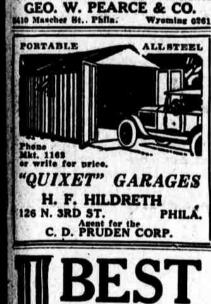
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OLD AND NEW ACTS

Keith's-Opera House Has

The Quxy Four harmonize vocally and with banjoes and saxaphone in the most approved jazz nanner. Kate Eli-nore, one of America's best women clowns, is back in her old bit of foolish-ness, having the reliable Sam Williams as her foil. Marcelle Fallet, a French refugee, with her grey-haired mother at the plano, plays the violin pleasingly. "Tip," a canine acrobat, opens the bill. Chestnut Street Opera House-There

sn't much use putting "headliners" on a vaudeville bill that contains that "At Home" act by Lulu McConnell and Grant and Bunk Simpson. In space of the fact that it has been seen here before during this season, it scores just as big on a second hearing and the unique personality of Miss McConneil

unique personality of Miss and and the homey, human, everyday at-mosphere of the comedy make it acceptable again. Belle Storey, billed for some reason "America's foremost coloratura so-orano," repeats and again makes one wonder at the imagination—or disregard for veracity-of press agents and impre-sarios. Rudinoff again does his smoke pictures and his bird imitations and the ligoletto Brothers, with some clever new stuff and still, for some unaccount-able reason, letting the Swanson Sisters

interfere with their act, make their second how to Philadelphia. Sam White and Eva Puck have an

excellent grotesque dancing and singing act, which makes very acceptable tool-ishness and more foolishness not so good-not so bad, but not so good-is furnished by Bobby O'Neill and company in a singing, dancing and "nut" act called "Four Queens and the

MAN STANDARD STANDARD AND STANDARD STANDARD BROAD—"The Grand Duke," Sacha Guitry emedy with Lines Arwill, BEURY of the 'Op in Line Clouds, "With Grass Meore and Bloss Gal-instead "PORREST.—"Tip-Top," Fred Stane's musical comedy. ADELPHI — "Tip-Top," Fred Stane's MORREST.—"Tip-Top," Fred Stane's MORREST. GARNEST.— "Tip-Top," Fred Stane's MORREST. GARNEST.— The White Pessoock." by and with Oiga Petrova. GARNEST.— "Conan musical comedy. WALNUT.—"Letty Papper," Moresoo musical comedy, with Charlotte Greenwood.

think to pick out jokes as old as D. D. H. did. Francis X. Donegan and Amelia Al-len are as agile a pair of dancers as have tied themselves into bow knots this season. But Donegan will try to sing. It must be said for him that his "Mammy" song is the funniest heard aince Al Jolson started the fad, and Donegan grits his teeth louder than even Georgie Price. But Miss Allen can dance and is a contortionist of parts as well. Marion Murray has a little playlet by Edwin Burke in which she endeavors to show the fallacy of hate, and after uniting two life-long enemies, herself falls a prey to the green-eyed monster.

falls a prey to the green-eyed monster. It is a clever skit, brimming with good lines, in which C. Carroll Clucas does lines, in which C. Carroll Clucas does work worthy of the legitimate stage. The Quxy Four harmonize vocally to think were not fashioned for them. incredible People have become accustomed t dramas with last acts that give the feel ing of a terrible let-down, that flatten out into inconsequential ineptitude. "The Circle" does just the opposite. There are three acts, and at the rise of that flatten

being far and away the best of all, turns the tide. "The Circle" belongs definitely to the

regular line of recent English drama, cleaving rather to the Pinero-esque than to the Galsworthy branch. When the young chap from the Malay penin the young chap from the Mainy penin-sula was telling the wife of his host of his love fcr hor and asking her to join him away out there, the ghosts of a dozen Jones or Pinero spick-and-span young gentlemen who had painted the beauties of other corners of the globe

beauties of other corners of the globe appeared, and when Lady Kitty tear-fully and simperingly recalled the joys of her unconventional honeymoon on the Adriatic, the Tanquerays and the Quexes and their brethren laughed

