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The best method of advertising the film would be by means of the old song, which, while it only bears indirectly on the plot, is so well known as to be a fine medium for exploitation. Copies might be given away at a first performance as souvenirs. The picture may be announced as a life drama of love and revenge and final restitution.

A. H. S.

"THE WEAKER SEX"

Five-Part Drama by Alice C. Brown, Featuring Dorothy Dalton. Produced by Triangle-Fine Arts Under the Direction of Raymond B. West.

Ruth Tilden Dorothy Dalton
Jack Harding Charles Ray
Annette Loti Louise Glaum
Raoul Bozen Robert McKim
John Harding Charles K. French
Marjory Lawton Margaret Thompson
Edward Tilden J. Barney Sherry
Mary Wheeler Nona Thomas

Under the ironic title of "The Weaker Sex" we are introduced to a very modern Portia, a woman lawyer who beats the district attorney at his own game and unravels a criminal law case which has baffled the entire court by the overwhelming circumstantial evidence. The personal note is added by the fact that the district attorney is her own husband who believes that a married lawyer woman's place is the hearth fire and who cannot understand her preference for reading Blackstone instead of Snappy Stories. The accused man whom she saves from the electric chair is her young stepson who has learned to love the cabarets not wisely but too well and who has become fatally involved with an adventuress. Out of this domestic chaos, the young wife and lawyer restores order and convinces her husband that a woman need not necessarily dispense with all her brains because she is joined in the holy state of matrimony.

Dorothy Dalton is most convincing as the lawyer and heroine and skillfully dispels the delusion that a woman cannot be efficient and attractive at the same time. Charles Ray plays the part of the accused lad with his usual ingenious charm which makes him the natural prey of any vampire that may be prowling about in the cast. Louise Glaum is properly alluring as the Scarlet Woman, although one feels that the lad must have been infatuated indeed to address a person of her substantial charms as "kittens." The setting and general direction was remarkably effective and artistic.

There will undoubtedly be differences of opinion on this most disputed theme which will lead to discussions as to the proper behavior of a professional woman after she is married. This, however, only makes for further advertisement and the exhibitor should take advantage of the question this raises in the present agitation over what is rather absurdly called "woman's sphere."

A. G. S.

"THE FOOLISH VIRGIN"

Six-Reel Drama Taken From the Story by Thomas Dixon, Featuring Clara Kimball Young. Produced by Selznick Under the Direction of Albert Capellani. Released Dec. 18.

Mary Adams Clara Kimball Young
Jim Anthony Conway Tearle
Doctor Mulford Paul Capellani
Nance Anthony Catherine Proctor
Jim (eight years) Sheridan Tansey
Jim's Father William Welsh
Jane Marie Lines
Ella Swanson Agnes Mages
Harden Edward Elkas
Dora Jacqueline Morhange

In "The Foolish Virgin," which is Clara Kimball Young's second Selznick picture, a lengthy story is crowded into six reels. The incidents screened nimbly jump over long spaces of time, but there is enough action to suit the most particular spectator.

The story, originally written by Thomas Dixon, has as its theme the sage's warning that a hasty marriage frequently causes repentance at leisure. Mary Adams is a romantic school teacher, given to reading about the time when "knighthood was in flower." She meets her knight, Jim Anthony, and marries him almost before she knows his first name. This young man has a grievance against society and has become a crook. Mary does not know of this fact until they have been married quite some time. She sends him away and repents at leisure, so as to make the wise man's words consistent. But the husband returns, having mended his ways, and the boy that has been born to the sorrowing wife shortly after the man left brings them together again. There is a sort of prologue to the picture which shows the early life and brutal treatment that the man received when a boy of the tenements. He runs away and his mother's search for him is continued throughout the picture.

Miss Young gives a good performance in a role that embraces quite a number of moods, which she depicts effectively. It is not necessary to comment on the beauty of this actress. Conway Tearle handles a good part with ability. The remainder of the cast are satisfactory.

The direction of Arthur Capellani shows that he knows that action, rapid or not, is appreciated by the majority of moving picture spectators. In each scene there is something that stands out because of its punch, to use an abused word. He should have especial praise for choosing excellent types in his extra people. The film is especially free from titles and absolutely nothing is lost in the thread of the story.

