

**"QUIXET" GARAGES**  
H. F. HILDRETH  
126 N. 3RD ST. PHILA.  
C. D. PRUDEN CORP.

**Want a Treat?**  
Step in one of our Stores and get some Asco Cream Mints. They're a most delicious confection. The price is only 25c per lb. You'll say they're worth far more.  
They're on sale where you see this name-plate on the window:

**BEST COAL**  
WE SERVE YOU RIGHT  
Owen Letter's Sons  
Largest Coal Yard in Philadelphia  
TRENTON AVE. & WESTMORELAND ST.  
WRITE OR PHONE NOW

**WILSON'S**  
Painters since 1851  
2039 Arch Street  
SPRUCK 8271-8278  
SACRE 4966-4967  
James S. Wilson & Son, Inc.

**Hair and Skin Beauty Preserved by Cuticura**  
If you use Cuticura Soap for every day toilet purposes, with touches of Cuticura Ointment as needed to soothe and heal the first pimples or scalp irritation, you will have as clear a complexion and as good hair as it is possible to have.

**GUARANTEED Painters Supplies**  
ABSOLUTELY PURE  
**WHITE LEAD**  
100 lbs. .... \$10.75  
50 lbs. .... 5.55  
25 lbs. .... 2.78  
12 1/2 lbs. .... 1.40  
**FLAT WHITE**  
1 gal. .... \$2.50  
1/2 gal. .... 1.30  
1/4 gal. .... .75  
**SHELLAC**  
White, per gal. ... \$3.00  
Orange, per gal. ... 2.75  
Lined Oil .... .85  
Turpentine .... 1.00  
**B. FRANK SHINN**  
302 S. 52nd 21st and South  
Delicacies Everywhere

**ATWILL'S STAR**  
IN "GRAND DUKE"  
Carries Burden of French Play, Which Seems to Drag When He Is Off Stage

Broad—Philadelphia made two new acquaintances last night when "The Grand Duke" was presented; one, that of Sacha Guitry, its talented French author, the other of Lionel Atwill, as a star instead of a leading man.

Following the example of the Grand Duke Feodor Michaelovitch himself when he said in regard to two pieces of news, "Tell the bad one first, so that you can enjoy the good one afterward," M. Guitry's play must receive priority mention.

Again it may be a case of "Where ignorance is bliss" but the fact remains that local theatre-goers have been given a very poor substitute for the delicately beautiful "Deburau" in this rather tenuous comedy about an exiled Russian nobleman. Its excellences consist chiefly in some imaginative passages, some striking metaphors and one imposing character. Constructively, it is wobbly, with a last act that gathers the pieces in the laborious manner peculiar to second-rate French drama. The "natural son" theme, told with some of the same twists that were contained in "Transplanting Jean," seems the last season's favorite, and in so far as it brought out with increased strength the central character.

The adaptation by Achmed Abdullah is generally good, though occasionally lapsing into the phraseology of the English country manor. However, it was free and fluent, which is a rarity in adaptations from foreign tongues.

Now to the good news. For those who did not see Mr. Atwill's performance of the famous clown, his "Grand Duke" must come as a stunning surprise. Its guttural intonations, his inimitable "clic" in his many instances of dramatic art built up a person of unbelievable forcefulness. Mannerisms, some of them may have been, but they all tended toward the creation of a very real person.

When Mr. Atwill is off stage the comedy drags lamentably. When he is talking the plateness of the play acquires an sudden flush.

The remainder of the cast is not up to the standard set by him. Inna Arbarbanell is generally effective. Her musical comedy songs gave her the ability to show some signs of a voice. In the music-lesson scene and in the second-act bit with Atwill she was superb. At other times she became the in-la French woman of music and comedy. Vivian Tobin had the same mannerisms of voice which distinguished (or rather marred) the work of Genevieve seen here earlier in the year. Otherwise, she was sufficiently cute, and pert to be attractive. John La Shine was the English lauded squire rather than the French bourgeois and Morgan Farley was sometimes good, but often grossly exaggerated in a "fat" part.

Mr. Belasco has failed sadly here. The three scenes are cold and unattractive. Lighting and scenery both are rather commonplace. All of which delinquency on the part of Arthur Guitry. Producer Belasco and the Supporting Cast puts a rather heavy burden on Atwill's shoulders. He doesn't cringe.

**FRED STONE BACK AGAIN**  
IN HIS "TIP TOP" SUCCESS  
Duncan Sisters and Brown Brothers Nearly Eclipse Star

Foremost—Fred Stone returned last night in "Tip Top," his vehicle for the last two seasons. Although it cannot be said to compare with former Stone offerings—"The Old Town" or "The Red Mill"—either musically or as a setting for Stone's unique capabilities, it is a much faster and more enjoyable entertainment than when seen here a year ago at the start of his career.

Stone himself works hard, but plainly is handicapped by having to carry the entire show on his own shoulders. Agile as ever and singing piffing lyrics in his nearly musical voice, Stone did not seem to reach himself until the closing moments of the show when a whirlwind dance with little Violet Zell brought the house to his feet. Before that time the Duncan Sisters, with their quiet method acting, and their real kiddish clowning, and the Brown Brothers with their saxophone melodies, had put the star into partial eclipse. But only partial.

