VARIED AND COLORFUL NEW SHOWS AND MOVIES OFFERED

OPERETTA PLEASES KEITH AUDIENCE

Ventriloquist Captures Second Honors With Ease—Other Vaudeville

Keith's—Something really unique is introduced to vaudeville in "Little Miss Melody," a miniature operetta written by Jack Lait, with music by Gus Edwards. Pretentious and elaborately staged, this offering merits the honor place given it by the management. George Whiting and prim, demure Sadie Burt are the featured entertainers and a half dozen others, including a pair of dancers, add to the merriment. How "Jazz" and "Melody" clash in the Land of Harmony and eventually become reunited is the idea which Mr. Lait uses, choosing "Flat," "Sharp," "Rhythm" and "Harmony" as other characters.

A. C. Astor, a ventriloquist, scores a big 'hit' and easily carries off second honors. His work is of the rare sort that makes the audience forget the dummy is only a dummy. Mr. Astor has a splendid speaking voice with a delightful accent.

The Kaufman brothers, Irving and Jack, are sweet singers. Their voices have been heard in many homes on the phonograph. Kate, Ellinore and Sam Williams entertain with some rich comedy. "Senator" Murphy discusses events of the day in ludicrous and uproarious fashion.

Frances Nordstrom has written an unusually funny playlet entitled "His Day Off," in which a fisherman's trials and tribulations with his wife furnish plenty of laughs. Bessie Rempel and a partner, billed as "Him," are the entertainers.

A posing number by Miss Robbie Gordone, a musical offering by Sam Green and Mildred Myra and a classical dancing novelty before mirrors by Ameta complete the vaudeville program.

Globe—Melodies which cling to memory and comedy which starts laughs moving make "Buzzin' Around" a musical tabloid, a worthy headline feature. Louise Carter and company presented a sketch full of surprises and thrills. The Bonesitti troupe are pacemakers in acrobatics. Entertaining acts were offered by Morey, Senna and Dean, Nick Hufford and Burke and White.

Allegheny — Joe Lanigan and Rose Haney, two Philadelphians, are the hit of the bill. Their act is full of everything that is good in vaudeville. Francis and Wilson scored in an entertaining skit. Joe Hortiz and his minstrels won favor and "The Melody Shop" also pleased. "Darling Mine" is the photoplay attraction.

Broadway—Una Clayton and company in an entertaining sketch topped the bill. The Phyllis Family presented an equestrian act above par and received applause for daring stunts. Grindell and Ester, in nonsense, entertained laughably. Parish and Peru, versatile artists, got laughs. "Darling Mine" was the chief photoplay attraction.

Cross Keys—J. K. Emmett, singer of songs of today and days gone by, was easily the headline attraction. The Emery Quintet, versatile artists, were entertaining. Burke and Toughey, comedy and songs; Frances and Delmar, in a twentieth century skit, and Strassler's scala, in well-trained antics, rounded out the bill.

William Penn—Andre and Poole, in "Musical Mystical Girls," give the audience their money's worth with a variety of old, new, popular and classic songs. Gallagher and Howard have a clever comedy sketch. Other good acts include Jean Granese, comedienne; the Clairmont Brothers, skiliats, and the Boxcar Duo, comedians.

Nixon—A varied bill is presented, opening with the Choy Ling Hee troupe, in hair-raising acrobatic stunts. Billy Doss and company, southern serenade; Ward and Chapman, clever dancers; Luckey and Harris, skit, and the Langford Sisters fill out the bill. Will Rogers, in "Jes' Call Me Jim," is the feature picture.

Grand—"Happy Jack" Gardner and company offered a rollicking comedy sketch, "In the War Zone." Taylor, Howard and Them offered a novelty animal act, especially staged for the Grand's small patrons. Fred and Marjorie Dale, song, dance and comedy; "stunt" roller skating by Monahan and company, and Felix Bernard, composer, were added attractions.

Walton Roof—Midgie Miller, late of the Keith circuit, with Roscoe Alls, headed the big bill. As a part of the new show, a musical playlet had its initial presentation. The piece, which was given its first introduction to the public, was entitled "The Cave Revue."

"PEEK-A-BOO" HERE

Jean Bedini's Show at Casino, Other Bills Good

Casino—Jean Bedini's "Peek-a-Boo" is holding down the boards here and registering an emphatic hit. Headed by two comedians of more than the usual star ability, the production is one volley of laughs after another. These two, Bobby Clark and Paul McCullough, are in a class by themselves.

