FRANCES STARR'S ART AT BEST IN NEW PLAY

With Belasco's Lights, She Almost Transmutes "Marie-Odile's" Sentimentality

MARIE-ODILE-A play in three acts, by Ed-MARIE-Office A ward Rechards and Belasco. Adelphi Theatre, Marie Rechards the Convent. Marie Wainwright the Convent. Marie Wainwright Star Chofhide. The Poitress. AG C Novil Bister Leuise. Harriet Oils Delients Star Pather Fisher. The Chaplain Edward Donnelly Pather History To Beck. Carl Sauerman Comporal Philip Measure. Merome Patrick Opportunity of the Star Sauerman Convers Philips and Chaptage and Chiang of a Prissian regiment. The scene is in a small convent in the meuntainous regions of Aisace. The time is during the Franco-Frussian War of 1870.

Tou have to be very sentimental to find anything in "Marie-Odlie" to inspire either enthusiasm or anger. Otherwise it is just a little tale of impossible innocence, mental, psychic and biologic, adcence, mental, psychic and olologic, admirably set forth in acting, scenery and lights. The EVENING LEDGER's critic confesses to a state of intellectual lethargy unequaled this season. Don't expect too much of him.

of course if the play had really stirred bin up he might have told the story of Marie-Odile in parallel columns—once as the sentimental, somewhat poetic theatrethe sentimental, somewhat poetle tisk-goer would see it and once as it would appear to the man of science. But that would take too much energy and interest. Let him split the difference. Marie-Odile was a convent girl of such innocence that to call her a novice seems overstatement. Left at a convent door a

baby, she grew up without seeing any man younger than old Peter, the gar-dener, or more fleshly than Father Fisher, acquired the most original notion and about the re-population of the world.
When war came—the war of 1870—and Alsace, where the convent hig, became the m of that German Invasion, Marie Odlle received the first handsome young trooper who popped in, as an incarna-tion of St. Michael of the sword. Fortion of St. Alienael of the sword, For-tunately the troopers were unusually decorous, judged by the present-day ac-counts of the Allies, and if her saint hadn't been a pattern of healthy inno-cence almost a match for her own, things would have ended very quietly with the departure of the troops. But between one thing and another, which Mr. Knoblauch puts down as psycho-physical truths, the militant saint stayed behind against his will, and by some more psycho-physical truths, which the author insists on our taking his word for, larie-Odlie, a year later, is telling the returned sisters year later, is telling the returned savers of the "miracle" by which God has given her a baby. The fact that she has suffered none of the customary experiences falls, however, to convince the sisters that Marie-Odlle is worthy to remain in the convent. And so she goes out—in a very beautiful Belasce aura—to make her in the world. God grant it be as

Frances Starr acts her, Marie Odile is a creature of fresh and youthful naivete almost beautiful enough to make the play seem a thing of poetic inspiration. Whether Mr. Knoblauch almed at such an effect or not, his words create only the stage innocence of the "Where do bables come from" type. It is the spiritual quality of this rare young actress that almost wins belief. reflection of her radiant face and under the spell of her caressing tones—curious as many of her internations are—even the righteously crabbed Mother Superior seems something besides the perennial harsh spinater of the theatre. Beyond Miss Starr and the excellent

seyond ariss starr and the excellent cast, the whole production is elaborately keyed to this spiritual strain. Gone are the foolish old footlights. Warm ambers play upon the faces as they turn to the mullioned windows of the convent hall. The brown walls have something of the soft shadows of reality about them. Nook and crayics are full of the intimate. soft shadows of reality about them. Nook and crevice are full of the intimate life of such a place, transmuted in the glow of stray beams to something in key, with thes piritual radiance which must make the story plausible and affecting It makes "Marie-Odlie" a play that no seeker after the inwardness of the theatre should neglect.

If, however, you are merely a playgoer looking for entertainment and perhaps some bit of that Inspiration which the theatre at its highest can so marvelously give, then your problem is a harder one. You must make up your mind if you are a reasonably strong sentimentalist you are, then the play at the Adelphi will show you how sweet are the uses of

Theatrical Baedeker

ADELPHI-"Marle-Odile," with Frances Starr, a drama by Edward Knoblauch, produced by David Belasco, See raview. FORREST - "Around the Map," with Elsio Alder, William North, Hazel Cox and others. The scenery is by Joseph Urban; music by Herman Kinck; words and lyrics by C. M. S. McLellan, See review.

