

## EVERY CAR A DRESSING ROOM

At least that is what Bessie Eytton, of the Selig forces, makes of her auto. Crane Wilbur had his car similarly equipped when he worked round Philadelphia for Lubin.



## THE PHOTOPLAY MAN-ABOUT-TOWN

Beginning today, and every Saturday hereafter, the Evening Ledger's Photo-play Man-About-Town will present a series of chats about the local theatres, their management and the entertainments they present. For the complete and accurate program of the coming week see the Photo-play Chart in Monday's EVENING LEDGER.

The aroma of roses which filled the auditorium last Wednesday evening at the Logan Theatre was cause for comment upon the part of the patrons and a delight to the ladies, for they each received a beautiful rose as a souvenir. It is just this sort of little thing which has made this theatre so popular in Logan. A one-reel picture receives the most careful attention as is given to the main production. William Crozier, the manager, has been singing solos appropriate to the pictures.

Workmen have started to dig the pit for the installation of a Wurlitzer Over-Hop-Jones orchestra with organ and the Overbrook and it will be the largest instrument of its kind in the State. The clearness of the pictures at this house is due to the fine qualities of the gold film screen and the careful work of the operator. The ventilation scheme makes it an easy matter to turn the house into a summer garden or covered air-dome.

It is not an uncommon sight to see anywhere from 10 to 50 baby carriages in the "Baby Carriage Garage" of the Jumbo Theatre. Manager Boyd has made this convenience for the patrons a feature and it has proved successful. Whenever it is necessary for an announcement to be made, he does not hesitate to address the crowd in person, for it was in this capacity with circuses and museums that he worked before opening the Jumbo as a play house and later manager.

Preparedness for any occasion is looked after by the management of the Broad Street Casino, where, should it be required, a completely equipped stage for vaudeville is built. On Sunday it is used for religious services. Miss Belasco is one of the most capable women managers in the city, as is also Mrs. Brown, of the Grand. First-run Mutual pictures will be shown here and Chaplin's comedies have been contracted for. This theatre has a steady patronage, who have come to realize the quality of entertainment given here for five cents, the original movie price of admission.

Charlie Chaplin's burlesque on "Carmen" will be the big feature at the Locust Theatre on Monday, Tuesday and Wednesday of next week.

The Cedar Theatre is one of the most successful neighborhood playhouses in Philadelphia. The management takes the stand that the theatre belongs to the patrons and caters to their every desire. A feature of their program is "Old Fashioned Days," when some particularly good picture that has pleased the patrons is brought back to the theatre for a day. This feature is meeting with universal favor and as a rule the seats are at a premium on these days.

One of the unique picture houses in the State is the Toga Theatre. It has a beautiful lobby, has only one floor seating over 1600, is perfectly square, has not a single post and the vision is fine from every seat. The theatre is the vision of Mr. C. Stamper, the proprietor. It is so satisfactory that it is taken for a model by men who are building theatres. Many new features are in course of preparation by the management, one of which they claim will revolutionize the present idea of suitable music for the photoplay.

It is rumored that Doctor Oberholzer, of the State Board of Censors, will be asked to put his seal of approval on baseball during the summer season. Some of the balls are likely to get by the catcher.

A playhouse that has become an institution in its particular section is the Frankford Theatre. For show, beauty and comfort probably no theatre in Philadelphia can surpass it. Entering a spacious lobby one is immediately impressed with the air of super-quality that pervades the entire house. The approach to the foyer is down a gently inclined slope, flanked on either side by ornate runways which extend up to an overhanging gallery from which you enter the balcony.

Not a step is to be found in the entire lobby which facilitates the entrance and exit of the large audiences. The theatre is a real beauty spot and its patrons are very proud of it.

The organ recitals of Professor Spiller at the Cedar Theatre are causing no end of comment. Professor Spiller is the acknowledged peer of Philadelphia's organists and the daily overtures played on the great Kimball organ are attracting music lovers from all over the city. Good music is not found in every photoplay house, and when an artist can make his music one of the most important features of an already exceptional theatre the patrons of that house are indeed fortunate.

The Globe Theatre, of 59th and Market streets enjoys an enviable reputation for its refined atmosphere. Its patrons find much in its coziness that is distinctly unlike the other theatres. It is refreshing to find every little detail that is necessary for your convenience and comfort always at hand. A very popular feature of this beautiful little playhouse is the music. The Globe possesses one of the largest Kimball Orchestral organs in the city.

