"BAD MAN" CAPTURES HEARTS OF AUDIENCE

Polite Bandit, Played by Holbrook Blinn, Welcomed at Walnut as Captivating Marauder

Walnut—Now, for a fact, Philadelphia has a theatrical visitor who should be invited to the city's heartiest, not only for the holiday season, but late into the winter, without becoming a care or burden and without staying his welcome.

The Christmas visitor is Holbrook Blinn; the play, "The Bad Man," by Porter Emerson Browne, a combination that, while new, could not, in the minds of the first-night audience at the Walnut last night, be beaten.

"The Bad Man" is one of those rare combinations of laughing, likable humor, and a searching and biting sort of satire which never is offensive, but always present, and which sticks, somehow, in one's mind long after the final curtain is down. It is a comedy warm with the vitality of inspired writing, and just as warm with the spirit of spontaneity and entertainment. In many ways it defies analoguing, in much the same way that "The Tavern" for which this city was deprived the pleasure of seeing baffled those who must pigeonhole all theatrical entertainment as they would botanical specimens.

But, after all, "The Bad Man" shouldn't be treated in so absurd a way, except to say that its technical construction virtually was faultless and that there was not a draggy spot throughout the three acts, nor a missed opportunity to put across the content of the play.

Even those who know Holbrook Blinn best cannot imagine his charm as Pancho Lopez. It is a new Blinn, a suavely and subtly amusing actor, whose every movement is in part, every wink a stroke of positive genius, every word a model of diction. The persuasive and easy-flowing lines of the author and welcome on the lips of the actor, he mocks the laws of the United States, tells of his loves, his killings, his robberies with a certain charm and lilt to his voice that make the longer auditorious to join him down in his beloved Mexico.

Pancho Lopez, the it bandit, intervenes "drops in" on a certain ranch on the Mexican border one afternoon and plays destiny with the lives of five or six people assembled there. In order to bring happiness to those that he loves, he is forced to kill one of the party, but he does it in so informal and light-hearted a way that not only does the audience forgive him, but the other people in the story as well.

It would be hard to imagine a finer cast, and impossible to tell of the merits of all of them. Thomas Shearer, as Uncle Henry, of Bangor, Me., who spent the three acts in a wheel chair, was positively a revelation, and Fred Tiden, as the real villain of the piece, gave a gripping rendition. Miriam Collins was especially appealing in the role of a young girl.

LEE WHITE SCORES WITH HER SONGS

Singer Who Was Favorite in London Meets Approval at Chestnut St. Opera House

Chestnut Street Opera House—It can be easily understood why Lee White was the reigning bit of London for several seasons. Without extending herself in the least she ran away with the honors of the show yesterday. In addition to a very pleasing personality, she has that asset which we are pleased to call magnetism and, best of all, a collection of songs that teem with philosophy and wit. Clay Smith gave yeoman service at the piano, and also in the numbers. He helped to get full value from every lyric.

Frank Orth, who made himself generally useful throughout the show, helped out at the finish of Miss White's act in fitting fashion.

Johnny Dooley, assisted by two dainty girls and his Daddy, managed to arouse enough comedy commotion to take four or five bows. He danced, broke straw hats and Dooleyed about for a while, and finally closed his act with a song while astride a brewery horse.

Lord Alin rendered selections from Rigoletto with good effect. Poem soprano he dropped to basso and back again as he essayed the various roles.

In addition to quantity, Grill, the "Bubble King," offered an act of quality. His "three acts in one" idea is well arranged. In addition to creating all kinds of bubbles he introduces novel ventriloquism.

"In Argentina," a tableau with South American atmosphere, brought good results. Mlle. Anna Cocis offered a number of French songs in picturesque fashion and was assisted in comedy lines by Mr. Orth.

ORPHEUM'S CHRISTMAS PLAY

"Daddy Dumplin's" Pleases Audience of Old and Young

Orpheum—The spirit of Christmas was in the air when the Orpheum Players last night began a week with "Daddy Dumplin's," a comedy-drama based on the well-known novel by George Barr McCutcheon. The greatest part of the action takes place on Christmas eve and there are a lot of children on the stage, so the little folk in the audience had an especially good time. And Miss Ruth Robinson came before the curtain and announced that she would present a beautiful doll to the child bringing the best-dressed doll to the Thursday matinee. So everybody was happy.

