THE THEATRE

Knocking Out the Footlights shis in his New York theatre. The seve was not unexpected, for he has ong known the advances in lighting aich the Continental theatres have which the Continental theatres have made, and he has been steadily modifying his use of the ridiculous old footights. In his production of "The Phanom Rival" at the Broad, they are largely upplemented by lights from above and he side. And now, in "Marie-Odlie," he has gone a step beyond the Continentals, who use the "foots" to modify the shadews a trifle; he has discarded everything but a row of border lights close to the curtain and "floods" and "spote" the sides.

to the curtain and "floods" and "spots" at the sides.

The reason why the footlights are unsal and unbeautiful is as obvious as the eason they were created. This row of electric lamps, which shoots the full glare of the sun in an even, impartial line from directly under the chins of the actors, sermits of none of the softness, the numces and the shadows that make sunsals and lamplight both beautiful. They are nothing but a relic from the days hen weak candles, with up projecting enses and only reflectors at the best, ere the sole possible method of illuminating the faces of the players. Naturally, they had to be placed close to the citers, and the only position from which heir light could fall with any strength as directly in front of the people on the inge and between them and the audience, the modern footlights rest on no better bundation than habit.

Brisux, of "Damaged Goods," Says:

rieux, of "Damaged Goods," Says: "Beyond financial rewards and fame, owever, you will have compensations hat amply remunerate your honest eforts and repay you for your sore re-uffs. It is that the drama creates a ocial soul and has a cosmic influence which is common with all the arts, but stends beyond any of them. It molds hought and public opinion more than ees painting, sculpture or music. It is in important psychological fact that eriting of any kind influences public riting of any kind influences public pinion in the right or wrong direction. This is especially true of thoughts veiled a dramatic form, read aloud, not by me person, but by many, presenting different characters. A strong play has uch emotional influence that for the time seling it raises a criminal and a thief to the thoughts and aspirations of a selseman who is ready to condemn the obleman who is ready to condemn the ery principles which he ordinarily ac-

"Here is your best compensation, be-ond wealth or fame. By driving home eriain ideas and principles and by makortain ideas and principles and by mak-ing your characters so human and con-istent, showing cause and effect, though ou do not preach, you implant lessons not truths that are nearest to you and de your own life."

dgar Selwyn's Autodrama An autodrama is not a farce on the

ifficulties of modern locomotion. It is erely a playwright's own version of his rsonal life-a sort of dramatic autoography.

Edgar Selwyn, of "The Country Boy," es" and Chicago is ready to report Before the plot is bared to public eye,

Before the plot is bared to public eye, is only fair to Mr. Selwyn to explain hat the autobiography is confined to the nitial episode, which introduces one of he heroes as a down-and-out hold-up man exercising his profession on another ero who is just as broke and bound for be Chicago River. They unite their missurance and proceed to ply the two ortunes and proceed to mix the two
ost popular elements of American drama
erookdom and business.
The jaughs and the thrills arise from

he efforts of one half of the pair, under he direction of the other half, to im-ersonate a missing western heir to a ersonate a missing western heir to a andy factory. Of course, there are the cossary difficulties, temporary triumphs and final failure. And, of course, in the and the appropriate fiancees persuade oth crooks to give up crime for matri-

lostly Personal

"What's in a name?" (Business of ilting Shakespeare by company of The Girl from Utah"; business of conlting program by audiences at the Forest.) "Una Trance" is a Mormon and a eroine, not trance medium. "Sandy e, not trance medium. "Sandy is the honest-to-goodness imaginig of what an English tenor at Daly's, endon, would be christened by his amma if he was to appear some day as he lover of a lady from Utah. "Lord mersham" no doubt rejoices in the first ame of "I". As for the players themelves, have we not Queenie Vassar, who as nothing whatever to do with either urlesque or higher education, and Renee sel, who isn't a movie skit, but a husan dancing machine?

