

FARRAR CAN BE A TIGRESS OR A DEVOTED SISTER
Moore Is a Good 'Simp'—Meighan Stays at Ohio—Farnum at Regent

Geraldine Farrar may properly be called the wonder woman of the day, as it appears she is able to do anything and everything.

Today she is on view in two entirely different movies at two theaters and her work in the two movies bear no resemblance.

At the Alhambra in "The Riddle: Woman," Farrar is a woman of an iron will who is willing to murder a man, a regular scamp, who would rob her of her happiness.

At Mister Smith's, in "The Flame of the Desert," Farrar is a lovable English woman, who loves in the most approved fashion and who is willing to make any sacrifice to protect her brother, whose weakness is gambling.

In "The Riddle: Woman," Farrar has many chances to become a dramatic whirlwind, a towering pillar of strength as she fights to retain the love of her husband.

In this dramatic atmosphere the star has the services of such recognized players as Francis Lederer, Adele Bloom, Montgomery, and Madge Bellamy.

"The Riddle: Woman," was done on the stage by Bertha Kalich, but the movie is different in some respects to the stage version.

In "The Flame of the Desert," Farrar shows that she is magnificent in moonlight love scenes in a desert of the Orient, and the photography in this movie is beautiful.

Opinion: At the Alhambra Farrar is a dramatic cyclone and at Mister Smith's she shows how to do some wonderful loving—both satisfactorily performed, the best acting seen at the Alhambra, but better photography at Mister Smith's.

"The Riddle: Woman," is a recent release.

W. D. H.

ANITA STEWART PLEASES

THE WOMEN THIS TIME.

Those who are responsible for "Harriet and the Piper," the latest Anita Stewart movie, now at the Circle, appear to have forgotten the fact that man still attend the movies, as this picture appeals entirely to the female part of the audience.

For the life of me I can't see why movie producers insist that their pretty actresses pretty much have such unpleasant love affairs before they stumble on to the real thing in love, but the way the women appear to enjoy seeing their favorite actresses suffer for good and bad love seems to justify the actions of the movie producers.

"Harriet and the Piper" is nicely mounted and a pleasing musical program as played by the Circle orchestra helps to make the entertainment enjoyable.

Opinion: Miss Stewart could easily stand heavier vehicles than she has had lately, but her followers appear to enjoy her in this movie.—W. D. H.

W. D. H.

MOORE SEEN AGAIN.

IN A CORKING COMEDY.

Owen Moore has turned out some cracker-jack comedies in his career, but if he has ever starred in more humorous, genuinely entertaining picture than "The Poor Simp," it hasn't been put on for me to see it.

"The Poor Simp," one of those rare photoplays that are funny without being silly, and contains a laugh in every foot of film.

Moore, as Melville G. Carruthers, "the poor simp," a wealthy young man, who is violently in love with Grace Adams, who is played by Nell Craig, portrays the horrors of proposing to your heart's desire.

He does not overdo his actions, which would be very easy in a situation of the kind in which he finds himself, and some fast moving dramatic incidents present this versatile screen hero in an entirely new light.

The plot flows along as smoothly as a brook through green fields and the climax is skillfully arranged.

It does not burst upon an astonished audience with the force of a summer thunder-storm, but it leaves one's mind vaguely trying to grasp what has happened.

Moore makes a good "simp," but it is rather hard not to sympathize with him and his troubles even though certain

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