

BARRYMORE SHINES IN WHIMSICAL COMEDY

"Lotus Eater" at Stanley Is Novel Film—Rogers at Arcadia—Other Pictures

Stanley—Hamlet playing pinochle! A group of at Coney Island! Byron on a picnic! Any of the above might describe "The Lotus Eater" and its star, John Barrymore. Furthermore, it has a sprinkling of Jules Verne, a favor of Burton Holmes and a certain amount of happy whimsy which will probably sell serenely over the heads of most picture fans. The latter don't like anything that departs from cherished film tradition. They call it silly. If they are right "The Lotus Eater" is a silly film. Nearly every movie tradition is smashed at one place or other in its own field. It is as irresponsible as Cohan's "Tavern" was on the stage and as refreshing as spring water after a diet of rain drops. It mustn't be taken too seriously, because neither star nor director nor cast appeared to do that.

It's about a Jacques Lenoi (French, possibly) who was a father, disillusioned by a faithless wife, has left him to be enclosed on a yacht, out of sight of the world—and women—until he is twenty-five years old. The scheme fails, however, when Jacques, who has been married and married one of the first girls he sees eyes upon in New York. She is bored, however, by comparative poverty and Jacques, disgusted, goes on a balloon trip for relaxation. He is wrecked on an island in the South Seas, where he finds a modern Utopia. He is comfortable and conveniences appeal to what his wife had called his "Victorian" nature. He likes the free restaurant, the perfect bar, the general air of comfort and modernity. He has a conscience that keeps him from being a "Victorian" nature. He likes the free restaurant, the perfect bar, the general air of comfort and modernity. He has a conscience that keeps him from being a "Victorian" nature. He likes the free restaurant, the perfect bar, the general air of comfort and modernity. He has a conscience that keeps him from being a "Victorian" nature.

Barrymore is unique. At the beginning he is a raving, hair-tearing, outraged husband, taking in love with a son as a palsied, feeble, old man and lastly the young Jacques, with profile and shoulders as fine as a Greek god and the old "Jack" Barrymore smile peeping through. The first scenes are not in his best style (one suspects he was playing them in an attitude of burlesque), but thereafter he is the one and only Barrymore and that is saying the most that could be said. The picture's main attraction is its jumpy continuity for the first two thousand feet, and a few slow moments just after the opening. The end, however, is the standard of film tradition. It is one of the best achievements. The photography is so splendid that it would tempt the eyes from any other picture. In the Florida, and the South Seas are settings of the picture.

At the start when he is confronted with a bill for \$72 at the restaurant or when he takes his free whisky at the Utopian bar or when he sees deserted his wife and finds himself "It's like a final echo of the old "Jack" Barrymore. He is the one and only Barrymore and that is saying the most that could be said. The picture's main attraction is its jumpy continuity for the first two thousand feet, and a few slow moments just after the opening. The end, however, is the standard of film tradition. It is one of the best achievements. The photography is so splendid that it would tempt the eyes from any other picture. In the Florida, and the South Seas are settings of the picture.

Arcadia—Possibly it was seeing a pre-view of "Doubling for Romeo" that made Will Rogers decide to go back to the speaking stage. Rogers has had so many movies for the cameras that it is disappointing to see him in one that does not come up to his standard. Of course, he himself is always Will Rogers, and by his very personality he injects a shrewd and pleasing humor in every shot in which he appears. "Doubling for Romeo" is hung upon a very tenuous thread of story about a cowboy who is much in love with a girl, but doesn't know how to make love to suit her romantic ideas. He studies "Romeo and Juliet" and falls asleep over the volume, and his friend introduces the stale old device of introducing a dream in which he is Romeo and she Juliet and all their acquaintances are the other characters in the drama. The dream is carried to three lengths, and there is a crude attempt to inject humor by inserting titles making the characters talk in vernacular dialect. It is a pity that the device, which is much better done in "Connecticut Yankee."