The Baltimore is showing Triangle plays, "Yaphank and the Pirates," with Lillian Gish, a Granville Warwick comedy drama, is rich with situations laid in early France, and includes spectacular boat scenes. It will be shown on Tuesday.

Florence Rockwell, starring in the Pallas production "He Fell in Love With His Wife," is at the Sherwood on Saturday. A few of her successes and some of her associates were James O'Neil, in repertoire; with Augustus Thomas "Oliver Goldsmith," starred in "The Greatest Thing in the World," in "Romeo and Juliet" and "A Doll's House," and the leading woman successfully with Henry Miller, Nat Goodwin and Richard Mansfield during their New York engagements. She created the leading roles in "The Mill of the Gods," "The Popularity," "The Round-up," "The Barrier," "The Nigger," "The Double Cross," "Fine Feathers," "The Fallen Idol" and "Her Awakening."

The Publicity Director says that in Russia the mere mention of the name "Black Hundreds" freezes the blood with terror. In "The Yellow Passport," the World film feature in which a plot of assassination will appear at the Broadway on Thursday, the fearful power and insatiable cruelty of this organization is fully revealed. May be so.

In "The Wall Between," in which Francis X. Bushman and Beverly Bayne are starred at the Jefferson on Wednesday and Thursday, there are many big battle scenes, the principal ones being between a United States regiment and 500 natives of Nicaragua, who are supposed to have begun an insurrection. In truth, the 500 blacks are natives of Savannah, Ga., where Director John W. Noble made the production.

The Girard Avenue Theatre will present Frank Mills, together with Edith Reeves, a Philadelphia girl, who has made good on the stage in C. Gardner Sullivan's drama, "The Moral Fabric." Tuesday Bruce McRae in a production of Richard Le Gallienne's novel, "The Chain Invisible," the scenes of which were all filmed in Cuba. In the evening there will be an amateur stage contest.

Harold Lockwood and May Allison, who were recently added to the Metro program, will make their debut in "The Comeback."

A five-part production which will be shown for the first time at the Regent Theatre the first half of the week. These stars will be seen with Metro exclusively in the future. The last half of the week Clara Kimball Young, the popular star, appears in a play, entitled "The Feast of Life," which is admirably well suited to her personality. The cast assembled includes Paul Capellani, Robert Frager, Douglas MacLean and Milla Bright.

For the first time in South Philadelphia at the Alhambra Theatre, Monday, Tuesday and Wednesday, there will be offered as a main attraction Blanche Sweet in that play of Russian official life and intrigue, "The Sowers."

One of the most attractive programs ever presented at the Belmont Theatre is the one arranged by Manager Jacobs for the approaching week, "To Have and to Hold," by Mary Johnston, featuring Mae Murray, on Monday and Tuesday. Among those to appear in support of Miss Murray and Wallace Reid, are Tom Forman, Raymond Hatton, William Bradbury, James Neil, Bob Gray, Lucene Littlefield, Camille Astor and Bob Fleming.

Possibly no picture now before the public is being treated with more discussion than Charles Chaplin in his new burlesque of "Carmen." Now the height of its popularity, announcement is made that this will be the principal feature of the bill selected for Monday next at the Ruby Theatre.

For the coming week at the Great Northern Theatre William S. Hart, who has established a reputation for his excellent portrayal of Western characters, plays the leading role in "The Arvan" on Monday.

## John McCormack in Recital

In John McCormack becoming high-brow? Such was the question which many of the greatest audience that ever was congregated inside the Metropolitan Opera House asked themselves when it looked over the program John McCormack offered at his final recital this season in Philadelphia.

Mr. McCormack sang two novelties in the operatic line, the "Vainement," from Lalo's "Rol d'Ys," and "Testa Adorata," from Leoncavallo's seldom-sung "Bohème." He also sang a group of songs by Schumann, Rachmaninoff and Mendelssohn. This sounds rather unusual for McCormack. But no, he is not high-brow yet, for his encores sank to "Mother Macree," Morris' "Little Gray Home in the West," etc., until he finally reached "I Hear You Calling Me." We do not wonder he heard the calling, for it would have waked the dead.

