STANLEY SHOWS NEW FARRAR PRODUCTION

Pauline Frederick, Walthall, Constance Binney and Wallace Reid Starred

Stanley—"The Woman and the Puppet": This latest picture starring Geraldine Farrar contains three high points. It is the best story the operatic screen favorite has ever utilized for silver-sheet purposes; her histrionism is of the most compelling and impressive variety she has yet exhibited, and the picture from the standpoint of photography and accuracy of detail is one of the most notable ever turned out by the Goldwyn studios. The production originated in Pierre Louys's story, which had its inspiration in turn upon a painting by the Spaniard Goya. Any one with half an eye can detect many resemblances to "Carmen," with its high-born officer passionately in love with a physically alluring though spiritually debased cigarette girl, but Miss Farrar is far more effective here than in her celebrated enactment of the Merimee heroine. In operatic form the story has been heard in Philadelphia through the medium of Zandonai's "Conchita."

Aside from the remarkable acting of the star herself and her gifted husband, Lou Tellegen; of Rese Dione, Bertram Grassby, Macey Harlam, Dorothy Cummings and Milton Ross, the beholder is fascinated at every revolution of the projecting machine by the pictorial loveliness and similitude to the actualities of Seville and Cadiz revealed upon the screen. Spain is here visualized as it really is and not in any glorified operatic manner. Many specialists must have been employed to procure such accuracy in street scenes, costumes, architecture, with its occasional suggestions of the five centuries ago Moorish occupation, ecclesiastical processions and the low-life atmosphere of the Cadiz dance hall, the pulsing passion of the stage glimpsed through swirls of cigarette smoke. Screen artistry is here unfolded in its best estate, and Reginald Barker, the director, has achieved a work by which he will be long remembered. The production on the artistic side eclipses even that other beautiful Farrar picture of Aztec complexion, "The Woman God Forgot." The photoplay now on view utilizes a happy ending, which is neither logical nor in conformity with the Louys original. But movie producers and directors know their publics and realize the general dread of a tragic conclusion.

Some of the foremost artists of the screen will be among the guests at the cornerstone laying of the New Stanley Theatre, Nineteenth and Market streets, on Saturday afternoon. There will be the two Talmadge sisters, Norma and Constance; Dorothy Dalton, Lew Cody, Elsie Ferguson, Pauline Frederick, Olive Thomas, Eugene O'Brien, Owen Moore and George Walsh.

Mrs. Fanny E. Mastbaum, mother of the president of the Stanley Co., Jules E. Mastbaum, will dedicate the stone. The ceremony will begin at 3 o'clock, but for an hour preceding that event there will be a concert by Hummell's Band. Speeches are to be made by Governor Sproul, Mayor Moore, Jules E. Mastbaum, Judge Horace Stern, City Solicitor Smyth and others.

Arcadia and Palace — "The Dancin' Fool" is one of the best pictures that Wallace Reid has appeared in. Combining as it does elements of comedy, with a touch of the business world, its appeal is general. The love motif is not overlooked, and brings Bebe Daniels to the fore as a fine player, where once she was one of the merry-merry in the slapstick comedies.

Henry Payson Dowst wrote the story, which Sam Wood directed with much attention to details. Especially good are the furnishings in the musty old office of the uncle where Reid goes to work. It is near a pottery, and the dust is laid thickly over everything in the place. Antiquated things are about the office, but the boy brings a number of modern office appliances to the place.

The hero is a dancer, and at night manages to display his terpsichorean ability in a cabaret with the assistance of Bebe Daniels. There he overhears a plan to buy out his uncle's place, but he manages to stop the sale in time, while the making of "Bjones Bjugs" brings wealth to the firm.

Victoria — "The Paliser Case" has Pauline Frederick as the star. If Miss Frederick makes pictures like this one when she is with her new company they should be received with just acclaim, because the audience liked her work yesterday. Edgar Saltus wrote the story, which was directed by William Parke.

Perhaps a snip from the censor's shears changed the original idea of the play, but it helped it with the continuity because the play gets right down to the matter in hand without much effort. Three people are accused of having killed Monty Paliser, and three have confessed, but to tell the real criminal would be to destroy the pleasure of prospective spectators. Suffice it to say that the mystery holds up well. There is just a touch of "The Crimson Alibi" ending to this, which is enough of a clue to give.

