MOVIEGRAMS FROM SCREEN TO PATRON

GEORGE ARLISS will make his screen debut at the Stanley next week in the first showing of "The Devil," an adaptation of one of his stage successes. The screen debut of George Arliss is epochal in that he represents the highest traditions of the stage. His rare talent and his skilled acting are focalized in "The Devil," making it a photo-dramatic event of importance. In "The Devil" Mr. Arliss' art becomes immortal. He is the last of the big stars to enter the silent drama. About three years ago it was announced that he had consented to appear in another of his stage successes, but the deal fell through.

Mr. Arliss has distinguished himself as a player of character parts in which his fine artistry and his keen insight have brought to life many fictitious and historical personages. Mr. Arliss is an Englishman and first came over to this country in 1901 with Mrs. Patrick Campbell. For four seasons he was a member of Mrs. Fiske's Manhattan company. He has impersonated Disraeli, Hamilton and Paganini. His first appearance as a star was made in "The Devil," which has now been transferred to the cinema.

It is a modern comedy with scenes laid in Budapest. The title role is of the half-supernatural order. As Mr. Arliss films him on the screen "The Devil" is a friend to all mankind. And again as Mr. Arliss depicts him in his film debut, few persons would object to his friendship. Associated Producers have seemingly revived for this debut the piece by Franz Molnar, and the presentation of the film is said to be so masterly that if it were shown in Paris some fear might be expressed that it would revive the cult of devil worship. As Dr. Miller, admired by men and women, seemingly the most altruistic person on earth, but in reality the booking agent for the inferno, Arliss displays remarkable versatility and suavity in insinuating himself into the consciousness of others, so that one can almost hear his whisper on the screen.

Gripping, tense and dynamic is the story. Vivid, colorful and highly visionary in the production. Sensational and bizarre is the devil's bal masque, at which one of his little diversions is a dance of Hades, performed by little and graceful maidens. This picture is said to be one entirely worthy of the directorial talents of James Young.

CONSTANCE TALMADGE says that she would rather take the part of a poor working girl than portray any other character, because at one time she expected to become a stenographer herself.

"I would have studied stenography had it not been for Norma's entrance into motion pictures," she said. "Then the picture 'bug' bit me. I got into the habit of accompanying my sister to the studio, and one day had a chance to earn $5 as an extra girl. I was very glad, as I believe in girls earning their own living. That is why I am so sympathetic toward the working girl, for I feel that I am one of them."

Constance Talmadge is poorer from a standpoint of dollars and cents than ever before as the heroine in "Good References," her latest First National starring vehicle, which will be shown at the Stanton next week.

As May Wayne, Connie finds herself in Journey's End, a boarding house, where the dear old landlady, a "perfect sixty-four," makes a wild clutch for board in advance and succeeds in reducing her fair young boarder's net capital of $5 to a lonesome pair of "iron men."

Worse than that, she tries to get a job, but all the boys behind the mahogany desks are stony-hearted about young ladies who want to be stenographers and who have no references.

How May Wayne breaks into a run of good luck that begins with her pal being taken sick, leaving a job open for some one to fill and giving Mary an opportunity to borrow a set of references, is portrayed by the star.

A BEAUTIFUL introduction of colored photography is one of the unusual features of Mae Murray's newest Paramount picture, "The Gilded Lily," which will be the attraction at the Palace next week. This was the first feature film ever made by Paramount in the East in which the Prizma process was used, and it will undoubtedly attract attention.

Considerable expense was undergone to incorporate the colored scenes into the film. Miss Murray has a fine dancing role. Her leading man is Lowell Sherman and the director was Robert Z. Leonard.

ALEC B. FRANCIS, who for the last two years has appeared exclusively in Goldwyn pictures, has just renewed his contract at the Culver City studios. Mr. Francis plays Dr. Galloway, an important role in Basil King's "Earthbound" at the Victoria next week.

Mr. Francis has come to be recognized as one of the most versatile character actors on the screen. He has appeared in "Polly of the Circus" and "The Cinderella Man" and, more recently in "When Doctors Disagree" and "Lord and Lady Algy."

While on the stage in England he played alternately or toured at the head of his own company and in repertoire for a number of years, interpreting all types of characters from Hamlet to Cyrano de Bergerac.

"THE PASSION FLOWER," a production called by critics who have seen it at private review one of the artistic productions of the year, and the first picture directed by Herbert Brennon to be released since his return from Europe, is announced as the attraction at the Stanley the week of April 11. Norma Talmadge is the star.

Herbert Brennon is one of the best known producers of motion pictures and is considered among the leading directors in the industry. He has presented many elaborate productions.

