

NEW MUSICAL COMEDY—DRAMATIC SUCCESSES STAY

MARY PICKFORD AS QUAINT SARA CREWE

Screen Favorite in "The Little Princess" Delightfully Portrays Mrs. Burnett's Heroine

MRS. CASTLE'S NEW FILM

By the Photoplay Editor

It is hard to determine just where the duties of the art director and the stage manager begin and leave off in this production, for it is a triumph both of direction and histrionism. Director Neilan has handled the entire film in such a way as to emphasize Miss Pickford's youthful appeal. For the supporting players he has selected tall actors to accentuate the contrast. There are several scenes of photographic beauty which a few years ago would have been thought unattainable.

Mary Pickford—well, she's just whimsical Mary, the most popular of feminine screen stars. Just why the Arterart Company desires to hide the identity of its auxiliary players is not easily understood, but Marjory Dawn, new leading lady for Douglas Fairbanks, is called Zasu Pitts. She has a character similar to that she portrayed in "Rebecca" at Saksybrook Park, and she here wins decided success in the part of a slavy. Another misnamed player is Norman Kaiser, who appears upon the program as Kerry. In the "William Fox" forces South Markova is said to be none other than Gretchen Hartman. Katherine Griffith, Anna Schaefer, Gertrude Short, Loretta Blake, Gustave von Sloritz, William E. Lawrence and Theodore Roberts make up the other players in good support.

"Under the Stars and Stripes in France," a Pathé film, vividly showed our troops abroad.

PALACE—"The Mark of Cain" with Mrs. Vernon Castle. Scenario by Philip Barthelemy from the story by Carolyn Wells. Directed by George Fitzmaurice. Pathé production.

If you are seeking new steps for this winter's dancing and expect to learn them from watching Mrs. Vernon Castle dance, then don't go to see this motion picture. But if you would be entertained for an hour with a good mystery story that is filled with action and interest, then you will find the show at the Palace very entertaining. Scenery and production featuring any one not primarily reputed as a screen player is altogether satisfactory as motion pictures. In this case Mrs. Castle does some effective screen acting and can easily be counted upon as a future cinema favorite. The artist with which this production has been staged is a credit to Director Fitzmaurice and to his photographer. The film editor has cut the story with intelligence which sustains interest throughout the unfolding. Of special interest to local movie fans are the leaders directing attention to Philadelphia and notable scenes showing the City Hall in the background.

It would not be fair to future spectators to tell the story here, for its development is replete with surprises. Just what the "Mark of Cain" means is the key to the whole situation. Besides Mrs. Castle, who is excellent, there appear Antonio Moreno, J. H. Gilmour, Elinore Black and others.

ARCADIA—"The Clever Mrs. Fairfax," with Julian Elinge. Scenario by Herbert Turner and Gardner Hunting. Directed by Donald Crisp. Paramount.

Feminine impersonation by male actors may have a limited appeal, but in the case of Julian Elinge it can become an artistic treat. This is due to his thorough understanding of its limitations and the good taste in his art. In his second screen play, he is again afforded an opportunity to portray both masculine and feminine characters. As a "lady" he displays some handsome goods which caused much comment from the feminine portion of the audience at the Arcadia. In the picture he is the editor of the woman's department of a newspaper and the writer of answers to the "Letters From the Lovelorn." His nom de plume is "Mrs. Fairfax," from which the play takes its title. There is plenty of comedy in this subject both in the antics of Elinge in feminine garb and in the leaders.

Donald Crisp, who directed this release, is responsible for most of the good work of the players. He has a faculty of extracting the best work from every actor fortunate enough to be selected for his casts. He was formerly associated with the E. W. Griffith forces. Besides Elinge there appear in his support Fred Church, Noah Berry, Daisy Robinson, Jennie Lee and Rosita Marshall.

The return engagement of the spectacular film play, "The Daughter of the Gods," enables Philadelphia once more to view some of the most beautiful tropical scenes ever photographed. Annette Kellermann is the star of the production, and her graceful aquatic exploits lend themselves admirably to screen presentation. Herbert Brenon directed this notable motion picture, which is now, for the first time here, proffered at popular prices at the Victoria Theatre. The Regent's feature film yesterday was "One Hour" with Zena Keefe in the leading role. Geraldine Farrar, in the magnificently staged Aisao screen play, "The Woman God Forgot," may be seen at the Grand Theatre, and "The Call of the East," with Sessue Hayakawa, at the Locust.