Photoplays Elsewhere

STANTON—"Connecticut Yankee in King Arthur's Court," Mack Sennett's comedy-satire, with Harry Myers. LEBRON—"Peter Ibbetson," Du Maurier love idyll, with Wallace Reid and Eula Ferguson. PALOMA—"The Wanderer," Talmadge comedy, with Norma Talmadge. LOUGHEE AND BELMONT—"Coughees and Belmonts," a comedy in the Canadian wilds, with Fritchie Dean. ALABAMA—"Over the Hill," story of mother love, based on poems of Will E. Carleton, with Mary Carr. COLEMAN—"The Things of Quality," with Anita Stewart. GREAT NORTHERN—"Plaything of the North," with Anita Stewart. MARKET STREET—"The Millionaire," with Tom Mix. ALABAMA—"The White Oak," with William H. Hart. COLLEGE—"The Fox," with Harry Campbell. RIVOLI—"The Voice in the Dark," thriller. EARLY FORM NOVEL—"The Cabinet of Dr. Caligari," from the novel by Hans Janowitz. SIXTY-NINTH STREET—"The Minister," with Betty Compson. LEADER—"Behind the Bonnie Brier Bush," with Ronald Cripp.

Garth Hughes who played the lead in "The Millionaire" is a young man who is as irresponsible as Cohan's "Tavern" was on the stage and as refreshing as spring water after a diet of rain drops. It mustn't be taken too seriously, because neither star nor director nor cast appeared to do that.

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NEW GALSWORTHY PLAY WINS FAVOR

"Skin Game" Full of Bright Comedy, With Serious Motive That Presents Problem

Walnut—Even the man who wants nothing more than an entertaining show in his theatre-going cannot fail to sense the deep, serious problem underlying the bright comedy lines and the brisk action of John Galsworthy's new play, "The Skin Game." It is richly called a tragic-comedy. It is full of the satisfying kind of laughs that come from keenly written dialogue and shrewdly developed characterizations, but long after the final curtain has come down you find yourself gradually forgetting the lighter side and brooding over the tragic aspect of the phase of modern life with which it deals.

"The Skin Game" is, superficially, the story of the old aristocratic family of England in conflict with the crochets and powers of the vicar and conquering new. The Hillierists are the old, representing all the beloved traits of refinement, gentility and clean sportsmanship. The Hornblowers are the encroaching new, backed by nothing except the vitality to go after what they want and get it regardless of obstacles. The Hillierists refuse to recognize the Hornblowers and the Hornblowers declare a war of extermination, at least to the extent of driving the Hillierists from their ancient country seat.

It is only a small thing that makes Hillierists accept the gaze of battle—nothing more than indignation that a man who has been so long in a house should have been dispossessed from a cottage he had occupied for thirty years. But, once the battle has begun, the hatreds grow until the Jackmans are forgotten, gentility, breeding, sportsmanship, tradition—all have been forgotten. It becomes a ruthless war, with heart and human feelings and decency thrown to the winds, and it results in the blighting of love and life, the blighting of a woman's dream of happiness, the death of her unborn child and almost in death for her. And then, when the Jackmans reappear, it is with a sense of shock that the Hillierists realize how little the poor couple have really counted and how devastating has been the hatred that sprang from such a small beginning. The curtain falls on Hillierists muffled, "What is gentility for if it does not attempt to answer this question?

Many plays of this season have been more excellently cast and interpreted than this one. With the exception of "The Great Lover," which is an outstanding characteristic of the Hillierists' daughter given by Audrey Cameron, whose brusque, "Don't Tell Everything," featuring Gloria Sisson, Wallace Reid and Elliott Dexter, was the picture offering.

Broadway—Vic Richards, a Philadelphian and a well-known minstrel, offering a riotous comedy skit called "Hotel Dixey." Richards is supported by a good cast and the act goes over with a start. "The Great Lover," featuring Three Deasys Girls offer some new dances which are well worth while. "The Little Minister," with Betty Compson in the principal role, is the film attraction.

Cross Keys—The audience was thrilled by the somewhat mysterious "The Divided Woman," in which a perfectly healthy girl of good appearance is cut in two without serious results. As she will undergo this operation three times a day, it is regarded as perfectly safe. "Songs and Dances From Life" were offered by the Gillette Sisters. Other good acts included Eddie White in a farce by Bennett and Lee, songs and chapter.