Once more does Miss Frederick "emote" in her usual way, and she drew sympathetic tears from some spectators. Albert Roscoe, Kate Lester, James O'Neill and Alec Francis have important roles.

Regent—"The Stolen Kiss" has Constance Binney as the recipient. There are many who do not believe in coincident happenings in the movies and claim they are unreal. It has been proved many times that things do happen outside of the silversheet which occur upon it.

A girl meets a choir boy and kisses him. Years pass and with them comes the death of her grandparents, leaving the girl to earn her living as a seamstress. After a time she meets her boyhood friend. He is a great baritone singer. The result the audience already knew with the first stolen kiss.

Capitol — "The Confession" provides Henry B. Walthall with a role that gives this great artist the sort of emotional acting that the screen needs to break the monotony of the sugary-sweet simperings of dimpled darlings. Hal Reid, father of Wallace Reid, the comedian, appearing on two other screens, provided the original stage play of the same title from which this picture was made. While there is much that is tragic in this piece, the injection of a proper amount of comedy relieves the sombreness. A confession saves an innocent man from death, and with it comes the culmination of a love romance. Margaret McWade, Margaret Landis and Francis MacDonald have important roles.

THURSTON'S NEW WIZARDRY

Master Showman Offers Mystifying Program at Garrick

Garrick—The ability of Howard Thurston as a master showman seems to improve with each visit. There was genuine approval of his efforts to deceive his audience last evening. His following numbers children from six to sixty, who like to see if they can fathom the old saying about the hand being quicker than the eye. Most of the tricks this year seem to have been arranged for the eye, as they do not utilize the simple apparatus which this magician used at his initial engagements.

"Materialization" of "spirit matter" comes with somewhat of a thrill to the spectators because in Thurston's acts the forms and the sounds are brought about upon a lighted stage while lesser artists produce their trickery in a darkened room.

A beautiful spectacle is that of the water fountains, which seem to come from every part of the stage. The levitation of the girl assistant still remains one of the scientific puzzles of the repertoire. The familiar but still baffling tricks were received with the same enthusiasm that greeted their initial presentations. Injection of clean comedy, both in patter and tricks, aided materially in brightening up the program with its somber necromantic second part.

Continuing Attractions

LYRIC—"The Magic Melody," musical play by Frederic Arnold Kummer and Sigmund Romberg, Julia Dean, Flavia Arcaro, Tom McNaughton and Charles Purcell featured. The composer of "Maytime" has written some of his most delectable music for this piece, which is a comic opera version of a romantic vendetta.

ADELPHI—"Up in Mabel's Room," farce with Hazel Dawn, John Arthur, Enid Markey and Walter Jones. A hilarious plot. Last week.

SHUBERT — "Take It From Me," clever musical farce with scenes in a department store. Diverting book and tuneful score. Last week.

'LINGER LONGER LETTY' LIKELY TO LINGER HERE

Charlotte Greenwood Is Personality-Plus in New Musical Comedy

Chestnut Street Opera House—"Linger Longer Letty" is a well-staged, well-dressed and well-behaved musical comedy.

The devising of it is due to Anne Nichols, who has fabricated a farcical plot tinged with real comedy. The interpolated lyrics are by Bernard Grossman, and the musical adjuncts for the songs and the really admirable dancing were picked out on Alfred Goodman's piano before they became popular on the phonographs and in the cabarets.

Oliver Morosco, who personally staged the piece as well as financed it—apparently without any hazards of his money, judging by the size and the applause of the audience—is no futurist in art. He has no nudes descending the stairs, though there are stairs available in a couple of the charmingly pictorial scenic sets. The nearest to it is Charlotte Greenwood in a bathing suit. And tights for the chorus, of chorus. After the Greenwich Village ideas of design and color in some recent musical comedies, Mr. Morosco's cleverness with pastel shades and furniture of delicate contours to match the lines and period of the chorus, is refreshing to the eye and the soul.

