"A TYPE, A TYPE, MY KINGDOM FOR A TYPE'

The Cry of the Movie Director When usual Characters or Persons Are Needed for a Play

"Dopey Benny" Association, simply the "requirement" sheet from Director E. Mason Hopper of the Equitable Motion Pictures Corporation, who was staging a picture recently in which Gail Kane makes love, through five reels, to a clay image. Hence the mummy.

The list of wants sounds rather grew-some, but it is not unusual. One hour after the wants are known along "Screen Row," as 46th street, New York, is termed, nearly every one can be filled from the

nearly every one can be filled from the army of applicants.

Taking the wants individually, a type of man, fondly associated in the American mind as the typical plainsman and scout, with a Buffalo Bill beard and long waving hair, can be gotten through the mysterious wireless channels of filmdom. A stately gentleman stakes into the casting from of the Equitable on the sighth floor room of the Equitable on the eighth floor of the Leavitt Building in West 46th street, a building that houses a number of big film concerns—the Equitable, Wil-liam Fox, World Film, Peerless, Paragon, Paramount, Premier and Ivan. Eight thousand applicants a day enter and leave the building seeking positions from the thousand-dollar-a-week stars to the two-dollar-a-day extras.

The stately gentleman is equipped with a flowing white beard. His wavy hair blooms from beneath a Stetson. He is the recognized acout of New York's film-dom. Owing to his beard and hair matching, he receives \$5 a day instead of the customary \$3—for is not his beard with hair to match an asset? He may be used simply as local color, or atmosphere, as the director likes to call the types—but his beard and hair are the especial qualifications of Providence.

Come ten young ladies of the musical comedy chorus type. "Have you all got small aprons and white curs?" asks William Sheer, the cast-

ing director.

"Aye, aye, sir," comes the unanimous reply, and forthwith the ten young women are engaged at \$3 a day each to sit at tables in a fashionable hotel barber's shop, while Gall Kane, as the abused heroine, seeks her long lost god. They are simply atmosphere and the director, who no matter what other faults he may have, is no piker, demands ten manicures. And gets

Why a burglar? you ask. Simply be cause the film has reached that stage where detail is the keynote of all pro-ducers, and a man adept at using a drill ducers and a man accept and "soup," as the dynamite is called inust be employed, else the critical audi-ence will detect the bungling of an ama-

And whether you believe it or not, Wil-liam Sheer can dig up a burglar. / Cocaine fiends are known as "snow birds," and a dose of the deadly narcotic is called "a sleigh ride." Sheer is hard put, but a "snow bird" is engaged. He arrives at the studio a little late. His eyes are glassy, his tread uneven and un-certain, but after a visit to the remoter corners of the big studio he becomes firm

and ambitious. Result-atmosphere. The "snow bird" receives \$5 also, al-nough he admits the work is a pleasure, but his appearance and the undeniable fact that he is a dope flend, without hav-ing to resort to the use of smudgy cos-metics, is well worth the extra two.

Two of the saddest-looking people in all New York, a mother and her grown daughter, who reside in a small theatrical boarding house in 39th street, control the melancholy, even when being paid off. They appear throughout the five acts as mythical mother and sister of the mummy. True, they only appear on the screen as indistinct and flitting shadows, but their faces register their sadness, and again the greatly desired local color. They re-ceive \$10 instead of \$3—their sad expression being a qualification.

sion being a qualification.

The man with the cauliflower ear doesn't care whether he gets \$5 or just 50 cents. He enjoys the rough house that ensues every time the director tells him that he is supposed to bounce an undesirable. The ornamented gentleman works with zest—and is in out of the cold. Since the Equitable staged a scene, with half a hundred toughs participating, hardly a day goes by that some former-boxing or wrestling favorite does not apply for extra work. This type is easily gotten for extra work. This type is easily gotten and receives the magnificent sum of \$3 for

Indians can be hed by the dozen in lots as high as 150, or in units—the price depending on the painting. Made up for a even burlesqued."





FROM LUNCH TO THE "MAT" Dorothy Wood, of "It Pays to Adapproaches the with a cheerful smile.

PET AND SUPER-PET Norma Talmage, Fine Arts star and feature of Arcadia and Victoria photoplays, with her pet dove.

The Actors' Million-Dollar Fund By Daniel Frohman

A very lively campaign is under way all over America to raise the \$1,000,000 needed for the Actors' Fund. The movies have undertaken to raise half this sum, the drama the other. One local side of the latter is the actors' ball, which will be held here in May, Mr. Frohman explains the need of the Fund in this article.

reance and you make her laugh only once. You've got to keep at it, and if you don't she knows you're bad and doesn't hesitate to say so. And in addition she is looking you over, criticising your dress, saying that you're not so young as you look and so many other things that you'd be surprised to know that there was so much to talk about. Men go to the I have been confronted with a number of misconceptions regarding the exact status of the Actors' Fund of America, theatre as escorts for the women, women to be entertained. Every wise theatrical manager in the country knows that now, and it is the women he is alming to please. which I am glad to have an opportunity of setting right. Whenever a successful benefit in behalf of this professional charity is launched, many of the people think that the fund's financial balance is

thus restored. But this is not the case. A Little Bug Has theatrical activities now in progress in Got Him Even behalf of this organization, the sums htat will thus be realized are far below Now the fund's outgoes. Whenever a suc-

amply equipped for some time, and for this reason regard further activities impending as not being necessary. pending as not being necessary.

