

FINE WORKS DONE IN "AFTER THE SHOW"

New Photoplay by Author of "Footlights" Is Far Above Average—Films Elsewhere

Stanley—It is much too easy to fall into superlatives in making any reference to "After the Show." William De Mille's latest feature. The film's faults fade into comparative insignificance beside its very positive merits.

In the first place, it is written by Rita Weiman, author of "Footlights," who has managed to hit the bull's-eye twice in succession. "After the Show" has not the variety or the "punch" of "Footlights," but it rivals it in artistry and acting. Both are stories, believable stage, and done in a real, believable style, far different from ordinary "movie" holiness.

William De Mille has taken this story, simply a slice out of an everyday sort of chorus girl's life, and has woven a picture structure that is vivid, smooth-flowing and gripping. The characters are natural, and they do natural things. Nobody is ragged, "villain," or "hero," but they have their faults and their virtues.

"After the Show" tells of a country girl who enters the show, and is befriended and protected by a "big" actor. Both. One of the backbones of the show, something of a star, but possessing excellent qualities, that feeling and her. There comes a battle in the girl's heart between his love and that of "Pop."

The latter finally sees that he is losing his control of the girl and makes a great sacrifice to win her from the young man. How he is successful in accomplishing his purpose is the strong and logical climax in which there is no sign of let-down.

The acting of the entire cast was fine, but two stood out. One was Charles Ogle, faithful character actor, given at last real part and showing that he has it in him to do great things. Indeed, he might have acted with "Booth." His "Pop" is a sterling piece of work. Lila Lee is the other who shines in the picture. Her characterization of a girl, once mildly "outed," nationwide as a "Second Mary Pickford," gained through no fault of her own, the antipathy of critics and fans. She has courageously combined that feeling and has a voice that is strong and excellent work. In "After the Show," she comes into her own. Her characterization is one of beauty and power, and a restrained emotional work is a revelation.

Karleton—There are two ways of treating Bert Lytell's "Trip to Paradise." One is to look at it as a weak and ineffectual adaptation of Franz Molnar's biting and unmitigated story, which, as "Lillian," has set New York talking, and the other is to make it purely as a moving picture which gives a popular and handsome star an acceptable opportunity to display his talents.

"A Trip to Paradise" is probably better than half the average pictures. Every now and then there is a touch of real satire, and Lytell gets with intelligence and spirit the role of the swaggering Coney Island "barker" who visits the Celestial kingdom. Just what the fans will think of this visit to St. Peter and the saints is hard to conjecture.

Virginia Valli is a charming heroine and Victoria Bateman does an excellent part as her mother role. The photoplay is good.

Arcadia—About the most useless and futile thing in the world would be to criticize the picture of O'Brien fans. Everybody knows just about what they are, and the O'Brien fans (and there are a great many of them) go prepared to like it anyway.

So all that needs to be said of "The Last Door" is that it gives O'Brien a good opportunity, and that it tells a rather thrilling, if often improbable story. The action all takes place between breakfast and supper, one evening and breakfast the next morning. All sorts of exciting adventures take place during the night, and O'Brien, Martha Mansfield and Nita Naldi, together with a fine cast of supporting players, W. P. S. Earle, the director, has succeeded admirably in producing a sweetly moving picture.

Victoria—That always hard-working and interesting player, House Peters, has had all too few opportunities recently, and it is a real pleasure to find him in a new picture. In this case, it is "The Invisible Power," by Charles Kenyon, the playwright. It is a story of the underworld, and the regeneration of a criminal, but, although the material is not new, it is freshly worked out, and holds the attention from first to last.

Irene Rich, De Witt Jennings, Lydia Yeamans, Frank and the other stars give Peters able support. There are touches of the big scene of emotionalism to the film's climax. One of the best features of the picture is the reality of the police scenes. Attention was paid to small details in this regard, and, as a result, they become very real.