Miss Greenwood drudges for her family something like Cinderella, only more so, as she has more sisters. And she finally plays the part of her own fairy godmother with admirable results to her peace of mind and contentment of spirit. It takes a lot of hilarious comedy to vamp her prince—but she gets him.

Miss Greenwood is more notable for longitude than latitude. But if there is not much width to her physique there is a lot of it to her smile and her good nature. She wins by personality plus. She is a player of the infectious humor of May Irwin or Maria Dressler, even though she packs her gowns in an umbrella case and not in an extended trunk. Her limber and elongated dances had an essential grace and ease, despite their eccentricity, and her occasional bits of sentimental or emotional acting were very good. Robert Higgins and George Sweet, who had the two "lover" roles, also contributed some clever dancing, as did a couple of girls not mentioned on the program. Cyril Ring as the Colonel and Oscar Figman as Letty's father added to the comedy effects, and the singing of Louise Mink was very agreeable.

"Linger Longer Letty" is likely to linger longer into the Philadelphia summer than most shows.

Farce at Orpheum

Orpheum—Because of the success of farce when presented by Mae Desmond and her players, Director Fielder secured another rapidly moving play in Avery Hapgood's "Fair and Warmer." This is an amusing and smart farce. The story is of a model husband and the equally devoted mate of his college days, who decide to show their life partners that they are really frisky. "Fair and Warmer" has witty lines and is swift in action. Mr. Fielder was brisk as the "good" husband and Miss Desmond as the innocent, trusting wife was charmingly naive.

New Skit at Dumont's

Dumont's—"Oh, Dear Doctor," is the new skit in which the blackface artists make merry and make their audiences merry, too. It is hilarious throughout. The classic first part is rich in jests and jazz, and Mr. Welch and others have up-to-date songs.

NOVELTIES FIGURE ON KEITH'S BILL

Mabel Berra Allegheny Headliner—Jazz at Globe—Diversion Elsewhere

Keiths—Former doughboys attending the show this week will be surprised to learn what a little music and a few girls can do to army life. Elizabeth Brice and Will Morrissey manage to weld a cleverly entertaining bit of work out of some civilian's conception of army life in France. The act puts a crimp in any married man's chance of enlisting. His wife won't let him. Oh, yes, it has a name. It's the "Overseas Revue."

"Visions of 1969," with Percy Bronson and Winnie Baldwin, a clever satire on some of the awful things to be inflicted on the world by those with the "prohibition" fever, made a distinct hit.

Lady Tsen Mei, a really talented Chinese artiste, was never so appealing as yesterday, when she rendered several ballads in good English and for good measure did her imitations of birds and animals. She is a winsome laughing person, who ingratiates herself into the favor of an audience by her seeming unostentatious mannerisms. Stella Tracey and Carl McBride, the former doing most of the work, appeared in a comedy singing skit, in which Miss Tracey gave her impressions of people and sang piquantly. Masters and Kraft introduced dances from the old-time wing to the jazz and garnished it with bright and enlivening comedy, while Prosper and Maret did some exceptional feats of strength and skill. McMahon and Chappell, in their comedy patter act; Magee and Anita, dancers, and pictures rounded out the bill.

Allegheny—Mabel Berra, prima donna, carried off the headline honors. Her act was highly entertaining and was well received. Frank Orth and Anne Cody, two Philadelphians, pleased in singing and comedy. Others on the bill included Moran and Wiser, hat spinners; Fred Berrens, pianiste, and Moore and Kinley. The photoplay, "Back to God's Country," completed a bill of more than ordinary merit.

Globe—John Muldoon, Pearl Franklin and Lew Rose and the Crescent City Five Jazz Band give some pointers in the most up-to-date kind of musical act. "Cuddle Up" is an attractive musical comedy. Burns and Wilson, comedians; Hughie Clark, funny man; John Singer and Dolls, tunes and steps; the Sargent Brothers, entertainers; Zuhn and Dries, melodists, and Otto and Sheridan complete the bill.

Broadway—"A Night in a Police Station," an up-to-the-minute musical comedy, was the chief laugh producer. Other acts which pleased were Whitfield and Ireland, comedians; Jarvis and Boyle, in songs and dances, and D'Armo and Douglas, athletes. The movie, "The Forbidden Room," rounded out the entertaining program.