Comedy is not the only attraction. There are plenty of songs and dancing and the staging and scenery are far above the average.

The roster includes such notable entertainers as Frankie James, May Myers, Arnette Creighton, Mat Mortan, Ben Grinnell, Kelso Brothers, the Four Jansleys, Balzar Sisters, Six High Steppers; Harry Wilde, Ignatz Pluto troupe of world's worst akrobats, and the Seven Musical Spillers.

People's—Lew Kelly heads his own company, and the famous "dope" comedian is as funny as ever. He has quite a new line of gags, and is ably supported by a bunch of pretty girls and singers. Sallie Clifford is a melodious prima donna, while Margaret Haven is a captivating ingenue. The production is beautifully costumed and the songs are new.

Trocadero—Pat White and his "Gayety Girls," together with a large cast of principals, are drawing good houses. The comedian, always a popular one, has even surpassed his fine efforts of last season. He is well supported by Leddy and Leddy, Eddie Welch, Lillian Rockley, Elsie Rostell and Harry Stratton.

Bijou—The "Monte Carlo Girls," with Frank "Rags" Murphy as the leading laugh-provoker, are entertaining here. The chorus wears some pretty costumes and show that they know how to sing and dance in a pleasing manner. The action takes place in two bright acts and four handsome scenes.

Continuing Attractions

BROAD—"The Famous Mrs. Fair," by James Forbes, author of "The Chorus Lady," featuring Henry Miller and Blanche Bates as co-stars. An entertaining comedy with an underlying sense of satire. Deals with post-war conditions which confront the central character, a prominent war worker, and her family's and friends' adjustment of them.

SHUBERT — "Irene," the musical comedy adventures of a shop girl Cinderella. Book by James Montgomery is rich in humor and situations and music by Harry Tierney includes delightful numbers. Cast includes Flo Irwin, Helen Shipman, Sidney Reynolds and others well known in musical comedy.

GARRICK — "Lady Billy," operetta of genuine type, featuring Mitzi Hajos, who appears in half a dozen fetching disguises and many romantic situations. The special dancing quintet serve as models for the new fall fashions. Harold Levey's score is varied and colorful and Henry Savage made an elaborate production.

LYRIC—"Daddy Dumplins," comedy of sentiment and humor, by George Barr McCutcheon and Earl Carroll, based on a novel by the former. Maclyn Arbuckle has the congenial title role of a rotund bachelor, who adopts a number of youngsters to brighten his home.

PINERO 'MID-CHANNEL' SCREENED AT STANLEY

Hopkinson Smith Novel Is Palace Film—Bedroom Farce at Capitol

Stanley — "Mid-Channel," as conceived by Sir Arthur Wing Pinero, is that part of the matrimonial crossing in which wife and husband are confronted with rocks of wretchedness, likely to sink their craft of love. Such was the bitter and yet sympathetic theme of the original play, and thus was it played by that superb Frohman company at the Broad ten or eleven years ago, when Ethel Barrymore, H. Reeves Smith, Milton Sills and Charles Dalton showed us that perfect acting was not dead.

Now Equity has taken the Pinero drama and turned it into a motion picture with the lustrous Clara Kimball Young as the discontented Zoe Blundell. She does very well with this exacting role, but, alas! where she succeeds the scenario writer has failed quite deplorably. In the first place, he has been unwilling to concede the unhappy-ending; so we get instead a prelude and postlude proving that the play proper was a dream. Nothing could be more hackneyed and nothing less in concord with Sir Arthur's original design.

However, the central portion of the story has been passably visualized, though the vulgarity of Zoe and Theo seems much more in the Hollywood vein than that of bourgeoic London. Theo also is entirely miscast, while Leonard Ferris, "the tame robin," looks about twenty years too old. Director General Harry Garson's sets are rich and convincing, though not greatly aided by the camera or laboratory work.

Palace — "Deep Waters" would have been a much more appreciated picture if it had been exhibited before "Below the Surface," another subject in which there is a thrilling rescue in the waters of the ocean. There is another and probably a far more important side to this story, which F. Hopkinson Smith wrote under the title of "Caleb West, Master Diver." It is the inequality of age between husband and wife.

As evidenced in this plot, an elderly man marries a very young girl. Add to this mismating a third party in the person of a young man, and the triangle situation is present with all its ramifications. Maurice Tourneur has provided an adequate setting, although he has elsewhere done much better work in an artistic way. This production is a truly faithful portrayal of conditions as might exist in a seaside town where the inhabitants are of the seafaring folk. The audience will not find this a dull story, although it does not move with the rapidity of other vehicles of the same sort.