Broadway Boys and Girls—Penn At the William Penn this week the entire show is breezy and bubbles over with mirth and music. An excellent stage setting, timely songs and jests feature the act of the funmakers, the Broadway Boys and Girls, who appear in a musical singing and dancing act that is a riot of fun and pretty girls. The second act is a "Right Back" way cabaret and introduces many humorous situations. Among the other good acts are Al and many students in a "Right Back" and talking skit; Gleason and company, in a short interesting playlet, and the Hailanet Trio, who offer many dandy feats for the amusement of the audience. "Right Back" is an interesting photoplay, concluded the bill. The bill for the latter half of the week includes Swor and Avey, Newhoff and Phelps, the Three Termites and "Paradise Garden," a photoplay.

Movie Star in Persons Propria Little Madge Evans, who is one of the youngest stars in the films, will appear in scenes at the Coliseum on Wednesday and Thursday night and at the "Boys on the Corner" evening. The attraction at these houses will be Carlyle Blackwell in "The Bachelor," in which Miss Evans also appears. Although only thirteen years old, Blackwell is a successful screen actor. He will tell how she entered the industry and how she has been staying in it. During her stay

FEMININE CHARM IN CURRENT BILLS



Janet McInavine, who has a prominent role in the Victor Herbert operetta "Eileen" at the Lyric Theatre.

ANNIVERSARY BILL DELIGHTS AT KEITH'S

Adelaide and Hughes With Fox and Ward Link Vaudeville of the Past and Present

There's a great birthday party at Keith's this week. In fact, there's a double jubilation there, for in addition to celebrating the fiftieth year of its birth on Chestnut street this week also marks the golden anniversary of Fox and Ward, who have been vaudevilleing for fifty years.

The show is one long feast of fun and surprises. Every one in the festivities agrees so resoundingly that you have a little trouble picking the leaders.

If your taste runs to the poetry of wit, then you would hand the palm to Adelaide and Hughes, those airy-fairy dancers, who seem to float through space. They offer a number of original creations which tell an interesting story. Their act is staged amid an environment which awakens inspiration. These artists dance as though they were real children of the woods, and the result is highly gratifying. A storm of applause rewarded them.

It is doubtful if there has ever been a better musical production at Keith's than the "Futuristic Revue." Nine excellent singers took those present on a musical ramble among the works of the masters. The way was led by "Comtesse de Leonard," whose musical violin brightened the route considerably.

One of the great big treats of the show is Walter Brooker. He is billed as "The Jolly Jester," and more than lives up to the name. He is just about a thousand miles ahead of the usual vaudeville monologist. His stories and quips deal with today and the comedy strikes your ear with a welcome resonance. Mr. Brooker deserves a vote of thanks for keeping entirely away from the so-called "nut" stuff and omitting the "stalling" methods of many of his fellow craftsmen. Incidentally, he sprinkles some wholesome philosophy and worth-while facts through his welcome chat, and the truths go right home. He had the house in a continuous laugh at 10:30 last night, following victoriously the whole show. A great big handshake was extended to Fox and Ward, although this veteran blackface team has survived three wars and expect to live through another; most of their material is more up to date than that dispensed by the most recent acts in vaudeville.

They gave us "old Uncle Ned," "Darktown Patrol" and many other acts which were popular when many of the graybeards in last night's audience were playing marbles. Then these two versatile youths of nearly 50, in the "Nixon Grand" and "The Regular Army Man," showed an artistic dance which was full of style and "zip."

They were rewarded with prolonged applause. Whiting and Burt offered some brand-new songs in their own meritorious style. Lew Madden and company made a decided hit with their musical skit "Monday Morning" while Marie Fitzgibbon is good choice for stories and the Littlejohns, in an artistic juggling and wire act, also pleased. The show ended with "Creation," a scenic offering, telling of the birth of the universe.

The theatre is in gala attire for its birthday and the spirit of autumn is everywhere in evidence. J. G. C.

