

STANLEY HAS GALA ANNIVERSARY BILL

"Huckleberry Finn," Well Done, Is Attraction—Excellent Films Elsewhere

Stanley—"Huckleberry Finn" comes as a genuine treat because it contains all elements of entertainment required for the screen in a juvenile story. Headed by Mark Twain, which no regrets after viewing this product. Its selection for anniversary week makes it doubly remembered as one of the high spots of the film year.

Just as the author wrote his book in episodic fashion, so has the director, William D. Taylor, prepared his action picture along in similar style. Spectators will love his selection of the actors who portray the main characters, while the brief flashes of the impersonator of the colored man in his bed with a faint vision of Huckleberry coming toward him and telling him the story is remarkable in its fidelity.

Beautiful is the photography and the scenic show care in choice and a desire to keep the characters in the proper element. The raft upon which the boy and the colored man and the two scoundrels go from place to place is a good piece of "property." The staging of the theatre scene, in which one of the scoundrels makes up as "the Royal Nonesuch" is as funny as any that has appeared in comedies.

Much praise is due the individual actors for their painstaking effort to portray characters true to the pen portraits and more will certainly come to them in the way of future honors. Especially is this so of the portrayals of the juvenile roles, Lewis D. Sargent and Gordon Griffith.

Special music and a quartet greatly add to the entertainment.

Palace—William S. Hart's claim that "The Toll Gate" is the best picture he has made is substantiated by the film itself. Purely from the viewpoint of artistic photography, settings, lighting, camera work, cutting and titling, the picture far outdistances even such Hart classics as "Hell's Hinges" and "John Barter". It has been superbly "shot" by that master of photography, Joe August, with a great variety of picturesque western scenes. The picture is an exposition of the soul of a bandit, betrayed by one of his band and sworn to revenge until he discovers that the bandit's wife and little boy have been his benefactors. Anna Q. Nilsson is clever as the woman—the hero does not marry—while the little boy is charmingly enacted by a youngster hitherto unknown to camera fame. Joseph Singleton is somewhat theatrical as the villain, but Jack Richardson makes an admirable sheriff. Mack Sennett's "The Gingham Girl" reintroduces Louie Fazenda in a characteristic rustic part.

Arvada—The exquisite beauty of Violet Heming, her adaptability to the emotional media of expression afforded by the camera, and her lucid intelligence and sympathetic personality make "The Cost" an interesting picture. Miss Heming gets small help from the author, the late David Graham Phillips, whose novel carries little conviction, although the director, Harley Knoles, has rendered it in a convincing way. "The Cost" is splendidly set and lighted, and the acting is generally efficient.

Victoria—Speed, sometimes melodramatic, sometimes unhappily comic, is the keynote of Tom Mix's latest, William Fox release, "The Cyclone." Cliff Smith, the director, has made the action of this picture, by Col. Todhunter Marigold, snappy, and the exterior photography by Frank Goodie, are good western vistas. The big thrill of the course, plunges bodily through a forest, several stories to the earth level. The episode is tellingly directed by shooting the sequence straight, with the side of the building removed in the fashion of the old-time melodramas. Helen Moore is a pretty heroine, while Henry Herbert acts with surety and poise.

Regent—Harry Houdini's interest for the average jaded picture is generally great. The famous Russian self-liberator has a way of accomplishing camera tricks without the trickery that is to say, he slips out of handcuffs, just as he does on the stage, without any recourse to double-printing, "stop-frames" or the like. Houdini's second release (excluding the serial in which he appeared) is "Terror Island." It has been admirably photographed and the story, by Arthur Reeve and John W. Gray, deals with a submarine invention. There are some bully underwater shots and much exciting action.

Capitol—Owen Moore's second Selznick picture is entitled "Sooner or Later." It was adapted from the short story, "The Woman Hater," by Lewis Allen Browne, the scenarist being Cecil Smith and the director, Wesley Ruggles.

The production aims singly at the target of farce, and there is not the slightest probability in the happenings, although one must admit that Moore carries this theme moments off with the grace of a natural-born light comedian. He plays the part of a woman-hater, who, like many of our bachelors, meets his Waterloo in the attractive person of Neena Owen. The settings are elaborate and well photographed.