A prominent manager, a very successsanager, a manager who is even now statastic, a manager who is even now stataining Philadelphia with one of his reducts, is reported by a theatrical aper which has no love for him, as haves at through the short first act of The Critic" with the following results:

"At the fall of the curtain he was seen of feel his way blindly up the alsie in



heavy had hit him. "The punch comes in the next act. Al," a friend volunteered. "Won't you wait?" "Knocked out NOW," rumor makes Mr. Woods say. 'I don't care for Shakes peare, anyhow.'"

Mrs. Leslie Carter and Ina Claire may be added to today's announcements of the recruits to vaudeville. Mrs. Carter is due here in a scene from "Zaza" about February 22.

Some people are looking forward hopefully to a sort of dramatic Bash-kirtseff in Thompson Buchanan, who has christened his newest play "Our Dally Bread." But perhaps he won't really explain how he makes it.

One-half of "Twin Beds"-and that is One-half of "I'win Beds"—and that is Salisbury Field—has selected the excellent title, "The Rented Earl," for a play in which Lawrence D'Orsay will play Law-rence D'Orsay and Albert Brown, Douglas Wood and Teresa Maxwell-Conover will

London is wise enough to keep the all-star cast for special benefits with royalty present, such as the coming performance of "The School for Scandal," at which the ast will run:

Cast will run:

Sir Peter Teazle Sir Herbert Tree
Lady Teazle Irene Vanbrugh
Deseph Surface Henry Ainley
Charles Surface Charles Hawtrey
Sir L. Oliver Louis Calvert
Trib Seymour Hicks
Sir Benjamin Backbite H. V. Esmond
Lady Sneetwell Constance Collier
Four Serving Men-Sir George Alexander, H.
P. Irving, Arthur Bourchier, Allan Aynesworth.

dead) Phyllis Nelson-Terry.



Impersonation Silo
WALNUT—"Damaged Goods," with same cast
that acted Bricous's powerful drama here
sarrier this season. Silo

DOROTHY-JARDON

Coming to the Forrest in "Fads and Fancies."

he direction of the lobby as if something

News Notes

New York, however, is not content with sad experience and purposes another at-tempt to make an all-star revival into a spring run. The piece is "The Silver King," by Henry Arthur Jones, and the cast will include Richard Bennett, Hol-brook Blinn, James T. Powers and (when "The Adventures of Lady Ursula" is

PICTURESQUE FIGURES IN STATELY "PAVLOWANA"

This article is the eighth of a series on Anna Pavlowa's New Social Dances and How to Perform Them, which appear on Tuesdays and Thursdays exclusively in this newspaper. These articles have been written by Mile. Pavlowa, who, as premiere ballerina assoluta of the Petrograd Imperial Opera, is everywhere recognized as not only the greatest living dancer, but the greatest living authority on the art of the dance.

By ANNA PAVLOWA

Progressing from the salutation that sea the first figure in the "Pavlowana," a dancers next move backward. While sy take three steps, these are of a difent sort than those used in going ward, being shorter, and are taken ith the ball of each foot being kept stantly on the floor, there being no when the entire foot is wholly

From the lady's attitude when she the salutation she is able casturn toward her partner and as into a less open position by placing sight forearm and hand on his left Im. The dancers are now standing their weights nearly evenly distribbetween both feet, the lady's left cavaller's right arms elevated and estat back of them, almost as they when the salutation was made.

backward three steps are taken as of first with the left; then, on the count, bringing up the right foot at the heel of her slipper comes to the left instep; taking another backward step on the left foot, on itd count, and standing quiet on or count. The body is not quite as in the salutation, but it must raised much higher during this

in relatively little difference be-the steps and movements of the ther tavalier. He is at her left, the steps backward on her left, the steps backward on her left, the steps backward on her left,

nating being only that required in their differences in positions. The following diagram will perhaps make still clearer what I want to filustrate: Lady: Short step backwards; bring heel

of right short step on; stand on ball of left foot; foot to-left in-

ball of left foot; foot to-left instep; right foot; quiet

Count

1

2

3

4

Cava: Short step backwards; bring heel
of left; short step on; stand lier;
on ball of right foot; foot to
right instep; left foot; quiet.