All of the favorite players of the company have congenial parts in this offering. Dwight Meade is Daddy Dumplin's, Miss Robinson, Florence and Mollie Fisher, Max Gerald, John W. Lott, Bernard J. McQueen, Harry Wilgus, Gertrude Ritchie and Lester Howard all have good parts.

MAE DESMOND RETURNS

Reopens at Metropolitan Opera House With Production of "Zaza"

Metropolitan—David Belasco's famous dramatic bit, "Zaza," in which Mrs. Leslie Carter made one of her greatest triumphs, was chosen by Mae Desmond and her associate stock players to open their return engagement here. Big houses at both matinee and evening performances testified to their approval of the choice.

Miss Desmond appeared to good advantage in the emotional name-role and Frank Fielder and the other members of the company, besides doing excellent acting, also supplied the Gallic atmosphere necessary for the play. The staging of this story of French life was always adequate and the result was a well-knit, stirring play that went forward to its sensational climax without a hitch.

Continuing Shows

BROAD—"Declassee," Zoe Akins' drama, in which Ethel Barrymore scores one of the biggest hits of her career.

ADELPHI—"The Bat," Fourteenth week of the run of this Mary Roberts Rinehart and Avery Hopwood thriller here.

"WANDERING JEW" SEEN AT FORREST

Tyrone Power Presents Finely Acted Play With Unusually Good Stage Mounting

Forrest—There was a certain atmosphere of "farewell" in the opening of "The Wandering Jew." It marked the last "first night" in the life of the Forrest Theatre, so far as its immediate history is concerned. On January 9 it is to be turned over to motion pictures and, after that, it becomes the home of Shubert vaudeville. The dignified, serious and tragic story which now holds its boards is, therefore, not unfitted to the spirit of the occasion.

E. Temple Thurston, the author of this drama, has based it upon the ancient legend of the Jew, Marhathias, who smote the Christ as He was on His way to Calvary, and who was condemned to carry upon earth until Jesus should come to live again.

The author has taken up several phases in the life of Marhathias. The first is the day of the Crucifixion, when the curse is placed upon him; the second is in Syria, at the time of the first Crusade, the third is in Sicily in the thirteenth century, the fourth is Spain during the Inquisition. Through all of these age-long phases we see Marhathias plodding through his interminable life, haunted by the memory of the eyes of the Nazarene at the moment when he smote Him, cursed by the sorrows of the world and longing for peace in the death that is denied him. Love comes to him and is snatched away, a son is given him, only to die; as a knight in the crusades, his utter recklessness of death wins the passion of a court lady until she discovers who he is and how his bravery is only a sham under the knowledge that he cannot be killed. And, through it all, he himself grows nearer and nearer to the Christian ideal of love for all, of mercy, of humility, of patience and resignation, while the so-called Christian Church grows further and further from these things. It is his bold and fearless enunciation of this before the high court of the Inquisition that brings his sentence to death at the stake and, as the flames leap about him, a shaft of holy light comes from heaven, signifying that the Nazarene has come to him, and his spirit is at last liberated.

Tyrone Power, commanding of figure and resonant of voice, makes a heroic personage in the name part. In each of the episodes he shows the change that is gradually taking place in the Jew, but it is in the hall of the Inquisition, with the eerie shadows of the candle sending ghostly arms reaching into the dark, vaulted corridors, and the impressive faces of his judges camouflaged sharply by the light, that he rises to true power and brings the play to a thrilling climax.

Mr. Power is assisted by an unusually capable company, no one of whom has much to do, as it is necessary to change the cast for each episode because of the supposed lapse of time. Perhaps the one who makes the most outstanding impression is Albert Bruning as a Jewish merchant in the Sicilian phase.

