

Sousa Gives Two Concerts

John Philip Sousa and his band generally can be counted upon to draw big business.

Sunday at the Murat he was greeted with poor houses. Basing our opinion on the night concert, Sousa gave a fine program and was more than liberal with encores, playing the marches which have made him famous.

Sousa is the acknowledged band leader in America today from many sources. The only reason for this small attendance is that this leader came to town after a gala night.

Last night Sousa gave just as fine a concert as if the theater was packed. It is said that he remarked to some one who spoke to him of the poor business, "When a man is past 60 he is either a grouch or a philosopher and I am not a grouch."

All of his soloists were of splendid ability. The xylophone work of George Carey was sensational. He was given a fine ovation. The saxophone octette proved another winner with popular melodies.

As usual the Sousa marches were the favorites of the concerts. Sousa gave a splendid concert and he deserved much better support than he received. (Reviewed by W. D. H.)

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Hurry Mother! Even constipated, bilious, feverish, or sick, colic Babies and Children love to take genuine "California Fig Syrup." No other laxative regulates the tender little bowels so nicely. It sweetens the stomach and starts the liver and bowels without griping. Contains no narcotics or soothing drugs. Say "California" to your druggist and avoid counterfeits. Insist upon genuine "California Fig Syrup," which contains directions.—Advertisement

Hot Shoe Soup Is the Latest Dish to be Served as Nice Comedy Diet by Chaplin

By Walter D. Hickman

IT'S a hard job to hold down the title of being the funniest man on the screen. That's the title Charlie Chaplin has been working under for years.

So when a new Chaplin comedy is presented, Chaplin raises the question, "Is Chaplin still the funniest man on the part of Chaney."

Colonial—A homespun love yarn is "Peacock Feathers." Humanly acted by Cullen Lansdell.

Apollo—Raymond Griffith attempts travesty in his first vehicle as a star, called "He's a Prince." The first part is clever, but the last part is only fair.

So that's the riddle behind Chaplin's latest comedy, "The Gold Rush." We must first put Chaplin in his proper classification that of being a dramatic comedian in "The Gold Rush." Chaplin in the past has been able to get his best laughs out of dramatic situations. In "The Gold Rush," Chaplin wears his funny hat, trousers, cane and funny shoes as he did in his earlier pictures. The same old Chaplin walk is there also. He has always been the "out of luck guy" in his pictures. So he has written "The Gold Rush" for himself and in so doing puts himself in dramatic and comedy situations.

As a tramp in Alaska, Chaplin doesn't wear an overcoat, but just his regulation comedy clothes, hat, cane and at times a little shawl.

Into the frozen north, Chaplin goes in search of gold. The harder his luck, the funnier he makes the situation appear. And that is complete comic artistry. By such handling of dramatic situations, Chaplin proves that he is the greatest of screen comedians. He has the spiritual something which gets into the heart and mind. When your heart wants to ache for him, your mind tells you to laugh.

Chaplin has carefully planned his comedy scenes. For instance, when he is starving to death in a cabin with a gold prospector, Chaplin puts one of his shoes in a pot over the fire and makes a stew out of it. Then both men sit calmly down to a meal and each eats one-half of the cooked shoe. This scene is so dramatically and pathetically funny that Chaplin proves without a doubt that he is the screen's most talented comedian. To get howls of laughter out of a cooked shoe dinner is surely enough proof of Chaplin's ability.

Another scene of quiet fun is when Chaplin takes two buns, puts a fork in each and then causes the buns to dance on the table.

Chaplin also resorts to mechanical effects for his climax, when the cabin during a storm slips to the edge of a cliff. The cabin tilts in all directions, and after a merry scramble Chaplin and his pal rescue themselves, only to discover they are standing on a gold mine.

The girl wife discovers what a real guy her husband is and she

turns out to be just as real as her hubby.

Ward Crane is cast as the suitor who had the money, but no romance. George Fawcett is present and gives a good account of himself, as usual.

One scene you will enjoy is the supper scene in a ranch cabin of the foreman of the ranch on the night the newly wedds arrive at their "estate." The bride insists that she and her husband doll up for "dinner." The foreman and their family wash their faces and are ready for the feast. Here is some human and natural comedy of a very high order.

