

YEAR'S BEST COMEDIES AT STANLEY

Walter Long Shines in 'The Dictator,' R. H. Davis Farce.

Other Openings

Stanley—Score one for the character man! Better than any old-timer for that old, determined villain, Walter Long, who, since the days when "Gins" in "The Birth of a Nation," has had a permanent option on the *Evil Deeds Market*.

In "The Dictator," that popular Richard Harding Davis farce, resurrected for the second time on the screen, Walter Long acts like a youngster sent out from school to picnics, until he walks away with all discipline honor.

An amateur, which had often thrilled at his villainy, had often thrilled at his comic impersonation of "Biff" Dooley, a chauffeur.

"Biff" Dooley, he it known, attaches himself to the hero of "The Dictator" from the very beginning, because "Biff" claims the young man owes him "sixty smackers" as a tax-free fee. Told to collect, "Biff" leaves the young chump alone, is shot in the arm, is shoved into the cold "stroke" his passage, and ends at the first port of call on a snow loaded with ammunition, and finally becomes involved in a typical Latin revolution.

Still pliantly demanding his "sixty," poor "Biff" narrowly escapes execution (thanks to the fact that he believes he is being initiated into his place by the will) and finally covers his own chest with medals and collects his pay when the hero becomes "Dictator" of the place, and reduces the former president to the disgrace of sweeping floors.

Wallace Reid plays the part of Brooke Travers, the hero, and plays it well, again demonstrating that he is not far from being one of the screen's best exponents of high comedy. If he sometimes falls a bit below the mark, he is still a fine actor, and his "sixty" once played this smarmy role on the screen, and when Reid often strangely resembles that bald black blane attached to that

Theodore Kosloff is seen all too seldom as one of the revolutionaries. Allan Hale is admirable as a spy, and Kalla Pasha is a fat and funny president.

Lila Lee, the heroine, is so extraordinarily good, that all those who have stood up for this charming young woman when others carped and criticized, have an excellent opportunity to say, "I told you so."

There are no two ways of looking at it. "The Dictator" is one of the year's best comedies. Not a thing of occasional comic "shreds and patches," but a most continual guffaw. Bountifully produced and splendidly photographed, it presents an "ensemble" that is guaranteed to defeat the heat.

Karlton—Katherine MacDonald as a siren in a department store, and plays it well, again demonstrating that he is not far from being one of the screen's best exponents of high comedy. If he sometimes falls a bit below the mark, he is still a fine actor, and his "sixty" once played this smarmy role on the screen, and when Reid often strangely resembles that bald black blane attached to that

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Sonia Tracey and Carl McBride, pair of clever musical comedy artists, had the audience on its toes, Eve Shirlay in songs, and Oscar Adler's class orchestra, which alternated with real jazz and classical numbers, made a big hit. Al Roth danced several numbers.

The Sheldon Sisters, Alice and Lucy, also showed a variety act that was a number of pleasing songs. Burke Walsh and Nana, two men and a girl gave a snappy dancing and singing turn. Marguerite MacCarton and John Marone, a pair who started their musical career in this city, were heartily applauded. They are very graceful indeed.

Nixon—A show full of entertainment which makes one feel cool is offered, Pepita Grandes, in unique Spanish and Oriental dance creations, is the headline attraction. The net scored decisively. Melodies of the past and present were played by McFarlane and Palace, with gratifying results.

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Walton Roof—The very latest ideas in the way of artistic dances were presented by Layman and Kiling, formerly with George M. Cohan's May company. A distinct novelty, entitled "The Budding Girl," was offered by "Miss Virginia." Both unique and artistic steps were included in the dance offering of Dobbs and Welford. The musical spirit of the show was enhanced by the Paramount Marimba Band.

Ardenia—Comedies which contravene the noted Shamrock never note far end in originality, and "Come On Over," Rupert Hughes' latest screen effort, sticks close to type. Without the clever acting which it contains, this film might become unbearable sickish and hackneyed, but quaint little Colleen Moore as Moyna Killian and dependable Ralph Graves as Siume O'Brien, lift the standard of mediocrity.