As long as Fred Stone can swing a lariat, can ride a horse bareback and twist himself into undecipherable shapes, he will be the one and only Fred Stone.

"Tip Top" attempts a story of a search for a missing heir, but the story is forgotten after the first few minutes, and then up and down, but only faintly, when Stone is resting. With the Duncan Sisters and the Brown Brothers the sixteen London Palace girls shared high acclaim for their agile dancing. Compared with these clever English girls the American corymbes were much better to look upon when not in action. But when the Britishers danced, well, twice they stopped the show," as the lobby hand says, in the middle of their numbers.

**"UP IN THE CLOUDS" IS GOOD MUSICAL COMEDY**  
Pretty Girls, Funny Lines and Beautiful Costumes and Scenery Help

Shubert—"Up in the Clouds," another musical comedy, opened last night, but that is the only thing which classes it with the general run of musical shows.

The usual pretty girls, extravagant costumes and scenery, scintillating lines and excellent voices are the ingredients which, when put together, result in a pleasing show, which has the clever enthusiasm throughout by an appreciative audience.

Grace Moore as Joan Jones, was as a bright star in this overcast, overcast stage world. Without affectation she dances with grace, sings with charm and is an irresistible bit of loveliness in a colorful production.

Playing opposite her is Hal Van Rensselaer and, overlooking his Rodolph-like "patent leather" hair, he does most creditable work. Sweet Gail-Gilbert, pursued by the Urban Studios, makes friends with the audience immediately, as indeed does his pursuer. It is good entertainment, throughout.

**TROCADERO'S NEW SHOW**  
Trocadere's Good entertainments offered by "The Merry Men" show which has such favorite and accomplished burlesques as Dave Shafkin, Shm Hachen, Anna Grant, Bella White and the "Fiddlers" and the hit of the feature of interest is the presence of Edna Blanche, "the mystery girl," who offers a dollar for anybody able to lift her. Also in the evening's entertainment is Miles Machette, Spanish dancer of ability.

**TRAVESTIES AT DUMONT'S**  
Dumont's—This week's program is entirely new, and is headed by a novel travesty entitled "Stocks and Shoes," with Charlie Boyden creating much fun as a "busted broker." Emmett Welch renders some new ballads and another travesty, "The Merry Men," which ran the company, is "Saving the Surface," which has to do with painting. The old and first-part features also contain new and amusing material.

**Photoplays Elsewhere**  
ALBION—"Polish Wives," the pitiful story of a Polish family, by Eric von Borstein, no sublimated light.  
FAY'S—"Moran of the Lady Letty," Frank Norris' story of the sea, with Walter Lantz, Rodolph Valentino and Dorothy Dalton.  
CAPITOL—"Three Live Ghosts," George Fitzmaurice production of the same comedy by Fred Isham.  
MARRET STREET—"Just Around the Corner," Fannie Hurst mingles stars with laughs.  
ALHAMBRA—"The Lane That Had No Turnings," Agnes Ayres in Gillette's comedy.  
IMPERIAL—"A Sailor-Made Man," with Harold Lloyd, also, "The Four Seasons," scenic novelty.  
COLONIAL—"A Sailor-Made Man," showing Harold Lloyd aboard a battleship.  
SIXTY-NINTH STREET—"A Sailor-Made Man," with Harold Lloyd.  
STRAUD—"Peter Rabbit," Dou Maurier love story, with Elsie Ferguson and Wallace Reid.  
LEADERS—"Jane Eyre," with Mabel Ballin.

**PETROVA IS SEEN**  
IN "WHITE PEACOCK"  
Star of Stage and Screen Appears at Adelphi in Romance From Her Own Pen

Adelphi—"The White Peacock" can be added to the list of several plays this season which have threatened to talk themselves to death in the first act, only to build up cumulatively in dramatic force until, at the final curtain, they hold the audience tense and end with an effective and sudden climax. But even this does not excuse the earlier languid inactivity that almost puts the audience out of humor for what follows.

Mme. Olga Petrova, star of stage, screen and vaudeville and one of the sanest of women to look at, lent the interest of her generously endowed personality to most of the weak spots of the play and thereby made them less conspicuous. The story is from her own pen and it is said that she designed most of the scenery. If this latter is true, it is distinctively a triumph for her. The three settings, luxuriously toned in rich color and lavishly rich in simplicity, gave more than a hint of the Joseph Urban influence and that is as high praise as can be given to settings.

The story is of modern Spain, but is of universal application in its theme showing the revolt of women from the old position of chattel and plaything to her husband and her struggle for self-respect and the right to give herself only where her love is given. The husband in this case is a suave and smooth and altogether believable villain as has been seen in many seasons, and Leon Gordon made his cold-blooded callousness and cruelty so real that he was heartily applauded even when he made the audience hate him most.

