

MOVIEGRAMS OF THE WEEK

Sea Stories Are Becoming Popular on the Screen—"Hurricane's Gal" at Stanley

The critics of the films have deserted them on almost every conceivable ground, but there is one they seem to have omitted. Far more than a stage play, and more even than a vivid novel, can the screen story aggravate and tickle that fascinating but rowdy instinct, the wanderlust.

The sea, for example, even when presented in the graphic reality of a Joseph Conrad, cannot be half so alluring as when shown upon the silvered sheet by the combined magic of director and cameraman. And it is this sense of that forms the canvas real background for next week's principal film offering, "Hurricane's Gal," at the Stanley.

To a great many people there is nothing quite so thrilling to watch as a seaman under full and choppy riding, a gassy sea; nothing quite so beautiful as the sun sinking in gorgeous red dignity in a mattress of impenetrable fog on the horizon; nothing so exhilarating as the sensation of slumbering near the bow of a doughty bark and have the ship suddenly duck from under one's feet as she hits the trough of a wave.

Next to actual participation in such pleasures, these same "sails" find the viewing of them on the screen the best substitute. But they insist that the director and others connected with the picture's making be imbued with some love and appreciation of nautical matters, and possess the faculty of transferring them with color and faithfulness to detail on the screen.

Hobart Bosworth's first big screen success was such a picture—Jack London's "Sea Wolf," and recently George Melford filmed that story again, "Uncle George," is, by the way, probably the screen's most famous exponent of the sea yarn; his "Moran," the Lady Lest, was topnotch; he has just finished that favorite of so many Stevensonians, "Ibb Tidd," and is soon to start on Joseph Hergesheimer's "Java Head."

Close beside him in his ability to catch the spirit of the many-sided sea is Maurice Tourneur, who showed his hand best in "The Life Line," "The Cruise," "Island," "The Captives," and "Hopkinson Smith's" "Cable West." Irving Willat, who gave us those grim wartime sea stories, "Blood and the Irons" and "Below the Surface," with Hobart Bosworth, also sought the sea for atmosphere in "Paraders of the Tide" and will again, in "The High Seas," an original story by Edward Stratemeyer, soon to be released. Philip Rosen put a salty spray in "The Bombed Woman," Allen Houston, who made "Hurricane's Gal," with "Moran," and "The Lady Lest," and he has used a hydroplane both for the action of the melodramatic story, and to furnish him a precarious perch from which to deliver a three-act sea story.

As a single part very often brings fame and stardom to a screen player, and that is the case of Martha Mansfield. It was her more or less unimportant role as the frail and shrinking heroine of "Dr. Jekyll and Mr. Hyde," playing opposite the one and only John Barrymore, which brought her screen prominence.

Now this former Follies' beauty appears periodically in film features, and her latest is "The Queen of the Moulin Rouge," an adapted feature, with Wallace Reid and Lila Lee, Stanley.

Martha Mansfield, the old field star in "Fog's Film" "The Queen of the Moulin Rouge," which was directed by Ray Smalley, will be the film attraction at Foy's Theatre next week.

The Stanton will house "Monte Cristo," that glittering and gaily romantic drama romance, for another week, and the Karilton will hold over that "daddy" of melodramas, "The Storm," which was directed by Ray Smalley, will be the film attraction at Foy's Theatre next week.

At that word all real photoplay fans can readily realize the possibility of the star down to three ladies, Mary Carr, Vera Gordon, and Mary Carr and Vera Gordon. The last named is "it" in this case.

Miss Gordon, who rose to screen fame in "Humoresque" as the pathetic Jewish mother and was last seen here in "The Good Provider," when she played second fiddle to "Father" as played by Dore Davidson, is again to be seen in one of her studies in Jewish maternal anguish and love.

The anguish is caused by a daughter-in-law who snubs and ill-treats her, Harry Benham (who, if memory serves, played here last season on the stage in "Little Old New York") is the faithful son. Dore Davidson has the part of a kindly friend of the family. Hello Benham, who made quite a hit in the old Vitaphone Company, is the snappy daughter. Will Nigh directed.

That interrogatory and admortory film titles are still in fashion is proved by the feature which is playing both Palace and Arcadia next week. It is called "What's Wrong With the Women?" and Daniel Carson Goodman, who has written a number of much-talked-of novels, is the author. As in "New People," the doings of the modern "jazz" set are shown, cabaret lairs are shown in all their alleged wildness and the dangers of bobbed hair are depicted.

