NORMA TALMADGE STANTON'S STAR

Palace Has Winston Churchill's Novel—Varied Movies Elsewhere

Stanton—"The Branded Woman" bears the stamp of melodrama. Norma Talmadge is the featured player. Anita Loos again comes forward with a scenario that shows the thoughtful study she has given this branch of the movie profession. It was made from oliver D. Bailey's play and directed by Albert Parker.

This role is not quite up to the level of Norma Talmadge's high standard, and yet she impresses sufficiently emotional acting to carry a star through a series of film. It is a dark and heavy story of many people, so that this picture will have an interest for some of the audience, at least. Here is the story of a girl who tries to live down the wrongs that her mother did, even to having her parentage known, gets a blackmailing partner that is another blot on her name, and finally of her husband right nave his wish of money. When the daughter learns to hear of her mother's past, works out trials against her, the audience leaves with happy ease and the admirable way in the feeling that justice has been done and wrongs righted.

Melodrama flourishes when the scenic director as well as the novelist and historical products, which is proper. If who this picture should be proper. It has all of the elements of the Emily Stevenson story of the Kentucky mountains, of the sort that Mary Miles Minter of the screen has made famous, and players as Mae Marsh and Constance Talmadge. Rare backgrounds and scenic effects.

Palace—

Regent—

Capitol—

Photoplays Elsewhere

ARCADIA—"Midsummer Madness," Jack Holt, Lois Wilson, Lila Lee and Conrad Nagel are in the cast.

VICTORIA—"While New York Sleeps" gives an insight into the night life of Broadway.

GREAT NORTHERN—"The Mutiny of the Elsinore."

COLONIAL—"Forty-five Minutes From Broadway," with Charles Ray.

STRAND AND IMPERIAL—"The Mark of Zorro," with Douglas Fairbanks.

ALHAMBRA—"The Mark of Zorro," with Douglas Fairbanks.

MARKET STREET—"The Mark of Zorro."

RIVOLI—Mary Miles Minter in "Sweet Lavender."

LOCUST—"The Restless Sex," with Marion Davies.

LEADER—"Behold My Wife," with Elliott Dexter.

COLISEUM—"Behold My Wife," with Elliott Dexter.

CEDAR—Charles Ray, in "An old-Fashioned Boy."

BELMONT—Viola Dana, in "The Chorus Girl's Romance."

about as high a reaction among piano words as the example does among orchestral readers. Mr. Hofmann, one of the foremost individual of artists, gave a performance of the sonata there being something out of the ordinary in every movement. The whole composition was played with the force and originality which is characteristic of all Mr. Hofmann's work, and yet there was a delicacy in those parts of the sonata that required it. The Sonata Appassionata is well named although the title is not Beethoven's own. The program was a highly interesting one, and the audience was large and enthusiastic.

Mr. Hofmann brought out the charm of the first movement but at the same time the strength and power that is a part of the work. In the great slow movement, the "adagio molto," expression of both the constructive and the emotional qualities in which Mr. Hofmann excels second to few, if any, pianists now before the public. The Andante con variazioni was played as good as anything we have heard, and the last movement, the tumultuous movement as it is, was played in such a way as to bring out the full beauty of the composition. Nowhere was there any suggestion of hurry, and the climax was reached with perfect rhythmic sense and a perfect command of complicated passages with, but in this particular composition not the most important is the interpretative art Mr. Hofmann has shown. Many pianistic pianists in fact the whole Sonata Appassionata is built for the display of technical skill, but its requirements are those that call for the greatest, most intense quality of feeling and interpretation.

The audience crowded the auditorium to the rather uncomfortable limit, and was rewarded by a performance of a selection of Chopin numbers, opus 42, and Mr. Hofmann's own arrangement of a long stretch from Mendelssohn's "Midsummer Night's Dream." Mr. Hofmann is a slow technician, and both of these numbers were performed with the utmost delicacy and precision. Mr. Hofmann will be heard in another recital in March.

If [illegible] for Miss Mary Garden in the title role of "Thais" in the Metropolitan Opera House, Virginia Arkell will be the [illegible] entire.

NEWCOMER MAKES HIT IN KEITH'S VARIED BILL

Other Vaudeville Houses Present Above Average Attractions

Keith's—Several newcomers vie with old-time favorites for expression of approval from patrons of Keith's this week, in a bill which is thoroughly well-balanced and interesting. Entertainment and fun are provided in a varied program.

