Philadelphia and Broadway at the Shore

Atlantic City Sees a New Play and Many Familiar Faces

ATLANTIC CITY, June 24 .- Gay Broadway, with its many facilities for "touches" from successful people, has no lure for men or women who have been engaged for next season and as this city offers them unequaled inducementss for rest and recreation they like to loaf her and will do so until called back for rehearsals. The next six weeks will mean a rich harvest of theatrical money for the hotel proprietors and business men who have anything the actors and actresses need or desire.

Cohan and Harris are "some pickers" when it comes to gauging the public pulse. whon it comes to gauging the purious and they have not gone awry in their latest guess. "Buried Treasure," a comedy in three acts, written by Rida Johnson Young was produced for the first time on any stage last Monday night at the Apollo Theory inc. stage last Monday night at the Apollo The-atre. It has steadily grown in favor since the opening night, and seems destined to be one of the big winners of next season. It is odd in plot, quaint in characterizations, teems with bright dislogue, is full of good comedy situations, and is sweet and clean. There are but two sets required, an old-fashloned basement becketers. fashloned basement bookstore answering for the first and last acts and the garden of a small farm for the second act. Both were artistic specimens of the scene paint-ter's art, the farm scene being greeted with

applause on the rise of the curtain.

The story of the play concerns a supposed buried treasure and the efforts of most of the characters to find it. Hard work and 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 flagons, jewelry and coins results in disappointment for all, the treasure, when found, proving to be nothing but some good advice about the treasures of good health, fresh air and honest work. The disappointed hopes of all the searchers caused many a laugh, but in the end every one was made happy by unexpected climaxes which brought wealth and happiness to the principal characters. The company engaged for the play could not have been improved upon. Josephine Stevens, daughter of the late Hen Stevens, acceptably filled the leading female role, that of a smart, bright young business

acceptably filled the leading female role, that of a smart, bright young business woman; Adele Rowland portrayed a girl mistaken for an adventuress, but who turned out to be a helpful aid in righting wrongs, and Zelda Sears fitted nicely into the droll part of a middle-agod country woman, keen for city boarders and with an itching paim for their money. Otto Kruger took adventure of many appartunities aftook advantage of many opportunities af-forded him in the part of a young author of vast imaginative powers, broke, but happy, and Ernest Stallard, as an aged Americanized Scotchman, was perfect in dialect and clever in his acting. The hit of the show was Charles Dow Clark in the part of a country constable, with aspira-tions to shine as a detective, but one so unlike the usual stage version of that style of character that he was a delight to every one. With a peculiar heattancy in his speech, a cross between a stutter and a complete stoppage, he had the audience screaming at his every line. Charles Browne was good in the part of an insipid bookworm, afraid of germs, and eight minor characters were well played by capable

A letter received this week from Callfornia gives news of the safe arrival and big reception given to Hughey Dougherty. A number of people who formerly resided in Philadelphia met the train at Passadena and rode from there to Los Angeles with Mr. Dougherty. When the train pulled into Los Angeles there was a big crowd of people awaiting to grasp the hand of the veteran minstrel, many of them having enjoyed his drolleries when they were little children. As Hughey stepped from the car he was embraced by his adopted daughter, Evalina. who, with her husband and two children, had been awaiting his arrival for hours. Hughey's eyes were filled with tears when the assembled crowd shook him by the hand and gave him rousing cheers as he started off to his new home. He stood the strain of travel without any bad effects and remembered many of the people who greeted him, although he had not seen them for years. His condition at the time of the sending of the letter was much better than when he left Philadelphia, and while no permanent cure is expected, it is believed that his life will be prolonged in his new

Charles Goodfellow, formerly treasurer of the Chestnut Street Opera House, until incapacitated by blindness, is running a hotel here and is prospering.

BOB WATT.

THE PHOTOPLAY-MAN-ABOUT-TOWN

Complete Theatre Programs for the Week Appear Every Monday in the Chart.

Wicker resting chairs have been pur-chased for the lobby of the Tioga.

The Frankford will install a new system

Painters have completed work on the Cedar's exterior.

The large auditorium of the Olympia makes it very cool. The exterior is an ex-hibit of some thousand feet of lithe paper.

Three days have been given to the show ing of "Maria Rosa" with Geraldine Farrar at the Leader next week.

