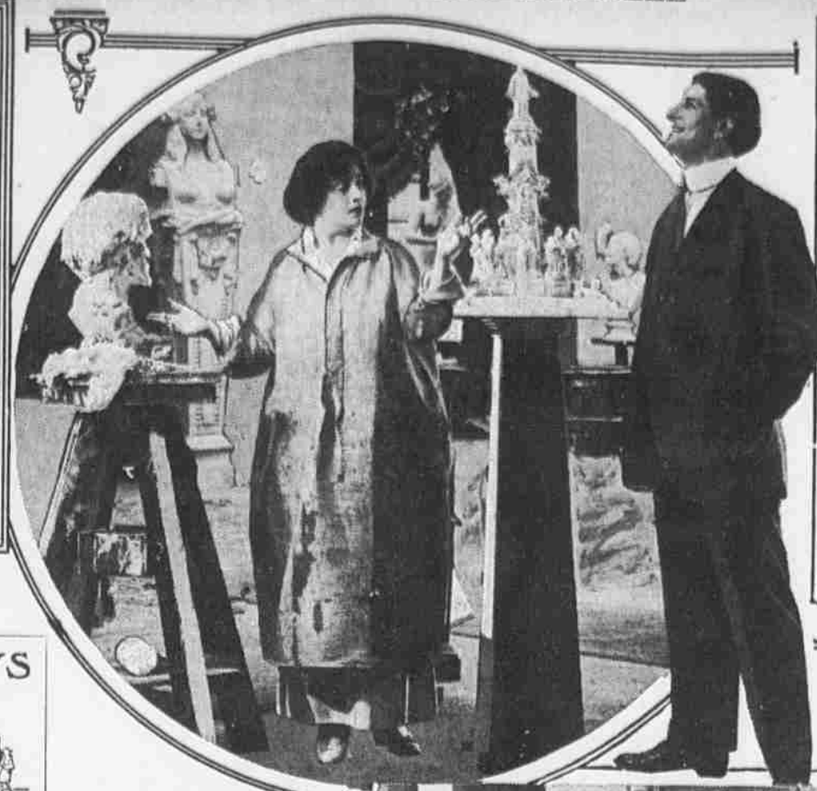
THIS WEEK'S REAL PHOTOPLAY REEL

HELEN WOLCOTT, A BOSWORTH BEAUTY



PAULINE FREDERICK AND THOMAS HOLDING, IN HALL CAINE'S, "THE ETERNAL CITY." CHEST. ST. OPERA HOUSE

WALLACE EDDINGER, LASKY FEATURE STAR

SCENE FROM "THE GOVERNOR'S LADY" STANLEY THEATRE

GLADYS HANSON, OF THE LUBIN PLAYERS

PHOTO PLAYS

Questions and Answers

The Photoplay Editor of the EVENING LEDGER will be pleased to answer questions relating to his department. Questions relating to family affairs of actors and actresses are barred absolutely.

Queries will not be answered by letter. All letters must be addressed to Photoplay Editor, EVENING LEDGER.

Owing to great public demand, the moving pictures showing war scenes in Europe, which have crowded the Forrest Theatre all this week, will be continued for another week. Seats may be reserved for any day next week.

The question of scenario writing and more particularly of selling scenarios already written, is occupying considerable space in the New York Sun, in which various correspondents are hammering each other with nouns, adjectives and the other heavy artillery for which grammar is famous. But the champion among them has appeared. After throwing red hot shot into scenario editors generally, he issues this defi:

I am not a photoplaywright. And I am not looking for a job as scenario editor. I am a totally unknown American citizen, except in a limited zone, where I am known as something of an iconoclast and a caller of the bluffs of fakers and extravagant talkers. And on this basis I am going to make a proposition to our friend the scenario editor, or to any other scenario editor who imagines that he is the only one in America who can put a photoplay over. Here it is briefly:

I will guarantee to go to New York and in the presence of a properly selected committee write a photoplay every day for 10 days. I will guarantee that every one of the plays will pass the National Board of Censors, and when produced at any given theatre that the plays will have larger audiences and give better satisfaction than any 10 plays shown at that house during the 10 previous days.

