

MOVIEGRAMS OF THE WEEK

Murray in "Peacock Alley" at Stanley—Nazimova in "A Doll's House" at Aldine—Film Briefs—Other Screen News

EVERYBODY said at the time that Miss Murray's main difficulty was her bashfulness and timidity in a part that needed haughtiness and regal composure. Her coming features gave her opportunity to play roles better suited to her, such as "The Peacock Ring," "The Dream Girl" and "A Mormon Maid."

Then, quite suddenly it seemed, Miss Murray blossomed out as the protagonist of the exciting, lighthearted comedy, "The Peacock Ring," in which she played a girl who had a passion for cabarets and a knowledge of the routes and hours of milkmen. Electric, instead of sunlight, became the main ingredient of interest, but by no means devoid of interest, for it was the dancer's "On With the Dance" which she played so well.

Robert Z. Leonard, the star's husband, directed, but "Peacock Alley" is also unusual in that it marks the breaking away of the young star from managerial reins and her assumption of the difficult task of being both producer and leading thespian. It took four months to make "Peacock Alley," and in that time Miss Murray had all the customary problems to face that a producer has to solve.

That excellent actor, Monte Blue, who dominated every scene in which he appeared in "Peacock Alley," plays the leading role opposite Miss Murray. Blue must be getting used to French atmosphere. First there was Danton, then his part in "Peacock Alley," and now he is to play the lead in a production of "The Queen of the Moulin Rouge."

Edmund Lowe, a stage actor of known ability, has a part in "Peacock Alley," and Anders Randolph, one of the screen's best character men, also is in the cast. The fans remember him for his work in "The Sign of the Cross" with Norma Talmadge, and in company with Vitaphone productions, including "At Headquarters," under the direction of Ralph Ince.

It is so seldom that the bigger stage people choose (or have chosen for them) the right kind of screen vehicles that Nazimova's production of "A Doll's House" should be hailed with delight. The only thing is that she has not done it before, instead of allowing herself to appear in such puff as "Billions" and "Madame Peacock" and some of the others.

Madame made her first appearance on the English-speaking stage in New York, presenting a repertoire of Ibsen including "Hedda Gabler," "The Master Builder" and "A Doll's House." The role of "Nora" was generally acclaimed as one of her best roles, better even, most people say, than her portrayal of the neurotic Hedda.

Yet, when Nora flashed upon the screen, it was Elsie Ferguson who took the part. No one can deny that she took it well; Miss Ferguson has had a screen record that is quite enviable. Her personal flaws, Maurice Tourneur (as director) and she made a warm, pulsating "Doll's House" and one which set a very high standard for the present players to attain. It is a question as to whether Nazimova can take the role better than Miss Ferguson is beside the point. It is only that the Russian artist, victim of poor photoplay material, deserves to have something as fine and as lasting as this Ibsen thunderbolt.

To be sure, generally speaking, Ibsen is not ideal photoplay material. Few of his plays would be so well suited for screen purposes as "A Doll's House." Quite a few years ago Henry E. Walthall did an excellent piece of work in "Hedda," but the picture, whether because of its length or the fear of censors, was not generally shown. The same screen artist—and artist he is—played the role of the ship owner in "The Sign of the Cross," and acting when the news that his son was believed to be one of the victims in the wreck of his uncle's ship was brought to him was, and still is, a scene of "class" for screen purposes.

The version of "A Doll's House" which the Aldine will have next week is directed by Charles Bryant, husband of the star. It will be interesting to see if he has put up such artistic and polished into his version as Tourneur did into his. Alan Hale (remember him—the German son in "The Four Horsemen") plays Helmer, the egoist husband, and Rex Ingram, who also from the east of the Ibsen feature, and Wedgwood Nowell have parts in this picture.

