

THE THEATRICAL AND PHOTOPLAY OFFERINGS AT PHILADELPHIA PLAYHOUSES FOR THIS WEEK

NEW PICKFORD PLAY; BARRIE IN THE MOVIES

"Male and Female" Based on "Admirable Crichton"—Many New Offerings

"STANLEY"—Heart of the Hills... Mary Pickford's latest release, "Heart of the Hills," is a happy contrast to her recent inspired "Hoodlum" and a proper companion piece for the delightful "Daddy Long Legs." The new photo-play, based on the romantic Kentucky novel of the late John Fox, Jr., has been most intelligently adapted to screen uses, and the result is a blend of comedy, character studies and melodrama that is unusually expert.

Sidney A. Franklin, the director, has wrought with his beauty vistas of the Kentucky hills. Some of his long shots of unadorned trees and rolling country with the best achievements of the Mills and Griffith, and the camera work is certainly a wonder. Especially lovely are the "takes" of the countryside, where color has been used with splendid knowledge and taste. The characterization of the heroine, played by Miss Pickford, is a masterpiece of the earlier episodes of the picture.

The captions contain their quota of humor. A new Pickford film in natural color shows the dangers of carelessness with regard to forest fires. It is one of a series of educational subjects. This is in addition to the musical program.

PALACE—"Male and Female," with special cast. Story by John Fox, Jr. Directed by Sidney A. Franklin. Paramount play.

In the announcement sent out by the publicity department of the theatre there is this line of information: "The splendor of the production cannot be described. It leaves one speechless." Now, it is a very good picture and there are some words which may be used to tell of its further merits despite the foregoing admiration.

Credit for the excellence of this production must necessarily go to Cecil B. de Mille for his capable direction of the players and for his careful selection of the players who admirably filled the roles which were admirably filled by talented artists.

The technical expert certainly supplied some ingenious devices for the use of the shipwrecked crew. In contrast to these primitive implements were the modern appliances of the home in England. A shipwreck showing the interior of the cabin with a table, chairs, a flushing water and swirling furniture was thrilling to see.

Now the story of Sir James M. Barrie, upon which this picture is based, is founded, told of a butler, who when fortune placed him and the family in which he served upon an island took the situation in hand and had the family working for him as well as for themselves. The time comes when they are rescued and it is there that the "big moment" arrives, for the only woman, the erstwhile island monarch, exclaims, "Yes, my lady." Love interest involves two women. There is the adoring love of the scullery maid, whose manners are paralleled in those of the mistress, who also loves the hero of the party. The story's end has been kept virtually the same, for the grand lady of nobility marries her butler, while the butler announces his engagement to the maid.

The surprise of the play was found in the acting of Lila Lee, who, as the scullery maid, was realized by the director, Thomas Meighan, as a girl who, acting of the repressed sort as the butler. As an automobile in commanding voice on the island, she was played by the actress, who did the work. Gloria Swanson looked delightful in her primitive garments, as did the other women of the cast. Boba Daniels, who played the small role as a slave girl, Theodore Roberts and Raymond Hatton gave their usual support, while the short period of time that little Walter, who played the boy, showed, provoked much merriment.

Summed up, the play is a good one. The audience took much interest in the newly decorated house and in the play, which was skillfully played organ.

ARCADIA—"An Adventure in Hearts," with Robert Warwick. Story by Anthony Hope. Directed by James Cruze. Paramount play.

The movie monster of the story by Anthony Hope again shows the supposed value of a certain name. "Captain Dieppe" would know what it was about. There is something titillatingly attractive about "An Adventure in Hearts."

Robert Warwick has always made a good leading man, and his big, well-built body and pleasant smile lend character to his impersonation of a man who aids in the settlement of the black-mailers of the plot and permits the wife of his benefactor to get clear of the clutches of the fellow who lets her money. There is a misunderstanding as to the two women, and the hero, played by Mr. Warwick, thinks he is falling in love with the wrong one. Exciting situations ensue and all ends well.

Helen Chadwick plays the role opposite the star and acquits herself in good style. Winifred Greenwood is another player of prominence and once the star of the Morosco studios. Walter Long is well cast as the villain.

VICTORIA—"The Love of Ambition," with Theda Bara. Story by Julia Barham. Directed by Edwin S. Porter. Fox film.

The love of Theda Bara is probably stronger than the attraction of her vehicle this week. Her admirers will rejoice with her in the knowledge that she is soon to quit vaulting all over the screen and settle down to being a regular actress. That is, she will play straight roles. In this story she is still the girl who gains a title and a huge home by reason of her power of attraction and as a magnet she certainly attracts to the box office.