FUNNY TRAVESTIES IN "PASSING SHOW"

Drama of the Day Comes In for Burlesquing in New Winter Garden Revue

Shubert—Back in 1912, when J. J. Shubert started his "Passing Shows," they were made up of travesties or burlesque on current plays. Gradually this idea was pushed aside in favor of mere spectacles of feminine pulchritude and the art of the costumer and scenic painter. Now, however, the pendulum has swung back and the "Passing Show of 1921," which opened yesterday afternoon at the Shubert, is a succession of take-offs on plays—some current and some long since in the storehouse. But this fragmentary effort to give something substantial around which to show the usual collection of Winter Garden beauties met with loud acclaim from a holiday audience.

True it is that the travesties are hardly built to endure, although some live somewhat through unexpectedly. Willie and Eugene Howard, in the current show have been elevated to Winter Garden stardom and they work harder than usual to keep their hold on the public's approval, starting with a bit of "Little Old New York." "The Charm School," "Welcome Stranger," "The Bad Man," which originally enough made its Philadelphia debut yesterday, "Lightnin'," "The Bat," "Shavings," "Love" and "Mecca" are brought forth. Most of these are a mere succession of scenes, with a suggestion of the play in the naming of the characters but for "The Bat" and "Mecca" you tell secrets, are you tempted. The Max Roberts Rinehart thriller lends itself so horribly readily and for "Mecca" Willie Howard does a left impersonation of the wife-beater of the Comstock and West episode. Willie runs to impersonation and gives a twelfth one, not a burlesque of Frank Bacon, although using burlesque lines.

Also assisting the Howards and popping in now and then with song, more or less melodious and sounding good or ill gracefully, and not of a "jazzy" type Mr. Bolger, less albino than of yore, Will Philbrick as good and acrobatic as usual, Ruth Milne and Ann Toddling to lead the chorus numbers.

"MRS. FAIR" IS BACK

Henry Miller and Blanche Bates Repeat Success of Last Year

Garrick—Henry Miller and Blanche Bates were welcomed back at the Garrick Theatre last night in a revival of "The Famous Mrs. Fair" by a record holiday crowd, many of whom had seen the performance before, but were ready and happy for the opportunity to laugh and cry once more.

The new cast measures up to the old standard in every respect and particular meaning should be made of the work of Marjory Williams as Sylvia Fair and Bert Leigh as Alec Fair. Miss Williams, slender and golden, was marvelously able to change from the almost babyish sub-deb in the first act to the flapper of the third and back one more to the wholesome, love-wanting little daughter at the last.

Elmer Brown as Watkins, the butler, made a lot of very little, as did Florence Carpenter as Peggy Gibbs. Other members of the new cast, all sterling performers, are Lynn Starling, Marie Louise Walker, Edna Archer Crawford, Kathryn Meredith, Norma Havey and Betty Hall. Needless to say, Mr. Miller and Miss Bates gave again the excellent performances that have made their play such a success.

MORTON FAMILY IS WINNER AT KEITH'S

Audience Disappointed in Cutting of Marga Waldron's Act—Others Please

Keith's—Sam and Kitty Morton, assisted by their children, Martha and Joe, scored heavily on the holiday bill. Their vehicle, "Wearing Out the Green," is full of fun and it gave these stars varied opportunities to show their talent.

Daddy Martha and Joe know how to sing and dance. Chief interest, however, went to the parents, who showed they were not too old to "shake a foot" and keep time with the snappy music. Joe and his mother went well in a "Mother" song as it caught the mood of the audience.

Rae Samuels, singer of popular songs, couldn't give the audience enough. She was obliged to make a certain speech. Her "robe" song is fine and is the type of song that has sent her among the top-notchers.

There was marked disappointment in the cutting of the billed act of Marga Waldron. This performer made a favorable impression in her two dancing numbers and the applause she received did not bring her out to complete the program as too bad.

Elizabeth Kennedy and Milton Berle, two juveniles, "went over." These children are talented to many lines. Their patter is exceptional. Leon and Company entertained with their magic. The illusion "Fire and Water" had many in the house guessing.

Lowe, Velez and Sexton, in songs and dancing, scored one of the big hits of the show. Their act is built along musical comedy lines and is full of entertainment.

