

MOVIEGRAMS OF THE WEEK

"One Arabian Night," Oriental Spectacle, Arrives—"Bunty Pulls the Strings" Is Now on the Screen—Many Novelties in the City's Film Houses

AN EXCEPTIONALLY fine menu is spread for picture fans here next week after a diet of scraps for nearly a month. One great, big, smashing feature is slipping into the Stanley for a single week's run instead of the indefinite stay it merits.

Another downtown house has a film adaptation of a rattling good stage success of a number of years back; still another has a picture released somewhere around 1918, but which has never been shown in Pennsylvania, and a fourth has a picture based on the vivid and popular Western paintings of Frederic Remington.

The Stanley picture is "One Arabian Night," about which much has been said in advance. The colorful Pola Negri leaves the rights of Versailles, and the bull rings of Spain to become a "dancer of the desert" in this new special. An interesting feature is the presence of the director, the great Ernest Lubitsch himself, maker of "Passion and Deception," in a big part, that of a hunchback clown.

The natural thought is to run over in one's mind, the names of directors who have "doubled in brass" as actors in their own pictures. Ralph Ince, noted impersonator of Lincoln, is one American director who tries it. Marshall Neilan occasionally "drops in" to play a bit in his own films. Ray has tried—not very successfully—to direct himself. The late S. Rankin Drew, killed in the great war, was one of the most successful in the old Vignaph lot. Most of the big directors begin by acting, but generally they do as (for example) John Robertson did—drop the grass-plot for the microphone.

The scenes in "One Arabian Night" in which old Baghdad is recreated, were not made in the Orient, but on the actual Kaiser's reviewing grounds near Berlin. Thus far, the screen has in a manner escaped the imputation of Oriental spectacles that has overwhelmed the stage. "Kismet" with Skinner, and "The Queen of Sheba"

are the most notable examples since the days of "Intolerance."

SOME of you, who get a bit tired of swarming mobs and florid palaces and nobles and dancing girls and all the other paraphernalia of the Far East, will probably like to slip quietly over to Chestnut street and pay your money at the Arcadia's ticket-window. There you'll see "Bunty Pulls the Strings," adapted from a delicious little Scotch comedy that was breaking new and attendance records on the stage back around 1911 and 1912.

The company that was playing it then came direct from Scotland, and they certainly put the theater and the stage into the performance. Molly Pearson was the winsome "Bunty" and those of you who remember her work will very likely want to compare young Leatrice Joy, who did the role in the picture. They've assembled a great cast for the film, including Cullen Landis and Russell Simpson, Edith Chapman and Russell Simpson, Edith Chapman and Russell Simpson, Edith Chapman and Russell Simpson.

There has always been room for the Scotch tale in the pictures. "Fara Kismet" and her then-husband, James Young, did "The Little Minister," which was a big success. "The Queen of Sheba" when you were a boy (perhaps when you were a number of richly colored copies of the Western paintings of Frederic Remington which you clipped from magazines. Remember them—buffaloes stampeded, "bad men" riding down the streets of mining towns, Indian attacks, camouflages under the stars and stripes, and they've called it "Out of the Dust" (which has a peculiar likeness to a former Mary Pickford feature's title.) This picture, which will show at the Victoria, has definite plot, around which all the incidents of frontier days are grouped. Russell Simpson and that oily villain, Robert McKim, have parts; Dorcas Matthews is the heroine, and little Pat Moore has a part.

AND still they come—to see "Over the Hill!" Another week has been added to this popular "job picture" at the Stanton Theater. "The Regent" is one of those made-in-England pictures, "Dangerous Lives," by E. Phillips Oppenheim. They evidently set something by it as it's booked for the entire week. "The Capitol has Eugene O'Brien in "A Life Worth Living"

A NEW picture house opens Monday at Fifth and Jackson streets. This latest addition to the South Philadelphia picture colony will be named the Jackson, and promises up-to-date pictures. Its buildings are in glazed terra cotta and soft yellow-gray rough texture brick paneled in fancy bands. The house, which seats 100, has the very latest kinds of ventilating and heating systems.

The Sixty-ninth Street Theatre is to open in the very near future, and it is whispered, there will be a big attraction for the opening night in the person of a celebrated artist.

The Aldine, which they are rushing through to completion, is also on the verge of opening. They announce three notable organs, Radio Matiland, Flinn Swinnen and K. A. Hallett. Judging by the fact that they have an organ which really consists of four complete ordinary organs, with three tons of pipes, they will need all three players.

Mr. Matiland is well known here, while Mr. Swinnen, a native of Belgium, has been playing at New York houses, and Mr. Hallett comes from Boston.

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REVIVE OLD CHARACTERS Many historical characters pass through the scenes of "Little Old New York," the Rida Johnson Young play, which opens at the Garrick Theatre Monday night for a limited engagement. Among those who appear in this story of old Manhattan are John Jacob Astor, Cornelius Vanderbilt, Henry Brevoort, Washington Irving, Fitz-Green Halleck and Peter Delmonico. The time of which the play tells is one when Astor was ridiculed for buying lands in the swampy way up where Gramercy Park is now, and Vanderbilt was laughed at for suggesting a line of steamboats from New York to New Brunswick, N. J. The action of the play takes place in 1810.

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