When a public hotel stenographer takes it upon herself to fall in love with a wealthy client and is then deserted by him, the plot looks promising. "The man returns from America to his British family and the girl follows him, without knowing that little old coincidence is trailing her and is going to take her to her false loved one. He happens to be the son of her social employer and already has a wife. In the end, however, the latter dies and Theda and her Englishman are wed. William Davidson is the dubious hero, and he looks the role, while Thelma Burlew, Robert Payton Gibbs and Dan Mason have important parts.

REVENUE—"Twenty-three and a Half Hours," with Douglas MacLean and Doris Davenport. Story by Howard Chaffey. Directed by Howard Chaffey. Fox film.

Twenty-three and a half hours of "Where

Remaining Photoplays

COLONIAL—"Flame of the Desert," with Geraldine Farrar. An Egyptian love story.

MARKET STREET—"The Last of the Duques," with William Farnum. From a story of Zane Grey's.

GREAT NORTHERN—"The Last of the Duques," with William Farnum as star.

ALHAMBRA—"The Miracle Man," with star cast.

IMPERIAL—"Lombard, Ltd.," with Best Lylell.

CAPITOL—"Scarlet Days," directed by D. W. Griffith, romantic California play of '19.

LOUVE—"Scarlet Days," has Richard Barthelmess in a prominent role, and was directed by D. W. Griffith.

STRAVE—"Scarlet Days," as noted above.

REVUE—"An Accidental Honey-moon," brings Robert Warwick and Elaine Hammerstein as stars.

WEST ALLEGHENY—"Told in the Hills," with Robert Warwick, Monday and Tuesday.

LEWIS—"The Kneelocker," with Douglas Fairbanks, was shown yesterday.

are the stars of yesterday's Thomas H. Ince answers not, but rather creates the luminaries of tomorrow. Each year has seen a new star made by this screen director. Now it is Douglas MacLean and dainty Doris May who have been chosen for his favors. Charles Ray, Dorothy Dalton, Emil Bennett and William S. Hart are products of his direction.

For, delightful, bright comedy, few movies have surpassed this. Of course, a lot of the credit reverts to the original source of the play, for Mary Roberts Richman knows how to prepare a story that will be liked.

While Thomas H. Ince supervised this tale, he had Henry King do the directing and Agnes Johnston to handle the scenario. This duo did an effective work in their line as effective play-makers in theirs. The story is about the daughter of a general and a soldier who goes to France. She begs him to look out for her and he does with good effect. Then he gets twenty-three and a half hours' leave, with the result that there is a wealth of fun in his holiday-making.

DELMONT—"The Tower of Jewels," with various cast. Story by Lucien Hull. Directed by Tom Terrell. Vitaphone play.

When Corinne Griffith visited this city a short time ago as the guest of the local Alhambra management, it was predicted that she would become a popular star. That she has started well upon this forecast is borne out by her work in this new piece.

There is always an advantage in having good workers supervise the construction of a thing, and so this movie bears up under the guidance of Mr. and Mrs. George Randolph Chester. The famous tower of jewels in this story is not the one which supplied the sightseers with eye-biting light at the San Francisco Exposition, but is a collection of real gems which found a girl once a member of a crooks' band. As the people like to say, the girl "goes straight" and does not take the gems when the chance offers, but rather she sells them and the good old-time and favorite Maurice Costello appear in the support.

Comedy at Orpheum

Grace George's comedy success, "A Woman's Way," was presented by Mae Desmond and her players at the Orpheum last night. It tells the story of a young wife whose husband has become enamored of a flirting widow. An accident brings them into the line, and newspaper stories tell of the fight in flaring headlines. How "A Woman's Way" brings order out of chaos—a "way" that commands itself to every house where married strife rages and where the bright sunlight of true love is temporarily obscured by the clouds of misunderstanding—must be seen to be appreciated. Miss Desmond played the part of the aggrieved wife with delightful art, and Mr. Fielder did of the erring husband. The other favorites have pleasing roles.

Nixon—There is plenty to delight young and old on the wholesome bill "The Melody of Youth," presented by six talented kiddies, overflows with harmony with a good sprinkling of comedy. The Clairmont Bros., thrilled with ladder tricks, Henderson and Stone offered comedy and music, and several other good acts made the show highly entertaining. Action marks "The Combat," the photoplay attraction.

