

CHAPLIN IN "THE KID" REVEALS NEW SELF

Comedian's First Lengthy Subject Has Serious Touches: New Stanley Organ Dedicated

Stanley—"The Kid" is a semi-comic 800-foot production with Charles Chaplin in the triple role of author, actor and director. This is the first time the comedian has attempted a lengthy subject, and one apart from slapstick farce. His initial effort proves to those who have maintained he could be serious that a big surprise is coming to filmdom when he really attempts a subject minus his hat, cane and dilapidated shoes. It's coming to the screen.

Most important of the many merits this picture possesses is the real idea out of which the comedy situations have been developed. Next comes the introduction of the little six-year-old Sorvase, N.Y. boy Jackie Coogan, son of a vaudeville comedian. This information is given here because there will be many queries asked as to who the kid is, his parentage and similar inquiries. The boy is also participating in other movie productions. Little Jackie is the best screen kid since D. W. Griffith introduced the talented work of Ben Alexander in "Hearts of the West."

Now for the new idea of Chaplin's comedy. Heaven is depicted as a waiting feathered wings except Charlie. He is pursued in a plain ship in a glassy sea by a man with a moustache breaking windows for him to escape. A baby is born in a coffee pot of artistic touches there are two. They occur at the meeting of the story and the picture of the Christmas is shown and again where the mother of the child stands in front of a church which illuminates her head in a halo fashion.

Edna Purviance is the mother. The little new organ is a masterpiece of excellent playing and added pictures filled out the program.

Stanley—"The Kid" is a theatrical story with Katherine Macdonald as its star, but somehow she does not shine as brightly as she should. Here is an actress who possesses an unusual talent for screen work and yet at times seems she does not seem to care whether she pleases or not for her work is listless. Miss Macdonald is beginning to be much too much for the director, who may be the fault of the director, although James Young has done some mighty fine work with the megaphone in other pictures.

Rita Welton wrote this story and also that other one, the one "Madame Peacock" for Nazimova. Tales of the theatrical world are interesting if told well, and the story here was done to create interest. Her plot is a somewhat plain story of a girl who marries for money, and leaves the stage. It is discovered after some years that the husband has started in his own business and is doing well. She goes back to the stage and is not content with her former actress wife. When this situation is brought clearly to the wife she resents the slight and returns to her chosen work on the stage, and there of course, finds the true love who has "sort of waited" around for her.

In the support appear Florence Easton as the other woman, E. J. Tilton, formerly of the Lubin Stock Co., Earl Whitlock and Charles Richmond.

Victoria—"The Great Red Rover" is an unusual Metro production and again proves that H. Van Loan can write stories of a gripping and dramatic nature. In the adaptation Jack Gilbert and John Furthman did a good job, giving the director plenty of material with which to make a gripping and artistic picture. When Clarence Brown directed the picture, it was the superior of Maurice Tourneur whose clever touches came in the picture.

The spirit of the picture worked out well in this production, for not only has it a good story with a happy ending, but the players have worked their hearts out to make a picture of equal value. In the cast of players are Louise Peters, a fine actor whose talent has been made manifest in "The Great Red Rover," Macdonald and Joseph Singleton the actors both.

Recent—"Victoria" is the story of a playboy production, that it is well to exhibit letters to the producer, who is not always the goal of the man that has it. It is a fine old-fashioned picture that has a happy ending. The best moves and a fine old-fashioned picture that has a happy ending. The best moves and a fine old-fashioned picture that has a happy ending.

"PASSION" (German-made movie of the story of Madame Du Barry, the French milliner, and the king, shown simultaneously in the following theaters: Palace, Imperial, William Penn, Olambra, Great Northern, Allegheny and Broadway)

Appealing Play Cleverly Acted and Beautifully Staged Pleases Audience

Lyric—"Gae" said the usher as she dabbed her eyes with her handkerchief. "It's like a church, ain't it?" And in a way, it was—a church with beautiful beauty, which is a guarantee with a text touching on love and immortality.

And despite these seeming drawbacks, "Smilin' Through" as a play is as technically good as it is beautiful. Its plot is unusual in theme and construction; its situations intriguing and held the attention of the audience. It is well drawn and convincing; its action is continuous and unforced; its lines are at once clever and natural. Add to this that its pathos is never maudlin and that its humor bubbles in the most appropriate springs that feed Killarney (as he bets an English celt and an Irish heroine) and there is abundant reason why "Smilin' Through" has had such a success.

Interpretation of a man's grief and sorrow is so poor a critic that he can only say that the play is as good as it is beautiful. It is a play that is as good as it is beautiful. It is a play that is as good as it is beautiful.

William Penn—Joseph Heather, in songs of the moment, walked off with honors. John T. Hay and company had a clever sketch which was over by Madame Branda and company, in a circus act, were well received. "Passion" dealing with the French milliner, Madame Du Barry, was the feature play.

Cross Keys—Laughs are kept in motion by Ryan and Lee, who are featured in "Hats and Old Shoes." The Five Musical Men presented a highly entertaining act. "Tink-Ling" Lublin, subtitled as a play, was a play, was a play, was a play.

Nixon—"The Billy Hoop Trio" figured in a burlesque and comedy. Joe Darcy and his four clever comedians and the photo-play "In Billy's Theatre" were the feature of the week. The offerings are varied and up to date.

Grand—"The Monarchs of Melody," with Larry Perkins, head a good bill. The musical comedy, "The Monarchs of Melody," with Larry Perkins, head a good bill. The musical comedy, "The Monarchs of Melody," with Larry Perkins, head a good bill.

Continuing Attractions SHUBERT—The musical comedy "Honeydew" makes a successful debut. Zimbalist Musical Comedy Pleases by Tunefulness and Humor.

IANE COWI AND CO. IN "SMILIN' THROUGH"

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BURLESQUE BILLS

Bobby Barry, Philadelphia, Casino Star—Other Shows

Casino—"The Maids of America," starring Bobby Barry, a Philadelphia comedian, offer a show that abounds with laughs and dainty girls in pretty costumes. The burlesque is highly entertaining, full of clever principals and possessing much pep and jazz.

People—"The Million Dollar Doll," starring George Leon, present their usual elaborate and funny production. This is a real burlesque show, written by A. Douglas Leavitt, which is a guarantee in itself. Special music and lyrics were supplied by Ruby Cowan and Jack Strauss, well-known song writers.

Proceeds—A quartet of funsters put a punch in "The Whirl of Mirth," which besides being mirthful is a whirl of dash and melody. The funny four are A. Ferris, Eddie Hill, Ned Schaffer and Joe Lyons. Ruth Addison and Delora and Barlow also help to make a big hit.

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