

Stresses Racial and Religious Motives in Characterization. "Hamlet" Tonight

Walnut-Walter Hampden, supported by a company on the whole well bal-anced in its excellence and in some of its members of most admirable quality, opened a fortight's repetiory engagement here in "The Morchant of Yenice." This initial revelation of his Shylock also represented the first regu-iar and full-length engagement in Philadelphia of a star new risen, and with a good deal of brilliance and glory, on the Shakespearsen horizon. Phila-delphia saw, applauded and supported his special mathews of "Hamilet" the last two seasons, and in a curtain special mathematic demands of the peech, which Mr. Hampden made in response to insistent demands of the opening night's audience, he expressed his appreciation of that approval, told of the encouragement which such ac-cumulative support gave to him in his desire to build up a Shakespearean repettory, and in a well-phrased sen-tence or two uttered the credo of his ideals for Shakespearean drama

tence or two uttered the crede of his ideals for Shakespearean drama. Mr. Hampden's Jew is immediately notable. It originates in individuality yet does not err to the extreme of excessive or eccentric personality. Mr. Hampden has not yet developed any mannerisms. May he never! He is not scorning or ignoring the tradi-tions, but he is not hidebound by them. Rather is he plastic and graphic in his characterizations, a fact that give him capacity to portray the usurer of the Rialto with a fluency, a flexibility and an ease that add quite a modern touch to a tragle figure of the old world and of medieval days.

an ease that add quite a modern touch to a trage figure of the oid world and of melleval days.
Thus he takes a Shakespearean play out of the artificialities which have moss-grown the Elizabethan drama and gives it to a contemporary audience with a suffusion of the current mode with a suffusion of the suffusion of the modestly creases but once in the holds in stat scene wherein he modestly creases were and the funce of the suffusion any one in the audience who and value as well as cultural. This scandalous pertity that the producer comedians, makes one of achievement in the audience who and were written as entertainments and no as a "gectiment" of the suffusion on but for the most part this money in scandalous fashion, and so on, but for the most part this money in scandalous fashion, and so on, but for the most part this money in scandalous fashion, and so on, but for the most part this money in scandalous fashion, and so on but for the most part this money in scandalous fashion and so on but for the most part this well cance is escoled. The funce is as collent, there house is a colled

and suppressed member of a subject race, involuntarily service and ready to crook the hinges of the knee to superlor force. to bow in humility and to make the best of a bad bargain. Mary Hall scored a most decisive hit impering, strong of mind yet sweet of pirit, as Shakespeare conceived her. The Antonio of Willie

best of a bad bargain. Mary Hall scored a most decisive hit as the Portia. She was arch without simpering strong of mind yet sweet of splitt, as Shakespeare conceived her. The Antonio of William Sauter was a fine impersonation, especially rich in spliter ballet, she is the focal point of an artistic triumph representative of a Hawaian beach. Her dance incluies in the hears of dance lowers to the bris the Prince of Morocco, Elsie Kearns as a delightful Nerissa were fully in accord with the dealarn of the entire performance. A bit too much of clown-ing and of playing directly across the footlights, in the hope that there were footlights, in the character of how an interest-ing exotic tinke to the character of Should's space to the character of the state to the character of the control tinke to the character of the should's space to the character of the control tinke to the character of the control tinke to the character of the should's space to the character of the should's space to the character of the control tinke to t

"Hamlet" will be repeated at formers "Hamlet" will be repeated at former-frow's matinee, and tomorrow evening the company will give its first Phila-delphia performance of "The Taming of the Shrew." the Shrew

HYMER ACT PLEASES **Continuing Attractions** AUDIENCE AT KEITH'S ROAD — "Peg O' My Heart." re-vival of J. Hartley Manners' com-edy drama, with Laurette Taylor assuming her role of the delightful heroine for the first time in Phil-adelphia. A. E. Matthews and Percy Ames are principals in sup-port. BROAD

Bill One of the Best in Months.

