NEW ATTRACTIONS AND THOSE REMAINING FOR ENTERTAINMENT OF CITY'S THEATREGOERS

MISS FARRAR STAR IN EGYPTIAN FILM

First Reginald Barker Production, at Stanley, Has Beautiful Goldwyn Mounting

STANLEY—"Flame of the Desert," with Geraldine Farrar. Story by Charles A. Logue. Directed by Reginald Barker. Goldwyn play.

Egypt has been neglected by movie producers until this picture, which is said to be the first to have that picturesque country as a locale. It was more of a background for Lou Tellegen than it was for his wife, Geraldine Farrar, because she looked a little too modish in gowning to fit such Oriental settings.

The story is slow in getting under way, and yet once the action starts, there is plenty to keep the interest of the spectators. Opening with scenes of the desert, which always have been beautiful in celluloid, the action moves to Egypt, where there is to be an uprising of the Egyptian troops. But the revolution is stopped before damage is done. These periods of the play, when crowds of picturesque characters are required for mob background, are full of movement.

The love interest involves the woman of England, as represented by Geraldine Farrar, and the Arab, of Lou Tellegen. Pride of race seems to be the separating obstacle between the lovers. The end of the play shows that the picturesque lover is a man of the girl's own race in the employ of the British Intelligence Department.

The star wears some of her famous jewelry, which shows to advantage with her handsome gowns. Mr. Tellegen is ideal as an Arabian chieftain, and has a good understanding of the requirements of the role, as has Macey Harlam of that of the revolutionist. Reginald Barker has given the production a wealth of detail and capable direction. The piece is beautiful to watch.

ARCADIA—"The Invisible Bond," with Irene Castle. Story by Sophie Kerr Underwood. Directed by Charles Maigne. Paramount play.

There is always a chance for authors, if they stick to the good, old-fashioned triangle situation. True, some slight twist must be made in the telling of it, but there need be no doubt as to the reception it will have by the codles of movie fans who like to see these marital subjects. This, then, is one reason why this film was so well received at yesterday's showing. It sticks to the formula of husband, wife and other woman.

The problem of marriage is paramount in a story which tells of the happy wedded life of a couple who are separated by a woman who might be called a "man-hunter." The misunderstanding of the wife and the divorce come as a matter of course, and the girl marries the divorced man. She is of the moth-and-flame variety, although her wings are not singed when she goes to a roadside inn with a friend while her husband is away. All during this period the divorcee is true to her first love and when the climax comes with the auto accident the real love that has always existed flames forth again, and the film play ends with the thought that there will be a reconciliation. It is this invisible bond which is said to exist between the first married.

Huntley Gordon is the man and Claire Adams is the "other woman." Her screen characterization is excellent, Miss Castle is the wife and she appears at her best.

VICTORIA—"When Bearcat Went Dry," with Bernard Durning. Story by Nevins Buck. Republic film.

Bearcat is not the name of a W. S. Hart movie town, but the name of the chief character in the story, which tells of life as it is fictionally lived in the Cumberland mountains. Perhaps there is a deal of educational value to the story, for in it are depicted their modes of transportation, their worship and the plain interiors of their dwellings as well as the beauties of the mountain country.

Vangie Valentine plays the mountain vis-a-vis of Bearcat, a type of girl who is made love to by the revenue officers in the hope that they may learn something of the hiding place of the illicit still. The main male character has been seen in some Biograph and Edison plays, while Metro fans will recall his recent work. The other characters have been portrayed by people who understand the full value of their enactment. Fatty Arbuckle has his latest film, "Hayseed," as the added attraction.

REGENT—"Crooked Straight," with Charles Ray. Story by Julien Josephson. Directed by Jerome Storm. Paramount play.

Charles Ray's pictures, like certain books, all seem alike, and yet they have just enough variety in them to make them interesting. Something one does not seek new things in a film featuring this six-foot two boy, for it is his personality and wholesomeness that hold the spectators' attention.

Jerome Storm understands the limitations of Charles Ray and has directed him in many plays, and yet it might be a good thing for Ray if he had another stage director for a change, to see if he cannot do something else besides his present characterizations.