The name of Clara Kimball Young out-

side of a motion picture house will send a lot of people inside. The story, too, is well known, so a valuable way to advertise this feature would be simply to say "Clara Kimball Young in "The Foolish Virgin,""

F. T.

"TRUTHFUL, TULLIVER"

Five-Part Drama by J. G. Hawks, Featuring William S. Hart. Supervised by Thomas H. Ince and Produced by Triangle Fine-Arts.

"Truthful" Tulliver W. S. Hart
Grace Burton Alma Reubens
York Cantrell Norbert A. Myles
Daisy Burton Nina Byron
"Silver Lode" Thompson Walter Perry
"Deacon" Doyle Milton Ross

Unlike most heroes of mining town dramas, "Truthful Tulliver" is not "one of the boys" but a traveling journalist who settles in "Glory Hole" and proceeds to give the evil little town a newspaper which is more celebrated for its frankness than for its diplomacy. An insult to the girl he loves makes him resolve to clean up the place, which he does with characteristic skill and sang-froid. He is beset by the lawless element in the camp and the duel between the power of darkness and light ends in a sensational climax through which the editor wins everlasting victory by lassoing the ringleaders of the dance hall gang and dragging them through the town on horseback. His triumph is spoiled by a misunderstanding with his sweetheart, which is cleared up again in another daring exploit, and we leave the mining camp editor victorious with his erstwhile proof-reader in his arms.

William Hart assumes the role of the editor and hero with his usual restrained energy and the laconic grin which makes him a cryptic but deadly enemy and an irresistible lover. Alma Reubens as his girlish sweetheart but a world of significance into the rather slight role with her eloquent dark eyes. The mining camp types are realistic and not overdrawn and the setting gives a perfect reproduction of the local color in a crude and unruly mining town.

The public will probably never tire of good Western drama with picturesque setting and virile plot and the exhibitor can rely on finding all of this in the Hart plays of which "Truthful Tulliver" is an excellent example.

A. G. S.

"MARRIAGE A LA CARTE"

Five-Part Comedy by Bertram Marburgh and Washington Peck, Under the Direction of James Young, Featuring Clara Kimball Young. Released by World.

Mildred Niles Clara Kimball Young
Theodore Vanderveer Chester Barnett
Count Castellani Winthrop Chamberlain
Jim Sweeney William W. Jefferson
Archie Vanderveer Cyril Chadwick
His Mother Alice Gordon
Mildred's Mother Ina Brooks
Lyman Niles E. M. Kimball

Although "Marriage a la Carte" is not adapted from the operetta by that name, it has a number of touches which suggest musical comedy, as it gambols through five reels of mildly amusing complications. The story is of a petted and spoiled heiress who has lost her money and a disappointed nephew who has failed to inherit his uncle's fortune; these two become engaged, each under the impression that the other is immensely wealthy, but when the truth is revealed they discover that they sincerely love each other regardless of mercenary motives. The action is brought to a climax in an automobile elopement and we leave the newly wedded pair billing and cooing in a Summer hotel, undisturbed by their lack of coin.

Clara Kimball Young plays the part of the pampered heiress with more vivacity than she usually puts into her sedate and queenly roles and looks more charming than ever in her girlish costumes. The rest of the cast consists principally of Chester Barnett, a good-looking leading man, and a bevy of pretty girls who cluster about the principals after the manner of the usual chorus.

The delightful out-door setting adds to the effectiveness of this typical Summer resort comedy.

A. G. S.

"THE LOVE THIEF"

Five-Part Drama by N. P. Neissen, Featuring Gretchen Hartman and Alan Hale. Released by Fox Under Direction of Richard Stanton.

Juanita Gretchen Hartman
Arthur Boyce Alan Hale
Clare Nelson Frances Burnham
Costa Edwin Cecil
William Nelson Willard Louis
Charles Rogers Jack McDonald
Lopez Charles Edhler

"The Love Thief" is a somewhat lurid story of Mexican raids on the border and of wicked munition makers who furnish ammunition to the enemy and are properly shot by their own guns. Most of the action is carried by the character of Senorita Juanita, who falls in love with a United States army officer and proceeds to prove the theory that hell hath no fury like a woman scorned. We are presented with numerous Mexican atrocities (some of which are in questionable taste for the screen) and the rescue by our boys in khaki just as the Mexican vampire is about to plunge her stiletto into the ingenue's heart. There is an elaborate ball-room scene, which is effective, but the Mexican settings are not so realistic.

Gretchen Hartman plays the part of Juanita, while Arthur Boyce, the army officer who spurns her, is agreeably played by Alan Hale.