Boerken Christians is the elderly husband, while in Barbara Bedford there is disclosed a charming and beautiful leading lady. Jack McDonald gives a fine portrayal of the husband of the woman who wants to elope with the engineer. Jack Gilbert, who prepared the scenario, is also in the piece, as are Lydia Yeamans Titus and Florence Deshon.

Capitol—"Parlor, Bedroom and Bath" was very funny on the spoken stage. In the movie, however, there is no such attempt at being funny and the farce seems to lack the speed with which the stage version was propelled. In Florence Moore, who had the role of the girl reporter who goes to a hotel in search of thrilling material and finds it, was revealed a comedienne of ability, but Ruth Stonehouse in the silent part does not make so much of the role.

Edward Dillon directed the piece, and he had much difficulty with the material. His former farcical plays have been better handled. There seems to be too much of the story disclosed in the printed titles, and the action which follows loses thereby. The settings are effectively introduced and the bedroom episode is delicately handled.

A wife wants to have her staid husband somewhat more "romantic." In fact, she wishes he was more of a "rounder" and that women would be "crazy after him." Well, old hubby hears of this and also tires of it and so he engages a girl to help him carry out the romantic whimsies of the wife, but at times the deception comes perilously near the edge of propriety. In the cast are Kathleen Kirkham and Henry Miller, Jr., the latter making a fine appearance.

"DAUNTLESS THREE" IS A MELODRAMA

Brings Robert Warwick Back to Stage in a Speaking Part

Adelphi—In the good old days one of the villains stole something early in the first act and for three or four acts the article in question was passed around from villain to hero and back again. So it went until, around 11 o'clock or so in the evening, the playwright decided it was time to call a halt and made the villain or villainess, generally called an adventuress, disgorge. To add eclat to the occasion there were generally from two to several of the boys in blue with brass buttons, clubs and nippers all ready to take the wicked ones away. Then a few bright remarks from the hero and he fondly but perfunctorily embraced the waiting heroine about the waist—also the center of the stage.

How history repeats itself. Many years later somebody steals a blue diamond of prodigious value sometime before the first act begins. The hero, an adventurer, or as we know him on the program and in the movies, Robert Warwick, of course sets out after a few preliminaries to find it for his wealthy client. He is, of course, opposed by the "dauntless three," a trio, or shall we say a band of "desperate" adventurers, who want it for themselves. This, as will be readily recognized, makes for tension, as the dramatic technicians would say. The precious stone, located in Constantinople, is passed around carelessly from hand to hand until it gets out of Constantinople, the home on the stage, of lawlessness and murder, and by "easy" stages is carried, as in the old days, back to England, where it belongs. Of course, at the end of the evening the villains are foiled and the girl clasped by the hero as before mentioned.

Here, then, we have the good old tentwent'-thirt' mellow-drama of years ago, only this time it is at one, two and three. But then prices have risen greatly since that time, so why quarrel about it; let's just record the fact.

Robert Warwick breaks his silence of the last few years and appears personally in the spoken drama as the hero. He was all that a hero in ten-twent'-thirt' mellow-drama should be, with a real thrill which he provided in the second act as he appeared garbed very much like Debussy's faun showing his superb figure in all its pristine simplicity.

Estelle Winwood, as the only member of "the dauntless three" who didn't daunt, brought an air of savoir faire that almost made the role convincing. Charles Parady was a conventional English gentleman crook and Betty Murray was fully in the spirit of the occasion as the heroine.

COSTUME PLAY AT ORPHEUM

Orpheum—The Mae Desmond Players appear successfully in the historical play, "When Knighthood Was in Flower." It will be recalled that this swashbuckling comedy was first produced by Julia Marlowe, whose portrayal of the character of Mary Tudor was exquisite.

It is a play of wits, and ends with a denouement in which the quick-witted sister of a fat-witted brother employs all the arts and graces of her nature, only occasionally failing in her immediate purpose. And it may be added that the heroine is obliged by the exigencies of the story to don male attire. Miss Desmond therefore is seen in such costume for probably the first time since she has been in this house. The cast is a long one and includes all the members of the popular company in congenial roles. Picturesque settings lend additional charm to the delightful romance unfolded.