Douglas Pairbanks, an excellent type of "Toung America," will be at the Victoria Monday and Tuesday in his latest photoplay, "Reggie Mixes In," produced under



WHEELER OAKMAN "The No'er Do Well" at the the supervision of D. W. Griffith, released on the Triangle program. Added Keystone comedy, William Collier in "Willie's Wobbly Ways," a comedy of merit and distinction. A new educational subject, "France's Canine Allies," shows some of the dogs used by France in the present war,

When "What Happened at 22" is shown on the screen at the Regent Theatre on Monday and Tuesday the audience will be Monday and Tuesday the addience will be treated to a mystery story written in the best vein of the well-known Broadway play-wright, Paul Wilstach, and in the hands of Director George Irving has been given a most adequate and satisfactory staging by the World Film Company.

This play will also be shown at the Orpheum on Wednesday.

Pauline Frederick, considered by many the sereen's best star, will be at the Globe on Tuesday in "The Spider."

A new screen will be installed at the The Ledger Weekly is shown at the

Great character study was provided by the players in "The Suspect," with Anita Stewart, at the Liberty.

Excellent notices are reaching the Mo-rosco office for "Pasquale," with George Beban in the name part. The German-

The Jefferson closes on Thursday for renovation and will reopen in a week.

"Gloria's Romance" will be shown for the first time on Wednesday at the 56th Street Theatre.

Fanny Ward, who was splendid in "The Cheat." appears in "For the Defense" at the Rialto on Monday. In the cast supportthe Righto on Monday. In the cast support-ing her are Jack Dean, Horace B. Carpen-ter, James Neill and other members of the Lasky all-star organization. Marie Doro in her stage play, "The Morals of Marcus," will be shown on Tuesday.

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

E. Phillips Oppenhelm's novel, "The World's Great Snare," in which Pauline Frederick is starred, is the photoplay se-lected by Managing Director Stanley V. Masthaum to greet the advertising men of merica at the Stanley the first three days

The screen adaptation of "David Gar-rick" is a beautiful one. Dustin Farnum essays 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 Bes-ste Barriscale in "Not My Sister," which raises the question as to whether a woman, happily married, would confess to her hus-band a misstep made in her youth.

Douglas Fairbanks plays the leading role in "Reggie Mixes In," to be shown on Mon-day at the Great Northern. The cast sup-porting him will be Bessie Love, the dainty ittle 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 ext, with Robert Warwick in the title role of the incorruptible Mayor's son. Within will be a capable cast, including Cher ter Barnett, John Hines, Alec Francis and Alice Bradley.

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

Jay Mastbaum, of the Palace manage-cent, makes a weekly trip to Atlantic City.

The Broad Street Casino's manager, Miss Beishlag, will teach a number of children to swim this summer.

Pickford fans will find her at the Apollo on Tuesday. It's "The Eternal Grind" this

The strollers to Fairmount Park often stop at the Park Theatre and enjoy a pic-

ture play while resting.

Ethel Clayton, for a number of years star of the Lubin features, and who has recently signed with the World, will be co-starred with Carlyle Blackwell in "His Brother's Wife," which comes to the Fairmount Theatre on Wednesday.

A very interesting problem will be pre-sonted to the patrons of the Savoy on next Wednesday when "Should a Baby Die?" will be presented by an all-star cast.

The decorations on the interior of the Market Street Theatre have been completed. The decorators are the J. B. Barbarita Company. When the exterior decorations are completed the theatre will be one of the most attractive photoplay houses

The Princess is presenting a special program for the Ad Men's Convention week, and those who are friends of the "only" Charlie Chaplin will find him there on Monday in "The Fireman."

Michael Hoffman has returned to the Iris. The regular patrons know what this means and the visitors will understand when they listen to his playing with appropriate selections for the pictures.

Friends of Florence Lawrence can see er at the Eureka on Monday in "Elusive

"The Iron Claw" is gradually drawing near the end at the Keystone, and the "laughing mask" will become public prop-Sherwood Theatre is preparing for the warm weather with a special method of ventilation.

A. R. P.

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BRASSLER'S Danc'g ACADEMY Expert dancing taught in 10 private issues. THE CLAYTON CASINO DANCING EVERY EVENING

Putting a Patch on the Censor

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

Monday Philadelphia saw an interesting Monday Philadelphia saw an interesting suspensive, 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 Ne'er Do Well's" success must be laid at the door of William Moore Patch, managing-director of the Pitt Theatre in Pittsburg, 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 specialities. rocal specialties.