Burlesque Attractions
Casino—Jack Conway heads the Liberty Girls' company. An extravaganza entitled "Manless Isle" causes many laughs. The production is elaborately staged. The excellent supporting cast includes James J. Collins, Vic Plant, Harold Boyd, Monica Redmond, Helen Stuart and Pauline Harer.

People's—The Abe Reynolds Revue, a Max Spiegel production, is the attraction. The show contains food for much laughter and applause.

Trocadero—Sim Williams presents his 100 edition of "Girls From Joyland." Billy Gilbert and George Wright are the chief comedians, well supplied with funny lines.

Continuing Attractions
FOREST—"The Girl From Home," a show based on "Dick" Davis's farce, by Silvio Hein, Flora Zabelle, Marion Sunshine and Ted Fickel, Frank Craven and William Burres featured.

BROAD—George Arliss, in "Poldark," an American and anti-Bolshevik drama by Booth Tarkington. The play is in America. Many foreign character types are depicted.

GARRICK—"Mary," delightful musical comedy, introducing a new song, "Charles Judson, Jennie Vail and Florio Miller." The joyous adventures of a young American who starts out to solve the high cost of living.

DELPHI—"Up in the Room," farce, with Hazel Dawn, John Arthur, Edna Markey and Walter Jones. A hilarious plot.

SHUBERT—"Take It from Me," clever musical farce with scenes in a department store. Diverting book and useful songs.

MUSIC REVUE AT KEITH'S

Allegheny, Globe, Penn, Nixon and Others Have Good Bills

"Putting It Over," a soldier-musical act at Keith's this week, is worth a trip to the popular playhouse to discover just how this group of talented Twenty-seventh Division fighters "put it over" their comrades in France. The offering of the veterans stood head and shoulders above most of the other acts on the bill. The dancing of Walter Roberts, William C. Paily and Robert Nelson was especially noteworthy.

"Bring Back the Yama-Yama Dance to Me" and the patriotic finale, "My Heart Belongs to the U. S. A.," were catching song numbers.

Harry and Emma Sharrock mystify audiences with their "mind-reading" contained in the sketch, "Behind the Grandstand." Starting as a burlesque, the act develops into a riddle.

Dainty Aileen Bronson, with new songs, and her playlet, "Late Again"; William Allan Grant and Grace O'Malley in a song-and-dance act; Laurel Lee, monologist; Maud Earl and Harry Keenan, with a burlesque trial of a deaf-mute, and Edna Frazer, in a series of daring—complete the bill.

Allegheny—Girls, music and dancing abound in "At the Girls' Club," a condensed musical farce. George Bobbie and Eddy Nelson have a splendid repertoire of songs, comedy and other-wise, that goes well. Alfred Latell offers some unique impersonations.

Globe—Jimmy Hodges and company have a novel musical comedy. E. F. Hawley presents a dramatic playlet, Vera Sabina and company prove dancers of ability. Murray and Walton, comedians; Berlin Trio, singers; Halig and Levere, skit; the Four Loyds, casting skit; Edna Frazer, monologist; Hager and Goodwin, comedians, and May Feather and company round out the bill.

Broadway—Jean Leighton and his twentieth century minstrels featured the bill to the delight of a packed house. Other acts which pleased were Harmon and Washburn, singing comedians; Edna Frazer, monologist; and Franzini, an entertaining musician.

Cross Keys—Mabel Berra, prima donna, has an unusual and high class act. Allen and company please with a skit. Sulley and Thompson offer attractive entertainment. Jarvis and Boyle, with comedy talk; Wilson and Goodwin, comedians, and May Feather and company, dancers, complete the bill.

William Penn—Versatile is the word, when referring to the versatile Sexton, which heads the bill. Songs, comedy or dance—it doesn't matter. They do all well. Dave Roth, formerly with the Red Cross, is a suave singer of songs which proved a hit. Smith and Sauvain add some clever dancing to their vocal flights.

