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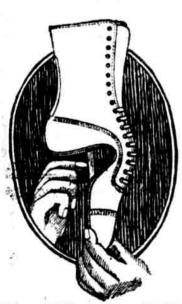
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FILM OF MANY TYPES SCORES AT STANLEY

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 regener-

Of the rest of the plot-that is to say his regeneration—there is not much to be said, but of the characters didn't spoil the broth. Albert Capellani and Robert Vignola co-directed and did by a distinguished cast, everything can be said. Here "If You Believe It, It's So." becomes a play, not of type, but of types. Of these 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 as he has not done for months past. With a of whom outshine the star. Miss Lake wonderful heard and his inimitable plays the role of a showgirl who is uneyes, he was always the center of in-terest even when Meighan was on the couple of rounders. One of them is murscreen, and one almost regretted that dered, and that brings the well-known his colossal swindle fell through and District Attorney on the scene. Nothing e was obliged to return to New York to get excited over. foiled by the regenerated hero. Our last glimpse of him is at a table in a Bowery saloon where he is telling the crooks all about it. "It was all a lot of guff." said he.

penking of the influence that saved "But 'Chicky' believed it, Meighan was splendid in the main role—worked harder and achieved a more definite characterization than he has succeeded in doing in a long time;
Pauline Starke was rather colorless as the harders was rather colorless as the heroine, but Charles Ogle was splendid as her bibulous old father; Ed Brady laughable as the constable, and Charles French good as the crooked

the reforming hero.

Nowadays one does not generally speak of photography, but that in this picture is so fine as to be worthy of note. Director Tom Forman's choice of country settings was a good boost for the author's "back-to-the-soil" propaganda if he meant it. The author, by the way, was Perley Poore Sheehan, who cush to divide the pay he got who ought to divide the pay he got with Roberts.

Aldine-Styles in vampires as well as movies change. When Theda Bara made a celluloid version of "A Fool There Was." she was so wicked that parents kept their children home and locked doors.

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

Sociables.

Unfortunately, in denaturizing the Porter Eulerson Browne original, they we spoiled everything. It was a case of being between the devil of the censors and the deep set of artistry. The resultant film is hardly a good description of a man's undoing at the hands of a fascinating woman. We would like to of a man's undoing at the hands of a fascinating woman. We would like to see some of her methods and some of the various stages of his "fall." The few buby-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 Again-maybe the censors were to

Lewis Stone is a splendid "Fool," even though robbed some of his best emotional scenes. He rolled down the stars in good athletic fashion and managed to cross his feet at the bottom. To our way of thinking, Irene Rich as the cour way of thinking.

spring in her step that she had on arising will be happy and successful in the business, professional or social world.

She has no foot trouble to call her attention from what she is doing and focus it on her feet. She is up to her capacity mentally and physically.

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wife was nine times as fascinating as "the vamp." Her portrayal was in all ways commendable; so was Mahlon Hamilton's. Why they made Nell Winthrop so ugly a little spitfire no one can tell, especially with pretty Marjorie Daw in the part.

Also why Director Emmett Flynn allowed the long and barren shots of dunievery. Or in that case perhaps it were wiser to blame the company; film companies have a way of thinking that sopanies have a way of thinking that society likes rooms as big as the Grand Central Terminal with barber-shop tile floors.

floors.

It's pretty well done as a whole, but it's so distressingly tame.

Victoria-They didn't bring in airplanes. Calm examination shows that the producers of "The Fast Mail" used

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Within AAAAA to E.

Victoria They calm weak Mail' used every known meiodramatic mechanical therilmsker except the sky racer. But, really, it wasn't missel. The picture, as it stands, in a recker, avowedly and until the final gong.

It starts a bit leisurely with some monight lovenaking and "southern plantation" atmosphere. The audience has to breath deeply and sit back in their chairs.

The day after the monilit fittration, the "Natchez Handican" takes place, and, let it be stated, it is some place, and that starts the fireworks. They use Mississsippi steamnoats until the final gong.

The cooks who planues the foot metal to be at your best. You will see the starts, and there the class starts. The crooks who planues the foot divide their spoils, Mr. Hero butts in, one man is killed and another flees. Right then and there the class starts. They use Mississsippi ste The acting is, of course, transparent, but the director, Bernard Durning, deserves a chestful of medals for his

> Karlton-We've lived to see the day when Marion Davies not only showed acting ability, but a lot of it. Now there'll be nothing surprising in Douglas Fairbanks playing a chair-ridden paralytic or Rudolph essaying a bald-

hended villain. When Miss Davies chose to act she did the job thoroughly. Also, she had a vehicle which towered far above most of her insipid stories. It's a Marie Corelli story, and has the rather fervid moments and winking at plausibility common, but it also has a plot that holds the interest and creates an un-usual set of people. The various ramifications are too varied to suffer repetition here, but we must not overlook mention of the fact that in one sequence of scene Miss Davies plays the part of a disp, and spinater with plastered down has and an anhappy look. It is astoundings?

