

Philadelphia and Broadway at the Shore

Atlantic City Sees a New Play and Many Familiar Faces

ATLANTIC CITY, June 24.—Day Broadway, with its many facilities for "louches" from successful people, has a lure for men or women who have been engaged for next season...

Cohan and Harris are "some pickers" when it comes to gauging the public pulse, and they have not gone very far in their latest success, "Buried Treasure," a comedy in three acts...

The story of the play concerns a supposed buried treasure and the efforts of most of the characters to find it. Hard work and plenty of it in the digging up of real earth in the search for millions of golden nuggets...

At the Alhambra for Wednesday the main attraction will be Rupert Julian, with Francis Billington, in "Naked Hearts." This is based on Tennyson's mystery poem of Maud. Mr. Julian also appeared in "The Dumb Girl of Portici."

W. Phillips Oppenheim's novel, "The World's Great Shame," in which Pauline Frederick is starred, is the photoplay selected by Managing Director Stanley V. Maestbaum to greet the advertising men of America at the Stanley the first three days of next week.

The screen adaptation of "David Garrick" is a beautiful one. Dusted Farnow takes the leading role and it will be at the Belmont on Monday and Tuesday. The Pallas Company has confined the settings almost entirely to interiors.

At the Girard for Wednesday will be Besse Barriscale in "Not My Sister," a comedy which raises the question as to whether a woman, happily married, would consent to her husband's mistaking her for his sister.

Douglas Fairbanks plays the leading role in "Reggie Mixes In," to be shown on Monday at the Great Northern. The cast supporting him will be Besse Love, the dainty little ingenue who is rapidly coming to the fore as a photoplay favorite.

George Broadhurst wrote "The Man of the Hour," which is to be seen in film form at the Locust on Monday and Tuesday next, with Robert Warwick in the title role of the incorruptible Mayor's son.

Mae Murray, in the Lasky-Belasco production of "Sweet Kitty Bellairs," will be the main attraction at the Ruby on Monday. This photoplay is founded on the play of the same name produced by David Belasco and will be made into an operetta next season.

Jay Maestbaum, of the Palace management, makes a weekly trip to Atlantic City. The Broad Street Casino's manager, Miss Bethel, will teach a number of children to swim this summer.

The titles of Monday's plays at the Baltimore are "The Man Within," "A Woman's Naked Soul" and others. Pickford fans will find her at the Apollo on Tuesday. It's "The Eternal Grind" this time.

The strollers to Fairmount Park often stop at the Fick Theatre and enjoy a picture play while resting. Charles Goodfellow, formerly treasurer of the Chestnut Street Opera House, until incapacitated by blindness, is running a hotel here and is prospering.

Putting a Patch on the Censor

How William of That ilk Called the Drama to Free the Photoplay

Monday Philadelphia saw an interesting suspense, but by no means "great" picture "put over" into popularity by accessories devised by a young manager who was once upon a time so humble a thing as a dramatic critic. Two thirds of "The New Do Well's" success must be laid at the door of William Moore Patch, managing director of the Pitt Theatre in Pittsburgh, under whose personal supervision the production at the Forrest was made, and who has combined, with the film proper, a unique entertainment, consisting of spectacle, good music and instrumental and vocal specialties.

It may be truthfully said that Mr. Patch has paved the way for the development of picture shows and distinctly broader lines. At any rate, since he first produced "The New Do Well" in his theatre in Pittsburgh last winter, it is interesting to note that several big picture men in New York city are beginning to follow in his footsteps. Mr. Patch has a counterpart in the West, in the person of W. H. Clifton, of Los Angeles, who has produced "Ramona." The latter gentleman also believes in combining with a picture, opera, drama and spectacle. His theories will shortly be put into practice, as far as Philadelphia is concerned—for rumor has it that "Ramona" may be the next attraction in the Forrest Theatre, following "The New Do Well."

It is a picturization of Helen Hunt Jackson's famous novel of early California and the mission Indians, and the spirit of the story is carried out not only in the film itself, which is taken from the exact spot described by Mrs. Jackson in her book, but also by means of three massive stage settings, instrumental and vocal specialties, and dramatic dancing and vocal specialties that are said to be quite unique. New York has already seen "Ramona," So has Boston. At present it is running in the Auditorium in Chicago, in the Pitt Theatre, in Pittsburgh, where it is now in its sixth week.