JOE COOK A WHOLE VAUDEVILLE SHOW

Wanders All Through Unusually Fine Bill at Keith's—Programs at Other Houses

Keith's—There doesn't seem to be a vaudeville show at Keith's this week. Or, better, there is one man who is a whole vaudeville show in himself and the rest of the bill just helps make it one of the most wonderful programs that has been offered before a full house at the old "variety" for weeks. To mention Joe Cook as the big laugh and the happy person who crams an evening full of entertainment is hardly fair to all the other numbers, which, with a few exceptions, helped him bring the stage right down into the auditorium and make the too brief hours from eight something to ten-something a hilarious occasion.

Despite the fact that Joe Cook wanders all through the acts of Kirby, Quinn and Angus and Alexander Brothers and Evelyn and his own, it would not be fair to review such a delightful bill without a very strong mention of Valerie Berger and her company in a happy Japanese drama "O Joy San" or Fritz Scheff, the one and inimitable and an undoubted favorite. Peggy Carhart, violinist; Margaret Young, concertmaster; and a phenomenal skating pair, and Laura and Billy Dreyer in a brand new dance review round out a program little short of perfect. Asop's Fables, Topics of the Day and brief hours from eight something to ten-something a hilarious occasion.

Globe—Some brand new comedy and songs were offered to Leo Cooper in a happy Japanese drama "O Joy San" or Fritz Scheff, the one and inimitable and an undoubted favorite. Peggy Carhart, violinist; Margaret Young, concertmaster; and a phenomenal skating pair, and Laura and Billy Dreyer in a brand new dance review round out a program little short of perfect. Asop's Fables, Topics of the Day and brief hours from eight something to ten-something a hilarious occasion.

Allegheny—"The Love Nest," an almost full-size musical comedy, headed the bill and justified the position. Edith Helena, a dainty songstress, charmed, and Peck and Baxter showed the clarity of a comedy playlet called "Cupid's Close-up." Jusie and Oslie, acrobats, helped entertain the crowded house. "Don't Tell Everything," featuring Gloria Sisson, Wallace Reid and Elliott Dexter, was the picture offering.

Reginald Dance gives a splendid portrait of the English gentleman of old days. Matthews and Blackley present a comedy skit which scores on its individuality that is as rare as a living and compelling. Her methods are direct and totally without stage mannerisms. She simply dominates the scenes in which she appears and makes her role a living and thoroughly believable girl.

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William Penn—Rene Arnold and Sammy Weston charmed a good house in a new song-and-dance hit and easily divided honors with George Roland and Billy Kelly in a side-splitting farce. Evangelina and Kathleen Murray offered a faintly singing act. Eugene O'Brien in "Clay Dollars" was the picture offering.

Keystone—The intricate deals of the stock market are touched on in entertaining fashion in the sketch, "Preferred Stock," which was presented by George Alexander and company. It held attention and brought many laughs. Other good acts included Shapiro and Jordan in songs, Murphy and White, "The Music World," a tabloid, and Lane and Whalen.

Nixon—A bright musical offering, "Spirit of the Mardi Gras," headed the bill with a company of twelve. Charles and Adelaide Wilkins offered an amusing comedy playlet. Tom Kelly, monologist, was many laughs with his funny line. Flo and Ollie Walters, "Two Sunbeams," lived up to the title of their act. Bins and Grills thrilled the audience with a gymnastic exhibition. "The Great Lover" was the film offering. There will be a change of bill Thursday.

Nixon's Grand—Harry Hayden demonstrated his right to the title of "legitimate juvenile star" in a romantic comedy, "The Love Game," with a good supporting cast. James Mullen and Anna Francis were well received in a medley of comedy and songs. Much laughter rewarded the efforts of Bud Snyder, Joe Moline and company, trick cyclists. Other well received offerings were George and Lizzie Yeoman, in comedy; Elm City Four, a tuneful quartet; John Boyle and Virginia Bennett, in a dancing act, and photoplays features.

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GIVE "THREE LIVE GHOSTS"

Orpheum Players Make Hit With Comedy of Returned "Dead" Soldiers

Orpheum—The Orpheum Players switch their usual sweethearts this week in "Three Live Ghosts," a comedy that is full of laughs and romance. Dwight Meade wins Molly Fisher and Harry Wilgus wins Ruth Robinson, but the audience didn't seem to mind, so everybody was satisfied.

