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BOOKS WORTH WHILE

MILNE'S DETECTIVE

The British Novelist Has Invented a New Kind of Solver of Mysteries

A. A. Milne thought of an interesting way to kill a man. As he is a man of letters he was not content till he had made use of it in a book. As it was a way by which the killer could throw suspicion on some one else, the book naturally had to be a detective story. The story has just been published on this side of the ocean by E. P. Dutton & Co. It is called "The Red House Mystery." The Red House belongs to Mark Ablett, a bachelor, who had inherited it from a childless patron. He is entertaining a house party when the story opens. At breakfast he announces that a brother whom he has not seen for fifteen years has returned from Australia and will call in the afternoon. The brother calls and is admitted by a maid and is shown to the room called the office, while Matthew Cayley, a cousin, sits in the hall and sees him disappear behind the door. A shot is heard soon after and just as Anthony Gillingham comes up the steps to call on a friend in the house party Cayley is seen banging on the door and demanding that it be opened. Cayley and Gillingham go around the house and enter the room by a window and find the dead body of the brother on the floor and no one else anywhere about. Cayley insists that he saw Mark enter the room before the shot was fired.

The story is how Gillingham unraveled the mystery and discovered both how the man was shot and what had become of Mark, and who did the killing. There is more analysis than incident in the tale, but the mystery is so perplexing that the reader follows it with keen attention. Mr. Milne handles his subject lightly, with the deliberate intention of creating the impression that it is merely an interesting intellectual problem which he is attacking and not a horrible murder. He does it in a most entertaining manner, and unless the reader has an uncanny instinct he will be more than surprised at the outcome. And when he has finished the tale his first wish will be that Mr. Milne may at an early date find another mystery for Anthony Gillingham to explain, for Anthony is a new kind of detective.

PATRICIA IS SOME PEACH, AND SOME SISTER, TOO

It looks as if Grace Miller White, author of "Storm Country Polly," has repeated in "The Marriage of Patricia Pepperday" (Little, Brown & Co.). The road to the altar does not lie smoothly for Patricia and yew branches rather than apple blossoms adorn it. Marriage comes only after obstacle has piled upon obstacle and tragedy has followed tragedy, till her hopes turn to dust and her aspirations wilt.

And this is a sad pass for such a blithe, demure, sweet, beautiful girl as Patricia Pepperday, the light of her household, the ideal of more than one lover and the apple of her brothers' eyes. She's the girl of "The Pepperday Triplets," who go on the stage with an act that is refined beyond the vaudeville average, to help out a serious domestic financial situation.

Success on the stage, the interests of life to a vivid vital nature, love itself—all are relinquished for one great purpose, the clearing of her brother's name. It is Michael who is accused of murder, brilliant, colorful, lazy-going, luxury-loving Michael, who at heart is sound and true. Of course, handsome, steadfast Barney, the other of the triplets, would never get into any such "jam." Patricia is the gang leader of the triplets, their animating inspiration, their motive force.

So when the trouble comes she is elected to save the day. But it takes more than a day, more than many days, for the rainbow to break through the storm-laden clouds of disaster, which have kept their theoretical silver lining turned from Patricia.

Her life purpose takes her from vaudeville to a stock company under an assumed name and back and forth from Broadway to the West. Her quest, which is entangled with an interesting allotment of love interest also, brings her into contact with a great hearted playwright, his disabled son who also loves her, a forceful and fine lawyer, several types of vaudevillians and many others. And it comes to an end in a sudden denouement rich in striking quality, yet one that does not seem forced.

"The Forsyte Saga"

Charles Scribner's Sons have issued a volume which is unique in contemporary fiction. It represents John Galsworthy's outstanding achievement under the title, "The Forsyte Saga." In the form of one continuous narrative, a single novel of 870 pages, it presents, in chronological sequence, the various Galsworthy novels and stories which deal with the Forsyte family. The first of the series is "The Man of Property," published in 1906. A short story, "The Indian Summer of a Forsyte," furnishes the transition to "In Chancery," a novel published in 1920. "Awakening," a story published in the same year, affords the connecting link between "In Chancery" and "To Let," the last novel in the Forsyte series, which received separate publication last fall. "The Forsyte Saga" carries the Forsytes through three generations.