Regent—Interesting personalities in a long cast help out "The Invisible Power." Franklin's latest production, "Naomi Children" is the leading lady. This attractive young woman, who achieved a reputation with the old Vitaphone Company, and then disappeared for some time, has continued the comeback she started in "Earlbound." A rare beauty, a dignity of carriage and simplicity of acting are combined in Miss Naomi Children's play. Lionel Belmore, who on both stage and screen, Sam De Grasse, sterling character man; Adolphe Menjou and Alec B. Francis have other

Photoplays Elsewhere

STANTON—"Over the Hill," a story of home and mother love. PALA—"The Word Brand," William S. Hart's newest picture. CAPITOL—"Wedding Bells," Constance Talmadge's latest comedy. IMPERIAL—"Scrambled Wives," marking Marguerite Clark's return to the screen. ALHAMBRA—"The Great Impersonation," with James Kirkwood. COLUMBIA—"Nineteen and Thirty-Three," Charles Ray's latest comedy. MARKET STREET—"The Sign on the Cross," with Norma Talmadge. GREAT NORTHERN—"Dangerous Curve Ahead," Rupert Hughes' inimitable stage play. LOCUST—"A Tale of Two Worlds," a story of the Boxer Rebellion. RIVIER—"The Greater Claim," with Alice Lake. BELMONT—"The Little Fool," with Milton Sills and Vera Caspary. CEDAR—"Women Men Love," with a cast of favorites. COLUMBIA—"The Road with Sally," with Constance Talmadge. LEADER—"Wet Gold," with Ralph Lewis. LIBERTY—"The Old Nest," with Mary Allen. FAIRMOUNT—"Over the Wire," with Alice Lake. STANTON—"Nineteen and Thirties," with "Harlow" Ray.

LEW FIELDS MAKES HIT IN "SNAPSHOTS"

He and His Bovy of Really Pretty Girls Head Shubert Vaudeville Bill

Chestnut Street Opera House—Lew Fields in a miniature review of seven years of his career in 1921 scored a huge success with his bovy of really pretty girls, myriads of lovely costumes, clever jokes and catchy songs so aptly presented by the charming Miss Ruth Thomas. The chorus was above the average in that each and every girl was pretty. Mr. Fields was assisted in a scene, "The Shop," by Miss Lulu McConnell, and his attempt to sell her some "deliciously awful" chapeaux brought peals of laughter from an audience which was on tiptoe the entire time. The last scene, "an iridescent symphony," left nothing to be desired in attractive stage setting and beautiful costumes. Scenes of applause continued until Mr. Fields' modestly expressed silent appreciation of their reception.

Will Oakland, known to many in the days he sang in a quartet, appeared in a series of songs, both old and new. He has a most excellent tenor voice, and his final number, "The Sunshine of Your Smile," was just an idea of what can be done with a tenor voice as clear as a bell.

"A Walking Music Store" was presented by A. Robbins, and from the time he first appeared on the stage until the time he left the audience was convulsed. From his coat pockets he brought forth almost everything one could imagine, camp stool, tray and pot, and with real coffee, and his imitations of various musical instruments were exceedingly clever.

Joe Fauton and company had the audience holding its breath in "Seconds Suspense," and Earl Moseman and Ray V. Sawyer, with their act of bright songs and intricate dances. Yvette, with her fluff red hair and violin, assisted by Eddie Cook, who plays the blues on the violin, and Lino Clark, who could make a piano literally talk, presented some genuine jazz music. Lulu McConnell appeared again with Grant and Hank Simpson sang "At Home," followed by Fred Allen himself. "Seven Blue Devils" closed the bill with some daring feats in acrobatic stunts.

ORPHEUS PLAYERS SEEN IN NEW MOUNTAIN DRAMA

Appear at Their Best in Story of Feud of Southern Hills

Orpheus—It seemed to be the general verdict of the holiday audience that the Orpheus Players do quite the best work of their season in "Dawn of the Mountain," a four-act drama which is an unusually appealing story of a mountain feud, with strong heart tugging, plenty of exciting episodes and enough clever comedy to relieve its tension.

Ruth Robinson scored again in the character of the little mountain girl who wins all hearts, and Dwight A. Meade satisfied everybody that he was the right man to win her in the end. Bernard McEwen, a newcomer to the company, made an unusually good impression in the character part of Dawn's grandfather, a typical old feudist, and Harry Wilgus, though he had a comparatively small part in the last act, made the most of it, as did Gertrude Ritchie with her role. The other members of the Players gave uniformly satisfactory interpretations.

