

ESTIC GRIEFS

Various Comedy Contrasts With Stanley, Arcadia, Victoria, Regent Features

FREDERICK FILM GOOD

By the Photoplay Editor

"Sleeping Fires," Famous Pictures Playhouse, with Pauline Frederick and Thomas Meighan, by George Morden. Photographed by Hugh Ford. Photographed by Ned Burtt.

Director Ford, who had the somewhat dubious honor of sponsorship for "The Eternal City," has come back (both with and without the quotes) in a new film that is sure of itself technically and interesting as melodrama. "The Eternal City" was rather tedious and patchy. "Sleeping Fires" takes no tricks of sentiment or craftsmanship. It takes the ancient mother-love theme, and turns it into an hour of sweetly peaceful entertainment, with just either mauldiness or violence. Like nearly every other feature shown yesterday, it gets all worked up over the unhappy married, solving the problem with a shot from wife to husband, which, in turn, takes us to the familiar courtroom episode. Neatness in the "fingering" of the incidents makes the photoplay attractive, despite its rather sordid narrative. One's imagination can help in "purifying" "Sleeping Fires." The hard-boiled leaders designed to cloud the relationships of man, wife and mistress. While they were busy with the chears, why didn't they change some of the impossible, laughably impossible, "newspaper" clippings that were thrown on the screen? When will producers learn to follow the styles that prevail in modern journalism? Does no one but Thomas Ince understand how to put this bit of realism across? Acting and photography in the film are good.

ACADIA—"The Law of Compensation," Solnick, with Norma Talmadge and Chester Morris. Story by Wilson Miller. Directed by George W. Hill.

Norma Talmadge has been produced with two parts calling for emotional vigor and depth of character in her second Solnick film. Doubtless, Mr. Schenck, her impresario and husband, and every one else who admires this talented girl, think that is enough. But after seeing "The Law of Compensation" they might well waver in the belief. Conventional tales of wives who are the bane of sentimentalists and are unfaithful to their spouses may be more un-human and acceptable on the screen. But no movie story that doubles on its tracks in the latter reels to show the past history of the heroine's mother (almost identical with her own) can hold its spectators for long. This visioning in toward the close of the narrative bore awfully. And it attracted the center of attention from Miss Talmadge. We hope she will tell the original story to Miss Talmadge as her mother in such a way that no one knows which one is supposed to be the leading figure in the drama. There are pictorial niceties in the production and some capital acting. The "poetical" leaders will be appreciated, but hardly as they were intended.

VICTORIA—"The Waiting Soul," Metro, with Petrova. Story by Marion Shatt. Directed by Burton L. King. Photographed by George W. Hill.

Madame Petrova, emerging from a slough of inferior, badly lighted photoplays, in this release proves her right to stellar prominence and carries a not remarkable story from first to last of its five parts. Dramatically, the film is important—that is, it does arrive with promise—but it does proceed along its aimlessly winding path with ease and grace and beauty of camera work. It is prettily met by Petrova and her male supporting cast. Women are at a discount in the Petrova pictures. All we know the lady who meets the one pure love of a lifetime after she has soiled her butterfly wings. "The Waiting Soul" is just that. Its clearly defined photographic values, its finely proportioned long shots of interiors, its good continuity are all to be praised. It is the director, not the author, who takes the credit silently this time. With a little stronger story Metro might have turned out a masterpiece.

REGENT—"The Power of Decision," Reife-Tucker, with Frances Nelson and Richard Tucker. Story by George Morden. Directed by John W. Noble. Photographed by George O. Carleton.

More domestic difficulties! This time real ones—mortal, actual and sympathetic handled by producer and star Little Miss Nelson, who always seem to bring things since she first peeped into the old Biograph studio. Here she has a chance at a role that is not merely soap and shudders, and she gets away with it very well. "The Power of Decision" proves that what the screen needs is not a new plot, but an old one properly focused and realized. So the story of the model whose "mistake" threatened to ruin her happiness after she married is not so trite in celluloid as it sounds on paper. Photography, cutting and assembly are excellent in the production. All in all, it is a feature that will "pull" with those who prefer sincerity to overdone thrillers.

