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ARCADE

"A CHILD OF THE PARIS STREETS."

Triangle-Fine Arts Offering Is Delightful Entertainment. Reviewed by Thomas C. Kennedy in Motography.

Entirely French is "A Child of the Paris Streets," a Triangle-Fine Arts offering with Mae Marsh in the leading role. Not only are the settings startlingly true, the atmosphere properly French, and the acting convincing but the story laid in Paris is French in its construction. Considered from all angles, this is an unusually good photoplay offering. Containing a story that sustains interest from the beginning, delightful humorous moments, fine character portrayals and all that is best in the visualization of a story, "A Child of the Paris Streets" carries an appeal that has as much breadth as it has strength.

Tense melodrama held well within the bounds of conviction is here combined with humorous moments and entertaining action. Though finely constructed the story is not of particular import, but as produced and enacted by a cast headed by Mae Marsh, who is here seen in the full bloom of her most charming self, the picturized tale is fascinating. It has the interest compelling and light, but pleasant entertainment properties of the popular French novels. Audiences will enjoy "A Child of the Paris Streets," as shown at the Arcade Sunday.

The story much like many other screen stories, tells of a woman who vows revenge on the judge who sends her son to prison. Like herself, both of Mme. Dufrane's sons are vicious, but she sees no reason why her boy should be locked up even if he is a criminal. She abducts the Judge's little daughter and rears her to be a pickpocket. Julie meets a young American who lives in the Latin Quarter and plays at studying painting. For him she deserts the Apache band. Just when things are darkest for little Julie her own father is restored through the offices of the old nurse and a melodramatic rescue follows.

Mae Marsh, looking much like a girl on a "Vogue" cover only she sparkles with animation and charm, makes Julie one of the most delightful and engaging characters who ever moved about on the screen. Miss Marsh scores a personal triumph in this picture and long will her Julie live in the memory. Robert Harron is good as the artist and Tully Marshall's performance is one of the picture's outstanding features. Loyola O'Connor, Jennie Lee, Carl Stockdale and Bert Hadley complete a fine cast.

Lloyd Ingraham, who directed the picture, must not be forgotten when praise for "A Child of the Paris Streets" is being dealt out. The exterior scenes and the interior scenes and the carnival scenes are all quite wonderful. Mae Marsh, Lloyd Ingraham and a few of the players in the supporting cast have made "A Child of the Paris Streets" a picture that is a joy to see.

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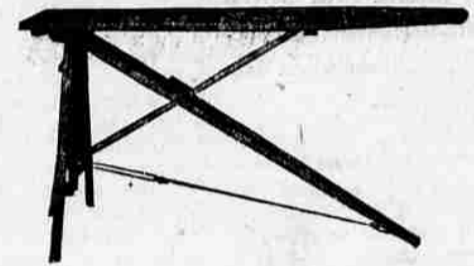
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EMMY WEHLEN Starred in "THE PRETENDERS" At Sherry's Theatre.

Pleasing Vehicle for Emmy Wehlen. "The Pretenders," a Metro wonder-play in five interesting parts, with charming and gifted Emmy Wehlen in the stellar role, is the big feature attraction at the Sherry theatre on Sunday and Monday. This story was written for Miss Wehlen by Channing Pollock and Rennold Wolf, two of America's foremost playwrights, and it is easily the best vehicle ever provided for her, either on the stage or in the silent drama. Miss Wehlen will be remembered by motion picture patrons as the star in "When a Woman Loves" and "Her Reckoning, or Tables Turned," two notable Metro productions. She came to this country from England at the head of the London Gaiety company, appearing in "To-

night's the Night." She also was starred in "The Dollar Princess," "The Merry Widow" and other big musical productions with the famous Gaiety company.

The story of "The Pretenders" deals with a family living in the Middle West who join the newly rich element after oil is found on their farm land. They come to New York, where they try to break into society and position by marrying their daughter to an English Earl. This theme is handled in a new and refreshing manner, and affords splendid opportunity to present the contrast of life between the real people of the Middle West and the counterfeit social set in and around New York.

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