

MANTELL GIVES 'LEAR' TO OPEN ENGAGEMENT

Shakespearean Star Seen in One of His Greatest Roles at Broad

Broad—Robert B. Mantell chose to begin his annual engagement of Shakespearean and classical repertoire last night with one of his greatest characterizations, that of the patriarchal and tormented Lear.

It has been this star's custom in recent years to open his local engagements with some of the old standbys, such as "Macbeth" or "Tillie's Niece," and it is to be wondered whether the choice of "Lear" does not mean that this tragedy has achieved a higher place in the public's affections. Certainly it deserves to do so.

When the pretence and the poetry and skill of Mantell's characterization of the aged, tormented, Brutus-like Lear, when he made his entrance, were met by the applause of those of other contemporary actors, he was open to question, he is alone in his own mind. Here he has the conviction of a man who has seen the best of the world and who has seen the best of the human mind.

The performance last night was generally excellent. Guy Lindsey's portrayal of the Fool is well known for its deftness and freshness of touch. A. A. Henderson was the Kent, and he made the well-known business of his imprisonment in the stocks—most realistic. John Alexander, who has been playing the most capable player, was the Edgar, and Vaughan Deering played Edmund with considerable force.

The staging, while distinctly of the conventional school with which we have connected Shakespearean productions of the past, was generally satisfactory. The play was generally satisfactory.

Fay's—Merriam's Dogs

An animal act which contains much of the fun of the act is presented by Merriam's Dogs as the headline of this week. The act is presented by Merriam's Dogs as the headline of this week. The act is presented by Merriam's Dogs as the headline of this week.

Cross Keys—Ideal

A touch of summer almost on the eve of Christmas is given in the act presented by "Ideal," a remarkable woman swimmer and diver. She swims in the most graceful and artistic manner, where she appears to be as much at home on land.

Orpheum—Syncope Novelty

J. Rosmond Johnson heads a company which includes Peggy Holland, Elaine Bennett, Eddie Hanson and Louis Alvey, presenting a number which is crammed with jazz and lively tunes. The program also includes the Phyllis Four, with some unusual club-jug offerings.

"SOCIAL MAIDS" AT CASINO

Casino—George Stone and Etta Pillsbury are the featured players in "The Social Maids" and they bear the burden well. In fact, this entire show is a real treat of fast dancing, sparkling comedy and twinkling tunes.

Trocadero's New Show

Trocadero—Last night's audience found much that was entertaining in the new show which opened a week's engagement. The special feature of the performance was the appearance of Mlle. Armolina in a dance specialty that was both well performed and attractively staged.

Travesties at Dumont's

Dumont's—The travesty entitled "Manslaughter," which made such a hit last week, has been held over, and in its cast included last night's audience. The program also includes Leila and Barone, a clever pair of dancers; Burns Kelly, Happy Thompson, Dave Barnes, Leslie La Mar and Richard Low in a skit entitled "Peoria," Bonnie Franklin in song and patter and Emmett Welch with some new ballads.

Photoplays Elsewhere

STANTON—"When Knighthood Was in Flower," with Lynn Harding, Marion Davies, William Morris and Pedro de Cordoba. PALACE—"The Young Rajah," with Rodolph Valentino. IMPERIAL—"The Beautiful Liars," with Katherine McDonald. COGNAC—"Clarence," with Wallace Reid. RIVINGTON—"South of Suva," with Mary Miles Minter. MARKET STREET—"Good Men and True," with Harry Carey. GREAT NORTHERN—"The Man Who Played God," with George Arlino. LORAIN—"The Bonded Woman," with Betty Compson. COLONIAL—"Anna Ascende," with Alice Brady. NIXON'S AMBASSADOR—"No Treasoning," with Helen Castle. BEAUFORT—"The Beautiful Liars," with Betty Compson. JEMBO—"The Golden Gift," with Jack Holt. STRANGLERS—"On the High Seas," with Jack Holt. DANIELS—"Pink God," with Babe Dan. SIXTY-NINTH STREET—"Alice Brady in 'Anna Ascende'."

JAMES BARTON HEADS NEW SHUBERT BILL

Dancing Comedian Has New Antics at Chestnut Street Opera House

Chestnut Street Opera House—James Barton, dancing favorite of musical comedy, made an auspicious re-entry into Philadelphia at the head of the latest vaudeville contingent last night. His antics and rapid-fire dialogue won him encores and his droll characterization of an intoxicated clubman was ludicrous. Many of the stunts and bits of acrobatic dancing he offered were familiar to those who saw the comedian in "The Rose of Stamboul."

The bill is a pleasing one. De Haven and the singing of the old school, offer a clever act that is reminiscent of the music-hall days, especially their early song "Mulligan and Mulligan of the West."

Phil Baker, who styles himself "the bad boy from a good family," with an acrobatic and a monologue that help to make the show moving at a lively clip.

George Price combines singing, dancing and impersonation, the last named winning deserved applause. Many of his numbers have been heard here before, but seldom have they been sung in such an appealing manner.

