MOVIEGRAMS OF THE WEEK

The New Karlton to Show "Son of Wallingford"—Wallie Reid in New Film at the Stanley—Dr. Caligari Here Two Days

THERE are some promising pictures at the big downtown houses next week which may not be hotly revolutionary, but which are pretty sure to be enjoyed by the movie fans. Of these "The Son of Wallingford," at the new Karlton is perhaps the most interesting.

This picture had the supervision of George Randolph Chester, the author, during its filming, and is what you might call a sequel to the original adventures of the famous fat swindler and his friend, Blackie Daw.

It tells about Wallingford's son, and how this son of a crooked father, but a straight and honest mother, managed to keep on the straight and narrow path.

Later, Philadelphia will have the chance of seeing the original Wallingford stories (which were made into a stage play which appeared here) done by a different company with a different pair in the roles of Wallingford and Daw. Wilfrid North, who used to direct Lillian Walker way back in the days of single reelers, is playing Wallingford in the picture at the Karlton.

Wally Reid Is Being Talked About

The Stanley has popular Wallace Reid in "The Hell Diggers." That sounds very primitive and "westerny," but he has Lois Wilson in his support, and the two of them ought to carry things along pretty well. Everybody's talking about "Wally" over in New York now, by the way. His playing of "Peter Ibbetson" (John Barrymore's role) in the picture version is said to be his finest achievement. No movie hokum there, they say. Must have been some jump from the marcelled, sad-eyed Peter to the rugged hero of "The Hell Diggers!"

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That "Over the Hill" picture will not leave. They had it all fixed up to end its run at the Stanton this week, but so many people filed in past the box-office (even despite the Charlie Chaplin competition at so many houses) that they are going to keep the "mother love" film for another couple of weeks.

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THE Arcadia has irrepressible Bebe Daniels playing, very significantly, too, in "The Speed Girl." It's all about a moving-picture actress who goes to jail for too continued speeding in her high-powered car. "She plays herself in real life," the notices say, and that seems to be about correct as one recalls that "arrest" episode in Miss Daniels' life not so very long ago. The film has one thing that will catch the fans. It shows real studio scenes, and, no matter what they say about spoiling the illusion, audiences like to see "how they make 'em." Remember the laughable studio scenes in "We Can't Have Everything" with old Theodore Roberts and his unquenchable cigar?

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THE other pictures at centrally located houses are "The Golden Snare" at the Victoria and "Habit" at the Regent. "The Golden Snare" is one of those James Oliver Curwood yarns which fairly drops snow and icicles. It tells about the search of a Royal Mounted man for "loup garou" which sounds sufficiently thrilling for anybody's taste. The "loup garou" is a white man who has gone mad in the frozen northlands. "Habit" has Mildred Harris as its main attraction. A display of new fashions is also mentioned.

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THERE'LL be a test here this week of an old much-argued point. Do most people go to see pictures they've heard about and want to see or "just go to the movies?" The test is coming in the matter of a much-talked-of foreign film which most Philadelphia fans know by name—"The Cabinet of Dr. Caligari," which is to have its first local showing Monday and Tuesday of next week.

Big Foreign Film Here Two Days

It's going to be all very well for the fans who live in the neighborhood of Broad street and Susquehanna avenue. They will step around the corner and drop in at the Bluebird Theatre, where the film is to be shown. But how about West Philadelphians and South Philadelphians and Manayunkers and Kensingtonians? Provided they've heard of this picture, will they go to see it—not at a downtown house, but in a cozy little neighborhood house that they may have heard nothing of?

As a matter of fact, it's a sort of pyschological test of cinema fans; but, let the result be what it will, "The Cabinet of Dr. Caligari," which has had a private showing here, is a very unusual picture with a lot of new ideas. You may not like it; may call it a nightmare and unpleasant, but the fact remains that it is a step (in fact, two or three steps) ahead of or out from the average program picture. Unlike some of the other foreign films, it is not in any way a historical or costume drama either.

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IT ISN'T always possible to mention anything but first showings, but it's impossible to resist remarking that two of the best films seen here in months will be shown at neighborhood and second-run houses. They are "The Sign on the Door," playing at the Palace, Colonial and Imperial, and "Dangerous Curve Ahead," at the Capitol. One's a drama and the other is a comedy drama, but they have something in common—they get away from the every-day, slap-dash sort of thing and show both good sense and imagination.

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NEW pictures do not always come to downtown houses and this week has good examples of that fact. There is a picture out at the Ambassador which is likely to attract some folks who never go to the pictures at all. That is "Our Mutual Friend," produced, so the notices read, "with costumes that follow the period faithfully and the settings were prepared by some of England's best Dickens followers." There ought to be a bully chance for color and atmosphere in those river scenes that start this old favorite. For the last half of the week, at the same theatre, "The Old Oaken Bucket," based on the poem of that name, is the feature. Joseph Smiley, who once hung his hat on a peg at the Lubin studio here, is one of those featured.

Dickens Is on the Screen Once More

The Belmont Theatre also has a first showing—"When Lights Are Low,"—with Sessue Hayakawa, all of whose pictures are inevitably compared to "The Cheat" and "The Bottle Imp" of pleasant memory.

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IN ADVERTISING their fine new house, the Karlton, the Stanley people overlooked the mention of one feature for which every movie fan will want to rise up and give thanks. Did you know that two-thirds of the seats in the Karlton are arranged with so much space that it isn't necessary to get up when somebody wishes to get in past you? Fact. The seats in the front of the theatre are at customary distance, but back of that there is almost twice the average space between you and the fellow in front. Makes it easy for them to empty the house, and about ten times as comfortable for everybody concerned.