"The Passion Flower" is an emotional story adapted from the popular play of the same name by Jacinto Benavente. Its heroine is one of those characters in the portrayal of which Miss Talmadge is so adept. It is stated that never before has this popular star had a role which calls for such an exhibition of emotional acting as this one, and advance reports declare that Miss Talmadge even surpasses her previous best efforts in this line.

Throughout the play Miss Talmadge is a fascinating figure and she also has the opportunity to wear many new and wonderful gowns, creations of the art.

CAN you "guess" what the other man is thinking? Is a man who thinks murder equally guilty with the wretch who actually commits the deed?

These and many other ethical problems made "The Witching Hour" one of the greatest stage successes of all times. The Augustus Thomas triumph has now been filmed as a William D. Taylor Realart special and will be shown as the feature at the Stanton week of April 11.

To interpret this gripping play of a strong man's will Mr. Taylor designed and secured—a really all-star cast. Eliott Dexter, leading man of many Cecil B. De Mille productions, was considered a perfect choice for Jack Brookfield, the gentleman gambler who came to realize that his ability to "guess" the other man's hand was cheating just as much as if he had slipped cards up his sleeve.

Mary Alden, of "Birth of a Nation" fame, has the mother role created by Jannie Eustace. Clay Whipple is cast for the juvenile lead, while Ruth Renick, formerly leading lady for Douglas Fairbanks, plays opposite him. Other players include Robert Cain, Winter Hall, Charles West, Genevieve Blinn, L. M. Wells, Clarence Geldart and Jim Blackwell. Julia Crawford Ivers wrote the scenario.

FILM FAVORITES FEATURED IN THE MOVIES HEREABOUTS

CONSTANCE TALMADGE, "GOOD REFERENCES" Stanton

JULIA SWAYNE GORDON, "HELIOTROPE" Broadway

"FATTY" ARBUCKLE "BREWSTER'S MILLIONS" Locust

MAY ALLISON, "MARRIAGE of WILLIAM ASHE" --- Capitol

GEORGE ARLISS, "The DEVIL" Stanley

KATHERINE MacDONALD "CURTAIN" Colonial

ALEC B. FRANCIS "EARTHBOUND" Victoria

LEWIS STONE --- "NOMADS of the NORTH" --- Allegheny

MARION DAVIES --- "BURIED TREASURE" Arcadia

DIRECTOR GEORGE D. BAKER, after he had finished making the Cosmopolitan picture, "Buried Treasure," starring Marion Davies, which comes to the Arcadia next week, asserts that the scenes taken for this production in Topanga canyon, California, against a background of peaks, outrank anything of the kind yet done in films.

The setting demanded by the script was a seventeenth century castle in Spain. Mr. Baker says that when he and Joseph Urban, the noted scenic artist, came on this particular bit of territory in their quest for a site, they saw its rich possibilities, but were shy of its wildness. However, the Urban eye cut its way through the growth of centuries and with the help of three Moorish arches and a balustrade he created his effect.

WALLACE REID will appear at the Palace week of April 11 in "The Love Special," a picture of the great outdoors and a powerful railroad story from the pen of Frank H. Spearman, was published under the title of "The Daughter of a Magnate." It is an ideal subject for a Wallace Reid picture. It is the same type of story as "The Valley of the Giants," in which Mr. Reid starred and which proved one of his most popular pictures. In the new production the star plays the role of a railroad construction engineer, and the majority of the scenes are exteriors, filmed on mountain locations.

A OUIJA board and some very real flesh-and-blood "spooks" are the basis of "Straight Is the Way," the new Paramount picture based upon Ethel Watts Mumford's story, "The Manifestation of Henry Ort," which will be shown at the Arcadia week of April 11. And they, in turn, spring from the very real spooks that seem to haunt the locality of Mrs. Mumford's summer home, the old Sands Point homestead, built 250 years ago at Sands Point, L. I.

Many romantic and exciting scenes have occurred upon this ancestral estate, particularly during the Revolutionary War, and Mrs. Mumford thinks the [illegible] may have come into being about that time.

One ghost tells about [illegible] with a penchant for going up the stairs and moving furniture across the floor. Another ghost sometimes [illegible] across the salt meadow nearby with a lantern, and sometimes a third ghost waves a spectral lantern or [illegible] from the balcony of another house a quarter of a mile away. Just how and why these things happen Mrs. Mumford does not attempt to guess.

HOBART BOSWORTH, one of the [illegible] dramatic stars [illegible] pictures, will be at the Victoria week of April 11 in "His Own Law," a J. Parker Read Jr. production.