Nixon—Good reasons for laughs as well as new things to laugh at make the show a winner. "On the Quiet," a snappy musical comedy, received a welcome. El Cleeve, clever xylophonist, gathered applause. Clever acts were offered by Whittier and Ireland, the Four Harpess and Wilson and Larsen.

Grand—Clever posing by trained dogs was a feature. Henry's Pets, as the act is known, presented "A Canine's Dream," clever animal act. "Smiles" were in order when Nelson and Cronin, in the "Chong Boys," offered a skit. Al Fields, "the last bartender," brewed an elixir of mirth. Leon Kimberley and Helen Page offered "Spring Is Calling."

Up-to-Date Skit at Dumont's
Dumont's—Right up-to-date and following the daily news is this week's skit, entitled "Mary Pickles Dog, Who is Wear the—?" Gibsoo, Lemuels and Boyden handle the songs; Emmett Welsh, the ballads; Christy, accordionist; the Four Melody Monarchs, Harry Patterson, impersonator, and other favorites appear.

Orpheum—One of the most amusing of numerous recent farces is "Parlor, Bedroom and Bath," presented by Mae Desmond and her players. It is about the troubles of a newlywed.

"BETTY BE GOOD" LIVES UP TO NAME

New Music Comedy at Opera House—O'Hara Back at Walnut—Orpheum Farce

Opera House—"Betty Be Good" is an up-to-date, up-to-the-job and on-the-toes musical comedy. In fact, a good deal of it is on its toes, with the gymnastic and eccentric dancing of Frances Grant and Ted Wing, the terpsichorean graces of Frank Kirby and Vivienne Oakland, the soft-shoe work of Oswald and Mott, made up with trick mustaches, etc., after the manner of Montgomery and Stone in the ever-memorable "Red Mill" on the same stage, and the varied and well-dressed steppings of a large, lithe and, in some cases, lovely chorus.

But there is something else besides dancing in "Betty Be Good"—something that ought to be, but is not, part of a musical show, namely, music. The score is by Hugo Reisenfeld, who put good music into the movies at the Rialto and Rivoli theatres in New York, first as musical director and then as general manager of the houses. Mr. Reisenfeld knows how to develop his themes and knows how to orchestrate with more than a vamping accompaniment. "You Must Be Good Girls," "Keep the Love Lamp Burning," "Listen to My Heart Beat," and "I'd Like to Take Away," succeeded in stopping the show.

The plot is decauted from the French, and as often happens in ouring French wine into American bottles some of the sparkle is lost. The wit is not altogether "ferrezing," but there is enough comedy to keep the audience reasonably a-laugh. Judging by some of the translated dialogue, the original must have been noted for pop and fizz. The plot has to do with the complications which separate a newly wedded couple. Some of the familiar figures of farce keep the action moving, particularly in and out doors.

Josephine Whittell, the prima donna, has a lot of prettiness of person, face and voice. Vivienne Oakland, as a breezy cabaret dancer, played with much vivacity, in which she was matched by Frank Crumit, who shared comedy honors with the well-known and well-remembered Eddie Grayson, Lucile Hanlon, fletcher O'Keefe, a drolly dry farce teller; Irving Beebe as the bridegroom and Georgia Hewitt as the bride were acceptable, and Josie Intropoli, a favorite with the Rogers brothers, was welcomed back in a funny "mother part." The settings and costumes were colorful, but always in good taste.

Lyric—Miss Marlowe's delightful Kate and Mr. Sothers' quizzically romantic Petruchio were enacted again last night at the Lyric, where the company began the last week of their limited Philadelphia engagement.

The name of Shrew is one of the most brilliant pieces in their Shakespearean repertoire. Its robust Elizabethan farce is greatly relished even by modern audiences.

Walnut—Popular interest in the United States in Irish matters apparently extends to the drama, even of romantic rather than political theme. Fiske O'Hara, that sterling exponent of Milesian theaterdom, in response to public demand, has been playing return engagements in "Down Limerick Way" in the various cities visited earlier in the season. Here it ran two weeks at the Walnut, where last night star and play returned in deference to popular request.

"Down Limerick Way" is a comedy drama of the type in which a romantic and good-looking actor like Mr. O'Hara shines. It has humor and sentiment, it is brisk in movement and pictorial in environment.