Globe—Comedy reigns supreme here and it's in keeping with the calendar. An animal recue, directed by Mlle. Lillian Aurora, looks like a vision from Fairyland. In addition to other stunts by former residents of the jungle, there's an agile lion which rides horseback. Charles Lloyd and company move laughs along speedily with his skit called "The Speedster." Other good acts are presented by "Little Bo-Peep and Little Jack Horner," Weston and Elaine, singers; Four Roosters, gymnasts; Watson and Stales, comedy, and Crafts and Healy, farceurs.

Allegheny—One of the best shows of the season is on view with "The Century Girls" in a timely tabloid as the feature offering. The production is exceptionally well staged and punctuated with bright, clean comedy. Raymond Lewis unrolls some blackface comedy to good returns; Philbrick and De Voe stir some quick laughs and Fremont, Benton and company are seen in their well-known sketch. "The Sheik" is the film attraction.

Broadway—The Tollman Revue, a dainty melange of surprises, heads a bill of unusual holiday excellence at the Broadway this week. Every little dance oddity of the present mode is incorporated in this colorful miniature musical comedy. The picture feature is "The Sheik." The other vaudeville features—each one worthy of a place on a holiday program—are Harry Sykes, in his "African Opera"; Nance Boyer and company, in a comedy playlet, "Mary Lou"; Kaufman and Lillian and "Furs and Feathers."

Cross Keys—"Flirtation," the headliner on the bill, sprinkled youth and laughter through a happy three-quarters of an hour largely due to the activities of Jack Uebell and Jean Waters, who are supported by an unusual cast. The other members of the program, all of whom go to make up an unusual holiday offering for the first half of the week, are: Kelly and Pollock, in "Vaudeville Past and Present"; Frank Ford and his own company in an amusing playlet, "Betty Wake Up"; Walter Kaufman, the "black spasm"; Adams and the Thompson Sisters, as "melody phiends" and Eddy and Kelly, funsters.

William Penn—Al White, whom every one in Philadelphia knows, with Al White, Jr., and his youthful companions, presented their "1921 Revue" as the feature act of the Christmas holiday bill of five acts. The juveniles made a great hit with the audience. Ed and May Ernie offered "Three Feet of Comedy"; Roy and Arthur pleased with a juggling novelty, "A Chinese Restaurant"; Gardner's Maniacs, aerial bulldogs, delighted the children, while Helen and Ginnis gave an exhibition of versatility. The photoplay was "A Man's Home."

Nixon's Grand—"Springtime," a one-act musical comedy, featuring Lorna Sinclair, headed the Christmas week bill. Marian Bruno, a clever little girl known as the "Jazz Baby," delighted the children. The Breen Family of six offered a novelty, New Hoff and Pleine appeared in a repertoire of songs, and Arthur Hill evoked much laughter as a comedy cyclist.

Nixon—The holiday spirit pervades the atmosphere with overflows with new ideas. The comedy pace is set by Ned Norworth and company in a skit that is filled with action. Merle Symonds and Billie Duval win approval in a skit called "Their First Quarrel." Thrills in plenty are showing in Marie's society Circus, which covers a bit, and the kiddies are delighted with the Golden Bird, a trained canary that seems to know more everything worth while. Gladys Walton, in "High Heels," is the photoplay attraction.

McINTYRE AND HEATH BACK WITH SNAPPY NEW SHOW

"Red Pepper" Proves Good Entertainment for Audience at Lyric

Lyric—McIntyre and Heath, the inimitable comedians, are on to their usual brilliant in their show "Red Pepper," with snappy songs, catchy music, a few or them rather aged, but gem in that they have not been heard of recently.

McIntyre as Juniper Perry, with his usual low and coon clatter, seems to enjoy his part so thoroughly that it is a treat to watch him and hear him as he chuckles to himself. Heath, as the permanent player of "African guys," seems to have been born under a lucky star and his big partner, Juniper, with cross, slander and Sybil Vonchee, as two stranded show girls, are the incarnation of daintiness and charm. As they sing to soft musical notes they win over their audience immediately.