Cross Keys—Nat Nazarro and company have a hilarious and tuneful musical tabloid. Helene Colone and company present an entertaining sketch. Laney and Pearson, with songs, and Shelvy Edys and Girlies, in an act that is actually unusual, provide amusement for all.

William Penn — Laughter of the riotous order is aroused by Inglis and Duffy. Burke and Burke offer a lively combination of comedy and song. Artistic ideas from Danceland were presented by Jack Patton and Loretta Maris. Other acts included Manning, Feely and Knoll and the DePace Brothers. "The Woman Game" is a good photoplay.

Nixon—Whipple, Houston and company stir up the laughs with "Shoes," a whole-soled comedy with pleasant musical interruptions. Young and Wheeler dance delightfully. Dickinson and Deagon keep the audience in good humor, while the Four Bancrofts thrill and surprise. Gladys Brockwell, in "The Mother of His Children," appears on the film.

Walton Roof—Ruddack, Peacock and Sawyer, clever songs and dances; Charles Gibbs, human phonograph and musical mimic; Vanda, pantomimic dancing; Margaret Irving, songs; Nina Payne, eccentric dancer, furnish very agreeable diversion.

Grand — Eddie Heron and company present a catchy combination of comedy and music, with really novel effects in costumes, in the "Traveling Salesman." Eldora and company furnish a new conception of the entertaining value of a juggling act; Dotson's dancing is novel; Miller and Bradford are singers of real ability, and Winston's Water Lyons and Diving Nymphs complete an exceptional bill.

OLCOTT IN "MACUSHLA"

Irish Singing Actor Delights Large Audience With Romantic Play

Broad—Even the most consistent Sinn Feiner could find no objection to "Macushla," Rida Johnson Young's costume play of a century ago, when Erin was still emerald. In fact, this piece, light as it is and full of comedy and sentiment, is a proof of the Sinn Fein claim of authentic and essential Irish nationhood as the Irish look at it. There is nothing of the "stage Irishman" in the part of Sir Brian Fitzgerald, the dashing and lovable hero of the story of love and intrigue and eventual happiness for the gay gossoon and the lovely colleen. He is a happy-go-lucky Gael, an exemplar of the type that gives rise to the epigram that God loves the Irish. But in spite of his derring-do, his sentiment and his wit, he is genuine. Mr. Olcott achieved the difficult feat of making the hero of a costume drama very real and very human.

Of course there must be an array of Irish melodies in an Olcott production. This season the star is singing, and very feelingly and sweetly, four new ones. "That's How the Shannon Flows" is a story of the course this little stream takes on its way to the sea. "Macushla Asthore" ("Pulse of My Heart") is a ballad to the one Brian loves. "'Tis an Irish Girl I Love and She's Just Like You" is a telling little love song to the girl who does not think he loves her. "I'll Miss You, Old Ireland, God Bless You, Goodby," is a tender parting song to the land of his birth.

Allyn Gillen makes a charming leading woman, and the other members of the company fit in excellently in their parts of comedy, drama or intrigue. Mr. Olcott's admirers will like him in "Macushla."

'FOLLIES' SURPASSES PREVIOUS BEAUTIES

Splendor of Scene and Pose Revealed in Tuneful and Humorous Production

Forrest—It may be just as well to state at the beginning instead of later on that the thirteenth edition of "The Follies" surpasses all previous ones seen here.

A typical Follies audience last night, by its demonstrations of joyousness, indicated that this latest vintage possesses an exhilarating quality and a sparkle that prove it to be something more than old wine poured from new casks.

The high cost of the admission to this new Ziegfeldian entertainment did not deter the followers of these productions from gathering at the opening performance and filling every available seat in the house. And there was value received.

