

MOVIEGRAMS FROM SCREEN TO PATRON

HERBERT BRENON, who recently became affiliated with Joseph M. Schenck to act as supervising director of the Norma Talmadge Productions...

Instead of the number 13 with the horror in which it is usually held, says Mr. Brenon, "I would believe it to be my lucky rather than unlucky number, if I were a superstitious person."

THOSE who saw the D. W. Griffith production of "Way Down East" carried away with impressions of the play, the scene of the rescue of a girl from an ice floe—Lillian Gish and Richard Barthelmess were the players...

But Strong has been accustomed to playing a variety of parts. He used to be on the speaking stage and for a time too, he was with the "circuses," cutting up and making a big hit. His stage career was largely with hilarious entertainers and he will be remembered for appearances in the companies of Mabel Hill, Murray and Mack...

IT WAS a busy day for Mrs. Houck, wardrobe mistress at the Thomas H. Ince studios in California, when she got word that she was to provide costumes for six of King Neptune's satellites and a bunch of mermaids for "Living Lips," the second Ince's Associated Producers special, which comes to the Aradina next week...

Any way the costumes were forthcoming and the glittering, beading things shown forth in grandeur. His is a big ballroom scene in which a high society swimming party is featured. Mermaids, King Neptune and attendants, pretty girls in the sunset and moonlight ultra bathing suits are revealed in the reveal of fun.

Virtually the whole force of the studio was on the lot whenever when the scene was being made. A "strong" orchestra played for three days and everybody was one-stepping and fox-trotting. There were girls in satin bathing suits and some in chiffon trimmed with artificial flowers.

House Peters and Florence Vidor are starred in "Living Lips," which was written by May Edgington and adapted to the screen by Bradley King.

"BABE" RUTH, sensational lumbar of baseball, will make his debut as a screen star at the Metropolitan Opera House this afternoon in "Headin' Home," a six-reel production of simple American life...

In "Headin' Home" Ruth is shown as a boy in a small town, who is devoted to baseball. He is an informant in the sand lot games he is so fortunate as to send one of his dives through the window of a church. For this he is actually driven out of town and at a time when a city club is beginning to look with favor on "Babe's" sweet heart. He takes with him the sneer of this same city club, who predicts that he will make a name for himself in baseball if he sticks to the "diamond selling" game. It is an impressive story.

"Headin' Home" is described as a homely, wholesome story of small town folks. Mother love and a charming love interest are sustained throughout the story.

LIFE-SAVERS from the Minutak Point station of the United States Coast Guard Service in full action in a racing on will be seen in Eugene O'Brien's forthcoming Silasiah picture, "Freedom and Home," next week's feature at the Metropolitan.

Director Alan Crossland who staged the production, waited for two weeks for word from the weather boys, in a picture that will excite more than a passing comment will be shown at Stanton Theatre week of April 25.

FAVORITES OF FILMDOM ON SCREENS HEREABOUTS



RUBY DE LAMER, Broadway and Colonial; EUGENE O'BRIEN, Broadway and Hope; DOUGLAS MACLEAN, Chickens; KATHERINE WILLIAMS, Hush; NORMA TALMADGE, The Passion Flower.



NORMA TALMADGE 'THE PASSION FLOWER' Stanley

company was hastily assembled and sped to the scene of action. Arriving at the rocky shore of the extreme point on Long Island, the special generating set arranged on a five-ton truck was started, and the effect of the brilliant beams of light playing over the storm-tossed waves upon the sturdy seamen, who handled their boats with marvelous skill, was caught in every detail by the camera.

Eugene O'Brien took his place at the stern of one of the boats and appeared thoroughly at ease in the role of coxswain. He afterward asserted it was one of the most thoroughly exciting experiences of his career.

AS LUM patch sprang up in the Realist studio when Justice Johnstone's "The Plighting of Broadway," which will be seen at the Palace next week, was being produced. One end of the building was given over for interiors of the East Side tenement houses. The custom of building one set at a time was not followed in this instance. The rapidity with which one of these slum exteriors followed the other in the actual building of the sets at one time. The rooms, bleak and gas-lighted, were exact copies of interiors of the most congested district in the world, New York's East Side.

These dismal scenes were in decided contrast to the many sumptuous club and boudoir settings showing the gay world in which Lora, the dancer, lives her selfish life before she went down into the slums on a bet to "vamp" a brilliant doctor, who was said to be so engrossed in self-love that he, if any man on earth, would fall to be lured by her charm.

THE man who is "captain of his soul" has naught to fear when entering the political arena, but the man who submerges his own individuality for momentary gain had best keep out of the political mazes. This is the lesson taught by J. Barnes Sherry's portrayal of "Henshaw" in Allen Holubar's Associated First National drama-entertainment, "Man-Woman-Marriage," starring Dorothy Phillips, at the Victoria next week.

As the master mind of corrupt politics—the man who plays safe through weaker characters—Sherry gives an excellent idea of what happens in politics when critics fail to take advantage of a baiter after deep study of political situations, and political machine. Sherry's work is one of the outstanding features of this screen story, though his role excites no sympathy from the audience.

Sherry is known as one of the best "bovies" and character men of the screen and has worked in such productions as "Civilization," "Little Brother of the Rich," "Breath of the Gods" and "The River's End."

TO SEE Roscoe ("Fatty") Arbuckle in almost any picture comedy is agreeable, but to see him in his latest Paramount picture, "The Dollar-a-Year Man," which will be shown at the Stanley week of April 25, is said to be a treat. When Arbuckle was seen in "Dewey's Millions," it was believed he had reached the heights of free-reel comedies, but to advance critics it has seemed that in "The Dollar-a-Year Man," in which he is a laundromat and amateur doctor, he has gone that comedy one or two better.

The story concerns the visit of a prince to a California coast town, with the local yacht club appointed as host. The prince's club appointed as host member, should slap their oval guest on the back, the club members lead him off on a trumped-up kidnapping plot. But the plot devolves into a real one and Pinner, who is an amateur detective, is given a chance to really show what he can do in the "detecting" line. He rescues the prince and then joyously slaps him on the back all during the ensuing banquet, and to the surprise of the club members, the prince slaps back.

"Fatty" is said to be at his best in this new picture. His battles with a band of anarchists and his rescue of the prince are both thrilling and amusing. The picture, in which Lila Lee has the leading woman's role.

PICTURE that will excite more than a passing comment will be shown at Stanton Theatre week of April 25.

SAM SHUBERT PHILADELPHIA'S LEADING THEATRES, DIRECTION LEE & J. J. SHUBERT. NIGHTS AT 8:15 MATS WED & SAT. 2:15. PRICES REG. MONDAY NIGHT NIGHTS SAT TO \$2.50 (EXCEPT ONE) FOR MAT. WED. THUR. \$1.50 MATINEE SATURDAY \$2.00 DIRECT TO PHILADELPHIA FROM 8 MONTHS IN NEW YORK THE BOHEMIANS INC. A. L. JONES AND MORRIS GREEN MANAGING DIRECTORS Announce

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WHY?

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