"The Runaway"—Broadway One of the hits of the show at the Broadway last night was "The Runaway," a rural comedy of the "crook" type. The lines are clever and brought many laughs. The plot is logical and abounds with amusing situations. The plays in the cast were excellent in their respective roles. There's a wealth of realism in this sketch.

"The Miser's Dream," a tabloid musical comedy with a decidedly race track air, was also well received. There was the usual number of songs and specialties. An attractive song chorus added to the success of the offering.

"RAMBLER ROSE" HAS TYPICAL FRAGRANCE

Despite Two Surprises, New Cawthorn-Sanderson Vehicle Is of Familiar Pattern

JACOBI'S SCORE TUNEFUL

RAMBLER ROSE—Musical comedy in three acts. Music by Victor Jacoby. Book by Harry H. Smith. Directed by the Charles Frohman Company. Forrest Theatre.

ROAMING ROSE—Musical comedy in three acts. Music by Victor Jacoby. Book by Harry H. Smith. Directed by the Charles Frohman Company. Forrest Theatre.

Edmund Hayes, of "Wise Guy" fame, succeeded in pulling a huge clump of laughs out of the Casino audience last night when he appeared under the auspices of Barney Gerard in "Some Show." The costuming and staging of last night's show left nothing to be desired.

Surrounding Mr. Hayes are Thomas Snyder, Marie Jameson, Juanita Saur, Mildred Cecil, Walter Evanson, Charles Lewis and a host of other magnetic burlesquers. Particularly gorgeous is the setting showing the ballroom of the Hotel Astor, said to be one of the most elaborate scenes ever offered in burlesque.

Miss Sanderson, whose piquance went out of fashion, is now delightfully sweet. She dances as gracefully as ever, but her burlesqued characterizations have become regrettably restricted. Perhaps this is because Donald Brian is no longer partner. By the way, this suggests another identification mark for the piece. This admirable performer—"And Donald," as Richard Carlisle so deliciously called him in last year's "Cohan Revue"—is out of the tri-star combination, which becomes a duo. Edna Egan, the dainty Julia, is just the same as ever. She is no prima donna and it was assuredly bad judgment to assign her so many numbers dependent upon accurate tone production.

Mr. Jacoby's score is passably tuneful, but always commonplace. The most considerate treatment of his achievements is contributed by Ada Meade, who as a dashing Parisian actress reveals personal magnetism and a sense of musical comedy values. George E. Mack, always a capital funmaker, is a droll figure as a grotesque Brazilian millionaire. His studio scene with Cawthorn is an all-too-brief moment of hilarity.

Is it really necessary to add that the locale shifts to the mythical Paris of alleged ceaseless gayety, unshowered by war? Not even a Mackensen can invade musical comedy land. H. T. C.

"The Pacemakers"—Trocadero "The Pacemakers" set a good pace for comedy and music at the Trocadero. A score of pretty girls in a bewildering array of costumes give a dash of the picturesque to the show. Jack Ford and Al Hillier have a big share in the funmaking. There are many surprises in the course of the show. Vera Eantal, in special dances, is an extra feature.

"Innocent Maids"—Gayety Many new ideas are introduced in the show offered by the "Innocent Maids" at the Gayety. The two burlesques which compose the bill are filled with bright lines, and there are many situations which keep laughing on the toes. And, in the classic dancer, is an added attraction. She won emphatic approval. The costumes and scenery are thoroughly abreast of the times.

Celina's Comedy Circus—Nixon "There is an abundance of laughs in the show at the Nixon. The music and just enough music to make a pleasing contrast. Celina's Comedy Circus is a treat for the kiddies, yes, and their daddies as well. It is action and merit from start to finish, and that's what counts in these days of get your money's worth.

Up-to-the-minute acts were also offered by Bert and Harry Gordon, Hopkins and Cullen, and Yvonne. Bert and Harry were surprised and thrills in "The Sentimental Mel," one of the latest from photoplayland, with Dustin Farnum in the title role. A scenic picture was also amongst of the latest happenings at home and abroad.

Henry Frey—Nixon Grand Henry Frey, a versatile singing and talking comedian, although not billed as a headliner, was unquestionably the hit of the show at the Nixon Grand. His many songs and rapid-fire talk bubbled over with humor and originality. His famous original song, "Dream of the Old Bologna," was so funny that he was recalled by the audience several times. Throughout his skit he was often interrupted by laughs.

