

"DECEPTION" PROVES STRIKING SPECTACLE

Romance of Henry VIII Fills Stanley Screen With Pageantry—Other New Films

"Deception," based mainly on the romance of Henry VIII and Anne Boleyn, spans the most picturesque period of the career of the amorous, lusty, vivid and pathetic English queen. The lovely and pathetic figure of Anne is the connecting link of the historic episodes shown. There is a projected resume of the King's ruptured relations with Katharine of Aragon, ending in the divorce and the displacement of the queen-wife of twenty years of married life by her beautiful rival in waiting. An impressive recapitulation shows how Anne in turn was dethroned through the court machinations which used her lady-in-waiting, Jane Seymour, as the lure, and which finally brought her beauteous head to the block. This picture, with its variety and richness of pageantry, its fitting and finished acting, its skilled employment of vast crowds in many of the scenes, its fidelity to the clear and admirable photography, is a motographic masterpiece.

Henry Burton as Anne and Emil Jennings as Bluff King Hal illusively retrace their personages from the historical standpoint and manage to make them very real in action and speech. The other members of the cast, including the unnamed impersonators of Katharine, Jane Seymour and Mary Tudor, are wholly excellent in every one of their parts. Through this is set in a German-made film, and is certainly cast with Germans, it is difficult to detect any invidious propaganda in this Paramount version. "The Hunt Is Up," a medieval spectacle, and special music serve to present the story in a most effective and appropriate manner. The communication of the story and the excitement of the tournament and are in themselves highly educational as well as impressive.

"The Devil's Garden," as a play, was not much of a success, but Lionel Barrymore has found a lot of dramatic material in it and has come forth once more with a good dramatic characterization. The direction was by Kenneth Webb and W. B. Maxwell wrote the original novel. Here is disclosed one of the early acting pieces of the charming new Realart star, little May McAvoy. She is excellent in her role as a spy, who is the life of the former official who has committed murder in a jealous fit of rage. Doris Rankin, wife of the star, is her usual good self in this act. In the original novel, H. Cooper Cliffe is a servant who looks and acts the role of a perfectionist. A man loses and then regains his position through the machinations of another man, who has tried to lure the wife of the deposed postmaster. The jealous husband kills the benefactor, but repents in his deed. In a school, he rescues the children as his penitential sacrifice. But to disclose whether he is killed or not would be to spoil a good ending. Comedy, news and several pictures, as well as good orchestral music, are added.

Arcadia—"The Broken Doll" is one of the best things that Monte Blue has done for the season. He perpetuates the school of movie acting that made Charles Ray such a lovable country-boy type. In this role the new star comes forth with enough force to claim the stellar position allotted to him. Willbur Hall wrote the piece under the title of "Johnny Cuckoo," while Allan Dwan has made a fine bit of countryside out of it.

A boy accidentally breaks a little crippled girl's doll. He endures a horrowing way to restore it, even to "borrowing" some money belonging to a ranch hand. A villain comes into the scene and then the plot changes favorably, with the result that the "bad man" is killed, while the youth who is suspected of theft is left free. Of course, a new doll is provided. The chain of circumstances developed from the fact that a boy has a big heart and wanted to replace a child's toy.

Mary Jane Irving is the child and plays well, while Mary Thurman, once a Sennettian beauty, is the leading

Photoplays Elsewhere

PALACE—Thomas Meighan, in "The City of Silent Men," a notable film. COLONIAL—Thomas Meighan, in "The Easy Road." ALLEGHENY—"The Heart of Maryland," spectacular production. MARKET ST.—"Black Beauty." IMPERIAL—Bert Lytell, in "The Misleading Lady," the best comedy. GREAT NORTHERN—"The Branding Iron." LOCUST—"When Dawn Came," with Colleen Moore, a picturesque movie. FOLEY—"Tom Mix, in 'The Riding Romeo,'" with lots of red-blooded action. CEDAR—Alma Rubens, in "Thoughtless Women." LEADER—Douglas Fairbanks, in "The Hilarious Mack Bennett production. BELMONT—"Whispering Devils," with Conway Tearle. COLLIERIUM—"Isobel," with House Peters.

The staging is beautiful as to sets and photography. Victoria—"The Wakefield Case" was written by Shannon Fife, local scenario writer, whose rise in the movie world has been rapid. Of his many scripts for the screen this is one of the best. George Herbert directed the piece, which has Herbert Rawlinson for its star. The underlying thought is that behind each wave of crime is a sort of head or master mind. This story tells in a straightforward way how three persons scheme and plan to overthrow each other.

Herbert Rawlinson has the role of an investigator of crime and by his ready wit and keen intelligence is able to outwit those concerned in the plot, which deals in a way with gem thefts. Charles Dalton, Jerry Austin and Florence Weston are in the cast. A Larry Semon comedy is the added attraction.

Capitol—"Poor Dear Margaret Kirby" is one of the Duke Milder productions in which Elaine Hammerstein appears. Kathleen Norris wrote the story, which had William Earle for its director. The continuity was prepared by Lewis Allen Browne. This is one of the best things that this screen has yet given the screen. She has a refreshing style of acting unusual in screen work, although in evidence on the "spoken stage."

A large cast of good players shows to excellent advantage in roles which require a number of "type" characters. William Davidson is the man who realizes that his wife does possess good qualities, but, as with some husbands, this discovery comes too late. Warburton Gamble and Ellen Cassidy are in support.

Regent—"King, Queen, Joker" is the new Sydney Chaplin story. This player, brother of the famous comic, is of a different type. The story is much funnier at the start than toward the end, for it seems to have been stretched from a short-subject length into a so-called feature length.

