementing the bill is a delegation of the "Mack Sennett Bathing Girls," who appear in a typical aquatic film and also personally in songs and dances.

WILLIAM PENN—Wyatt's "Scotch Lads and Lasses" in a song-and-dance act of their own heatherland was the headliner. Neighborly gossip was cleverly portrayed by the Harkinses, while "Who's the Boss," a skit, brought out shrieks of laughter. Charles Boyden, an old Dumont minstrel, put over some jokes and songs that his audience are still thinking about. Pretty and fetching Anita Stewart starred in "Mary Regan" in a way typical of her motion-picture work.

DEMPSEY DRAWS CROWD

Thousands See Champion Spar With Partner at Metropolitan

The crowd of fight fans which witnessed the championship tilt between Jack Dempsey and Jess Willard at Toledo on July 4 had nothing in comparison with the crowd of strike-starved theatregoers which packed the doors of the Metropolitan Opera House last night to witness the same Dempsey, now heavyweight champion of the world, go through a three-round bout with his sparring partner, Jim Tate.

When Dempsey was introduced the crowded house to a man and woman applauded the youthful fistic king. Dempsey put in his appearance in a full dress suit but quickly changed after he had introduced his manager, Jack Kearns, for a suit of maroon-colored tights.

Dempsey exhibited on Tate the principal blows which he used so successively in defeating Jess Willard in the championship bout. He also gave a one-round exhibition of "shadow boxing."

The seven vaudeville numbers on the bill, four of the usual type and three which were rather out of the ordinary, were well taken by the ensemble.

Will Stanton and company offered one of the out of the ordinary of the three in a comedy sketch entitled "His Last Drop." The sketch was unusual for one thing, because it portrayed in Will Stanton the extinct species known prior to July 1 as the "souse."

"Senator" Francis Murphy contributed a rapid-fire monologue which caused numerous convulsions of mirth, and an "Heir for a Night" made up the uneven three of the worth while class. Others on the bill were Bertha James Gilbert, colatura prima donna. Miss Gilbert experienced considerable difficulty in getting started with her act. The audience had been given a look for a second at the ring in which Dempsey was to perform and they were restless to have the remainder of the program over with. La Dora and Beckman staged a pretty gymnast number, the Angel Sisters offered a bit of song and dance, and the Gorman Brothers, with "Odds and Ends of Songdom," concluded the bill.

ROMANCE OF ALASKA

New Rex Beach Photodrama Red-Blooded and Human

CHESTNUT STREET OPERA HOUSE—"The Girl From the Outside," a special Rex Beach film. Directed by Reginald Barker. Goldwyn.

Some years ago there was a play under the title of "The Miracle Man," the chief character of which was a patriarch, whose good influence over a band of criminals forced them to reform. Now comes a new Rex Beach tale of Alaska, with a girl in the story who should be termed "The Miracle Girl," for her sweet nature and kind influences bring five hardened rascals to the right path. All the virile life of the frozen north is mused in a play which is inspired by a simple love motif.

A new star shines in the play in the person of Cullen Landis, a youth who possesses such qualities as made Jack Pickford, Charles Ray and Richard Barthelmess of so much value. Most important of all he can act and is not a mere puppet. Clara Horton is a perfect selection for the "girl" of the title. She lacks that "sweety sweet" face which so many producers seem to think the fans want. Instead she has mobility of countenance which fits the character intended. Sydney Ainsworth does the role of a crook as have Colin Kenny, Ernest Spencer and Hallam Cooley.

Many patrons of the cinema will liken some passages of this play to parts of "Broken Blossoms," for it has all of the sympathetic force of that play. The death of the young boy who was shot trying to help the girl he loved, although he knew that she loved another, brought tears to the eyes of many spectators. It is a fine photodrama.

Rex Beach has furnished the screen with many stories, but this one made from his novel, "The Wag Lady," and getting its name from the fact that five of the crooks are known as "The Scalawags," will find a new set of followers. Scenes of Nome, Alaska, and its environs are well done as to crowds and sights. Much comedy, introduced in a healthy sort of way, seems to "belong" and not to be forced for the sake of relief. Appropriate music was rendered under the direction of Samuel L. Rothapfel and a well-sung tenor solo was the appropriate "Pal o' Mine" at the death of the boy.

FIVE FILMS SCREENED; VARIETY OF SUBJECTS

Fairbanks, Pickford, Normand, Martin and Blanche Sweet as Stars

STANLEY—"His Honor, the American," with Douglas Fairbanks. Scenario by Elton Banks; directed by Joseph Henabery. Fairbanks play.

The only criticism of this film is its length. The popular hero of the matinee girls has placed too much material in his new film for current program consumption. The story really has too many good things in it. However, the smiling comedian has not appeared on local screens for a long time and it may be that he desires to make up for his absence in that way. Giving too much in a film is almost as bad as not giving enough, as is the case at another theatre.

Many will consider this play the best one that the comedian has appeared in, and all must agree it is the most elaborate. Mob scenes are introduced with effect and the Bolshevik material is excellently handled. The heir to a throne in some mythical country is sought in America, where he is the mystery of New York because of his mania for speed and excitement. Just when he craves a lot of it he is taken back to the land of his birth and things begin to happen.