Orpheum—One of the most amusing of numerous recent farces is "Parlor, Bedroom and Bath," presented by Mae Desmond and her players. It is about the troubles of a newlywed.

Gimbel Brothers For Wednesday

Women's Stylish Summer Shoes of Regular Gimbel Makes Save Third to Half

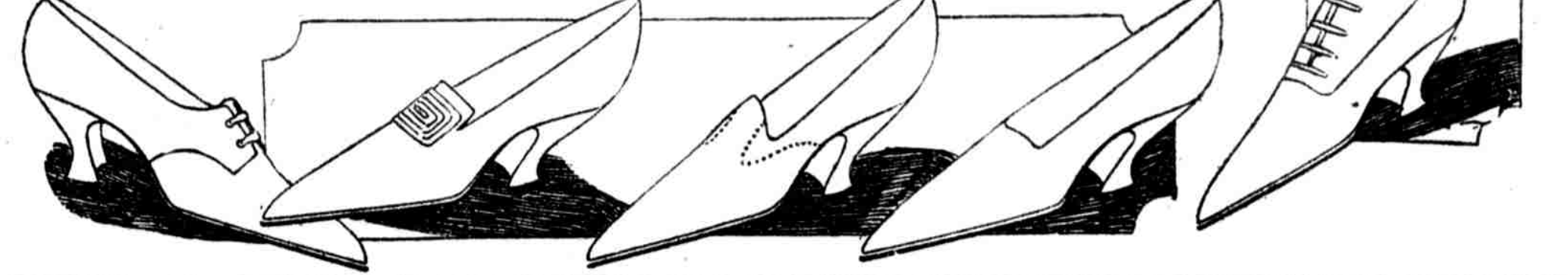
Sale in Second Floor Shoe Section—Wednesday
Here is a shoe sale on new lines---a sale to appeal to the woman who always depends on Gimbels for shoes. The selling will be done by the regular force --- we using extra people for the many details of the occasion.

Catch the idea?
Regular---stylish---Gimbel Shoes.
Fitted upon you by the person who always serves you.
All the same regular procedure that has built this shoe business great---and

The Big, Real Money Saving
that amounts to \$2 to more than \$7 on a Pair.
There are four thousand and four hundred (4,400) pairs---

- At \$5.40 Women's Pumps and Oxfords---welted and turned soles: some with buckles; Louis heels; Patent leather, plain black and champagne color kid.
- At \$6.90 Women's white canvas and Nu-buck High Shoes; welted soles; Louis and military heels. And white canvas Pumps---Louis and Baby French heels. And black kid Oxfords---narrow and broad toes; welted soles; some rubber-heeled. And dull-leather two-eyelet Ties. And patent leather Pumps with buckle.
- At \$7.40 Women's Pumps of kidskin and patent leather; Louis heels of leather. And two-eyelet Ties---patent leather; plain toes; French heels of leather.
- At \$9.60 Patent leather Pumps Dull Calfskin Pumps Gray Kid Pumps with buckles Gray Kid Oxfords High Shoes of gray kid; laced High Shoes of tan calfskin.

\$3.95 for Women's High Shoes
Patent leather and black kidskin---tan fabric tops; turned soles; French heels; medium vamp.
Come expecting full and plenty---with good range of sizes. Of course, sizes will run short as the selling progresses.
---Gimbels, Second floor