A really and truly all-star cast is to be seen in this feature, and it contains names known to both stage and film lovers. For example, there is Wilton Lackaye, whose recent appearances have been all too infrequent and who has not particularly shown in any of them except "Trilly," so he played his old familiar role of "Stromboli" opposite Clara Kimball Young's "Trilly." Rod La Rocque, who divides his time between stage and screen and who has a marvelous range of parts, has a part, and so has the beautiful Hedda Hopper, whose recent matrimonial difficulties with DeWolf Hopper, her even more famous husband, appeared in the news. Mrs. Oscar Hammerstein, wife of the impresario; Paul McAllister, who is credited both behind the footlights and the Klugeights; and Constance Bennett, daughter of the star, Richard Bennett, are also in the cast.

William Farnum is still fundamentally the out-of-doors man, and in "Moonshine Valley," which comes to the Victoria, he has the role of a man embittered by the desertion of his wife, but restored to sanity and his hold on the "fairy" of his life by his little daughter. Hobart Bosworth, who did the role of the Prince so well in Farnum's "A Stage Romance," is to be seen as the villain, "The Regent," as Anita Stewart, "The Ghost-Breaker," called "Her Mad Bargain." Peter B. ...

STARS APPEARING ON LOCAL SCREENS NEXT WEEK

Grid of actor portraits with names and roles: Martha Mansfield, William Farnum, Dorothy Phillips, Wallace Berry, Virginia Valli, Anita Stewart, Betty Blythe, Pauline Frederick, Vera Gordon, Montagu Love, Jack Gilbert, Monte Cristo, Peggy Wood's Climb.

Photoplays to Be Seen in Local Screens Soon

September 23—"The Masquerader," with Guy Bates Post, Karilton. September 24—"The Ghost Breaker," with Wallace Reid and Lila Lee, Stanley. "Manhattan," Cecil DeMille, feature, Stanton. "Rich Men's Wives," with Housa Pink Todd, with Raymond Hatton, Arcadia. "Blood and Sand," with Rodolph Valentino, Palace. "In the Name of the Law," Victoria.

Kyle is the author of "A Motion to Adourn," the Capital feature, which was directed by Ben Wilson, the old Edison star. Marjorie Duc is the leading lady.

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PEGGY WOOD'S CLIMB

Star of "Marjolaine" Has Had Quick Rise to Success

In climbing to stardom within five or six years, Peggy Wood, who plays in "Marjolaine," which opens at the Lyric Theatre Monday, has had a somewhat meteoric career. One of her greatest hits was "Buddies," which ran for two months in New York, with Miss Wood as Julie, the Britanny heroine.

Miss Wood's sovereign value, as a child, led her family to believe she might become an opera singer, so her voice was trained with this intention. But when she came to go upon the stage it was in the "Madcap Duchess," a musical comedy. Next she was offered a dramatic role with no opportunity to sing in "Young America." Then came a very real success in "Maytime," in which she played for two years.

Miss Wood has ambitions to be an opera singer, but she has found her career in comedy and musical comedy a real joy.

PHILADELPHIA'S FOREMOST THEATRES

FRED G. NIXON-NIGHTINGER, Managing Director, THOMAS M. LOVE, Gen'l Mgr.

GARRICK MONDAY At 8.15. SAM H. HARRIS. ROLAND YOUNG and LAURA HOPE CREWS. Pomeroy's Past.

BROADway. "The gayest comedy I ever saw" Booth Tarkington. DULCY by GEORGE S. KAUFMAN and MARC CONNELLY.

FORREST. "WORLD'S GREATEST REVUE" "A Winter Garden" Everybody Arman Katz presents.

SPICE 1922. IN 2 ACTS AND 32 SCENES. By Jack Lally. Staged by Allan K. Foster. ALL STAR CAST.

VALESKA SURATT. NAN HALPERIN—GEORGE PRICE. Middle Miller, Sam Hoar, Flovia Arcore, Bobbe & Nelson, Jack Trainer, Hansoura, Florence Brown, Annes Giarler, Wilbert Dunn, Beatrice Sauter, Gattison Jones, Elsie Elliott, Artie Leaning, Arman Katz.