Nazimova's bobbed hair ought to be more appropriate to the role of the toy wife in the Ibsen play than it was to the pulsating "Caillie." While the bromide statement that "much water has flowed under the bridge" since the original stage production of "A Doll's House," is perfectly true, the new status of women in modern economic life has not had the inherent goodness of this drama, which is about Nora, a woman in her husband's house of dolls, and her final awakening. The trumpet call that Ibsen sounded may not be so greatly needed, but his comparatively constructed drama is still as perfect a mirror of a certain kind of marital relationship as ever it was.

STARS APPEARING ON LOCAL SCREENS NEXT WEEK



NAZIMOVA AND FLORENCE FISHER "A DOLL'S HOUSE" Aldine



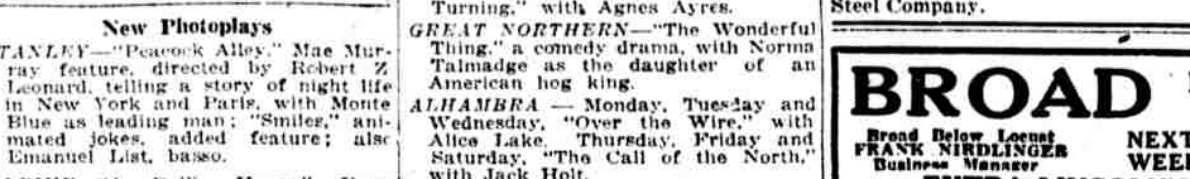
LILA LEE, "RENT FREE" Capitol; ETHEL CLAYTON, "HER OWN MONEY" Arcadia; POMEROY CANNON "THE FOUR HORSEMEN OF THE APOCALYPSE" Stanton



MAE MURRAY, "PEACOCK ALLEY" Stanley; BETTY BLYTHE, "QUEEN SHEBA" Tally; SIGRID HOLMQUIST "JUST AROUND THE CORNER" Palace



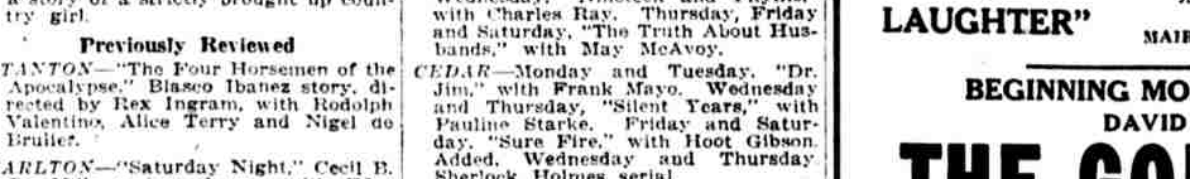
CHARLES RAY, "THE LANE THAT HAD NO TURNING" with Agnes Ayres



ANN DAVIS, leading woman for William Hodges, in "Dog Love," now at the Adelphi Theatre, succeeded Emily Stevens as Mary Turner in Bayard Veller's "Within the Law," when that play was first produced in Chicago prior to going to New York. Miss Davis was also leading woman for Taylor Holmes, and last season played with Mr. Hodges in "The Guest of Honor." She is the daughter of the president of the Illinois Steel Company.



JOHN BARRYMORE, in "The Letter," now at the Adelphi Theatre, succeeded Emily Stevens as Mary Turner in Bayard Veller's "Within the Law," when that play was first produced in Chicago prior to going to New York. Miss Davis was also leading woman for Taylor Holmes, and last season played with Mr. Hodges in "The Guest of Honor." She is the daughter of the president of the Illinois Steel Company.



FANNIE HURST, in "The Sign of the Cross," now at the Adelphi Theatre, succeeded Emily Stevens as Mary Turner in Bayard Veller's "Within the Law," when that play was first produced in Chicago prior to going to New York. Miss Davis was also leading woman for Taylor Holmes, and last season played with Mr. Hodges in "The Guest of Honor." She is the daughter of the president of the Illinois Steel Company.



REX INGRAM, in "The Sign of the Cross," now at the Adelphi Theatre, succeeded Emily Stevens as Mary Turner in Bayard Veller's "Within the Law," when that play was first produced in Chicago prior to going to New York. Miss Davis was also leading woman for Taylor Holmes, and last season played with Mr. Hodges in "The Guest of Honor." She is the daughter of the president of the Illinois Steel Company.