The most recent example of combining a picture with operatic music and spectacle may be found in Thomas Ince's "Civilization," now running in the Criterion Theatre, in New York. "Civilization" opens with an atmospheric stage setting which strikes the keynote of the entire production, and lends a great deal to its dramatic effectiveness.

Mr. Patch's readiness to add to the photoplay the decorative and dramatic elements is hardly at least twice during the last season, when the Pennsylvania State Board of Censors thought to eliminate portions of films that the Pitt Theatre was showing. When "The Battle Cry of Peace" was first presented to the censors, they banned the most vital scene in the film, the moment when the American mother is forced to shoot her two daughters in order to save the hands of drink-craved invaders. When the operator reached the spot in the film where the elimination was made, Mr. Patch had him stop, halted up the screen and had the banned scene acted out in dumb show by flesh and blood actors. It was a staggering blow. The censors signified their willingness to have the picture shown, but "The New Do Well" Mr. Patch had a somewhat similar fight. The banned portion in this case was a leader, in which a married man accuses a young bachelor at a dinner party of having led his wife into infidelity. As the censors passed the picture all the essential part of the accusation is screened except the words "My wife" Mr. Patch, at first, tried to throw the eliminations on the screen by means of a slide; but as slides come within the legal supervision of the board, he was forced to have recourse to cutting off the offending machine, raising the screen and showing the leader painted on an illuminated sign. At the Forrest Mr. Patch is presenting the film without the use of the sign. One of these days, however, he will probably be the censors' wheel by having one of his off-stage voices—which he uses again and again throughout the film—about the accusing words at the critical moment. The result should be strikingly effective. And the censors do not yet control the human voice.

Continued from Page One obvious that his business is of no importance as far as it concerns the story. A subtitle should be attractive. Give each of them care and consideration. Write them over several times. Try and convey

THE following theatres obtain their pictures through the Stanley Booking Company, which is a guarantee of early showing of the finest productions. All pictures reviewed before STANLEY BOOKING COMPANY.

ALHAMBRA 12th, Morris & Passyunk Aves. Mat. Daily, 8:15, 8:30, 8:45, 9:00, 9:15, 9:30, 9:45, 10:00, 10:15, 10:30, 10:45, 11:00, 11:15, 11:30, 11:45, 12:00, 12:15, 12:30, 12:45, 1:00, 1:15, 1:30, 1:45, 2:00, 2:15, 2:30, 2:45, 3:00, 3:15, 3:30, 3:45, 4:00, 4:15, 4:30, 4:45, 5:00, 5:15, 5:30, 5:45, 6:00, 6:15, 6:30, 6:45, 7:00, 7:15, 7:30, 7:45, 8:00, 8:15, 8:30, 8:45, 9:00, 9:15, 9:30, 9:45, 10:00, 10:15, 10:30, 10:45, 11:00, 11:15, 11:30, 11:45, 12:00, 12:15, 12:30, 12:45, 1:00, 1:15, 1:30, 1:45, 2:00, 2:15, 2:30, 2:45, 3:00, 3:15, 3:30, 3:45, 4:00, 4:15, 4:30, 4:45, 5:00, 5:15, 5:30, 5:45, 6:00, 6:15, 6:30, 6:45, 7:00, 7:15, 7:30, 7:45, 8:00, 8:15, 8:30, 8:45, 9:00, 9:15, 9:30, 9:45, 10:00, 10:15, 10:30, 10:45, 11:00, 11:15, 11:30, 11:45, 12:00, 12:15, 12:30, 12:45, 1:00, 1:15, 1:30, 1:45, 2:00, 2:15, 2:30, 2:45, 3:00, 3:15, 3:30, 3:45, 4:00, 4:15, 4:30, 4:45, 5:00, 5:15, 5:30, 5:45, 6:00, 6:15, 6:30, 6:45, 7:00, 7:15, 7:30, 7:45, 8:00, 8:15, 8:30, 8:45, 9:00, 9:15, 9:30, 9:45, 10:00, 10:15, 10:30, 10:45, 11:00, 11:15, 11:30, 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