It may be truthfully said that Mr. Patch has paved the way for the development of pictures along new and distinctly broader of pictures along new and distinctly broader lines. At any rate, since he first produced "The Ne'or-Do-Weil" 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. Chung, of Top Apraisa, producer, of "He. Clune, of Los Angeles, producer of "Ra-mona." 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 "Ra-mona" may be the next attraction in the Forrest Theatre, following "The Ne'er-Do-

It is a picturization of Helen Hunt Jack-son's famous novel of early California and son's famous novel of early California and the mission Indians, and the spirit of the story is carried out not only in the film litself (which was taken on the exact spot described by Mrs. Jackson in her book), but also by means of three massive stage settings, instrumental and vocal music, singing and dancing and other specialities 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, and in the Pitt Theatre, in Pittsburgh, where it is now in its sixth week. now in its sixth week.

The most recent example of combining a film 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 story of the picture, and lends a great deal to its dramatic effect-

Mr. Patch's readiness to add to the photoplay the decorations of sister-arts came in handy at least twice during the last seaion, when the Pennsylvania State Board of Censors thought to eliminate portions of flims 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 lest they fall into the hands of drink-crazed invaders. When the operator reached the spot in the film where the elimination was made, Mr. Patch had him stop, hauled 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

illingness to give in. Over "The Ne'er-Do-Well" Mr. Patch had a somewhat similar fight. The banned por-tion 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 accusa-tion is screened except the words "My wife!" Mr. Patch, at first, tried to throw the eliminations on the screen by means of a silde; but as sildes come within the legal upervision of the board, he was forced to have recourse to cutting off the projecting 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 he may put another spoke in the censors' wheel by having one of his off-stage voices—which he uses again and again throughout the film—shout the accusing words at the critical moment. The result should be strikingly effective. And the censors do not yet control the human voice.

The titles of Monday's plays at the Balti-more are "The Man Within," "A Woman's Naked Soul" and others. SEVENTEEN—TITLES

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

Prominent Photoplay Presentations

WEST PHILADELPHIA

OVERBROOK 65D AND HAVER-LENORE ULRICH in "THE HEART OF PAULA"

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in the House"
JOE JACKSON IN "THE LION
AND THE GIRL" EUREKA 40TH & MARKET BTS.

CHARLES CHAPLIN in "THE FIREMAN"

Broad Street Casino BROAD BELOW Matthes 2:30. Evening 6:45, 8:15 and 9:30 Fritzi Brunette OF CHIVALRY MATINEZ—"THE IRON CLAW"

KEYSTONE TITH ST. AND AVENUE VAUDEVILLE and "IRON CLAW" Pictures

Wm. Fox Wm. Farnum in "BATTL

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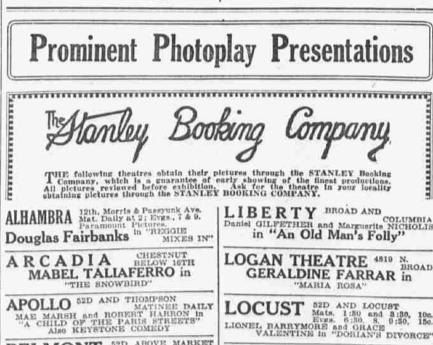
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ARCADIA CHESTNUT BELOW 16TH

MABEL TALIAFERRO in

APOLLO 52D AND THOMPSON MATINEE DAILY MAE MARSH and ROBERT HARRON IN "A CHILD OF THE PARIS STREETS" Also KEYSTONE COMEDY

BELMONT 52D ABOVE MARKET Mais. 1:30 & B:30, 10e Ever. 0:20, 8, 0:30, 15e Theodore Roberts & Mabel Van Huren in "The Woman." Chas. Chaplin in "The Fireman."

CEDAR PARAMOUNT THEATRE KITTY GORDON in

FAIRMOUNT 26TH AND GIRARD AVE. Carter De Haven in "A YOUTH OF FORTUNE" Pranels X. BUSHMAN in "The Eldor Brother"

FRANKFORD 4711 FRANKFORD Wallace Reid and Cleo Ridgley in "THE LOVE MASK"

56TH ST. Theatre MATINET Para- Sessue Hayakawa in "ALIE!"