"Three Live Ghosts" is the story of a shell-shocked man who has completely lost his memory. He and two companions, all soldiers in the late war, have been officially reported dead, but they have simply been misled in German prison camps. When, long after the armistice, they return and try to make people and the law believe they are alive, all sorts of things happen.

Bernard McOwen is excellent as the shell-shocked victim who finds he is the husband of Lady Leicester when he tries to steal her jewels. Gertrude Ritchie was charming as Lady Leicester. May Gerald does the best work of the season as Mrs. Gubbins, whom everybody calls "Old Sweetheart." All of the other favorites of the company are seen to advantage.

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MAE DESMOND IN 'VIRGINIAN'

Owen Wieter Play Presented at Metropolitan Opera House

Metropolitan—That favorite story of the Western Plains, "The Virginian," in which Dupin Farnum made such a great hit, is seen to stock this week with Frank Fielder in the title role and Mae Desmond as "Molly Wood," the school teacher from Vermont. Frank Camp makes an evil and hugely satisfying "Trampas."

The story revolves about the characters of "The Virginian" and the school teacher, and the comedy touch, well remembered in the novel, are all faithfully shown on the stage. The settings are all that could be asked. The audience testified to its approval of this popular story for staging through the Desmond plays.

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GOOD BILL AT FAIR

Fay's Knickerbocker—A new and entertaining vaudeville act

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Trocadero—There was something to please everybody in the "Hello Girls" show, which was disclosed last night. Fay's Knickerbocker, Thelma Saville and Mabel Cloud were some of the favored entertainers who helped put the attraction across in no uncertain style. Jackie Fields had a happy tour of Oriental dances, which won her a hearty applause. A chorus of more than twenty girls was another feature.

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SNELLENBURG'S ENTIRE BLOCK—MARKET 11TH TO 12TH STREETS

Big Purchase and Sale Extraordinary of Women's Pure Worsted Tuxedo Sweaters at \$7.50 and \$8.95 ea.

Special Tomorrow—A Popular Glove at a Popular Price Women's Washable Suede Finish Fabric Gloves 59c Pair

Wonderful Sale of Boys' \$2.00 to \$3.00 "Universal Brand" 2-Piece Pajamas at \$1.10 Suit

Big January Values in Boys' Splendid Winter Clothing Now Marked at Close to 1/2 Price

Special Low Prices on Sewing Machines in the January Sale \$55 Snellenburg's Special Sewing Machines \$49.00

These Petticoat Specials Offer Exceptional Values! Silk Petticoats, \$2.95 Special at... \$1.50

Today's Big Linen Values in the January Sale \$3.50 All-Linen Table Damask, Yard \$2.25

50c Pure Linen Crash Toweling The Biggest Value Offered to the Public in Years At 28c yd.

95c Mercerized Table Damask, 65c Yard Heavy cotton table damask in several beautiful patterns. Splendid for wear. 64 inches wide.

\$65 Florence Rotary Sewing Machines \$54 Three Machines in One

Continuing Shows GARRICK—Ziegfeld Follies, with Will Rogers as chief fun-maker, and a cast of comedians and beauties. LYRIC—"Ladies Night," Turkish bath farce by Harry Hopwood and Charlton Andrews. FOREST—"Orphans of the Storm," Griffith spectacle, based on Kate Gleason's play, with Lillian and Dorothy Gish. SEVEREY'S Passing Show of 1921, latest Winter Garden success, with Lillian and Eugene Howard. BROAD—"Only a Fool," comedy by E. Thomas, with Mrs. E. E. Ryan. ADLER—"The Bat," mystery farce with cast headed by Helen Dauvray.

FAVORITES AT DUMONT'S Dumont's—As a part of their January Jubilee Emmett J. Welch and his minstrels have a program this week which is all up to their average. The travesty, "Mr. and Mrs.," is held over and other hits of the bill are the "New Policeman" skit, presented by Charlie Boyden and Richard Lee, and "My Irish-American Girl" with a cast of favorites. The first part and olio sections are also well taken care of by the company.

LOOK FOR THE NAME Inferior Imitations of Lea & Perrins' Sauce are sometimes offered in bottles that look like the original. Nothing else even approaches the fine quality of this century-old product.

Newton Coal Because we had an unusually mild winter and a prolonged hot summer last year, naturally we cannot expect to get off so easy before this winter is done.

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