The fund, however, spends \$70,000 a year in relieving the sick and disabled members of the theatrical profession, averaging about 200 persons each week, and thus numbering about 10,000 units a year, besides taking care of the old and retired members of the profession at its home on Staten Island, so that these benefits, though enormously successful with the public, financially are far from being adequate to carry out activities for relief.

for relief. This is the reason why the officers of the fund are making the most vigorous ef-forts in all parts of America to secure an endowment of \$1.000,000. This amount is to be deposited in a properly authorized trust company, and with the interest obtained from this sum it will go far toward saving the fund from disintegration. While the amount of interest thus received will not be sufficient to pay for the annual expenditures for relief, it will give the fund a stability which it has never had before. The difference between the amount thus received from interest will be made up from the annual benefit perform-ances here and elsewhere, which are always an attractive feature for the general public, inasmuch as it is thus pro-vided with an unusual program of stellar

cessful benefit or other event is launched,

many persons think that the fund is thus

attractions for a litle more than the theatre prices. Hence this explanation. The tragic difficulty with the dramatic profession is that the rank and file of the theatre have no stable or fixed season of employment. They sometimes rehearse from four to six weeks in plays which end their existence after three or four weeks of exploitation, and then cames the long wait for further work. In the old days, when the profession was less crowded, actors received a 30 or 40 weeks' contract, but in the present fifful and uncertain conditions of the these and the tract, but in the present fifful and uncertain conditions of the theatre, amid the production of so many plays of more or less certain value, and the prevalence of so many theatres that must be filled with attractions, there is much uncertainty, followed by hardship and frequently by sickness and other distressing disabilities. Actors are human; they have their families and their loved ones for whom they toil and for whom they suffer, and postoil and for whom they suffer, and pos-sessing a certain quality of artistic tem-perament, they are not so well fitted for other walks in life than that which calls them to the theatre, from which the publi-receives so much happiness and amuse

The Actors' Fund has been in existence for 35 years, and in the early days was able to cope with the demands made upon its exchequer, but the great development of theatrical interests has increased to such an extent that the present emergency exists. It is like a boy who has grown to man's estate but is still expected to thrive upon the limited food supply upon which his youth prospered. We have to increase the food supply, and this is the money needed for maintaining this growing body, because its ministrations are not confined to New York city, but it extends its help beyond, to every part of this vast country.

So these efforts to secure money by means of benefits, which, of course, are no drain upon the public, but only upon the actors and activesses who furples the enpertailment, must be continued. The Actors' Fund has been in existence

happened," he explained. "I wasn't im-pressed with the idea of a farm, and Mrs. Atwell swore she would never leave our One would think to listen to Roy Atwell here we are with our rooms at the hotel full of grain seed and agricultural imsing his famous "bug" song that he felt he was free from microbes at the moment, plements." The Atwell place consists of 120 acres at Croton-on-the-Hudson, the vidnity whence New York draws the water it isn't allowed to use. The At-wells have a lovely view of Manhattan's but feared invasion and believed in preparedness. But not so. The agricultural microbe is working havoc in the ranks of the theatrical profession. The bucolic germ with the atom spinach is disturbing the stellar system. All the world is be-coming a farm and Shakespear® will have to be revised to conform to the thespian bath-water-to-be, horses, chickens, re-tainers of the David Harum stock and some real growing manicured fields. The appearance of an actor-farmer in habits of the day.

abits of the day.

Two of the most seriously affected vic- the Yankee breasts of native Croton. needlessly prudish to take offense.

STRAUSS CIRCUS BREEZES AHEAD OF OLD B AND B

Philadelphia Orchestra Ends Season With Most Amusing Production of the "Alpine Symphony"

It didn't, on the face of it, seem quits cricket for the Philadelphia Orchestra to pile on a "novelty" for the last program of the season. A last program with a first-time-in-America is matter for resentment. But your correspondent somewhere in the Academy is able, on high authority, to state that it's quite all right. The "Alpine Symphony" of Richard Strauss may split a few eardrums but no heads will be broken over it. It is immense, the grandest circus piece in many moons.

Herr Doctor Strauss's own representa-Herr Doctor Strauss own representative in this country sat in a box and said
this was the first performance in America.
Palpitant hearts, eager for some new
thing, which were sadly beaten down by
the telegraphed announcement that the
symphony was done Thursday in Cincinnati may beat rapturously again. That

was a rehearsal, incomplete, not at all the thing. Yesterday afternoon was it!