An American girl who has appeared with success in London music halls made her first appearance here, with impersonations of English male characters. She is Ella Shields, and her initial effort was marked by distinct approval from an audience which gave evidence of not being opposed to becoming critical.

Mario Nordstrom figured in a whimsical sketch entitled "Tick Tock," another impersonation effort but unique in style in that the twelve impersonations were ranged as the hours of the clock passed, finished with a rather effective ending depicting a cabaret singer attacked with heart failure.

A playlet by Paul Decker and company, in which Decker is cleverly supported, and an acrobatic and dancing sketch by Nat Nazarro and company added effectiveness to the program, other numbers were Gladys Clark and Henry Bergman, assisted by the Crisp sisters; Lester in vent[illegible]quial effort; Al Lydell and Carleton Macy, old-time favorites; Johns and Sterling in a mus[illegible] act; Young and Wheeler, in comedy. From start to finish the program is a mighty good winter attraction.

Globe—Lively comedy and good music makes the Black and White Revue a worthy headliner. "The Heart of Annie Wood" is an allegorical playlet by The Three Johns are daring gymnasts, other good acts are those of Lagden and Smith, quick comedy; Two Immigrants, musical; William B. Morris and company, sketch; Green and Ferris, singing comedy.

Allegheny—Pretty girls, splendid music and an abundance of laughter make "Extra Dry," a good musical tabloid, the chief acts include Bigelow and King, comedy; Lee Brown and Williams, laughs and Julia Kelety, songs de luxe. "You Never Can Tell" is the photoplay attraction.

William Penn—Philadelphia Jerry Harkins and his "Monarchs of Melody," a musical treat and finish. Two other local vaudevillians, Jones and Greenlee, kept laughs in constant motion. Sean Tomkins violined and Galetta's monkeys monkeyed delightfully. Douglas Fairbanks appeared on the film in "The Mark of Zorro."

Broadway—"Hanky Panky," a pretentious musical comedy, was awarded headline honors. Renard and West, versatile entertainers; Hill and Ackerman, comedy offering of merit, were runners-up. The photoplay was "The North Woods Malice," a Rex Beach story.

Cross Keys—The Four Bards present an act replete with thrills. Al Fields, story teller of sorts; Edna Bennett and company in "Clothes Clothes"; Flanagan and Stapleton, comedy singing; Topsy, strong man, all pleased. A photoplay rounded out the bill.

Grand—Jack Chase and company present a sparkling farce entitled "Peggy's Wedding Night." Ryan and Ryan, accordeoning duettes; Ollie Young and April, pretty act; Brooks and Fulson, personality girls with gowns and songs; Maxine Brothers and Bobby, were entertaining.

Nixon—Internal complications are centered in producing photoplays are shown in the comedy, "Making the Movies." Folly of flirtation and infidelity is [illegible]; Carney and Rose, in comedy skit; Wright and Wilson, in acrobatics; Carney and Rose, in comedy, and Cunningham and Bennett's [illegible] are among other good acts. "The Land of Jazz" is the film.

Walton Roof—The pleasing acts include Maggie Miller with unusual skill at changing costumes; Hudson Sisters, in novel dances, interspersed with latest jazz; Helen Coyle and Harry White, acrobatic dancers; Carney and Rose, in comedy skit; Wright and Wilson, in acrobatics; Carney and Rose, in comedy, and Cunningham and Bennett's [illegible] are among other good acts. "The Land of Jazz" is the film.

Museum—Bandjon, in interesting novelty, and Schittle Aztec are new comers. The old favorites also prove interesting.

Dumont's—"Our Women Judges" received a big hit last week and Emmett J. Welch has let the same rollicking pace for your week. It is a great bill. Mr. Joseph Bates, boy soprano player, is again seen in his specialty. Franklin and Richardson [illegible] with their daily sketch, "As We Older Grow."

Continuing Attractions

ADELPHI—"Not So Long Ago," delightful comedy of manners in the form of a fantasy of love, romance and youth of the early seventies. The heroine is a lovely faddist in sentiment, who invents heart affairs. One of these masquerade romances comes true, furnishing the plot. Eva Le Gallienne and Sidney Blackmer have the "leads." Effectively staged.