N. McLeffan, See review,
BROALD "Vollyama," with Patricia Collinge,
Effic Shannon and Herbert Keley, The "stad
girl" of the "glad books," playing the "glad
gamo" with sentimental thoroughness.
LVRIC- Passing Show of 1915, "with George
Mearce and Marilyan Miller. A Winter Garden show of the untal type, with girls,
ranway, musical costumes in large quantities, plus some excellent buriesque on curFeet shows.

GARRICK "On Trial," with Frederick Perry and a good cast. An exciting story of crime, written backward in the form of a trial. Novoi and entertaining. PHOTOPLAYS.

STANLEY—Tuesday and Wednesday, "Pudd'n-nead Wilson," with Theedore Roberts: Thurs-day, Friday and Saturday, "Tennessee's Pardnes," with Faunic Ward.

CHESTNUT STREET OPERA HOUSE. The Rolling Passion. a Fox film, with Claire Whittey and William E. Shux. A story of India and the harem of a native prince. ARCADIA Tuesday and Wednesday, "The Flyths Torpedo, with John Emerson, and The Movie Star," a Keystane comedy, Thursday, Friday and Saturday, "The Concurror," with Wilherd Mark, and "He Did and He Didnit," with Roscos Arbuesda and Makel Normand.

LEADER-"The Temptation," with Geraldine Fatrer. All week, a story of a diva's dual

PALACE-Tuesday and Wednesday, "Mice and Men," with Margureric Clark, Thursday, Fri-den, and Sauragay, The Golden Chanke," with Cleo Ridgely and Wallace Reid.

STOCK.

AMERICAN—"All on Account of Elisa." The Arvine players in Leuis Mann's play, headed by Ruth Relinion and George Arvine.

KNICKEREOCKER—"Cormen." The Knicker-bocker players in Merimee's famous play, with Eleunor Montell in the little role. VAUDEVILLE.

KEITH'S—Mrs. Langury in "Ashem." Morton and Glass, in "Before and After"; Simma and Glass, in "Finder's Furnished Flat"; Sanita and company, in "Finder's Furnished Flat"; Sanita and control, songs and dances; Saxo set at didless Brailley and Norras, in "in Lovelland", Marie Pitzgibbon, menologist.

GRAND—Pauline, hypnorist: "Plano Movera." Mr. and Mrs. Gordon Wilde, shadowaraphists; Brent Hayes, banjoist; Sid Baxter and company, slackwire artists; Foley and O'Nelli, in dances.

NIXON—Mary Dorr, impersonator: "The Alex-ander Kida" Edgar Atchieou Fly In "Hilly's Tumbatones" the Gordon Highlanders, musi-dians; the Pederson Bruthers, acrobats, GLOHE."

GLOHF, George Auzer in "The Glant's Fear":
"Four Jacks and a Queen." Jimmy Reynolds, monologist; Manning, Clean and company, Visions d'Art", Nettle Wilson, consedience; De Dio's Circus, alf Grant, monologist Tabor and Hanley and the Four Rossity.

AT POPULAR PRICES. WALNUT-"Hello, People," with a large cast, A musical show on the review order. See

Good Comedy Revival at American "All on Account of Eliza," played with success by Louis Mann and Clara Lipman over 10 years ago, afforded the George Arvine Players at the American opportunity to display their talents along character comedy lines. Mr. Arvine plays the part of Franz Hochstuhl, the eccentric old Georgean castle dealer, originally her-Success by Louis Mann and Clara Lipman over 16 years ago, afforded the George Arvine Players at the American opportunity to display their talents along character comedy lines. Mr. Arvine plays the part of Franz Hochstuhl, the eccentric old Georman cattle dealer, originally portured by Louis Mann. Buth Robinson was seen as Elina, the school teacher, and Richard La Salle as Walter Hochstuhl, the son. Henrietta Vader, Marie Warren, Dorris Allen and Lillian Deamonde were seen to advantage as the village gassins. The remainder of the roles were well acted and the staring of the place excellent.