Mr. McCormack opened in rather poor voice, his low notes being clouded and his high notes shrill. His Lalo aria was only fair, but with "Bohème" he seemed to find himself and sang this glorious theme with a legato wonderful in its breadth. From then on his voice steadily improved and his singing proved an artistic delight. Even the McCormack high notes had more fullness than is their wont.

## Classified!

All drama may be divided into two groups: (1) drama and (2) plays written with certain star actors in mind.—George Jean Nathan in Puck.

## BACK TO THE ARMY!



Years ago Edna May won fame with her Salvation Army lass in "The Belle of New York." No wonder she dug the familiar uniform out of her trunk when she went into the service of the Vitaphone Company to make "Salvation Joan," which will be seen at the Arcadia next week. Incidentally it is interesting to note that the spirit of "The Army" went with her, for her contract provided that the bulk of her big fee should go to the Red Cross fund.

Mr. McCormack has seldom if ever sung more artistically and delightfully in Philadelphia. Mr. McBeath, a young violinist, assisted and played with a pure, clear tone and good technique, but without inspiration. Mr. Edwin Schneider accompanied both soloists and showed a sympathetic understanding which made his work a wholly delightful part of a wonderfully charming evening. If only Mr. McCormack had really proved high-brow. —W. T. T. 2d.

## First National

## Motion Picture Exposition

Madison Square Garden, New York  
May 6th to 13th, 1916

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The world's greatest show—1000 stars. A comprehensive and fascinating exhibition of what the motion picture industry really is. Something doing every minute of every hour.

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## PROMINENT PHOTOPLAY PRESENTATIONS

THE following theatres obtain their pictures through the STANLEY BOOKING COMPANY, a guarantee of the best productions. All pictures reviewed before exhibition. Ask for the theatre in your locality obtaining pictures through the STANLEY BOOKING COMPANY.

WEST PHILADELPHIA	
ALHAMBRA 12th, Morris & Passyunk Ave. Mat. Daily at 2; Evng. 7 & 9. Vaudeville & Picture Theatre.	PAULINE Frederick in "Audrey"
ARCADIA CHESTNUT BELOW 10TH	Chaplin in "Carmen" DOUGLAS FAIRBANKS in "The Good Bad Man"
APOLLO 52D AND THOMPSON ST. DAILY	William S. Hart in "Hell's Hinges"
BLUEBIRD 2200 NORTH BROAD ST. PARAMOUNT PRESENTS	Mary Pickford in "Poor Little Peppina"
BELMONT 52D ABOVE MARKET Mats. 1:30 & 3:30, 10c. Evng. 6:30, 8:30, 10c.	Mary Pickford in "Poor Little Peppina"
60TH AND CEDAR ST. PARAMOUNT THEATRE	George Beban in "The Italian"
FAIRMOUNT 26TH AND GIRARD AVE. Added Attraction—12th Episode of "Strange Case Mary Page"	
FRANKFORD 4711 FRANKFORD AVENUE	Chaplin in "Carmen" JOHN BARRYMORE in "NEARLY A KING"
56TH ST. Theatre DAILY Mats. 1:30, 3:30, 5:30, 7:30, 9:30, 11c. Evng. 8:30, 10:30, 12c.	Constance Collier in "Code of Marcia Gray"
52d St. Mats. 1:30 & 3:30, 10c. Evng. 8:30 to 11—10c.	Henry Kolker in "The Warning"
GERMANTOWN 5808 GERMAN-TOWN AVE. —PARAMOUNT PICTURE—	John Barrymore in "The Lost Bridegroom"
GLOBE 59TH & MARKET 3:15-7-8. 11:30-1:30. 11:30-1:30. 11:30-1:30.	J. Warren Kerrigan in "The Gay Lord Waring"
ORIENT 62D & WOODLAND AVE. Daily Mats. 1:30, 3:30, 5:30, 7:30, 9:30, 11:30.	Bruce McRae in "The Chain Invisible"
STANLEY CONTINUOUS 11:30 P. M.	Marie Doro in "Heart of Nora Flynn"
NORTH	
BROAD ST. CASINO BROAD ST. MATINEES 2:30, 5:30, 8:30, 10:30. EVENING 6:45, 8:15, 9:30.	DIXIE STRATTON in "SNOW STUFF"
CENTURY ERIE AVE. & MARSHALL MATINEE DAILY	William Farnum in "Fighting Blood"
SOUTH	
OLYMPIA BROAD AND BAINBRIDGE STS. Home of the Latest and Best Photographs in South Phila. Souvenirs FREE at all Mats. WM. FOX Presents	Robert Mantell in "A WIFE'S SACRIFICE"
NORTHEAST	
STRAND 11TH AND GIRARD AVE.	Earl Williams & Anita Stewart in "Sins of the Mothers"
JUMBO FRONT ST. AND GIRARD AVENUE 2 PARTS	"Miss Blossom"
	"The Law of Life"—3 Parts
	"Stars and Stripes in Mexico"

