NEWEST OFFERINGS ON THE SCREEN AND THE STAGE IN THE THEATRES OF PHILADELPHIA

"WOMAN OF BRONZE" DRAMA OF EMOTIONS

Americanized French Play a Melodrama of the Artistic Temperament

Vivian Hunt, the pivotal part in "The Woman of Bronze," restores Margaret Anglin to the realm of the emotional drama in a role that is fitted through her creative artistry to stand as a counterpart of her Ruth in "The Great Divide" and her Helena in "The Awakening of Helena Richie." Her triumphant reception at the Broad last night should go far to confirm her in the view that the emotional drama is her metier, after her expeditions into comedy and Greek tragedy, interesting as these were as displaying the varied range and depth of her art.

Her new offering, which has been thoroughly and believably Americanized from the French of Eugene Delard and Henri Kistermaecker, though the adapter and translator is not credited by name on the program, is really a melodrama of the artistic temperament. Situations which have been crudely put by Laura Jean Libbey and Augusta Evans Wilson in the dramatizations of their heetic novels, take on the color and character of life in the posture of circumstances as adroitly dovetailed in the Kistermaecker-Delard plot. Out of such elementary material as a somewhat philandering sculptor's transient passion for the impecunious relative of his wife's, to whom she has given a home, the wife's cognizance of his indiscretions, and her determination to save his love for herself and his genius for the world, the authors have developed a very powerful drama of emotion, which moves swiftly, clearly and inevitably. There is more motion, more dramatic action and less dependence on clash of moods through dialogue in this play than in any we have seen in recent seasons. The sculptor engaged in a competition for a statue of victory, gets into it only the furtive, slinking, mean aspect of his cheap carnality. It takes his wife's forgiveness to envisage his conception with the soul, without which his woman in bronze, the crown of the composition, bears not the impress of genius and inspiration for the world, but only the record of his sin.

Miss Anglin acted with dignity and distinction as the wife of the artist in the earlier scenes before knowledge of his fall from allegiance filters into her consciousness, and then with constantly mounting poignancy and eloquence in her moments of storm and stress. A magnificent exposition of acting virtuosity was her telling of her heartbreak to a friend against the background of a studio tea surrounded by the enemies of her happiness and by society gossips watching her under the microscope of morbid curiosity, the while she plays gallantly at being carefree and certain of her husband's love. Her distraught wife is a remarkable performance from every point of view. Fred Eric, remembered mainly for his Mercutio and Laertes, played splendidly opposite the star as the erring and ultimately forgiven husband.

AT BURLESQUE HOUSES

Typical Entertainment at Casino, Trocadero, Bijou and People's

Billy Watson, one of the most popular burlesque comedians on the stage, pleased Casino patrons in the initial performance of "The Parisian Whirl." In a burletta setting laid in gay Paree, Billy and his able assisting company put across something new in the way of burlesque entertainment. The big scene is called "At the Cafe Chantant."

Billy Spencer, known to burlesque patrons as "the original Grogan"; Edward Bixley, the tramp comnique, and a chorus which lacks neither looks nor vivacity are in the company.

TROCADERO — "The Girls From Joyland" are even better than up to the minute, and are beyond it by a couple of months, for the 1920 edition is on view. Needless to say, this show of Sim Williams' devising with catchy music by Bill Barker, is full of snap and tunefulness. Ida Nicholai, Billy Gilbert, Billie Davies and other first-class burlesquers are prominent in the burletta and olio.

BIJOU—F. W. Gerardy's "Oh, La, La!" full of song and nonsense, is the feature of "The Mischief Makers." It is an entertaining show, with a cast which includes such clever players as Mabel Clark, Sam Raynor, Joe Freed and Bonnie Lloyd. There is laughter and action from start to finish.

PEOPLE'S—All of the latest frills in costuming and the newest ideas in fun are included in "Girls a la Carte." One of the players is Martha Pryor, a newcomer to this city's burlesque stage. Another entertainer is Jimmie Coughlin. They are supported by a big company in the extravaganza, "Manhattan, Please."

COURTS MAY DECIDE GERMAN OPERA ISSUE

New York Mayor Wants Legal Opinion Following Last Night's Riots

New York, Oct. 21.—(By A. P.)—Decision whether the city government has the right to suppress opera sung in German in New York until after ratification by the United States of the peace treaty rested today with Corporation Counsel Burr, after riotous scenes last night, when former service men tried unsuccessfully to prevent the presentation of "Die Meistersinger" at the Lexington Theater. Mayor Hylan sought an opinion from Mr. Burr after reversing an earlier decision banning the opera.