Friday night will be Lubin night, and arrived will relievable to Early Mrs. Langtry at Keith's That artistic touch which made her famous is very evident in the playet produced by Mrs. Langtry at Keith's.

Asiles is the title and it fits the story. Lady Lambert before her matrisize was temporarily in love with Pred Powler, a worthless social climber. Once in a moment of reckless inaccence she sent him a note saying also unit visit him in his room. Fowler calls on Lady Lambert and tells her he needs money. Incidentally he reminds her that he has never destroyed the commondating note. She borrows a himded pounts from her husband by a rives and given it to Fawler after the note is knowned. When the story of the discovers from the Lubin Company.

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AT THE THEATRES LAST NIGHT



certed finale to the purport that in case of war every man present would be shouldering a gun of the United States of George Washington, Abraham Lincoln and Woodrow Wilson, all of whom were

on a screen framed by the banner of George M. C. Francis Scott Key and Joseph Rodman

The finale dispatched the large and en-

thusiastic audience to its beauty sleep

so aglow with patriotism that the nucleus of a cordial reception awaits the Wilsonian eloquence here. But be all that as it may there was no preparedness at

the Walnut for the doings of last night

To be sure, a "revue" had been adver-tised, but you know you ca. advertise

offend scrupulous tastes nourished on the

at all prudish; hence register no objec-

proved that we were present at a genu-ine dyed-in-the-silk revue. We rather preferred the talcum powder which some of the girls were in preference to flesh-

lngs as being closer to nature and the human form, the divinity of which was celebrated by those passionate lovers of beauty, the Greeks. There was absolute-

would not discredit a more pretentious

The impresario of "Hello People" is an entertainer of the people midway be-

tween Louis Robie and Florence Zieg-feld, Jr. His piece is not burlesque, for do not his choristers observe the differ-ence between that form of art and mus-

'em. Also it lacks scenery by Joseph Ur-ban. The settings, indeed, might be described as sub-Urban. The first set, in

black and white, was very good and the others were freshly constructed, even if not fresh in conception.

not fresh in conception.

The tenuous plot was inhabited by Dorothy Walker, Clee Kuster and Edith Benjar as prima donnas, and Thomas J. Keough and Dan Barker as furmakers.

They all worked hard, and Bert Young, the romantic tenor, sang hard. W. R. M.

Vaudeville

Keith's

of realism marked the portraval of Mrs. ngtry (Lady de Bathe). The charm of r personality also fitted well in the

She was very ably supported by Leopold Stark, Idonel Atwill and Mile, Guillou. Both the "Jersey Lily" and the sketch received a very cordial reception.

From the standpoint of applause it was a neck-and-neck race between Paul

satire, "Before and After," in which sing-ing, dancing, instrumental music and comedy were introduced. The sketch fairly sizzled with bright lines, and the talent of the team gave it a 100 per cent punch. They created a storm of ap-plause, which was still resounding when Santly and Norton arrived.

anything as anything you want in the atreals where the pure food, pure drug and pure morals statutes do not prevail. Not that the morals were grossly subverted in "Hello, People," or that the interval before midnight was the only decent thing about it. Nothing that could offend scrupplous tastes nourished on the These comedians waded into their task bravely, and quickly established them-selves quite as emphatically as their predecessors with snappy songs and com-

Affred Bergen, who made his arst appearance at Keith's, scored a very decided hit in classical and popular vocal selections. The Saxo Sextet won many encores with their saxophone selections. Marie Fitzgibbon, who also made her first Follies, the movies and the varieties would be included if the management would follow our advice and cut out the Peeping Tom episode of the Palm Beach Peeping Tom episode of the Palm Beach bathhouse scene. The old stuff, anyhow, and Tim O'Leary, wasn't it? forced exclusion of a similar passage from the "Waltz Dream." And really a few of the lines—a very few—were not so nice as they might be for young persons to hear, and we would like to anthenycomstock against them.