Others who display marked ability are Haashi and Osei, in a Japanese novelty act; Ford and Goodrich, in a comedy skit, "Nathan's Bivouac"; and Chapelle and Stimmie, two colored entertainers with a unusual supply of jazz. Joe Towle, a spirit comedian, and the Gregorays, jugglers.

Broadway—Bobby McLean

Bobby McLean and his company of talented artists lead the bill at the Broadway. The novel offering hinged about the grace and skill of Bobby McLean as a skating expert, who knows all the turns and tricks and does them with a marked perfection. Domestica and Williams won applause with "pleasing bits of artistic nonsense," while "A Willing Worker," produced by Rawles and Von Kaufman, drew many a laugh. Lodge and Lowell cleverly sketched the "Merrill" skit. "A Matrimonial Proposal," Thomas Meighan, in "The Man Who Saw Tomorrow," is the nim feature.

Alhambra—Billy La Var

The late creations in feminine headgear were among the picturesque effects shown in "The Millinery Shop," which tops the bill. The presence of Billy La Var and company, and is check full of substantial laughs, as well as catchy music. Dorothy Robinson and company in "Widling Belle," kept the audience in motion and unfolded a good story. Barson and Bert, in comedy nonsense, followed the pace set by the show, and Rogers, Ross and Rogers, in "The Millionaire," were the main attraction.

Keystone—Double Bill

A feature somewhat out of the ordinary is "Miserics in a Hanson Cab," an amusing sketch presented by Fields and Sheldon, who gave no stone unturned to their efforts to bring laughs from the audience. The Princeton Five have a big budget of songs and put them across with a good dash of comedy. The King Brothers present some real thrills. Joe Cooper and Maxine Lacey are seen in a "dancing moment." Elsie White has a novelty. There are also the usual film features.

Walton Roof—Paul Whiteman

A feature very much out of the beaten path headed the program last night and will be continued tonight. Paul Whiteman appeared in person with his famous dance orchestra from the Palais Royale, New York, and dispensed popular tunes that started the feet tapping and the lips puckering. Another feature of the program was the return of Aeres and Dunn, who had a series of dances that could well claim originality.

Shows That Remain

LYRIC—"Blossom Time," operetta based on Franz Schubert's love affair. GARRICK—"Molly Darling," musical comedy, featuring Jack Donahue. WAVER—"Anna Christie," Eugene O'Neill's dramatic evening. LEAD—"FORREST," "Good Morning, Dearie," with William Kent, Harold Dixon, Oscar Shaw, George Groody and Ada Lewis. Fifth week.

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'OUTCAST' OWES ALL TO ELSIE FERGUSON

Star at Best in Film Version of Stage Success at the Stanley

Stanley—When the film-makers attempted the transposition of Hubert Henry Davies' "Outcast" from stage to screen they were fortunate in being able to keep Elsie Ferguson in her original role of Miriam. The result is that Miss Ferguson has carried to the film all her superb artistry, all her wilful, elusive beauty and all the subtle, indubitable role, but the scenario itself is creaky and disjointed.

However, thanks to Miss Ferguson's ability, the final impression is of her, not the picture. We see her again, bedraggled and drag, stopping by a doorstep on a foggy, dripping night to stuff newspapers in the door to see shoe. We see her feverishly murching the food offered her by Sherwood in her apartment, while she tells her soul and sorrowful story. We see her, garish and over-waxed, trying with tragic effort to hold the love of this cultured and fastidious Sherwood. We see her failing in her attempt, sick at heart, but refusing to help her, though the alternative is a return to her half-brother's existence.

It was rather a courageous thing for this star to do on the screen. To wear ugly clothes, make up in a flashy and unappealing style, submerge her princess-like charm, and to do these things is to court the disapproval of the public and file of film fans. Miss Ferguson's Miriam is one of the screen's greatest achievements.

The things she has done to the picture are terrible to behold. The final blow comes at the end, when they employ a radio message and an aeroplane in which the hero rides through the night to relieve the inevitable happy ending. Then, too, they employ a half-heartedly to whitewash Miriam's character, and have only succeeded in creating doubt and perplexity in the audience. The things she has done to the picture are terrible to behold.

Regent—We have on a number of occasions had reason to speak of the story as terrible to behold. The final blow comes at the end, when they employ a radio message and an aeroplane in which the hero rides through the night to relieve the inevitable happy ending.

Victoria—That old stage thriller, "Deserted at the Altar," has followed in the footsteps of the many other regent melodramas which have found their way to the screen this year. Its plot must be taken on faith, as all laws of probability and plausibility are hardly fractured from beginning to end.

Some rather superior pantomime act is contributed by Bessie Love, with her tale of a beautiful maiden, Barbara Tennant and Wade Boteler. Best of all, however, is Tolly Marshall, who seems never to fall in the pinch, no matter how weak the picture.