port. SHUBERT — "Kissing Time," with William Norris and Edith Talia-ferro heading clever cast. Ivan Caryll wrote the dainty music to George Hobart's ingeniously adapted French farce. GARRICK—"The Storm," a romance of the big woods, by Langdon Mc-cormick, featuring a realistic forest fire and a snewstorm, both of which are made illusive by in-genious mechanical contrivances.

of which are made flusive by in-genhous mechanical contrivances. The plot is melodramatic, LYRIC—"Buddles," George Hobart's Attractive story, with B. C. Hil-lan's tuneful music) of a maid of Brittany and a shy American lover, Donaid Brian, Peggy Wood and Ralph Morgan have the prin-cipal roles. Mr. Hymer is back with his "Tom Walker in Dixle" sketch, which has for Walker in Dixle" sketch, which has for its theme the story of the darkey who sells his soul to the devil in return for worldly goods. The sketch moves rap-idly—at times almost too rapidly—in four sparkling scence. The star is as-sisted by a company of talented mem-bers, including David Walters as the devil. Peter Swift as Tiger Smith and Olive Wright as Annabelle Lee. The bill is one of the best seen here in many months. Pressier and Klaiss, with chatter as their principal asset, ran a close second. Miss Glaiss can sing a raggy song as it ought to be sung. Ed Pressier, the other half of the act, has a physical make-up which places him in

and raiph Morgan nave me prim-cipal roles. CHESTNUT---- "East is West," drama of a Chinese "sing-song" girl in San Francisco, Fay Balner is starred as the purchased bride, whose reactions to American ways when the scene shifts from China make an appealing little play.

"SCANDALS OF 1920" Pressier, the other half of the act, has a physical make-up which places him in the ranks of the naturally funny. Sylvia Clark, the glad girl, is back with new song creations. Her "cabaret girl" went over ble. Another act which scored was that of Fred Lindsay, Aug-tralin, sportsman and big game hunter. Mr. Lindsay is a master at whip crack-ing. BRISK, NOT SHOCKING

Attractive Vaudeville

Elsewhere

Keith's-John B. Hymer, author and

coauthor of many meritorious plays and

sketches, had a packed house rolling in laughter, so rapid were the clever lines

for the thirty-five minutes he is on the

stage.

cluding an allegorical playlet, "The Heart of Annie Wood": Boyle and Josephine, "Dancing Demons": Hill and

Ackerman, comedy novelty, and Jeck George Duo in a skit.

Broadway—"Melody Land." a spar-kling musical comedy, won honors. Wes-ton and Elaine presented a humorous skit. The aketch of Van and Carrie Avery went over big. Another pleasing act was that of Isabelle Stone and Her Chums. "To Please One Woman" was the chief photoplay.

"SCANDAL" PRETTY PERT

SUANUAL PREIIT PERI
 Begins With Banality and Winds
 Up Cleanly and Cleverly
 Adelphi—The average theatre audi-ence of today laughs at and apparently
 Is entertained by actions of characters on the stage such as would shock and disgust them if performed in their own homes or even in their society.
 And so the Beatrix Vanderdyke of
 Grand—A splendid animal act, good music and other interesting features make the bill exceptional. Supple-menting the animal act, designated "Howard's Spectucle." and one which is interesting alike to the youngsters and ence of today laughs at and apparently is entertained by actions of characters on the stage such as would shock and disgust them if performed in their own homes or even in their society.



COLONIAL — "The Inside of the Cup," first half of week. IMPERIAL — "While New York

GREAT NORTHERN -- "The Misfit

GREAT NORTHERN -- "The Misfit Wife," with Alice Lake. MARKET STREET -- "Polly of the Storm Country," with Mildred Harris Chaplin, ALHAMBRA -- "The Bailt," with Hope Hampton, first half. STRAND AND LOCUST-- "The In-side of the Cup," the Winston Churchill story, which is one of the most striking and inspiring photoplays of recent seasons. BELMONT-- "Romance," with Doris Keang. BELMONT—"Romance," with Doris Keans.
 RIVOLI—"The Devil's Pass Key," with Eric Stroheim.
 COLISEUM — "The Restless Sex," with Marion Davies.
 CEDAR—"The Revenge of Tarzan."
 LEADER — Marion Davis in "The Restless Sex."

