

MOVIEGRAMS OF THE WEEK

East of Arabia and "Way Down East" of New England on Local Screens—Dick Barthelme's Film at Stanley.

"Down East" of New England and the Far East of Arabia share honors as downtown screens next week, and both of them are the real thing.

As a matter of fact, New England is one of the most frequently shown localities on the screen. Did that fact ever occur to you?

There is almost always the stern and dogged persistence with the "Begone from my face" attitude and generally a well-maintained cropped beard. On screen and stage, all New England farmers and fathers seem to be the same, quick to suspect, quicker to denounce, and uncommonly slow to forgive.

Occasionally, the recipe is varied, and the picture becomes a comedy filled with "Be-Goshers" with quivering chin whalers who sit around innumerable checker-boarded tables.

Once in a while, the scene is in New England fishing village, but if it is so, the audience gets better acquainted with the sea than with the fishermen.

That is the reason why hope seems to peer through the announcement of "The Seventh Day," which is directed by Howard M. Mitchell.

"The Seventh Day" which was actually made up in Maine, belongs to the fishing-village type, and its author is Porter Emerson Browne.

In some ways, "The Seventh Day" emphasizes the fact that some of the most interesting pictures to film the Kipling story in the locale of which it tells and in the exact manner of the author's writing.

There is no use in looking for familiar names of 1914 or any other year in "The Sheikh's Wife," since this is a French picture.

Without going into the story, which is sufficiently romantic and thrilling, please note that the flapper-fans, a word made to say educationally, because that word to some has forbidden.

After considerable delay, the Karl-Lion's new film is announced as "Beauty's Worth," a Sophie Loren picture with Marion Davies. The name of the very aptly with the success of the charming star who until recently was decorative to the exclusion of everything else.

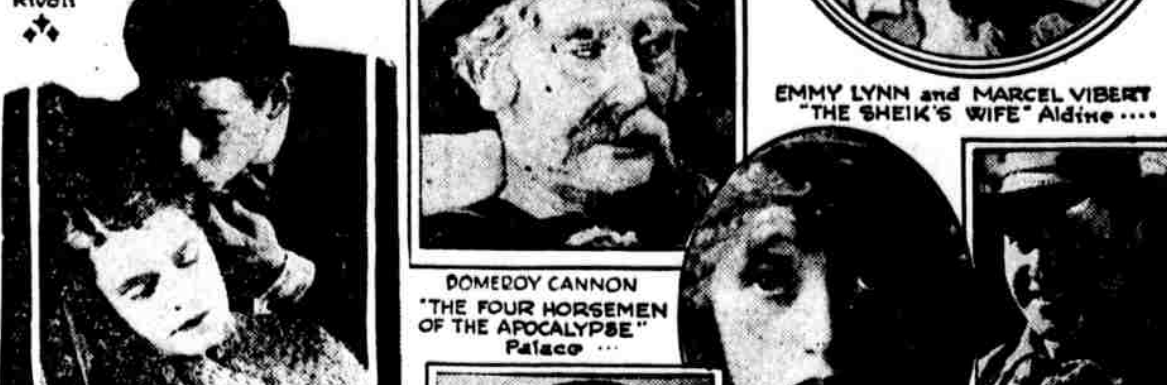
STARS APPEARING ON LOCAL SCREENS NEXT WEEK



NILES WELCH, "THE SIN OF MARTHA QUEED" Capitol; WILL ROGERS, "THE ROOGER RELATION" Regent.



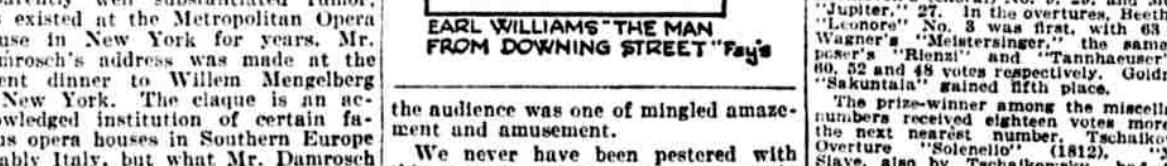
EMMY LYNN and MARCEL VIBERT, "THE SHEIK'S WIFE" Aldine; ETHEL CLAYTON, "THE CRADLE" Arcadia.



