

New Photoplay Features



Mac Murray in 'The Right to Love' at the Columbia



Phyllis Haver in 'Married Life' a Mack Sennett Comedy at the Liberty



Eugene O'Brien in 'The Figurehead' at the Peoples



Gladys Brockwell in 'The Mother of His Children' at the Majestic



Viola Dana in 'The Chorus Girls Romance' at the Star



'Bill' Hart in 'Sand' at the Circle

Photo Plays

LIBERTY—Can a picture be funny and thrilling at the same time? Nine people out of every ten will reply "no," and in the majority of cases they are right, for it is the most difficult task in the making of motion pictures to inject a thrill in a purely comedy story. Particularly is this true when the comedy is a broad travesty on some serious subject.

But in "Married Life," the new Mack Sennett five-reel super-comedy, distributed through the Associated First National Pictures, Inc., at the Liberty this week, this master of mirth-making has attained the almost impossible. In this purely farcical offering he has injected one thrill after another, and to make this feat doubly marvelous, the thrills and comedy are so closely intertwined that the shivers up the spine are immediately dispelled by the laugh that follows.

Ben Turpin, he of the contrary eyes, leads the Sennett funmakers in the intermingling of laughs and thrills. As Rodney St. Clair, the dashing hero, he first turns the trick in one of the most realistic football scrimmages the screen has produced in a long time. This performance he repeats later in the hospital, where he is inflated with gas and floats out of the window, and still later when he and Jimmy Finlayson battle on the wings of an airplane many thousand feet above the surface of the earth. Then, to cap the climax, he

gives the auditor the supreme laugh thrill of the evening at the very fall end of the story.

PEOPLES—Eugene O'Brien is at the Peoples this week in a new Seiznick picture, "The Figurehead," which shows him as an idling young man about town who is induced to accept a nomination for mayor of his city, running against a saloon-keeper who controls the city politically.

What young Sherry Dows (O'Brien) does not know is that his opponent picked him as a "figurehead" candidate who could be easily beaten and forced his nomination upon the opposing party leaders, who in reality took orders from the saloon and dancehall man.

Sherry regarded the entire affair as a lark, anyway, but fired by a love which lifts him out of his indifference, he conducts a remarkable campaign which gives the bosses some sleepless nights. They resort to all sorts of political stratagem to get him to withdraw from the race, and when he remains obdurate they try to "frame up" a scandal which will make it impossible for him to continue the campaign.

The erstwhile idler now shows some of the great qualities that have heretofore been latent in him. In a brutal, elemental fight, stripped of all the veneer covering, avarice and intrigue, he hits out man-fashion and carries the day.

Four hundred actors were used in the filming of this spectacular picture. The supporting cast includes Anna Q. Nilsson, Ora Carwe, Edwin Stevens, Jo-

seph Girard, Frances Parks and Kate Price.

COLUMBIA—With "The Right to Love," his second independent production, George Fitzmaurice has definitely established his reputation as a motion picture producer who can combine lavishly artistic backgrounds with dramatic action. This picture is showing this week at the Columbia.

Fitzmaurice has taken a drama of misadventured husbands and wives, with scenes laid in Turkey, and made a picture that holds the interest throughout. Lovely Mae Murray is the ill-treated wife of Lord Falkland, the British representative at Constantinople. The climax is reached when he installs his mistress in their home and at the same time imports a Prince Stanislaus, whose mission is to compromise Lady Falkland. Colonel Loring, well played by David Powell, is the American who follows Lord Falkland, though not until he has killed the nobleman in a row. But the story ends happily.

Miss Murray is an excellent emotional actress. David Powell is suave and easily at home in his role. The other members of the cast have been likewise adroitly chosen. They include Alma Tell, Holmes E. Herbert, and Macey Harlan. Guida Bergers wrote the photoplay from a French original. It is a Paramount release.

MAJESTIC—"The Mother of His Children," the powerfully dramatic picture produced by William Fox with

depends less upon the feet than any other style of terpsichore. The little chorus girl wins a Yale "grind" for a husband, quits the stage, and then discovers that his genius is unappreciated and the family must starve unless she does something. That something she does with her head—the blossoms out as a literary prodigy, while her bespectacled husband shakes off the effects of much poring over books to become a trapeze performer, so that his shoulders and Marcia's head cooperate to keep the wolf from the door.

Miss Dana's leading man, Gareth Hughes, has the part of Horace Tarbox, the studious young college boy who falls in love with the little dancer, Phil Ainsworth has been cast for an import-

ant part, as Steve Reynolds, a cabaret performer.

CIRCLE—The quality of human interest, the thing which reaches into the innermost depths of the spectator's soul and grips the heart strings, is prominent in "Sand," a new Paramount Artcraft picture produced by and starring William S. Hart, which is being presented at the Circle theatre today and tomorrow.

"Sand" has a double meaning. The story is laid in the land where the desert sands come up to meet the sea; it is the story, moreover, of a man's grit.

Lambert Hillyer wrote the scenario and also directed. The original story was by Russell A. Rogers and was called "Dan Kurrie's Inning," but Mr. Hillyer

and Mr. Hart, with the fine cast, have given it life, vitalized it, made it a thing to remember and to enjoy.

How Dan Kurrie, misunderstood, almost loses the girl he loves and whose loss he seeks to assuage in his love for his pinto pony; how he outwits a villain, saves a treasure train and does numberless feats of daring in achieving the ends of justice and retrieving his own happiness, make an enthralling drama that is typically Hartesque.

Mary Thurman is the leading woman.

"Palace" Needs Repairs

Berlin—Though the government has managed to scrape up enough funds to remodel, repaint and repaper the foreign office, it hasn't seen its way clear

to making needed repairs on the "palace" of President Ebert. As a result, the roof looks leaky and certainly needs a new coat of shingles. The exterior needs scrubbing and the interior could stand embellishing.

Circus Clown Joins 'Army'

Chicago, Aug. 28.—Edward J. Ladd, veteran circus clown, has forsaken the sawdust ring to become a probationary lieutenant in the Salvation Army. He was recently one of a large class to graduate from the training school. At the outbreak of the world war, Ladd enlisted in the 115th field artillery and saw service on practically all of the active fronts in France.



MAE MURRAY AND DAVID POWELL IN GEO. FITZMAURICE'S "THE RIGHT TO LOVE"

Made of the master passion of human life. Adorned with all the beauty and splendor lavished on "On With the Dance."

An intimate tale of a beautiful woman's love—life in a strange city—a pure-souled young American married off for official honors.

NOW PLAYING