NEW BOOKS

Fiction

SOULS FOR SALE. By Rupert Hughes. New York: Harper & Bros.
A novel of the movie world with many interesting sidelights.

MADAME VALCOUR'S LODGER. By Florence Olmstead. New York: Scribner's Sons.
Whimsical humor and deft characterization mark this novel of social strata in the South.

A LITTLE LEAVEN. By Katherine Grey. Philadelphia: J. B. Lippincott Company.
A novel of the Kentucky mountain folk with an appealing heroine.

THE WHITE KAMI. By Edward Alden Jewell. New York: Alfred Knopf.
A vividly exotic novel of a pestilence and a vigorous romance on a South Sea no man's land.

THE MAN ON THE OTHER SIDE. By Ada Barnett. New York: Dodd, Mead & Co.
A novel of quiet life in the English countryside, exquisitely worked out.

RIMROCK TRAIL. By J. Allan Dunn. Indianapolis: Bobbs-Merrill Company.
The exciting chronicles of three guardsmen of the cattle ranges.

A MAN OF PURPOSE. By Donald Richberg. New York: Thomas Y. Crowell Company.
The amazing life story of a man who dared. While fictional, it reads with the actuality of fact.

THE MOON ROCK. By A. J. Rees. New York: Dodd, Mead & Co.
Another ingenious mystery yarn by the author of "The Shrieking Pit."

General

THE NEW HEAVENS. By George Ellery Hale. New York: Charles Scribner's Sons.
The director of the Mount Wilson Observatory has written a concise summary in clear non-technical language, of the latest achievements in astronomy.

SONGS OUT OF DOORS. By Henry Van Dyke. New York: Charles Scribner's Sons.
A pocket column made up of selections from the poetic works of the noted writer who is a professor, a minister, a critic, a diplomat, as well as a writer of verse. The entries include his popular pieces on birds, flowers, skies, the seasons, etc.

THE JAZZ SET

"Dancers in the Dark" Is Daring, Delectable and a Bit Defiant

"Dancers in the Dark" (George H. Doran Company) is the Lucy Stone League or feminine of "This Side of Paradise" and other erudite studies in flapperdom. Whereas F. Scott Fitzgerald lamped the sex with the everlasting masculine optics, Dorothy Speare gazes at the genus homo, species vir, with the eyes of the eternal feminine sharpened shrewdly with modern feministic psychology.

DOROTHY SPEARE

The publishers call this a courageous novel of our gay young people by one of them. It is gay to the jaziest absolute. And it is more than merely courageous; it is intrepid. Miss Speare goes on the theory that there is no ice that is quite too thin to bear her characters up. As for herself as a creative artist, if she has something to say she just plunges ahead and darn wet feet. In the vocabulary of the set she puts on paper they would say damn and without dashes between the initial and terminal letters. They're that outspoken.

The very interesting Jerry, alley cat, modiste, flapper and tending toward the Mrs. Hawkesbee stage, lets the secret of the philosophy of modern maidenhood out when she says, "I'm an excitement-hunter. That's a new style girl, and it's becoming popular. I live on excitement, I feed on it. I can't live without it." And so we have a varied array of this new style girl, the heroine Joy, ambitious for opera; the saturnine Sal, the giddy Betty, the amorphous Felicie, all neatly characterized and all clearly individualized.

But it is in the male counterparts of the flapper that Miss Speare excels. At college she learned more than extraction of Greek roots and quadratics. She got a good close-up on masculinity in the cub stage. And she's very keen, and sometimes kindly, in putting them into print, the lickerish, the liquorish, the sporting, the club, the dub and what not types. Only they don't seem types—they seem people.