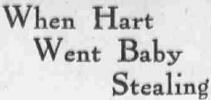
GERMANTOWN 5508 GERMAN-Hazel Dawn in "The Feud Girl" GLOBE STH & MARKET 2:15-7-9 H. B. WARNER in

GIRARD AVENUE THEATRE THE AND GIRARD AVENUE WM. COLLIER IN "THE NO-COME GOOD GUY" DASH OF COURAGE"

Great Northern GERMANTOWN AVES.
H. B. WARNER in
"THE MARKET OF VAIN DESIRE"

MAE MARSH in "A CHILD OF THE PARIS STREETS"

LAFAYETTE 2914 KENSINGTON AVENUE Wallace Reid and Cleo Ridgley in



The Tragic Tale of How Georgie Stone Met the Arcadia's Triangle Star

A crisp, business looking person strolled into the Fine Arts-Triangle studio at Los Angeles and looked over the long stretches of open-air stage.

"I want to borrow a baby, ma'am-a ! of yearlin' baby, so to speak," he remarked plaintively to the very energetic lady on guard at the gate (and who sports a fullsized, honest-to-goodness police badge, and whose business it is to protect everything feminine from cradle age on up to full-star

"William S. Hart," retorted that pers severely, "you just get along with you and run back onto your own lot! The idea of your coming over here to borrow one of our

Hart grinned and dropped the cowboy

Hart grinned and dropped the cowboy drawl as Chester and Sidney Franklin, brothers and directors of the group of Triangle children that have been organized at the Fine Arts, strolled up and joined the little group that had gathered.

"Say," he went on, "do you know it does me good to get out. This is the first stage that I have seen in Los Angeles moving pictures here except that of our own cutnit. I'm a regular stay-at-home. But we've got a kid play that I've been working on, kid, dog, doting daddy, Old Glory and—well, I won't give any more away just now. But I've been up against it for a kid, just a regular boy baby kid. There's plenty of nice Little Lord Fauntieroys in the market, and angel cherubs and honeybubs, etket, and angel cherubs and honeybubs, et-cetery, etcetery, but what I've got to have is a hard-fleted, tough-knuckled little chap is a hard-fisted, tough-knuckled little chap about 6 years old—a regular little fellow that can worm his way into the heartstrings of as tough an old sourdough as ever came down the pike. So you can see that no mother's itty-bitty-cheep-cheep cherub is going to fill the bill.

"I've got to have a little kiddy not over t years old that can act. And that's some proposition. But," he went on, "if I can get one I've got a story for the screen that will make the everlasting reputation of the baby that can play the

that can play it!"

It was interesting to watch Hart as he went through the outfit of Triangle children that were herded for his benefit. It happened to be the school hour—4 o'clock, and all the Triangle children attend the special school in the studio from 4 to 6—and the studio automobiles came in from the picture taking back in the hills with their companies of forty-nipers indians, trappers and hat can play it!" anies of forty-niners, Indians, trappers and high-heeled genuine cow-punchers, and with their children in the childleh fashions and rags of 70 years and more ago. Hart played with them, patted them, joked with

played with them, patted them, loked with them like an expert in kindergarten or Montessori systems and all the time was sifting them shrewdly.

"There's your boy," said the Franklin brothers together, as a little fellow with tangled hair tumbled, puppy-like and joyful, out of an automobile that pulled into the vard. His overcest was on bindules before. yard. His overcoat was on hindside before and he proudly regarded this feat of his own imagination as he trotted over the openair stage in pathetic worn-out moccasins. Beneath it showed the tattered jeans and bredded shirt of the child of the frontier he part he had been playing during the

day.
This was Georgio Stone. Hart shool hands gravely and shrewdly looked him Ver. Like to play a nice part with a dog.

Georgie nodded solemnly.
"And with shoes instead of moccasins, leorgie?" added Hart. Georgie looked down speculatively at his worn-out foot-gear of the plains as he it's all kid, and dog—and the rest of us uust come in to sort of act as props and

or the poor make-up. No subtitle would nat-irally be needed to explain the scene, but ecause of the acting or the make-up the reached up and patted Hart on the knee.
"They's my shootin' shoes," he explained slowly, "They's my shootin' shoes because my toes is a-shooting through 'em—he says

Keith's next week.