GARDEN OF EDEN CHORUS OF FIFTY BEAUTIFUL GIRLS. FOR BENEFIT AT THE BROADWAY THEATRE AND GARRICK THEATRES. APPLY TO THE GENERAL OFFICE, BROAD ST. THEATRE.

DIRECTION STANLEY COMPANY OF AMERICA

The Stanley. WEEK COMMENCING MONDAY. NINETEENTH AND MARKET. DOROTHY PHILLIPS IN HURRICANE'S GAL. AN ALLAN HOLLAND PRODUCTION. SPECTACULAR THRILLS BY SEA, LAND AND AIR.

CROSS KEYS. 60th AND MARKET. EVA TANGUAY. The Firefly of Vaudeville. The Stronuous, Strengthful Madcap Comedienne.

STANTON. SIXTEENTH & MARKET. 11:30-1:30-3:30-5:30-7:30-9:30. THIRD WEEK BEGINNING MONDAY. WILLIAM FOX PRESENTS MONTE CRISTO. Staged by EMMETT J. FLYNN.

GLOBE. JUNIPER AND MARKET. VAUDEVILLE. SCREEN LAND. A SCHEMATIC MATHEMATIC ON THE STAGES. Cast of 15 Stars.

ALDINE. 19th and CHESTNUT. 11 A. M. to 11 P. M. VERA GORDON in "Your Best Friend" WITH DORE DAVIDSON. DIRECTED BY WILLIAM NEHE.

ALLEGHENY. FRANKFORD AVE. AND ALLEGHENY. THE MENTAL AGGRAVATION THAT MADE ATLANTIC CITY TALK. JIMMY CARR and Company. Also Four Other Standard VAUDEVILLE ACTS IN ADDITION TO GLORIA SWANSON IN "HER GILDED CAGE" A PARAMOUNT PICTURE.

Karilton. AT 10 A. M., 12-2-4-6 AND 10 P. M. THE STORM. From LONDON. MOOREHEAD'S. Second National Stage Success. ALL-STAR CAST HEADED BY HOUSE PETERS. Virginia Valli and Matt Moore.

BROADWAY. BROAD AND SNYDER AVE. Vaudeville 2:15, 6:30 & 9 P. M. THE LITTLE LIAR. SNAPPY DANCERS—BRIGHT COMEDY—ORIGINALITY—HEAVY CHORUS.

VICTORIA. NINTH AND MARKET. 11:15 P. M. WM. FARNUM. IN WILLIAM FOX PRODUCTION MOONSHINE VALLEY.

ALHAMBRA. 12th AND MORRIS. AT 2:15-6:30 AND 9:15 P. M. "CUPID ON DECK" Marion Davies, the Young Diana and "NAN OF THE NORTH".

CAPITOL. 8th & MARKET. 10 A. M. TO 11:15 P. M. ROY STEWART in "A MOTION TO ADJOURN".

COLONIAL. 6th & Chest. Ave. Mon., Tues., Wed. GLORIA SWANSON "Her Gilded Cage".

REGENT. 11TH & MARKET. ALL NEXT WEEK ANITA STEWART "HER MAD BARGAIN".

NORTHERN. Broad & Erie. Mon., Tues., Wed. TOM MOORE "MR. BARNES OF NEW YORK".

IMPERIAL. 10th & WALNUT. Mon., Tues., Wed. BERT LYTELL "SHERLOCK BROWN".

TODAY AND NEXT WEEK At Both These Theatres. PALACE. 12TH AND MARKET. 10 A. M. TO 11:15 P. M. ARCADIA. 10th AND CHESTNUT. 10 A. M. TO 11:15 P. M. ASTOUNDING MILLIONS. In Daniel Carson Goodman's Stupendous Bombardment of the Truth in the Amazing Photo-Drama.

WHAT'S WRONG WITH THE WOMEN ??? Never Such a Photo-Drama. It Stands Alone Unparalleled in Its Revelation. THE WONDERFUL CAST. Wilton Lackaye, Julia Swaine Gordon, Montague Love, Rod LaRocque, Huntly Gordon, Barbara Castleton, Constance Bennett, Mrs. De Wolfe Hopper, Mrs. Oscar Hammerstein, Paul McAllister. TODAY AND NEXT WEEK At Both These Theatres. PALACE. 12TH AND MARKET. 10 A. M. TO 11:15 P. M. ARCADIA. 10th AND CHESTNUT. 10 A. M. TO 11:15 P. M.