E. L. Fernandez, as a connoisseur in murders, the aide and co-villain of the husband, made the most notable piece of character work.

He is shown half-drunken most of the time, and the actor's simulation of this condition was almost startlingly realistic in many instances. Others on the scene between Fernandez and Mme. Petrova, which works up to the climax, and in which she plays upon his drunkenness and habitual vanity, were most effective. The whole scene, from the moment when she wrests from him the secrets which clear her lover from the charge of patrie, was the outstanding episode of the whole three acts. It was a splendid piece of work on the part of both of them.

Taken as a whole, "The White Peacock" is a good play to have seen. It is too prone to epigrams and philippic and the discussion of the structure of modern society, the whole seemingly being summed up in the statement that the solution of woman's problem is a business of profession of her own. But when it leaves this and plunges into its own action, and the people really become involved in plausible complications, it moves ahead with satisfying speed, and its climax is well arranged and not too hard in its openness and completeness. All the gore is spilled off-stage, and for this the author is to be thanked.

Others in the show which is evenly balanced and admirable are Ludmila Tolozka, as a gurgling and somewhat broadly burlesqued duenna; Doris Carpenter, as a maid servant who loved her master but once too often; Fred Walters as the usual American Countess; George C. Thorpe, as an English captain on the "stave," and Randolph Bookwith, as the hero who managed to get through his lines with frequent and audible prompting from Mme. Petrova. It was lucky she wrote the show or she might not have known his part so well.

**GOOD SHOW AT CASINO**  
Casino—Inaugurating a new policy of combined burlesque, vaudeville and pictures, this week's bill is exceptional. The first act, "The Merry Men," by Barney Gerard's "Follies of the Day," a beautifully staged, tuneful show, with Tommy "Bozo" Snyder billed as "the man who never speaks" featured as chief comedian. He gets adequate assistance from Johnny Webe as "the hot-dog man" and Gertrude Hayes, Jr., a clever dancing soprano.

But the scenes from the Urban Studios, are unusually elaborate and attractive.

**AT OTHER VARIETY HOUSES**  
Nixon—Leona Stephens and Len Hollister head the bill in a picture-tureque musical comedy, sketch called "Back to Beverly Hills." A bright and interesting story is unfolded with just enough comedy and song to make it entertaining. The set was the hit of the show. Davis and McCoy were seen in a comedy skit with good results, the Pattersons skated artistically and the bill also included Althen Lucas and company.

Nixon's Grand—George F. Moore and Mary Jayne blended comedy, song and dance in order to win headline honors on a bill check full of entertainment. Thomas J. Ryan and company were seen in a comedy sketch, "The Merry Men." Charles and company had a novelty turn, which was above the ordinary run. The Big City Four were heard in several well rendered songs, which ran the range from opera to ragtime. El Cize, xylophonist, also pleased, as did Gold and Edwards, dancers, and Johnson, Duke and Schuman, comedians.

**STARS OF LOCAL VAUDEVILLE BILLS**  
Classic Story-Dance at Keith's and Adele Rowland at Opera House Win Honors—Others

Keith's—Marion Morgan dancers are featured this week in a picturesque classic, "Helen of Troy." A company of fifteen talented dancers make up the cast. Four scenes of the most elaborate type are danced through by the company.

The number opens with Paris dreaming in the field. He accepts the offer of Venus, who promises him the fairest of all women. She turns out to be Helen, wife of Menelaus, King of Greece. The dancers tell their story well. Their costumes are artistic and are suitable for the occasion.

One of the hits of the show was scored by the Catts brothers, two local dancers who have rounded out into the headline brigade. The younger of the two, Jimmy Catts, is exceptionally clever, while the elder one showed he could tell a snappy line and get all the laughs that were intended for it.

Dillon and Parker, musical comedy favorites, were well received. Their singing struck a responsive note with the audience. King and Rhodes in "Your Hour" had a pleasant time. King and Rhodes, their patter, though heard before, received many laughs. Jack Benny proved a violinist with a sense of humor.

Paul Wand and company were seen in an exhibition of comedy and cleverness. The La Petit Cabaret was a happy opener. As a closing act the three Danoise sisters were hard to excel.

Chestnut Street Opera House—Adele Rowland, who scored here on former occasions as the brilliant star of "Irene," is scoring again at the head of the Shubert bill. Miss Rowland has a captivating array of songs, some sad and some snappy, but in the presentation of each she is equally as thorough in winning unanimous approval.

"Alice Blue Gown," a song she made famous, she sang upon request. Several readings added variety to the act. She was assisted at the piano by Miss Millie Brown. They were repeatedly encored.

Almost sharing the same honors was Bert Hanlon, a comedian, whose inescapable line of witticisms touched the audience at every turn.

Hobby Higgins, with a lively little company, presented a screaming musical farce. He takes the part of the timid country boy who falls in love with the "swickled" daughter of the city, and the act winds up as the two reach the bridal suite of a hotel on their honeymoon.