After the fourth count of the music the
dancers then start on the first count of
the next measure, to finish the figure
with a salutation—much as the first figure
was embellished. This salute is somewhat more elaborate than the first one,
requiring the lady to swing half around requiring the lady to swing half around so that she is facing her partner, whose bodily position is almost as much turned toward her.

From her pose at the conclusion of the backward three steps, the lady now takes two steps, first on her left foot in a quarter circle to her left and back, the second on the right foot, also backwards,

second on the right foot, also backwards, these movements occupying counts "one" and "two." On count "three" she makes her salutation on the right foot, the inee bending, the left leg kept straight as possible, her left hand extended and held away from her body at a height ahout even with her waistline.

The cavaller shlutes on his right leg, with the knee bent, his left leg straight, holds with his left hand the left hand of his partner and extends his right arm before him and to his lady's laft at the height of his shoulder. This is a most impressive salutation and prepares for the next flaures, which are still more interesting.

CHEESEMAKER SAID TO LOSE "PUNCH" AFTER 40TH YEAR

Uncle Sam Passes the Word in Seeking Experts to Make "Foreign" Products Dear to Epicure.

After a man's 40th year his ability as beesemaker deteriorates, according to Uncle Sam.

He has said as much to all persons seeking jobs as cheesemakers for the Government.

Confidentially speaking, it is no secret that Uncle Sam intends to manufacture "imported" cheese. If he is successful, then such choice brands as Camembert, Roquefort, Swiss and others will probably be made on a farm in Conshohocken or Narberth.

The cost of importing it to this city being reduced, there should be a comparative reduction in the price. But this had to come, for some cheese was getting so dear that jewelers were thinking about using it in stickpins and rings.

The civil service examination of cheesemakers began yesterday. In addition to being under 40, it is stated in the announcement of the cheese contest that those who speak the German language

fluently will have preference.

There are many who believe Uncle Sam should manufacture neutral cheese, and others are nonplussed because they cannot see what a man's dialect has to do with the matter. It may, however, cause some kind of a psychological condition which may affect the flavor of the cheese. The Government realizes that the war will cause a shortage in cheese, and, as the wells replyit and another market market. the weish rabbit and spaghetti market may be seriously affected, desires to "take the bull by the horns."

Another peculiar condition imposed upon all entrants is that each must have a picture of himself—and no tintype will be accepted. This is especially emphasized, The duties will be to assist in the experi-mental manufacture of foreign cheeses, and later demonstrate the work among cheesemakers. Those who are successful will receive from \$1200 to \$1400. The lower figure probably applies to those in the limburger class. No women will be admitted to the con-

GIRL OF 16 SEEKS FATHER "TO MAKE HIM SUPPORT US"

Taken From Train From Easton on Her Way to Baltimore.

Helen Parker, 16 years old, of Easton, Pa., is looking for her father who, she says, deserted her mother two years ago and left her, the eldest child at home, to be the sole support of her mother and five brothers and sisters.

The girl was taken from a train at Wayne Junction today by Policeman Richardson, of the Germantown station, after word was received from Easton that she was on her way here. She was sent to the House of Detention to await furtner word from the Easton authorities.

A ticket to Baltimore and a few dollars were all she had. "We had a happy family until my father. Herbert Parker, left us with a young girl and went to Detroit two years ago," she said. "I have had to work hard, and decided that the best thing to do was to find him and make him support my mother and my brothers and sisters.

The youngest is 2 years old.
"I thought I could get a better job and save money in Baltimore. Then I was going to Detroit. My brother Harry lives there, and maybe be could help me find father, who keeps a store in Detroit, I think."

SETTLED OUT OF COURT

Trial of McConnell Suit Ended by Agreement.