CLARKE-MURPHY RECITAL

CLARKE-MURPHY RECITAL Interesting Program of Sonatas for Violin and Plano in Academy Foyer Charlton L. Murphy, violinist, and Joseph W. Clarke, planist, gave an in-teresting program of sonatas for violin and plano before an audience that all most filled the foyer of the Academy of Music last evening. The program was well selected, even considering the enor-mous literature for the violin and plano in the sonata form, consisting of one

well selected, even considering the ends with selected, even considering the ends in the senata form, consisting of one materplees, the C minor of Recover, of the senata form, consisting of one energy manage. It is nonewhat out of date and so there are no extra movies. Stantom—"The Pertect Worman" is an another of the senaterplees, the C minor and a most interesting moving its fits somewhat out of date and so that by Albert J. Dooner, of Philater of the senate composition of the program and so that have marked this star's former of that have marked this star's former of the performance. The Beethoven sonata was both the senate composition of the is a failer manner, but that is present to be solved with excelent to be and feeling. The free set ends of the important of the movie and feeling. The numbers. The set ends and feeling. The numbers is the start be end of the important to the start with a start was been for the important of the second the most creditable work. Dooner has defined work in composet that be an price to a job, which where by the start, the start with starts externed and general lack of the second the most creditable work. Dooner has defined work in composet for a job, which whe second the second the most creditable chard and his knowledge of the instruments such as suggest that be has a practice of the start work and David Dowell group of platures which have recently caused on the second the secon

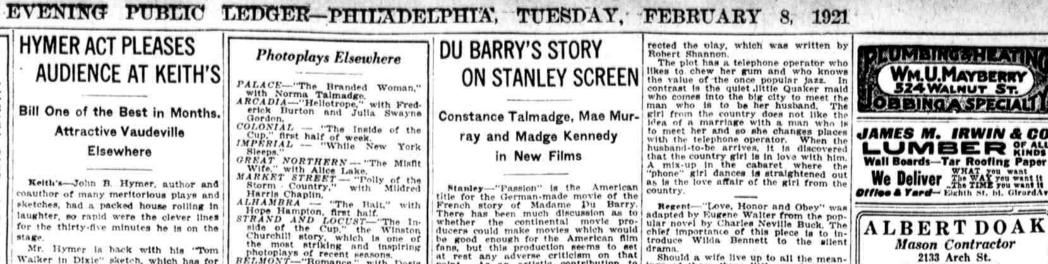
Constance Talmadge, Mae Mur-

ray and Madge Kennedy

in New Films

strument. Both payed with the utmost unworthy play interesting because of sincerity and technical clarity. her personality. Lawrence Windom d





Stanley—"Passion" is the American file for the German-made movie of the French story of Madame Du Barry. There has been much discussion as to whether the continental movie pro-ducers could make movies which would be good enough for the American film fans, but this production seems to set at rest any adverse criticism on that point. As an artistic contribution to filmdom it will rank high for the fine manner in which it is handled. Just before the showing of this feature comes a delightful Buhler prologue in which Adelaide Young appears as Madame Du Barry. Regent—"Love, Honor and Obey" was adapted by Eugene Walter from the pop-ular novel by Charles Neville Buck. The chief importance of this plece is to in-troduce Wilda Bennett to the silent drama. Should a wife live up to all the mean-ings of those three Uttle words in the wedding ceremony—love, honor and obey? It so happens that the heroine of the story was tricked into marrying a man to please her father when in reality she loved a novelist whose writings have scandalized the little New England vil-lage. When she realizes that she has

Adelaide Young append Barry, Pola Negri will be seen in some i American productions in the future, and she will no doubt create much favorable notice. Here is an artist who knows the notice. lage. When she realizes that she has been tricked into wedding the man to please her father she bolts. How the problem is solved and the marital dif. feulties are straightened are cleverly shown.