Other acts on the bill are Taffan and Newell, with songs, dances and gymnastics; Ben Linn, a rather fat "nymph," with a repertoire of funny songs; William Horlick and Saraphina Sisters, who feature the very latest in Spanish dances; Matthews and Ayres, "hardboiled comedians"; A. Robbins, a sort of walking music store, who uses his vocal chords as violin, cornet, clarinet or almost anything, and Joe Fanton and company, skillful gymnasts.

Globe—Kitty Francis, assisted by a company of six others, walked off with headline honors. Her entrance into "high society" was the occasion for many funny situations. Others on the bill who pleased were the Bogany Troupe, acrobats; Devere and Blanchette, comedians; Carlton and Davis, singers, an Dorsey and company, in a melange of mirth and song.

Allegany—Hobby Heath, assisted by Miss Sperling, headed the bill. The "Jolly Man" and a well-balanced act. The audience could not get enough of them. Others who pleased were Orrin Davenport and company, talented riders; James Brophy, Ric and J. J., comedians; Platoon and Bingham, character actors. A feature photoplay, "Once Out of the Bill."

Broadway—Good returns were given in the act "Dixieland to Broadway." During the trip there was an abundance of artistic dancing, timely songs, and what's more, many very girls. Harry Bentley and company won laughs aplenty in a farcical sketch; Hayes and Johnson entertained in comedy and song; Wright and Gayman appeared in a vaudeville surprise. The feature in "The Lotus Eater," was the film feature.

Cross Keys—Yvette, violinist of fame, thrilled the audience as headliner. Cornell's Circus Pleasure Others on the bill were J. C. Lewis and Co., in a playlet; Can and Vernon, in a comedy skit, and Herbert and North, also in comedy.

William Penn—Anna Chandler, singing comedienne, was the well-received headliner on a five-act bill. Other features were Hinders and Mills, eccentric comedians; Sidney, a well-known entertainer, and the Three Londs, bar acrobats. The screen feature was Harold Lloyd in "A Sailor-Made Man."

Keystone—A good comedy sketch was offered by Walter Fisher and company. It teems with solid laughter and tells an interesting story as well. Swartz and Clifford offered some new ideas for the benefit of the audience. Other good acts on the bill included Horace Sinclair, in a varied musical offering; Dolly Kay, the photograph record star; and Gardner's Maniacs, a group who pleased the kiddies. An interesting episode of "The White Eagle" was seen on the film.

Fay's—A bill of special excellence was offered with Madame Doree's "Celebrities," a miniature operatic organization, in the lead. The bill was highly appreciated. Ryan and Rice told of the pleasures of indoor life in "The Coll Kids" proved to be artistic and amusing. Other acts were also offered by King and Dayton, singers, and Brantz, unique juggler, Shirley Mason, in "Jackie" is the photoplay attraction.

**FARM AND GARDEN FAJIM AND GARDEN**  
**Lawn & Garden Furniture**  
of Distinctive Design  
Single Pieces—Complete Sets  
Everything in furniture to beautify the home, from the rug, and attractively designed, including Wood Arches, Trellises, Arbors, Entrance Gates, Pergolas, etc.  
Buy Direct From Manufacturer  
See Our Display at Salesroom  
Buying direct from us, you are assured service, quality and attractive prices.  
**FREDERICK R. GERRY CO.**  
1835 Market St., Phila.

**BARRY AND ROGERS**  
IN TWO NEW FILMS  
"School Days" at Stanley.  
"One Glorious Day" Rivals Calligari in Originality

Stanley—"School Days" gives just the entertainment that it promises, no more, no less. There is no misrepresenation, and it seems difficult to believe anyone who sees it will be disappointed since it must be bound to know what awaits them.

Except for the most tenuous of narrative threads, "School Days" might be classed as a picture of the film swimming holes and schoolrooms and boydom in general are to be so classed. Except for that slightest of threads, the picture is a collection of beautiful scenes in which freckled-faced beauty Barry is the central figure. As a matter of fact, this feature is most entertaining in that it keeps far away from that shadow of a plot, and is most artistic when it is merely pictorial.

Young Barry is immense; nothing less could express wagon and the slow and actresses were well chosen types. So are the few "duits," including that capable actress, Margaret Seddon.

Also on the bill is Buster Keaton's newest comedy, "Cops." This freckled-faced comedian, together with Harold Lloyd, is showing the way in screen fun these days, and "Cops" is no exception. It will take a long time before those shots showing empty streets suddenly made riotous as Buster appears, pursued by an actual army of policemen, will be forgotten. And his ride with the express wagon and the slow horse is worthy of being classed with Gilpin's ride, and that of Tam O'Shanter. Only it's so different!

Barry's other duty to the city, Masterbaum, president of the Stanley company, makes her debut this week in the prologue.

Aradid—That harassed clump—the man looking for the odd and novel, and who declares they cannot be found on the screen, might be kept far away from "Ek" some lunch hour. "Ek" is a strange little being away in the Land of the Unborn, who gets tired of waiting in line to be given a picture in which he is to play a bookie, comes down to the earth for a little fun.

