NEXT WEEK IN **THE THEATRES**

"Sally" Is Sole Opening-"Up the Ladder" Has Abundance of Comedy

THE long-expected musical comedy, "Sally," with Leon Errol and Marilyn Miller sharing chief honors, fill be the only opening here next week, when it takes possession of the Forest for what is expected to be a long visit. The advent of "Sally" means anther increase in the horde of comedies. with and without music, which have ruled the situation here this fall. "Dulcy" and "Pomeroy's Past" complete their runs at the Broad and Garrick, respectively, next week; "Mar-Jolaine" winds up at the Lyric and "Up the Ladder" starts its second week at the Walnut. The Snubert will be dark until October 9.

PLEASANT theatrical surprises are both welcome and rare in this city. and for that reason the light but pleasing quality of Owen Davis' Intest play, "Up the Ladder," at the Wal-mut Street Theatre, is all the more gratifying.

Inst senson this indefatiguable author of melodramas of the "Nellythe - Benutiful - Cloak - Model" school surprised all then

Owen Davis tre-going New York by presenting a se-rious and sincere rural drama called Is Changing His Style

"The Detour." The unfortunate but thentrically logical result was that this author of a hundred financial but inartistic successes, found himself the loser with his firsts drama of note. "The Detour" had a brief and dismal career and is now to be emjoyed only

n the printed page. All this news of Mr. Davis' regeneration drifted to us in this city, but of his next play. "Up the Ladder." nothing half so interesting or encourag-ing was broadcast from Manhattan. To all intents and purposes, it was an utter relapse to the earlier Owen

But "Up the Ludder" is distinctly not that. It is a play whose general theme is so backneyed and uninspired es to need a crutch, but, luckily, that crutch has been supplied by a strain of comedy which requires apology. Just when the plot stumbles into evil ways Mr. Davis rescues it with a comedy scene that is cut from the same pat-tern which served Mr. Tarkington in "Seventeen." The idea of presenting, in a rather the idea of presenting if a rather

pisodle fashion, the married life of a young couple who rise from comparative poverty to definite riches, only to and their happiness decreasing in a corresponding scale, is typical of the old Owen Davis. The characterizations of Lucy and Jerry, the heroine's sister and brother, and of Rosalind Henley, the super-flapper, mark the new Owen Davis, and, thankfully, the latter wins,

The peculiar situation which results is that the audience merely tolerates the action which advances the main plot, and engerly awaits the more or less secondary theme of the adventures of the young people in their first experiences in society.

The first act, with its bickerings between the brother and sister and their father's ineffectual interference, with the arrival of the family next door for the evening game of "rummy," with the tolerant attitude of the young peowith toward their elder sister's love of est than the periods of the p'ny in which Mr. Davis becomes didactic and

And the scene in which Lucy and **Bosalind**, at odds with the world in



EVENING PUBLIC LEDGER-PHILADELPHIA, SATURDAY, SEPTEMBER 30, 1922 Pert and Su Kelton, jass artistes, in comedy, songs and dances; Cecil Wes-ton, dialect songs and stories; "Vil-lage Blacksmith," with White, Black and Useless, novelty, and Class, Manning and Class, wire experts; Thursday, Friday and Saturday, "Billy La Van and Girls, in minia-ture musical comedy, and "Watch Your Step," film feature. is next week's headliner; also, farce travesty, "The Doctor Shop," with Nat Farnum; Nielan and Balley, "A Movie Frolle"; Cramer and Griffin, comedians; Stanley and Gorman, ac-robatic offering, and Chapter 5 of serial film, "In the Days of Buffalo Bill," together with other pictures. STARS OF THE STAGE COMING HERE NEXT WEEK

WALTON ROOF Fay Marbs, versatile entertainer, will continue as chief at-traction next week, with new songs and brilliant gowns; also on the pro-gram will be Margaret Edwards, billed as "the perfect girl," in novel dances, and Muriel Stryker, formerly promiere danseuse with the Foilles, in novel steps.

in novel steps. FAY'S—A comedy playlet, "Delilah and Samson," with the ancient episode brought up to date, is the main fea-ture of the bill. Hasel Hasian and company are presenting it. Also, Green, Lang and Piser, singing and dancing skit: Payton and Ward, com-edy novelty; McKay's Scotch Revue, a "breath from the heather," with songs and dances; Norton and Wilson, songs and dances and chatter; Togo, Japanese juggler, and features photo-play, "Timothy's Quest," with star cast.

