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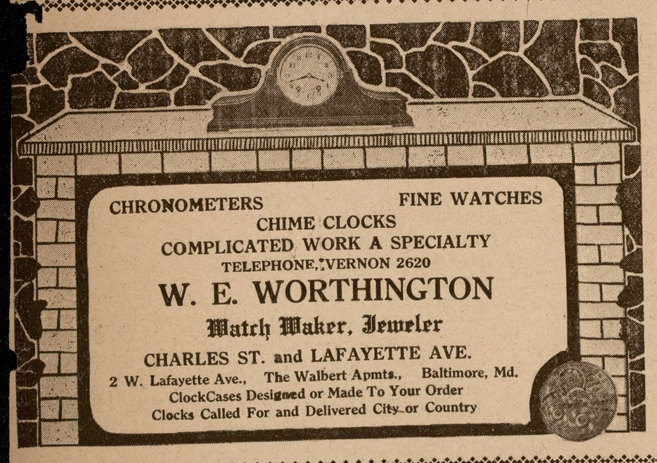
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Consumers Also Becoming Educated As To Quality OF Beverage.

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The American public is fast acquiring the tea habit, following in the wake of our English cousins, to whom tea is a national drink, welcomed everywhere as a source of rest, comfort and social friendliness. Canada and Australia, too, have an assured liking for the beverage.

In this country the tea drinkers are becoming more numerous every day, and they are becoming better educated as to the differentiation between good, bad and indifferent tea.

Recently an added impetus has been given, and curiosity has been aroused by a campaign of publicity started by the growers of India tea. One of their aims is to have the product absolutely pure and of high quality.

It matters not, they say, that your cup of tea shall be pure India, for it may be a blend of India Ceylon or Java, but it certainly should be of superior quality.

During the last year prices have mounted steadily, but the consumption has maintained its phenomenal total of close to 736,000,000 pounds, compared with 718,000,000 pounds in 1922. The quality of the product has undergone an equally remarkable betterment.

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JANE COWL IN SHAKESPEARE'S ROMEO AND JULIET AT AUDITORIUM

Jane Cowl as "Juliet" enjoys the unique distinction of the longest consecutive rrun n a Shakespearean role that has ever been achieved in any part of the world. This fact, significant in itself, becomes more impressive in the light of the universal praise which has come not only from representative American opinion, but from notable foreign critics as well. During the past season distinguished artists and stage directors from Russia, Germany, England, France and Spain have visited New York and have paused long enough to voice appreciative sentiments in regard to the impressive acting of the American artist, Jane Cowl, in William Shakespeare's immortal love story "Romeo and Juliet." Professional eulogy was only a forerunner to the more personal tributes received in letters to Jane Cowl. Gilbert Caanan, the distinguished English novelist, wrote as follows: "I think you can imagine what it is for an Englishman to come three thousand miles and find Shakespearean poetry suddenly shining slear of all the dusty pedantry that has coated it these many generations; a Juliet lovely with the deep subtle, all-pervading passion of a young girl possessed by the sudden miracle of complete attraction; an actress with a technique marvelously susre, so that none of the beauty need escape the audience; a Romeo gentle enough and true boy enough to surrender to beauty. The poor old abused theater is suddenly flooded with the drama, and there is at last an authentic, undeniable event. I am only too happy to be going back to London to spread the good news, and to tell the public of what is coming over."

Edna Ferber, whose name is a household word with innumerable American women, said in her letter: "If I had never read the play, or had never seen it played, I couldn't have had a keener sensation of realityy, of novelty, of freshness, of youth, than I experienced while watching you as Juliet"

MARYLAND HAS SPECIAL REQUEST WEEK.

It is the intention of the management to let the audience select the show for this week, and they will try as far as practical to conform to the wishes of the public.

Blossom Seeley this season calls her medium of expression "The Girl who Glorifies Syncopation." Evidently she has named her vehicle after herself, because Miss Seeley is "The Girl Who Glorifies Syncopation" herself

Learned professors who have trailed the muse to its lair have written volumes about the origin and development of syncopation. What it is and where it came from, but Miss Seeley in a single line of any lyric which she sings, shows that she knows more about syncopation than all of the highbrows put together.

To begin with, Miss Seeley is an artist of the purest ray serene. If grand opera were sung in jazz, she would be a Carouso. As it is her name is a pleasant familiarity to amusement lovers all over the world. Seeley is synonymous with syncopation at its best.

Songs are made to be put over, as well as to be sung, and Miss Seeley puts them over just like the star pitches a ball across the home plate.

Vaudeville is Miss Seeley's stamping ground Occasionally she strays into other pastures, but only occasionally. She has been seen in musical comedy and made an emphatic hit there, but she liked vaudeville the best and vaudeville likes her so well that she is perfectly content to remain.