A settlement of the suit of Martha Mc-Connell against her former husband, James McConnell, manufacturer of school supplies, ended the trial begun yesterday before Judge Audenried in Common Pleas Court No. 4 to recover \$2510 alleged to be due on a separation agreement made before Mrs. McConnell obtained a divorce. The terms of the settlement were not disclosed.

The McConnells were the principal figures in counter suits for divorce about two years ago. In both the verdicts were in favor of Mrs. McConnell.

TODAY'S MARRIAGE LICENSES

Clarence Brooks, 426 Wenomah ave., and Carrie Myers, 2352 Nawhall st. Benjamin L. Aldridge, Maple Shade, N. J., and Josephine S. Dornach, 2547 Carpenter at. William Ginaburg 1302 Spring Garden st., and Sofa Haiperin, 1302 Spring Garden st. Richard Feeney, 2 N. 41st st., and Mary Shield, 4906 Westminster ave.

Richard Feeney, 2 N. 41st st., and Mary Shield, 4906 Westminster ave.

James Price, 3544 N. Simedley st., and Delacey Byrd, 3515 N. Smedley st., and Mary Giliespie, 1711 W. Venango st., and Mary Giliespie, 1711 W. Venango st., and Mary Giliespie, 1711 W. Venango st., and Sophia Meyer, 1623 S. Carlisle st.

Thomas W. Mascheal, 35 N. Paxon st., and Frieda Graham, 35 N. Paxon st. and Frieda Graham, 35 N. Paxon st. and Frieda Graham, 35 N. Paxon st.

William Sorrell, 4141 Woodland ave., and Eva Parrent, 4441 Woodland ave., and Rosella Moore, 3 Church lane, and Rosella Moore, 3 Church lane, and Rosella Moore, 3 Church lane, Bronislav Pletrowski, 138 League st., and Hone, 3 Church lane, Bronislav Pletrowski, 138 League st., and More, 3 Church lane, 13631 Haltimore ave., and Hosa E. Binder, 41sd Girard ave.

Ennamin J. Welp, 147 N. 15th st., and Fannis Gable, 1730 S. 5th st., 25th st., and Fannis Gable, 1730 S. 5th st., 25th st., and Emma Sordan, 221 Tulip st., and Emma Sordan, 221 Tulip st., Andrew Pass, 1731 N. Pelblip st., and Emma Sordan, 221 Tulip st., Andrew Pass, 1731 N. Pelblip st., and Emma Sordan, 221 Tulip st., 25th s



Organ concert, Drexel Institute; 8 o'clock. Fostoffice clerks' banquet, Lu Lu Temple; clock, with the solution of the solution of the solution of the solution of Jewelsers' Guild, walnut street, in Agricultural Products, L'Aisberg, Franklin Institute; St. 18 Stee Lecture, 'Moisture in Agricultural Products' C. L. Alaberg, Franklin Institute; So clock, Free, 'Moisture in Agricultural Products' C. L. Alaberg, Franklin Institute; So clock, Free, West, Fhiladelphia Business Men, Fourth, and the Committee of the Committee of

CHANCE FOR A CHEESEMAKER



HIGH SCHOOL GIRLS RECEIVE DIPLOMAS; 173 ARE GRADUATED

Class Singing a Feature of the Commencement Exercises in the Academy of Music.

Commencement exercises of the Phila-delphia High School for Girls were held in the Academy of Music this morning. There were 173 graduates.
Following the class singing, Henry R. Edmunds, president of the Board of Edu-

cation, presented the Dodd medals and prizes.
Following are the graduates:
Distinguished-Jessie Helen Bickel, Vioet Cartun, Mary Griest, Edith Boyd Mc-