"Ek" does more than that in this picture called "One Glorious Day" and his adventures in his entrance to the earthly body of Prof. Ezra Botta, interested in spiritualism, in his practicing an experiment, steps out for a moment leaving that body unattended. Thereupon "Ek" proceeds to make things lively for poor old Ezra's body, but since his lively spirit and quest of adventure enable him to triumph over the town bully and win the girl he has always been too shy to court, "Ek" single day on earth may be called a success both for himself and Botta.

It is pleasant to record that "Will Rogers" instilled the pleasure of returning to the stage is far and away his best. It is even pleasanter to declare that "One Glorious Day" is this country's most adequate answer to the challenge of "The Cabinet of Dr. Caligari." Both pictures ring the bell for originality and imagination. The big difference is that the Rogers' film is one of the most delightful of the current producing comedies the films have ever created.

The camera man deserves a separate paragraph of praise. His name is Karl Brown, and his double exposure of his most unusually beautiful night photography, and the queer shots of "Ek's" heavenly home, go a long way toward making the picture's success. Without in any way detracting from the inimitable work of Rogers, himself, as "Botta," the lush quality of John Fox as "Ek," the beauty and real intelligence of Lila Lee as the heroine and the well-simulated scene of intoxication by Alan Hale.

"Once Glorious Day" is one film whose credit belongs chiefly not to the actors, but to the makers.

Everything humanly possible was done with the least-expected stage play, "Thought and Paid For," when its pietization was engineered. The result is a perfectly appointed, nicely acted and smoothly running film which ought to be quite liked.

The main fault, just as true of the stage play as it is of the screen, in fact, probably more so, is the triteness of the story and the plainness of the solution. Even the painstaking and artistic William De Mille couldn't remove those defects. In bald subtitles they stand out even more objectionably than as spoken sentences, but the wise director has remedied this partially by little touches of distinction in action and setting.

It's all about a rich man who marries a telephone girl who doesn't love him, but promises to try. She does her part, but his taste for liquor makes him at times unable to see her, and finally she repels him, and he claims he "bought and paid for her." Next morning she leaves, after returning a vast quantity of gold jewelry, and the essay number of scenes the reconciliation is effected.

Jack Holt is a dignified and satisfactory husband, Agnes Ayres shows individuality in her ability to emotional acting and looks as lovely as ever, and Walter Hiers is splendid in Frank Craven's famous part of Jimmy Gilley. Leah Gant is unneeded to the part of the sister.

Stanton—"Footfalls" might have

**Shows That Remain**  
LYRIC—"The Chocolate Soldier," beautiful and satisfying revival of Oscar Hammer's opera, based on Shaw's "Arms and the Man," with Donald Brian featured.  
GAYRIK—"The Arabian Girl," George M. Cohan musical comedy, with cast that includes Elizabeth Hillman, Edna Gurney, and the Tormbos and Robinson Newbold.  
WALNUT—Lletty Pepper, Oliver Morocco musical comedy, based on Charles Klein's comedy, "Maggie Pepper," with Charlotte Greenwood featured.

**STARS OF LOCAL VAUDEVILLE BILLS**  
Classic Story-Dance at Keith's and Adele Rowland at Opera House Win Honors—Others

Keith's—Marion Morgan dancers are featured this week in a picturesque classic, "Helen of Troy." A company of fifteen talented dancers make up the cast. Four scenes of the most elaborate type are danced through by the company.

The number opens with Paris dreaming in the field. He accepts the offer of Venus, who promises him the fairest of all women. She turns out to be Helen, wife of Menelaus, King of Greece. The dancers tell their story well. Their costumes are artistic and are suitable for the occasion.

One of the hits of the show was scored by the Catts brothers, two local dancers who have rounded out into the headline brigade. The younger of the two, Jimmy Catts, is exceptionally clever, while the elder one showed he could tell a snappy line and get all the laughs that were intended for it.

Dillon and Parker, musical comedy favorites, were well received. Their singing struck a responsive note with the audience. King and Rhodes in "Your Hour" had a pleasant time. King and Rhodes, their patter, though heard before, received many laughs. Jack Benny proved a violinist with a sense of humor.

Paul Wand and company were seen in an exhibition of comedy and cleverness. The La Petit Cabaret was a happy opener. As a closing act the three Danoise sisters were hard to excel.

Chestnut Street Opera House—Adele Rowland, who scored here on former occasions as the brilliant star of "Irene," is scoring again at the head of the Shubert bill. Miss Rowland has a captivating array of songs, some sad and some snappy, but in the presentation of each she is equally as thorough in winning unanimous approval.

"Alice Blue Gown," a song she made famous, she sang upon request. Several readings added variety to the act. She was assisted at the piano by Miss Millie Brown. They were repeatedly encored.

Almost sharing the same honors was Bert Hanlon, a comedian, whose inescapable line of witticisms touched the audience at every turn.

Hobby Higgins, with a lively little company, presented a screaming musical farce. He takes the part of the timid country boy who falls in love with the "swickled" daughter of the city, and the act winds up as the two reach the bridal suite of a hotel on their honeymoon.