Melodrama at Desmond

Desmond—A tense and interesting melodrama was given adequate production by Mae Desmond and her stock players last night. The play was "Common Clay" in which Jane Ford made such a hit a few years ago. It concerns the love affair of a maid in a Western family and the son of the house, and the denouement is reached in a dramatic trial scene.

Admission—An interesting trio of players go a long way towards making "The Forgotten" a most interesting production of Caroline Abbott Stanley's novel "A Modern Madonna," both interesting and believable.

The story concerns two mothers, the older one something of a woman later, the younger a dissolute boulevardier. The latter marries, and for a while lives happily, but eventually his old habits conquer him. Then comes his death in a most mysterious manner and evidence points to the wife, but a happy solution is finally made.

Karlton—This seems to be something of an old home week on the screen, in a feature entitled "Pill We Meet Again." We find little Mae Marsh, who is probably remembered best as the young lady whom Walter Long as Gus made such a hit a few years ago. It concerns the love affair of a "Nation," returned after a long absence to the scene.

Her vehicle is one of ultra-thrills and high degree action, and there is little opportunity in it for any of the members of the cast to do any real acting, but its entertainment value is high. The heroine, Marion Bates, is tricked by her villainous uncle, thrown into an insane asylum by him and escapes only to become a member of a band of crooks.

When she realizes their identity (thereby she always notoriously slow about discovering little things like this) she tries to leave them, but is finally persuaded to accompany them on a last "trip." Of course, she eventually escapes from the evil-doers and marries a personable young society man who might have been a hopeless snob, but wasn't.

A splendid cast supports Miss Marsh, but the only one who stands out is Walter Miller, as the leader of the crook band. Julia Swayne Gordon, another old favorite, Norman Kerry, J. Barney Sherry, Carl Chadwick, Marie Mansfield and Fanny Young have subordinate roles. Just why Miss Mansfield is so poorly treated in regard to opportunities to act or show her great beauty is hard to say.

Aradia—Quite the heat of the many Peter B. Kyne stories which have found their way to the screen within the last month is "Brothers Under the Skin," which has a Metropolitan setting instead of the usual Kyne rugged and wholesome West.

This is often delicious comedy, comparable only to "Dangerous Curve Ahead," which, by the way, was directed by E. Mashek. Hopper, who wielded the megaphone for "Brothers Under the Skin," it concerns two city workers, one a manager and the other a humble shipping clerk in a certain office, both of whom encounter the same domestic problems in the shape of wives who don't care how fast or how hard they spend their husbands' money.

Helene Chadwick and Claire Windsor are the heroines, and they are both charming and capable. Pat O'Malley and Norman Kerry are the men in the case, and Mae Busch has a fairly important part. This quarter seems, under Hopper's direction, to have caught the spirit in which the story was written, and their work fairly sparkles throughout. The sub-titles are excellent.

Keith's—Doris Humphrey and her graceful dancers, in a series of divertissements and attractive dance interpretations, lead the Keith's bill. These six sprightly artists render dances of spring, complete even to the breezes which are realistically portrayed.

Melody and comedy and dances and songs—both opera and jazz—are blended in the act of Gertrude Moody and Mary Dunham, while a special feature of the bill, the Women's Symphony Orchestra of Philadelphia, draws deserved applause. They render both the classics and some of the popular tunes, both proving equally delightful. J. W. F. Leonard is the conductor.

ARTISTIC DANCERS SCORE AT KEITH'S

Doris Humphrey's Girls Give Pleasing Interpretations

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Jim McLaughlin and Blanche Evans give a pleasing character study of a "Star Record." There is a strain of comedy running through this attraction which raises its entertainment value. The bill also includes such clever features as Lewis Parsley, an instrumental artist of unbounded ability; Deszo Better, who combines acrobatics and comedy; Ben Marks and Dolly Wilson, with a new line of comedy patter; Alex Sparks and company, in an original creation; Melinda and Dede, dancers, and Carson and Willard, comedians; "Meet the Doctor."

Globe—Musical Sketch

Will Stanton, comedian, with a big supporting cast, heads the bill with the presentation of "Now and Then," a new musical sketch which combines Stanton's fun-making with peppy melodies and clever dancing. Two or three reviews with songs and dances drew much applause. Bert Saxl and Dede, who are artists in song, and while the sketch features a new line of comedy patter, it is a very entertaining and enjoyable attraction. Miss Stevenson, 1631 Arch St., 8:30 A. M. until 7 P. M.

Nixon—"Mistakes of 1922"

Every one realizes that many mistakes were made during the last year by persons in all walks of life. These are touched on in light vein in the headline attraction, "Mistakes of 1922," which is the feature attraction.

Capital—Another excellent show is brought to "Go Straight" and almost needs disaster when a former jail inmate arrives on the scene. This time the reformed criminal is played by Eugene O'Brien in a film entitled "John Smith." He gets an honest job, helps run a bazaar, is given charge of the funds and finally is accused of stealing the love affair of a maid in a Western family and the son of the house, and the denouement is reached in a dramatic trial scene.

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