

STARS APPEARING ON LOCAL SCREENS THIS WEEK



ETHEL CLAYTON, "BEYOND" Arcadia... VIVIAN OSBORN, "OVER THE HILL" Stanton... JAMES KIRKWOOD, "THE SCOFFER" Regent... HELENE CHADWICK, "DANGEROUS CURVE AHEAD" Stanley... CHARLES "NINETEEN AND PHYLLIS" Victoria... OLIVIA BRANDINI, "QUO VADIS" Ambassador

Guide to Photoplays for the Week to Come

New Photoplays: STANLEY—"Dangerous Curve Ahead." Rupert Hughes' first story written directly for the screen. A story of domestic life emphasizing the human note. Helene Chadwick and Richard Dix featured. ARCADIA—"Beyond." featuring Ethel Clayton. A story by the English dramatist, Sir Henry Arthur Jones, with the setting in an English country manor. A large cast supporting the star. Clara Horton in her charming vivacious. VICTORIA—"Nineteen and Phyllis." A story of youthful love with personable Charles Day in a "dude" role instead of his customary "rube" part. Clara Horton in her charming vivacious. REGENT—"The Scoffer." Allan Dwan's much-talked-of feature, with such people as James Kirkwood, Mary Thurman and North Harey in the cast. A story of a man who becomes a scoffer at religion, and is redeemed by love. CAPITOL—"The Sting of the Lash." The most recent Pauline Frederick picture, presenting the star in a powerful role of an abused wife, who finally rebels and lashes her brutal husband. A cast of notables in her support. Previously Reviewed: STANTON—"Over the Hill." Notable story of mother love, featuring Mary Carr. Comedy scenes supplied at the beginning by a number of clever youngsters. The picture that ran for months in New York. PALACE—"The Affairs of Anatol." De-

MOVIEGRAMS OF THE WEEK

Temperamental Audiences Sometimes Ruin a Perfectly Good Picture—Rupert Hughes' First Screen Story Here Next Week

THEY were showing Betty Compton's new feature, the impressive and colorful "At the End of the World," but at the Locust not long ago for the first evening performance. That excellent character man, Mitchell Lewis, was getting away with several tense scenes in great style. The whole house was still and attentive. Not two hours later that same portion of that same film was flashed on the screen again. A girl somewhere toward the rear laughed at one of Lewis' bits of emotionalism. Within three minutes that entire house was giggling, laughing out loud—restless and evidently displeased. WHAT caused the change? Let the psychologist answer. The fact remains that members of that audience when they met their friends the next day said something like this: "Saw the funniest film last night. Silly sort of picture, and there was one guy that made the silliest faces. They're doing rotten pictures these days." What's the answer? Here is a house in an excellent neighborhood, catering to a representative West Philadelphia audience. Everything that can be done to aid the general effect is done. An organ, once called the best in the city, is still one of the best. The picture, as before remarked, is an out-of-the-ordinary one. Again, what's the answer? The answer seems to be that "movie" audiences are far more peculiar—more temperamental—than regular theatre audiences, and every one knows their peculiarities. Perhaps it's natural, too; the picture audience is far more cosmopolitan, less a picked class. The far-reaching result of just such

An Open Letter

"Ladies, Gentlemen and Children of Philadelphia: We realize how futile it is to pick amusements that will satisfy everybody. But William Fox's



NOW BEING PRESENTED AT THE STANTON Market Street Above 16th

to our mind is absolutely the most absorbing drama ever presented in a theatre. "Its appeal is so universal, so powerful, so human, and its characters so lifelike, that we feel certain it will grip you as it has thousands of other everyday humans from all walks of life. "For one solid year, in New York, it has completed with the most successful theatrical attractions in the very heart of the world's greatest amusement resort, and today its hold upon the public is stronger than when the picture was first displayed. "This is our chief reason for giving 'Over the Hill' an unqualified indorsement without any reservations whatsoever. "STANLEY COMPANY OF AMERICA"



Philadelphia Critics Agree With New York and Chicago

"It is bound to be overwhelmingly popular."—Public Ledger. "It is far different from the ordinary 'Feature.'"—Bulletin. "It is both moral and entertaining."—Inquirer. "It is sure to stir the emotions."—Record. "It is both affecting and affecting."—North American. "The art of skillful make-up and thoughtful characterization could scarcely be better exemplified than 'Mara' does in 'Over the Hill.'"—Evening Ledger. Starts at 11:30, 1:30, 3:30, 5:30, 7:30 and 9:30. Prices—Daily, 35c, 50c. Evgs. & Sat. Mats. 50c, 75c.