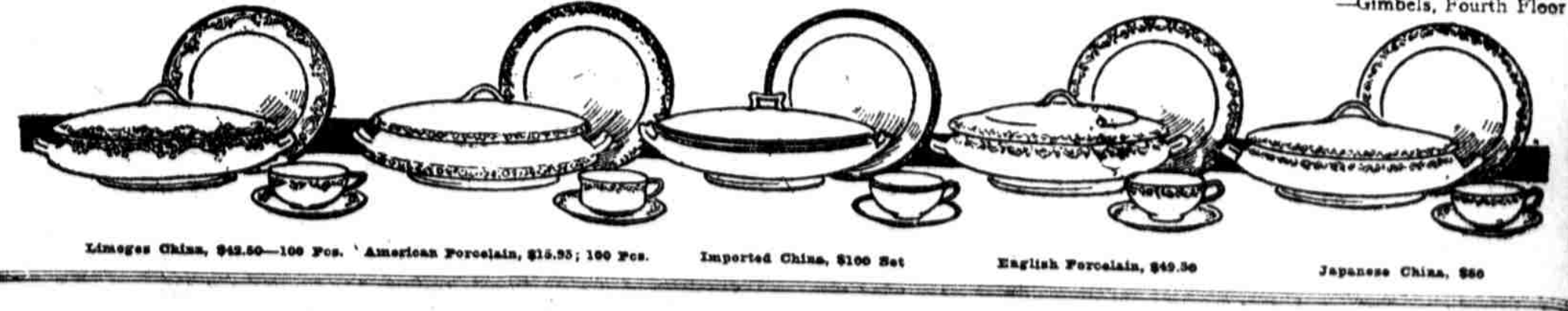


Gimbels: The House of Dinner-ware

Ample Proof of Leadership is Shown By the Variety and Desirability of Dinner Sets at \$4.95 (31 Pcs.) up to \$195 (109 Pcs.) At Savings Close to 40 Per Cent.

The "market" doesn't make it easy to offer real specials. Advancing costs of production, railroad transportation---in many ways prices are "stiff" and stocks scarce. It's a seller's market---has been for months.

- These Gimbel Low Prices Are in Spite of Market Conditions**
Bungalow Sets and Cottage Sets for 6 persons; other sets for twelve persons---sets expandable to accommodate any desired number.
- \$8.95 for 32-Pc. Sets; 6 Persons
 - \$15.95 for 100-Pc. Sets; 6 Persons. Pictured.
 - \$12.95 for 50-Pc. Sets; 6 Persons
 - \$22.50 for 100-Pc. Sets; 12 Persons
 - \$35 for 106-Pc. Sets. Open Stock
 - \$39.50 for 106-Pc. Sets. Imported
 - \$42.50 for 100-Pc. Sets. Limoges. Pictured
 - \$49.50 for 100-Pc. Sets. English Porcelain
 - \$3.95 for rich deep-cut glass Flower Vases, 12-inch size.
 - \$1.25 for light-cut glass Water and Lemonade Sets; thin-blown glass, cut with blossom and foliage; 6 tumblers and a 2-quart size jug.
 - Needle-etched blown glass Table Tumblers; save a dime on each, at 15c.
 - 7-piece Cereal Sets, 6 cereal jars with lettering and a hanging salt box; complete at \$1.75.
 - Dainty thin Japanese china Tea Cups and Saucers, neat decoration, gold-and-white floral border, first quality at the price of porcelain wear, at 35c.



Limoges China, \$42.50-100 Pcs. American Porcelain, \$15.95; 100 Pcs. Imported China, \$100 Set English Porcelain, \$49.50 Japanese China, \$60