Though zealous as conservators of public morals, both of the young and those old enough to know better, we are not at all prudish; hence register no objective.

at all prudish; hence register no objection to the runway with its gaily and lightly caparisoned "ladies of the chorus" capering up and down its length, and rather startling some baid-headed persons directly below, so that rosente hues suffused pates long unused to blush. In fact, or rather the fact of the runway recoved that we were present at a semi-Captain George Auger, as good an actor as he is a giant (and the captain is the as he is a giant tand the captain is the tallest man in the world, his press agent says), is the feature of the hill this week at the Globe. He is the centre of a unique fairy extravaganza, "The Giant's Feat." The captain, however, amplifies his acting by a foil the foil being a lilliputian, totally unlike those used in lilliputian, totally unlike those used in the third act of the ten-twent'-thirt' mel-lerdrammer. Alf Grant, the man with a thousand yarns, and "Four Jacks and a Queen" press the noble captain very close-ly for the honors of the bill. Other acts which were well received included Jimmy Reynolds, Manning: Sloan and company: "Visions d'Art," Nettie Wilson, De Dio's Circus, Tabor and Henley and the Four Rosalrs. ly nothing offensive about it, and it is well recognized that a lastiviously placed garter is more suggestive than all the bare knees in a pony ballet.

garter is more suggestive than all the bare knees in a pony ballet.

The runway was not the sole hallmark of a revue in "Helle People," a title reminiscent by the way of a "show" of yesteryear, for it had the big audience usual at Follies and Fassing Shows. There was more real money in the Walnut than the box office has counted up for a long time, and nobody who paid wasted money for this girly, swirly, whirly hurly-burly of song, dance, costume and specialties which leaped into immediate popularity. The typical "family audience" was pleased by most everything and even the jaded reviewer of many "shows" had to recognize the fresh good looks of a young and lively chorus which would not discredit a more pretentious His name was Pauline. Despite this the world-famous hypnolist-a man, by the way-scored a decided success last night at Nixon's Grand. Some persons have hithertofore branded his performance as a "fake," but such was not the case, and he had the audience serious one instant and laughing the next with his change able tricks.
McDevitt, Kelly and Lucey also re

ceived a laugh a minute in their sketch, the "Piano Movers." All three are finlabed actors, and the audience enjoyed their work as well as they did themselves. Mr. and Mrs. Gordon Wilde, English art-Mr. and Mrg. Gordon Wilde, English artists, who but recently completed a long engagement at the London Collseum, drew applause with their excellent shadowgraph work: Brent Hayes, banjoist, thrummed the strings of his instrument to the delight of the crowded house. Sid Baxter and company gave a remarkable sheek-wire demonstration, while Foley and O'Neill catestained with 5 minutes and O'Neill entertained with 15 of dances, stories and songs, all lamful

NIXON.

ence between that form of art and missical comesty by wearing real silk stockings instead of the gansey tights of "burlycue". His piece is not altogether a revue, despite the "bridge of thighs." for it does not travesty current theatric attractions and it does not boast a syndicate of songsmiths, "raggy" composers, stage managers and what not, but is the product of a single mind. The name of the unique genius is Edward Abbott, and he has contrived a couple of new jokes in addition to adopting some, always surstice hokum, from Mr. Miller, the jest anthologist. How that crowd did laff at 'em. Also it lacks seenery by Joseph I'r-True to life imitations and funny songs by Mary Dorr enabled her to hold the hit spot at the Nixon. The results she obtained justified the advance billing and

Alexander Kids brought no end of laughs and applause with their snap-py songs and artistic style of working. A tiny Charlie Chaplin proved to be the star of the trio.

Edgar Atchison Ely was seen in the familiar sketch "Billy's Tombstones" and keer a layer audience in a good humor.

the third sector body a romastones and kept a large audience in a good humor.

The Gordon Highlanders proved to be a whole show in themselves, as their act consisted of most that we find in the course of an entire bill. They were rewarded with an abundance of applause The Pederson Brothers, daring gymnasts were almong other acts on an exceptional-

"BABY WEEK" CAMPAIGN Work to Enlist Support for Movement to Be Begun Today

The campairn to enlist city-wide sup-port for the observance of "Baby Week," which will be held early in March, will be begun today, when a meeting of the general committee appointed by Mayor Smith will be held in City Hall. Dr. Wil-mer Krusen will preside at the meeting, which will be held in the Board of Edu-cation roots.

GO ROUND THE MAP FOR SAFETY SOCKS

Comedy Setting at the Forrest

There is a riddle at the Forrest The-aire. "When a hole wears in your sock," inquires a gentleman who is fas-tidious, "what becomes of the material that used to be where the hole is." That's a serious question which no believer in guaranteed for six months will attempt to answer.