PHILADELPHIA'S FOREMOST THEATRES

BROAD MONDAY NIGHT AT 8:15. SAM H. HARRIS PRESENTS Mrs. Fiske "Wake Up, Jonathan!" IN THE GREATEST COMEDY SUCCESS OF HER BRILLIANT CAREER. BY HATCHER HUGHES AND ELMER L. RICE. DIRECTION OF HARRISON GREY Fiske. AS PRESENTED ALL LAST SEASON AT THE HENRY MILLER THEATRE, NEW YORK. Prices—All Nights, 50c to \$2.50. Wed. and Sat. Mats., 50c to \$2.00. Seats for the Last Week on Sale Thursday.

GARRICK Monday Night At 8:30. POPULAR MATINEES WEDNESDAY & SATURDAY AT 2:30. Opening of Regular Dramatic Season. A. L. ERLANGER Presents The London and New York Success A. A. MUNN'S SCINTILLATING COMEDY Mr. PIM PASSES BY LAURA HOPE CREWS. PRICES, ALL NIGHTS, 77c to \$2.50. POPULAR MATS. WED. AND SAT., 77c to \$2.00.

FORREST POP. MAT. TODAY 8:15 Only 2 MORE WEEKS. A. L. ERLANGER'S Musical Laugh HIT!!! "TWO LITTLE GIRLS IN BLUE" PRICES—ALL NIGHTS, 50c to \$2.50. ALL MATINEES, 50c to \$2.00.

Stanley NEXT WEEK—RUPERT HUGHES' SENSATIONAL DRAMA OF AMERICAN MARRIAGE DANGEROUS CURVE AHEAD! WITH HELENE CHADWICK AND RICHARD DIX. TONY SARG'S "VAMP No. 1"

Cecil B. DeMille's THE AFFAIRS OF ANATOL. PALACE 1214 MARKET ST. ALL WEEK. ALLEGHENY FRI. & ALLEGHENY ALL WEEK. COLONIAL 676 & CHELTON AVE. ALL WEEK. BROADWAY BROAD & N. 7TH MON. TUES. & WED. ALHAMBRA 1235 & MORRIS STS. THURS. FRI. & SAT.

ARCADIA Ethel Clayton BEYOND. VICTORIA CHARLES RAY in 19 PHYLLIS.

Karlton PHILADELPHIA'S NEWEST PHOTOPLAY THEATRE. CHESTNUT ABOVE BROAD. Palatial, Commodious, Cozy. The Newest Ideas in Construction, Equipment and Illumination. OPENING DATE WILL BE ANNOUNCED NEXT WEEK.

CAPITOL PAULINE FREDERICK "THE STING OF THE LASH". REGENT "THE SCOFFER"

GLOBE The Popular Impersonator Bothwell Brown and Famous Bathing Girls. CROSS KEYS Vaudeville's Latest Novelty Harry Downing His 1921 Revue

333 Market St. Theatre "The Girl From Nowhere" IMPERIAL "THE SKY PILOT". NORTHERN MAN—WOMAN—MARRIAGE

B.F. Keith's CHESTNUT STREET BELOW TWELFTH STREET. [Playing Exclusively Vaudeville's Best] NEXT WEEK—ENGAGEMENT EXTRAORDINARY THE BRILLIANT INTERNATIONAL STAR IRENE BORDONI and LEON VAVARA. GEORGE MAC FARLANE. BERT BAKER & CO. MISS VENTA GOULD.

METROPOLITAN OPERA HOUSE NEXT FRIDAY NIGHT, OCT. 14 AT 8:15 JOHN McCORMACK AMERICA'S FAVORITE SINGER. Donald McBeath, Violinist. Edwin Schneider, Pianist. PHILADELPHIA ORCHESTRA

The Philharmonic Society of Philadelphia Season 1921-1922 Five Sunday Night Orchestral Concerts in the Academy of Music. Admission by Membership Only. Oct. 30—Dec. 4—Jan. 8—Feb. 5—March 5.

METROPOLITAN MAE DESMOND "BUDDIES". Loeser's, Nixon Theatre Bldg. RECEPTIONS MON., FRI. & SAT. Class. Evgs. & Thurs. Dancing 8:30 to 12:00. Private Lessons, 1 for \$5.00