



WEBER & FIELDS IN REEL TROUBLE

The well-known comedians are being congratulated on their narrow escape from death while filming "The Best of Enemies." Frank Griffen, Keystone director, is congratulating Mr. Weber. John Havez, scenario writer, has Mr. Fields by the hand. The escape is just outside the picture, but you can see it at the Chestnut Street Opera House next week.

IF "A FULL HOUSE" WAS A PHOToplay

Like all other stage successes, "A Full House" will probably be made into a motion picture some day. Anticipating this probability, the Evening Ledger sent its movie expert to see this farce, with instructions to prepare a scenario. He declared, on his return, that the action of the farce was at times too rapid even for the camera; but he did his best, and here is the result:

SCENE 1—Mrs. Fleming's apartment on Riverside drive, New York. Mr. Fleming decides to go to Europe on business and Mrs. Fleming decides to sublet her apartment while she is rusticating on Long Island during her husband's absence.

SCENE 2—Miss Winnicker's cottage at Yonkers. George Howell, a young lawyer, asks Otilie Charters to marry him at once, in spite of their two weeks' acquaintance. Miss Winnicker, Otilie's aunt, objects to the speedy wedding, but Howell has his way.

SCENE 3—Mrs. Fleming's apartment. The newly-wed Howells arrive and are shown the apartment. They admire and rent it, taking possession at once and assuming responsibility for the servants—Parkes, an English butler, and Susie, a housemaid who has strayed to New York from the wilds of Sioux City, and whose one longing desire is to get back to that Western metropolis.

CLOSE UP—Susie studying the C. B. and Q. time table as a race-track band studies his "dope" chart. Takes a quarter out of her pocket, adds it to a sum of money in another pocket and wonders how soon she will have saved the necessary \$22.50 for a scalp ticket to Sioux City.

SCENE 4—Grand Central Station, New York. The "Follies" Company is leaving for Boston. Ned Pembroke is saying good-by to Vera Vernon, a beauty of the chorus.

SCENE 5—Howell's law office. Ned Pembroke appeals to Howell to go to Boston and secure the love letters written by him to Vera Vernon, the show girl. Ned desires to propose to Daphne Charters, but fears Vera will make use of the ardent letters he had written her and start a suit. Howell objects, not wishing to leave his wife the day after the wedding, but Ned finally wins him over.

SCENE 6—Mrs. Fleming's apartment. Having packed his grip, Howell bids his bride a fond good-by. He has told her he is going to Cleveland on business, as he desires to keep his mission a secret.

SCENE 7—Cafe of the Touraine Hotel, Boston. Howell and Vera seated at a table. Howell pretends to make love to the show girl, finally extracting Ned's letters from her handbag.

SCENE 8—Boudoir of Mrs. John Pembroke, Beacon street, Boston. Mrs. Pembroke, returning from the De Lancy ball, has placed her famous ruby necklace in her dresser and has retired. Nicholas King, a burglar, appears in door. With a dark lantern, he searches the premises and finally secures the necklace, valued at \$30,000, and quietly departs.

SCENE 9—South Station, Boston, midnight. Nicholas King, carrying a large

grip, enters the New York sleeping car and it shown to lower 7. A minute later Howell, carrying a grip very much like King's, enters the sleeper and goes to upper 7.

CLOSE UP—Howell's grip and King's grip, almost identical in size and shape, at the foot of the lower berth. Howell's bag is distinguished by the initials G. H.

SCENE 8—Interior of sleeping car, morning. There is a sudden crash. Passengers rush from their berths, dress hurriedly and rush from the car. Howell jumps from his upper berth, grabs King's grip and makes a wild dash for the door.

SCENE 9—Mrs. Pembroke's home. Mrs. Pembroke's loss is discovered. She telephones the police about the theft of her necklace and offers \$1000 reward for its recovery.

SCENE 10—Mr. Fleming's apartment. Mrs. Howell wonders what is detaining her husband in Cleveland. The arrival of her aunt and sister brings on a domestic

discussion, during which the aunt tries to persuade Otilie that she has married in haste, and her husband might be a rogue or a rone for all she might know. They read in the afternoon paper of a wreck on the Boston train, and also of the theft of Mrs. Pembroke's rubles. Just then George Howell enters, and there is a happy reunion. All leave but Howell, when Ned comes in and is assured by George that he has secured the incriminating love letters. He is about to take them from the grip, when he is interrupted by Miss Winnicker's entrance. Howell and Ned leave the house. Susie enters with a laundry bag. Mrs. Howell opens George's grip to discover if he has any soiled linen. She nearly faints as she looks in the bag.

CLOSE UP—Otilie draws from the bag a loaded pistol, a black mask, a kit of burglar's tools and a leather jewel case, marked "Mrs. John Pembroke, Boston," containing the famous ruby necklace.

At this point events started to happen so swiftly that the movie editor could hardly keep pace with the trend of the farce. Besides, he was laughing so loud and heartily that the pencil dropped from his hand, and he decided he would spend the rest of the evening just enjoying the show instead of finishing the scenario.



CLIFFORD B. HARMON
Of the firm of Wood, Harmon & Co., who has accepted the presidency of the new Mirror Films, Inc.

Clifford B. Harmon Enters Film Company

Clifford B. Harmon, long known in Philadelphia as of the firm of Wood, Harmon & Co., and also as the head of Clifford B. Harmon & Co., suburban real estate operators, has accepted the presidency of the Mirror Films, Inc., one of the newest of the film companies.

Mr. Harmon will work with the following: Captain Lambert, who is first vice president and director general, in charge of all productions; R. G. Hollaman, who brings to the committee experience of long years as a prominent purveyor of amusement; Andrea de Seguro, of the Metropolitan Opera Company; William J. Hoggson, president of Hoggson Bros., Inc., architects and builders; Frank S. Hastings, treasurer of the company.

This executive committee, while not interfering in any way with the technicalities of the business, will pass on all expenditures of money which run into large sums, and will direct the general policies of the company from a business and financial standpoint.

"We have started our company with the idea of making it a business proposition from the first," says Mr. Harmon. "With that idea in view, Captain Lambert and I conceived the scheme of this executive committee, which would divide the responsibility and bring five or six

minds to the problems which must confront us from time to time.

"When we began to ask various members of the board of directors about serving on the committee we found that several who were becoming interested in the company were doing so because they had become interested in pictures. So we had very little trouble in finding five men who had been studying pictures for months, some of them for years.

"They agreed to give some of their time to the conduct of the affairs of the corporation, so our executive committee was formed without any trouble. I am told that it is a new departure in the film business. If such is true, I hope that it proves a success.

"The Mirror Films, Incorporated, has been organized with a view to making pictures which the public want. We hope that we shall be welcomed to the ranks of those who are honestly striving to bring the picture business to a higher plane of industrial endeavor, and that we may have a part in the production of the better class of photoplays. In addition to our conscientious attempts to meet the conditions of the market, these two are the greatest desires of the company."

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THE MOVIE NUT

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