Coincident with the Mayor's move the management of the opera announced that steps would be taken through the courts, if necessary, to assure the continued presentation of German opera. The management stated last night's program was in the nature of a concert and that the real opening of the German opera season was to be tonight.

Mounted police and patrolmen with drawn night sticks battled last night with more than 300 men wearing army and navy uniforms when they attempted to gain access to the theatre and stop the performance. Several heads were hit and numerous fist fights occurred, but no one was reported seriously injured. The police protected the audience as it left the building.

"THE MIRACLE MAN"

"Faith" the Background of Metropolitan Opera House Production

METROPOLITAN—"**The Miracle Man.**" By Frank L. Packard, directed by George Loane Tucker. Special cast. Artcraft play.

Nearly everybody will want to see this photoplay again, because it is about the only motion picture which has yet had the indefinable something about it which summons to the soul the spirit of reverence. Religion plays no part in the film, except to bring forth the message of faith without regard to creed.

Frank L. Packard's magazine story inspired George M. Cohan's stage play, both under the same title under which the plot reappears in the canned drama.

Faith, which plays a great part in the make-up of nearly every one, should be responsible for large, popular appeal for this story, which tells of the machinations of five crooks who plan to make money through commercializing the healing powers of an old man who is blind and deaf and yet who possesses some unknown means of making people well and happy. One of them pretends to be a cripple, and he goes up to the map before a great crowd of people, and a little child, really a cripple, goes up to the patriarch and is healed. This throws the faker off his plan for a minute, but it works out well for the crooks, because people crowd to the healer. In the end the criminals are all brought to see the power of the man whom they have attempted to capitalize. A love motif runs throughout the play.

J. J. Dowling is the "miracle man." His work will command attention. Thomas Meighan is the master crook, who plans the swindle. In Betty Compson is found a wholesome type of girl, whose work, both as character player in the opening of the play and latter as the sweet "fake" relative of the old man, is excellent. Lon Chaney presents a character on the screen which will live long in memory, while the dope fiend is ably characterized by J. M. Dumont.

"REVELATIONS OF A WIFE"

Mystery and Comedy Characterize Play at the Walnut

Mystery, thrills and comedy, a generous supply of the last, make up "The Revelations of a Wife," presented at the Walnut Street Theatre last night. A capacity house lifted the performance judging from the frequent applause and outbursts of laughter. It sat breathless during the tense moments and throughout the evening followed the intricacies of the plot, a somewhat ingenious thing, with an absorbing interest.

There was, perhaps, a little disappointment in not finding the "revelations" as startling as some might have expected from the title, but it may be said that it was an agreeable failure of their hopes. Every one seemed highly pleased with the play and probably took home the lesson the offering meant to convey—that it is best at all times to be honest and aboveboard, especially for a woman with a secret past entering matrimony.

Every one of the cast met with approval. L. Brooks, as the deceived husband, who turns out in the end to be most magnanimous, and Gwendolin Williams, as the wife who is called upon for some trying emotional acting, were well received. Lloyd Sabine, in the role of a hard, cold, frosty and double-dealing individual, was all that the audience expected a villain to be. The burden of the fogmaking and no small share of the unraveling of the mystery fell to Richard Mack and Mary Keogh. Sara Kyles Sargent and Aimee Commous as two eccentric maiden ladies drew numerous laughs.

"THE LITTLE BLUE DEVIL"

No Gloom Discernible in New Weber Production With Music

There is nothing blue about "The Little Blue Devil" except the title. Rarely has a musical show started off on its two hours of mirthmaking with such speed as that evidenced last evening at the Lyric, where Joe Weber's new production made its Philadelphia bow. Full of pep and ginger, with a few grains of the cayenne to give it proper seasoning.

Harold Atteridge has supplied the lyrics and the adaptation for the music of Harry Carrol. Oscar Eagle staged the piece and the numbers were arranged by Bert French. The presence of these collaborators added somewhat to the gayety of the evening's opening.

To have a boss who falls in love with his clerks' wives and gives the husbands good positions so as to keep on the good side of them is the big idea back of the play. One clerk, in order to keep his loving wife away from the gay boss, hires an actress, known as "The Little Blue Devil," to impersonate his spouse. Misunderstandings occur and, with the aid of doors and a funny auction sale, things liven up to a point where it is necessary for the salary of the maid in the house to be increased many times because she has seen things.