THEATRE	PHOTOPLAYS	PHOTOPLAYS
ALHAMBRA 12th, Morris & Passyunk Ave. Mat. Daily 7 & 9 P. M. MARY MILLEN MINTER IN "JUDY OF RHODES' HARBOR"	ALLEGHENY Frankford & Allegheny Sts. Mat. Daily 7 & 9 P. M. MIRIAM COOPER IN "SHOULD A HUSBAND FORGIVE?"	APOLLO 52d & Thompson Sts. JACK RICKFORD IN "THE LITTLE SHEPHERD OF KINGDOM COME"
ARCADIA CHESTNUT Below 10TH St. 10 A. M. to 11:15 P. M. VIOLET HEMING IN "THE COST"	BALTIMORE 61st and Baltimore Eves. 6:30. Sat. Mat. PAULINE FRIDERICKE IN "BONDS OF LOVE"	BLUEBIRD BROAD STREET AND RINGBROOK AVE. ELISE FERGUSON IN "HIS HOUSE IN ORDER"
BROADWAY Broad & Snyder Ave. WALLACE REID IN "EXCUSE MY DUST"	CAPITOL 72d MARKET STREET 10 A. M. to 11:15 P. M. OWEN MOORE IN "SOONER OR LATER"	CENTURY MARSHALL AND ERIE STS. MARY'S ANKLE
COLONIAL 6th & Maplewood Ave. 9:30, 7 and 9 P. M. "IN OLD KENTUCKY"	EMPRESS MAIN ST. MANATUNE ALICE LAK IN "SHOULD A WOMAN TELL?"	FAIRMOUNT 56th & Girard Ave. CONSTANTINE TALIAFERRO IN "TWO WEEKS"
FAMILY THEATRE-1811 Market St. LIONEL BARRYMORE IN "THE COPPERHEAD"	56TH ST. THEATRE-Below Spruce HARRY T. MOREY IN "THE FLAMING CLUE"	FRANKFORD 4115 FRANKFORD AVE. "STRONGER THAN DEATH"
GREAT NORTHERN Broad St. at 8th ERIC STROHEIM IN "BLIND HUSBAND"	IMPERIAL 60TH & WALNUT STS. ALAN DWAN IN "THE LUCK OF THE IRISH"	LEADER 41ST & LANCASTER AVE. MARIAN DAVIES IN "MARRY EVIL"
LIBERTY BROAD & COLUMBIA AVE. MARIAN DAVIES IN "EXCUSE MY DUST"	333 MARKET STREET THEATRE MARIAN DAVIES IN "APRIL POLLY"	MODEL 428 SOUTH ST. ORCHESTRA. WILLIAM FARINUM IN "WINGS OF THE MORNING"
OVERBROOK 63d AND 12th St. DORIS CLAYTON IN "NORMA TALMADGE" "SHE LOVES AND LIES"	PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M. W. S. HART IN "THE TOLLGATE"	PRINCESS 1018 MARKET STREET 8:30 A. M. to 11:15 P. M. HAINE HAMMERSTEIN IN "GREATER THAN FAME"
REGENT MARKET ST. Below 17TH St. 9:45 A. M. to 11 P. M. HOUDINI IN "TERROR ISLAND"	RIALTO GERMANTOWN AVE. AT TULPEHOCKEN ST. J. W. KERRIGAN IN "38,000"	RUBY MARKET ST. Below 17TH St. 10 A. M. to 11:15 P. M. DOROTHY GISH IN "MARY ELLEN COMES TO TOWN"
SAVOY 1211 MARKET STREET 8 A. M. TO MIDNIGHT MIRIAM COOPER IN "EVANGELINE"	SHERWOOD 64th and Baltimore Mat. 2, Eves. 6:30 CHARLES EMY IN "ALARM CLOCK ANDY"	STANLEY MARKET ABOVE 16TH St. 11:15 A. M. to 11:15 P. M. MARK TWAIN'S "HUCKLEBERRY FINN"
VICTORIA MARKET ST. AB. 9TH St. TOM MIX IN "THE CYCLONE"	THE NIXON-NIRDLINGER THEATRES BELMONT 62d ABOVE MARKET ERIC STROHEIM IN "BLIND HUSBAND"	CEDAR 60TH & CEDAR AVENUE CHARLES RAY IN "ALARM CLOCK ANDY"
COLISEUM MARKET BETWEEN 60TH AND 60TH DOROTHY GISH IN "MARY ELLEN COMES TO TOWN"	JUMBO FRONT ST. & GIRARD AVE. Jumbo Junction on Frankford "EVERY WOMAN"	LOCUST 52d AND LOCUST STREETS WALLACE REID IN "EXCUSE MY DUST"
NIXON 62d AND MARKET STS. GEORGE WALSH IN "THE SHARK"	RIVOLI 62d AND BANSBOW STS. LOUISE OLAM IN "THE LOVE WOLF'S DAUGHTER"	STRAND GERMANTOWN AVE. MARGUERITE CLARK IN "VENANGO "EASY TO GET"
WEST ALLEGHENY 35th & Allegheny DOROTHY DALTON IN "MARRIED TO THE WIFE"	EUREKA 40TH & MARKET STS. MAILE WILLIAMS IN "THE BLACK GATE"	

Complete chart showing programs for the week appears Saturday evening and Sunday.