Other acts on the bill are Taffan and Newell, with songs, dances and gymnastics; Ben Linn, a rather fat "nymph," with a repertoire of funny songs; William Horlick and Saraphina Sisters, who feature the very latest in Spanish dances; Matthews and Ayres, "hardboiled comedians"; A. Robbins, a sort of walking music store, who uses his vocal chords as violin, cornet, clarinet or almost anything, and Joe Fanton and company, skillful gymnasts.

Globe—Kitty Francis, assisted by a company of six others, walked off with headline honors. Her entrance into "high society" was the occasion for many funny situations. Others on the bill who pleased were the Bogany Troupe, acrobats; Devere and Blanchette, comedians; Carlton and Davis, singers, an Dorsey and company, in a melange of mirth and song.

Allegany—Hobby Heath, assisted by Miss Sperling, headed the bill. The "Jolly Man" and a well-balanced act. The audience could not get enough of them. Others who pleased were Orrin Davenport and company, talented riders; James Brophy, Ric and J. J., comedians; Platoon and Bingham, character actors. A feature photoplay, "Once Out of the Bill."

Broadway—Good returns were given in the act "Dixieland to Broadway." During the trip there was an abundance of artistic dancing, timely songs, and what's more, many very girls. Harry Bentley and company won laughs aplenty in a farcical sketch; Hayes and Johnson entertained in comedy and song; Wright and Gayman appeared in a vaudeville surprise. The feature in "The Lotus Eater," was the film feature.

Cross Keys—Yvette, violinist of fame, thrilled the audience as headliner. Cornell's Circus Pleasure Others on the bill were J. C. Lewis and Co., in a playlet; Can and Vernon, in a comedy skit, and Herbert and North, also in comedy.

William Penn—Anna Chandler, singing comedienne, was the well-received headliner on a five-act bill. Other features were Hinders and Mills, eccentric comedians; Sidney, a well-known entertainer, and the Three Londs, bar acrobats. The screen feature was Harold Lloyd in "A Sailor-Made Man."

Keystone—A good comedy sketch was offered by Walter Fisher and company. It teems with solid laughter and tells an interesting story as well. Swartz and Clifford offered some new ideas for the benefit of the audience. Other good acts on the bill included Horace Sinclair, in a varied musical offering; Dolly Kay, the photograph record star; and Gardner's Maniacs, a group who pleased the kiddies. An interesting episode of "The White Eagle" was seen on the film.

Fay's—A bill of special excellence was offered with Madame Doree's "Celebrities," a miniature operatic organization, in the lead. The bill was highly appreciated. Ryan and Rice told of the pleasures of indoor life in "The Coll Kids" proved to be artistic and amusing. Other acts were also offered by King and Dayton, singers, and Brantz, unique juggler, Shirley Mason, in "Jackie" is the photoplay attraction.

Stanley—"School Days" gives just the entertainment that it promises, no more, no less. There is no misrepresenation, and it seems difficult to believe anyone who sees it will be disappointed since it must be bound to know what awaits them.

Except for the most tenuous of narrative threads, "School Days" might be classed as a picture of the film swimming holes and schoolrooms and boydom in general are to be so classed. Except for that slightest of threads, the picture is a collection of beautiful scenes in which freckled-faced beauty Barry is the central figure. As a matter of fact, this feature is most entertaining in that it keeps far away from that shadow of a plot, and is most artistic when it is merely pictorial.

Young Barry is immense; nothing less could express wagon and the slow and actresses were well chosen types. So are the few "duits," including that capable actress, Margaret Seddon.

Also on the bill is Buster Keaton's newest comedy, "Cops." This freckled-faced comedian, together with Harold Lloyd, is showing the way in screen fun these days, and "Cops" is no exception. It will take a long time before those shots showing empty streets suddenly made riotous as Buster appears, pursued by an actual army of policemen, will be forgotten. And his ride with the express wagon and the slow horse is worthy of being classed with Gilpin's ride, and that of Tam O'Shanter. Only it's so different!

Barry's other duty to the city, Masterbaum, president of the Stanley company, makes her debut this week in the prologue.

Aradid—That harassed clump—the man looking for the odd and novel, and who declares they cannot be found on the screen, might be kept far away from "Ek" some lunch hour. "Ek" is a strange little being away in the Land of the Unborn, who gets tired of waiting in line to be given a picture in which he is to play a bookie, comes down to the earth for a little fun.


"Ek" does more than that in this picture called "One Glorious Day" and his adventures in his entrance to the earthly body of Prof. Ezra Botta, interested in spiritualism, in his practicing an experiment, steps out for a moment leaving that body unattended. Thereupon "Ek" proceeds to make things lively for poor old Ezra's body, but since his lively spirit and quest of adventure enable him to triumph over the town bully and win the girl he has always been too shy to court, "Ek" single day on earth may be called a success both for himself and Botta.

It is pleasant to record that "Will Rogers" instilled the pleasure of returning to the stage is far and away his best. It is even pleasanter to declare that "One Glorious Day" is this country's most adequate answer to the challenge of "The Cabinet of Dr. Caligari." Both pictures ring the bell for originality and imagination. The big difference is that the Rogers' film is one of the most delightful of the current producing comedies the films have ever created.