When the audience was not laughing with the show it was applauding the individual and collective efforts of the very competent cast assembled. A three minute round of applause for the repetition of a song and dance, "Cuckoo Town," executed with rare skill and dexterity by Bernard Granville and Katherine Hatfield, was only equalled in reception by the excellence of Jack McGowan's singing of "I'm So Sympathetic," which promises to become the whistleable piece of the show, along with "Peter Pan." A splendid orchestra gave the necessary impetus to all the numbers.

The surprises of the evening was the ability displayed by Lillian Lorraine in the title role. Not only has this girl improved her voice, but she enacts the part with all the snap and dash that it requires.

Laurette Taylor Play at Orpheum

J. Hartley Manners's "Happiness," the comedy drama in which Laurette Taylor was seen in a downtown theatre last season, was presented by Mae Desmond and her players at the Orpheum. The story concerns the little errand girl of a dressmaker. She is cheerful and optimistic and gets a lot of good out of life by being hopeful and satisfied. Of coure there's a love story and Jenny, the little girl, charmingly played by Miss Desmond, falls in love with an Irish lad and marries him.

Mr. Fielder essays the scion of the Emerald Isle with real humor and sentiment. The other members of the company have congenial roles. During the action Mr. Fielder sang "O, Promise Me" and "Killarney." He played "Believe Me If All Those Endearing Young Charms" on the 'cello and "The Last Rose of Summer" as a violin solo.

Minstrels in New Skits

The funny side of a bank crash continues to amuse minstrel patrons at Dumont's. Lee, Franklin, Ashwood and Ward are assembled in a funny skit called "Schooldays," and "In Wrong at the Golf Club" brought round after round of laughter and applause. New and pleasing songs are interspersed throughout the worth-while entertainment.

NEWEST PHOTOPLAYS ON MANY SCREENS

Stars of Stage and Studio Appear in Interesting Roles

STANLEY—"**A Temperamental Wife,**" with Constance Talmadge. Story by Anita Loos and John Emerson. Directed by David Kirkland. First National Play.

Recipe for successful light comedy in the movies: Take one-third of John Emerson and Anita Loos's crisp satire, one-third of Constance Talmadge's bubbling spirits and piquant mouth, and one-third of David Kirkland's skill as a director. Beat into six reels of frothy humor, and serve. "A Temperamental Wife" explains why reviewers want to murder vampires, and often faint when villains pull guns out of desks. We are all fed up on melodrama. Here, then, is a delightful antidote for raw theatrics. There isn't a single thrill in the new Stanley feature. Its plot is—nothing. Yet the combined talents of the star, author and director put it across as one of the most amusing productions of months.

Miss Loos, for one thing, has written the funniest leaders since she caught the public fancy with "His Picture in the Papers." Miss Talmadge has got under the comic skin of her heroine—a Bernard Shaw young lady—with intelligence and charm. Mr. Kirkland has cut and assembled beautifully. And the cameraman has aided and abetted them all with some fine photography, especially a shot of a green stream. Now to catch and hang the fellow who did the tinting. One word more: Wyndham Standing, hitherto an awfully serious person, now emerges as a finished, suave, delightful comedian. It's a corking film.

PALACE—"**Bonds of Love**" with Pauline Frederick. Story by Louis Sherwin. Directed by Reginald Barker. Goldwyn play.

"Bonds of Love" are rated very high in the film market, and in the fans' speculative interests it might be said that the seat coupons which are clipped by the doorman at the Palace are really worth their listing. All of which is to say that Pauline Frederick's new picture is a good one.

So many people told Louis Sherwin to stop criticizing films and write one that he took their advice, and the result is this picture, which marks his initial offering. It had the very able directing of Reginald Barker and is a very fine piece of work, although there were places where it did not show up so well. The scenes on the Catalina island waters and on the land were pretty to see.

A widowed father falls in love with another woman and marries her, in order that his boy may have a mother's care. The machinations of his former wife's relatives have a share in deciding his new course, which results happily, as the love of the stepmother is genuine, and the play ends in a satisfactory way.

As an emotional actress there are very few players who can approach Pauline Frederick for tear compelling scenes. Percy Standing has a role which gives him a lot to do, and Frankie Lee is the kid. Betty Schade, Leslie Stuart, Charles Clary and Kate Lester are the other important players.

ARCADIA—"**Sadie Love,**" with Billie Burke. Directed by John S. Robertson. From a play by Avery Hopwood. Paramount play.

The movie theatres are reviewing plays which in spoken version did not create much of a sensation. Often these plays suffer by reason of their lack of the voice, but in this case the play is well handled.