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BANDS

ANGLES

balanced and is thoroughly well writ-ten. Mr. Murphy and Mr. Clarke played generally with an excellent, ensemble, the sine quanen of chamber music play. The sine quanen of the plane, especially in the Schumann south, although this was poser saw fit to write most of the violin part in the weakest register of the in-strument. Both payed with the utmost

COUNTY FAIR" PLEASES
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 Tourneur's Filming Reminds of Griffith's "Way Down East"
 Metropolitan Opers House - The back to the days when vacationists used to make pilkrimages into the hinteriand where country folks were wont to talk about how Uncle Abner's horse "win"
 Tourneur, who directed this masterpiece, Tourneur's Filming Reminds of Griffith's "Way Down East"
 Metropolitan Opers House - The back to the days when vacationists used to make pilkrimages into the hinteriand where country folks were wont to talk about how Uncle Abner's horse "win"
 The prize at the annual fair. Maurice Tourneur, who directed this masterpiece,

about how Uncle Abners horse 'win' hearing means provention of the hairbrush promptly ap-fournear, who directed this masterpiece, has left out nothing that would make for wholesome entertainment, and there are these when the spectator is reminded of D. W Griffith's recent film triumph "Way Down East." Nell Burgess maile 'The County Fair' s nopular theating altraction years ago with his impersonation of Aunt Abigai. A sensational feature was the great race scamper. With the prise money the aunt is enabled to pay off the mortigage and the nice is able to marry the boy of her heart instead of the worthless son of the plays with humor and hilarity. Helen plays with humor and hilarity. Helen plays with humor and hilarity. Helen her work. David Burgers is the boy wh. who while wesley Barry is the how wh. plays with humor and hilarity. Helen Jerome Eddy is the sweet girl, and she takes the honors away from everyone else by the ense with which she does her work. David Butler is the hired boy, while Wesley Barry is the hoy who wins the greased-big race. John Step-pling makes a good bashful beau

pling makes a good bashful beau
 BURLESQUE BILLS
 Al K. Hall Starred at Casino—Good
 Shows Elsewhere
 Casino—Al K. Hall, one of burbayues
 Sporting furmakers, is starred in the start and free clast supporting Mise started in the start of widows.

Thefe are a number of good yaude-ville acts in this production, including the Rex Trio, a group of melody men. The music is catchy. The production is lavish and has many funny situations:

People's—Ethe: Shutta 'The Little Personality Kid.' dances at a fast and furious pace and right into the hearts of the audience. She has winsome man-nerisms. In the excellent burlesque production. 'Town Scandals,' George A Clark is the featured comedian, and there are other good funmakers.

Trocadero-'The Tempters'' tempt one to gray and see the abow over again It has choristers who sing and dance well and three real comedians. The show is headed by Bert Bertrand. Yid-dish funster

Comedy at Orpheum

ling. The result is an evening's laugh

The various characters afford Miss Themond and her popular company de-lightful opportunities for displaying their abilities in the lighter comedic vein.



Nixon-Laughs galore greeted Nixen-Laugue sales of ketch, door Sports." A lively comedy sketch, presented by a capable cast. It has the audience guessing until the finish. Entertaining acts were presented by Ma-honey and Rogers. Lockhart and Eddy and French and Wilson. Viola Dana, in "Blackmall." is the photoplay at-

much heraided cleverness of Mr ton's epigrams and bon-mots lived their reputation in the last two cith the unfortunate feature, hou-

act-the play's "grand moment"-had

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minstreis continue it for a third week A number of other specialties, dancel and ballads are all new. and a third act which surprises by being the best of all-and the cleanest.





FOREVIN