Nixon-Grand—If Grant is a wit and a big comedy hit. He had the audience in the palm of his hand. The Four Melody Maids dispensed harmony with good results. Johnny Clark depicted a "son" of humorous proportions with a gift for balancing and sensational acrobatics. The Strand Trio, described as "three men in a boat of fun," came to port with a cargo of entertainment. Other numbers were Sherwin Kelly, who sings while per-

WELL-BALANCED BILL PLEASES AT KEITH'S

Music, Dangerous Stunts and Broad Burlesque in Entertaining Profusion

A diversified bill of music, death-defying stunts and broad burlesque make the bill at Keith's this week one of unusual entertaining ability. Page, Mack and Mack, billed as pantomime comedy equilibrists, introduce a combination of comedy and skill. Several of the stunts of this trio, one of which is a twenty-foot dive through the air, alighting hand to hand on the other male member of the act, who is already a member of the act, but manages to balance the diver, brought applause from even the most confirmed haters of "stunts."

Alice Sheldon and Lucille Dalley offered a novelty singing act. The songs and piano playing of this duo were excellently received. The Jazzband Naval Overture was another musical act of note.

James and Sadie Lennard and Richard Anderson offered a broad burlesque on ancient Rome, entitled "When Caesar C's Her." The act is really funny. Jack Allman and Marmetta Nally, Fay Courtney, with Fred Farber at the piano and Joe Laurie, Jr., played.

Charles King, the musical comedy star, introduced an act entitled "Dream Stars," in which the various dream girls of the singer's memory emerged from the piano. The various girls and her imperial troupe of performing Indian leopards were so good that the dual exodus did not take place during the last act.

Globe—Grace and whirlwind motion of the Broken Troupe, Russian novelty dancers, hold the interest of audiences. Other entertaining features are "Shimmy Inn," a dancing skit; Robert Hodge in a playlet; Frazzini, acrobaticist; James Grady in "The Toll Bridge"; "Comedy and News," singers; "Three Manning Girls," and Sabine and Goodwin, equilibrists.

Cross Keys—"Pretty Baby," a mild-mannered musical comedy, is a fun-filled bit of melody and nonsense and with heavy approval. Hendricks and Stone offered a skit which was productive of more than one round of laughter. Hazel Harrington proved herself a comedienne of talent, and her sketch was a worthy addition to the excellent bill. The Four Marrows were seen in a novelty act.

Broadway—Gautier's Animals are proving that they are real entertainers. Strengthening the attractive vaudeville program are "The Financiers," a comedy, and the Leightons, minstrels. The photoplay is "Please Get Married," "Pretty Baby" will head the photoplay bill during the latter part of the week.

William Penn—George N. Brown and company, in an exhibition of speed walking, head the bill. He gives a performance that corrects the misconception that walking against time is not an undertaking for an athlete. Other turns on the good bill are Barnes, Richardson and company in a clever shtick; Faber and Green, singers; and dancers, and a moving picture, "Please Get Married."

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Continuing Attractions

BROAD—"Daddies," whimsical comedy, telling of bachelors who adopt, sight unseen, general war captives.

FORREST—"The Canary," delightful musical show, featuring Julia Sanderson, Joseph Cavert, Thelma Eburne, Doyle and Doyle and other favorite comedians and dancers.

GARIBOLDI—"A Prince There Was," comedy, with Grant Mitchell. Fascinating story of a millionaire, an authoress, and a singer who believes in fairyland.

LITTLE THEATRE—"Sunrise," 100 per cent American drama, by Willard Mack, with Harry McComack, singing comedian, lately in "Turn to the Right."

ADELPHI—"Ten for Three," light comedy, with Charlotte Walker and Ernest Lawford.

SHERRILL—"A Lonely Fellow," musical comedy, with Lew Fields.

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It was a happy thought to make use of the sweet tones of the contralto, for the resonant sound of the xylophone, for they help out the whistling of the many catchy songs. For instance, there is that sweet "Go Little Boat," which opens the second act, and the singing of "Our City of Dreams." The introduction of "It Makes a Fellow Stop and Think" and the quartet song "Now and Then" were well received, as was "Oh, My Dear!" Guy Bolton has some delightful lyrics in "Phoebe Snow," which tells of her spotless cleanliness. (See advertisements of railroad.) "Ask No More" and many other songs lend their aid in beguiling the rain-soaked patrons.

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'OH, MY DEAR!' PROVES DAINTY MUSICAL PLAY

Refinement and Good Taste of New Show Delight Audience

"Oh, My Dear!" are the ejaculatory words of the wife of the professor in the charming musical play of that title which began its local engagement last evening at the Chestnut. The show is designed to be a sweet titbit and proves an acceptable substitute for the elusive cubicles of sugar. Those who have heralded the praise of this sixth Princess Theatre entertainment about a year ago, and there is nothing in this yearling to necessitate change from the record that it is good, clean and wholesome amusement. Messrs. Comstock and Elliott are the sponsors for the evening's cheerfulness and its "Oh's!"

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