Billie Burke has a host of admirers, and her work wears well. She has a winsome personality, which seems to make itself felt whenever she has the center of the stage. Strange that the role is similar to that she had in "The Misleading Widow," also made from a stage play. Her leading man, James L. Crane, has done a lot of good work before the camera, and her other able assistant, Jed Prouty, needs no introduction for his work before musical-comedy audiences.

The motivation concerns the efforts of a very young wife who gets into a difficulty and then extracts herself through farcelike methods. Being in love with a "twin soul" is all right, but when that mate's wife appears on the scene, well things begin to happen. In the end, however, she finds out that the love of her own husband is best, and all ends happily.

The beautiful lightings showed careful study, while the dressing of the roles showed tasteful selection.

VICTORIA—"**The Grim Game,**" with Harry Houdini. Story by Arthur B. Reeve and John W. Gray. Directed by Irvin Willat. Paramount play.

This is not a serial play but a complete production, in which Harry Houdini, exponent of the art of performing "escape" tricks, appears as the hero. He crams his routine of daring stunts into a large complete feature picture.

With the possibility of using trick or stop-motion photography, some spectators may be skeptical of the daring way in which many of the star's stunts are performed, but it is said in fairness to him that they are genuine.

The plot is of the detective variety and written by an expert. It shows a reporter's plan of a fake murder to get a sensation. When he goes to the house of the supposed victim he finds the man has really been killed. The real plot is then exposed, with just enough love interest to break the monotony of crime.

Harry Houdini was one of those players who stood upon a platform during the days when Dumont's minstrel house was known as Bradenburg's Dime Museum. He cannot escape from the movie fans, because he is making another picture to follow this one.

REGENT—"**Home,**" with Mildred Harris Chaplin. Story and direction by Lois Weber. Universal Jewel play.

"Home, Sweet Home," is the embroidered motto which hangs over many a door in hundreds of homes, and no doubt there will be a greater meaning to those words after the film fans find this play deals with the wonderful attractions of that endeared place. A girl goes forth to wed riches and falls among friends who prove shallow. She sees the ennui of social life and returns home to help her mother and to find happiness in her faithful lover and her domicile.

The motivation is not new, but it has been well directed by Lois Weber. Mildred Harris Chaplin has a following by reason of her good work, and also for the fact that people want to see the wife of the noted comedian. In her support there appear Clarissa Selwynne, Lydia Knott, Al Ray and John Gossar.

Remaining Photoplays — "The Life Line" is to be found stretched across the screens of the Capitol, Alhambra and the Locust, while "Broken Blossoms" fall to the gaze of the Colonial crowds. "His Majesty, the American," is at the Strand and Mary Pickford in "The Hoodlum" is at the Imperial.

"GAIETIES OF 1919"

Fun and Lavish Scenic Effects at Chestnut Street Opera House

"The Shubert Gaieties of 1919" arrived in the city last night at the Chestnut Street Opera House and proved to be very welcome and very entertaining guests. They ought to be welcome.

Everything from the "shimmy" to the popular bed-room farce receives attention at the hands of the large cast of performers, who strive their utmost to make a success of this newest revue. And, be it known, they succeed admirably.

Who started in the long array, it would be hard to say; every one had a moment or two in the glare of the calcium of popularity. Clayton and White again danced their way into the hearts of the audience and the Gilerias, another dance team, but not so well known, proved to be whirlwinds of marvelous alertness. Ina Williams won applause by her agility and the novelty of her "Crazy Quilt" act appealed strongly.

And it would not be fair to omit mention of Frank Davis and George Jessel, comedians of novel methods and laughable antics, whose bedroom scene probably contained the most laughs of the piece. And so on, down the long list, every one did his or her part, with or without "The Plot," which Jessel declared had gone up to the Shubert Theatre some time during the evening. Gilda Gray won the longest and most hearty applause, especially with the aid of her band in the second act.

As for scenery, few of the Winter Garden shows have ever surpassed "The Gaieties." The chorus was large and picked with an eye for beauty.

PROHIBITION COMEDY FEATURE AT KEITH'S

Discovery of 5000-Year-Old Flask Creates Havoc in Dry Territory

A flask of 5000-year old!

That's what livens up the strong bill at Keith's this week.

Prohibition has no terrors for Jack Fairbanks after he discovers that prime cold flask hidden in an Egyptian mummy case.

And the things that it makes him see, and the songs it makes him sing! All of Egyptian trend, of course, but if the ancient Pharaohs ever had anything in the same class with the revelations of that one flask, Cæsar himself was crazy for not making the land along the Nile his permanent home.

Fairbanks's best song was a number entitled "They Never Wrote About That." Gertrude Mudge's jazz interpretation of "Padderruffski's Minuet" and "I've Got Something on You" were excellent.