"IT IS a mistake to suppose, or take for granted, that a great stage success has been [illegible] in transferring it to the screen. There was a time when playwrights and [illegible] directed [illegible] against the 'butchery' of the scenario. He was a barbarian, heartless, [illegible], destructive, hopelessly [illegible] and shunned from the foundation of the world." It is thus that James Young, the director of many notable pictures, [illegible] of long experience in the theatre before entering the films, expressed himself in an interview at the studio when "The Devil," in which George Arliss will star at the Stanley, was in production.

"The truth is," continued Mr. Young, "that the continuity of a story is as important as the story itself, and the best talent available is enlisted in preparing the directors' scripts. The scenarist must be as versatile as the author, as critical as the public, and as diligent as a digger of ditches. Nowadays there is little ground for the charge of 'butchery' and writers whose works are being put in picture form have, thanks to greater knowledge of the subject, discontinued their attacks on the photoplay.

"Those who watched the filming of 'The Devil' have told me that the photoplay of Molnar's drama is infinitely more in keeping with human experience than the stage play. It has been necessarily stripped of much of its brilliant dialogue, and, happily, of much of its cynicism, but it was found possible to retain Mr. Arliss' fine characterization of evil. The scenarist, Edmund Goulding, has built around him a beautiful and inspiring story and it is said by those who have seen the picture that the public will see a better play than 'The Devil.'"

New Griffith Film at Chestnut

"Dream Street," D. W. Griffith's newest production, which will open at the Chestnut Street Opera House on Monday, April 18, was shown for the first time in Stamford, Conn., in twelve reels, and was returned to the studio for the final cutting before the opening in Philadelphia.

Guide to Photoplays for the Week to Come

New Photoplays

STANLEY—"The Devil" brings George Arliss in his first screen venture. It is an interesting piece of work, as disclosed at a preview. Florence Molver wrote this version, which James Young directed. The story deals with a doctor who takes delight in seemingly being a friend to mankind, when in reality he is not. A Bakler prologue will disclose the prison scene from "Faust," with singing by Bernard Poland, tenor, J. Helffenstein Mason, bass, and Elsa Lyons Cook, soprano.

STANTON—"Good References" shows how Constance Talmadge secures a position with faked references and then proceeds to play many pranks in a boarding house. R. William Neil directed and Vincent Coleman, Ned Sparks and Arnold Lucy, now in "Adam and Eva," are in support. Luigi Boccelli, baritone, added singer.

ARCADIA—"Buried Treasure" is from the story by F. Britton Austen. The plot shows a masquerade party with all the guests in fancy or antique costumes. Out of this complications proceed. There is a love affair in which Marion Davies and Norman Kerry participate. George D. Baker directed it.

CAPITOL—"The Marriage of William Ashe" is from Mrs. Humphrey Ward's novel. May Allison is the leading lady, while Wyndham Standing, Lydia Yeamans Titus and Clarissa Selwynne are in support. Edward Sloman directed under the supervision of Bayard Veiller.

REGENT—"It's a Great Life" is a story of boys' lives as seen by Mary Roberts Rinehart in her book, "Empire Builders," from which this picture was made. E. Mason Hopper, who directed the "Edgar" comedies, made this picture, which shows what boys in a college think about when not doing their allotted studying. Cullen Landis, Howard Ralston and others are programed.

Reviewed Heretofore

PALACE—Mae Murray, in "The Gilded Lily."

VICTORIA—"Earthbound," by Basil King.

COLONIAL—"Heliotrope," first half of week. Katherine MacDonald, in "Curtain," the latter half of the week. Mina Dolores, admirable soprano, added attraction.

ALHAMBRA—"The Jackknife Man," first half. Buster Keaton, in "The Saphead," last half.

GREAT NORTHERN—Nazimova, in "Billions," first half. Charles Ray, in "Peaceful Valley," last half.

IMPERIAL—Otis Skinner, in "Kismet," first half. Mr. and Mrs. Carter De Haven, in "Twin Beds," last half.

MARKET STREET—Constance Talmadge, in "The Perfect Woman," first half. Tom Mix, in "The Road Demon," last half.

CEDAR—"The Dangerous Paradise," Mon. and Tues.; Thomas Meighan, in "Conrad in Quest of His Youth," Wed. and Thurs.; Dorothy Gish, in "The Ghost in the Garret," Fri. and Sat.

LEADER—Dorothy Gish, in "The Ghost in the Garret," Mon. and Tues.; Enid Bennett, in "Silk Hosiery," Wed. and Thurs.; Bryant Washburn, in "An Amateur Devil," Fri. and Sat.