That isn't the only riddle. Another is, Why is a musical comedy, which is certainly the most lovely of all musical comedies to date to look at, which has a star (for particulars see below) and a chorus far above the average, has music by a capable composer and lyrics by C. M. S. McLeilan, which is lavishly and generously produced, why is this musical comedy not the most successful musical comedy not the most successful musical comedy in a decade? With most shows of this order one sits back and wonders why they are so prosperous. With "Around the Map" one can only wonder

Well, then, it is because there is no fat comedy part. Mr. William Norris is still playing his part in "Cingalee," that of a delightful, versatile, strangely gifted-with-tongues individual. He plays it with grace and intelligence, but he isn't half so funny as he is amusing. Further, Herman Finck's music, keen and breezy and delightful land earthy land ready. and delightful, isn't catchy, isn't raggy, isn't notably American, nor has Mr. Mc-Lellan been especially gifted. He has translated Calllavet, De Flers and Veber, in his time, but he has not learned how to make an exciting book, although the pursuit of a sock, and the pursuit by a peerless sock-mender, ought to have given him material enough. Finally, there are exceedingly few familiar jokes, few familiar situations, nothing of the repertoire of Harry B. Smith, no kaleidoscopic lights, nothing but beauty. So, in a sense, it is a wonder that "Around the Map" goes so well.

It is an autonishing and a ravishing show in the beauty of its 13 settings. Fictures of some of these were shown in the Evening Lepour on Saturday, but no picture without light and color can convey the faintest suggestion of the rapturous loyeliness which Joseph Urban has prepared as a background. Now and again his effects were spolled by insistence on glaring lights—for Urban, who probably knows more about lighting effects than any other man in the country!

But fantasy and humor and the love of bright things cannot be spoiled. The drifted snow with glowing mountains behind in the border between Russia and Germany, the sensuous tints in the Japanese club at Port Arthur, with its mottled sky (bearing an inscription among other things), the moire draperies, the precious interiors, the streets and the houses were all set in the dappled frame which signalizes Mr. Urban's work and each one lay in its setting like a flaming jowel. Here as no delicate tintings, n dat colors, as those seen in the work o Robert McQuinn, the only other decorator of this season who knows how to give pleasure to the eye. The colors blaze, they live and dance, and yet they are held inexorably to a premeditated artistic

Of the cast, Hazel Cox, Robert Pitkin, leorgia O'Ramey and Mr. Norris circu-ate most brightly about the fixed star. but more shining then they is the chorus, expertly chosen, of beautiful faces and forms, of excellent training in dancing. There was a lack of novelty in the di ection of the groups, to be sure, and some backneyed posturing. But this i a chorus which can shed clothes and be decent and can wear the extravagant dresses designed for it (by what hand is not stated), as if beautiful gowns were the propriety of all womankind-which they may be. It is not a matter of great importance

to American drama that the third in from the right has a strangely attrac-tive face, or that the page in the centre of the Lulu club knows how to pose gracefully. But multiply these things by perhaps 50 and you have something of vast importance in a musical comedy. And in "Around the Map" you have in addition Else Alder, who reminds you first of Emmy Wehlen and of Mizzi Hajos, and is in the end, a delightfully attractive person herself. She is pleasant to see and pleasant to hear. She has a warm and whimsteal humanity. The spectacle of 29 millionaires at her feet is a mere impertinence, for the conquests that her Tootsi makes in her progress across the stage are inconsequential in parison with the conquests which she her-self makes in an evening. Vibrant and vivacious and vividly alive, she is ac-tually an incarnation of the blessed spirit

MAYOR AT HIBERNIAN'S BALL

of musical comedy.

Gorgeous Bit of Ireland at 80th Annual Event

It was a gorgeous bit of Ireland, that 80th annual bail of the Anient Order of Hibernians, held at the Academy of Music last night, with Mayor and Mrs. Smith and many public officials as guests of The grand march was led by Judge

Joseph P. Rogers and Mrs. Rogers, followed by the Mayor and Mrs. Smith, Patrick J. McGarvey, county president, and Mrs. McGarvey, Judge Eugene C. Bonni-well and Mrs. Bonniwell and other officers of the organization. Among those present were Senator James P. McNichol, Lieu tenant Governor Frank B. McClain, City Solicitor John P. Connelly and Register of Wills James B. Sheehan. There were 41 dern dances and 24 Irish dances, in cluding jigs.