TROCADERO HAS GOOD SHOW

Trocadero—"The Tango Girl" proved successful last night for the reason that they combined a collection of thinking tunes, a chorus of pretty girls and some real firecrackers in the persons of Loretta Lynn, Dick Hahn and Charles Burns. La Belle Paris, a new and noted attraction who played evening, had a dance, many based on tango, and a medley of old songs, were well received.

NEW SHOW AT DUMONT'S

Dumont's—"Over the Hills to Manassas" is the story this week which has all the attributes of an Earle Welch success. This laughmaker sent the crowds away happy. Welch himself sang away selections, and the company took on new features, a sketch which contained a large quantity of laughs.

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HARD TO TELL WHO IS BEST AT KEITH'S

Old Favorites Score Anew and Newcomers Quickly Become Favorites—Other Bills

Keith's—It was hard to say who had the warmest place in the hearts of the house that greeted the bill at Keith's last night. Sweet old Cressy and Dayne, back after two years' rest, or John Steel, fresh from the "Polka," making his initial vaudeville appearance.

NEW COMPANY OPENS GRAND OPERA SEASON

Performance of "Rigoletto" at the Academy of Music

The Philadelphia Grand Opera Company, an organization almost unaided, gave the first of what was announced as a series of operatic performances at the Academy of Music last evening, the opera being the well known but still popular "Rigoletto."

"THE STORM" IN STOCK

Mae Desmond and Players Stage Famous Thriller

Metropolitan Opera House—An ambitious effort for a stock company to undertake was successfully accomplished by Mae Desmond and her company. The play, "The Storm," by Langdon Mitchell, was put on and realized every possibility of this melodramatic story of the north woods.

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Continuing Shows

ADELPHI—"The Bat" (sixth week), mystery melodrama by Mary Roberts Rinehart and Avery Hopwood, closes hereafter in its way despite new openings. GARRICK—"Mr. Firm Passes By" (fourth week) comedy of manners, by A. A. Milne, with Laura Hope Crews and Dudley Digges. Last week. BROAD—"Mary Rose" (second week), latest play of J. M. Barrie, with Ruth Chatterton in the leading role. A strangely beautiful story built around an old Scottish legend. Last week. SHUBERT—"Mecca" (second week), Elaborate Oriental spectacle presented by Morris Gest, with Gladys Hanson and Lionel Braham in the leading roles and Martha Lorber second. Gilda Varesi in a charming play built around the home life of a temperamental artist. FOREST—"The Merry Widow" (second week), the most successful revival of popular Lehar opera, with Reginald Fauch and Boris Lipkowitz in the leading roles.

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"NIGHT WATCH" GIVES PLENTY OF THRILLS

They Fight a Naval Battle and Show a Cruiser Go Down in New Melodrama

Walnut—Nobody can talk any longer of the "good old days" of melodrama, as though the thriller had lost all its zip in these unregenerate times. For "In the Night Watch" easily passes any of the mechanical devices of a decade ago in creating amazement, and it is fortunately free of the old travesty of plot that used to make the thriller rather ridiculous in the palmy period of the National at Teat and Calverhill. In fact, this importation doesn't begin as a thriller at all. It isn't an impossible or even an improbable story and is not at all a flamboyant one at first. It is only when it works up to the huge scenic sensationalism of the climax of the second act that it begins to give its impression of melodrama.

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cruiser going down to her watery grave. The emotional climax of the story comes in the court-martial of the captain, where his innocence can be proved only by some one who can swear to having seen the enemy give the correct code answers to the Alma's signals. And the captain's wife gives this evidence, though she knows it may cost her his love through revealing that she was hidden in the lieutenant's cabin. Robert Warwick, star of both screen and stage, is a dynamic and forceful Captain De Corlix. Olive Tell, one of the most beautiful women behind the footlights, is an appealing and convincing wife and leaves few dry eyes among her women auditors in her big scene in the courtroom. Harold de Becker does an exceptionally good bit of character work as a sailor, and Walter Walker scores as a gruff old commander. The other parts were all capably handled.

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