The moral of this novel, which is highly readable—if moral there be, for none is intended consciously—is that human nature works itself out to the old ends and fulfills ancient destinies, though the manner of fulfillment is different, new—modernistic.

The "smart set" is no longer the ne plus ultra of human society. It has been distilled quintessentially and the result is the jazzy set which is displayed in Miss Speare's chapters. After them the deluge—for there's nowhere left to advance! So they shimmy and bunny and cheek-to-cheeky their dances in the dark, literally and symbolically, and wait for what's to come. At least, they seem to have the courage of their lack of convictions.

Stylistically, there seems a parallelism between Mr. Fitzgerald and Miss Speare. His art was sophomoric. And Miss Speare, even if she has a sheepskin,

"Stands with remorseless feet
Where sophomore and junior meet."

THE NEWEST PLAN TO MAKE CHILDREN LEARN

After centuries of experience educators do not yet seem to be agreed on the best way to teach children. The new psychology has given rise to a lot of new theories. One of the latest is what is called the laboratory plan. The children, instead of being assembled in classes in the old fashion, with set tasks to perform every day, are told that so much work in each study must be accomplished within the next month. They are then allowed to make their own adjustment of their time in mastering it. Instead of reciting in classes, they study in "laboratories" under the direction of a teacher. The reference books are there and the maps and all that they need. The children may gather in groups and work together, talking all they choose about the lesson. When they want to look up a point in a book they may leave their seats and go to the book shelves and spend as much time as they like with the book. When their minds are tired of geography, for example, they may go to the history laboratory and study history till they get fagged and then go to another room. But they must complete the month's work within the month.

The theory of the new plan is that it allows the child to adjust his work to his strength without exhausting his attention and that it trains him in the art of planning his work in the way to get the best results out of it. The system is explained in Evelyn Dewey's "The Dalton Laboratory Plan" (E. P. Dutton & Co.), in which the way it has worked in the high school in Dalton, Mass., and in the Streatham County School in London is set forth. The book contains enough to let the teacher interested in it know some of the details of its workings.

A BRITON'S EXPERIENCES IN ALL PARTS OF THE WORLD

The third volume of the reminiscences of Lord Frederic Hamilton, a distinguished British diplomatist, is as interesting as the other two. It is called "Here, There and Everywhere" (George H. Doran Company), and deals with all sorts of experiences in all parts of the world. Reading it is like sitting in an easy chair opposite a cosmopolite and listening to his recollections about the interesting and curious things he has seen and heard and his comments about them.

For example, he tells how a Frenchman who was running a hotel in Russia abused the ikon of the Kazan Madonna while pretending to pray before it. The ikon is said to have forced the retreat of Napoleon from Moscow and the Frenchman, speaking in his native language, which the Russians could not understand, freed his mind. He also announces that he discredits the local legend that all male children born of white parents in Ceylon come into the world with an abnormal strength in the right wrist and with a callus on the left elbow. These peculiarities are supposed to be due to their fathers having rested their left elbows on the bar counters for so many hours of their lives and to using the right wrist in lifting so many glasses of drink to their mouths. "This, if authenticated by scientific evidence," he remarks, "would be an interesting example of heredity, but I suspect it to be an exaggeration." It is a volume which readers of reminiscences cannot afford to neglect.

The Story of Mormonism

Among the books announced for spring publication by E. P. Dutton & Co. will be "The Mystery of Mormonism," by Stuart Martin, said to be an unbiased and sincere attempt to tell the story of the birth and rise of the Mormon religion.

FILM NOTABLES SEEN ON LOCAL SCREENS

Chaplin, Constance Talmadge and "The Golem" Head List of Photoplays to Be Viewed

Stanley—Chaplin comedies are so few and far between that the appearance of one is welcomed as a momentous event by the Chaplin-ites.