SHUBERT—"Aphrodite," spectacle, Based on Pierre Louys' neo-Pagan novel of decadent Alexandria. Among those credited with various features of the production are Morris Gest, David Belasco, Henri Pevrier, Anselm Goetzl, Leon Baket and Michael Fokine.

BROAD—"Shavings," comedy of Cape Cod, made out of "Joe" Lincoln's agreeable novel, by Pauline Phelps and Marian Short. Harry Beresford has the role of the "young-old" whimsical carver of toy ships, who is always forgetting himself in caring for the interests of those around him. Well acted.

LYRIC—"Buddies," George Hobart's attractive story, with B. C. Hilan's tuneful music, of a maid of Brittany and a shy American lover, one of a group of doughboys billeted in a Breton home after the armistice. Donald Brian, Peggy Wood and Ralph Morgan have the principal roles.

CHESTNUT—"East is West," drama of a Chinese "sing-song" girl in San Francisco. Fay Bainter is starred as Ming Toy, the purchased bride, whose reactions to American ways when the scene shifts from China make an appealing little play.

STARS SHINE IN 'HITCHY KOO'

And No Shines Star in the 1921 Edition

Forrest—Stars of all magnitudes, planets young and old, to say nothing of a stray sun or moon or two, arrived in one great, brilliant constellation last night between 8:30 and 11 o'clock. No scientific name was attached to this astronomical phenomenon, but it goes popularly by the name of "Hitchy-Koo 1921."

To begin with (mentioning ladies first), there was Julia Sanderson, as fascinating as ever and trying her best to appear out of place in such hectic surroundings.

Then, not to forget home talent, there were the Mosconi Family, amazingly acrobatic, who received the largest single applause of the show and one of the most prolonged glove-splitting salutation of the entire season.

Then, of course, there was Hitchcock himself, down among the audience and up on the stage, boisterous and up-to-date and not a bit different than in the old days of "The Yankee Consul."

And, not to let a really delightful, roguish old moon be forgotten, there was G. P. Huntley, whose quieter, more subtle humor may not have received quite so much raucous laughter, but who, as the audience rode home, began to be appreciated as something out of the ordinary.

And last, excepting the myriads of baby stars and exposed planets, there were Doyle and Dixon, on the stage all too infrequently, but obliging with one characteristic dance.

It might be observed that some of the stars collided and fell over each other, and that others appeared in all too dimmed a luster to suit their many admirers. Certainly Miss Sanderson and Doyle and Dixon were scarcely given enough to do, though it must be confessed that they did that little well.

The material of the new Hitchy-Koo show is uneven. The long first act has three or four splendid spots; the short last act has only one, that whirlwind dance of the Brothers Mosconi and their clever sister. Indeed, deep down in everybody's mind the impression sank that here was the bit of the show, a fact which even the producers may not have counted upon.

Certainly the music of Jerome Kern is uninspired, but to make up for that the dancing is first-class. Imagine a man and a couple of stars doing a jazz! The scenes are attractive. The finale of the first act, a scene of New York in the days of the Blaine-Cleveland campaign, was the best, and all the scenes in the last act also had a bizarre effect. Likewise, a chorus of sixty decorates the back drops at one and all times.

"The Rose Girl" Coming to Adelphi

The attraction at the Adelphi next week will be a musical comedy entitled "The Rose Girl." The book and lyrics are by William Carey Duncan and the music by Anselm Goetzl. Mr. Goetzl and Mr. Cuney are the joint authors of "The Royal Vagabond." The locale of "The Rose Girl" is the Riviera and Paris, France.

Charles Purcell, Marjorie Gateson, Stewart Baird, Mabel Withee, May Boley and Zoe Barnett are in the cast.

LAUGHTER REIGNS IN "PITTER PATTER"

Ernest Truex Scores a Hit in New Musical Show at the Walnut

Walnut—Beginning with a slight rain, "Pitter Patter" ended with a storm of approval. En route, this rollicking musical comedy encountered many showers of applause.

It is based on the farce, "Caught in the Rain," by William Collier, and fairly overflows with laughs. William B. Friedlander wrote the lyrics and music and the book was supplied by Will M. Hough.