This tale has to do with a confidence man who "gets" the boy's money and of how the bad teams up with a crook. They plan to rob and are caught, and the partner is shot. He tells the boy of his farm and then the action shows the homestead, with the lad there. The girl next door meets the boy, and after the melodramatic rescue of her father's savings she finds the "fade-out" to be too sympathetic heart throbs.

Margery Wilson is the girl, and the other players are Wade Boteler, Gordon Mullen and Otto Hoffman.

EARLE—"The Miracle Man," with Thomas Meighan. By George Abbott and Tom F.

The Palace continues to have crowded houses with "The Miracle Man," which deals with "faith" but does not enter a preachment. It shows the reformation of five crooks and was directed by George Loane Tucker.

The Capitol has W. S. Hart in "John Petticoats," a funny comedy, and the Imperial features Florence Reed in "Her Game." The Great Northern is showing Bert Lytell in "Lombardi, Ltd.," while the Colonial has Bryant Washburn in "Why Smith Left Home." Kathryn McGinley is the special soloist this week and was well received. The Alhambra is offering Dorothy Dalton in "L'Apache," and the Locust has W. S. Hart in "John Petticoats." The Strand has Marguerite Clark in "Luck in Pawn," and the Belmont is presenting Nazimova in "The Red Lantern." John Barrymore, in "Raffles," furnished much excitement at the Rivoli.

Orpheum Thriller Well Done

Thrills of all varieties are guaranteed to be plentiful at the Orpheum, where that popular melodrama, "The Thirteenth Chair," is being revived with credit. Mae Desmond and Frank Fielder have combined to make this thriller of spiritualism and mystery as breath-catching as it was on the stage a few years ago. Miss Desmond performs excellently in the part of Rosalie La Grange, essayed by Margaret Wycherly when Bayard Veiller's play was produced before the footlights. Frank Fielder is successful in the role of Will Crosby. The melodrama has been tastefully staged.

Continuing Attractions

FARRICK—"The Haunted Violin," a drama of the artistic temperament, by Crane Wilbur, well known as a screen star.

SHUBERT—"Monte Cristo, Jr.," a Winter Garden travesty on Duma's novel.

FORREST—"Angel Face," Victor Herbert's new and tuneful musical comedy, sumptuously staged and capitally cast. Moves at a rapid gait of mirth and melody, both fresh and clean.

BROAD—"John Ferguson," St. John Ervine's powerful drama. The scene is laid in Ireland. The titular character is a sort of modern Job, greatly afflicted, whose faith in divine justice is sure and serene. The acting is moving and natural.

LYRIC—"The Unknown Purple," a sensational melodrama of science and mystery. George Probert and Jean Stuart head the cast.

CHESTNUT—"Some Time," musical comedy. Frank Tinney heads a large cast of clever songsters and dancers.

ENGLISH COMEDIAN STARS AT KEITH'S

Wilkie Bard Funny in Fact and Name—Gaby Entertaining Ventriloquist

Wilkie Bard is here.

The comedian who has made England laugh and cry for years has brought with him a fund of delightful philosophy and wit which is interwoven with two very vivid portrayals from the work-a-day life. He easily carried the honors of the show at Keith's. His act is somewhat lengthy, but it is entertaining throughout.

There were very intimate and human touches in Mr. Bard's types of a scrub-woman and a nightwatchman. The recital of the woes of each and their ambition was punctuated with laughter. "I may not be clever but I'm clean," said the scrub-woman, and she splashed water about with little regard for the clothes of those near the stage. Her opinions of life and the world generally were offered between scrubs. The watchman, like others of his kind, regarded himself as a martyr. He told of the pleasures of sleep and the horrors of work—especially when it related to a watchman.

The facial expressions of Mr. Bard form a chapter of fun in themselves. It is little wonder that he was such a great delight to the boys in the trenches when he entertained frequently during the war.

"The Magic Glasses," a playlet written by Sarah Arzac by Frances Nordstrom, was entertaining, but was very reminiscent of "Eyes of Youth." The idea was the same, a pair of magic glasses being substituted for the yogi's crystal. Ray Royce and Jane Rathbun and others distinguished themselves in the interpretation.