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STOKOWSKI BOTH PLAYS AND CONDUCTS ORCHESTRA

Appears at Modified Piano in Handel Concerto, Leads Fifth Symphony and Orchestrated Bach Number

Mr. Stokowski was certainly the "whole thing" at yesterday's concert of the Philadelphia Orchestra. There were but three numbers on the program, but he played a more than usually conspicuous part in each of them.

The first was the C minor Passacaglia of Bach, which he had orchestrated in a very effective manner, the climax being especially distinguished for sonority of tone and the whole composition being orchestrated with great feeling for the manifest intention of the composer in writing it. Passacaglia is a most interesting on account of the fixed form in which they must stand, but the orchestration which the conductor of the orchestra had arranged made this one of the far more interesting and interesting of the thematic material demanded by the Passacaglia form was very skillfully and effectively covered by the varied instrumentation which he employed.

In the second number the Concerto grosso No. 1 of Handel, Mr. Stokowski not only used his own orchestration, but he appeared for the first time in Philadelphia as an instrumentalist, playing the violin. Passacaglia is a most interesting on account of the fixed form in which they must stand, but the orchestration which the conductor of the orchestra had arranged made this one of the far more interesting and interesting of the thematic material demanded by the Passacaglia form was very skillfully and effectively covered by the varied instrumentation which he employed.

The concert closed with the great Fifth Symphony of Beethoven, one of the great orchestral masterpieces of all time and one which age does not appear to wither. It was well played and received with the demonstrations of approval which the great work always commands.

Next week will be the last for the presentation of the travesties in "On Welch's company has been offering at Dumont's. Another laughing hit is the "Fads and Follies of Mother Goose," presented by Ben Hur Franklin and selected players. The olio and first part features also are well taken care of by members of the company.

"Auto Girls" at Trocadero

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CHESTNUT ST. OPERA HOUSE

SHUBERT VAUDEVILLE THE WORLD'S BEST

Table listing vaudeville acts and prices: EQUILLI BROS. 825, FRANK JEROME 825, EVEREST'S SIMIAN CIRCUS 835, GEORGIE PRICE 848, MABEL WITHEE & CO. IN 'SALLY, IRENE & MARY' 905, BRENDL & BERT 930, ERNESTINE MYERS & CO. 1005, EDDIE DOWLING 1025, GEN. ED. LAVINE 1045, SHUBERT NEWS EVENTS 1055, EXIT MARCH 1140

THE BOHEMIANS Inc. A. L. JONES & MORRIS GREEN ANNOUNCING

GREENWICH VILLAGE FOLLIES LAST WEEK FOR JOHN MURPHY AND HIS GREAT PRODUCTION

CRITICS AND PUBLIC SAY THIS IS THE BEST MUSICAL REVUE OF ALL TIMES

BEG. MON. FEB. 20th SEATS THUR MAIL ORDERS NOW EDDIE CANTOR MAKE IT SNAPPY

WALNUT ST. THEATRE COMMENCING MONDAY NIGHT YOU READ THE BOOK-DON'T MISS THE PLAY

ALMA TELL AND MCKAY MORRIS NEW YORK CAST DIRECT FROM NATIONAL THEATRE, N.Y. EVENING PRICES 50¢ to \$2.00 - SAT. MAT. 50¢ to \$1.50 SPECIAL WED. MAT. 50¢ to \$1.00

ADELPHI EVES. AT 8:15 - MATS THURS. & SAT. AT 2:15 SPECIAL HOLIDAY MAT. WASHINGTON'S BIRTHDAY

WILLIAM HODGE IN HIS GREATEST SUCCESS DOG LOVE A COMEDY ABOUT DOGS AND PEOPLE

LYRIC EVES. EXCEPT BEST SEATS \$2 POP. MAT. \$1.50 WED. & SAT. \$1.50

ACADEMY OF MUSIC Thursday, Feb. 23, at 8:15 P. M. New York Symphony ORCHESTRA Final Concert of the Season ALBERT COATES

Guide to Photoplays for the Week to Come

New Photoplays STANLEY—"Peacock Alley" Mae Murray, directed by Robert Z. Leonard, tells a story of right life in New York and Paris, with Monte Blue as leading man; "Smiles," unmated jokes, added feature; also "Lionel Lincoln," based on the novel by Edith Wharton.