Meritorious-Esther Altschuler, Gene warnorious-Estar Altschuer, vieve B. Hible, Jane Byron, Gertrude Clarke, Marie Farrell, Helen Mary Fry. Anna K. Harvey, Mary Hazzard, Mary A. Hipple, Marion Jones, Rose Kroener, Henrietta Murphey, Dalsy Newman, Elsie Reeder, Alma Schock, Mary E. Baines, Holer, Birch, Lant, Bowman, Gertrude Reeder, Alma Schock, Mary E. Baines, Helen Birch, Janet Bowman, Gertrude Brunswick, Dorothy Castree, Frances Chattin, Hilda Cause, Alberta R. Clone, Pearle F. Crawford, Florence Estelle Cregar, Edith F. Davis, Rose David, Eugene Delvigne, Margaret Donovan, Ellzabeth Frorer, Marian Gilberson, Esther Goodwin, Frances Graham, Beulah Hugo, Katharine Hunt, Avis Hunter, Rosanna Johnson, Alice L. King, Helen Kreitzer, Lillle Larson, Edna Leinbach, Rosanna Johnson, Alice L. King, Heien Kreitzer, Lillie Larson, Edna Leinbach, Ruth Lorcaux, Pauline Lunt, Helen Man-ning, Margaret Massey, Marion M. Mat-thews, Gertrude H. Mauger, Janet Mid-dleton, Emma DeBow Nock, Marian Nagle Perry, Mabelle Pearce, May Lillian Powell, Emma Louise Rementer, Helen Rosenny, Marsyart Lean Seatchard Vers Rosenau, Margaret Jean Scatchard, Vera May Schlimme, Miriam Graham Scholl, Marguerite Emily Smith, Heten Rebecca Squier, Margaret Friedberger Well, Marian Matilda Williams, Jeanne Middle-

on Willoughby. General Course

ton Willoughby.

General Course, Distinguished:—Lillian Beresford Hackett, Dorls Weiss Haldeman, Gertrude Evelyn Harwood, Beatrice Isabel Long, Wilhelmina Louisa Mayerle, Marion F. L. Moon, Dorothy Noe, Helen E. Radeliffe, Helen Frances Rauscher, Mary Elizabeth Stewart.

Meritorious—Frances Biron, Evelyn Campion, Marian G. Chadwick, Sarah Cohen, Lillian Lyons Davis, Jennie Epstein, Katherine Elizabeth Frame, Mildred Garner French, Edna Christiana Gloeckner, Helen Frances Granlind, Edith Calhoun Johnson, Marion Amy Kendall, Margaret Helen Maloney, Della M. Martin, Lillian Dodd Pollard, Lillian Schware, tin, Lillian Dodd Pollard, Lillian Schware, Helen Marie Suro, Helen Virginia Taylor, Emily Miriam Woodward, Laura Haslam Alexander, Charlotte Eleanor Armstrong, Lillian J. Arthur, Dorothy Alexander Ashby, Rose F. Auerbach, Florence Alvina Beyer, Ida Bloom, Laura Deane Bolin, Helen Talt Boyd, Ada Armstrong Brangan, Elizabeth Brower, Mary Stewart Buchanan, Lillian Natalle Clat Clark, Arns May, Clay Sarah, Clarent, Buthanan, Lillian Natalle Clat Clark, Arns May, Clay Sarah, Clarent, Buthanan, Lillian Natalle Clat Clark, tin, Lillian Dodd Pollard, Lillian Schware, Anna May Clag, Sarah Clement, Ruth Wilson Crawford, Ruth Hay Cross, Helen Bissett Drew, Mary Anna Egan, Evelyn Marjoric Eldridge, Irene Ester-line, Iris Marlor Feliman, Delphine Marie line, Iris Marlor Fellman, Delphine Marie Fischer, Marie Elizabeth Fitz, Allce Brewer Franklin, Hannah Friedman, Martha Graham Gaston, Edna Marion Gilden, Ethel Gould, Marguerite Loeb Greenawald, Margaret Esther Griscom, Ethel Mary Narnett, Elize Asenuth Hartmann, Millicent Laier Haynes, Ida Estelle Howard, Edith Marion Howie, Marie Louise Hubbell, Anna Elizabeth Frances Lucise Adeline Frankel Jacobs, Mary Hughes, Adeline Frankel Jacobs, Mary Russell Johnston, Bessie I. Kaiser, Elsie Cecelia Knous, Anna Barbara Knup, Rae Komenarsky, Edith Marian Lincoln, Reba R. Luberoff, Elinor Jackson McMurray, Anna Elizabeth Major, Augusta Marks, Florence Elizabeth Martin, Rosetta Leah Meisel, Tillie Mellanoff, Winifred Mildred Meisel, Tillie Mellanoff, Winifred Mildred Middleton, Mattie Fannie Miller, Mary Olwell, Mary Leah Patterson, Helen Marie Pachin, Blanche Ruth Rostow, Marion Irene Schurr, Ruth Louise Scott, Lucy Mattie Seller, Leah M. Sichel, Eiva May Smith, Fannie Swann Still, Esther Titiman, Irene Velma Tollinger, Emma Arabella Turney, Helen Cook Turney, Rosalie F. Tutelman, Ruth Warfield, Grace R. Wilhelm, Alice Newlin Wilt, Ellien Wishart, Annie Ellen Wood, Rosamond, Gilbert Wright, Ida May Young, Mildred Davis Zalser, S. Marie Zaun.

