MOVIEGRAMS OF THE WEEK

Philadelphia Film Fans "On Trial" This Week—"Peter Ibbetson" and "Connecticut Yankee" Here—Other Pictures Offer Great Variety

IN THEIR photoplay stockings Philadelphia fans and "fanettes" will find the following gifts Monday morning:

A bubbling satire taken from a great story,
A poetically beautiful love idyll,
A simple little yarn with Christmas trimmings,
A true-to-form Western thriller,
A comedy about vamps,
And a revamped version of an old Charlie Hoyt farce.

That list, of course, includes only the new films, and many of the screen enthusiasts who cannot get up ambition enough to go way in town can find plenty of varied fare in the nearest neighborhood houses.

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IT IS always dangerous and impracticable to tell amusement seekers just what particular brands they should patronize. Very often (and quite naturally) they get a figurative chip on their shoulder and do just the opposite. Nevertheless, despite the obvious risk, the statement must be made at once that moving-picture audiences of Philadelphia will be, in a manner of speaking, "on trial" this week.

That rarely beautiful whimsy of Barrie's "Sentimental Tommy" has proved to be a financial failure outside of New York. That faithful and trenchant version of "Dr. Jekyll and Mr. Hyde," one of the all-too-few film masterpieces, died drearily off Broadway. The list of similiar occurrences is long. And now, coming to the Karlton next week, is "Peter Ibbetson," the George Du Maurier story of the lovers who "dreamed true"; a picture, which from all accounts, has a minimum of familiar movie mannerisms, and a maximum of artistry and poetic beauty. There are many who predict its early financial frost and they base their prophesy on the records of the few similiar pictures that have been made and met cold receptions. On the stage managers can be sure of a certain audience, not large but large enough, for productions of literary and artistic excellence. Cannot the picture producers count on any such audiences outside of Broadway?

How Will "Ibbetson" be Received?

"Peter Ibbetson" is not futuristic like "The Cabinet of Dr. Caligari"; it is not in any sense of the word horrible or revolting. It is not even gloomy, but it is a bona fide attempt to put on the screen the haunting imagery of a love that triumphed over death and earthly sorrows. On the screen it has been possible to flit from land to land, from the opera of Paris to the snowy thoroughfares of Petrograd, from the Venice of moonlight and gondolas to the fogs of London, as "Peter" and his beloved, "Duchess of Towers," dreamed them. On the stage only fragments could be shown, and the art of John Barrymore and his brother Lionel and Constance Collier were required to do the rest.

I have found out, by the way, why Philadelphia is so honored as to be permitted to see this picture under its rightful title rather than the feeble substitute, "Forever." It has been explained to me that wherever the stage version was played, the original title is retained; elsewhere, the movie name is to be used. That's all very well as far as it goes, and shows that the producers realize that a few of us saw the play, but how about the many who have read the book, just as they read the same author's "Trilby" Motion-picture people have a way of disregarding everything more than five years old.

Even the most unappreciative fan ought to like the cast in "Peter." There are Wally Reid, who has given up auto driving for a marcelled wave; Elsie Ferguson, who should make an ideal Mimsi; George Fawcett as the Napoleonic veteran; Elliott Dexter as M. Pasquier; Montagu Love in Lionel Barrymore's role of Colonel Ibbetson, and many others.

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MANY people have openly confessed that they either did not like or understand "A Yankee in King Arthur's Court."

Mark Twain's "Yankee" Is Up-to-Date

Rudyard Kipling, always a professed admirer of Mark Twain, commented sorrowfully on the subject of this strange satire on the noted chivalry of the Round Table and the Court of King Arthur. And now a film company has taken this strange yarn and screened it and it will be shown at the Stanton next week. Its success is due, those who have seen the film say, to the delicious subtitles written by Ralph Spence, which lend a really humorous flavor to the story. The Mark Twain plot has been modernized considerably in the matter of automobiles, motorcycles and such appliances as have come into prominence since Clemens wrote.

But "Sir Boss" still lassoes his knightly opponent in the tourney, is saved from death by "foretelling" an eclipse of the sun and goes adventuring through the country with "Sandy" just as he does in the book.

Granted that it was a strange choice for movie material, it must be admitted that the cast selected is admirable. Pauline Starke is the wistful Sandy, Harry Myers the ebullient Yankee, Rosemary Theby, Queen Morgan Le Fay and Charles Clary, King Arthur. Emmett Flynn directed the picture, which is a sort of combination of a spectacle and a farce, with the strangely unusual element of satire thrown in. Many picture audiences may miss the latter phase entirely, but the film has been so constructed that they will get enjoyment from it anyway.