PALACE, VICTORIA AND REGENT—"The Curse," Mutual-Lone-Star, with Charles K. French. Story and direction by Mr. Chapman.

Not a pie is hurled nor an ear bitten in "The Curse." Yet it stands a monument of scholastic laughter to the care, the feeling for comic detail, the novelty seeking brain of the only Chaplin. Starting a bit slowly it gets its grip in a Turkish bath, where marbles of sliding, dodging and punching are indulged in by Charles. Chaplin's first visit to a health resort. His mineral waters are supposed to cure almost any ailment. His "curse robe," a trunkful of alcohol, is thrown into the spring. Wild bacchanals ensue among the formerly staid old ladies and gentlemen, while Chaplin is wooing Edna, posing as "Surprise," "Innocence" and "Fear" behind the bath portieres, or becoming tangled in a swinging door. The production is handsomely mounted, which is always the case. No funnier than "The Curse" or "East Street." It is just as funny, in rather a fresh and invigorating way.

The Palace also showed yesterday "Broadway Jones" with George M. Cohen in the title role. "Joan the Woman," the Lasky spectacle, with Geraldine Farrar, entered on its second week at the Chestnut Street Opera House.

FUNERAL OF A. A. BOCKIUS

Merchantville Man, Former Philadelphia Merchant, Buried Today

Alfred Ashmed Bockius, formerly a well known merchant of Philadelphia, who died at his home in Merchantville, N. J., Saturday, was buried this afternoon.

Mr. Bockius was the son of the late Charles and Sarah Ashmed Bockius, and a grandson of Alphonse Albert Ashmed, of Germantown.

Mr. Bockius was a graduate of the University of Pennsylvania and for a time studied medicine, but later became associated with his father in the wholesale business on Second street and later Market street.

Robert B. Johnston

Robert B. Johnston, an inspector of customs, suddenly of apoplexy at his 1819 Spring street. He was fifty years old. He was survived by a

wife, West Phila. Int. private.

STANLEY—April 16. MARGARET, daughter of Alfred Bockius, Int. private. Funeral given, 2111 S. Broad st. Friends invited to funeral services. Thurs., 2 p.m. 5722 Broad st. Int. Mt. Sinai Cem.

HERCULES—April 16. ROSEALINE, daughter of James and late Margaret Huber. Relatives and friends invited to funeral. Thurs., 2 p.m. 5722 Broad st. Int. private. Arlington Cem.

REZOLD—April 16. MARY E. BEZOLD, widow of George H. Bezold. Relatives and friends invited to funeral services. Wed., 2 p.m. 512 E. Green st. Roxborough, Int. private.

BONSAI—April 16. SUSAN, wife of Alfred Bonsai, aged 63. Relatives and friends invited to funeral services. Wed., 2 p.m. 229 Broad st. Int. Fernwood Cem.

OLDFIELD—April 16. CHARLES W. BROWN, husband of Mary Brown (nee Morrow) and son of James and Anna Oldfield. Relatives and friends invited to services. Thurs., 2 p.m. 5722 Broad st. Int. private.

BEZOLD—April 16. MARY E. BEZOLD, widow of George H. Bezold. Relatives and friends invited to funeral. Thurs., 2 p.m. 5722 Broad st. Int. private.

HORN—April 16. ANNA, wife of Alfred Horn, aged 63. Relatives and friends invited to services. Thurs., 2 p.m. 229 Broad st. Int. Fernwood Cem.

WILSON—April 16. ROBERT H. JOHNSTONE, son of James and Anna Johnstone. Friends invited to services. Thurs., 2 p.m. 5722 Broad st. Int. private.

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