THEATRICAL SEASON HAS AN EARLY AND INTERESTING OPENING

idal sheets, the society weddings and d casts of musical comedies, were fortunately not mobilized for the revival of Leslie Stuart's and Owen Hall's sucsful musical play of a score of years o. A chorus contingent, no matter how luxe, "vingt ans apres." would be lacking in the most prized and praised asset of choruses, the curvilinear graces and the pretty faces that are precious attributes of youthfulness. Fortunately no such painful consistency has been followed in this exquisite and elaborate version of a classic of the musical comedy stage. Hence the "pretty maidens" of the most celebrated number of the plete are syelle and not buxom and the spectator does not have to take the pret-tiness vocalized by their cavallers on faith, but merely to take a look.

The rest of the revival, personally di-rected by J. J. Shubert, staged by Lewis Morton and drilled in the ensembles by Allan Foster and Lewis Hooper and set and costumed by Watson Barratt, maintains the same aspect of freshness and contemporaneousness. Nor has and contemporaneousness. Nor has ectator does not have to take the pretand contemporaneousnies. Nor has Harry B. Smith, who freshened the lines, spoiled the dialogue in translating the topical allusions and stans of twenty years ago into something currently understandable. He has done the work poised the dialogue in translating the spical allusions and stang of twenty ears ago into something currently nederstandable. He has done the work rith deft touch so that his contributions sem organic and not obtrusive. He has ellicately done like service for the lyrics of Paul Rubens and Boyd Jones which, ike the Gilbertian muster-metrics which hey echo, have not been corroded by time. Leslie stuarts tunes have not dulled in melody or lost in harmony over the years, either those of the original "Florodora" score or those interpolated from his other works. Tell Me, Pretty Maiden," for instance, received several encores, which were provided appropriately in a slightly controlled appropriately in a slightly reason the art of creeping into the harts of her audience. Surrounded by a company of unusual excellence. Miss Hayes nevertheless succeeded in remaining for every sec-

ceived several encores which were provided appropriately in a slightly travestied version, embodying the dancing steps and costumes of the original period, and a bit inanely in the "saxtet of the future," sung by a bevy of children—this did not seem to belong "The Shade of the Sheltering Palm." "I Want to be a Miluary Man," "Phrenoicgy"—it's surprising how many hits the score contains—all won many recalls.

This was partly on their merits and partly on the merits, both in singing and comedy, of the wholly admirable chorus and the well-balanced cast. Eleanor Painter, the Dolores, though she lacks magnetism and the diablerie of the Spanish girl, is really a grand operatic style. There was little of the "haut ton" about Dama Sykes, but her "hau Painter, the Dolores, though she lacks magnetism and the diableric of the spinish girl, is really a grant of the spinish girl of the girl of the spinish girl of the spinish girl of the girl of

Adelphi — Like most of its fanciful companions of the last two seasons, where the bedroom plays the most important part in creating the comedy. The Girl in the Limousine," despite and humorous as they did last year, if not more so. And Cohan is stamped all over the production, The official cast again appeared. Charles of its characters and situations which, if described, might seem risque, is really quite naive.

The writers, Mesers, Hopwood and Collinson, depend for comedy on misunderstandings, and those of the thinnest and least plausible kind. In fact, the prime fault with farce as an entertainment lies in the fact that credibility can seldom be attained, and consequently the fun must almost always seem forced.

