

THE SOUL OF FRANCE, ANCIENT AND MODERN, CRYSTALLIZED IN CELLULOID



The glorified death of Joan of Arc, as produced by Cecil De Mille, with Geraldine Farrar as the martyred maid. "Joan, the Woman," is the Chestnut Street Opera House's forthcoming attraction.



De Mille, megaphone in hand, inspects the water in the moat.



Bernhardt encourages a blinded man in "Mothers of France," at the Metropolitan four times next week. She of the divine voice had some exciting experiences in making the picture.

IMMORTAL BERNHARDT UNDER FIRE AT FRONT

How Sarah of the Divine Voice Posed for Patriotic Motion Picture, "Mothers of France," Coming Here

LOUIS MERCANTON, director of the war picture, "Mothers of France," of which the French Government is part owner and Sarah Bernhardt the star, and which will be at the Metropolitan for four performances next week, was a recent visitor to New York with a view to arranging for the distribution of the photoplay in the United States and Canada. Before Mr. Mercanton departed he said to a reporter:

JUST PUT YOUR VANITY INTO YOUR VANITY BAG

Such Is Charlotte Greenwood's Advice to Plain Girls Who Would Be Stars

It took Charlotte Greenwood six years to learn that she was funny. It took another year to recognize herself to the idea. To see her in "So Long Letty," at the Lyric next Monday evening, any one would think she had been funny since she left the cradle. Nothing could be further from the truth. She had no more idea that she would make people laugh than has William Jennings Bryan. But she found it out.

WHY ELSIE FERGUSON WON'T DISCUSS GARB

Star of "Shirley Kaye" Designs Her Own Gowns in Individual Fashion

One of the things that Elsie Ferguson, who appears in the new comedy, "Shirley Kaye," at the Broad next Monday, declines to discuss is her wardrobe. Now it is very generally acknowledged that Miss Ferguson is one of the best-dressed women on the stage, and it is no secret that she designs all her own costumes. Many women would doubtless like to know her ideas in the matter of fashion. But Miss Ferguson politely evades all questions on the subject.

WOMAN TAKES FLING AT MAN-MADE LAWS

"John Doe" Film, Lois Weber's Attack on Capital Punishment, to Be Seen Here

"The People Versus John Doe," a drama of circumstantial evidence and a preaching against continuing the system of capital punishment, will be presented in the picture first time in this city at the Victoria Easter week. It was written by Lois Weber, who has been called, with some justice, "the greatest woman director," and it is produced under her direction with a company of players of Universal. The story tells of a farmhand, John, who falls into the hands of detectives seeking some one to convict of the murder of a well-to-do farmer and his sister. John Doe is innocent, but circumstances to some extent are against him. Detectives, evidently feeling that they must get action, procure the confessions of John Doe and his half-witted brother-in-law. Just before the execution of John Doe friends of the persons who believe the man is innocent finally are successful. The execution is stayed and the culprit confesses.

Scraps From Untruthful Interviews

By DICK WILLIS

OPERA for me. Appearing in pictures does not pay.—Geraldine Farrar. I think I will go back to vaudeville.—Cecil De Mille. I have accepted an engagement with the Keystone Company.—Cleo Madison. A girl should limit herself to two hats a year.—Ruth Roland. I am not good looking. My admirers tell me so.—Crane Wilbur. Me for a steady position.—Monroe Salisbury. I hate close-ups.—Pearl White. I prefer simple, childish parts.—Madame Petrova. Do not drag me into the lime-light of publicity, please.—Edna Goodrich. Yes, I am to play Adonis.—Ben Turpin. I do not wish to be called a movie star.—Extra lady.

"It then became necessary to gain the consent and co-operation of the Government, and the difficulties were minimized by the distinguished character of our author and star, as well as the ultimate purpose of this picture drama. Our company already had a motion-picture news service at the front which was of material value to the Government's own photographic records of the war, so the matter was arranged with far less trouble than might have been expected.