Some real excellent singing is done by Virian Hob and Lillian Rosdale. As colored mammies they croon plaintive melodies and a Indian sequence is very lovingly and far above the usual musical comedy standard.

A bit of "high jinks" was contributed by Miss Mabel Lusher, who danced and strutted about in typical fashion.

TROCADERO SHOW PLEASES

Trocadero—The "Jardin de Paris Burlesquers" proved themselves an organization of hard-working, clever entertainers and they sent the audience home in a happy frame of mind. Among the comedians and singers were Ed Crawford, Smith and Bagly, Howard Nobb, Rose Allen, Charles Ben and Bessie Fagen. A large and attractive chorus played its part well.

STANLEY HAS FILM WITH TOM MEIGHAN

"Peter Ibbetson" Is Photoplay Achievement of Year—"Connecticut Yankee" a Triumph

Stanley—Tom Meighan has not been fortunate in his scenarios lately, and the screen version of "A Prince There Was" is not likely to add much to his popularity. It is made from the Cohan stage play, which won so much fame for its author-actor, but the comedy has suffered in its transference. It is still the story of the rich and useless young man who goes to a poor boarding house to play Fairy Prince to a little girl and a young woman, and who, of course, turns out to be perfectly wonderful and gives up his evil ways in a very short time and marries the young woman and adopts the little girl. But it is entirely too sketchy to carry conviction in its development, and Meighan simply plays Meighan and has practically no acting to do.

Mildred Harris plays the young woman in a very weepy, anemic key, but there is good comic relief offered by "Peaches" Jackson in the part of the little slavey of the boarding house. Sylvia Ashton is also excellent as the keeper of the house, and Guy Oliver makes a good bit out of the Prince's valet.

Karlton—Once in a coon's age (and in this respect the coon must be as old as Methuselah) a photoplay is produced that, by some miraculous means, is artistic in all phases of its creation. "Peter Ibbetson" must surely be in this charmed circle, for there are no signs that crude or mediocre hands or minds had any part in its making. Scenario builder, director, art men, actors and camera men all stand forward as having achieved the seemingly impossible—the "perfect" picture.

Not that it will be an exceptionally popular picture; perhaps its perfection itself precludes that, or—what is more likely—that gossamer, idyllic story of George Du Maurier, robbed of the human voice to add to its reality, cannot be understood or appreciated by movie audiences. The story to them becomes too complicated to be enjoyed as they have learned to enjoy films that are told in stereotyped and A. B. C. form. Perhaps they hate to have to think. More likely, they resent the intrusion of the poetic and the delicately unworldly and unreal, although they revel in plots far more unreal and unnatural in another way.

Here it is again, the wonderfully impressive romance of "Gogo" and "Mimsey," of their youthful love in the blossom-scented garden in France, of their separation, of the boy's bringing up by his English uncle, of his resentment and hatred of the cold fogs of London, of his meeting again with "Mimsey" only to find her married, of the mad deed which caused his imprisonment for life, and finally of "dreaming true" by which he put his unhappy existence behind him and joined his "Mimsey" in their dream existence.

George Fitzmaurice has never done a more perfect piece of work. Most remarkable of all, he has differentiated between the English and French atmospheres, and by a touch of his directorial wand has been able to carry his audiences along with "Peter" and "Mimsey" to their dream fancies.

Wallace Reid is astonishingly good. It is only natural that he has met with criticism and complaint by reason of the startling transition of the hero of auto comedies to the tragic figure of "Peter." If he had been an unknown actor, "Peter Ibbetson" would likely have made him famous. His is a tacitum, sympathetic, loving study of a fascinating character. Elsie Ferguson realizes the role of "Mimsey" far more than that part was realized on the stage. She, too, has caught the Du Maurier spirit, and her rare beauty makes the parts of the picture in which she appears unforgettable. Montague Love is beyond criticism as the swaggering, vain and evil "Colonel Ibbetson," and George Fawcett contributes a film classic as Major Duquesnois.

The photography and the scenes are uncanny impressive, far more so, naturally, than the stage would permit.