This force reconstruction just as merry, zippy, musical is and humorous as they did last year, if not more so. And Cohan is stamped all over the production, The original cast again appeared. Charles yourself when the production is stamped all over the production, The original cast again appeared. Charles yourself when the attraction just as merry, zippy, musical and humorous as they did last year, if not more so. And Cohan is stamped all over the production, The original cast again appeared. Charles yourself when the attraction just as merry, zippy, musical and humorous as they did last year, if not more so. And Cohan is stamped all over the production, The original cast again appeared. Charles yourself when the attraction just as merry, zippy, musical and humorous as they did last year, if not more so. And Cohan is stamped all over the production, The original cast again appeared. Charles yourself when the production, The original cast again appeared. Charles yourself when the production, The articles and production, The original cast again appeared. Charles yourself when the attraction just as they did last year. If not more so, And Cohan is stamped all over the production, The original cast again appeared. Charles year. If not more so, And Cohan is stamped all over the production, The articles is neet and least plausible kind. In fact, the prime fault with farce as an entertainment lies in the fact that credibility can seldom be attained, and consequently the fun must aimost always seem forced. This farce revolves around an accident which befails Tony Hamilton, a young bachelor engaged to Bernice Warren, when he helps a girl in distress on the road and takes her into his limousine. The girl turns out to be a man, who, together with a fellow highwayman, attacks Hamilton and knocks him senseless with a blacknek, stealing his clothes and money. In this condition he is left at the home of Mrs. Betty Neville, a young friend of his flancee, for which place he had originally started to attend party.

room and takes her dressing gown to clothe himself and is discovered by her.

People begin to arrive right after this and Betty's aunt mistakes Hamilton for her son-in-law. The ensuing complications cause the two to spend much time together, deceiving the aunt and avoiding the others, until the chauffeur clears matters up. matters up.

There is the usual amount of entering and exiting and excited running around, backneved situations and an excited running around.

hackneyed situations and an emphasized use of a bed as a stage property. The farce moves swiftly in its activities, but rather slowly as to lines and situations.

John Arthur plays Tony in his usual manner of the injured innocent, a style which fits in well with his present vehicle. The other characterizations were inoffensively but not particularly well

of Stage Life

Forrest—"The Girl in the Spotlight,"
the initial attraction at this home of
musical comedy, had its componer, Victor
Herbert, one of the most popular conductors in this country, to lead the orchestra at the premiere. The reception accorded him signalized the place he holds among local 'first nighters." The production was made by George W Lederer and the musical numbers were colorfully staged by Julian Alfred Richard Bruce prepared the book, which brightly and snappily deals with the inner life of the theatre, the plot having to do with so-called "angels" and a temperamental prima donna.

Tulike many of Mr. lighert's other

Unlike many of Mr. Herbert's other scores, the music is not of the whistle-able variety. Some numbers are reminiscent of other things he has written, but recourse to one's own treasures is by no means to be condemned. I Cannot Sheep Without Draming of You' is the most promising of the numbers, although 'ta recurrence seems a hit overstressed. Another song, with the true Herbertian flavor, is "Catch 'Em Young." written in a fast tempo.

The opening scene is not unlike that of the cartoon disclosing the Hall Room Boys, for it shows three musiseteers of poverty deciding who shall wear the communal dress auit. They are composers of a musical comedy which an angel" is putting on to star a prima dona in whom he is interested. He appropriates credit as author and comparing the credit as a comparing the c appropriates credit as author and com-poser of the piece, but is revealed as an impostor when he claims as his wife the girl who substitutes for the prima Mary Milburn is the maid in the board-or house where the composers live, and

Active, Energetic Man elling character desires responsible on, such as sa'es mainager, office gar or secretarial and adminia-e work for high-grade business or corporation. Will fravel if heces-High Civi Service rating is busi-auminiariation. Experienced in promotion work. H 213, Ledge

"FLORODORA" A CURIO, ALSO VERY LIVE SHOW

Revival Rich in Historic Interest and Abundant in Entertaining Qualities

Saubert—The multitudinous membership of the "original" sextet of Florodora," who have figured so often and so prominently in the divorce courts, the

'BAB" WINS WELCOME AT BROAD'S OPENING

Charming Autumn Visitor Skillfully Played, With Helen Hayes as Sub-Deb

dience last night.