This seems rather strong, I know. But it isn't. And besides that I am going to make it stronger. I will deposit enough money with any agreed authority to pay the cost of production of the 10 plays, the other party to the agreement to do likewise. And if the decision is against me I will of course stand the cost of production. And if it is again the other fellow he must agree to go back to the job he had before he became an editor of scenarios—which, in my opinion, and in the opinion of my client, the great American public, was not a very important one.

The writer's name is W. S. Sterrett and his home is in Durant, Oklahoma.

New Lubin Release

A running fight along the coast of Florida between the occupants of an automobile and an aeroplane, and a continuation of the battle on racing hydroplanes, furnishes the big climax in "The Cipher Key," a Lubin three reeler, written and produced by George W. Terwilliger, which is to be released on the regular Lubin program April 7. The play centers about the mad hunt of a number of South Americans for the cipher key to contracts for battleships carried by the representative of an American shipbuilding company.

In the big fight scene Earl Metcalfe and Mary Keane drove in a fast automobile over miles of Florida roads while over them in an aeroplane raced Herbert Fortier and Kempton Greene. A second aeroplane with a Lubin photographer swept around the Lubin players and the camera recorded some strikingly thrilling and unusual pictures. The automobile "breaks" down and the first aeroplane is "wrecked." Metcalfe and Miss Keane jump into a racing hydroplane and Greene gets into another one and the running fight is continued at a high rate of speed until Greene, who is one of the South American spies, is killed.

Miss Matthison at the Stanley

The coincidence of the engagement at the Little Theatre of Edith Wynne Matthison in "The Piper" and her debut at the Stanley Theatre as the stellar feature of the screen production of "The Governor's Lady" have made it possible for the management of the Stanley to arrange for the appearance of Miss Matthison at the first showing of the new photoplay. When she was informed of the intention of the Stanley Theatre to show the famous Lasky-Belasco film here she was greatly interested, and she was happy to be invited to see the production as it has been completed. Accordingly, she will attend the presentation of the picture at the Stanley Monday afternoon, and she will be accompanied by her husband, Charles Rann Kennedy, the playwright. It will be recalled that Miss Matthison was the original interpreter of the title role of the old morality, "Everyman." Miss Matthison, it is not unlikely, will be introduced in person to the audience.

Frohman Brothers in Friendly Tiff!

"Between my brother Charles and myself there's a keen but friendly rivalry of ideals these days," said Daniel Frohman yesterday. "It is just possible that Charles, being conservative, can't quite understand my excitement over the rebirth of dreams like, say, 'The Eternal City,' in a new molding of art to which as yet he has given no attention. The other day I was describing for Charles the enthusiasm great audiences in your Philadelphia were showing for 'The Eternal City.' Of Course, I played up the success of the film for all it was worth, while Charles, who is now doing a production with Belasco, listened gingerly.

"And by the way, Charles," I said, "the other day our Famous Players Company did something you have never done in all your career: We deposited $100,000 to be paid out as salary to Miss Blank during the coming twelvemonth."

"'But Dan'l,' protested Charles in a tone almost hurt, 'how do you afford it?'

"'We've $01 to afford it,' I replied, 'or somebody else would get her. The whole American public demands her, you see, and reimburses us.'

"'But,' continued Charles, still credulous, 'is your Miss Blank then such a miracle? Is she the Eighth Wonder of the World?'

"'No, No!' I replied. 'Not a miracle! Not the Eighth Wonder, or anything like that. She's not even beautiful—a sort of magnetism; a little way you can't exactly describe—oh, well, Charles, you know how it is with your own wonderful star, Miss Blink.'

"When I mentioned Miss Blink, who, like Miss Blank, must, of course, be nameless here," concluded Mr. Frohman, "Charles nearly fell over. But he dropped the subject."

Odds and Ends

Samuel Goldfish announces that the next Lasky-Belasco photodramatic offering, following the production of Edith Wynne Mathison in "The Governor's Lady," will be an all-star production in picture form of "The Woman." This drama, based on contemporary American life, was written by William C. De Mille, who is now chief photodramatist for the Lasky company.