Of his newest effort, "Pay Day," there is not a very great deal to be said. It is generally amusing in a rather messy, offensive sort of way and is remarkably short. A sequence of pictures showing Charley, after a bibulous evening with some friends at the Bachelors' Club, trying to board a car to go home is riotously amusing. When he finally does succeed in getting a toehold, the press of the crowd following him is so great that he is pushed right through and off the other side of the car.

Toward the end the comedy becomes distressingly reminiscent of the earlier and more virulent Chaplin days, and the total result must be classed as somewhat above the average film slapstick output, not by any means the equal of some of Charley's efforts and far below the level of the recent Keaton and Lloyd picture.

Constance Talmadge's latest comedy, on the other hand, may be termed a pleasant surprise. "Woman's Place" is its significant name, and it is better than many of her more recent attempts. Perhaps that was due to the scenario and sub-titles of John Emerson and Anita Loos.

"Woman's Place," which deals with a political campaign in which Constance as Kay Gerson, runs against the candidate of the town "boss" and falls in love with the latter himself, starts off slowly, but speeds up to real comedy tempo. The scenes attendant on the rally of the Women's Party in the tough Ninth Ward and the questionable but amusing methods by which Kay won over the hecklers were excellent.

Miss Talmadge herself, the screen's choicest exponent of flapperism, was ideally fitted for the role, and Kenneth Harlan, although unfeatured in the electric lights, ought to be. He is one of the screen's most virile and unaffected leading men, and his work as Jim Bradley, the "Boss," is an outstanding piece of rock-bottom, sensible screen acting. Hassard Short was capital in a subordinate part.

Stanton—There is a strong temptation to speak of "The Golem" as the greatest film that Europe has sent us. In the first place, its story, based on an old Jewish legend, has all the elements of dramatic strength, heightened by the mysticism of medieval folklore, and the construction of the scenario is very nearly a perfect piece of work. The scenic artist has added to this by devising strikingly effective and original sets which carry out the atmosphere and almost turn the unreality of legend into the reality of fact. He has used all the unusual suggestions of "Caligari," but his story gave him the advantage of dealing, not with disordered brains, but with deeply moving events of tremendous power and significance, and the period of the tale allows him a license that permits his fancy to have free rein. The result is a succession of scenes which leave a lasting impression on the spectator. This is especially true of the sets representing the Ghetto of Prague in the Middle Ages, both exteriors and interiors.

The legend deals with the oppression of the Jewish people and the impending fate that a King's decree has destined for them. The old Rabbi Loew, searching among his mystic books for the cabalistic letters that will bring to life a great clay image and send it forth for their deliverance, finds it among the rites of invocation to the Fire God, and the image becomes alive. "Golem," in the ancient tongue, means "dumb," and the giant figure, unable to speak and with the brain of a low animal, turns to destruction after saving the Jewish people, only to be reduced finally by the innocent fingers of a child which pluck the cabalistic sign from its breast, so robbing it of life.

Paul Wegener, long associated with Lubitsch in some of the greatest of German pictures, did the scenario and directed. He also acts the difficult part of the Golem, and does it with awe-inspiring realism. Albert Steinrueck makes an especially convincing figure of the old rabbi, and Lyda Salmonova is an appealing figure as his daughter.

The photoplay is decidedly out of the ordinary, and quite in keeping with the excellence of the other departments of the production.

Arcadia—Betty Compson is a very charming young woman, who has become quite adept at the art of screen acting.

For that reason alone "For Those We Love," in which she is starred, is interesting and generally entertaining. It is not her latest film, but was made by a company which she left some time ago. It is said that she supervised the film's making, but it is not impossible that Director Arthur Rosson did most of the heavy work.

The story by Perley Poore Sheehan, is about a girl who works to bring about the reformation of a notorious character. Lack of originality is balanced by exceptionally good acting from a supporting cast which includes Lon Chaney as the "reformee," Frank Campeau, that gorgeous villain, George Cooper, Bert Woodruff and Camille Astor.