Athletes should see Fairbanks work and they would then understand why film stars of his caliber are so popular. The things he does are truly remarkable. Marjorie Daw is in his support, but has very little to do. Sam Sothern gives a fine character study as the king and Frank Campeau is the villain. Many tricks of photography are used with telling effect.

PALACE—"Upstairs," with Mabel Normand. Story by Perley Moore Sheehan. Directed by Victor Schertzinger. Goldwyn play.

Throwing custard pies and diving from high platforms in a one-piece bathing suit cannot always be supplied to a lady of the films as methods of comedy. This one, Mabel Normand, has graduated from that class and now stands among the foremost in her vocation of filmmaking. If it but chanced to have had a better motif, "Upstairs" might be considered a fine film. As it is, the credit goes to the star for her hard work.

There is a breadth to this comedy which seems to fill the screen. It is not of the refined sort, but deals with a girl who is employed on the lower floor of a hotel but with ambitions to climb. With the aid of a stolen dress she ascends to the level of the dance floor where she proceeds to indulge in the fun. Her large working shoes, however, are her undoing and the hoax is discovered. Colin Landis and Kate Lester are in the support.

ARCADIA—"Bill Anderson's Boy," with Jack Pickford. Directed by James Kirkwood. From Hapsburg Liebe's story. Pickford play.

In the old days when the films were a fad and unlike now, when they are important factors in the entertainment line, this story would have appeared in what was then known as a "reeler." In other words, the story does not have sufficient material in it to warrant its being stretched out over a period of an hour in order that the male member of the Pickford family might have a part in which he can re-appear upon the screen after a sojourn in the navy.

Jack Pickford has a host of followers and he rightly deserves the honors of stardom because he can act and that is very important nowadays. As the son of Bill Apperson, a man of the Blue Ridge Mountain country, he shows that stern determination to carry out his own wishes in a manner that leaves no doubt as to just how the big fight and the courtroom scene will terminate. The length of time which is taken up with the establishment of the love interest between the boy and the daughter of the man who believes him to be responsible for a theft is hardly necessary and proves what was written in the first paragraph about unnecessary lengths of footage. Gloria Hope is the girl while Russel Simpson and George Nicholls add good character studies.

VICTORIA—"The Unpardonable Sin," with Blanche Sweet. Directed by Marshall Neilan from the story by Rupert Hughes. Neilan special.

Now that Marshall Neilan is his own producer he will have unhampered opportunity for directing his movies, as is the case in this play. The fact of the war being over and lack of interest in it in some quarters should not deter film fans from seeing this work of two craftsmen of the screen. If for no other reason than to welcome back Blanche Sweet to our local screens the picture is worth going to see. Here is a feminine star whose talents should receive more attention because she possesses the qualifications necessary for stellar roles.

A combination of comedy and drama in this play makes some of its acting moments seem rather tame. When the cameraman devised the making of a dual photograph of the star watching herself dead in another room it seemed to lose some of its effectiveness. A story of ruined Belgium is the theme with the introduction of several children, who are given important places. Matt Moore, Bobby Connelly, Mary Alden and Wallace Beery are in the support.

REGENT—"The Third Kiss," with Vivian Martin. Story by Heliodore Tenny and directed by Robert G. Vignola. Paramount play.

Vivian Martin has left the Paramount Company, but her work will always remain wholesome and attractive to her many admirers. A new departure at this theatre is the announcement of the run of this play for the entire week. Heretofore engagements have been but for a half week. It is but another indication of the strength of this offering.

Devoting one's time to settlement work has always been a popular theme for the scenario writer, and here the star appears as the owner of a mill, so disguised in garb like that of its employes that she is enabled to move freely among them. Her uncle's negligence in years gone by caused a fatal fire and she tries to right this wrong in many ways. For the love-interest seeker let it be said that there is an element of that quality necessary to happy endings.

STRAND—"The Thirteenth Chair," with Yvonne Delva. Story from play by Bayard Veiller. Directed by Leonce Perret. Pathe play.

The superstitious something about numerals forming 13, not easily explained, made it safe for the author to construct a mystery play about that number of chairs. It was not, however, the chairs which caused the mystery, but the occupant of the thirteenth one in a spirit seance. A very clever ending has been devised, and it leaves the spectator in doubt as to the reality or the fakery of spiritualism.

The death of one of the participants in a seance circle is solved in a clever way, and the method of bringing death to the man also is so adroit as to preclude exposure by its being told here.

The Locust screen has Dorothy Gish in "Nobody Home," while the Colonial is housing the second week's showing of "Mickey." Gladys Brockwell appears at the Alhambra in a changed version of "Broken Commandments."

Clean Comedy at Orpheum

"Come Out of the Kitchen," A. E. Thomas's dramatization of the novel by Alice Duer Miller, was the offering of Mae Desmond and her players. The central character is Olivia Dangerfield who, for a certain reason, masquerades as a cook, and in the second act of the play she shows her skill in the trim kitchen of an old Virginia mansion. Miss Desmond's characterization was piquant and fetching. There is an abundance of clean, romantic interest and honest fun in the comedy. Miss Desmond was supported by the favorites of last season and several newcomers of merit.