The expert comedienne due

your idea in simple terms that are easily inderstandable. Sometimes it is impossible to use words that are quite common because to read a word on the screen and to hear it spoken are two different things. Our language is very unsatisfactory at its best. One word

may have many meanings.
You must also be careful, if a word has more than one meaning, to change it and select a synonym with the meaning intended to be conveyed. Titles, like all other in serts, are made in the factory, and they are always put between the scenes or in the scenes in assembling the picture.

In the studio projection room when the first print of a picture is run there are no titles on it. The title editor reads your titles and watches the picture; he realizes that you have not introduced your char acters properly and makes a notation to that effect; he finds other titles inadequate or that poor production or poor acting has spoiled the scene, and in order to

has spoiled the scene, and in order to make it more easily understood is obliged to amplify your title.

Sometimes after a story is made it is found to be very bad. The film editor can then assemble his scenes and by means of subtitles write an entirely new story, using the action taken here and there in the picture. We remember one picture, produced by well-known concern, which was supposed o be a drama. It was peorly acted and poorly directed. The picture was to be put on the shelf when the film editor had a

brilliant idea. He wrote comedy subtitles and made the melodrama action seem bur-lesque. The picture was a pronounced suc-Sometimes the wider angle of some action is very good, whereas the close-up is poor. Perhaps the actor overacts in the close-up, perhaps his make-up is poor. The minute the close-up is flashed from the wider angle a subtitle, which is probably nnecessary, is sometimes inserted before

ene would be ruined unless a subtitle were This is called playing up subtitles. (MONDAY-LESSON 18.)

he audience can discover the poor acting

so l" and he pointed solemnly to Chester Franklin. Then Georgie went on into school all ur conscious of the fact that in the next en minutes he had been formally borrowed, to be with William S. Hart in a photoplay, as Hart himself described it, "Play! Why there isn't any star in it except the kid—such!"

THE THEATRICAL BAEDEKER FOR NEXT WEEK

NEW FEATURE FILMS. day, "The World's Great Snare," with Pauline Frederick, a Famous Players-Paramount film; Thursday, Friday and Saturday, "The American Beauty," with Myrtle Stedman, a Morosco-Paramount.

ARCADIA—Monday, Tuesday and Wednesday, "Peer Gynt," with Cyril Maude, a revival of the Morosco-Paramount version of Ibsen's drama, and "Gloria's Romancs," with Billie Burke; Thursday, Friday and Saturday, "The Apostle of Vengeance," with W. S. Hart, a new Ince-Triangle picture.

VICTORIA—Monday and Tuesday, "Reggie Mixes In," with Douglas Fairbanks, a Griffith-Triangle film, first shown at the Arcadia, and "Willy's Wobbly Way," with Willie Collier, a Keystone-Triangle; Wednesday and Thursday, "The Bugle Call," with Willie Collier, Jr., an Ince-Triangle, second run; Friday and Saturday, "The Furple Lady," with Ralph Herz, a new Metro film. Herz, a new Metro film.

FORREST-"The Ne'er Do Well," with Kathlyn Williams. A 10-reel film version of the novel by Rax Beach, who wrote "The Spollers." Orchestral, vocal and scenic accompaniments add to the enter-

PALACE-Monday, Tuesday and Wednes day, "Wildflower," with Marguerite Clark, a Famous Players-Paramount; Thursday, Friday and Saturday, "The \$1000 Husband," with Blanche Sweet, a Lasky-Paramount.

VAUDEVILLE.

KEITH'S-Louise Dresser, in new "Song Readings"; Thomas A. Wise and company, in "The Christmas Letter"; William Gaxton and company, in "A Regular Business Man"; Flanagan and Edwards, in "Off and On"; Gautier's Animated Toyshop; Al Shayne, character comedian; Jim and Marion Harkins, in comedy and sony; More and Hanger in songs and song; More and Haager, in songs and stories; Those Five Girls, and the Selig-Tribune Pictorial News.

GLOBE-George H. Primrose, the minstrel; LOHE—George H. Frimrose, the minstrel; Lew Westley, in "The Diver, the Scal and the Mermaid"; Pierre Pellitiere and com-pany, in "10.40 West"; Mack, Albright and Mack, songsters; MacCarton and De Wolf, dancers; William K. Soxon and company, in "Cloaks and Sults"; Hunter and Davenport, Phil Bennett and Karsey's myraphone

RAND-Ruby Cavalle and company, musical act; "The Lady From Delft"; Powder and Capman, dancers; "The Fire-man and His Chief," by Brady and Mahony; Harry and Anna Seymour, in mirth and melody; Mr. Togan and Miss Geneva on the wire, and movies.