And, it is to be here emphasized the "Bab" of the stage is every bit as the content of the stage in the content of the stage is every bit as the content of the stage in the content of the stage is every bit as the content of the stage in the content of the stage is the content of the stage in the content of the stage is the content of the stage in the stage is the stage in the stage is the stage in the stage in the stage in the stage is the stage in the stage is every bit as And, it is to be here emphasized the "Bnb" of the stage is every bit as charming and entertaining as the "Bab" of Mrs. Rinchart's stories or the "Bab" of the silvered screen as played by Marguerite Clark. Indeed, the chief distinction of the stage "Bab" is that she has preserved so well the spirit with which her original author indued her, and has not been allowed to deg nerate into a sugary fanner of the prescript. into a sugary flapper of the prevalent type. Comedy is always one step shead of

CASINO HAS GOOD SHOW

Frank Hunter at Walnut Street House-Other Burlesque Theatres Casino-James Cooper's "The Best Show in Town' has as chief comedian Frank Hunter, who leaves nothing to be desired in the way of clean and party.
Of course he finds his way to Betty's clever fun. He has been well supplied with up-to-date jokes and the plot gives him plenty of opportunity to draw laughs. Lillian Clinton displays a pleasing voice in a manner that brings out its best qualities. More attention than usual has been paid to the stage settings, and they form an attractive background for a pretty chorus.

> - "Harry Hastings" show gives patrons a pleasant enter-ainment. The cast is headed by Dan Coleman, known as one of the funniest comedians in burlesque. The show closes with a spectacular act, "Cindercila's Ball." A well-trained chorus, together with the newest songs, aid in pleasing the audience.

HERBERT'S NEW SHOW

Forrest Has Bright Musical Comedy

of Stage Life.

Treesdero— The Puss Puss Company" in a show called "They're At It Again" is the much-applauded attraction. Several well and favorably known burlesquers are among the cast, including Evelyn Demarest, Ray Reed, Ban Small, Roy Peck and Mona Mayo.

Bijou-"The Joy Riders," a bur lesque performance built on new lines, was well received by good houses. Billy Mossey, Louiso Fearson and George Adum were the chief entertainers. Many new specialties were offered.



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FAVOR AT KEITH'S

Several New Acts Are Offered, With Good Results-Other

Keith's—In these days when "jazz."
'nut" acts and other sorts of noisy of-fering are mistaken for ability, it is a fering are mistaken for ability, it is a real treat to see such a character comedian as Chick Sale. He heads the bill at this house, not only in the size of type, but also in real merit. In rapid succession he jumps from one character to another, and, in addition to presenting true-to-life types, dispenses a big supply of laughs with each. He has blazed a trail which few, if any, in vaudeville are equipped to follow. The audience unant-mously declared him the hit of the show. Lydia Barry, with her 100 per cent personality and a sextet of songs worth while, won abundant laughter and applause. Her offerings were punctuated with timely philosophy as well as keen wit.

wit.
Following closely the pace set by the foregoing artists was the act presented by the petite Wilton Sisters. Their songs and magnetism made them strong Broad—That very enchanting creation, the "sub-deb," made her first bow hehind the footlights to a delighted audient last night.

A picturesque and tuneful operetta cailed "Puritana" was a musical delight. It was presented by a very capa-

poses on the screen. Intimate views showing how he handled his but at the home plate brought no end of applause. There are many new thoughts in this week's timely topics.

Walton Roof — The Gorham Revue, which has met with the approval of patrons, continues on its second month. Several talented artists are included in the cast. The singing is especially pleasing. Members of the company have several specialties which invariably please. Dancing continues to attract patrons nightly.

Combustion

BELVEDERE

Knickerbocker — Napier and Ytonne win applause with difficult contortions. Mack and Dean are pleasing entertainers and the sketch presented by Rotani and Berretti is well received. Gliroy, Dolan and Carrelle are a meritorious singing trio. Jones and Jones provoke laughter and Willie brothers prove unsural. usual gymnasts.