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IF YOU can get the housework or the office duties done early some day, drop in at the Stanley for their first show at 11 o'clock. You'll hear an organ recital which will make you almost wish they wouldn't show any pictures. As a matter of fact, it isn't so uncommon to see people leaving after a half hour or so of the regular pictures, showing that they only had a short time and wanted to hear that organ recital.

The man who is making this little entertainment much-talked-of among the fans is William Klaiss. He's always very modest when he gets up and says, "Ladies and gentlemen, I will try to entertain you with—" but as a matter of fact, Mr. Klaiss is a member of a musical family and is himself what is known as a crackerjack "vaudeville pianist." But he likes that organ work best of all. Looks as if he intends to make a name for himself such as his father and his brothers and sisters have all made.

Musically speaking, as you might say, Victor Herbert himself is announced for the week of November 14 to conduct the orchestra at the Stanley Theatre. There's something that ought to interest many beside the average movie fan.

"In the Night Watch" Coming

Robert Warwick, well known to screen fans, deserted the Klieglights for the footlights to assume the role of Captain de Corlaix in "In the Night Watch," which comes to the Walnut Monday, October 31. This spectacular melodrama has Olive Tell, Walter Walker, Pierce Benton, Paget Hunter and Harold de Becker in the leading parts. A scene showing the sinking of a battle cruiser is one of the main mechanical effects.

Another Straus Opera Coming

"The Last Waltz," by Oscar Straus, author of "The Chocolate Soldier," will pay a visit to the Shubert Theatre about the middle of November. Eleanor Painter is singing the leading role, and in her support are Walter Woolf, Eleanor Griffith, Harrison Brockbank, Florence Morrison and Isabelle Rodrique.

Harry Lauder's New Songs

Whenever Harry Lauder, who comes to the Walnut Monday night, opens an engagement anywhere the question is, "Has he got any more songs like "She Is Ma Daisy" and "I Love a Lassie,"? This year Sir Harry announces two new melodies along his popular line. One is "O'er the Hills to Ardentiny" and the other is "I Know a Lassie out in O-H-I-O."

Sothern Booking Switched

The visit of Edward Sothern and Julia Marlowe to this city, which was to have taken place during the second or third week of November, has been postponed. Instead they will play a month's engagement of Shakespeare in New York beginning week after next. They have added "The Merchant of Venice" to their repertoire this year.

Varesi Is Actress and Author

Gilda Varesi, who plays the leading role in "Enter Madame," which comes to the Lyric Theatre Monday for a limited stay, is also co-author of the play. Her collaborator was Dolly Byrne. Varesi was born in Milan, her father being Felic Varesi, an Italian baritone, who created roles in a number of Verdi's operas.

STANLEY COMPANY OF AMERICA THEATRES

The Stanley — MARKET AT NINETEENTH — 11 A. M. TO 11 P. M.

NEXT WEEK—A PARAMOUNT PICTURE
WALLACE REID in "The Hell Diggers"
A TREMENDOUS STORY OF THE GOLD HILLS
CAST INCLUDES LOIS WILSON

FOURTH WEEK OF GRAND OPERA FESTIVAL
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ELSA LYONS COOK, MABEL ADDISON
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Oct. 31—DE MILLE'S "AFTER THE SHOW" | ADDED HENRI SCOTT, BASS BARITONE

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BROAD — Broad Below Locust — FRANK NIRDLINGER, Business Manager — NIGHTS AT 8:15 — Mats. Wed. and Sat.
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In the play which has caused the widest discussion in England and in this country of any work of the brilliant Scotch dramatist, J. M. Barrie, and in the role in which she has achieved the most enthusiastic success of her career, surrounded by the superb New York Empire Theatre Company.
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—BY—
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MONDAY EVENING
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POPULAR MATINEES WED. AND SAT., 50c to $2
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SCENERY BY JOSEPH URBAN — STAGED BY GEORGE MARION — COSTUMES BY PEGGY HOYT
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IDENTICAL CAST AND PRODUCTION OF WHICH WAS SAID:
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"A TRIUMPH FOR EVERYBODY CONCERNED." —N. Y. HERALD
"THE BEST OF THEM ALL" SAYS THE NEW YORK TIMES
SEATS FOR SECOND AND LAST WEEK ON SALE THURSDAY

GARRICK — Chestnut and Jasper Streets — SAM'L. NIXON, NIRDLINGER, Business Manager — Pop. Mat. TODAY, 2:30 — NIGHTS AT 8:30 — NEXT WEEK—LAST BUT ONE
"Seldom in a season does such a delightful comedy and one so delightfully done appear in this city." —*Eve. Bulletin.*
"Good straight-from-the-shoulder entertaining comedy."—*Eve. Ledger.*
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NEXT WEEK—FIRST PRESENTATION OF THE LYRIC MUSICAL
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WITH CHARLES NAGEL, CHARLOTTE WALKER
AUTHOR OF "GET RICH QUICK WALLINGFORD"

ARCADIA — CHESTNUT BELOW 10TH
REALART PRESENTS "THE GOOD LITTLE BAD GIRL"
BEBE DANIELS IN The SPEED GIRL
HERE'S A BIG COMEDY THRILL

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Admirable Supporting Cast Includes
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Next Week Mildred Harris Chaplin IN FIRST SHOWING "HABIT"

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NORMA TALMADGE in "THE SIGN ON THE DOOR"
IN CONJUNCTION WITH
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"THE MARCH HARE"

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VAUDEVILLE and CHARLIE CHAPLIN in "THE IDLE CLASS"
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10 PRINCIPALS—8 BEAUTY WINNERS
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Extra Added Attraction! AND Extra Added Attraction!
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