In a novel opening scene the chief character appears as a joker in a deck of cards. Of course there is the queen, who causes all the romantic and comical disturbance. Much chasing and swimming through moats feature the funmaking tricks. The story seems to have been taken in real European cities.

Dr. Penniman to Speak Dr. Josiah H. Penniman, acting provost of the University of Pennsylvania, will deliver the address at the annual commencement exercises of the Episcopal Academy, in the chapel of the academy, Juniper and Locust streets, at 8 o'clock this evening.

Nixon—There's lots of fun in a violin

SEABURY AND GIRLS HEAD KEITH'S BILL

Musical Rainbow Pleases Large House—Juggling Act Big Hit Keith's—William Seabury, assisted by a bevy of dancing dolls, proved interesting on a well billed show. The Hope sisters, Ramona and Sylvia Varde, Rose Stone and Beth Cannon each did an individual turn above the ordinary.

Seabury is an exceptionally good stepper. He and his company were not billed as head-liners, but this position clearly was awarded them by the audience last night.

Florence Ames and Adelaide Winthrop in a thumbling review of "Alice in Wonderland" presented a laugh-creating travesty. Four scenes were presented with a face on income tax thrown in for good measure. One of the best juggling acts ever seen here was that of the Royal Gascolines. A double-somersaulting feat was performed.

Fannie and Kittie Watson appeared in "Eloquence." Laughs are provoked through the physical size of one of the sisters. They sang well. Their patter, however, is somewhat familiar. Miss Jaxon can sing as well as dance in a pleasing fashion.

Althea Lucas and company did daring stunts on the trapeze. Walsh and Ed worked hard to entertain, with good results. Herbert and Dare held the audience in their chair in the closing number. Several skillful athletic feats were executed.

Globe—That it pays to smile instead of worry is the theme of "Cheer Up." Lew Cooper offers laughs along new lines and Henry B. Toomer and company appear to advantage in "The Wild Swan." Others who received approval included Faber and McGowan, skit; Four Danubes, athletes; Simpson and Dean, comedy; Martin and Gwynn, travesty, and Nice and Johnson Twins, in songs of today.

Cross Keys—Mutt and Jeff were seen in an entertaining musical comedy presentation. Fred and Tommy Hayden have a novel act. Marlow and Thurston sang several numbers well. Al Lester and company in a melodic turn and Polu, musical oddity, scored.

Broadway—"Sweethearts," a seasonable musical comedy, won honors. Prince and Bell have a meritorious skit. Betzel and Carroll were seen in a novelty. A feature photoplay rounded out a bill of merit.

William Penn—Felix Bernard and Sydney Townes have a musical program which scored a decided hit. Schicht's "Royal Wondrettes," have a novel turn. Austin and Reed played in a travesty act. Margaret Ford, singer, and Kennedy and Kramer, dancers, also pleased. Bebe Daniels real two weeks' sojourn in jail for speeding was the theme for the feature photoplay.

Grand—A whole show in himself—this describes Joe Cook, versatile entertainer. Fitzgerald and Carroll sang and "comedied." The Three Kiddies danced gracefully. Dalton and Craig presented an entertaining novelty. Alexander Brothers and Evelyn proved adept jugglers. The pictures were up to the moment.

PHILOPATRIAN PLAY Excellent Revival of "A Prince There Was" for Charity

Broad—The Philopatrian Players opened their annual week's run last night in an excellent revival of "A Prince There Was," a comedy of sentiment, originally produced a season or so ago by George Cohan with Grant Mitchell in the role of the blase young rich man who plays a sort of pauper for a time for the sake of love of a girl novelist. Of course there is a good deal more than this to the plot, with plenty of humorous episodes to relieve the tension of intrigues and an abundance of action to hold the interest.

The experienced Philopatrians made good use of all the opportunities for sentiment, comedy and action. Several of the veterans are in the cast and their work is supplemented by some clever newcomers, including Esther McCarthy, Aylin Lee, a bright little girl who has played children parts with the Orpheum stock; Walter Clark, Harry Lee, Joseph Reilly and Jay Monck. Of the familiar and talented veterans were noticed James J. Skelly, who acted as stage director and also played the masculine lead; Madeleine Barthmer, who had the leading lady's role; Mary Carr; Josephine Burrilla, Hugh Dunlop and Madge Du Bell.

Last Week of "Mary" Garrick—This is the last week of George M. Cohan's comedians in the third record-breaking engagement in "Mary." In number of performances and popularity "Mary" has eclipsed records of musical comedy successes in Philadelphia. Counting the three engagements, this is the eighteenth and final week and the 150th performance occurs with the closing on Saturday night.

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The presentation of the certificate was made by Rear Admiral Ashley H. Robertson, commander of the Atlantic destroyer force, on board the Breck at Charleston, S. C., with officers and crews of the destroyers Breck, Lardner and Sharkey mustered at quarters. Butterworth enrolled for the engineering course immediately upon the introduction of the navy educational system last November. The system is a combination of correspondence courses carefully selected from the best material of widely known institutions.

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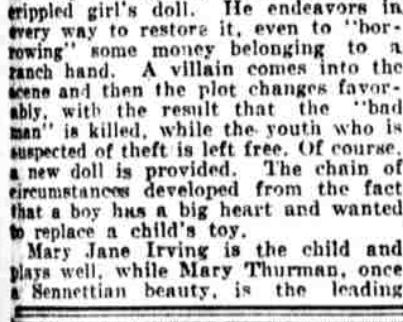
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