Frank Gaby introduced a ventriloquial act of much cleverness and originality. Grace Nelson, a handsome woman with a very entertaining voice, sang several songs.

One of the best juvenile dancing acts was furnished by the Beatties, in which two youngsters of tender age did evolutions that would do credit to much older dancers. The Nippon Duo, in a variety of clever stunts; Donald Sisters, hand balancers; Tim and Kitty O'Meara, in a novel dancing act; Bailey and Cowan, with Estelle Davis, in songs and comedy, and the Kinograms and Topics of the Day were other attractions of note.

GLOBE—"Gems of Opera," with its repertoire of old favorites, pre-empts the headliner's position. It pleases every one. "Mammy's Birthday," a southern review, possesses, besides ear-tickling tunes and pretty girls, a definite charm which dignifies it above ordinary tabloid musical comedies. Other pleasing acts are Fred Allen, comedian; Earl and Sunshine, songsters; Frank Farren, comedian; Walter Fishter, in a skit, and the Koban Japs. Timely pictures add variety to an out-of-the-ordinary bill.

BROADWAY—Know the worst about your future wife or husband before marriage. This is the basis of John Collins's sketch, "A Trial Marriage," which is one of the hits of the show. The sketch is capitally presented by Florence Hackett, supported by Mildred Gregory and Albert Adams. "The Corner Store," a rural comedy, also scored. Emily Darrell and Davis and Chadwicked helped to keep the laughs moving in lively fashion.

GRAND—"An Hair for a Night" is a sprightly musical comedy with snappy tunes, colorful costumes and laughing lines. John Cutty demonstrated cleverness with musical instruments. Comedy element was identifully supplied by Halley and Nobb and Al Raymond. Orville Stanum, late physical instructor in the navy, put on athletic stunts, while Marie and Anna Clark, singers, offered a vocal medley.

CROSS KEYS—Catchy songs rendered while swinging in midair feature, "The Girl in the Air," which heads the bill. This surprise musical number has charm and gets away from hackneyed lines. Jennings and Mack have a skit of infectious humor, King and Allman have a clever musical number and additional acts with a swing to them are Merrigan and Howarth and La Petite Genee.

WILLIAM PENN—Inside information about the league of nations was offered by "Senator" Francis Murphy, who captured laugh honors. Myrtle Fiske and George Lloyd won approval in a merry skit. Entertaining acts were presented by Harry Sauber and others. "Sealed Hearts" is a highly interesting photoplay attraction.

"TEA FOR THREE" DELIGHTS

Ernest Lawford and Charlotte Walker in Comedy at Adelphi

Few American dramatists have written more sparkling dialogue than Roi Cooper Megrue in "Tea for Three," a comedy, presented at the Adelphi last night for the first time in this city.

As one sits and listens to the charming talk of the characters in Mr. Megrue's comedy he is reminded of Bernard Shaw, Oscar Wilde or Somerset Maugham. For this reason the piece probably will find its greatest favor among the "smart," sophisticated or cultured and may be found to be just a little beyond the ken of the general population. This accounts in a measure for the presence last evening of one of the most fashionable audiences that perhaps the Adelphi has ever entertained as guests, and it was a large gathering, a capacity house, it may be said.

As the program announced, the comedy is "an angle on the triangle," that eternal situation of fiction and dramaturgy, two men and a woman, and love and jealousy the predominating features. In this case the angle is a new twist to the old story, and we are given a tale that is subtly spun and with the greatest of finesse. There is a freshness to the plot and the humor and the persons of the story are real human beings. So intimate are the conversations—the play is mostly conversational—that one feels he is an eavesdropper hearing things of the utmost family privacy, not intended for his ears. The play is a welcome novelty with several uniquely charming innovations.

There are only five characters in the play. Two of them are the small and unimportant parts of a maid and a valet. The others are The Friend, "who has as his angle that the triangle can be square," portrayed charmingly by Ernest Lawford; The Wife, "who has her idea that it must be a right angle," delightfully portrayed by Charlotte Walker, and The Husband, "who doesn't know much about angles," interpreted by Dean Berup.