## New York Sees "The Heart of Wotona"

By W. P. Eaton

"Charles Frohman-David Belasco presents 'The Heart of Wotona,' a play in three acts, by George Scarborough, as reads the program of the Lyceum Theatre. We have no means of knowing whether it was the Frohman or the Belasco office that picked the play in the first place, but it was quite evidently Mr. Belasco who staged it. The production has all the lifelike surface, the superficial illusion of his management. But, unfortunately, it has also all the literary vice which have been associated with too many Belasco productions in times past. It is nothing in the world but old 3d avenue melodrama brought up to date and disguised by good acting and illusive stage management. Coming from a man who in recent years has mounted such plays as 'The Concert,' 'The Secret,' 'Marie Odile,' 'The Phantom Rival' and even 'The Boomerang,' this latest affair is a pretty big disappointment. It is quite unworthy Belasco's powers.

The scene is laid on the Comanche reservation, in Oklahoma, and the heroine, Wotona, is the daughter of the chief, Quannah, by a white mother. The hero is John Hardin, the Indian agent, who loves Wotona. The villain is Anthony Wells, a young Government engineer, who has seduced the girl. Wotona's father is greatly enraged, and he and his chiefs vow vengeance. He thinks Hardin is a traitor, for Wotona will not tell her lover's name, and Hardin, in order to protect the girl, marries her, in form only, till the real lover appears to claim her. However, Tony isn't the kind who rises to such an occasion, and when Hardin finds out it was Tony he brings him to his house, in order to cure Wotona of her infatuation by letting her see what kind of a man her lover really is.

There is some psychological value in this scene, for the girl is tempted, and by fighting her battle alone in her room in the dark house she wins strength. But unfortunately, the villain is painted with such crude strokes, he is such a cheap melodrama villain, and the girl is depicted as such a little weakling and ignorant that it becomes quite impossible to take the situation seriously.

The best performance in the piece is that of William Courtleigh as the gruff, passionate old Indian chief. Lenore Ulrich plays Wotona rather prettily, and John Milner is a pleasing figure as Hardin, the grizzled and kindly Indian agent who saves the girl. Lowie Sherman plays the villain in a truly villainous manner, even to the inevitable cigarette.

Since the company of the Theatre Francais has been playing in the leading cities of America for several seasons, it is a pleasure to hear that they plan to make Philadelphia a regular stop after this season.

Mr. Lucien Bonheur, manager of the company, gives out the following announcement: It is the intention of the Theatre Francais to come to Philadelphia every year if it is shown by the public of Philadelphia that they are anxious to have us as the public of New York, Boston and Chicago are. The Theatre Francais was founded with the idea of propagating the French language all over the United States, and we do hope next year to be able to have more cities. The same company that plays in New York has played in all those cities, and those artists are of the best theatres of Paris. It is expected that the best works of French authors will be given.

From New York we hear that Mr. Bonheur's company will occupy a new playhouse built especially for the organization next season.

## A Statement from the Theatre Francais

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## COMEDIES!

The producers are clamoring for single-reel comedies, for which they offer \$50.00 to \$150.00.

## SEX DRAMAS!

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Our Daniel Ellis, former scenario editor of the Lubin and other big companies, can teach you how to develop your ideas into photoplays.

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## PHOTOPLAY

JEFFERSON 59TH AND DAUPHIN STREETS World — ROBERT WARWICK and FRANCIS NELSON in "HUMAN DRIFTWOOD" "SOCIAL PIRATES"

Susquehanna Theatre 11TH AND CHESTNUT AVE. —TRI-ART— John Emerson and "The Flying Torpedo," Hank Mann in "The Village Blacksmith"