Victoria—Bert Lytell's latest screen feature is a downright, straight-from-the-shoulder piece of entertaining, telling a story with some decidedly O. Henry-like trimmings and a pleasant strain of comedy.

It is called "The Right That Failed" and its author is J. P. Marquand, who first published it in a magazine. It's all about a prize-fighter who falls in love with a society girl. In winning a ring battle, his right hand is so badly injured that he has to retire temporarily. At a summer resort he indulges in a romance with the girl he loves. Then, one day, in protecting her his noted right hand fails for good and all.

Virginia Valli is the heroine, and the surrounding cast includes De Witt Jennings, Otis Harlan, Max Davidson and Philo McCullough.

Regent — William J. Locke's short story, "An Old World Romance," makes an excellent film, though the name, "The Song of the Soul," has been needlessly tacked on to it. It's about the love of a beautiful blind girl and a terribly disfigured young recluse, not unlike "Stella Maris" in some particulars, and presenting the same clear-cut, interesting set of characters and telling incidents.

Vivian Martin is a charming heroine and Fritz Leiber is splendid as the hero. The scenes, taken in Florida, some in the swamp lands, are always interesting.

Capitol — A modern "She Stoops to Conquer" is one description given to "The Way of a Maid," Elaine Hammerstein's latest starring vehicle. The heroine disguises herself as her own maid, and then she has to go through all sorts of trouble getting out of her predicament.

Niles Welch is the hero; Diana Allen has an interesting part; Arthur Housman, Charles Brown, Georbe Fawcett and Arthur Donaldson are fine in their roles. In face, the cast is really all star. It sometimes seems a shame that the story isn't.

ROBERTS AND MISS VIDOR FEATURES OF GOOD FILM

"Hail the Woman" Brings Out Unusual Acting and Is Strong Story

Aldine—No movie fan who has followed the excellent acting of Theodore Roberts could possibly recognize him in Ince's production of "Hail the Woman." As the bearded, hard-fisted and harder-charactered Oliver Beresford, Roberts almost outdoes himself and gives a characterization that stands out head and shoulders above most of the playing of similar parts seen on the screen today.

But "Hail the Woman" is by no means an individual triumph for Roberts. Florence Vidor has never been so appealing, so convincing or so dramatically adequate to a difficult part. The story has to do with the bigoted and unrelenting Puritan religion of Oliver Beresford and his belief in the primitive theory that this is entirely a man's world and that women are here only to work for men and to bring children into the world. His narrow mindedness and his brutal domineering bid fair to wreck his family until his daughter, played by Miss Vidor, revolts and works out her own salvation and that of her weak-willed brother.

Madge Bellamy has a tearful part as the wronged wife of the brother, and Lloyd Hughes enacts the brother so well that he properly wins the contempt of the audience. Tully Marshall is his usual villainous self as the village odd-jobs man, step-father of Madge, and Gertrude Claire is a pathetic figure as the downtrodden mother.

There are points of too much coincidence in the story and it isn't thoroughly convincing at times, but its sum is satisfaction and it is really a strong vehicle. The photography is above the average and the direction is fine.

MANTELL POWERFUL FIGURE IN SHAKESPEARE'S "LEAR"

Star Seen to Advantage in Grim Tragedy of Filial Ingratitude

Broad—Robert Mantell, playing one of the roles to which he is best suited, gave what was decidedly the best portrayal of the series of Shakespearian repertoires, when he presented "King Lear" last night.

It is becoming more and more noticeable each season that this sincere and notable actor is far better adapted to certain of the roles he attempts than to others. His work last night went a long way to wipe out the impression of "Macbeth," given last week. "King Lear," always one of the most impressive of the Bard's tragedies, demands a strong personality and splendid acting in the title role, and depends, perhaps less than some of the others, on all-around ability of the cast.