Sea lions and good-looking girls swimming in the same tank provided an unusual number. Winston's Diving Nymphs and Water Lions proved one of the strong features of the bill.

Jack Bryan and Ed Healy, in musical novelties; Marie Nordstrom's ragtime sketch, "On the Ragged Edge"; Lillian Fitzgerald and Clarence Senna in burlesque impersonations; The Rios, a trapeze act; Adeline Boothby, novelty songs; Jack Towle, a "nut" comedian, and Mme. Herrmann, magician, complete the bill.

GLOBE — Comedy predominates throughout the bill, the majority of the acts producing an abundance of laughter. A tabloid musical comedy, "Heir For a Night," is entitled to a leading place judging from the generous applause, and the sketch, "Which One Should I Marry?" featuring Ralph Kettering, was equally popular, although making a different appeal. Harry Cooper, comedian; Henry Clayton, mystic; Lillian and Twins, comedy; Torrelli's Circus and Kennedy and Kramer, comedy, are the other good acts.

CROSS KEYS—Musical comedies on the variety stage are proving more popular this year than ever before and "The Spider," which is the feature act, proves no exception. A novel act was "put across" in a novel way by the Five American Girls, who sing the songs in their repertoire in a way that is decidedly refreshing. Fox and Britt; Robinson, McCabe and Robinson, comedians; Conroy and O'Donnell and the Sterling Rose Trio complete an entertaining program.

BROADWAY—An old favorite, "Senator" Francis Murphy, won a host of laughs with his discussion of "Topics of the Day." The act is considerably freshened. Another excellent act is that of J. R. Robinson and his Jazz Five who keep things humming throughout their time on the stage. Bell and Rawn also present an up-to-date act bound to please. "Broken Blossoms," D. W. Griffith's newest, and, by some, considered his best photoplay feature, shares honors with the vaudeville.

WILLIAM PENN — Novel acts, pretentiously staged, are the rule, and there is hardly a weak line on the program. Irving Newhoff and Dode Phelps have an unusual act which delighted last night's audience. The Ed Janis Revue is another pleasing sketch, with pretty girls and sparkling humor. George M. Rosener, the comedian; Jarvis and Harrison, and Paul Nolan, also, come in for hearty applause. Anita Stewart in "Her Kingdom of Dreams" is a delight for movie lovers.

KNICKERBOCKER — Six rattling good vaudeville acts and two equally entertaining motion pictures make up an extremely interesting bill. Music interspersed with comedy featured the work of the vaudevillians. William Farnum starred in the cinema version of "Wolves of the Night," a dramatic story of life in the great northwest, and the ever-popular Charlie Chaplin made a hit in "The Floorwalker."

GRAND — Bobby Heath's Bashful Bathing Beauties evoked waves of laughter which engulfed an appreciative audience. This act is just one pretty girl and one big laugh after another. Maxine Brothers and Bobby were among other good acts on the bill. "Mickey," the comedy film, starring Mabel Normand, is a whole show in itself.

NIXON — "The Ten Thousand-Dollar Ankle," which heads the bill, proved to be a nonstop comedy. The story overflows with funny situations. Will H. Armstrong, well known in musical comedy, and also a Philadelphian, carries the comedy honors. Basil Lynn offers some new ideas in comedy. Others well received were "Noodle" Fagan and Lisie; the Van Dieman Troupe, daring acrobat, and Togan and Geneva. "Love, Honor and—?" is the unique title of the photoplay attraction which holds intense interest.

Youth in Woman's Garb a Suicide

Flushing, N. Y., Oct. 21.—John W. Lempke, the youth whose body, dressed in woman's clothes, was found in a motorboat, strangled himself, the medical examiner announced after an autopsy.

"Angel Face" Pleases Shore

Atlantic City, Oct. 21.—A large audience at the Apollo Theatre last night heard a new three-act musical comedy, "Angel Face," presented by George W. Lederer, which begins an engagement at the Forrest in Philadelphia next Monday. The music by Victor Herbert is in his happiest vein and is certain to gain marked popularity. Harry B. Smith has provided the libretto, and the lyrics are by Robert Smith. Prominent in the company are Adele Rowland, John E. Young, Marguerite Zender, Tyler Brooke, Sarah McVicker, George Schuller, Mary Milburn, Jack Donahue, Ann Warrington, Marguerite St. Clair, Richard Pyle, Margery West, Minerva Grey, Bernard Thornton, William Cameron, Howard Johnson and John Reinhard. Mr. Herbert will conduct the orchestra at the Forrest next Monday.

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