It was a bitter cold day as Edison Director James W. Castle and his players motored into Larchmont, N. Y., in search for a certain kind of suburban home. They journeyed from house after house, getting out of the machine, walked around the house to examine it, only to find that many were closed for the winter—beyond use. Bundled to the ears and their eyes nearly covered, with their suspicious actions around untenanted houses, were too much for the lonely guardian of the peace, so he pounced upon them as prowling "gunmen" from New York and rode them off to the village "cooler," much like Caesar dragging war victims at his chariot end. It took a lot of explanation to prove that the roughly dressed actors for the painters in "Their Happy Little Home" were not daylight burglars in disguise.

The Vitagraph Company has added a number of players to its stock membership who were prominent on the legitimate stage. Joseph Kilgour, a Broadway favorite for a number of years; the original John T. Kelly, the Irish Senator; Lionel Adams, who will be remembered for his work in "Ben-Hur," playing the name part, and Anna Laughlin, who won prestige as a musical comedy star, are among the best known.

Answers to Correspondents

E. M.—Three weeks is a bit long to read a scenario. Why not write and inquire? Average price a reel is $25, but more is paid if your name is known or the scenario above the average.

Daily Reader—Space prevents instruction in scenario writing. Would suggest that you get a sample scenario from Lawrence McCloskey, Lubin's, which will teach you everything save inspiration.

F. B.—Gladden James in New York. Age near 30. Cannot furnish deftails of matrimonial status; see box at the head of this column.

MUSIC

The concert of the Philadelphia Orchestra yesterday afternoon ran an undistinguished and pleasant and unspectacular course, with nothing more exciting to make it memorable than the rising of the orchestra in the midst of Goldmark's symphony; that is, after the fourth of the five movements.

The symphony itself (Goldmark's "Rustic Wedding") was of this pleasant, summer's afternoon character; it had lovely moments, but its chief tones were those of gaiety and charm and a little wantonness and ease. Mr. Stokowski led it with suavity; he had the right pace for its mellifluous themes, and he had a just balance for the polyphonic jigtime which ended the whole. It neither exalted nor depressed. Somewhere in it the various choirs of the orchestra found each a place to sing sweetly. The wind and strings in the second and fourth movements, the strings in the dance, were pleasant to the ear. One got into such a powerful good humor that criticism became far too arduous. One listened and enjoyed.

The "Don Giovanni," which began, and Weber's "Invitation," which concluded the program, were unquestionably the musical features of the day. The "Don Giovanni" overture is Mozart in his most rich, most golden of moments. Yet he does not forget that his opera is something buffa still, and the overture is an incessant shifting of moods, not one of which was neglected or passed scantily by the conductor. Felix Weingartner's orchestration of the Weber "Invitation to the Waltz" is offered to replace the Berlioz scoring of this work. Berlioz, it will be remembered, knew so little of the orchestra that he would occasionally write a passage in a certain key and go afterward to the soloist to inquire if it could be played in that key. Mr. Weingartner is more adept, and as he has all of Berlioz's sense of orchestra color, the new version is both authentic and delightful.

Harold Randolph was the assisting artist of the concert, playing the fourth Beethoven concerto, previously heard this season at the hands of Harold Bauer. Mr. Randolph's technique is not so wonderful that it would overshadow his qualities of interpretation, were they at all intrusive. They seem, however, to remain in an indistinct middle-distance. The artist seemed to bring to his work affection and not passion. So it was with affection and not with passion that one heard him.

Tomorrow evening is the eighth anniversary of the death of Fritz Scheel. A wreath under the memorial plaque of the conductor will recall him to the devoted memory of lovers of the orchestra. It may be noted in this connection that the symphony is also memorial in character. It is the first work of Goldmark to be played here since the death of the composer.

"L'Amore dei Tre Re"

Announcement is made by the Metropolitan Opera Company that the last but one opera of the local season will be given March 23, and will be Montemezzi's "L'Amore dei Tre Re" (The Love of Three Kings), with Lucrezia Bori, Ferrari-Fontana, Amato and Didur, the interpreters who made this opera so splendid in New York last year.

Full details of the plot, with some notice of Montemezzi and of Sem Benelli, from whose play the libretto is made, will appear in the music columns of this paper in good time before the performance. For the present, it is only necessary to call attention to the generosity of the Metropolitan directorate. Against the presage or disaster it has presented "Boris Godunoff" here a second time. It gave Philadelphia "Mme. Sans-Gene" immediately after its New York premiere. And now it is bringing this splendid Italian opera.