STRAND—"Heliotrope," first half. Billie Burke, in "The Education of Elizabeth," last half.

LOCUST—Fatty Arbuckle, in "Brewster's Millions."

BELMONT—Monte Blue, in "The Kentuckians," first half. William Faversham, in "The Sin That Was His," last half.

RIVOLI—Nazimova, in "Billions," first half. E. K. Lincoln, in "The Inner Voice," last half.

COLISEUM—Dorothy Gish, in "The Ghost in the Garrett," Mon. and Tues.; "Crimson Skies," Wed.; H. B. Warner, in "When We Were Twenty-one," Thurs. and Fri.; Willard Mack's "Heritage" Sat.

VAUDEVILLE BENEFIT

Friday, April 8, to Be "National Vaudeville Artists' Day"

Vaudeville managements throughout the country, taking in all circuits and enlisting more than 800 theatres, will join in tendering a testimonial benefit to the artists of the vaudeville stage on Friday afternoon, April 8. The entire proceeds of these matinee performances will be given to the National Vaudeville Artists, which has more than 10,000 members. The program will be given at Keith's here.

The vaudeville artists have the finest clubhouse of its kind in the world, erected at a cost of more than a million dollars. E. F. Albee, president of the B. F. Keith circuit, arranged a blanket insurance policy covering every artist, man and woman, in membership of the N. V. A. that provides for the payment of $1000 life insurance to every member without any obligation on his or her part.

Chestnut St. Opera House Mat. Today at 2, Tonight at 8 Sharp
Century Promenade Revue
WHIRL OF THE TOWN

SHUBERT Matinee Today, Last Time Tonight
Frances White in a Musical Comedy "JIMMIE" with Ben Welch

Next Week Seats Now — E. Ray Goetz Presents
Sam Bernard and Irene Bordoni in "As You Were"

ADELPHI Mat. Today, Tonight at 8:20
"ADAM & EVA"

LYRIC Mat. Today at 2:20, Tonight at 8:15
JANE COWL in "Smilin' Through"
Seats Now Selling
FLORENCE REED in "THE MIRAGE"

WALNUT Mat. Today, Tonight at 8:15
GUY BATES POST in "THE MASQUERADER"

FORREST—Last Mat. & Evg.
The Mask and Wig Club [illegible]
Next Week Ziegfeld Follies

BROAD—Last Mat. & Evg.
"THE ACQUITTAL"
[illegible]

GARRICK—Last Mat. & Evg.
[illegible]

ACADEMY of MUSIC Free Lectures
HARRY GAZE
[illegible]

METROPOLITAN OPERA HOUSE
TRAVIATA
[illegible]

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Broad and Columbia
CONTINUOUS DANCING Tonight
Private Instruction

AT ICE PALACE 45th and Market Sts.
Bagtie & Lamb, Elsie & Paulsen, Winslow & Carlisle, The Mullers, Schmidt, Croger, Margot, Remoll, Chorus & Clowns
PUBLIC SKATING—ONE HOUR EXTRA
Phones—Preston 6106—West 261

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Bargain Matinee Today
Admission 30c
Private Instruction Walnut 7537
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CHESTNUT STREET BELOW TWELFTH STREET
NATIONAL VAUDEVILLE DAY, FRIDAY, APRIL 8
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THE REGULAR SHOW AND BIG SURPRISE FEATURES!
NEXT WEEK — The Conquering Clowns of Philadelphia's Funniest Family! — NEXT WEEK
WILLIAM & GORDON DOOLEY
In "TWO VAGRANTS." With ARTHUR HARTLEY, HELEN PATTERSON, WILLIAM TORAN AND A GIRLIE SEXTETTE
Dick— DUFFEY & MANN —Hazel — IN "A VIA TELEPHONE"
Jack SIDNEY & TOWNLEY—Isabel — IN "A SUBWAY FLIRTATION"
SPECIAL ADDED FEATURE!
MARIE & MARY McFARLAND
AMERICAN GRAND OPERA STARS IN "A CONCERT PROGRAM"
Wm.—DEMAREST & COLLETTE—Estelle
PRESENTING A MUSICAL NOVELTY "STRINGS AND STRINGERS"
MANG & SNYDER — THE 20TH CENTURY WONDERS
LORNER GIRLS — ARTISTIC DANCE CREATIONS
Extra Added Attraction! AND Extra Added Attraction!
MAE & ROSE WILTON
CLEVER YOUTHFUL ENTERTAINERS IN A VERSATILE OFFERING
TWO SHOWS DAILY, 2 P. M., 30c TO $1; NIGHTS, 8 O'CLOCK, 30c TO $2.00
INCLUDING WAR TAX. SEATS ON SALE ONE WEEK IN ADVANCE