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ETHEL CLAYTON comes to the Arcadia in a studio-made farce comedy, "Exit—the Vamp," which has Theodore Roberts as a big side attraction. The Palace has William S. Hart in a Westerner called "White Oak," in which a dive into icy waters is one of the thrills. Charlie Ray is back again, this time in a resurrection of an old Charles Hoyt farce, "A Midnight Bell." This latest of the Ray cycle is said to be one of his best. The Regent has "Garments of Truth," with Gareth Hughes; the Capitol, "From the Ground Up," with Tom Moore, and, of course, "Little Lord Fauntleroy" is continued at the Aldine.

Varied Films Shown at Other Houses

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THE Stanley has a film with a lot of holiday spirit and children. Just think what that means, and then make up your mind whether it's your choice of holiday movie entertainment. "A Prince There Was" is its name, and Thomas Meighan is the star. Philadelphians may remember that about four, perhaps five, years ago Robert Hilliard came to this city in this play, taken from the novel, "Enchanted Hearts," by Darragh Aldrich. It was a "sweet little play," but not successful. Then George M. Cohan took hold of it, rewrote it, starred in it himself, and later sent Grant Mitchell out on the road in it. It again came here, this time with considerably less Christmas and more Cohan. It is natural to suppose that the film version will resemble the later stage presentation.

Little Charlotte (Peaches) Jackson plays the inevitable "kiddie," just as she did with Mr. Meighan in "The Prince Chap." Mildred Harris is the leading lady. The story is all about a bored man of wealth, who brings happiness into a theatrical boarding house and is believed by the "kiddie" to be a "prince from a fairy story."

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ON THE horizon are a new Norma Talmadge picture at the Stanley and George Arliss in "Disraeli" at the Aldine, both opening on New Year's Day. Of slightly lesser importance is a new version of Stewart Edward White's novel, "The Conjurer's House," to be shown at the Arcadia. This was staged under the name of "The Call of the North" and has the same photoplay title. It was made into a picture a number of years ago with Robert Edeson and Theodore Roberts in the biggest roles. Jack Holt is the hero now.

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ESTELLE HUGHES, soprano soloist, will be one of the extra features at the Stanley Theatre next week. Miss Hughes has had the unusual distinction of singing with the Philadelphia Orchestra, and won the Stokowski medal in 1919. Master Louis Gabowitz, thirteen-year-old Philadelphia violinist, is also on the holiday week program.

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THEY'VE decided to call the Fred G. Nixon-Nirdlinger-Thomas B. Smith photoplay house in Glenside the Nixon's Glenside. The name contest only succeeded in showing a lack of unanimity on the part of the participants. Some were peculiarly novel, however. For example, there was one suggestion of calling it the "E. E. E. E.," which, translated, means "For Ease." Clever, eh? Others suggested "The Wilson," "The Harding," "The Roosevelt," "The Charlie Chaplin," "The Glenix" and "The Gleneden."

STARS APPEARING ON LOCAL SCREENS NEXT WEEK

New Show at Trocadero

The "Jarden de Paris Burlesquers" will be the offering at the Trocadero Theatre next week. In the cast are such favorite funmakers and entertainers as Ed Crawford, Smith and Bagly, Howard Nobb, Rose Allen, Charles Ben and Bessy Fagen.

Guide to Photoplays for the Week to Come

NEW PHOTOPLAYS

STANLEY—"A Prince There Was," taken from the George M. Cohan stage play of the same name, with Thomas Meighan in the leading role, and Mildred Harris as his leading woman. A story of sentiment, with "Peaches" Jackson supplying the heart interest in one of her child roles. Estelle Hughes, soloist, an added feature.

STANTON—"A Connecticut Yankee in King Arthur's Court," a satirical comedy, taken from the Mark Twain classic, with Harry Myers in the title role, and Rosemary Theby, Pauline Starke, Charles Clary, William V. Mong and other favorites. A spectacle made by Emmett J. Flynn.

KARLTON—"Peter Ibbetson," based on the famous novel of George Du Maurier, in which John and Lionel Barrymore played on the stage. A notable love story, with Wallace Reid and Elsie Ferguson in the leading roles, and a cast that includes Elliot Dexter, Paul McAllister, George Fawcett and Montague Love.

ARCADIA—"Exit—the Vamp," with Ethel Clayton in a domestic comedy role with T. Roy Barnes, Theodore Roberts and Fontaine La Rue in the leading supporting cast.

PALACE—"White Oak," by and with William S. Hart. A story of the great West with a number of thrills. Vola Vale is his leading lady.

VICTORIA—"A Midnight Bell," a new Charles Ray comedy, based on an old stage comedy by Charles H. Hoyt. Doris Pawn is the leading lady.