From the first curtain on there is an unceasing succession of color—hues, shades and tints—blended into ever-changing combinations. There is a wealth of costumery. The show is richly and decoratively supplied with girls—as a Ziegfeld production can usually be counted upon to be. As a background, or, better still, as a relief to his lavish display of feminine pulchritude, Mr. Ziegfeld has assembled a score of comedians and singers and dancers of high merit. Diversity, freshness, exuberance, cleanliness and originality are outstanding marks of the performance. The entertainment moves at a rapid pace. There are tunes which may be enjoyed and remembered without difficulty. The jokes, if not especially clever, are quick. Prohibition furnishes the groundwork for many of the sallies and the theme of several of the song numbers. Indeed, there is so much of this that the performance might be construed as a good-natured knock at the present arid state of the country.

Honors are sufficient to go around in the large cast of principals of even excellence. It depends on what the individual prefers as to what number might be considered the best. There is Eddie Cantor, who whoops things up at every appearance; Bert Williams, with his drollery; Johnny and Ray Dooley, with their fall-about comicalities; the splendid George Lemaire; Van and Schenck, in their delightful songs; Marilyn Miller, who dances superbly. She easily won her way into the good graces of the spectators last night. John Steel is a sweet-voiced singer.

And so one might go on naming the remainder of the company and adding a touch of praise for the work of each. The piece is in two acts and twenty-three scenes, each a picture worth while. The words and music are by Irving Berlin, Gene Buck, Rennold Wolf and Dave Stamper. A circus ballet is by Victor Herbert, and it is led by Miss Miller. The settings are from the brush of Joseph Urban, and he has in several of them outdone his former efforts in the Follies.

GOOD BURLESQUE BILLS

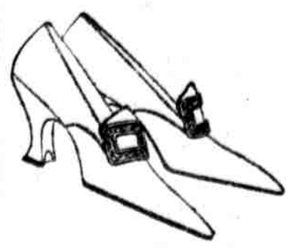
Casino—One of burlesque's old favorites, "The Beluan Show," is here and winning all sorts of applause. The show, in its fifteenth season, presents a clever two-act musical play called "Putting It Over." Harry Lauder, a tramp comedian, and Ameta Pynes head the large cast of players. A good-looking chorus with attractive songs and dances adds to the entertainment.

Trocadero—The "Sweetie Sweet Girls" present a singing and laughing show of up-to-the-minute entertainment. Max Field, Flossie Devere and Anna Fink lead the cast. The show is well staged and many humorous situations are well developed.

Handy Ruler

A ruler for garden use may be made by painting rings, six inches apart, around the handle of a hoe. By making the rings, which denote the foot and yard measurements, a different color from those which mark off the six-inch lines, the person using the measurements can see at a glance the different lengths and save time and energy when planting either flowers or vegetables.

Buckles, Of Course!



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Alhambra 12th, Morris & Passyunk Ave. Mat. Daily at 2; Evgs. 6:45 & 9 OWEN MOORE in "SOONER OR LATER"

ALLEGHENY Frankford & Allegheny Mat. Daily 2:15. Evgs. at 8. NELL SHIPMAN in "BACK TO GOD'S COUNTRY"

APOLLO 52D & THOMPSON STS. MATINEE DAILY ALLAN DWAN in "THE LUCK OF THE IRISH"

ARCADIA CHESTNUT Below 16TH 10 A. M. to 11:15 P. M. WALLACE REID in "THE DANCIN' FOOL"

BALTIMORE 51ST & BALTIMORE Evgs. 6:30. Mat. Sat. LOUISE GLAUM in "LONE WOLF'S DAUGHTER"

BLUEBIRD BROAD STREET AND SUSQUEHANNA AVE. ALICE JOYCE in "THE SPORTING DUCHESS"

BROADWAY Broad & Snyder Ave. 2, 6:45 & 9 P. M. CLARA K. YOUNG in "THE FORBIDDEN ROOM"

CAPITOL 722 MARKET STREET 10 A. M. to 11:15 P. M. H. B. WALTHALL in "THE CONFESSION"

CENTURY ERIE AVE. AT 6TH MAT. DAILY MARY M. MINTER in "ANNE OF GREEN GABLES"

COLONIAL Gtn. & Maplewood Aves. 2:30, 7 and 9 P. M. ANNETTE KELLERMANN in "A DAUGHTER OF THE GODS"

EMPRESS MAIN ST., MANAYUNK Matinee Daily MARY M. MINTER in "JUDY OF ROGUES' HARBOR"

FAIRMOUNT 26th & Girard Ave. MATINEE DAILY KATHERINE MacDONALD in "THE BEAUTY MARKET"

FAMILY THEATRE—1811 Market St. 9 A. M. to Midnight ROBERT WARWICK in "FRIDAY THE 13TH"

56TH ST. THEATRE—Below Spruce MATINEE DAILY "SHOULD A HUSBAND FORGIVE" LARRY SEMON in "THE GROCERY CLERK"

FRANKFORD 4715 FRANKFORD AVENUE ALICE LAKE in "SHOULD A WOMAN TELL?"