Ernest Truex, the diminutive comedian, is the star, and it was always fair weather when he was around. Unlike many musical comedy concoctions, there is plot aplenty and, furthermore, it is quite consistent.

The story is unfolded in three acts and five scenes and is not lost in the shuffle despite the fact that a score of pretty girls flit about delightfully through it.

Dick Crawford, a bashful youth from the East, falls in love with Muriel Mason, of Denver, after a romantic meeting under an awning during a shower. Crawford, although apparently a boob, proves that appearances are deceitful and prevents George Thompson, a scheming promoter, from swindling his sweetheart's father out of valuable property under which is a big copper mine. There are two or three offshoots from the main plot, involving a merry widow who is not quite certain of her husband's death, but these do not becloud the main issue.

Mr. Truex in the bashful lover and keeps the laughs moving at a rapid rate. He gets every possible inch of comedy out of the material at his command.

Eve Lynn invested the role of Muriel Mason with the proper romantic spirit and sang several numbers delightfully. Her rendition of "Pitter Patter," the musical motif of the show, brought several encores.

Mildred Keats got the most [illegible] singing and is [illegible] best dancers seen here in seasons. [illegible] the unison fin[illegible] Blues" and "You Can Never Tell" were especially well received.

"LONESOME PINE" REVIVED

Mae Desmond Delightful in Role of June

Orpheum—"The Trail of the Lonesome Pine," adapted by Eugene Walter from John Fox's fascinating romance of the Virginia hills, was pleasantly revived. There is much appeal to the story of the life of June, the heroine. She audience followed the little barefooted girl from her cabin in the hills through all the vicissitudes of her fight for love against feudalism, her dreams of fairies and the sympathy she bore for the trees and flowers, the rocks and the waterfalls. And, as she sits at the foot of the pine and draws her knees up with her arms clasped about them she is charmed with the simple story of her life as she tells it to Jack Hale. Miss Desmond was delightful in the part of June, while Mr. Fiebler was effective as Jack.

Burlesque Houses

Casino—Joseph K. Watson and William H. Cohen, two clever comedians, are seen as "Slitkin and Slotkin, Brokers and Brokers," in the elaborate burlesque offered by the "Girls-getters" aggregation. Here is an excellent company with the show, which is a riot of fun from start to finish. A chorus of pretty girls sing catchy songs and dance well. The production is very lavish in settings and costumes.

Trocadero—"The Follies of Pleasure," starring Clyde J. Bates, tramp comedian, is a popular offering. Mr. Bates has a unique way of presenting his fun. There are a big cast and pretty girls, who sing and dance clever[illegible]

People's—"The Girls from Happyland" offer what might be called a combination of merriment. This production, to be a little different, stars a woman, Vivian Lawrence, who can dance and sing well. A number of vaudeville acts, including the Four Dancing Demons, are with the show.

Blaze on North Hancock Street

Fire caused damage of $2000 to the stock of the Kelly-Hughes Co., Inc., at 1722-1730 North Hancock street, early today. The fire started in the warehouses of the company, on the Palethorp street end of the plant. Workmen tried to extinguish the blaze, but were forced to call for firemen.

A MECHANICAL MELODRAMA

"The Storm" Stages a Marvelous Forest Fire Scene

Garrick—"The Storm" shows up the mechanics of melodrama as well as shows the mechanics of stagecraft. It is fair enough to say that the mechanical effects are more interesting than the mechanical plot and the mechanical characters. But all three do their share in imparting the chills and fevers of excitement. "The Storm" is a good melodrama, a most excellent melodrama, on the basis of its capacity for registering a high percentage of thrills.

The audience simply "ate up" this four-act melodrama by Langdon McCormick, a playwright who has achieved Broadway productions, since Broadway has supplanted the ten-twent'-thirt' playhouses in supplying what the people like.

The mechanical and electrical effects which were devised by Mr. McCormick himself, and the pictorial scenery and settings, the inspiration of Mrs. Trimble Bradley, must have cost a pretty penny. And the dramaturgic material, familiar as it is in posture of events and clash of wills and well tried in essentials, too, in other plays of the great Canadian Northwest, is very much sublimated by the masterhand of Mr. McCormick. Such coarse expedients as Hal Reid and Lincoln J. Carter were wont to use—the heroine's crossing of a chasm over a human bridge of friends or the hero's rescue from the railroad track to which he had been tied just as the [illegible] of the ex-press came dashing forward—are not employed.