Pedro de Co

Photoplays Elsewhere

PALACE — "While Satan Sleeps,"
with Jack Holt.
MARKET STREET — "The Man
From Home," with James Kirkwood.
IMPERIAL — "A Game Chicken,"
with Bebe Daniels.
GREAT NORTHERN — "At the
Sign of the Jack O'Lantern," with
Betty Ross Clarke.
ALHAMBRA — "The Worldly Madonna," with Clara K. Young.
COLONIAL — "The Woman Who
Walked Alone," with Dorothy
Dalton. Walked Alone, with Dorothy Dalton,

NIXON'S AMBASSADOR — "The Isle of Zorda," Jules Verne story.

BELMONT — "The Ordeal," with Agnes Ayres and Conrad Nagel.

LOCUST—"Over the Border," with Betty Compson and Tom Moore.

SIXTY-NINTH STREET — "The Ordeal," with Agnes Ayres. SIXTY-NINTH STREET — "The Ordeal," with Agnes Ayres.

STRAND — "The Crimson Challenge," with Dorothy Dalton.

LEADER—"The Man From Home," with James Kirkwood.

CEDAR—"The Beauty Shop," with the Fairbanks Twins.

COLISEUM — "French Heels," with Irene Castle.

As he himself says, he wants to teresting, even if he is a bit far-fetched. The characterization is splendid, For-rest Stanley is the conventional hero. their job well.

> Arcadia - A name like "Hate" ap-plied to a picture makes it sound like the most melo kind of a melodrama. Alice Lake's new feature is not that. It is a society drama with a melodra-matic border and is noteworthy (if at all) for the acting of Charles Clary, Harry Northrup and Conrad Nagel, all

> Regent - Mary Roberts Rinehart's humor doesn't always "get across" on the screen. It is only fairly successful "The Glorious Fool." the typical Rinehart hospital atmosphere. Richard Dix and Helene Chad-wick are so good that it seems as if the picture ought to be better. Probably the adaptors and the director were at fault. A few more laughs scattered judiclously through the love story would help.

Capitol - Whenever the name of Charles Kenyon is mentioned one thinks of his strong play, "Kindling," in which Margaret Illington starred on the real estate dealer who tried to swindle stage. Kenyon is the author of this the referming hero. "Beating the Game."



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TED LEWIS AND BAND

Comedian and Company Show

Keith's—There was a hard task laid out for Ted Lewis and his band of jazzical clowns last night, for the simple reason that a greater part of the earlier portions of the bill was devoted

earlier portions of the bill was devoted to Ted's own stanby—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 made of jazz in the way of an artistic expression. artistic expression.

Using some of the material that he had last year in the Greenwich Village Follies, he added a lot more in the same spirit; worked till he wilted 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 chilingd. Oh

The rest of the bill had its meritsand demerits. One of the former was the Scanlon, Denno brothers, Scanlon

LEWIS AND BAND

SWEEP KEITH BILL

dian and Company Show

Jazz Raised to the

Ultimate

ments, mainly through contortionistic stunts, and one very clever pantomining girl, who deserved the biggest hand of all. Ted and Betry Healy had definite personalities, and. despite some "blue" lines, scored. The girl especially seems good musical comedy material. Eddie Ross, blackface comedian, kept the laughs flowing freely. Fridkin, Jr., and Rhoda had unusual dances. Mand Earl sang some songs that won applause and Blondy and company showed ability at athletic stunts, though their ability at athletic stunts, though their

> -Cubana, a musical comedy tablold, headed the bill and its tuneful songs and pretty girls won merited ap-plause. Chester Johnson had some thrilling and also laughable stunts on his bicycle. "Danse Varieties" proved to be a good number, with unusual steps presented by Wilson, Howard and Wil-son. Cecilia Weston, comedienne, together with a clever company, pleased. Hawkins and Mack, comedians, were another hit. The rest of the bill was

Nixon—The Tony George Trio pre-sented in "On the Boulevarde" a nov-elty which went over in fine style. J. C. Lewis and company presented a skit. "Billy Santa Claus": Anna Sutter's or other, and generally obliged. Oh, yes! he had his old "Everybody Happy?" question as usual. There is only one danger about Lewis. The way he makes his saxophone talk is liable to persuade less talented artists to practice all night in the next-door apartment.

C. Lewis and company presented a skit.

"Billy Santa Claus": Anna Sutter's act was also appealing; Bobby Randall amy songs and told stories, and the Worden Brothers performed unique juggling tricks. The feature film was "A Wide-Open Town," with Conway Tearle. Complete change of bill Thursday.

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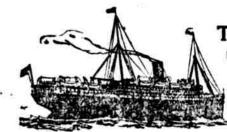
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the act a lot.

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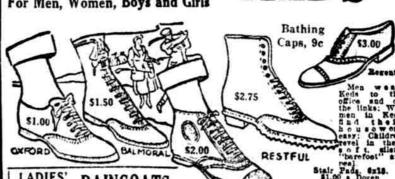
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