Nixon—Van and Carrie Avery are seen in the mysterious comedy, "Madam Sirloin-Medium." Jimmy Lyons aroused much laughter. Van and Vernon offer "The Peach and the Stew." Fred La Rene and company in an electrical novelty. Willish and company, jugglers, and the photoplay, "Twins of Suffering Creek" with William Russell, completes a varied and interesting bill.

NEW PHOTOPLAYS SHOWN

Favorite Players in Popular Pictures on Local Screens

Following closely the pace set by the foregoing artists was the act presented by the petite Wilton Sisters. Their songs and magnetism made them strong favorites.

A picturesque and tuneful operetta cailed "Puritana" was a musical delight. It was presented by a very capable cast.

Ilian and McHugh in "The Man Hunt." a novel sketch, held interest, while Burns and Foran scored in a dancing act. Others on the bill included Sylvia Loyal, wih an aggregation of talented animals and birds, and Rekoma, a clever equilibrist.

Incidentally a big treat for the base-ball fans was provided. Babe Ruth, the home-run wonder and the most-talked-of man in baseball, appeared in various posess on the screen. Intimate views showing how he handled his bat at the

Two girls are portrayed in different circumstances of life, but not quite like last week's Norma Talmadge production. One sister marries and is reported a suicide, but the other sister enters the secret service work and sets out to trace Globe—Sammy Wrenn a Philadelphia boy, with his partner, Mart Mellon are the laugh-producing hit in an act which overflowed with comedy and originality Pixing It Up." a timely tabloid with pienty of pretty girls and lively comedians, also scored. Others well received were Alexander and Mack, dancers Harry First and company, sketch; Melodius Chaps and Maids and the Carlos, acrobatz.

Allegheny — With a bill overflowing with good entertainment, this house orened vesterday. Bobby Heath, in a unique singing act was the big hit. Wroe's Buds of 1920 were picturesque, Joseph B. Totten presented an interesting sketch, Vic Plant and company and Monroe and Grant were also seen to advantage in novel acts. "The River's End." photoplay attraction, gripped interest.

Arcadia—"The Slim Princess" was a delight on the musical comedy stage, and in the silent version, which Victor Schertzinger directed, there is found a fine vehicle for the talents of Mabel Normand, the Goldwyn comedienne. George Ade wrote the story, which was given a good production.

There is a wealth of fun in the idea of having one princess in the household alim, while about her are the fatted sisters who prove so pleasing in the eyes of

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Grand—"Meet the Wife" and have a series of spontaneous laughs at the head-liner of a well-balanced bill. Additional laughs are prompted by Miller and Lyle's blackface comedians. The Hurleys perform amazing aerial feats and Mr. and Mrs. Gordon Wilde are novel shadowgraphists. McFarlan and Palace are pleasing harmonists.

dance hall. Much thrilling melodrama is then shown where the girl is rescued and the girl saved. Of the love interest there is sufficient at the end to make the average movie fan happy. Mix is at his best and the supporting players in congenial roles. Francellia Billington, Charles K. French, Lester Cuneo and Lucille Younge are in the cast.

Regent—"The Very Idea" has Taylor Holmes as its star, and while he has returned to the spoken drama, his many comedies will always stand out as his best movie efforts. This one is bright and full of the wholesome fun for which he is noted. William Le Baron, the author, has given the plot a new angle, and it was fully appreciated yesterday. Eugenics is the chief thing upon which it centers. t centers.

It centers.

S. E. V. Taylor's scenario was directed by Lawrence Windown, whose sense of good comedy is apparent in this production. Being hampered by his relatives and marrying a girl in order to escape from his tormentors, as he thinks them, the hero learns that the girl he married is also seeking wedded life for the same reason. To have a baby is the idea of this couple, but physicians have told the husband that the wife is too frail. Many bables there are about them, and how this couple manage their affairs is both hilarious and clean fun.