Miss Seeley is assisted by Bennie Fields, probably the world's most famous "catch-as-catch-can," blown in the bottle, dyed in the wool, 100 per cent. pure delineator of coon songs extent. He is a fine assistant for Miss Seeley. He has been with her for some time and they know each other backwards, with the result that they are an incomparable battery.

Warner Gault and Charles Thorpe compose the rest of the company which Miss Seeley heads in the presentation of this novel little skit.

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BOULEVARD HAS ATTRACTIVE BILL

The Boulevard Theatre presents an unusually attractive bill next week with Miss Marguerite De La Motte and John Bowers appearing the first two days of the week in "Richard the Lion Hearted," followed up Wednesday and Thursday by Anna Q. Nilsson in her great picture "Half Dollar Bill."

Friday and Saturday they present "The Fighting Coward," starring Mr. Landis and Miss Ester.

FORD'S.

"Hurricane," the second play from Olga Petrova's pen, which has made a striking success in New York this season and holds the distinction of breaking all records for the run of a dramatic play in a roof theatre will come to Ford's Monday evening with the celebrated author-star at the head of her own company.

The leading character of Ilka is utterly new in its conception Ilka's story is an intensely dramatic portrayal of a girl's tremendous struggle to lift herself out of a life of ignorance and degradation on a farm where the only future for her is a repetition of her mother's hopeless, sodden existence as the wife of a brutish farmer.

Iyka's revolt crystalizes into action not only for her own sake but through seeing her powerlessness to help her mother out of the ultimate stage of her misery. Ilka determines to deliver from bondage her younger and crippled sister and to provide her with the protection of a career. Through successive experiences Ilka remains true to her course and accomplishes the great ends she had set for herself.

MARYLAND
Best Amusement Value In Town
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The World's Greatest
Week of May 5th, 1924.
A Big Bill of Extreme Popularity
"The Girl Who Glorifies Syncopation"
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Charles Thorpe and Warner Gault
Extraordinary Star Attraction
FRANK CRUMIT
He wrote "Sweet Lady"
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Special Star Feature
Final Appearance in America Prior To His Second Tour of England And The Continent.
FRANK VAN HOVEN
"The Mad Magician"
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Miriam — Charles
BATTISTA & EATON
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In the Balcony Scene from "Romeo and Juliet". Directed by Miss Sarah Truax. Incidental music by Robert Edgar Long.
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TOPICS OF THE DAY

AUDITORIUM
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The Selwyns, in Association with Adolph Klauber, Present
JANE COWL
In Shakespeare's
ROMEO and JULIET
Production Designed by Rollo Peters
Staged by Frank Reicher

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A Real Play of Real People i Real Life.
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BOULEVARD
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MARGUERITE De La MOTTE and JOHN BOWERS
—IN—
"RICHARD, THE LION HEARTED"
Wednesday—Thursday
ANNA Q. NILSSON
—IN—
"HALF DOLLAR BILL"
Friday—Saturday
—IN—
"THE FIGHTING COWARD"
With MISS MARY ESTER
Program Subject To Change.

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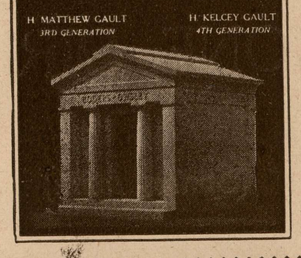

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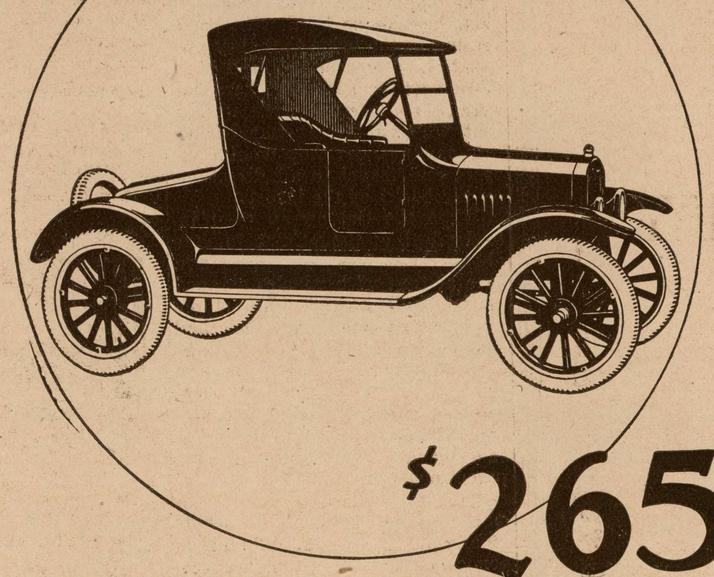

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