REGENT—"Garments of Truth," with Gareth Hughes in a fantastic romance. In the cast are Ethel Grandin, Sylvia Ashton, John Steppling and Walter Perry.

CAPITOL—"From the Ground Up," a new Rupert Hughes comedy, with Tom Moore in the role of a ditch digger who works his way up. Helene Chadwick opposite him.

PREVIOUSLY REVIEWED

ALDINE—"Little Lord Fauntleroy," Frances Hodgson Burnett juvenile classic, with fresh life put into it by Mary Pickford in a double role, and Claude Gillingwater as the old earl. Third and last week.

GREAT NORTHERN—Monday, Tuesday and Wednesday, "Camille," brought up to date with Alla Nazimova in the title role. Thursday, Friday and Saturday, "What No Man Knows," with Clara Kimball Young.

MARKET STREET—Monday, Tuesday and Wednesday, "What No Man Knows," a society drama, with Clara Kimball Young. Thursday, Friday and Saturday, "Ladies Must Live," George Loane Tucker's last picture, with Betty Compson.

IMPERIAL — Monday, Tuesday and Wednesday, "Serenade," a Spanish romance, with George Walsh and Miriam Cooper. Thursday, Friday and Saturday, "Morals," with May McAvoy, based on the William J. Locke novel.

COLONIAL—"The Sheik," based on best seller of E. M. Hull, with Rudolph Valentino and Agnes Ayres in the leading roles. A love story with a desert setting.

ALHAMBRA—Monday, Tuesday and Wednesday, "Big Game," starring May Allison in an adaptation of the stage play. Thursday, Friday and Saturday, "The Sheik," with Rudolph Valentino and Agnes Ayres.

STRAND—"The Sheik," desert romance from popular story of E. M. Hull, with Agnes Ayres and Rudolph Valentino.

LEADER—Monday, Tuesday and Wednesday, "Dangerous Curve Ahead," with Richard Dix and Helene Chadwick. Thursday, Friday and Saturday, "The Shiek," from best seller sensation.

SIXTY-NINTH STREET — Monday, Tuesday and Wednesday, "Don't Tell Everything," with Wallace Reid and Gloria Swanson. Thursday, Friday and Saturday, "The Sheik," love story of the desert.

LOCUST—"Snowblind," with Pauline Starke, a story of the great out-of-doors, taken from the novel by Katherine Newlin Burt.

RIVOLI—Monday, Tuesday and Wednesday, "A Certain Rich Man," featuring Robert McKim. Thursday, Friday and Saturday, "Lavender and Old Lace," and a Hall Room Boys comedy.

BELMONT — Monday, Tuesday and Wednesday, "The Face of the World," with Edward Hearn and Barbara Bedford. Thursday, Friday and Saturday, "A Small Town Idol," with Ben Turpin.

CEDAR—Monday and Tuesday, "Taking Chances," with Richard Talmadge. Wednesday and Thursday, Sassue Hayakawa, in "The Swamp." Friday and Saturday, "Rip Van Winkle," with Thomas Jefferson.

COLISEUM—Monday and Tuesday, "Love, Hate and a Woman," with Grace Davison. Wednesday, "Sure Fire," with Hoot Gibson. Thursday and Friday, "The Song of Songs," with Elsie Ferguson. Saturday, "The Matrimaniac," with Douglas Fairbanks.

LIBERTY—Monday, "The Lure of Jade," with Pauline Frederick. Tuesday, "Salvation Nell." Wednesday, "Love, Hate and a Woman," with Grace Davison. Thursday, "The Wakefield Case." Friday, "Idle Hands," with Gail Kane. Saturday, "Intrigue," with Pola Negri.

FAIRMOUNT—Monday, "The Rider of King Log," with Frank Sheridan Tuesday, "The Lure of Jade," with Pauline Frederick. Wednesday and Thursday, "Under the Lash," with Gloria Swanson. Friday, "Desert Blossoms," with William Russell. Saturday, "The Swamp," with Sessue Hayakawa.

"Whirl of Gayety" at Casino

The Irons and Clamage production, "The Whirl of Gayety," will be presented at the Casino for a week beginning next Monday evening. In the cast of this musical comedy entertainment are Mickey Markwood, Walter Brown, Harlie Mayne, Nadine Grey, Leon Devoe, May Hamilton, Ward and Bohnan, Penelope Dean and Scully and Ellis. A large chorus is another feature.

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Prices, All Nights (Except Holidays), 50c to $2.50
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"A PLAY WORTH BUILDING A THEATRE FOR"
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EVENING PRICES—ENTIRE ORCHESTRA $3—BALCONY $1, $1.50, $2
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