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FILM OF MANY TYPES SCORES AT STANLEY

Theodore Roberts Seen as "Sky Blue," a Crook, in Tom Meighan Feature

Stanley—The only mistake made by those producing and releasing "If You Believe It, It's So," is that they compare it to "The Miracle Man." That is an unfortunate handicap to give to an exceptionally interesting picture, which however, lacks entirely the spiritual significance of the Packard story.

"If You Believe It, It's So," might be called a "back-to-the-soil" plea, but it is decidedly more than that. Summed up briefly, it concerns a city crook who is reformed by the words of one of his victims, and goes to the country to vegetate, ruminate and regenerate.

Of the rest of the plot—that is to say its regeneration—there is not much to be said, but of the characters that appear and the acting given them by a distinguished cast, everything can be said. Here "If You Believe It, It's So," becomes a play, not of types, but of types. Of the most interesting is "Sky Blue," a patriarchal crook, pseudo traveling preacher and thorough scoundrel.

Theodore Roberts played the role; played it as only he can do, and has not done for months past. With a wonderful beard and his intangible eyes, he was always the center of interest even when Meighan was on the screen, and one almost regrets that his colossal swindle fell through and he was obliged to return to New York foiled by the regenerated hero.

Adeline—Strikes in vampires as well as movie changes. When Theda Bara made a celluloid version of "A Fool There Was," she was so wicked that parents kept their children home and locked the doors.

Today, in its new form and with the part played by Estelle Taylor, the vampire is a strange creature. She's just as evil and destructive with her stings, but she does most of it off screen. The result is that the picture is acceptable for Sunday school picnics and church societies.

Unfortunately, in denaturalizing the Porter Emerson Browne original, they've spoiled everything. It was a case of being between the devil and the deep end of the sea. The result is a picture that is a good description of a man's undoing at the hands of a fascinating woman. We would like to see some of her methods in some of the various stages of this "fall." The few baby-talk sentences and black gowns of Miss Taylor's "Vampire" are not enough to explain to us why a man of Schuyler's character should have been attracted by her. Everything Miss Taylor does is so patent—so obvious—so absolutely lacking in subtlety. Again—maybe the censors were to blame.

Lewis Stone is a splendid "Fool," even though robbed some of his best emotional scenes. He rolled down the stars in good style, a fashion and managed to cross his feet at the bottom. To our way of thinking, Irene Rich as the wife was nine times as fascinating as "the vamp." Her portrayal was in all ways comparable to the company's film companies have a way of thinking that society likes rooms as big as the Grand Central Terminal with barber-shop tile floors.

It's pretty well done as a whole, but it's so distressingly tame. Victoria—They didn't bring in airplanes. Calm examinations between the producers of "The Fair Maid" used the known melodramatic mechanical thrillerism except the sky power. But, really, it wasn't splendid. The picture, unmade by the "ten, twenty, thirty" affair, and living up to its reputation until the final scene.

Photoplays Elsewhere

PALACE—"White Satan Sleeps," with Jack Holt. MARKET STREET—"The Man From Home," with James Kirkwood.

IMPERIAL—"A Game Chicken," with Bela Daniele. GREAT NORTHERN—"At the Sign of the Jack O'Lantern," with Betty Ross.

ALHAMBRA—"The Worldly Madonna," with Clara K. Young. COGNAC—"The Women Who Walked Alone," with Dorothy Dalton.

NIXON'S AMBASSADOR—"The Isle of Zorba," Jules Verne story. BELMONT—"The Ordeal," with Agnes Ayres and Conrad Nagel.

LOCUST—"Over the Border," with Betty Ross and Tom Moore. STRAYNIP—"The Stranger," with Agnes Ayres. STRAYNIP—"The Stranger," with Agnes Ayres.

LEADER—"The Man From Home," with James Kirkwood. CEDAR—"The Beauty Shop," with the Fairbanks Twins.

COLONIAL—"French Heels," with Irene Castle. A strange sort of scientist, is mighty interesting, even if he is a bit far-fetched. The characterization is splendid.

Arcadia—A name like "Hate" applied to a picture makes it sound like the most melodramatic of melodramas. Arcadia's new feature is not that. It is a society drama with a melodramatic border and is noteworthy (if at all) for the acting of Charles Gray.

Regent—Mary Roberts Rinehart's humor doesn't always "get across" on the screen. It is only fairly successful in "The Glorious Fool," which has the typical Rinehart hospital atmosphere.

TED LEWIS AND BAND SWEEP KEITH BILL

Comedian and Company Show Jazz Raised to the Ultimate

Keith's—There was a hard task laid out for Ted Lewis and his band of jazzal clovers last night, for the reason that a greater part of the earlier portions of the bill was devoted to Ted's own starchy—jazz.

Some folks were wondering just how well his act would seem after an apparent surfeit. The answer was soon forthcoming. He started in where the others left off, and demonstrated what can be done of jazz in the way of an artistic expression.

Using some of the material that he had last year in the Greenwich Village Folies, he added a lot more in the same spirit; worked till he felt his high collar; twisted his disreputable high black hat into a myriad of shapes; made each of his clowns do some little "bit" or other, and generally obliged. Oh, yes, he had his old "Everybody Happy?" question as usual.

The rest of the bill had its merits—and demerits. One of the former was the Scanlon-Denno brothers' Scanlon quartet, cloggers of real parts, who also played with their waltz quadrille novelty. The fact that one of the four was discovered to be a woman helped the act a lot.

Al K. Hall had a "nut" act called "The Sap," which had its funny moments, mainly through contortionistic stunts, and one very clever pantomime girl, who deserved the biggest hand of all.

KERCHOO? BE DOO!

May Fever Season Makes Its Usual Explosive and Tearful Entry

Six weeks of prolonged and unintermittent sneezing is at hand for those victims of hay fever, which, according to precedent, began today.

As an aid to chronic sufferers from the malady, the hay fever and asthma clinic of the Otopneurological Hospital at Nineteenth and Spring Garden streets was opened today. It will be continued twice a week, Tuesday and Friday, from 2 to 5 o'clock.

Jenny Lind's Brother Dies New York, Aug. 15.—Claus Gustav William Lind, seventy-three years old, who said he was the brother of Jennie Lind, famous Swedish singer, died yesterday in Brooklyn apartment house where he worked as janitor. He had never seen his famous sister, his widow said.

Globe—Cubana, a musical comedy tabloid, headed the bill and its tuneful songs and pretty girls won merited applause. Chester Johnson had some thrilling and also laughable stunts on his bicycle. "Danse Varieties" proved lively and Mack, comedians, were another hit. The rest of the bill was adequate.

Nixon—The Tony George Trio presented in "On the Boulevard" a novelty which went over in fine style. J. C. Lewis and company presented a skit, "Billy Santa Claus"; Anna Satter's act was also appealing; Bobby Randall sang songs and told stories, and the Worden Brothers performed unique juggling tricks. The feature film was "A Wide Open Town," with Conway.

Walton Ross—A feature of unusual excellence was displayed last night, when that ever-popular vaudeville headliner, Eva Tangany, returned to the city with a collection of brand-new songs and stories and proceeded to put them across in her own unusual style. Her own hand helped her put across the up-to-date selections.

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