Next to Frey, the "Duck Show," a tuneful travesty with Frank M. Miller and George Spellman, was the best offering. Among the other good acts were the Flying Bussells, who presented many daring feats. Dunbar and Turner, in a nut act, and Ward and Cullen, in breezy singing and dancing acts. Watson's trained troupe of intelligent dogs performed many tricks that drew the plaudits of the audience.

Mary Dorr—Nixon Colonial Mary Dorr and her sister, a clever pair of entertainers, appeared in a good act on the bill at the Colonial last night and scored solidly. They introduced several good character changes and offered a number of good catchy songs which won favor. Ollie and Johnny Vannis, comedians, also had a funny act. One of the comedians impersonates a woman, and with their funny stunts in midair they brought many laughs.

An up-to-the-minute act in the way of singing and comedy was given by the Dunbar-Edwards trio, while "Webb and Conly" kept the audience laughing with their plucky and clever bits of comedy. The Mahoney brothers and Daisy presented a good "nut" act and Bradley and Ardine were seen in a novel and original sketch. The bill concluded with an exhibition of whirlwind dancing.

The bill concluded with the photoplay, "Rapunzel, the Black Monk," and shows in dramatic fashion the things that led up to the revolution in Russia.

Continuing Plays "Good! Gracious!! Annabelle!!!" involving the services of such excellent players as Louie Fisher and Edwin Alexander and the unique comic gifts of May Vokes, entered on its second week at the Adelphi Theatre last evening. At the Lyric, Victor Herbert's operetta "Eileen," is now in the third week of its engagement here. The visit of "Come Out of the Kitchen" to the Broad is drawing to a close. The final performance of the piece at this playhouse will be given on Saturday night. "The Boomerang" is refreshing in its light comedy virtues and exquisitely acted, continues to win well-warranted success at the Garrick. The current week is the last one to be devoted to the Little Theatre to Margaret Anglin's charming vehicle, "Lonely Soldiers." Continuing her highly interesting engagement here, this actress by John F. ...



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GOVERNOR PUTS CURB ON RAIDS ON BUDGET

Declares New Jersey Treasury Must Be Protected From Over-enthusiastic Patriots

TRENTON, Nov. 12.

Importuned on all sides for appropriation recommendations in the executive budget by directors of propaganda in connection with war activities, Governor Edge issued a statement today making it plain that the State Treasury would not be tapped for any such funds until the Federal Government definitely announced its plan for expenditure of Federal funds and what was desired of the States in addition thereto.

"I fully appreciate that each and all of these activities in behalf of the soldier and his environment are conducted in the spirit of patriotism and are splendidly unselfish and laudable," states the Governor, "but if there is overlapping there must be lost not only financial waste, and I feel it my duty to protect the taxpayers against errors of the kind. Some new campaign for funds for something or other is started nearly every day. Along comes a director general or his representative, armed with a letter of endorsement from some official in Washington, and he is turned loose on the people of the State and upon those who have control of the State's official pursestrings. As stated the object is deserving, and there is nothing to criticize in the spirit of the thing, but there must be a limit to this combining for private and public funds. This limit will not be reached so quickly if the great multiplicity of activities are collated and consolidated in the interest of business-like systematization.

"Revenue for Federal war taxation is coming from the people of the States; are the funds derived from the sale of Liberty Loan bonds and for the Red Cross and other auxiliary war activities. More cannot be asked of the people of individual States on the ground that they have done nothing and that their contribution to various propaganda is separate and distinct as a State contribution.

"There is a vast difference between teamwork and team confusion; between the condition where each individual does his part in doing his own individual duty and where all members of the team are trying to do the same thing. We have organized New Jersey for all war activities of an auxiliary character, by the formation of our State Council of Defense, and our purpose is to employ this organization in co-operating with the Federal Government in the prosecution of the war. I purpose to have this State council continually financed to purchase its propaganda and organization work which has already in many ways shown very satisfactory results. I believe all suggestions for general co-operation should come directly from the Federal War Department with the force and effect of war measures, and to all States alike, and not from individual propagandists, no matter how well-meaning or enthusiastic."

A Word From The Secretary of War: "The Y. M. C. A. . . . is an indispensable factor in any future military policy." . . .

Secretary of War

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