

Amusements

"A Dangerous Maid."

In presenting "A Dangerous Maid," the attraction at the New National Theater this week, Edgar MacGregor takes the audience into his confidence to the extent of imparting on the program—the information that the offering is "a surprise song comedy in three acts." And that is precisely what it is. A surprise, largely, because it possesses a plot. A comedy, unmistakably, though the story is hardly original. A song comedy because musical numbers are introduced, but not in burlesque array. There are dances and choruses, but not sufficient in quantity to mar the delightfulness of the play—and in this instance the play is the thing. The excellence of the cast makes really more than ordinarily be expected from the story that tells of the sudden marriage of the son of a wealthy and haughty parents to a young woman of the stage. The first the family hears of the occurrence is from sensational reports in sensational newspapers, while sending a conference it is decided to separate the young couple by receiving the bride with open arms, while sending the husband away on business and throwing temptation in her path—

other words, "frame-up." The course, the plot falls largely because the male members of the family, including the father, succumb to the seductive charms of the young woman, and the son displayed wisdom in selecting his wife. A comedy, unmistakably, though the story is hardly original. A song comedy because musical numbers are introduced, but not in burlesque array. There are dances and choruses, but not sufficient in quantity to mar the delightfulness of the play—and in this instance the play is the thing. The excellence of the cast makes really more than ordinarily be expected from the story that tells of the sudden marriage of the son of a wealthy and haughty parents to a young woman of the stage. The first the family hears of the occurrence is from sensational reports in sensational newspapers, while sending a conference it is decided to separate the young couple by receiving the bride with open arms, while sending the husband away on business and throwing temptation in her path—

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MUTT AND JEFF—Maybe Jeff Did This for the Benefit of the Owls, Too.



"Over the Hill."

"Over the Hill," the William Fox film production, has entered the second week of what promises to be a long run at the Shubert-Garrick. The photoplay, based on two of William Carleton's poems, "Over the Hill" and "The Poorhouse," ranks with other screen masterpieces of the past few years and has had a run of eight months in New York. The foundation of the play is the eternal theme of mother-love, the leading roles are handled by a superior cast, and the photography ranks with the best.

"Ducks and Drakes."
A clever film comedy is shown this week at the Rialto in "Ducks and Drakes," with Bebe Daniels in the leading role. Last evening the large audience spent the major part of the evening in laughter. The story concerns a "fresh" young girl who is not contented with just one man, but carries on flirtations with several. The man in love with her belongs to the wise class and, instead of taking umbrage at her foolish pranks, frames up a plot with his club friends that cures the girl of being a flirt. She is given the scare of her young life and quickly turns to her fiancé for protection and consolation. Miss Daniels plays her rattle-brain father as "Casualty Celebrations" and "A Hot Time in Hades" are the burlesques.

Photoplay Features.

"The Devil."
The picture version of Franc Molnar's play, "The Devil," one of the most famous successes of George Arliss on the speaking stage, is being shown at Crandall's Metropolitan Theater this week as the medium of Mr. Arliss' debut in film. It is a very remarkable picture in that it demonstrates that the screen affords a better medium than the stage for Mr. Arliss' wonderful work as Dr. Muller. It brings out the spirit of his masterful characterization in a way that is almost unobtainable on the stage. The story is familiar. Dr. Muller, who is recognized as a friend, a brilliant host and trustworthy adviser by a large circle of acquaintances, is, as

a matter of fact, a devil incarnate, and it is only after he has wrought havoc in the lives of a young artist and the woman he loves, and also a young banker and his fiancée, that the fact becomes apparent and truth triumphs over evil.

"The Witching Hour."
A love story set in the twilight zone between life and the great hereafter is an impressive feature of "The Witching Hour," the famous stage success of John Mason, which, in a film version, began a week's run at Loew's Columbia Theater yesterday. Elliott Dexter is seen as the character of commanding importance, surrounded by players who are adequate in their roles.

"East Lynne."
Mrs. East Lynne, theatrically immortal emotional drama, is the screen attraction at Moore's Garden Theater this week. In transferring the story to the silver sheet, the director has followed closely the stage version of the play and added to the strong scenes of the play by additional details supplied through the art of the camera. There is a bit of comedy injected now and then to lighten the tenseness of the emotional moments, and if the producer has taken liberties with the script he may be forgiven for providing relief in a comber theme demanded by present-day taste.

"Not Guilty."
"Not Guilty," a colorful First National attraction, was shown for the

first time here at Crandall's Theater yesterday. It is adapted from Harold MacGrath's romance of the orient, "Parrot & Co.," and filled with startling surprises. Sylvia Breamer, Richard Dix and Molly Malone have leading roles. It concerns the adventures in India of Arthur Ellison, who assumes the guilt for a crime committed by his twin brother and flees the law a fugitive from justice. He is followed to the orient by the girl to whom his brother had been engaged. Thus is inaugurated the life problem of the two. Thrilling events pile one upon the other in the development of the climax. The photography is excellent, many original effects being introduced for the dual impersonation of the twin brothers by Mr. Dix.

"A Message From Mars."
Bert Lytell, the Metro screen star, in Maxwell Karger's film version of Richard Ganthony's play, "A Message From Mars," is the attraction at Loew's Palace Theater this week. As young Parker, an aristocratic Londoner marked by his family and friends for his utter selfishness and indifference to the wishes of others, Lytell gives a finished performance, and through clever acting makes every philosophical point in this fascinating story tell.

"Knickerbocker."
At Crandall's Knickerbocker Theater

After some particularly selfish disregard of the wishes of his ward, to whom he is affianced, the Londoner falls asleep, and in a dream he is visited by a messenger from Mars, whose mission is to reform the most selfish man on earth. The scenes that follow picture the gradual transformation of the self-centered aristocrat into the most generous of men. There are many dramatic incidents which grip the audience. The girl is played by Raye Dean.

Buster Katon, in "Hard Luck"; a

fine overture and minor screen production completes the bill.

"The Love Lesson."
"The Love Lesson," chief supplementary feature, pictures the Vanity Fair Girls. The Pathe News, Topics of the Day and special accompaniment completed the program.

Knickerbocker.
At Crandall's Knickerbocker Theater

other films, with pipe organ accompaniment, are other attractions.

"The Hoover"
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increase of July 20, amounting to approximately \$102,419,630 to be added in the total.

Wages for the first three-quarters were on the basis of pay prevailing before the increases granted by the Railroad Labor Board. The carriers were asked to exclude the retroactive pay from the quarterly reports in order not to distort the comparison of averages, in the commission explained, in making the figures public.

ANNOUNCE RAILWAY PAY.

More Than Three Billion in Wages in 1920.

Wages paid by the railroads in 1920 amounted to \$3,733,816,186, the Interstate Commerce Commission announced. Wages for the first quarter of the year were \$795,616,330; for the second, \$801,063,938; for the third, \$1,022,109,451, and for the fourth, \$955,606,787, with the back wages for May and June, under the retroactive in-

crease of July 20, amounting to approximately \$102,419,630 to be added in the total.

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Reports of back pay, the commission said, are not quite complete, and, therefore, the figures are somewhat below those to appear in the final annual report.

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