Mantell's Lear is an imposing figure of grief and tragedy, while his wife, the charming Miss Hamper, is seen to good effect as Cordelia. Others who did excellent work last night, as indeed they have throughout the engagement, were A. C. Henderson and John Alexander.

Mr. Mantell has decided to repeat "The Merchant of Venice" on Saturday night in the place of "Richard III." "The Merchant of Venice" will also be given at the Wednesday matinee.

"ANGEL FACE" RETURNS HERE AFTER THREE YEARS

Comedy With Music by Victor Herbert Seen Again With Original Cast

Walnut—Nobody can claim that "Angel Face" represents the best music that Victor Herbert has written, nor the cleverest book that Harry B. Smith has penned, nor the best staging that Lederer has done. The habitue theatre-goer will rather place it at the other extreme for all of them. Yet, for some reason, they seem to manage to keep it alive, and it returns to Philadelphia with much the same cast that it had when it was first seen here in 1919.

There is not much action to the piece and nothing that any one could possibly call a story, even in a musical comedy. And unfortunately the cast is lacking in any outstanding member unless one picked out the grotesqueries of Joe Mack, who is really funny and a remarkable triple-jointed dancer, and Bertha Belmore, who is just herself done into a laughable caricature.

Marguerite Zender, who is featured, is a pretty enough girl with no personality and only sufficient voice to get through her songs. John E. Young gives his best to infuse comedy into his lines and situations and Nora Kelly sings Irish songs acceptably.

The music of the show is already familiar, one of the numbers, "I Might Be Your Once-in-a-While," being more or less of a popular favorite.

TRAVESTIES AT DUMONT'S

Dumont's—Last week's clever and up-to-date burlesques are being holdover, and are sure-fire laugh winners. They include "The Wild Man of Quaker-town" with Charlie Boynton and John Lemoyne, the "Shifters' Convention" and "The New Director." Emmett Welch has some new ballads, Bennie Franklin is amusing in his "Jolly Jack Tar" skit, and the olio features are up to standard.

Shows That Remain

LYRIC—"The Circle," W. Somerset Maugham comedy of manners, with John Drew and Mrs. Leslie Carter.

ADELPHI—"Lilliom," Theatre Guild production of Franz Molnar fantastical play, with a cast headed by Joseph Schildkraut and Eva La Gallienne.

GARRICK—"The O'Brien Girl," last weeks announced for this George M. Cohan musical comedy.

Forrest—"Tip-Top," Dillingham production, with Fred Stone, supported by Duncan Sisters, Six Brown Brothers and London Palace Girls; final week.

Photoplays Elsewhere

KARLTON—"On With the Dance," with Mae Murray.
PALACE—"Love's Redemption," featuring Norma Talmadge.
COLONIAL, GREAT NORTHERN and IMPERIAL—"School Days," Gus Edwards' classic of childhood, with Wesley Barry.
MARKET STREET—"Fool's Paradise," Cecil B. DeMille feature, with Dorothy Dalton.
LOCUST—"Five Days to Live," with Sessue Hayakawa.
RIVOLI—"The Sheik," with Rudolph Valentino and Agnes Ayres.
CEDAR—"The Fire Eater," with Hoot Gibson.
COLISEUM—"Peter Ibbetson," with Wallace Reid and Elsie Ferguson.
STRAND—"The Law and the Woman," with Betty Compson.
SIXTY-NINTH STREET—"The Conquering Power," with Alice Terry.
BELMONT—"An Unwilling Hero," with Will Rogers.
LEADER—"Fool's Paradise," Cecil B. DeMille feature, with Dorothy Dalton.