And so you get the feeling that "Peacock Feathers" is a human and enjoyable little bit of entertainment. The cast is satisfactory. The colored photography as an introduction to the story is one of real beauty.

The Ten American Harmonists, Julia Niebergall, pianist, and a Buster Brown comedy make up the bill.

At the Colonial all week. + + +

GRIFFITH ATTEMPTS A TRAVESTY CHARACTER

IT is announced that Raymond Griffith is now a movie star.

And he is attempting to prove that claim by presenting "He's A Prince," a comedy.

It strikes me that this "Prince" film is more farce than comedy. Griffith at present belongs to that polite class of screen comedians known as dress-suit comedians.

The first half of the picture has some clever scenes in travesty or burlesque when the Prince admits that he is learning to play the saxophone so he can make himself an international favorite. He also learns to dance the Charleston to please his native people. The first reel or two shows the Prince attending many functions such as

launching a battleship which turns

out to be a submarine. He also inspects a new fire engine and in so doing turns out to be a blackface comedian. He changes his costumes in an automobile before each public appearance.

The Prince wants just to be a human guy and so he falls in love

Read about what a modern girl did when she was suddenly left a million dollars. Her name is Joanna. Her story starts in The Times tomorrow.

Raymond Griffith

At the Apollo all week. + + +

OLD-FASHIONED LOVE IS THE BEST BRAND

AM sure after you see "Peacock Feathers" that you will agree that the old-fashioned love in a cottage is better than million dollar married life without love in a palace.

Sullen Landis and Jacqueline Logan are the chief lovers in "Peacock Feathers." Jacqueline wants to marry wealth, and so she becomes engaged to a chap who has lots of money, but no romance.

When she meets our hero, played by Landis, our heroine discovers that she really loves him, but she wants the pocketbook in her hand while she is being loved.

Our hero inherits a "ranch" out West and the two love birds dream that it is a big estate. So they elope, only to discover that it is just a lot of land with nothing on it.

Our hero then starts the taming process of his bride, who becomes a haughty dame in the West. During this modern caveman taming stunt, one bumps up against some nice comedy, sort of human and good.

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Coats of the Handsomest Materials!
Extravagantly Trimmed With Furs!
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This is the most eventful sale of Miller-Wohl! These gorgeous coats were purchased from one of the best makers in this country, at great concessions, through Miller-Wohl 21-store buying power, and we now can offer them at an amazing low price. Every coat is brand new and the very latest in style. Smart flares predominate—fur trimmed—and there are many with deep revers and front borders of fur.

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The Season's Smartest Colors

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Every Coat
in This
SALE
Is a
Wonderful
Value



Every Coat
in This
SALE
Is
Luxuriously
Trimmed

with an American girl. The dizzy airplane has been used so often lately that it is no longer thrilling and Griffith's attempt to make it a comedy asset isn't so successful.

There is some comedy injected in the coronation scenes and the bomb throwing stunt is funny at times, but is carried to an extreme. So when the kingdom becomes a republic the people make the Prince a president and so he is allowed to marry the American girl.

"He's a Prince," is just light entertainment with Griffith doing his best work in the first half of the picture.

Emil Seldel and his orchestra are keeping up their good work. Earl Gordon with the aid of a new idea of reflecting the words of the song on the screen, has a fine organ solo. Bill includes a Mack Sennett comedy.

At the Apollo all week. + + +

CHANAY APPEARS IN AN UNUSUAL PICTURE

AN unusual picture from every angle is "The Tower of Lies," at the Ohio this week. Over the whole thing there is present a spiritual quality that impresses itself upon one with an indefinable power. It has a continental flavor that is just a bit different from the things one usually sees Lon Chaney do.

The story tells of a young girl who went to the city in order to make enough to pay the mortgage on her father's farm. This sounds like a very old and trite plot, but it is the way the thing is handled that lifts it far above those others of its class. The girl, after reaching the city, finds only one way open to accumulate the money she desires. Knowing nothing that would prove of value to her in quest of a position, she takes the step that is as old as the centuries and then buries herself in the mysterious vastness of the great city, never to be heard from for a long period of years. The old father, played by Chaney, grieving over the non-return of his daughter, finally goes mad, not the madness of the demented, but his mind sinks back to the level of childhood. Years pass and the daughter returns. The old man, with his curtained eyes, cannot see what has happened to her and

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