"PHILADELPHIA TO THE FRONT" SLOGAN OF POOR RICHARD

Movement to Bring Convention of Advertising Clubs Here Gains Vigor as Business Men Lend Aid.

"Philadelphia to the front."

That is the slogan raised by the Poor Richard Club in the campaign which it has begun to bring the convention of the Associated Advertising Clubs of the World to Philade phia next year. The convention will be held in Chicago this year, but the Poor Richard, not to be outdone by any other organization from some other city, has already fired its first broadside and will continue to fire still heavier broadsides from now on until its object is attained. San Francisco, St. Paul and Cincinnati

are also in the race for the convention. the coming of which to any city means a great increase in business for that city and an advertisement the value of which

and an advertisement the value of which cannot be estimated in money.

Taking the advice of Samuel C. Dobba, former president of the Associated Advertising Clubs of the World, the Poor Richard has begun to make plans for accomplishing its purpose. The main line of campaign will be to canvass every man who is likely to be a delegate to the Chicago convention of the associated clubs in June and make him please him. clubs in June and make him pledge him-self to vote for Philadelphia as the con-vention city for next year. The name of Philadelphia will be cast broadcast throughout the land from now on, so that the 10,000 members of the associated clubs may know that there is such a city in the United States and that not only was Philadelphia able to produce goods in greater amounts and of better equality than any other city in the United States, but that it was also ready to serve the country by selling these goods.

CO-OPERATION THE WATCHWORD. Speaking on this matter today, Mr. Dobbs, whose home is in Atlanta, where he is the vice president of the Coca Cola

other out of something. The trouble with Philadelphia in particular is that she is too modest. She does not advertise enough. Philadelphia makes some of the best goods in the world and makes them in greater volume than any other city in the world. Yet the people of this coun-try do not realize it. It is up to Philadelphia to make them realize it. You in Philadelphia were making good clothes when we, in the South, were going ragged. I suspect that Philadelphia is the best town for making goods and the worst town for telling about them." E. J. Cattell, City Statistician, said:

"I think that this is a great opportunity that Philadelphia has at hand. We should leave no stone unturned in bringing the convention of the Associated Advertising Clubs of the World to this city. Phila-delphia must simply learn to advertise more. We are doing ourselves as well as the future generations a grave injus-tice by keeping the fair name of Philadeltice by keeping the fair mame of Philadelphia in the background. Our productive
capacities are unexcelled by any other
city in the country. We can produce
more goods and better goods than any
other city, but we don't seem to be able
to tell the world that we can do this. It
is time that we begin to do this. With
proper advertising Philadelphia should
have a population of 3,500,000 in 39 years,
and should stand as the industrial metropolis of the world." tropolis of the world."