But was it? The program opened with a requested repetition of "Tod und Verklaerung." Familiar stuff, but if you wanted to feel that way about it, you could have asked why the program went on. For the exciting process of showing. on. For the exciting process of showing up the new Strauss the piece played first was fair, but several others might have been pressed into service. If the "Also Sprach Zarathustra" had been given the process would have been a scandalous success.

In all honesty this symphony of the Alps is Strauss. "Alone at Last." The stock words are all applicable enough: It is atmospheric, evocative, picturesque and, as the quaint, telegraphed report of the Cincinnati per— that is, rehearsal, had it, "high and forceful." But chief interest to the audience yesterday was in spotting the parts of the symphony which corresponded to the 20 and 1 distinct notations in the score. It is sometimes a puzzle to determine whether this baseon means "Night" or "Lost in the Forest."

One felt a deal of anoyance at Strauss, He is still, in this supposedly simplified symphony, the greatest orchestral master of our time—perhaps of all music to date.

symphony, the greatest orchestral master of our time—perhaps of all music to date. His feeling for instrumental color is uncanny; his bold handling, mingling and separation of that color is simply genius. But what is the Strauss of "Electra" and "Salome," what is the Strauss of "Don Quixote" and "Zarathustra" and "Heldenleben" doing with a comic opera Baedeker to the Jungfrau? I grant you that never Baedeker was so aptly written, never was the fitting phrase so fitly spoken nor the crags and peaks so well outlined in the illustrations. But by the soul of German music, why should he have chosen to do it? A tribute to a few happy hours to do it? A tribute to a few happy hours spent in the foothills of the Matterhorn? Why publish? Why all this pother about a very interesting second-rate work of the world's only first-rate genius in orches-

world's only first-rate genius in orchestral composition?

This is the last concert of the season, as noted before. Tonight the audience ought to be very large and a good time will be had by all. But it is sincerely to be hoped that no one will do any serious thinkin, about the mammoth symphony. Undou, wdiy no man living could have done it better. There are a few composers living who wouldn't have cared to try. And finally, let no one be unset to try. And, finally, let no one be upset because to make place for this the fifth Tschalishwsky was dropped. The fifth Tschalikowsky will live. G. V. S.

When the Drama League Meets

On Wednesday, May 3, at 3 o'clock, the Drama League will meet to discuss "Is Moving-Picture Censorship Rated Among the Extra Hazardous Callings?" devotee to the actorism of using the night Brenton, of the National Board of Ceninstead of the day.

Brenton, of the National Board of Ceninstead of the day. John's Catholic Church; the Rev. William T. Lallou, of St. John's Catholic Church Clinton Rogers Woodruff, of Philadelphia J. W. Binder, of the Motion Picture Board of Trade; Walter W. Irwin, general mana-ger of Vitagraph-Lubin-Selig-Essanay, Inc. In its latest bulletin the Drama League

indorses "A Pair of Silk Stockings." The bulletin reads: If one admits the theme—the rather ancient muddle of gentlemen guests get-ting themselves unwittingly into milady's chamber—the play is a bit of drollery, done with sparkles of rank dialogus, and touched off by flashes of clever and amus-ing comedy acting. While it is not a play for the very young, one would be

serve to yourself, "There goes the wife of

the comedian of 'Alone at Last.' " And

if you see the apparition of a slim, lugu-

brious and funereal gentleman trying to

appear in a natural state of mind as he

trolls into the corridor of his hotel with

rake, a new scythe and sundry items

of hardware, know that it is the actor who is Count Welligarde in Franz Lehar's wonderfully tuneful operetta.

Mr. Atwell was born in Syracuse, N. Y., and up to a short time ago lived in an apartment building and felt nervous

if away from street-car bells and the plano across the hall. He was a city dweller of city dwellers, and a diligent

instead of the day,
"I don't understand exactly how it

But

comfortable Manhattan apartment.



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An expedition bit of shadow drams in "The Moment tefore," a Famous Players-Paramount film featuring Pauline Frederick, to be shown at the Stanley Monday.

'Irene Franklin probably can numbe

as many women among her ardent ad-mirers as men, as the audience at Keith's

next week will testify, yet she declares that women are much harder to entertain than men. Miss Franklin believes that

it is easier to get laughs on a comedy line or make a hit with a song in which the woman is made the "goat." This is how she feels about it:

"If you want anything to 'go' in vaude-

ville, make fun of a woman. That's how all the monologists have been getting over for years, and how they continue to get over. A man steps on the stage and

says something funny about his wife, his mother-in-law or some other of his rela-tives, and the audience giggles. I do it

myself.

myself.

"But the women in the audience are harder to make laugh than the men. You knew that plays are written for women nowadays, don't you? All theatrical entertainment, ems to be devised for their amusement. The man is the easiest thing in the world to entertain. Come on the stage and give him one laugh and he is yours for lite, at least until your act is over. Make a woman laugh at your entrance and you make her laugh only once.

trance and you make her laugh only once

much to talk about. Men go to the

IN THE SHADOW-LAND OF PHOTOPLAY