Police Court Chronicles

John McGarrisle, who usually writes "Pittsburgh" after his name when he registers in hotels, found himself leaning against a fence on Woodland avenue. He was dimly aware of the fac that he didn't know where he was, but as he had a definite destination the scographical complication was of small moment As John's hand stole toward his hip

packet it touched something cold and shiny. He took the object from his pocket and held it near his head.

"Don't be foolish, young feller! Don't kill yourself like that!" The words came from a countryman, who was driving along Woodland avenue. Instead of being thankful McGarrigle



threw the object which he took from his pocket to the street. It crashed in nu-mercus pieces near the horse's feet. Then the driver realized that instead of saving a man's life he had merely interrupted another drink. He was about to drive on when John jumped in front of the horse and called it names for "but"ng in" on his affairs. The crack of the driver's while did not alarm him in the least John was still quarreling with the horse when was still quarreling with the horse when Policeman Conway chanced along and took him to the 22d street and Woodland avenue station.

Smith will be held in City Hall. Dr. Wilmer Krimen will preade at the meeting,
which will be held in the Board of Education rooms.

At a meeting held in Director Krimen's
office yesterday the Executive Committee was creatised. Mayor Smith was
named honorary chalifman, while albert
forms, Director of the Child Federation,
was in irritable mood no one felt inclined
to make good the difference. John will
therefore spend a few days of early Febwas named chalifman.

Margatrate Harris told John it would
don't would
form 15.00 to escape five days' board
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"NEW YORK," SCREEN CITY OF SIN AND EVIL

Also for a Ravishing Musical Pathe's New Film of Wood's Production Shows the Gay Life of the Great City

> By the Photoplay Editor New York," a Pathe Gold Receiver film. In five parts, from A. H. Wood's play. Re-leased Friday, February 4.

ing and excellent throughout as this new ng and excellent throughout as this new Pathe release must come before the "bored censors," if we may quote a friend; for unquestionably they will arise in their virtue and smite this production with the heavy hand of prudish righteousness. Not that the picture is "pure as the lily" and white as the driven snow. It isn't; but within the life which the life which the life within the life which neither is life, which it depicts, nor the stage from which it got its source. Since neither of these is censored—that is, cenfored by anybody other than the public and its opinion—why should a film which does not needlessly exaggerate life's evils nor unnaturally twist life's viewpoint suffor a harder fate? Pathe has given us a truly "all-star"

cast. Florence Reed, star of "The Yellow Ticket," heads this group as Mrs. King. Her acting is as always sincere, genuine and natural, while her peculiarly striking style of dressing makes her a dominant figure whenever she is before the camera The real acting honors go to Fania Marinoff, however, in the role of the scheming chorus girl. Her work in "Nedra" was excellent, but her opportunity in "New York" is so much greater, and her grasp of the role so clear that her former work pales beside it. She is alluring, clever and dangerous under the most innocent pose or action. Her fall down the flight of stairs is a tremendous-ly thrilling bit of work.

ly thrilling bit of work.

John Miltern, as Oliver King, and Forrest Winant, as Wendell, give straightforward, consistent character ations of
rather difficult roles. Miltern will be re-

rather difficult roles. Miltern will be re-membered for his excellent work with Pauline Frederick in "Innocent," which was played here last season.

Jessie Ralph, whose delighful Mixer in "Ruggles of Red Gap" was recently seen in this city, completes the astronomic interest with the eleverest bit of character acting seen on the screen for a long while Her portrayal of the tippling old woman is notable for the repression she uses at all times and the atmosphere of squalor which surrounds her no matter how dress The photography to excellent. The night scene of New York used as the in-

troductory picture is especially noteworthy. It is reminiscent of the one in "The Battle Cry of Peace," but is rather more attractively handled.

The Chestnut Street Opera House showing "The Ruling Passion," a new Fox release, all this week. It is a story of India, with hypnotism the leading mo-tive. Claire Whitney and William E. Shay play the leading roles.