CROSS KEYS—First half of week, W. B. Friedlander's "Tickets, Please," a musical comedy; Anderson and Burke, in "Home, Sweet Home"; "The Four Cut-ups" and the De Lassies. Last half of the week, "Tickets, Please"; Will Armstrong and company, in "The Baggage Man," and Theodore Bamberg and company, in magic shadowgraphing.

Where the Evening Ledger-Universal Weekly Can Be Seen

MONDAY
Savoy Theatre, 12th & Market Sts., Phila.
Jumbo Theatre, Front & Girard Ave., Phila.
City Square Theatre, Atlantic City, N. J.

TUESDAY
Plaza Theatre, Broad & Porter Sts., Phila.
Palace Theatre, Contesylle, Pa.
Park Theatre, Atlantic City, N. J. WEDNESDAY

THURSDAY Stanley Theatre, 16th & Market Sts., Phila. Casino Theatre, Lancaster, Pa. Taxedo Theatre, Philadelphia, Pa. Past Timo Theatre, South Bethlehem, Pa.

FRIDAY Stanley Theatre, 16th & Market Sts., Phila. Central Theatre, Atlantic City, N. J. Market St., Theatre, 333 Market St., Phila. Cohocksink Theatre, 6th & Diamond, Phila.

SATURDAY Stanley Theatre, 16th & Market Sts., Phila. Overbrook Theatre, 63d & Haverford Ave., Philadelphia. Savoy Theatre, Tamaqua, Pa. Forepaugh's Theatre, 8th & Race Sts., Phila

Garrick Heginning July 3 Motion-Picture Lesson for America INTERESTING

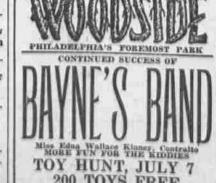
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The Pathos of The "Extras" Of the Screen

As a Star Looks on the Multitudes That Seek Fame

By BERTHA KALICH There is a pathetic side to the screen drama that can only evoke the most heartfelt pity of those who see it.

The motion-picture industry has developed a quality in a certain class of people, which, if applied as assiduously in other directions, would bring them, not fame alone, but fortune as well. It is the quality of doggedness-determination. I am not speaking, of the stars, or even of these was play second and third parts. The people I have in mind are the "extras"—those who come to the studies day after day in search of work—and are turned away day after day—until one day Fate turns their card and they are engaged.

The Fox Corporation holds a The Fox Corporation holds a unique position in the engaging of extras. Other companies insist that the extras shall appear at various studies, which are usually out of town, requiring the expenditure of carfares and times. If they are not engaged, the disappointment is far greater. The Fox Company engages all of its people—stars, leads and extras—at the business offices in the very heart of the city.

Sometimes as many as 700 persons in the control of the city.

Sometimes as many as 700 persons are gathered there between 4 and 5 o'clock in the evening. Yet there is hardly a sound to be heard. What conversation there is a carried on in low tones. No one boast to his neighbor that the picture industry will suffer tremendously if he or she is not energiad. engaged.

They are all there on an equal footing They are all there on an equal footing and their need is too serious, in most cases, to permit of exaggerated statements and overzealous autobiographies. There are little children dressed to look their cutest, clinging to their mother's hands. Perhaps there is a father ill, or out of work, at home. Here and there one sees an old face that seems strangely familiar. They are the fallen stars, and some of them have drifted until they are merely "extras."

B. F. KEITH'S THEATRE Chestnut and Twelfth Streets

Mat., 2 P. M. SHOWS DAILY-2 Night, 8 P. M. CONVENTION WEEK JUBILEE!

LOUISE DRESSER Assisted by James A. Byrnes in Original "Sons Readings" THOMAS A. WISE & CO.