Child Falls Against Stove

Charles Adair, 3 years old, while rocking in a chair at his home. 3413 Melvale street, today fell against a stove and was burned about the face and hands. was saved from more serious injuries by his grandmother, Mrs. Francis Bradley.

SELECT PHOTOPLAY THEATRE CALENDAR

1632-34 Market Street REGENT ROXBOROUGH Manayunk and Conarroe CHESTNUT ST. OPERA HOUSE THE CHRISTIAN me of World's Greatest Photoplays Afternoons, 1 and 3—10c and 15c Evenings, 7 and 9—10c, 15c, 25c TULPEHOCKEN Germantown Ave. CALLED BACK

GERMANTOWN THEATRE Germantown Ave. and School Lane. Devoted to PAHAMOUNT PICTURES Hear the famous Hope-Jones Pips Orga Germantown Ave. hel Graver's Lane BELVIDERE TIOGA THEATRE 17th and Venango Sta.

Matinee at 2:30. Evenings at 6:45 & 9 o'Clk.
Special Concerts by the Tioga Symph-LEADER Rensington and Allegheny Aves. IRIS THEATRE tild and Haverford Ave. OVERBROOK THE RIDGE Avenue 18th St. and Theatre Bldge Ave. GARDEN

WINDSOR

Kensington and Frankford Ave

THE AVALANCHE With Catherine CABIRIA-All-Star Cast Second Big Month 4 Times Dally

CAMEO KIRBY PEATURING DUSTIN PARNUM Booked Through the Stauley Booking Com-

The Daughter of the Hills Charles Richman and Catherine Countles in By C. Haddon Chambers, England's Fore-ny Orchestra. most Dramatist A FOOL THERE WAS THE LITTLEST REBEL

MASTER KEY, Episode No. 11 Million-Dollar Mystery, No. 22 WILTON LACKAYE THE PIT RUNAWAY JUNE, Episode No. 1

PEATURING LILLIAN RUSSELL **JEFFERSON** PHOTOFIAY GREATEST TWENTY-MILLION-DOLLAR MYSTERY

WILDFIRE

THE PHOTOPLAY

The Photoplay Editor of the Evenquestions relating to his department, Queries will not be answered by let-ter. All letters must be addressed to Photoplay Editor, EVENING LEDGER.

The Wreckers

How long should it take an infurlated mob of workmen to wreck a saloon? Authorities on these rough-and-ready statistics being rather allent on the matter, Barry O'Neil, the Lubin director, aided and abetted by his specially trained mob of Lubin extras, steps forward and claims the blue ribbon. O'Nell's mob wrecked beyond repair the exterior and interior of a saloon in exactly 2 minutes and 31 seconds.

O'Nell is filming Henry Arthur Jones' drama, "The Evangelist," and one of the big scenes calls for the wrecking of a saloon by an angry mob. The action is supposed to take place in Trentistown, Eng., and to get the right atmosphere a perfect reproduction of an old English public house was built. The exterior was omplete in every detail, from the oldfashloned lanterns and leaded pane windown down to the keg-o'-ale seats out-

side.

Inside was a completely equipped tavern. At the front were the usual old tables, chairs and cozy corners, and at the back a long American-type of bar. About the room were hundreds of bot-ties of all sgrts of intoxicants, dozens of glasses, hugs, jugs and everything necessary for the soothing of one's thirst or inclination, while plate-glass mirrors and lanterns were in evidence everywhere.



KATHLYN WILLIAMS Of the Selig Players.