The camera man deserves a separate paragraph of praise. His name is Karl Brown, and his double exposure of his most unusually beautiful night photography, and the queer shots of "Ek's" heavenly home, go a long way toward making the picture's success. Without in any way detracting from the inimitable work of Rogers, himself, as "Botta," the lush quality of John Fox as "Ek," the beauty and real intelligence of Lila Lee as the heroine and the well-simulated scene of intoxication by Alan Hale.

"Once Glorious Day" is one film whose credit belongs chiefly not to the actors, but to the makers.

**Let Fatima smokers tell you**



**FATIMA CIGARETTES**  
TWENTY for 23¢  
Always higher in price than other Turkish Blend cigarettes but—just taste the difference!

LIGETT & MYERS TOBACCO CO.

been a really great film if it had not been for the usual Fox injection of far too much movie "hokum," which overbalances the good points and leaves the audience rather irritated and with a sense of having been unfairly dealt with. It is hard to understand why the directors employed by this company will persist in estimating public intelligence at so low a value. They will put out a hundred or more feet of heart-rending pathos where they will give only a short flash of a smile and a human being suffering the most agonizing tortures of soul and body is good for close-ups and nausium.

That is the principal fault of the present film. It tells a graphic and gripping story of a blind courier whose ultra-sensitive ears have learned to identify every one in the village by the sound of his footsteps on the pavement outside. There is a tragedy in which his beloved son is mixed up in a murder over a girl, and this acute hearing is used to good advantage by the old man in bringing about the surprising climax.

but it would be unfair to tell what that climax is.

Tyrone Power is a most impressive figure as the old cobbler, and probably did a finely and artistically well-balanced piece of work, but the editors of the film have shown such a preference for the scenes depicting the torture of his soul and body and the agony of his spirit that the characterization suffers.

Estelle Taylor, one of the most charming young girls on the screen, acts with excellent ability and notable intelligence. Tom Douglas, as the son, has not yet learned that making faces is not registering plausible emotion. Gladden James is an acceptable "other man" and there are a number of well-known characters but principally they are the always dependable Dorothy Allen.

VICTORIA—The Grand Canyon of Arizona is an inspiring background for Tom Mix's latest thriller. With such an awe-inspiring rival of Nature it would take pretty exciting action to make the picture a success.

cast noticeable but more important that action, and more important. It's all about an attorney to give Chinese labor across the border, to be shipped to California, Arizona, with the aid of a horse, "Tony," and a Government route the plans of the smugglers. Incidentally falls quite properly in the Eva Novak is the girl.

RECENT—Constance Tinnely's "Love" is just "one of those films." In fact, it might be called a stray piece of hammock and vacation story ahead of its time. Nobody can be entertained moderately by it, everybody will probably forget it by tomorrow.

The story tells of Kathleen O'Donnell, a factory girl, shielded from the rough ways of the world by her father and mother, so that she falls madly in love with her first "beau," a typical screen villain and bouncer.

Stanley—"School Days" gives just the entertainment that it promises, no more, no less. There is no misrepresenation, and it seems difficult to believe anyone who sees it will be disappointed since it must be bound to know what awaits them.

Except for the most tenuous of narrative threads, "School Days" might be classed as a picture of the film swimming holes and schoolrooms and boydom in general are to be so classed. Except for that slightest of threads, the picture is a collection of beautiful scenes in which freckled-faced beauty Barry is the central figure. As a matter of fact, this feature is most entertaining in that it keeps far away from that shadow of a plot, and is most artistic when it is merely pictorial.

Young Barry is immense; nothing less could express wagon and the slow and actresses were well chosen types. So are the few "duits," including that capable actress, Margaret Seddon.

Also on the bill is Buster Keaton's newest comedy, "Cops." This freckled-faced comedian, together with Harold Lloyd, is showing the way in screen fun these days, and "Cops" is no exception. It will take a long time before those shots showing empty streets suddenly made riotous as Buster appears, pursued by an actual army of policemen, will be forgotten. And his ride with the express wagon and the slow horse is worthy of being classed with Gilpin's ride, and that of Tam O'Shanter. Only it's so different!

Barry's other duty to the city, Masterbaum, president of the Stanley company, makes her debut this week in the prologue.

Aradid—That harassed clump—the man looking for the odd and novel, and who declares they cannot be found on the screen, might be kept far away from "Ek" some lunch hour. "Ek" is a strange little being away in the Land of the Unborn, who gets tired of waiting in line to be given a picture in which he is to play a bookie, comes down to the earth for a little fun.

"Ek" does more than that in this picture called "One Glorious Day" and his adventures in his entrance to the earthly body of Prof. Ezra Botta, interested in spiritualism, in his practicing an experiment, steps out for a moment leaving that body unattended. Thereupon "Ek" proceeds to make things lively for poor old Ezra's body, but since his lively spirit and quest of adventure enable him to triumph over the town bully and win the girl he has always been too shy to court, "Ek" single day on earth may be called a success both for himself and Botta.