PLEASING ACTS ON VAUDEVILLE BILLS

Another Revue at Shubert House—Tom Wise Heads List at Keith's—Other Houses

Chestnut Street Opera House—Another revue in a vaudeville setting is "The Midnight Rounders," which the Shuberts took over after Eddie Cantor galloped into his new offering. What with much added "pep" in the form of half a dozen or more vaudeville favorites, scenery that is spick and span, and an artistic interlude in the form of Cleveland Bronner and his ballet, the "Rounders" can be classed as the best of the "little revues" that are proving so popular in vaudeville.

Those who saw Cantor in "The Rounders" will hardly recognize it today. At the start, on the Century Roof in New York, it was merely a title tacked on to a collection of vaudeville numbers. For the vaudeville tour, chorus bits have been taken from "The Rounders" and "The Promenaders," as well as the usual offerings of those who romp here and there in the revue.

Sam Hern, with his squeaky little voice, appears half a dozen times as the chief funmaker of the "Rounders." Most of his "bits" have been seen here before, but Hern usually proves versatile enough to keep adding here and there sufficiently to make his fun appear brand new. Jane Green, she of the sweet, although light, singing voice and agile toes, has Jimmy Byler, an acceptable dancer, as her assistant.

Harry Hines, who has his own special brand of foolishness, darts in at unexpected moments, and is good for a hundred laughs before he retires to think up some new ones. Irving O'Hay, Colin Cameron, Helen Ely and Inez Buchanon fill out the list of principals in the revue.

The Bronner ballet, seen here recently in "Make It Snappy," is an imaginative bit of artistry whose chief drawback comes in the fact that the ballet is made up of girls, fair to look upon, but more at home in the easy steps of a musical comedy march than the more difficult pirouetting of a ballet.

Keith's — Tom Wise is always a welcome addition to any bill and he usually sees to it that the addition of his name is done at the top of the list. He's one of those natural-born headliners who doesn't seem to have to worry to stay there. His contribution on this appearance is a clever act called "Memories," in which he is assisted by a capable cast—but there isn't much doubt at any time that Wise is the act.

Comedy, music and dancing are well interspersed throughout the remainder of the bill, with Meehan's dogs giving an acceptable flavor of the unusual.

Ruth Roye, the syncopation comedienne, easily is the feature of the program, outside of Wise, and collected a harvest of laughs and applause.

Ralph Riggs and Katherine Witchie displayed some excellent dancing against backgrounds that were artistic and beautiful in their striking color effects. "Pierrot and Pierette," "Moon Madness" and "Gipsy Bolero" were the names of their offerings. Mack Pouch's violin solos, interspersed throughout the act, were a pleasant feature.

Lew Van and Torah Tyson also contributed some clever dance steps; Ralph C. Bevan and Beatrice Flint had a skit called "Slight Interruption," which combined comedy and song.

Leavitt and Lockwood in "Ourselves" and Herschel Henlere in "Camouflage" were two other attractions that scored. The remainder of the bill was quite up to the Keith standard.

Fay's Knickerbocker—With Corinne Griffith in her best film, "Island Wives," as the photoplay attraction, it is difficult to choose between the screen and the stage and on the mixed bill this week. Miss Griffith has increased her large following by her work in this production, and the South Sea Island scenery makes it an especially attractive number. The vaudeville entertainment has "The Gold Diggers" in revuette form, and Thomas Potter Dunn, who specializes in laughs and doesn't believe in blues. Moore and Elliott have a good comedy sketch. Cantwell and Walker know a lot of good jokes and aren't stingy with them, and Andy and Louise Barlow, the Stanley Brothers and a two-part comedy, "Please Be Careful," complete a bill that is full of real entertainment.

Globe—Quick, along with a large supply of laughs, makes this week's bill all that could be desired. "The Carnival of Venice," an offering in song, is as pretty as the name implies. Earl Cavanaugh and a cast of nine players offer a musical tabloid which is considerably in front of similar little productions. Others who meet with favor include Mr. and Mrs. Melbourne, O'Brien and Havel, Lane and Freeman and Barton and Sparling.