Stanton—For a comedy to run to super feature length, with a good, loud laugh every twenty feet, is an achievement not even dreamed of in the early days of the short, pie-throwing, slapstick burlesques that were all that made for fun on the screen a few years ago. "A Connecticut Yankee in King Arthur's Court" shows the vast strides made by this form of motion picture. Comedy today isn't a mere matter of throwing a few asts together and letting the action develop pretty much as it will when the actors get started. It has reached the stage where it requires as much thought and preparation almost as a Griffith masterpiece.

"Connecticut Yankee" has all the attributes of a great feature with the other attributes necessary to a good comedy. The famous old Mark Twain story has been even more modernized than it was when written, and the titles are responsible for as much of the laughter as the action. Sir Boss puts modern efficiency into effect among the Knights of the Round Table with amazing results. He melts up their armor to make tin Lizzies, he mounts his avenging army on motorcycles and he turns the whole of the "merrie court" upside down.

Harry Myers, a graduate of the old Forepaugh stock company and the Lubin film studios in this city, plays Sir Boss. Indeed it was in this part that he achieved the success which has won him his present fame in films. Rosemary Theby, another Lubin graduate, is Queen Morgan le Fay. And, while we are talking of former Philadelphians, it may be as well to mention the fact that the laughable sub-titles were written by Ralph Spence, who spent some time at Bergwood last year writing the Toonerville trolley series.

Arcadia—All the old-time cinematically speaking, film fans remember Ethel Clayton in "The College Widow" and other Lubin comedies, and will be glad to welcome her return to the lighter form of picture as seen in "Man the Vamp." While studio-made, this comedy has a great deal of sparkle and, due largely to the work of its players, provides cracking good entertainment.

T. Roy Barnes, whose recent picture appearances have been most satisfying, is delightful in the leading male role, and Theodore Roberts contributes one of his unique renegades. Fontaine La Rue is the "vamp," who is vanquished before the attack of so-of methods employed by Miss Clayton.

Palace—William S. Hart, as a gambler named Oak Milton in his new picture, but he is "white all the way through," so they call him and the picture "Wild Oak." It is a story of the early days of pioneering in the West and is built along novel the same lines as scores of other pictures, but it is a fast-moving, healthy story of adventure and leaves a clean taste, even if it is wholly lacking in subtlety.

The big thrill of the picture comes in the star's dive into icy waters, and surely Hart has never had a more sure-fire bit of daring than this is. Eye-filling panoramas of mountain and prairie give just the right and customary background to a story of this character.

Victoria—Many admirers of the delightful stage farces of the late Charles Hoyt will be tickled to see his "Midnight Bell" made into a pleasing comedy vehicle for personable Charles Ray.

It is not the best picture Ray has done, but it is far from the poorest and accomplishes its evident purpose—an hour of pleasant entertainment—without straining.

It is one of those small-town pictures that Ray seems to like so much, and it has more thrills and tense situations than are customary in his pictures. His battle with a band of bank robbers in a haunted church is one of the high lights, and the scene in which, bound to a chair, and able to move his fingers only a few inches, he manages to seize the bell rope and by tilting himself against it rings the bell to summon aid is a crackerjack.

Regent—Light-hearted romance predominates in "Garments of Truth," in which Gareth Hughes, well-remembered star of "Sentimental Tommy," has the leading role. It is the story of the day dreams of a young man who allows his love of romancing to get the better of his discretion, and thus causes a lot of things to happen to him that he didn't expect.

Director Baker has caught the right spirit for the yarn, which is adapted from a magazine story by Freeman Tilden. Ethel Grandin is the charming leading woman, and John Steppling, Herbert Prior, Sylvia Ashton and Eric Mayne are in the large cast.

Capitol—Rupert Hughes seems to be writing screen comedies as fast these days as he used to turn out magazine stories. They're all good, too, strange as it may seem, and the latest, "From the Ground Up," while not the equal of "Dangerous Curve Ahead," is an irresponsible, irresistible yarn about a ditch digger who works his way up in the world and holds that his harmonica is sure cure for all the ills of the world.