"Passing Show" Coming

New faces, new fun and new and gorgeous stage pictures are part of "The Passing Show of 1919," which is said to be the most attractive in this series of popular pageants. The Winter Garden spectacle begins an engagement at the Lyric Monday next. The revue is in twenty scenes. Frankie Heath, Hazel Cox, Kyra, the Oriental dancer, the four Haley sisters, Merle Hartwell are among the principals. Most of the comedy is provided by James Barton and the Avon comedy four, and the Rath brothers, acrobats, are featured.

New Type of Role for Ditrichstein

In his romantic melodrama, "The Purple Mask," to be presented at the Adelphi commencing Monday, Leo Ditrichstein is afforded one of the most picturesque roles of his career. He said shortly after "The Purple Mask" was produced that it is the very first time that he ever has had a role of this sort, a role that enables him to feel that the audience is for and with him from start to finish.

Photoplays Elsewhere

ARCADIA — "Something to Think About," with Elliott Dexter and Gloria Swanson. It deals with faith and the battle of the weak and the strong. "One Week," a comedy, is the added attraction.
CHESTNUT—"Way Down East" is the picturization of the New England rural play, with Lillian Gish and Richard Barthelmess in the leading roles. D. W. Griffith directed with many unusual touches.
VICTORIA—"The Round-Up," with Fatty Arbuckle.
REGENT — "Salome," with Theda Bara.
COLONIAL—"Lady Rose's Daughter," with Elsie Ferguson.
ALHAMBRA — "The Cradle of Courage," with W. S. Hart.
MARKET STREET — "The Joyous Troublemakers," with William Farnum.
IMPERIAL—"Go and Get It," with Wallace Beery.
GREAT NORTHERN — "39 East," with Constance Binney.
STRAND — "Lady Rose's Daughter," with Elsie Ferguson.
LOCUST—"A Village Sleuth," with Charles Ray.
RIVOLI — "A City Sparrow," with Ethel Clayton.
BELMONT — "Just a Wife," with Kathlyn Williams.
COLISEUM — "Humoresque," with Vera Gordon.
AVENUE—"The Wonder Man," with Georges Carpentier.
LEADER — "Guilty of Love," with Dorothy Dalton.
JUMBO—"The Sea Wolf."
CEDAR—"What's Your Hurry," with Wallace Reid.

"SWEETHEART SHOP" SHOWN AT FORREST

Colorful Presentation of New Musical Comedy Makes Its Appearance Before Good House

Forrest—If "The Sweetheart Shop," which made its first appearance last night before a well-filled house, could be boiled down to twenty minutes, with its three good songs, its color effects and such of its lines as are really bright, it would make an excellent vaudeville sketch for Harry K. Morton and Helen Ford. There is material in it for, perhaps, half an hour of genuine entertainment; the rest just fills in. And Morton is really funny and Miss Ford could make a sweetheart shop successful if she were the only display in the windows.

The show is gotten together with all of the approved methods of good workmanship except the elusive one of inspiration. It leaves one with the impression of being too much machine-made; it is an example of American facility in quantity production. Not that there is anything reprehensible about it. On the contrary, it is a perfectly enjoyable piece for those who have never seen better.

Harry Morton carries the bulk of the work on his own shoulders, and he carries it well. In spite of a tendency to overemphasis in his comedy lines and situations, he is really funny and his acrobatic dancing is quite as good as anything seen in this line in some time. Miss Ford, however, wins her way to the hearts of her audience without reservations of any kind. She has charm, grace, humor and a voice. And she knows how to use them all. Miss Esther Howard, in what was evidently intended for the principal part, started out with what promised to be a clever character sketch, but her later lines did not permit her to develop it. She gave the impression that she might have done it well if she had been given a chance.

There is a large chorus, excellently trained and elaborately costumed, and it displays sufficient good looks to win it many friends. The music of the piece, while not sustained in its merit, furnishes three rather haunting melodies, "Didn't You?" "Waiting for the Sun to Come Out" and "My Caravan."

Mirth at the Minstrels

Dumont's—Emmett J. Welch and his minstrels present a timely burlesque on "The Only Fair Fare," which is full of humorous situations. Ben Franklin amused with "Timely Topics of a Broadway Rounder." The travesty on "Il Trovatore" continues its melange of fun and melody. New songs and jokes abound.

"THE CHARM SCHOOL" DEDICATES DE LANCEY

Alice Duer Miller's Novel Turned Into a Delightful Little Comedy

De Lancey—The former Little Theatre has taken on a new lease of its already variegated life. Under its new and appropriately localized name, backed by the Shubert resources and managerial experience and with the large line of attractions they are able to book, it doubtless will do a good work in affording Philadelphia another and much-needed "first-class house."