It is pleasant to record that "Will Rogers" instilled the pleasure of returning to the stage is far and away his best. It is even pleasanter to declare that "One Glorious Day" is this country's most adequate answer to the challenge of "The Cabinet of Dr. Caligari." Both pictures ring the bell for originality and imagination. The big difference is that the Rogers' film is one of the most delightful of the current producing comedies the films have ever created.

The camera man deserves a separate paragraph of praise. His name is Karl Brown, and his double exposure of his most unusually beautiful night photography, and the queer shots of "Ek's" heavenly home, go a long way toward making the picture's success. Without in any way detracting from the inimitable work of Rogers, himself, as "Botta," the lush quality of John Fox as "Ek," the beauty and real intelligence of Lila Lee as the heroine and the well-simulated scene of intoxication by Alan Hale.

"Once Glorious Day" is one film whose credit belongs chiefly not to the actors, but to the makers.

Everything humanly possible was done with the least-expected stage play, "Thought and Paid For," when its pietization was engineered. The result is a perfectly appointed, nicely acted and smoothly running film which ought to be quite liked.

The main fault, just as true of the stage play as it is of the screen, in fact, probably more so, is the triteness of the story and the plainness of the solution. Even the painstaking and artistic William De Mille couldn't remove those defects. In bald subtitles they stand out even more objectionably than as spoken sentences, but the wise director has remedied this partially by little touches of distinction in action and setting.

It's all about a rich man who marries a telephone girl who doesn't love him, but promises to try. She does her part, but his taste for liquor makes him at times unable to see her, and finally she repels him, and he claims he "bought and paid for her." Next morning she leaves, after returning a vast quantity of gold jewelry, and the essay number of scenes the reconciliation is effected.

Jack Holt is a dignified and satisfactory husband, Agnes Ayres shows individuality in her ability to emotional acting and looks as lovely as ever, and Walter Hiers is splendid in Frank Craven's famous part of Jimmy Gilley. Leah Gant is unneeded to the part of the sister.

Stanton—"Footfalls" might have

**Shows That Remain**  
LYRIC—"The Chocolate Soldier," beautiful and satisfying revival of Oscar Hammer's opera, based on Shaw's "Arms and the Man," with Donald Brian featured.  
GAYRIK—"The Arabian Girl," George M. Cohan musical comedy, with cast that includes Elizabeth Hillman, Edna Gurney, and the Tormbos and Robinson Newbold.  
WALNUT—Lletty Pepper, Oliver Morocco musical comedy, based on Charles Klein's comedy, "Maggie Pepper," with Charlotte Greenwood featured.

Stanley—"School Days" gives just the entertainment that it promises, no more, no less. There is no misrepresenation, and it seems difficult to believe anyone who sees it will be disappointed since it must be bound to know what awaits them.

Except for the most tenuous of narrative threads, "School Days" might be classed as a picture of the film swimming holes and schoolrooms and boydom in general are to be so classed. Except for that slightest of threads, the picture is a collection of beautiful scenes in which freckled-faced beauty Barry is the central figure. As a matter of fact, this feature is most entertaining in that it keeps far away from that shadow of a plot, and is most artistic when it is merely pictorial.

Young Barry is immense; nothing less could express wagon and the slow and actresses were well chosen types. So are the few "duits," including that capable actress, Margaret Seddon.

Also on the bill is Buster Keaton's newest comedy, "Cops." This freckled-faced comedian, together with Harold Lloyd, is showing the way in screen fun these days, and "Cops" is no exception. It will take a long time before those shots showing empty streets suddenly made riotous as Buster appears, pursued by an actual army of policemen, will be forgotten. And his ride with the express wagon and the slow horse is worthy of being classed with Gilpin's ride, and that of Tam O'Shanter. Only it's so different!

Barry's other duty to the city, Masterbaum, president of the Stanley company, makes her debut this week in the prologue.

Aradid—That harassed clump—the man looking for the odd and novel, and who declares they cannot be found on the screen, might be kept far away from "Ek" some lunch hour. "Ek" is a strange little being away in the Land of the Unborn, who gets tired of waiting in line to be given a picture in which he is to play a bookie, comes down to the earth for a little fun.

"Ek" does more than that in this picture called "One Glorious Day" and his adventures in his entrance to the earthly body of Prof. Ezra Botta, interested in spiritualism, in his practicing an experiment, steps out for a moment leaving that body unattended. Thereupon "Ek" proceeds to make things lively for poor old Ezra's body, but since his lively spirit and quest of adventure enable him to triumph over the town bully and win the girl he has always been too shy to court, "Ek" single day on earth may be called a success both for himself and Botta.

It is pleasant to record that "Will Rogers" instilled the pleasure of returning to the stage is far and away his best. It is even pleasanter to declare that "One Glorious Day" is this country's most adequate answer to the challenge of "The Cabinet of Dr. Caligari." Both pictures ring the bell for originality and imagination. The big difference is that the Rogers' film is one of the