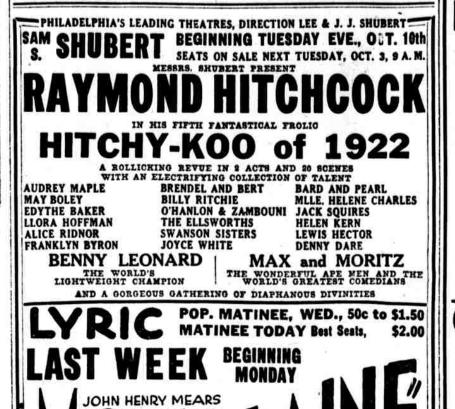
Burlesque

CASINO—"Greenwich Village Revue," in two acts and eight scenes, by Sam Morris, called "Such Is Life." with Tom Senna and Ray Reed as featured comedians, and Corinne Arbuckle as the leading woman, billed as "the Broadway country girl." BULOL. "Grown Un Bables." with book

BIJOU-"Grown-Up Bables." with book by Scotty Friedel, a comedy mystery in two acts, with chorus of twenty, and cast headed by Betty Palmer, soubrette, and Freidel and George Broadhurst as comedians.

Minstrels

DUMONT'S—A new satire entitled "The Fashion Review," with a group of models to display new gowns, as well as much good comedy, will be offered next week. Emmett Welch will have new ballads, Charlie Boyden and John Lemuels new fun.





A PHILADELPHIA INSTITUTION

8:10 8:10

8:27

8:87

8:47

9:07

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9:58

10:15

10:40



Bosalind, at odds with the world in general, sample much too freely the punch with a generous "stick" is so good that we forget to sympathize with the heroine for her domestic difficulties. "Up the Ladder." is full of pre-carious moments with all signs pointing to a descent to handlity, but on almost every occasion, the fail is averted. For example, at the final curtain, it looked for all the world as if the dramatist was about to lead his pero and heroine back to the inevitable vine-covered cottinge of moderate means and happiness. Yet, at the last mo-ment, Mr. Davis nearly side-stepped, and had the hero remark, apologetically to his wife, that he was afraid she would have to continue being rich. In the same act there was every indication that the millionaire was about to say to the young wife, "I like your spirit so much, that I've decided not to break much, that I've decided not to break your husband, but to make him rich again instead." But he never suid it. As for Rosalind, the flapper, every one felt morally certain that she was going to be afflicted with a last-act repentance and reformation, but instead the slapped young Jerry's face, and went out in her old incorrigible manner. And every time, throughout the four-acts, that the action and conversation drifts around to "higher finance" and

seemed the most interesting, but many thers took exception, and now, we understand, Miss Cameron herself is being rusbed to the part, being at present on

rushed to the part, being at present on ber way from England. And Anna Marston, as the flaxen-baired sister, who tested the punch too freely has already gone, and Constance. Shaw is in her part, playing the same with much pleasant reality. with much pleasant reality.

In mentioning these young In mentioning these young people no slur is intended for Doris Kenson, the featured player, or other members of the cast. They strive nobly, but they are unfortunate as being the re-spients of the weakest portion of the "avis play. They must advance the ot, and do it in the face of some of the doard inventile consider the state of cleverest juvenile comedy the stage recently seen. The plot bows to the edy.

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XTENDED reference to "Paradise TTENDED reference to "Paradise Alley" is fortunately not needed, ce that ill-fated musical comedy meet for good and all. It is an ex-linet case of a "too-much-book" ow, and since neither the music, nor reast, nor the settings are more than wrase, the result is distressing. The see damcing of Franklyn Farmun, scensional and sporadic flash of bdy and the conscientious work of pel Wither must go, unfortunately, ce that ill-fated musical comedy is its brief existence tonight at the obert for good and all. It is an ex-lant case of a "too-much-book" we, and since neither the music, nor case, nor the settings are more than trape, the result is distressing. The are dancing of Franklyn Farmun, accessional and sporadic finsh of ody and the conscientious work of hel Withe must go, unfortunately,

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New People for "Up the Ladder" Cast father as "Dodo" in Mr. Galsworthy's india Game." By the same token whe GLOBE--Eva Tanguay heads the bill at this theates next week, with a new batch of songs and stunning new gowns; she is assisted by a jazz or-chestra, also, "Cupid on Deck." mu-sical farce comedy. Morgan and Lewis in a skit, with song and chat-ter; Saylor Girls, new songs and dances; Marine and Bobby, the lat-ter a trained dog, in novelty; Tower and Darrell, comedy oddity; "State-room 19," scenic comedy playlet; Harry Antrim, Philadelphia enter-tainer, and the Gorgalita Trio, sharp-shooters.

beople ALLEGHENY-"The Kid From Ma-drid." a romance of old Spain, with drid." a romance of old Spain, with comedy, songs and danchs presented by hut the re-t of the some of the stage s to the rest; Vardon and Perry, A. E. P. Hye wires, in songs and fun and dances; Howard and Lewis, farce of-fering. "Do You Like Me?"; Two Earles, in novelty. BROADWAY-Jummy Carr. "doctor of shooters.

Take a Deep Breath-You'll Need "IT'S A RIOT" Itl