Of Mr. Lawford and Miss Walker much praise is due for the clever manner in which they handle Mr. Megrue's lines and situations. As to Mr. Berup, he seems miscast and falls just a little short of winning the sympathy of the audience and bearing out the author's idea of a man worthy of the love and sacrifice of the wife.

"Tea for Three" is especially recommended to husbands or any one who happens to be suffering from "green eye." The plot concerns a fascinating and brilliant lover, a husband absorbed in business and neglectful and a wife lonesome but loyal. The subject of platonic love is much discussed and apparently, in the author's opinion, proved to be a thing that can and does exist without harm to the family fireside.

The comedy is in three acts and has been handsomely and appropriately staged.

Minstrels Still Funny

North Philadelphia's entertainment of royalty won't be half so entertaining, in a manner of speaking, today, as the entertainment of royalty as portrayed in the rollicking farce at Dumont's, which continues as a feature of a bill of laughter. Billy Davis offered a budget of blackface songs, which met with favor, and John White's unridable mule was as unridable and funny as ever. Emmet Welch won favor with his up-to-the-minute songs and there were lots of new and timely jokes in the "first part."

MUSIC SHOW AT WALNUT

"Love Hunter" Provides Capacity House With Laughter

"The Love Hunter" is not one of your sophisticated musical comedies. It is simple in its methods and forthright in its presentation of its mirth and its melody. And neither the ditties nor the drolleries are as historic as the venerable playhouse which stages this new show with book and lyrics by Darl MacBoyle, music by Walter Rosemont, dances by Raymond Midgeley and staging by George Choos, who is also the producer. It opened a fortnight's run at the Walnut last night to a capacity house which thought the humor was great fun and enjoyed the tunes as well.

The responsible syndicate puts Kokomo on the musical comedy map and likewise conveys amusing ideas of "swell" society in the Indiana town, once noted for buggies and now high up in the industrial production of tractors. Kokomo social amenities are somewhat extraordinary even for musical comedy in the etiquette of introductions, chaperones, quick courting and the jilt direct. It seems that a lovely Kokomo maid with a swollen mid-west fortune has a snobbish mother who is determined to marry her off to a belted earl. Presto! the earl appears and one knows him forthwith, if not sooner, for what he is. Though he is minus a belt he is possessed of a monocle and a Piccadilly vacuity in which nothing can live, not even an idea. Enters then a home-made, honest-to-U.-S. reporter and from that moment the romantic scheming of mamma and his grace or his nibs go glimmering. Which same is not quite so simple, for the earl has to be proved an impostor, and the Yankee lover has to relieve himself of suspicion of being not merely a fortune hunter but what is worse in the matchmaking mater's eyes, impecunious.

Mr. Choos has had a great deal of success in putting on tabloid musical shows for the vaudeville stage and in "The Love Hunter" he has telescoped a number of these, including "The Count and the Maid," into a mosaic of music and merriment that will please its own public immensely. The feminine lead, Ina Mitchell, is a very pretty girl. Perhaps the vocal honors belong to Frances Allison, the Gallic maid. A quartet of comedians, Eddie Vogt, who is featured; John Sully, James Carney and Jack Chire, play up the humorous lines and situations for all they are worth and both Sully and Carney prove graceful dancers.

BURLESQUE BILLS

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

Ben Welch, the popular Yiddish comedian, is entertaining Casino patrons with his "Banner Show," one of the top-notch productions of burlesque. "Love Arbor" is the title of the first part, in a pretty scene laid in a villa along the Hudson. "Izzy at the Movies" and "Izzy at the Cabaret" feature the second act. Dolly Morrisey and Frankie Martin assist the star.

PEOPLE'S—The latest fashionable modes are on display here this week by a large chorus. "The Big Burlesque Revue" scores its old-time hit with such popular favorites as Harry Morton and Zella Russell in the cast. Vaudeville novelties vary the show.