Tom Moore is ideally suited to the leading role, and Helene Chadwick is neither too austere nor too free for a millionaire's daughter. The whole atmosphere is delightful, the cast is good, and the picture a credit to Director E. Mason Hopper and Author Hughes.

Keystone Has Good Bill

Keystone—There is something to satisfy every point of view in the entertainment line. Wroe's Buds of 1922, a combination of juvenile dancers, appeared in an entertaining act called "Youth and Beauty," and were well received. Pietro, a piano-accordionist, brought showers of applause with well-played selections of the past and present. Nat Well and company presented a modest farce; Marie and Marlow were seen in a comedy skit, and last, but certainly not least, was Watson's Dogs act, which was chock full of interesting happenings. The opening chapter of "White Eagle" is pictured.

FUN GALORE AT CASINO

Casino—"A Whirl of Gayety" proves to be an ideal Christmas show to its combination of rollicking fun, tinkling songs and pretty girls. A big cast put this Irons & Climage show over in fine style. Among the favorites were Mickey Markwood, Walter Brown, Harlie Mayne, Nadine Grey, Leon Devore, Mae Hamilton, Ward and Bohman and Penelope Dean.

Photoplays Elsewhere

ALDINE—"Little Lord Fauntleroy," Frances Hodgson Burnett juvenile classic, with fresh life put into it by Mary Pickford.
GREAT NORTHERN—"Camille," brought up to date with Alla Nazimova in the title role.
MARKET STREET—"What No Man Knows," a society drama, with Clara Kimball Young.
IMPERIAL—"Serenade," a Spanish romance, with George Walsh.
COLONIAL—"The Sheik," with Rudolph Valentino and Agnes Ayres.
ALHAMBRA—"Big Game," starring Mae Allison.
STRAND—"The Sheik," desert romance, with Agnes Ayres.
LEADER—"Dangerous Curve Ahead," with Richard Dix.
SIXTY-NINTH STREET—"Don't Tell Everything," with Wallace Reid.
LOCUST—"Snowblind," with Pauline Starke.
RIVOLI—"A Certain Rich Man," featuring Robert McKim.
BELMONT—"The Face of the World," with Edward Hearn.
CEDAR—"Taking Chances," with Richard Talmadge.
COLISEUM—"Love, Hate and a Woman," with Grace Davison.
LIBERTY—"The Lure of Jade," with Pauline Frederick.
FAIRMOUNT—"The Rider of King Log," with Frank Sheridan.

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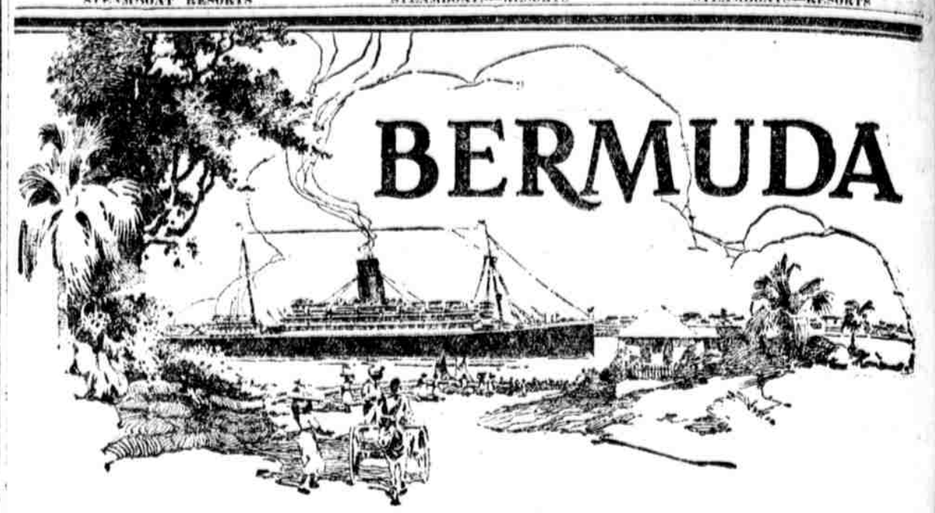

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