



May Robson and Margaretborough in "It Pays to Smile" at the Elks theater Wednesday and Thursday, December 14 and 15, matinee on Wednesday.



GLADYS WALTON IN "THE ROWDY" AT A UNIVERSAL

GEORGE M. COHAN'S 'PRINCE THERE WAS' COMING TO RIALTO

George M. Cohan's popular stage success "A Prince There Was" serves as the vehicle in which Paramount sends Thomas Meighan back to the Rialto for an engagement starting next Saturday.

"A Prince There Was" in the hands of "the good luck star" is destined to become even more popular with the theatergoers than was the original speaking version and this on account of the more elaborate presentation, the greater detail, and the more comprehensive treatment made possible through the untiring efforts of Tom Forman, the director. It is a role different from those in which Meighan is ordinarily starred, but that only from the point of characterization, the reviewer will be treated to the same high class entertainment that Meighan offers in his every release.

The story concerns a young actress who, on the suicide of her father is forced to face the world alone. Her work has been refused by a magazine publisher, and through the irony of fate the girl who was used to almost everything she desired, was forced to seek shelter in the typical boarding house. It is here that she meets Charles Martin, wealthy heir who just seems to be at the boarding establishment through a course of circumstances. He immediately falls in love with the girl, and offers to assist her by posing as an assistant magazine editor. The ruse he uses is simply a mask for his assisting her financially, and the unsuspecting girl sells her manuscript to the pseudo publisher. But after she has purchased them he must find an outlet for his wares, and so he purchases the very magazine which had refused to buy the writings. This causes more than one complication but paves the way to the sympathetic vein of happiness that underlies the whole structure.

The audience follows the unfolding of a clean, wholesome, heart interest in the unrelenting of this feature, story that is bound to establish a reputation for the actor, which will include the International News and the always appreciated Toomerville comedy.

"THE GLOD HOPPER" AT THE ELKS TODAY

The Claman-Bronson Metropolitan players open a three-day starting event at the Elks today at 2:30 in the with a matinee comedy-drama, "The Glod Hopper." The company consists of the most popular of the repertoire comedies on the coast and during their engagement will offer a



ARMIDA VENDELL One of the clever team of dancers who are appearing in the atmospheric prologue the Rialto is offering with "The Four Horsemen of the Apocalypse."

opment of the two families is traced side by side, and the real joys of the less financially successful family is poignantly contrasted with the hollow satisfactions that follow upon the business success of their friends. It is noteworthy that in this picture the tragic note was not side-stepped to make a conventional happy ending; for, as in life, the time comes when the wealthy husband feels that he can afford to have children. But it is too late; and the irony of following the false God of gold instead of the true scale of love is brought home to him with overwhelming power.

The picture is told simply and straightforwardly. It is splendidly put together and shows the excellent setting prepared for this picture by the Columbia orchestra has greatly enhanced its value, the big scenes being brought out very strongly by the unusual music.

A "Hill Room Boys" comedy and a Ford Educational Weekly are the augmenting features.

GLADYS WALTON IN 'THE ROWDY' COMES TO STRAND TODAY

Gladys Walton, versatile, pretty and accomplished, so much so in fact that the favorite expression of the reviewers in referring to her is "the big little girl winner," comes to the Strand for an engagement starting over Sunday and Monday, presenting her latest Universal feature "The Rowdy."

"The Rowdy" is another of those always wished for but sometimes woefully missed combinations of perfect adaptations of star to story and story to star.

Gladys Walton appears as the little foster daughter of an old sea captain. She is a burm-scurm, happy-go-lucky sort, a smile for those in trouble, a spirit of resentment for those who needed it, a ray of sunshine in the drab lives of the villagers of the little fishing settlement where the story unfolds.

There is one, Black Kincaid, so tough that the title "Black" was hung onto him by his associates. Now the rowdy did not know that she loved Black, nor did the husky seaman realize he had met his tamer in the little wisp of a girl who had laughed and danced her way into his heart. But that's one of the strange pranks Cupid sometimes plays.

The awakening of the affection these two held for each other came with the arrival of a couple of elderly wealthy ladies at the village, to claim the rowdy as the child of a sister lost years before at sea. The little wisp cannot reconcile herself to leaving the people with whom she has lived but the visitors are insistent, and torn between what she believes is duty and what she knows is desire, she leaves for the city. The strange contrasts made evident in the ensuing chapters of the story serve to emphasize the charm of the appeal, and mark "The Rowdy" as one of the strongest features this delightful star has yet had.