BIJOU—"The Aviator Girls" offer something new in two skits. "Flying High" and "Honeymoon Beach." Specialties and a pretty chorus help liven up the show, which is replete with action from start to finish.

TROCADERO—The movies furnished the theme for the unusually pleasing burletta which featured the first production of "Oh Frenchy." The burletta is "A Day in a Moving Picture Studio." The performances of Al Martin, Hazel Ford and Lottie Lee stood out as of the highest order. Lovers of dancing enjoyed real novelties.

MANY HITS AT THE NIXON

Anniversary Bill Marks Record for House

With a bill which is one of the very best in its history, the Nixon is celebrating its ninth anniversary this week. General Manager Nixon-Nirdlinger has provided something that will suit nearly every taste.

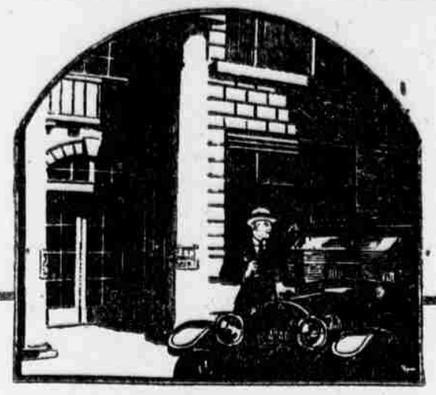
Justly named is "A Cure for the Blues," a musical tabloid, which heads the show. Its effervescent comedy is interspersed with songs of the moment. Several clever comedians and a dozen pretty girls keep the action at a rapid pace.

Robin and Pal prove among the best mimics in vaudeville. Robin is known as the human music store. His imitations are given with lively comedy. He scored emphatically. Lou Wilson did a little of everything and did it well. The Gaudschmidts, who scored a solid hit for two years at the New York Hippodrome, are the clownlest clowns in vaudeville. They kept laughs on the jump.

"Salome vs. Shenandoah," with Mack Sennett, is a comedy riot on the screen.

Narrow Escape From Runaway Car

A runaway freight car at Ramsey's coal yard, Bryn Mawr, yesterday crashed through a fence and ran half way across Lancaster avenue, narrowly missing an automobile.



THERE is many a man in this community who feels the same way about his Cadillac as the prominent merchant who said the other day that the Cadillac has played a big part in his success, because it has increased his business efficiency.

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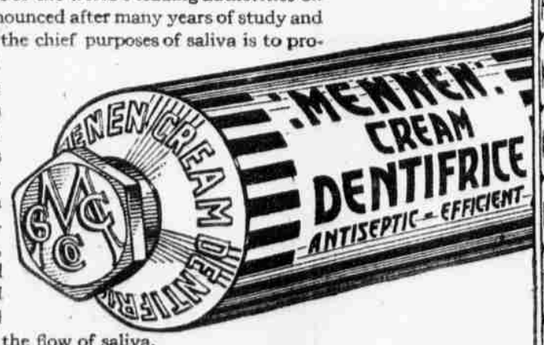
There is a natural way to do everything—even to cleaning teeth.

Nature never meant that teeth should decay. Teeth of savages and wild animals live as long as their bones.

Science has recently discovered one of Nature's big secrets. It has to do with saliva.

Dr. H. P. Pickerill, M.D., Ch. B., M.D.S. (Birmingham), S.D.C. (England), one of the world's leading authorities on dental science, has announced after many years of study and research, that one of the chief purposes of saliva is to protect your teeth. A constant flow of saliva over the teeth destroys the poisons of food decay and guards teeth night and day.



Mennen Cream Dentifrice is the product of a serious, scientific effort to aid Nature in a natural way to safeguard teeth. It stimulates the flow of saliva.

It contains a mild, beneficial fruit acid which has about the same effect on the salivary glands as grapes or oranges. Try just a speck of it on the end of your tongue and note how the saliva flows!

Mennen's cleans teeth wonderfully. It breaks down tartar formations and removes tobacco stains.

Mennen's has a 20% content of alcohol which serves as a conditioner of the gums and exerts an antiseptic action.

Mennen's is economical because it is so concentrated that a half inch or less is all that it is necessary to use.

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