Some time ago, when the opera season was yet young and was beset with a revered but somewhat stupid repertoire, the present writer ventured to criticise the policy of Mr. Gatti-Casazza. The reply (via the generous and amiable Mr. William Guard, who press-agents the Metropolitan) was that the company could not afford this year to lose money in venturesome novelties. Now the company has ventured, it is distinctly up to Philadelphia to see that neither money nor effort goes to waste.

The Coming Week

As the concert season droops and falters, music lovers of the city can concentrate on the excellence of orchestral offerings. This week there are two programs. Monday evening the Boston Symphony comes for the last time this year. Miss Beatrice Harrison, a cellist "of most unusual quality," according to the notice, "perhaps comparable only to Casals himself," will be the soloist, playing Tschaikowsky's Variations on a Rococo theme. Doctor Muck will conduct Brahms' Symphony in C Minor. Wagner's "Faust" overture and Weber's overture to "Der Freischuetz" complete the program.

Incidentally, the last concert but one of the Philadelphia Orchestra will bring "Casals himself." The regret expressed in these columns that place could not be found for this master in the orchestra's concerts happily turns out premature.

Next Friday's (and Saturday's) concert of the orchestra will begin with a chorale from Bach's cantata, "Wachet auf, ruft uns die Stimme," and will end with Tschaikowsky's tremendous fifth symphony. Theodore Harrison will sing an aria from Mozart's "Le Nozze di Figaro," which is not "non piu andral," but "Hai gia vinto la causa," and an aria from Verdi's "Un Ballo in Maschera," where the first guess comes true, for it is, "Eri tu." Hugo Wolf's Italian serenade is the other number of this rich program.

The best comic operas of the season will continue at the Metropolitan Opera House during the week. "Yeoman of the Guard," "Sorcerer," "Trial by Jury," "Mikado" and "Iolanthe" are their names. Gilbert and Sullivan did the words and music some time ago, and Mr. De Wolf Hopper and the Gilbert and Sullivan Opera Company interpret both admirably.

Newspapermen Honor Taylor

Director A. Merritt Taylor was the guest of honor of the newspapermen of Philadelphia last night at the Pen and Pencil Club. He paid a tribute to the members of the Fourth Estate and said that honesty, accuracy, vigilance and industry were the fundamental rules governing the operation of the daily publications of the city. Other speakers were Robert McCauley, Fred C. Whitney, The Rev. Thomas W. Davis, P. H. Whaley and E. J. Chattell.

WHAT'S DOING TONIGHT

"Billy" Sunday Revival, tabernacle, 19th and Vine streets; 7:30 o'clock. Free.

Travelers' Protective Association, 1122 Girard street; 8 o'clock. Free.

Fish Protective Association, Crozer Building; 8 o'clock. Free.

Private view, Art Club exhibition; 8 o'clock.

Lecture, "English Folk Songs and Dances," Cecil J. Sharps, University of Pennsylvania; 8 o'clock. Free.

Evening Ledger staff banquet, Hotel Continental; 7 o'clock.

NEW OPERA COMPANY

Reorganization of Former Body of Artists Contemplated.

Negotiations have been opened with some of the leading stars whose contracts were affected by the war for the purpose of reorganizing the Chicago-Philadelphia Opera Company. It was learned from an authoritative source today that the aggregation of expensive "song birds" will be reassembled next November, under the direction of Cleofonte Campanini.

Artists from abroad who have been able to command high salaries because of the scarcity of leading singers will have to be content with smaller offerings for the season now being arranged for, it is said. The "market" is said to be flooded with artists from France and Germany, and if Italy goes to war these singers will be augmented by Italian stars. It is declared in this city that chances for obtaining the best artists at great reductions over former salaries demanded were never better. Miss Mary Garden will be asked to join the proposed company.

Silver for Master Carpenter

Ambrose B. Taylor, master carpenter at the Frankford Arsenal, received a chest of silver last night at a testimonial dinner tendered him by the 200 employes in his department at the plant. He has been connected with the arsenal since 1898.