The intense dramatic scenes and the many surprise twists given the plot keep one on the keen edge of excitement to the very last scene of the picture, and even in this se-

quence, the surprise element enters in. The augmenting features will be the Mutt and Jeff comedy and the Pathé News.

"FOUR HORSEMEN" FEATURE OF SEASON AT RIALTO TODAY

Yesterday was the day of days in local theatricals.

For it brought forth the event of events at the Rialto theater—the opening of the five-day engagement of Metro's masterpiece, "The Four Horsemen of the Apocalypse."

And the hundreds who packed the Rialto at both performances yesterday came out thoroughly convinced that Henri Behoteguy, Ed Stephens, Con Cronin and Mayor Plunkett were right when they classed this picture as an engagement of the year.

And an indelible impression was also made by the presentation of this spectacle by the Rialto management. Not content with being able to offer to their patrons the world's greatest picture, the enterprising management of this cinema palace established a new era in local theatricals by offering a program of added novelties that will go down as the outstanding feature of 1921's brilliant theatrical history.

A colorful prologue, that conveys the atmosphere of the feature, is being presented each showing of the film by the Vendrell sisters, the youngest yet one of the cleverest dancers in the theatrical profession. Their appearance alone is well worth the price of admission, as their offering is colorful, dainty and appealing. Special costumes, imported from Los Angeles especially for the occasion, mark the prelude to the feature as an attraction which on an ordinary program, would be headlined as something worth going miles to see.

So with "The Four Horsemen" and the Vendrell sisters, together with special music, prepared especially for the occasion by Louis F. Gottschalk and Ernest Lux, two of the country's foremost composers, and special lighting effects and other novelties, a program is being offered to Phoenix show shoppers, that could invade a metropolis and run for months at sky-high prices. Yet the Rialto, in keeping with their policy of dispensing only the cleanest and best at moderate prices, is offering this non-strenuous program at a very nominal admission price. Those who are discriminating in their amusements can not go wrong in making a pilgrimage to the Rialto, for the show surely deserves the public support it was given yesterday in the form of a capacity audience at both the afternoon and evening performance. The reserved seat sale indicates that capacity houses will be the rule at every presentation of this masterful program, and prove that Rickards & Nace are right in their contention that the acme of perfection is the only standard of entertainment to offer to Phoenix, regardless of the terrific expense that is required in bringing such road show attractions here.

STRAND-Starts Today

Just a girl—and a little one at that—but when it came to a battle—either with wits or fists she was equal to the best of them—and she proved it too when the time came.

GLADYS WALTON IN "THE ROWDY"

She was as "bad as the devil"—and yet "as good as an angel"—a girl of whims and romance and fancy—a tomboy—a rowdy—but when tragedy came to the little fisher village—

Come—it's the story of youth and romance—of happiness and joy—of brave hearts and clear minds—drama that thrives on thrills—comedy that feels on laughs.

A Universal Picture Comedy News



Scene from THE FOUR HORSEMEN OF THE APOCALYPSE

The most notable picture event in Phoenix for years. It is the present attraction at the Rialto where it will be screened twice each day during its engagement which lasts through Wednesday.

MUSICAL COMEDY COMPANY IN NEW BILL AT RAMONA

The Broadway Musical Comedy company open their seventh week at the Ramona with a matinee today at 3 p. m. and an entire change of program offering a new musical comedy creation, which is taken almost in its entirety from one of the late Broadway successes and which Producer McGreer assures us has not been reproduced in local stock theaters heretofore.

The new bill in addition to being replete with wholesome refreshing comedy is also equipped with good vaudeville and musical specialties in which several new song hits will be introduced to the Ramona audiences. All the popular favorites of the Broadway Girls company, as well as the beauty chorus in new and dainty wardrobe, have excellent special numbers in which they are shown to good advantage. The big feature orchestra, which is regularly maintained at the Ramona will accompany all musical features.

Dorothy Dalton, the popular favorite, returns to the Ramona screen today in "A Gamble in Souls," one of the really strong, gripping photo plays, which depicts the cavewoman instincts in the human family, and one which contributed greatly to the success of this popular actress. A select Sennet comedy completes the picture program for today.

MUSICAL REVUE AT AMERICAN TODAY

The popular American inaugurates a new policy today starting with a matinee at 3 p. m. and two shows tonight. The American Musical Revue which scored so heavily with the patrons on Friday and Saturday nights, and augmented by the addition of George Banta and Marie Rich, two of the most popular musical com-

edy favorites that ever struck Phoenix, will give musical entertainments assisted by the popular American orchestra.