Great Northern Broad St. at Erie 2, 7 and 9 p. m. EUGENE O'BRIEN in "HIS WIFE'S MONEY"

IMPERIAL 60TH & WALNUT STS. Mats. 2:30. Evgs. 7 & 9 CONSTANCE TALMADGE in "TWO WEEKS"

LEADER 41ST & LANCASTER AVE. MATINEE DAILY WALLACE REID in "EXCUSE MY DUST"

LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY MARY MILES MINTER in "JUDY OF ROGUES' HARBOR"

333 MARKET STREET THEATRE 9 A.M. to 11:15 P.M. W. S. HART in "THE TOLL GATE"

MODEL 425 SOUTH ST. Orchestra. Continuous 10 to 11. DAVE THOMPSON "OUR TOWN"

OVERBROOK 63D AND HAVERFORD AVE. ALICE JOYCE in "THE SPORTING DUCHESS"

PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M. WALLACE REID in "THE DANCIN' FOOL"

PRINCESS 1018 MARKET STREET 8:30 A. M. to 11:15 P. M. RUBY DE REMER in "HIS TEMPORARY WIFE"

REGENT MARKET ST. Below 17TH 9:45 A. M. to 11 P. M. CONSTANCE BINNEY in "THE STOLEN KISS"

RIALTO GERMANTOWN AVE. AT TULPEHOCKEN ST. "WHOM THE GODS WOULD DESTROY"

RUBY MARKET ST. BELOW 7TH 10 A. M. to 11:15 P. M. MARGUERITE CLARK in "EASY TO GET"

SAVOY 1211 MARKET STREET 8 A. M. TO MIDNIGHT MARIE DORO in "TWELVE-TEN"

SHERWOOD 54th and Baltimore Mat., 2. Evg., 6:30 DUSTIN FARNUM in "CORSICAN BROTHERS"

STANLEY MARKET ABOVE 16TH 11:15 A. M. to 11:15 P. M. GERALDINE FARRAR in "THE WOMAN AND THE PUPPET"

VICTORIA MARKET ST. AB. 9TH 9 A. M. to 11:15 P. M. PAULINE FREDERICK in "THE PALISER CASE"

N The NIXON-NIRDLINGER THEATRES N

BELMONT 52D ABOVE MARKET THEDA BARA in "KATHLEEN MAVOURNEEN"

CEDAR 60TH & CEDAR AVENUE Chas. Chaplin, Marie Dressler, Mabel Normand in "Tillie's Punctured Romance" Added—"Outlaws of the Deep"

COLISEUM MARKET BETWEEN 59TH AND 60TH WALLACE REID in "EXCUSE MY DUST"

JUMBO FRONT ST. & GIRARD AVE. Junior Junction on Frankford "L" THEDA BARA in "KATHLEEN MAVOURNEEN"

LOCUST 52D AND LOCUST STREETS Mats. 1:30, 3:30. Evgs. 6:30 to 11 W. S. HART in "THE TOLL GATE" MACK SENNETT, "THE GINGHAM GIRL"

NIXON 52D AND MARKET STS. 2:15, 7 and 9 GLADYS BROCKWELL in "THE MOTHER OF HIS CHILDREN"

RIVOLI 52D AND SANSOM STS. Matinee Daily Enid Bennett, "The Woman in the Suitcase" Christie Comedy, "Beaned on the Border"

STRAND GERMANTOWN AVE. AT VENANGO W. S. HART in "THE TOLL GATE"

WEST ALLEGHENY 25th & Allegheny CHARLES RAY in "SCARLET SHADOW"