But that's not criticizing Mr. Mau-gham. Like the smooth craftsman that he set out to show the weaknesses of human nature and man's tendency to revolve in a circle. He pre sented the first guilty couple, now old and gray, constantly bickering, un-happy because of their beautiful memo-ries and sordid present. Then he dis-closed the younger couple, the young gentleman from Malay and the young wife, and allowed them to get a full and fair view of the wreck that the older the younger couple is a full and wife are other outstanding studies and gray, constantly bickering, un-happy because of their beautiful memoact called "Four Queens and the Joker," and George Mayo, with company, in "the Bridal Sweet," which is just another melange designed to entertain and draw laughs. The show opens with one of the best The show opens with one of the best acts on the bill, Charles McGood and

ON LOCAL SCREENS Norma Taimadge Does Fine Act

ing in Weak Story Jean Paige in "Prodigal Judge"

be of use to some one, decides to try to reform "Clifford Standish." the young Englishman with a typical beach-comber's beard and a perpetual atmo-sphere of gin. She succeeds so well that he turns over a new leaf and mar-

ries her. Up to that point the film is fairly interesting, but when Standish's family from England arrive with the news that he has fallen heir to a for-Victoria-Charles Ray still is directtune, when he takes his bride home to meet his folks, when they turn up their haughty noses at "Ginger" and try to convince her that it is her place to give him up-why, then it becomes mere "one of those things," treading a muc trampled path, insincere, piffing. One longs for at least one of the characters do one single thing different from pattern.

It becomes more and more apparent debut as the star's leading lady. with every picture how really big and sincere an actress Norma Talmadge is, and how wasted she is, too, on triting, hackneyed stories. She has overcome the tendency of her earlier days to over-

the curtain on the third act every one says to himself. "This is the cross-ing and clever, but it all depends on this last act whether I would call this a really great play." And that last act, where the tendency of her earlier days to over-the only actress on the screen about the only actress on the screen about the only actress on the screen about whom you never feel the least worry as to how she will carry a certain situation. And she is becoming more at-

tractive every day. Harrison Ford is an outstanding

Stanton-No enter what other shortcomings a picture may have, it is something to its credit to produce such

a compelling and altogether human character study as Macyin Arbuckle gives in "The Prodigal Judge." This veteran of both stage and screen has never seemed so convincingly real as he does in this part of the fine old South-

Then, Ernest Torrence is little short of the markable in his impersonation of the sinister but faithful Solomon Mahaffy,

MABEL NORMAND IS HERE IN "MOLLY O" Hand Corristic, the Philadelphia piano accordionist. Photoplays Elsewhere KARLTON—"Bought and Paid For," picturisation of George Broadhurst play, with Jack Holt.
PALAUE—"Tot'able David." Joseph Hergesheimer story, starring Richard Barthelmess.
IMFERIAL—"The Four Horsemen of the Apocalype," Blasco Ibanea's story, made by Rex Ingram.
ALMABRA—"Just Around the Cor-ner." Fannie Hurst story, with Bigrid Holmguist.
GREAT NORTHERN—"Flower of the North," with Henry B. Walt-hall.

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and just plain balderdash.

Excellent Scenes of Irish-Amer-ican Family Life Show Star to Advantage Aldine—If the very Cinderella-ish story of Molly-O, the washerwoman's daughter, had stopped at her marriage to the fabulously wealthy doctor and left us with the natural assumption TRAVESTIES AT DUMONT'S

tent and the Part of the Part Merchants & Minors Trons. Co. The 18 R. Totorne Ave. Phile. left us with the natural assumption