The program for today will be entirely new. New songs, dances, costumes and effects and at an admission price that makes you wonder how it can be done for the money. Look over this cast of principals: George Banta, Marie Rich, Florence Cidgley, Eddie Young, the Snyder Sisters, Dorothy Kelley and that shapely, snappy and peppy singing and dancing chorus, dressed in the latest smart and chic costumes that would do credit to a two-dollar attraction.

Of course, there will be no dancing by the patrons.

The coming Wednesday even three members of the faculty of the Arizona School of Music are to present a program for the Musicians' club of Mesa. Mrs. Dwight Earl Easley, head of the expression and dramatic department; William Orth, of the staff of piano teachers, and Walter Hastings Olney, head of the vocal department, with his accompanist, Dick Wagner, will give the club an interesting and most pleasing evening.

Mrs. C. H. Wildermuth, pupil of Walter Hastings Olney, sang Tuesday evening in Glendale for the Eastern Star entertainment given there, and Wednesday afternoon for the Osborn Women's club. Mrs. Wildermuth is the possessor of an unusually clear and sweet quality soprano voice which will, no doubt, place her among the popular young singers of the city.

Little Lois Cushing, pupil of Cornelia Luscumb, played a violin number for St. Cecilia club's program Monday afternoon at the Woman's club. Other children appearing on the program were Irma Bayless, William Roberson, Halvar Starck and



Scene from "Kingfisher's Roost," featuring Neal Hart, which comes to Mauk's Columbia theater Tuesday and Wednesday.

Maurice Hotten, pupils of Mrs. Luther Steward of the Arizona School of Music, who played exceedingly well a two-piano arrangement of a Haydn minuet.

The first play of the present season to be given by dramatic pupils of Mrs. Dwight Earl Easley will take place on the evening of December 13, when "Miss Doultan's Orphans" will be given for the benefit of the Yeoman's lodge. Members of the cast will be the Misses Mariott Fields, Alice Chapman, Betty Palmer, Will McFee, Orley Hess and Phillip Max Harvey. Preceding the comedy a sketch will be presented by the above named gentlemen and the Misses Fern Marston, Novie Taylor and Winnie Hoopes, entitled "A Woman's No."

A number of pupils of E. Paula Rysare, the popular dancing teacher, have appeared upon public programs the past week. Little Mary Louise Maris danced for the Osborn Women's club; Helen Hanley, Bernard Funk, Dorothy and Frances Hamilton for the Parent-Teachers' benefit program at the Columbia theater Saturday afternoon; Sarah Etta Ray for the Musicians' club program Monday afternoon, and at the D. A. R. meeting at the Woman's club Thursday afternoon a dance was charmingly given by Dorothy Stauffer and Kermit King, and a colonial dance by the children—Martha DeSouza, Dorothy Jean Garrett, Mary Louise Maris and Jane Shepherd.

Little Doris Mason, pupil of Kathryn Ludden of the Arizona School of Music, gave a reading for the Musicians' club program Monday afternoon.

Lorene Tuttle, a very gifted pupil of Mrs. Dwight Earl Easley, gave her services for the Parent-Teacher association's benefit at the Columbia theater Saturday afternoon, giving a splendid reading. Miss Bees Barkley, the popular singer and pupil of Walter Hastings Olney also sang delightfully upon the same program.

Another young pupil of the piano department of the Studio club is Miss Mary Gregg, who recently played on the St. Cecilia club program when her work was very enthusiastically received.

Ramona Theater (THE FAMILY THEATER) ENTIRE CHANGE TODAY THE BROADWAY GIRLS CO. IN "WHY GROW OLD"

DOROTHY DALTON IN "A GAMBLE IN SOULS" MATINEE 3 P. M. BEAUTY GIRLS REVUE MUSICAL COMEDY

Another young pupil of the piano department of the Studio club is Miss Mary Gregg, who recently played on the St. Cecilia club program when her work was very enthusiastically received.

RIALTO
Now Showing
The Republican says: "It is the standard by which all future motion pictures will be judged."
The Gazette says: "No picture can come to Phoenix or elsewhere that will be any better than this masterpiece."

THE FOUR HORSEMEN OF THE APOCALYPSE

Ibanez' powerful novel
Adapted by June Mathis
Photographed by John Seitz

A YEAR IN THE MAKING - A GENERATION OF POPULARITY

12,500 Actors headed by **RUDOLPH VALENTINO ALICE TERRY**
ATMOSPHERIC PROLOGUE SPECIAL MUSICAL SETTING
2:15—JUST TWO SCREENINGS DAILY—8:15
RESERVED SEATS FOR ALL PERFORMANCES NOW ON SALE