It took the Lubin carpenters and artists ree weeks to build the tavern. When O'Neil turned his mob loose or the tavern the proprietor of the latter place was doing a rushing business. Two dozen people were quenching their thirsts and four pretty har maids were working hard to keep them all supplied. O'Neil instructed his mob, equipped with

O'Neil instructed his mon, equipped with wooden rocks and stick, to rush the saloon and smash everything in sight. Five camerus were trained on the scene. Bartley McCullium and Miss Frankie Mann led the "wrecking brigade" when O'Neil gave the word to "let her go," Seldom has such a wild scene taken place in the Lubin studio. Every one worked averaging the state of th smashed everything breakable in sight. Glass flew in every direction. It was mad frenzy. Men and women were knocked down in the wild rush and he is the view president of the Coca Cola Company, said:

"I do not urge the Poor Richard to enter the race for the convention in the spirit of competition. I think that we are entering upon an era of co-operation, and era when all the great industrial cities and centres will co-operate for their mutual benefit rather than try to do each the convention. The trouble with to kindling wood. So were the chairs

and tables. At the end of the 2 minutes and 31 sec-onds nothing remained to smash. Several of the players were cut by the flying glass or wooden bricks, and quite a number go bruises as a result of being knocked down and walked on, but no one minded, for the result obtained exceeded every expectation.

Hints to Authors The Selig Polyscope Company has issued following suggestions to scenario Always inclose a self-addressed and

23 S. 52d St., Park Bldg. Belmont 2770. PHILIP A. McGOUGH

stamped envelops with your manuscript.

Do not write personal letters to the film editor. He is a very busy indi-

Never submit a manuscript written In long-hand. Have it typewritten if

you wish it given consideration.

Avoid all suggestion of crime. A story can be made just as strong with-

story can be made just as strong with-out the usual accompaniments of guns, criminals, oplum dens and kidnappers. The Sellg Company does not care for exaggerated stories of the underworld. High-class comedies and dramas and wild animal stories, having logical plot and action, are cheerfully considered. At the new Sellg jungle-zoo, at Los Angeles, Cal., there is a large variety of wild animals, including lions, tigers, putnus, bears, woives, laguars, elepumas, bears, wolves, Jaguars, ele-phants etc. These animals cannot be made to perform impossible actions, but good stories in which any of these

beasts are included in the plot in a natural way are carefully considered. The Selig Company has the reputation of paying highest prices for available material, gives credit to deserving authors, and promptly rejects or accepts picture-play manuscripts.

LEAVES \$84.500 TO SISTERS

Will of William R. Fisher Admitted to Probate.

William R. Fisher, who died December 27 at 228 South 13th street, left his entire 484,500 estate to his two sisters, Mary R. and Sarah W. Fisher. His will, admlited to probate today, names Richard W. Cadwalader executor. Other wills probated include those of Dr. D. B. Richards, 1744 North 10th street,

Whose estate amounts to \$4000, and Annie whose estate amounts to \$4000, and Annie Tiel, 2016 Diamond street, \$10,700. Personal property of William R. Hagen-buch has been appraised at \$16,845; Ida M. Eldridge, \$4622.61, and Isabelta Grace, \$3379.73.

LEDGER REAL ESTATE GUIDE Many Excellent Features and a Tone of Optimism.

There are many excellent features in the current issue of the Public Lengus Real Estate Guide, and a general tone of optimism regarding matters in the really world. realty world.

Prominent among its artistic illustrations is a wonderfully clear reproduction
of a flashlisht picture of the seventh annual banquet of the Philadelphia Real
Estate Board, which was held at the
Bellevue-Stratford on January 25. The
faces of many participants in all parts
of the banquet hall can be easily identified.

The Guide also contains a number of in-teresting articles pertinent to future real estate development.

MARRIED AT ELKTON

Philadelphians Wedded at Maryland's Gretna Green. ELECTON, Md., Feb. 4.-The following

ersons took out marriage licenses and vere wed here today: Edward A. Birk and Wanda Paulson, dyer Goldstein and Ida Banks, George T. Tattersley and Margaret A. Curry, Daniel McBride and Lucy Robb, Walter A. Mullin and Jessie E. Marr, all of Philadelphia: Ralph W. McNiel and Gertrude E. Brackin, West Grove, Pa., and Frank R. Usilton and Sarah W. Bennett, Wilmington, Del.

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