that they lived happily ever after STEAMSHIP NOTICES (which, of course, is only an assump-**BLACK DIAMOND LINES** tion), it might have passed as a fairly acceptable entertainment. But when it took a fresh breath at the altar and REGULAR FREIGHT SERVICE immediately plunged the characters into the most unbelievable of melodramas. TO ROTTERDAM depicting the attempt of the jilted ad-5/5 "EASTERN SOLDIER" (U.S.S.B.) 5/5 "ARGUS" (U.S.S.B.) 5/5 "WEST INSKIP" (U.S.S.B.) SAILING MARCH SI SAILING APRIL 14 SAILING APRIL 20 venturess at revenge, it became silly TO ANTWERP Mabel Normand almost redeemed the SAILING APRIL 7 first part of the story. She is as naive and charming an individual as she ever For Rates and Particulars Apply was in the early days of the nickelodeon Geyelin & Company, Inc., Phila. Agents 108 South Fourth Street, Philadelphia and, strangest of all, she doesn't seem to grow any older. She is a very mischlevous and alluring daughter in "Molly O" and an equally charming Main 7620 Lombard 5144 and captivating society girl after her marriage. But even she could not re-deem the latter part, where the villsin traps her in a great dirigible and sails sloft with her and her adoring and wealthy husband pursues them in an COAST TO COAST MARINE DISPATCH LINE airplane and climbs down a ladder and drops on the blimp and crawls into the cabin just in the nick of time and

FLORID

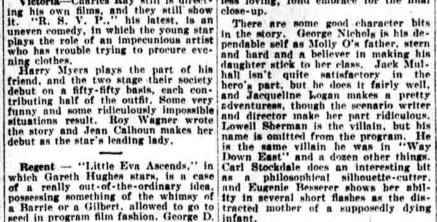
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short circuits in a way that no regular wireless set ever did and sets fire to the blimp and he and she find a convenient parachute and drop to safety. and a wet and bedraggied, but none the less loving, fond embrace for the final

thrashes the villain as the wireless set



CASINO'S SHOW GOOD

Harrison Ford is an outstanding figure as the young Englishman. He managed to make him a vivid, real sort of person, even in the earlier scenes, which parallel a long succession of "beach-comber" parts, back to Guy Bates Post and beyond. Montagu Love is a great actor lost in an inconspicu-ous role. H. Cooper Cliffe is splendid in another small role: so is Charles Browne as a monocled "silly ass" type. Casino-Variety and plenty of good effect, and the result is an evening of

> TROCADERO'S NEW SHOW Trocadero-There are many interesting features on this week's program, with "The Big Tourists" as the regular burlesque show. In the cast of this melange of fun and music are Raymond







Baker, the director, was evidently not so much at fault as was the adapters

from a magazine story. It tells of

young chap whose mother heads

Baker, the

lin Burt's stories of out of doors is effect, and the result is found on the screen in "The Man From Lost River." which has all the virility and melodramatic intensity of "Snow blind" and "The Branding Iron." House Peters is well suited to the

leading male role, and his dignity and repression of acting go a long way toward making the film the succes it Fritzi Brunette is the heroine and

WE SERVE YOU RIGHT ACTION TO A STATE THE SERVE YOU RIGHT Globe-"Yes. My Dear," a hilarious musical production, led the week's bill. Other numbers on the lengthy program included "The Gold Diggers," a musi-included "The Gold Diggers," a musi-selections: Biasil and Allen, comedy and songs; Wright and Gaymon, in songs; Delmore and Lee, serialists; Burnum, in a specialty, and Leroy.and Hart, vocalists. WRITE OR PHONE NOW GUARANTEED Painter's Supplies ABSOLUTELY PURE

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Allegheny—From the standpoint of real comedy. Creedon and Davis are the hit of the bill. Originality marks their skit throughout and this, with good singing, puts it over to big results. The Joe Boganny Troupe of comedy acrobats give thrills and spills a plenty and land solidly in the hit column. Florence Ingersoll and Joseph Sim-kins appear in "The Sheik of Araby."