Furthermore, Mr. McCormick has introduced psychology into melodrama. What was once all movement is now become, in part at least, mental. The catastrophic has been succeeded by the cerebral.

The story pivots about a girl and the two men who are the other principals in the five-role cast revolve about her. On the edge of the hard northern winter this innocent yet not unwise flower of the big woods is marooned in a cabin in the big woods with the two men. They run true to melodrama. One mentally more adroit, even crafty, young man with a London accent, is no better than he ought to be and will be up to something before the plot gets very far. He has a regular bag of tricks as well as totes a small arsenal of firearms, though he doesn't use them according to Bill Hoyle or Bill Hart. Will he accept the hero's challenge when the hero says: "Well, what are your intentions. I'll send for a priest. Will you?" His whole course proves him a poor exemplar of the virtues and chivalry of the city as against the plain, simple backwoods. He is worsted time and again, however, and finally softened in heart through the hero's magnamity in saving him from the ravaging sweep of the forest fire. And when the girl has to make her final choice it is to the hero she says, shyly: "Send for the priest."

The forest fire is really a marvelous and stupendous piece of effective stagecraft. Beginning with preliminary flashings and smoke waves on the back drop real smoke and flames spring up advancing to the very "[illegible]." Giants of the forest char and topple. One crashes down on the cabin in an ultimate bit of realism. It's breath-taking. Katharine Hayden, Ben Taggart and David Stewart are sufficient unto the action and the psychology of the plot.

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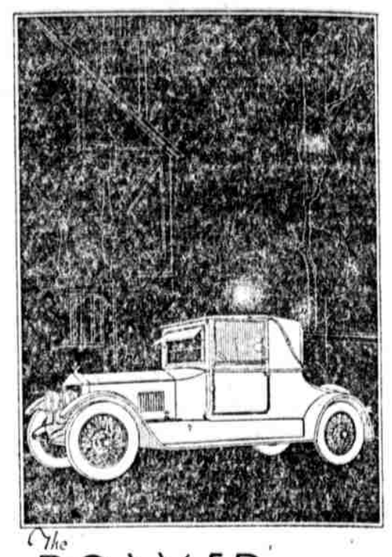

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LOCUST Marion Davies in "THE RESTLESS SEX"

NIXON Eileen Percy in "THE LAND OF JAZZ"

RIVOLI Mary Miles Minter in "SWEET LAVENDER"

STRAND Douglas Fairbanks in "THE MARK OF ZORRO"

ASTOR Le Roy Scott's "PARTNERS OF THE NIGHT"

AURORA Madge Kennedy in "THE TRUTH"

BENN Cecil B. DeMille's "Something to Think About"

BLUEBIRD Rupert Hughes' "SCRATCH MY BACK"

CARMAN Germantown Ave. above Allegheny Pauline Frederick in "A SLAVE OF VANITY"

CENTURY Erie Ave. and 6th St. Carlyle Blackwell in "THE THIRD WOMAN"

FAIRMOUNT Ridge & Girard Aves. Wanda Hawley in "HER BELOVED VILLAIN"

Fay's Knickerbocker Alice Joyce in "COUSIN KATE"

FRANKFORD Robert Bosworth in "A THOUSAND TO ONE"

Germantown Douglas Fairbanks in "THE MARK OF ZORRO"

GRAND 52d and Market Mary Roberts Rinehart's "DANGEROUS DAYS"

GRANT Allan Dwan's "THE FORBIDDEN THING"

IMPERIAL Fatty Arbuckle's "THE ROUND-UP"

JEFFERSON Ridge & Columbia Aves. Wanda Hawley in "HER BELOVED VILLAIN"

LIBERTY Broad & Columbia Aves. Charles Ray in "AN OLD-FASHIONED BOY"

MODEL 42d & Lancaster Ave. Mary Miles Minter in A CUMBERLAND ROMANCE

OVERBROOK 63d and Haverford Ave. Mae Murray in "THE RIGHT TO LOVE"

PARK Kensington Ave. & Dauphin St. Nazimova in "MADAME PEACOCK"

SPRUCE 9th and Spruce Louise Glaum in "LOVE" COMEDY—"CHASE ME"

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