The production belongs to the old type of hectic melodrama, which is still popular with a certain type of audience.

A. G. S.

"THE AWAKENING OF HELENA RICHIE"

Five-Part Drama by Margaret Deland, Featuring Ethel Barrymore and Directed by John W. Noble. Produced by Quality for Release by Metro Dec. 18.

Helena Richie Ethel Barrymore
Lloyd Pryor Robert Cummings
Benjamin Wright Frank Montgomery
Dr. Lavendar J. A. Furey
Little David Maury Steuart
Sam Wright Hassan Mussall
Deacon Wright William Williams
Frederick Richie Robert Whittier
Dr. King Charles Goodrich
Mrs. King Hattie Delaro
Mrs. Wright Mary Asquith

Probably no actress of the stage or screen possesses more of the charm of womanly sweetness than Ethel Barrymore; hers is a personality which leaves an ineffaceable impression and even without her glorious voice we find her a compelling figure as Helena Richie.

One might wish that this picturization of Margaret Deland's novel were a bit less tedious in the beginning; action does not really speed up until past the middle of the film and certainly any less delightful and talented actress than Miss Barrymore would have found it extremely difficult to have kept the interest alive. It was even difficult to sympathize greatly with the poet who killed himself for love of Helena.

Little David was excellent at times in the small hands of Maury Steuart; Robert Cummings made Lloyd Pryor a robust figure, and Dr. Lavendar was adequately done by J. A. Furey. Aside from the work of Miss Barrymore, the best acting was that of Robert Whittier as Frederick. The various others in the cast were satisfactory. The settings and costuming of the period were finely simulated and Old Chester seemed very near and real.

The story is of Helena's misfortunes following her elopement with Pryor after her child has been killed by her husband while he is intoxicated. Pryor appears as her brother at Old Chester and she takes David, a small boy, to raise as part solace for her loss. Gossip in the narrow little village becomes rife and the truth is learned. The husband dies in Paris, but Pryor refuses to marry Helena unless she will give up David. She declines and he leaves. Later even the child is taken away, but in the end is restored to her as she leaves the town by good Dr. Lavendar.

It is scarcely necessary to offer the exhibitor advice in the exploiting of this picture. What with Ethel Barrymore's name and the fame of the novel it should be a winner "hands down."

A. H. S.

SERIALS AND SERIES

"SOMEWHERE IN GRENADA"

Fifth Episode in One Reel of the "Pearl of the Army" Series, Featuring Pearl White. Produced by Astra Under the Direction of Edward Jose and Released by Pathe.

The interest that was established in the first episodes of "The Pearl of the Army" serial continues to hold. The "Somewhere in Grenada" release carries the story to the country's border, where some truly thrilling incidents occur. Adams, by a clever trick, comes into possession of the coveted plans and the mystery of the thing is heightened by the declaration that one of the characters can prove that he is innocent of anything traitorous. Adams has placed the precious document in a belt, which he is compelled to give to Pearl, but the girl does not know that it is secreted in it. In the attack on the village the waterworks are damaged by shell fire and the prison to which Adams and the girl have been thrown slowly fills with water. The man, realizing that they are about to drown, starts to tell the girl something and the reel finishes without his having completed it. The fadeout shows them escaping through a shell-punctured hole just after a charming embrace. Miss White does some of her well-known fearless horseback riding in this episode.

F. T.

"THE EYES THAT HOLD" AND "SATANAS"

Episodes Five and Six, in Three Parts Each, of "The Vampires" Series. Produced by Gaumont, Under the Direction of Louis Feuillard. Released by Mutual Dec. 21 and Dec. 28, Respectively.

The interest is well sustained in these episodes of "The Vampires" and will prove satisfactory to film patrons who have seen the preceding releases of the serial and urge them to follow the story to the end. In "The Eyes that Hold" the Vampires are endeavoring to secure a large sum of money that has been embezzled by an American. In the same hotel where the man is stopping, the Grand Vampire, accompanied by Irma Vep, is also registered, and the arch criminals try to secure the map showing where the American has secreted the banknotes in a nearby park. Their plan to steal the money is frustrated by Moreno, who takes Irma Vep to his own home. While she is under a hypnotic trance he instructs the girl to shoot the first man that enters the room in which she is kept. He then invites the Grand Vampire to visit him and Irma Vep shoots the leader of the band.