The Stanley opens the week with "Pudd'n Head Wilson," a picturization of Mark Twain's famous character, with Theodore Roberts in the title role. On Thursday, Friday and Saturday "Tennessee's Partner," with Fannie Ward, will be featured.

The Arcadia offers "The Flying Tor-pede," with John Emerson and "The Movie Star," a Keystone comedy, the first half of the week. On Thursday, Friday half of the week. On Thursday, Friday and Saturday "The Conqueror," with Willard Mack and "He Did and He Didn't." with Fatty and Mabel, will be shown.

The Palace opens with "Mice and Men, with Marguerite Clark, and for Thursday Friday and Saturday the feature will be "The Golden Chance," with Cleo Ridgely and Wallace Ried.

If you opened a letter same morning and a little piece of film fell in your lap you probably would expect it to be of a riend, yet the chances are it would really be a part of some advertising scheme of some his company. This is one example of this method used for a popular serial. At its showing of Chapter 20, "The Diamond from the Sky," the Palace Theatre, Santa Barbara, Cal., distributed 2000 envelopes containing bits of negative areas at the study of the American Film. saved at the studio of the American Film Company several weeks for the purpose.
These pieces of real film covered about eight chapters of the serial yet to be

hown at the Palace. Inclosed in the envelope also was a ently printed card giving patrons these

Sixteen such pictures make one foot of film. One foot is run each second. Average length of a reel, 1000 feet—that means 15 000 pictures. If you don't be-lieve it, count em on the screen.

"Your photographer can make a print or enlargement from the inclosed negative worth sending to distant friends. Tell it was made in Beautiful Santa

The management of the Strand has made arrangements with the Fox Film Corporation for the exclusive showing of their films in the vicinity of the theatre.

DANCING

Wagner 1730 N. Broad St. Phone Dia 838.

Private Lessons Aft. or Evg., with music.
Scholars' Dance Tonight and Every Mon.
Practice Mon. Evg., 6-Step Contest & Wed. Evg.,
Feb. 7

Dramatic Carmen at Knickerbocker The best piece of acting that has ever been seen at the Knickerbocker Theatsa is there this week, in the form of alkanor Montell's interpretation of Carmen, is the play by Prosper Merimee. Miss Mon-tell is ably supported by a cast of nearly 30.

nearly 59.
Miss Montell's Carmen was highly dramatic, passionate, without the senses ousness that characterizes some interpretations. She held the audience figuratively, in her hand. When she laughed in scorn at her stupid companions, the cigarette girls of Seville, the audience laughed, and when she trembled at the mention of Garcia, the audience trembled. In her love scenes she was all that could In her love scenes she was all that could be asked-from any actress. When she raged and tormented her lovers into bill-ing each other, the audience, for some reason or other, sympathized with her. reason or other, sympathized with her. It is mild to say that she was at her best. It is the first time that the comparatively new leading lady showed what she could really do.

Her acting was inspired a good deal no doubt by the admirable support given her in the leading roles. Frank Elliott, as Don Jose, showed up in the best form in which he has yet appeared: Anna Doherty, as Mercedes, in the scene where she leaves her brother to Carmen, win the house, and Ted Brackett, as Escamillo, was very dramatic.

The piece was elaborately staged. The lighting effects were excellent, while the scene showing the Lillas Pastia Gardene. In the second act, with its hundreds of colored electric lights among the trees, mandolin players. Spanish dancers and the "Torcador Song," sung by Armando Campanelo, was one of the most pic-turesque ever staged by the West Philadelphia theatre.

Vice Chancellor Leaming Has Grip Vice Chancellor Leaming, of the Court of Chancery, Camden, is confined to his home in Moorestown, N. J. with the grip. No sessions of the court will be held

BELMONT Beimont 1441 TODAY & TONIGHT

D. W. Griffith's Masterful Story of Life THE ESCAPE Blanche Sweet Owan Moore and Great Cast Mats. Daily 1.30 10c Evgs. 6.30.8, 15c

LOCUST 52D AND LOCUST STS. "The House with the Organ That Sings" fats, 1.30 and 3.30; Evgs, 6.30 to 11 o'clo-TONIGHT The Unfaithful Wife

With ROBERT MANTELL 52d ST. THEATRE Mats 5c Evgs 10c

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ALHAMBRA 12th, Morris & Passyunk Ave. Matt. Daily at 2; Evgs., 7 & 9. Vaudeville & Param't Pictures Mary Pickford in 'The Foundling'

ARCADIA CHESTNUT BELOW 16TH TRIANGLE PLAYS-JAMES EMERSON IN THE FLYING TORPEDO"

APOLLO 52D AND THOMPSON MATINEE DAILY PAULINE FREDERICK in BLUEBIRD 2209 NORTH BROAD ST.