"We found that the Cathedral was in a great roped inclosure which nobody was permitted to penetrate excepting under circumstances of extreme urgency. We were allowed to stay for only fifteen minutes, the explanation being that every time a group of an individual remained in or near the Cathedral for a considerable period the German artillery, only two miles away, dropped a few more shells into the immediate neighborhood.

WHO SAYS THE STARS ARE DISTANT?

Behold! oh, sceptic, Fannie Ward, Blanche Sweet and Mae Murray, Lasky luminaries, at the studio. Behind them stands an official of the company. Miss Ward is booked at the Stanley the first half of next week, as is Miss Sweet for the latter half. We don't know when another one with a name like Mae will be here.



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"THE WANDERER" BEATS MOVIES AT THEIR GAME

Pictorial Beauty of Vivid Order Makes "Experience's" Successor a Noteworthy Defeat to Cinema Spectacles

MORRIS GEST "and co-workers," as the sociology-drama people would say, have thrown down the gauntlet to the movies. For some years now the films have been flickering along, saying silently in their unrelenting "We can do things the stage can't; we have the most beautiful scenery, the grandest vistas, the longest visual scope, the bravest, most primitive emotions in the world." In effect, Mr. Gest replies, "Assuming that you are worth your own valuation, I will beat you at your own game." And his answer has taken the form of a big production of Maurice V. Samuels' "biblical play," "The Wanderer." It is on view at the Manhattan Opera House, in New York, and may reach Philadelphia next season.

The Stanley Booking Corporation

- ALHAMBRA 12th, Morris & Passynuk Ave. Mat. Daily 2. Evgs. 6:45-9:00. WALLACE REID and MYRTLE STEDMAN in "THE PRISON WITHOUT WALLS"
APOLLO 52D AND THOMPSON MATINEE DAILY CONSTANCE TALMADGE in "BETSY'S BURGLAR"
ARCADIA CHESTNUT BELOW 10TH House Peters & Myrtle Stedman in "AS MEN LOVE"
BELMONT 52D AND MARKET PEGGY HYLAND in "INTRIGUE"
BLUEBIRD BROAD AND SUSQUEHANNA AVE. SESSUE HAYAKAWA in "EACH TO HIS KIND"
FAIRMOUNT 26TH AND GIRARD AVENUE Wallace Reid & Anita King in "THE GOLDEN PETER"
56TH ST. THEATRE MAT. DAILY Bel. Spruce. Evgs. 7 to 11. MAE MURRAY in "ON RECORD"
GREAT NORTHERN Broad St. At Erie Ave. WILLIAM S. HART in "THE SQUARE DEAL MAN"
IMPERIAL 60TH AND WALNUT STS. Mat. 2:30. Evgs. 7 & 9. CARLYLE BLACKWELL in "THE SOCIAL LEOPARD"
JEFFERSON 29TH AND DAUPHIN STREETS WILLIAM FARNUM in "THE PRICE OF SILENCE"
LEADER FORTY-FIRST AND CANTON AVENUE MAE MURRAY in "ON RECORD"
LIBERTY BROAD AND COLUMBIA ALMA HANLON in "PRIDE AND THE DEVIL"
WEST PHILADELPHIA CEDAR 50TH AND CEDAR AVE. PARAMOUNT THEATRE Franklin Farnum & Agnes Vernon in "The Man Who Took a Chance"
COLISEUM MARKET BELOW Frankie Mann in "The Sex Lure"
EUREKA 40TH AND MARKET STREETS WILLIAM S. HART in "The Gun-Fighter"
NORTH PHILADELPHIA FRANKFORD 4111 FRANKFORD AVENUE Wallace Reid and Anita King in "The Golden Peter"
RIDGE AVENUE 1784 RIDGE AVENUE Peggy Hyland & Marc McDermott in "Intrigue"
TIOGA 15TH AND VENANGO BOONVILLE LOU TELLEGEN