WALTON REFINED ENTERTAINMENT ROOF 9:30 11:15
SERVICE CHARGES $1.00 SAT. $1.50
VIOLA MAY — Pleasing Sprite
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WHITE WAY TRIO — Songs

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Saturday, April 9th, 1921, at 8:15 P. M.
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Spectro-Chrome Therapy
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After-Lent Week!
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THIS MONDAY EVENING
EXHIBITION DANCING
Jersey Mann and Louise McCarthy in their Dance Revelations.
Now's the Time to Learn that new Fascinating Dance—
THE NEW TANGO TROT
Taught and Demonstrated by Mr. Frank Owens
Next Tuesday and Thursday Nights
LUCKY NUMBER DANCE
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Dancing Every Evg. Class Tues. & Thurs.
Private Lessons, 11:30 a. m. to 8:30 p. m.

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Dancing Every Evening
"RAINBOW NIGHT"
Next Wed., (April 6) Evening
Class and Reception
Every Mon., Tues., Thurs. & Fri. Instruction & Orchestra, 8:45 P.M.
$1 Single or 6 Priv. Lessons, $5. Aft. 12 Noon
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DUMONT'S 9TH & ARCH Evgs. 8:15, Mats. Mon., Wed., Sat., 2:15
EMMETT WELCH Minstrels
Sensational Burlesque, "SCANDAL"

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Germantown Avenue & Venango
MONDAY, TUESDAY & WEDNESDAY
First North Philadelphia Showing
HELIOTROPE
As "Humoresque" showed to the world the heart of a mother, so "Heliotrope" stands as the greatest story of father-love ever filmed.

A Gift of Flowers From Her Husband! And Their Perfume Froze Her Soul!
THURSDAY, FRIDAY & SATURDAY
BILLIE BURKE in
"THE EDUCATION OF ELIZABETH"
Sennett Comedy—"Sweetheart Days"

LEADER
Lancaster Ave. & 41st St.
Monday & Tuesday—Dorothy Gish in
Ghost in the Garret
Wednesday & Thursday—Enid Bennett in
Silk Hosiery
Friday & Saturday—Bryant Washburn in
An Amateur Devil

NIXON'S GRAND
Broad & Montgomery—2:15, 7 & 9
F. G. Nixon-Nirdlinger, Gen. Mgr.
MONDAY—LEONA STEPHENS and LEN D. HOLLISTER in "Back in Beverly Hills"
Arthur Fields & Archie Gottler
Goldie & Thorne Harry Watkins
Musical Hunters
Chas. McGood & Co.
[illegible]

NATIONAL Vaudeville Day Friday, April 8
Entire Receipts for the Actors—
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Nixon 52d Bel. Market St. Mats. 2:15, Evgs. 7 & 9
5 BIG-TIME ACTS
Lew Brice & Mildred La Gue
HAMILTON AND BARNES
NORRIS' BABOONS AND COLLIES
TABOR & GREEN MARTIN & MOORE
Shirley Mason in "The Lamplighter"

Locust 52D AND LOCUST STS. THIS WEEK
ROSCOE (FATTY) ARBUCKLE in
BREWSTER'S MILLIONS
Added—LARRY SEMON—"THE HICK"

Belmont 52d ab. Market Mon., Tues., Wed
MONTE BLUE & ALL STAR CAST IN
THE KENTUCKIANS
Thurs., Fri., Sat.—Wm. Faversham in "THE SIN THAT WAS HIS"

Rivoli 52d and Sansom Sts. MON., TUES., WED.
NAZIMOVA in BILLIONS
Thurs., Fri., Sat.—E. K. LINCOLN in
"THE INNER VOICE"

Coliseum Market St. Bet. 60th — MON. & TUES.
DOROTHY GISH in
THE GHOST IN THE GARRET
Wed.—All-Star Cast in "Crimson Skies"
Thursday, Friday—H. B. Warner in "WHEN WE WERE 21"
Sat.—Willard Mack's "HERITAGE"

Cedar 60TH ST. AND CEDAR AVENUE MON. & TUES.
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Wed., Thurs.—THOMAS MEIGHAN in "CONRAD IN QUEST OF HIS YOUTH"
Fri., Sat.—DOROTHY GISH in "THE GHOST IN THE GARRET"

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ONE YEAR IN LONDON, ONE YEAR IN PARIS, ONE YEAR IN NEW YORK,
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A FANTASTIC REVUE
SUCH GIRLS! SUCH TUNES! SUCH DANCES! AND SUCH LAUGHS!
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