Thinking that he will be free of the Vampires following the death of their chief, it is a distinct shock to Moreno to receive a message from a new Grand Vampire, who

is called Satanas, to report at headquarters at once. This incident starts the sixth episode in an interesting manner. Only after a well-defined warning does Moreno, accompanied by Irma Vep, with whom he has fallen in love, keep the appointment. Satanas orders the pair to rob a certain rich man with the threat of death if they disobey. A novel swindle is developed by the new Grand Vampire, who dispatches the couple to carry it out. By some unique tricks Moreno and Irma Vep bag their game and secure a large sum of money from the man.

Philip Guard, a reporter on a daily paper, who has been trailing the Vampires, gets on their track following the robbery, and by a ruse he places Moreno and Irma Vep in the hands of the police.

F. T.

"THE SECRET KINGDOM"

Serial Written by Louis Joseph Vance. Produced by Vitagraph Under Direction of Theodore Marston and Charles Brabin.

King Philip Charles Richman
Princess Julia Arline Pretty
Madame Savatz Dorothy Kelly
Juan William Dunn
Prime Minister Joseph Kilgour
Count Ramon De Jaima West

Episode 4, "Honorable Mr. Oxenham."—The story continues with a plentiful supply of the customary narrow escapes for the hero and heroine, who have by this time arrived in New York. An attempt is made to murder Phillip, but he is only slightly wounded (why is it that screen villains are invariably bad shots?), and while being nursed back to health by Julia receives the sealed packet, which has been stolen by Oxenham, a confederate of Madam Savatz. Another attempt to steal the papers is frustrated by Julia, who is in turn rescued by Phillip.

Episode 5, "Carriage Call No. 101."—Attempting to elope with Julia, Phillip is overpowered by the gang which is in pursuit of him and left to die in a gas-filled room. Julia is abducted and taken to a private asylum. Phillip is rescued, and starts out to get Julia away from the madhouse by a daring ruse.

A. H. S.

"THE RINK"

Two-Part Comedy Featuring Charlie Chaplin. Released by Mutual.

In "The Rink," Charlie Chaplin divides his time between a fashionable restaurant where he is employed as a waiter and the skating rink which furnishes him and his audience with an abundance of hilarious amusement. While in his humble capacity as waiter in a gilded cafe, he struggles with cocktail mixers, tough fowl, and irate diners with becoming gravity and meekness, but when he puts on his dress clothes and departs for the skating rink, he is monarch of all he surveys and eclipses the other skaters with his remarkable feats on the rollers. He becomes entangled in the love affairs of a fat married couple, and his attempts to extricate himself and appropriate the fair co-respondent convulse the audience as usual.

A Chaplin film needs no advertisement other than the magic name of the irresistible comedian before the theater door. Exhibitors are not obliged to concern themselves too deeply with the particular play on which he strings his inimitable nonsense, but when the story has amusing points in its favor, it is so much the better, and this is the case with "The Rink."

A. G. S.

"THE MIDNIGHT EXPRESS"

Single-Reel Episode of "The Hazards of Helen" Series, Written by E. W. Matlack. Produced by Kalem Under the Direction of Walter Morton and Released on the General Film Program Dec. 15.

Operator at Lone Point Helen Gibson
Dick express messenger P. S. Pembroke
Gentleman Joe George Routh
The bank president G. A. Williams

During this episode Helen Gibson accomplishes a leap that, even for her well-known fearlessness, is hair raising. Jumping from a flying motorcycle to a flat car is not enough, but she does another thrilling feat right after that. It is quite the best thing that this daring little lady has done, with no mean record behind her. The story of the episode concerns the stealing and the ultimate recovery of \$1,000,000 in cash, no less. The money is being transported via the midnight express, and a band of wire tappers, who hear the sender's plans, overpower the trainmen and secure the money, escaping by stealing a freight train. Helen pursues them, and it is when she catches up with the fugitives that she accomplishes her wonder leap. With no little excitement attached she brings the cash back.

F. T.

ROLIN] BUILDS A BIG SET

Hal Roach and Dwight Whiting of the Rolin Company, makers of Pathe's "Luke" comedies, breathed a sigh of relief last week and for the first time in days were able to stick their heads outside of the studio. The cause of it all was a gigantic oriental set which towers far above the street and runs back nearly a full block. In building it they were able to make use of some massive stone steps, the former entrance to a large private house, which burned down years ago. The set required carloads of lumber, and now that it is built would make a good Billy Sunday tabernacle. Harold Lloyd stars in the comedy which is a two-reeler.