Allegheny—From the standpoint of real merit, the Exposition Four are the hit of the show. Their music, comedy is well blended. Jack Rose and company present a comedy tabloid with gratifying results. Troubles of an average janitor are expounded by Armer and Belford. "Senator" Frances Murphy gives his views on present-day politics. "School Days," with Wesley Barry, the little star in the personal role, is offered as the film attraction.

Broadway—The Yong Wang Troupe of Chinese wonder-workers, including a children in the bending act, other numbers include, James Bradlyn & Co. and company in "Psychology." Fred Allen, monologist and singer, and Cooper and Lewis in novel acrobatic dances. "School Days," with Wesley Barry, was the film feature and will continue to be on week. There will be a vaudeville change of program Thursday.

Cross Keys—Classical and popular songs were offered with good results by the De Marco Five. Troubles of the gold fields were explained in humorous fashion by Allman and Harvey. They kept many laughs in motion. Stan Stanley, who works both in the audience than on the stage, is the good fun of the piece. Valentine and Bell, cyclists, and Mason and Cole in songs and dances, average well.

William Penn—An all-star skit, "Those Surprise Boys," keeps the audience well entertained. Other vaudeville features are Jean Granger, singer, Percy Charman and Lee Ring, comedy, and the Belmont Sextet Orchestra. The photoplay is "School Days," with Wesley Barry interpreting the title character.

Nixon—The Four Roses, from the New York Hippodrome, furnished an attractive stellar feature; "The Club Man," a skit, was given cleverly by Valentine Fox; Ames and Winfred rep contributed "Bits of Wit" to the evening's entertainment. Other numbers were the Two Ladellas, in a vaudeville medley, and James and Ellie Marshall, in "Fun in the Air." Gladys Walton in "Playing With Fire," was the film attraction. There will be a change Thursday.

Keystone—"Mother Goose," the extravaganza presented this week by J. C. Mack and company, is full of smiles and laughter. Other vaudeville features are just as lively. Some of these are Will Morris, in "Just What," the Dixie Four, George Webb and company, in a comedy sketch, and Bobby and Nelson, in "His Girl." The films are "High and Dizzy" and the Pathe News.

Grand—So much sparkling talent is on the bill that it would be hard to pick the headliner this week. Jay Dillon and Betty Parker are seen in "Nine Naes of New," and Tom Martin and company in a one-act playlet, "Jed's Vacation." Other features are the Four Entertainers, musical comedy; Jones and Jones, Charley Buckley, Mile. Theo and her "dandies" and the Melnette Duo. The film feature is "Sherlock Holmes."

TROCADERO'S NEW SHOW

Trocadero—Jack Reid and his famous "Record Breakers" returned last night and displayed a 1922 show that is well up to their high average. Reid himself plays his famous role of Michael Mahoney, and later that of "Dope" alias "The Information Kid." The September Morn chorus is another feature in this varied entertainment. The cast in the "Record Breakers" includes Mabel Howard, Pauline Hall, Josie West, Bert Hall, Emily Keller, Tim Healy and Hy Jensen.

GOOD SHOW AT CASINO

Casino—Good fun and all around entertainment are provided by the "Step Lively Girls" show which proved itself last night to be a fast-moving, stunningly staged affair with plenty of pretty girls. Billy Gilbert and Evelyn Cunningham head a cast that contains many favorites. Among the latter are Harry Kelly, Gene Morgan, Jess Weiss and Patti Moore. The chorus is pleasing to look on and can sing. Incidentally, there are a succession of whistle-provoking tunes.

RACQUET CLUB AT "TIP-TOP"

The National Highways Association was the host last night of the Racquet Club, of this city, at a performance of "Tip-Top" with Fred Stone at the Forrest Theatre. This is the final week of the show here. A beautiful souvenir program, containing pictures and data about the show, was given to every member of the club who attended. The names of every employe of the Forrest Theatre and the "Tip-Top" company were inscribed in the program.

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