The plot concerns the coming of Shane from the "ould country" to America and his promise to Moyna, his sweetheart, that he will send for her soon. When she does come she finds him involved in what looks like a love affair with another girl, and therupon she makes things lively at poor Shanes' expense. This comedy is decent, at other times it is exaggerated and ludicrous. All in all, it by no means comes up to the standard of Mr. Hughes' "Dangerous Curve Ahead."

Victoria—Just why Bert Lytell has been continuously featured in preposterous comedy themes, all of them verging on the ridiculous, for the last year, is a film mystery which may never be explained. His latest "Sherlock Brown" is better than some, but far worse Lytell's ability and stamping.

The Poet Laureate's brief verses concerning the famous lady of Coventry, who, to save her townsmen and their husband, the savage Earl, rode through the streets, "clad only in chastity," were so embroiled and expanded that a typical film story, containing love, hate, thrills and action, is the result.

In the first place, Godiva is given a lover, with whom she is finally united. That happy end is secured by having the wicked Earl kill the one townsmen who had been saved by the Earl. The "Budding Girl" was offered by "Miss Virginia." Both unique and artistic steps were included in the dance offering of Dobbs and Welford.

Lytell is a better romantic, slightly actor, but he accepts himself creditably with nice assistance from Ora Carew and Sylvia Bremer in the two leading feminine roles. The picture is good in spots.

Regent—As the war recedes, we are beginning to find numbers of stage and screen stories telling of different phases of it in a same and interesting manner quite different from the hectic scenes depicted in the early days of the fighting. "Isn't Writing Letters?" is a foible, prepossessing little comedy about a sleek department store clerk, who became a doughboy and built up for himself, while overseas, quite a reputation by the letters he wrote to a girl at home. It is slight, but has its moments, and, for those who like him, Rupert Hughes is in an appealing letter-writer.

Capital—One of the most interesting films shown in Philadelphia this year is the screen adaptation of William J. Locke's "Glorious of Clementina." It gives Pauline Frederick a chance for a great real characterization just as she is going back to her old love, the stage. As Clementina, Wing, studiously in art in her many scenes, thrusting all thoughts of romance far behind her, Miss Frederick is far truer and finer than nine-tenths of the young screen flappers in curled and pouting roles. How love and youth and a splendid assurance come to Clementina is shown on the screen in the same fascinating way in which Locke told about it.

For those who insist on it, there is a juvenile love affair, too, but, thankfully, it is not sentimental, to the quick, and the romance of Clementina, Wing, the disillusioned quixotus. And there is more of a thrill to Clementina's final appearance as a gorgeous, stylish dressed and radiant butterfly, than to any dream of train wrecks. Louise Beamer, Truly Shattuck and Edward Martindel give good account of themselves.

Photoplays Elsewhere

HANWELL—Mrs. Arthur Hanwell and family with to thank their friends for their kind sympathy in their bereavement.

Deaths

PALACE—"Our Leading Citizen," George Ade story, with Thomas Meighan, Lola Wilson and Theodore Roberts; also "Nanoo of the Colonial," "Polly of the Folies," with Constance Talmadge.

IMPERIAL—"R. S. V. P.," with Charles Ray, "Great Gatsby," with Constance Talmadge.

GARDEN—"The Bachelor Daddy," with Thomas Meighan, "Louie and Max," with Louis and Max Hammerberg, and beloved mother of Madeline Dorothy, Louis and Max Hammerberg. Funeral services, St. Paul's Chapel, Phila., Fri., July 28, at 11:30 A. M.

WILSON—"Street Et," "Foolish Love," after a short illness, William H. Wilson, 50, since the days when "Gins" in "The Birth of a Nation," has had a permanent option on the *Evil Deeds Market*.

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