William Caxton & Co. Flanagan & Edwards GAUTIER'S TOY SHOP

AL SHAYNE; JIM & MARION HARE, INS: MOORE & HAAGER: THOSE PIVE GIRLS; Sellg Tribune Pictures. July 3-"MADE IN PHILLY"



WEEK COMMENCING MONDAY TABLOID MUSICAL COMEDY IN TWO SCENES "TICKETS PLEASE" With An All-Star Breadway Cast
22 — ARTISTS — 22
BEAUTIFUL SCENIC INVESTITURES

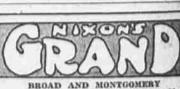
THURSDAY-FRIDAY-SATURDAY EXTRA ADDED ATTRACTION
MABEL HAMILTON
The Beautiful Character Camedians

GLOBE Narket & Juniper Sts Vandevi le-Continuou 10c, 15c, 25c WEEK COMMENCING MONDAY

GEORGE H. PRIMROSE PRESENTS HIMSELF AND HIS PRIMROSE MINSTRELS ADDED ATTRACTION THE DIVER, SEAL AND

THE MERMAID

CLASSY AQUATIC NOVELTY



F. G. Nixon-Nirdlinger Gen. Mgr. Daily Mats., 10c Evgs., 7 & 9, 10c & 10c Convention Week Ruby Cavaile & Co. | Togan & Geneva Lady From Delft Brady & Mahony
Ethel Hopkins 2 Seymours PICTURES

STANLEY MARKET ABOVE 18TH CONTINUOUS 11:18 A. M.-II:18 P. M. VICTOR MOORE "THE CLOWN" Next Week Monday, Tuesday and Wednesday, Pauline Frederick in "World's Great Stare Thurs., Frl., Sat.—Myric Stedman in "THE AMERICAN BEAUTY"

PALACE 1214 MARRIET 100-206 FANNIE WARD (Co-Star of THE CHEAT')

WILLIE COLLIER in Comedy, "WILLIE'S WOBBLY WAY Globe Theatre MARKET & JUNIPER STR. A.M. to 11 P. M. 10c, 15c, 15c, 15c. "SATAN'S CABARET

"THE YELLOW PERIL" OTHER FEATURES Arcadia Mabel Taliafero in "The Snowbird"

SWIMMING

ADAMS SANITARY SWIMMING POSE
LADIED SUBSTRACT SHOULD DATE.

CHAS. J. COLL COUNTRY PROLIC

LOESER'S NIXON THEATRE BUILDING 84 S. 524 Street CLASS TUESDAY AND FRIDAY—Grobestra

Receptions Monday and Saturday

IRIS THEATRE BIAG KENSINGTON JEFFERSON 20TH AND DAUPHIN STREETS CABLYLE BLACKWELL & ETHEL CLAYTON IN "HIS BROTHER'S WIFE" DREW COMEDIES MUTUAL WEEKLY

LEADER FORTY-FIRST AND LANCASTER AVENUE OLGA PETROVA in

LIBERTY BROAD AND COLUMBIA in "An Old Man's Folly"

LOGAN THEATRE 4819 N. BROAD GERALDINE FARRAR in

LOCUST S2D AND LOCUST Mats. 1:80 and 3:80, 10c, Evs. 6:80, 8, 0:50, 15c. LIONEL BARRYMORE AND GRACES VALENTINE in "DORIAN'S DIVORCES" Market St. Theatre PB3 MARKET WM. S. HART in "The Disciple" Chester Conklin in "Saved by Wireless

ORPHEUM GERMANTOWN AND CHELTEN AVER Norma Talmadge In "GOING STRAIGHT" PALACE 1214 MARKET STREET Fannie Ward in "A GUTTER MAGDALENE" Added-Willie Collier in "Willie's Wobbly Way"

PARK RIDGE AVE. & DAUPHIN ST.

MAT., 2:15 EVE., 6:45 to 11.

Lillian Walker In The Man

"BECRET OF THE SUBMARINE," 24 Episode. PRINCESS 1018 MARKET LILLIAN WALKER in

RIALTO GERMANTOWN AVE.
AT TULPEHOCKEN ST. PAULINE FREDERICK in REGENT 1634 MARKET STREET HUMAN VOICE ORGAN Harold Lockwood & Mae Allison in "THE MASKED RIDER"

RUBY MARKET STREET BELOW ITH STREET OLGA PETROVA in

SAVOY 1211 MARKET

TIOGA TITH AND VENANGO STR. **DUSTIN FARNUM** in

LIONEL BARRYMORE in

VICTORIA MARKET ST. ABOVE NINTH Harold Lockwood & Mae Allison in "THE MASKED RIDER" STANLEY WARRET ABOVE 10TH VICTOR MOORE 11:18 A. M. to in Tregto "The Clown"

200 TOYS FREE

Phicips the and fire. All Sents Reserved. Sents Now for Adv. Convention West