Virginia Valli, Fay Marke, Betty Ross.

"A CHILD FOR SALE"

Metropolitan Show Strong Feature; Soloists Draw Applause

Metropolitan-"A Child for Sale" is Metropolitan—"A Child for Sale" is a human sort of picture which should have an appeal to those who like their filmfare supplied through the aid of child love. Here is a story of an artist who is forced to dispose of one of his motherless children for \$1000 to a wealthy woman. When the son of the painter returns home and finds that his sister has been sold he is disconsolate and begs his father to get her back. This the father does and in so doing meets the wife of a physician.

Coincidence, that good old standby of

Coincidence, that good old standby of Coincidence, that good old standby of the scenarioist, brings the mother of the artist to him in a way that is unusual. She is the wife of his landlord and has remarried and lost track of her son when the divorced father stole him at the age of one year. She gets the aid of the physician's wife, and together they make things comfortable for the struggling artist in Greenwich Village.

There are several dramatic enjectes.

gling artist in Greenwich Village.

There are several dramatic episodes throughout the unfolding of the tale, and Ivan Abrahamson is the dual capacity of writer and director has given the screen a movie that will have an appeal. In the cast are players whose work is well known. Bobby Connelly is the boy and Gladys Leslie the wife of the physician. Creighton Hale is the artist and Julia Swayne Gordon and William Tooker the mother and landlord. William Davidson, Ruth Sullivan and Anna Lehr are the others.

Joseph Lee Van. known as "the Caruso"

Joseph Lee Van, known as "the Caruso of Philadelphia," is the soloist, and his voice filis the auditorium with its pleasing tones. There is another singer. "Little Peggy." whose song was well appreciated, as was the augmented orchestra.

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"HUMORESQUE" MOVIE OF MUSIC AND JEWRY

Academy Opens New Season Appropriately With Fannie **Hurst Story**

Academy of Musle-"Humoresque" is more than entertainment. It is an insight into the inner lives of the Jewish people. Their struggle for a place at advancement of their childiren are all presented movingly and grippingly. Much of the feeling of conviction is brought about by the excellence of the presentation under the personal direction of Frank Buhler. His selections of accompanying music were so fitting that they might have been written especially for the picture. Then soloists singing "Eli, Eli," a chorus in appropriate costume passing before the curtains of the newly fitted Academy stage, a single reel subject of the Holy Land, with its Walling Wall, and then the picture proper following the singing, placed the audience in a mood to grasp the message of Fannie Hurst's etory.

This Paramount picture carries a presented movingly and grippingly.

This Paramount picture carries a message, and in its way is one of the really worth while subjects of the Screen. Frank Borzage directed it, and the cast selected is a capable one, depicting respective characters with depth of feeling. In dramatic manner these figures on a screen hold attention of the spectator throughout the unfolding of the story.

the story.

To Vera Gordon goes credit for the best characterization, that of the mother. To Dore Davidson is intrusted that of the father. Alma Rubens is the sweetheart of the boy, played by Gaston Glass, while others are allotted roles of which they make much.

A Jewish mother has always wanted one of her sons to be a musician, and her secret longing is manifested one day when a favorite child wants a violin for a birthday gift. There are both tears and happiness in the face of this admiring mother when she sees her child hold his first violin. She helps him to practice, secures for him a hearing and finally wins contracts for him to appear in concert. The boy appears successfully before the great musical world and later for residents of the Jewish quarter from which he rose. War takes him and in an attack his arm is injured and he loses the use of it. Disheartened, he gives up the struggle for injured and he loses the use of it. Dis-heartened, he gives up the struggle for a career, but through love of his sweet-heart regains the use of his arm by a su-preme effort. In the original version the youth was killed, and the ending was sad, but here is given the customary movie finale. movie finale.

"Humoresque." with its basis a musical theme, appropriately inaugurated the new regime at the Academy, sponsored by Edward Bok and his public-spirited associates.

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