biographies of themselves (except, of course, that lamentable elopement) there was a phalanx of such good act-ing as is seldom crowded in one play. Perhaps Mr. Drew and Mrs. Carter found comfort and pleasure in the thought that in the dusk of their dra-matic days so promising a new gener-ation was already springing up to the mark. John Halliday, for example, ex-cent for momentary lance into farcing Broadway—"The Four Horsemen of the Apocalypse" created the same sen-sations here that it did when shown at higher prices in the central section of the city. Rodolph Valentino and Alice Terry have the leading roles. Several vaudeville acts helped make the pro-gram an enjoyable one. cept for momentary lapse into farcing in the second act, was striking and

in the second act, was striking and domineeringly humorous as the young lover; Ernest Lawford, in some ways the outstanding figure of the play, an unending source of delight as the gen-tleman who said he was "truthful, not humorous or cynical." Betty Linley, Cross Keys—The Manjean Troupe, clever equilibrists, were one of the best features of this week's bill. Other ap-preciated offerings included Walter reatures of this included Walter preciated offerings included Walter Fisher, and company, in a one-act sketch: the Tollman Review: Taylor and Francis, comedy skit: Princess Ching Foo Toy in a review of songs and the Exposition Four, expert vocalas the young wife, rose to her later scenes with ability, and Robert Rendel.

scenes with ability, and Robert Rendel. except for a monotony of voice (which may have gone excellently with the monotony of his character), was capital. So, morals quite aside, the audience which remained after the final curtain and forced Mr. Drew to make a speech, must have agreed that Mr. Maugham had had his way. Cynical (or truthful) he may have been, but, above all, he was logical, terse and amusing. He wasn't trying to square any circle: William Penn-Intrigues incident to the World War and many of the drathe World War and many of the dra-matic features of the great struggle are interestingly interwoven in "The Four Horsemen of the Apocalyzes," which is the photoplay feature. It held the in-terest of a large audience. An excel-lent vaudeville bill including several novel acts is offered in conjunction with wasn't trying to square any circle; merely following it around the length of the circumference to show that it was

all alike

FARM AND GARDEN

Fays—A springtime show overflowing with comedy and good music is offered. John Jess and company in an Irish character sketch ran away with the laugh honors. Grace and Eddie Parks unfold a quick romance in "Bunglow Love." Other good acts include the Service U-4, Burt Andrews and the Four Pearls. Four Pearls. Nixon's Grand-Ed Lee Wrothe and Nixon's Grand—Ed Lee Wrothe and Owen Martin have a burlesque comedy act which they term "Now." Ander-son and Burt pleased with their scenic comedy. The Caits brothers proved the biggest spot on the bill. Elly, a juve-nile juggler, also scored. Another big spot on the bill was filled by Polly and Oz.

the picture.

Nixon—Dolly Kay, syncopation ex-ponent, won headline honors. "The Awkward Age" proved very funny. Edith Casper and Boys were seen in an entertaining sketch. Buddy, Heim and the Lockwood sisters had a unique offering. Rekoma, aerialist, also pleased. A feature photoplay was shown.

Keystone—The clever illusion "Saw-ing a Woman in Two," offered by Hor-ace Golden, thrilled and mystified the audience. Other acts included the Three Lordons, comedy and thrills;

ence. Mr. Maugham whisked the younger folks off together, scornful of convention and example, leaving the elopers of thirty years ago secretly much pleased. There is no disrespect in putting Mr. Maugham's play before Mrs. Lealle Carter and John Drew, who played the older couple. They would probably be the first to admit the justice of it. But the fact remains that any weaker play would fade into insignificance be-side their art. Drew had less to do. but did that little with a mellow and delicate sense of the nicetics of the character that has always endeared him. Mrs. Carter had one unforgetable scene in the last act when she tried to advise the younger woman. It was a flash of a great artiste. At all other times, with restricted chances, she still made Lady Kitty always fascinating, always lifelike, a Becky Sharpe grown old, painted, bleached and shrilly vi-vacions. Around these—pardon the word—

Around these-pardon the word-older folks, whose characters seemed but biographies of themselves (except, of ourse, that hemselves, except, of which more seriously, but in much Arcadia—Domestic relations, treated much more seriously, but in much the same general way as in "Dangerous Curve Ahead," form the basis of "Pov-

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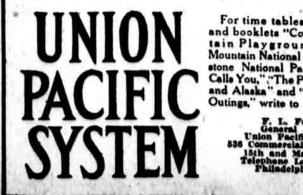
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