The postponed christening came last night with "The Charm School," made, and rather cleverly made, by Alice Duer Miller and Robert Milton from Mrs. Miller's Saturday Evening Post like-named serial. A large and fashionable audience sponsored the ceremony, using large as a convenient relative term in view of the limited capacity of the pleasantly intimate playhouse; there is no qualification of the fashionableness. Nor is there need to qualify in any respect the fact that the audience was very agreeably entertained.

Readers of the story, which had a circulation of morntwomillions, need not be reminded that it centers about a quaint idea, namely, that a mere man can teach girls how to be charming. An antiquated aunt dying intestate leaves to her personable young nephew a select finishing school. He enlists the aid of his decidedly young-looking and young-minded roommates, of whom there are four, in running the seminary along unique lines of his own peculiar conception of feminine education. Lovemaking is taboo, but this ban proves to be merely academic, despite the opposition of the head schoolmistress. Handled delicately and in the spirit of lightest comedy, as this is, the complications and "situations" can well be imagined as likely to lead to laughter. The whole senior class, united in nothing else, not even a delicious class meeting falls unanimously in love with the handsome new principal, and there is some additional flapper lovemaking on the side with members of the new "faculty." A touch of delectable wistfulness, tinged with the bitter-sweet of hopeless and yet not wasted affection, is afforded in the adoration of the middle-aged school secretary for the principal, though of course his love is won by the most pert, pertinacious and pretty of the seniors.

Minnie Dupree contributes the finest piece of acting of the comedy as the secretary. It is a lovely, faded, sweet conceit of lavender and old lace. Sam Hardy makes the somewhat impossible role of the principal plausible through the meditated seriousness of his acting, with its undertones of quiet comedy. It's hard to say which of the seniors was the best, but Marie Carroll as the fortunate Elise had the most to do. Elise Scott, as the competent second in command of the school; Ivan Simpson, as a cawky Scotsman; Rapley Holmes, in a jovial role, and Messrs. Morgan and Farley as the irrepressible twins who taught tennis and "the dansant" dancing, were particularly happy in their parts.

Shows That Hold Over

The second week of Henry Miller and Blanche Bates in "The Famous Mrs. Fair" began last evening at the Broad. Mitzi, in the musical romance, "Lady Billy," remains at the Garrick, and "Irene," a melodic comedy, at the Shubert. The Lyric continues with Maclyn Arbuckle in "Daddy Dumplins" and the Chestnut Street Opera House with the D. W. Griffith photoplay, "Way Down East."

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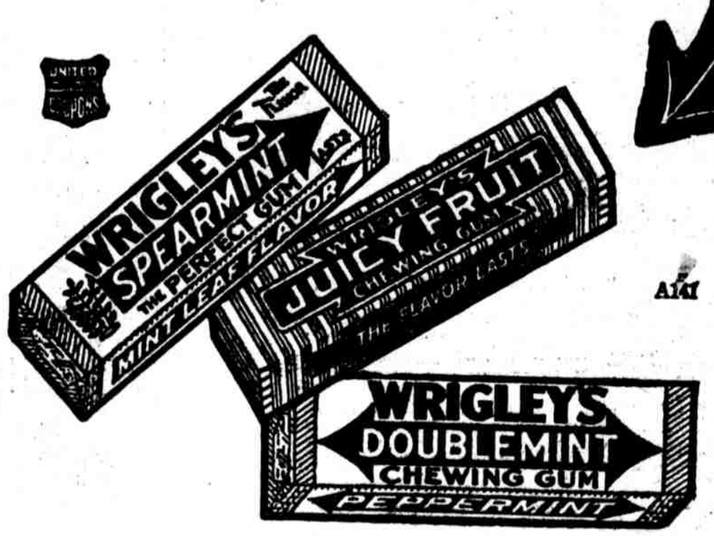

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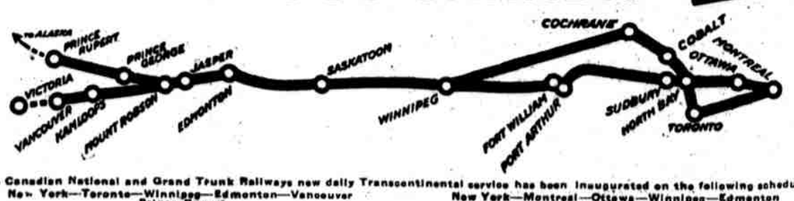

The Canadian National and Grand Trunk Railways new daily Transcontinental service has been inaugurated on the following schedules:

New York—Toronto—Winnipeg—Edmonton—Vancouver Prince Rupert

Lv New York (L.V.R.R.)		5.17 PM	Su	Mo	Tu	We	Th	Fr	Sa
Lv Washington (B. & O.R.R.)		3.00 PM	Su	Mo	Tu	We	Th	Fr	Sa
Lv. Baltimore (B. & O.R.R.)		3.51 PM	Su	Mo	Tu	We	Th	Fr	Sa
Lv Philadelphia (P. & R.R.R.)		6.30 PM	Su	Mo	Tu	We	Th	Fr	Sa
Ar Toronto (Via Niagara Falls)		9.40 AM	Mo	Tu	We	Th	Fr	Sa	Su
Lv Toronto	(East. Time)	11.00 PM	Mo	Tu	We	Th	Fr	Sa	Su
Ar Cobalt	"	12.10 PM	Tu	We	Th	Fr	Sa	Su	Mo
Ar Winnipeg	(Cent. Time)	6.00 PM	We	Th	Fr	Sa	Su	Mo	Tu
Lv Winnipeg	"	9.40 PM	We	Th	Fr	Sa	Su	Mo	Tu
Ar Saskatoon	(Mtn. Time)	11.25 AM	Th	Fr	Sa	Su	Mo	Tu	We
Ar Edmonton	"	11.25 PM	Th	Fr	Sa	Su	Mo	Tu	We
Ar Edmonton	"	12.01 AM	Fr	Sa	Su	Mo	Tu	We	Th
Ar Jasper (National Park)	(Pac. Time)	9.10 AM	Fr	Sa	Su	Mo	Tu	We	Th
Ar Mt. Robson (Canadian Rockies)	"	12.14 PM	Fr	Sa	Su	Mo	Tu	We	Th
Ar Vancouver	"	9.00 AM	Su	Su	Mo	Tu	We	Th	Fr
Ar Victoria	"	3.00 PM	Su	Su	Mo	Tu	We	Th	Fr
Ar Prince Rupert	"	7.45 PM	...	Su	...	Tu	...	Th	...

New York—Montreal—Ottawa—Winnipeg—Edmonton Vancouver—Prince Rupert

Lv New York (Rut.R.R.)		7.45 PM	Su	Mo	Tu	We	Th	Fr	Sa
Ar Montreal		7.52 AM	Mo	Tu	We	Th	Fr	Sa	Su
Lv Montreal	(East. Time)	5.00 PM	Mo	Tu	We	Th	Fr	Sa	Su
Ar Ottawa	"	8.00 PM	Mo	Tu	We	Th	Fr	Sa	Su
Lv New York	"	7.45 PM	Su	Mo	Tu	We	Th	Fr	Sa
Ar Ottawa	"	11.45 AM	Mo	Tu	We	Th	Fr	Sa	Su
Lv Ottawa	"	8.20 PM	Mo	Tu	We	Th	Fr	Sa	Su
Ar North Bay	"	6.00 AM	Tu	We	Th	Fr	Sa	Su	Mo
Ar Sudbury	"	10.00 AM	Tu	We	Th	Fr	Sa	Su	Mo
Ar Port Arthur	"	8.05 AM	We	Th	Fr	Sa	Su	Mo	Tu
Ar Fort William	(Cent. Time)	8.35 AM	We	Th	Fr	Sa	Su	Mo	Tu
Ar Winnipeg	"	8.45 AM	We	Th	Fr	Sa	Su	Mo	Tu
Lv Winnipeg	"	9.40 PM	We	Th	Fr	Sa	Su	Mo	Tu
Ar Saskatoon	(Mtn. Time)	11.25 AM	Th	Fr	Sa	Su	Mo	Tu	We
Ar Edmonton	"	11.25 PM	Th	Fr	Sa	Su	Mo	Tu	We
Lv Edmonton	"	12.01 AM	Fr	Sa	Su	Mo	Tu	We	Th
Ar Jasper (National Park)	(Pac. Time)	9.10 AM	Fr	Sa	Su	Mo	Tu	We	Th
Ar Mt. Robson (Canadian Rockies)	"	12.14 PM	Fr	Sa	Su	Mo	Tu	We	Th
Ar Vancouver	"	9.00 AM	Sa	Su	Mo	Tu	We	Th	Fr
Ar Victoria	"	3.00 PM	Sa	Su	Mo	Tu	We	Th	Fr
Ar Prince Rupert	"	7.45 PM	...	Su	...	Tu	...	Th	...

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