ALDINE—"A Doll's House" Ibsen classic, with Alla Nazimova as Nora and a cast that includes Wedgwood Nowell, Nigel de Bruiler and Alan Hale, Carlo Ferretti, baritone, in an added feature. ARCADIA—"Her Own Money" domestic drama, with Ethel Clayton in the leading role; based on Mark Swan stage success. Warner Baxter leading man. PALACE—"Just Around the Corner" Fannie Hurst story, directed by Frances Marion, with Sigrid Holmquist, Margaret Seddon and Lewis Sargent.

REGENCY—"Tillie," with Mary Miles Minter, Noah Beery and Alvin Forest; a story of a strictly brought up country girl. Previously Reviewed STANTON—"The Four Horsemen of the Apocalypse" Blasco Hernandez story, directed by Rex Ingram, with Rodolph Valentino, Alice Terry and Nigel de Bruiler. In New York. "The Big Four" is now really the "Big Eight," since Charles Ray, Nazimova, George Arliss and Rex Ingram have come to Philadelphia in the first twelve reels. It is a comparatively less featured portion of the program. "The Four Seasons" is as good an advertisement of the photoplay as has come to Philadelphia in the past few months. It is more than the average educational short. The complete cycle of the unfolding of a deer is depicted with amazing care; what person, woman or child could find it dull? Lack of action? Who would ever find that after seeing the dramatization of a summer thunderstorm as it strikes a woodland glade? It is to be devoutly hoped that the makers of "The Four Seasons" will come again—and soon.

Next week the Stanley will have a similar novelty, which promises to be as interesting. It is called "Smiles," and the idea is this: A joke is taken—presumably a good, up-to-date joke—and animated. By animation is not meant cartooning, however. Sure-enough motion-picture players appear before the camera, to illustrate the point of the jokes. Not only will this little feature appear on the Stanley bill, but it will also be screened at the Kariton, together with "Saturday Night."

or "The Two Orphans" (by arrangement with Kate Claxton) Featuring Lillian and Dorothy Gish FORREST THEATRE TWICE DAILY, 2 AND 8 P. M. SYMPHONY ORCHESTRA

BROAD POPULAR PRICE MAT. TODAY

LAST WEEK EXTRA LINCOLN'S BIRTHDAY MAT. MONDAY CHARLES DILLINGHAM

"HAVE MADE TWO WORLDS WITH LAUGHTER" THE IRISH PLAYERS From the Abbey Theatre, Dublin, in THE WHITE-HEADED BOY

DAVID BELASCO Presents THE GOLD DIGGERS Every Household's Famous Comedy. After its Phenomenal Run of 2 Years AT THE LUXURY THEATRE, NEW YORK MADE DISTINGUISHED BELASCO CAST

GARRICK Popular Price Mat. Today NEXT LAST WEEK EXTRA LINCOLN'S BIRTHDAY MAT. MONDAY SAM H. HARRIS Presents Aaron Hoffman's Delightful COMEDY WELCOME STRANGER

BEGINNING MONDAY, FEB. 20 GEORGE M. COHAN'S COMEDIANS IN THE WHOLESOME MUSICAL HIT "THE O'BRIEN GIRL"

METROPOLITAN OPERA HOUSE Next Tuesday Night at 8:15 CONCERT BY JOHN MCCORMACK

WALTON REFINED ENTERTAINMENT VIOLLET HORNER (Marie Star) BILLY TAYLOR (Pat Rooney Co.) FLORENCE ANDREWS, the Glad Girl EDNA STILLWELL, Patis Comedienne KIMMET & HARRIS, Terpsichoreans