"MY LADY'S SLIPPER" CEDAR PARAMOUNT 60TH AND MARGUERITE CLARK in

THE PRINCE AND THE PAUL FAIRMOUNT 26TH AND GIRARD AVE.

Metro Offers MARGUERITE SNOW Supported by PAUL GILMORE in "ROSEMARY"

FRANKFORD 4711 PRANKFORD AVENUE Pauline Frederick in 'Bella Donna'

GERMANTOWN 5508 GERMAN-TOWN AVE. DENMAN THOMPSON'S

GLOBE 50TH & MARKET Mat., 2:15: Evgs., 7 & 2.
Paramount Picture—DUSTIN FARNUM in "The Gentleman From Indiana"

GIRARD AVENUE THEATRE THE AND GIRARD AVE. Blanche Sweet in "Stolen Goods" AMATEUR STAGE CONTEST

Great Northern BROAD ST., ERIE 4
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-THIANGLE PLAYSORRIN JOHNSON IS
"THE PRICE OF POWER" IRIS THEATRE 3146 KENSINGTON AVENUE

MARY PICKFORD in JEFFERSON 20TH AND DAUPHIN STREETS

TRIANGLE - TRIANGLE MARY BOLAND and WILARD MACK IN "THE EDGE OF THE ABYSS" LAFAYETTE 2014 KENSINGTON AVENUE

PARAMOUNT PICTURE CHARLES CHERRY III THE MUMMY & THE HUMMING BIREY

LEADER FORTY-FIRST AND LANCASTER AVENUE GERALDINE FARRAR in Weekly Programs

Motion Picture Chart

LIBERTY BROAD AND COLUMBIA Clara Kimball Young in 'Camille'

Logan Auditorium Broad Above
Reckland Ave.
TRIANGLE-WILLARD MACK in 'Aloha Ge'
RAVMOND HITCHCOCK and ROSCOE
ARBUCKLE IN 'THE VILLAGE SCANDAL' Market St. Theatre STREET STREET Dorothy Donnelly in 'Madame X'

"GRAFT" Every Wednesday ORPHEUM GERMANTOWN AND CHELTEN AVES. TRIANGLE PLAYS

-TRIANGLE PLAYS

NORMA TALMADGE in "The Missing Links"
SAM BERNARD in "Because He Loved Her"

ORIENT 62D and WOODLAND AVE.
Daily Mat., 2. Evg., 6:30 to
VITAGRAPH (New Unit) FEATURE
HARRY MOREY 'n
"The Making Over of Geoffrey Manning"

PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. MARGUERITE CLARK in

PARK RIDGE AVE. & DAUPHIN ST.
Continuous show from 2:30-6:30-11
Paramount Picture—MARY PickFORD in "SUCH A LITTLE QUEEN" PRINCESS 1018 MARKET

THE SECRET SEVEN"
"The Fable of the Two Philanthropic Sens"
See "The Girl and the Game" Every Thursday RIALTO GERMANTOWN AVE.

PEARL WHITE IN

"THE KING'S GAME"

Pathe Gold Rooster Play

REGENT 1634 MARKET STREET HELEN WARE in

R U B Y MARKET STREET BELOW ITH STREET GERALDINE FARRAR in SHERWOOD SATH AND BALTIMORE

"MADAME BUTTERFLY" 1211 MARKET STREET CHARLOTTE BURTON SAVOY

"The Smugglers of Santa Cruz" TIOGA 17TH & VENANGO STS.

Lou Tellegen in "The Unknown' VICTORIA MARKET ST. AROVE NINTH

BLUMB RD FEATURES Present IDA SCHNALL in "UNDINE" See "Strange Case of Mary Page," Wed Thurs STANLEY MARKET ABOVE 18TH Theodore Roberts in

11:15 A. M. to 'Pudd'nhead Wilson'

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TRIANGLE PLAY

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