Templars' Jubilee Filmed

Moving pictures of the "world peace jubilee" held by the Knights Templar of the United States yesterday afternoon in Independence Square will be shown tonight and each night thereafter for the remainder of the week at the Chestnut Street Opera House. The pictures were made by the Goldwyn Pictures Corporation and their rapid reproduction is said to mark a record.

MATRIMONIAL FARCE WALNUT'S FIRST SHOW

"Unkissed Bride" Opens 111th Season at Historic Playhouse

The historic old Walnut, oldest playhouse in America, opened its 111th season last night with "The Unkissed Bride," a farce by Charles Demorest, which had likewise some claims to historicity. The situations which the playwright has dressed up in the up-to-date trappings and somewhat risque dialogue of the modern school of parlor, bedroom and bath farces derive their historical lineage at least from rare old Ben Jonson, who flourished in the spacious days of the great Elizabeth, though he wrote "Epicene" in the much more constricted times of the first James.

The essential theme is the same—the perpetration of matrimony as means of deception between an impecunious nephew and an opulent and tight-fisted uncle. By a simple process of reversal the playwright of "The Unkissed Bride" transmutes Ben Jonson into originality. Jonson has the uncle marrying, Demorest has the nephew practicing a camouflage marriage in order to get a large, juicy check for a wedding present—and there you are.

The addition of a bathroom is the only modern improvement in the architecture of farce since the days when rare old Ben typed his scripts. Mr. Demorest goes one further than his colleague who wrote a popular farce recently in that he not only has the bedroom and the bath, but has them visible from the "parlor" through scenery transparent when the lights are turned in them. But that is the limit of his audacity, for they are mostly shown vacant.

"The Unkissed Bride" is no worse, morally, or from the standpoint of drama or entertainment, than such other specimens of its school as "Twin Beds," "Fair and Warmer," "Over Night," and "Parlor, Bedroom and Bath." It is not at all shocking to a person of average sophistication, though it would be a bit out of place for a Sunday-school entertainment. Some of the lines are racy without being offensive, and the situations will not be displeasing to the large audiences who go in for this type of amusement. They will not attract the prudish or those who have some interest in dramatic construction — but these classes seldom knowingly buy tickets for this kind of show.

Acting honors belonged to the women of the cast. Barbara Scott, as the "bride," was excellent. Grace Furnside, in a May Vokes "slavey" role, won many laughs, as did Helen Deland, as the typical puritanical aunt of farce, and Rhea Diveley, as a vampirish dancer.

Jolson Opens Shubert Thursday

On Thursday night Al Jolson and "Sinbad" will begin to hold forth at the Shubert, for a run, after two years' in New York. Jolson has his usual array of quips and jokes, and of course, his characteristic songs. He is surrounded by an attractive chorus and a well selected cast of funmakers.

"Toby's Bow" Opens Tonight

Settlement of difficulties between the managers and actors permits the opening of "Toby's Bow," at the Adelphi tonight.

"Toby's Bow" is a comedy of today by John Taintor Foote. George Marion plays the name part. Mr. Marion was long engaged in the direction of plays so, that the great body of playgoers had forgotten that he was a notable character actor.

Forrest Opening Monday

The new season at the Forrest will open Monday evening with Charles Dillingham's musical show, "She's A Good Fellow." The cast includes Joseph Santley, Ivy Sawyer and a score of musical comedy favorites. The book and lyrics are by Anne Caldwell and the music by Jerome Kern.

"SUBMARINE MAN" WINS

Torpedoes Casino With Mirth and Music—Other Burlesques

Records of laughter were torpedoed out of existence yesterday when Lew Kelly's brand new show, "The Submarine Man" took the Casino audience into port a willing captive.

The cast has been well selected and earned the applause given. Jeanette Buckley holds the position opposite the star, but her honors in the performance are not reflected glory. She is a bright light by herself. The chorus has some neat dance steps and it can sing far above the average.

BIJOU—"Girls, Girls, Girls," and then some more girls, is the caption for this week's performance and it is a pretty and active chorus that gives the attraction its magnetic name. Snitz Moore capably headed the cast and is supported by Myrtle Cherry, Betty Palmer and Billy Lawrence, last season a Dumont favorite.

TROCADERO—"The Aviator Girls" proved aces at song, dance and comedy. Two entertaining burlettas filled the good bill, "Honey Moon Beach," and "Flying High." Among the leaders in the show were Ethel Shutta, demure comedienne, and Florence Bogard, tuneful prima donna.

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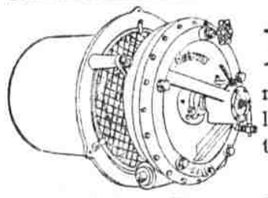

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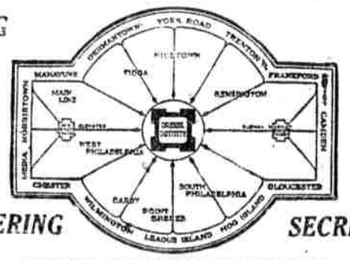

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