NORMA TALMADGE, "POPPY" Regent; DOMYED CANNON, "THE FOUR HORSEMEN OF THE APOCALYPSE" Palace.



EARL WILLIAMS, "THE MAN FROM DOWNING STREET" Fay's; DUSTIN FARNUM, "IRON TO GOLD" Regent.



MARJORIE DAVIS, "BEAUTY'S WORTH" Karleton.

WALTER DAMROSCH, who always has the courage of his convictions, made a savage attack on the "claque" or paid applauders, which, according to reports, well substantiated rumor, has existed at the Metropolitan Opera House in New York for years.

The real danger of a claque is that the so-called "chef" acquires too much power in the practical blackmailing of new singers, although the American public is rapidly growing to distrust the applause.

WHILE Mr. Damrosch's disclosures, which have been more than hinted at from other sources for several years, will probably have no effect so far as the opera claque is concerned, there is likelihood that there will be any improvement in the symphonic field by a paid claque. There can be only one time during a symphony concert when a conductor is applauded.

THE claque ought to be abolished by all tenets of common sense, but it is unlikely that the members of the fulminations of so potent a factor in American music as Mr. Damrosch will have much effect. The system is too old.

EXCESSIVE applause, especially in opera, leads to all sorts of complications. At one performance of "Cavalleria Rusticana" here by the Metropolitan Opera Company, not so many seasons ago, a newly Italian tenor, singing Turiddu, received much applause at the close of the scene where he hurled Santuzza senseless to the ground and pursued Lolo into the church.

MUSIC NOTES: "The Beacon" program to be given by the Philadelphia Orchestra at its final concert for the season, next Friday and Saturday, consists of three numbers, a symphony, an overture and a suite, each having first place in its class.

Plans are already being completed for another visit to the Metropolitan Opera House Company, under the auspices of the Philadelphia Grand Opera Association.

Monday evening at the Academy of Music the Philadelphia Operatic Society will give its fifty-eighth production.

Sunday, April 30, marks a red-letter day in the history of St. Mark's Episcopalian Church.

Yascha Helffer's violin recital next Wednesday evening in the Academy of Music will be given at 8 o'clock.

Lillian Glirich, soprano, will give a song recital in the Academy foyer next Tuesday evening at 8 o'clock.

The Matinee Musical Club will give the last concert of the season in the Rose Garden of the Bellevue-Stratford Hotel.

The Philadelphia Music Club's spring concert will be given at 8 o'clock on Wednesday evening, April 26.

The eleventh free Sunday afternoon concert at the Academy of Music will be given tomorrow afternoon at 2 o'clock.

On Thursday evening the Gimbet Choral Society, Stanley Muschamp, director, will give its first concert.

The public is invited to attend a concert to be given at the Forrest Theatre on Saturday, April 28, at 8:30 P. M.

Advertisement for Sam S. Shubert's production of "Bombo" at the Lyric Theatre, featuring Al Jolson.

Advertisement for E. H. Sothern and Julia Arlowe's production of "Some Girl" at the Lyric Theatre.

Advertisement for Chestnut St. Opera House production of "Some Girl" at the Lyric Theatre.

Advertisement for W. E. Ritchie, Julia Curtis, and Louis Simon & Co. production of "Some Girl" at the Lyric Theatre.

Advertisement for "Lilium" at the Adelphi Theatre, featuring Joseph Schildkraut and Eva Legallienne.

Advertisement for "Angel Face" at the Walnut St. Theatre, featuring Victor Herbert's production.

Advertisement for "Haunted" at the Walnut St. Theatre, featuring Robert Edeson's production.

Advertisement for "The Varying Shore" at the Walnut St. Theatre, featuring a production by the Charlotte Cushman Club.

Advertisement for Garrick Monday Evening at the Lyric Theatre.

Advertisement for "Welcome Stranger" at the Lyric Theatre, featuring George Sidney.

Advertisement for Forrest Monday Evening at the Lyric Theatre.

Advertisement for the First American Tour of the Russian Grand Opera Company.

Advertisement for Broad Matinee Today at the Lyric Theatre.

Advertisement for "The Varying Shore" at the Lyric Theatre.