FINAL STANDING IN PHOTOPLAY CAST CONTEST—AL JOLSON ARRIVES MONDAY AT LYRIC

Al Jolson Is Seeking Sothern's Bag of Tricks

It Wasn't Listed at the Auction Last Spring and the Winter Garden Comedian Is Still Looking for It

Al Jolson has an ambition: It is to procure E. H. Sothern's famous "Bag of Tricks."

When the catalogue of Mr. and Mrs. Sothern's sale of "costumes, jewelry, weapons and other articles" was published, Mr. Jolson scanned each item of the 1041 offered, hoping that the renowned bag would be offered for sale on February 10 at the Fifth Avenue Auction Rooms. Great was his disappointment when he discovered that there was no mention of the bag. Mr. Jolson subsequently found that it was being held in reserve, and it is the dearest wish of his heart to possess it.

It is generally supposed that all of the Sothern and Marlowe effects were disposed of during the late sale. This is an error; the scenery, properties and the famous bag are still to be offered by the leather-tongued auctioneer.

In the kit—otherwise bag of tricks—of the average comedian will be found an assortment of cachinnational devices, such as: "Stand pigeon-toed and blow out the cheeks;" "Crook the right leg at right angle and then straighten it out as if it were a hinge;" "Fold one hand over the other as if in abject supplication and then roll the eyes to the sky border;" "In making an exit bump head against proscenium arch—as if by accident;" "Stumble and pick up a pin;" "Take something trifling out of pocket, throw it off stage to be followed by a noise like a subway explosion;" "Make at least one allusion to Bryan running for office like an open faucet;" "At least one fall with bass drum accompaniment;" "Make frequent use of syphon bottle, bladder and slap-stick;" "To kill a rival's business, pull off whiskers by mistake at the point where he has a chance to score;" "Make a noise like a meditative billy goat, rub your chin while the orchestra uses the sandpaper," etc., etc. All of these familiar devices are to be found in the vaudeville and in some of the musical comedy comedians' bag of tricks.

Mr. Jolson is well aware that, despite the fact that Mr. Sothern does not make use of any of the aforesaid adventitious devices, he is acknowledged to be the greatest comedian of the American stage. It is little wonder, then, that Mr. Jolson should yearn to possess the most famous of all bags of tricks, to peek into it and to have it for his very own.

One can only guess what is in this bag, but one can safely surmise some of its more important contents, such as, for instance, "The famous Dundreary skip," "Give close attention what other actors are saying on the stage," "When making an exit do not make use of any unseemly business to detract from what is going on in the scene," "Don't fidget while others on the stage are engaged in a scene in which you take no part," "In order not to detract from what you have to say make as little use of the hands as possible," "Master your part so that all you have to do and say will come as natural as if spontaneous," "Never smirk or smile in the sense of laughing at your own joke," "Learn to stand perfectly still," etc., etc.

There is a certain humbleness in Mr. Jolson's desire for the possession of this famous Sothern bag. Jolson, himself, has a bag of tricks, as patrons of the Lyric will soon learn, and it may safely be said that he is in such perfect possession of their various advantages that he is able to pull out one after another and have them seem the veriest impromptus. When Mr. Sothern's famous bag of tricks is offered for sale, it may be the case that Mr. Jolson will be able to procure it at a trifling cost, and this for the reason that very many of the comedians of vaudeville and musical comedy are well satisfied with the old and well-tried variety enumerated above.

A LINK WITH THE PAST

When Adolph Link, who is so finely playing the part of Kosonoff, the old actor, in "Flora Bella" at the Broad, reads to the Princess Manja (Miss Abarbanell) the line which ends with the tag, "me that has acted before the Czar," he speaks more truly than his audience knows. In 1890, when on tour with the famous company of the Court Theater, in Meiningen, he acted Shylock and several other Shakespearean roles before Alexander III, in St. Petersburg.

Mr. Link is an actor of wide experience, and, although he has appeared many times in this country, it was not until three years ago that he made his debut on the English-speaking stage. He is a Hungarian, born in Budapest, and as a boy of 10 danced and played boy parts in the theaters of his native city. As a young man he showed exceptional ability in stage characterization, and at the age of 17 was established in Vienna, where he appeared with various companies. Later he traveled from one to another of the cities of Germany and Austria, playing comic, tragic and musical roles with equal skill. Between 1874 and 1890 he was often a member of the company at the Court Theater, Meiningen.

Mr. Link came to America for the first time in 1881 and played for Heinrich Conried at the Thalia Theater, in New York. He made altogether nine trips to this country to appear in its German theaters. In 1882 he toured the United States with Marie Gaistinger, in light opera, and afterward played four seasons at the Irving Place Theater. His first part in English was done in New York three years ago, when he created the role of the Doctor in "The Lure." Last season his Baunert, in "The Weavers," won him important critical attention.

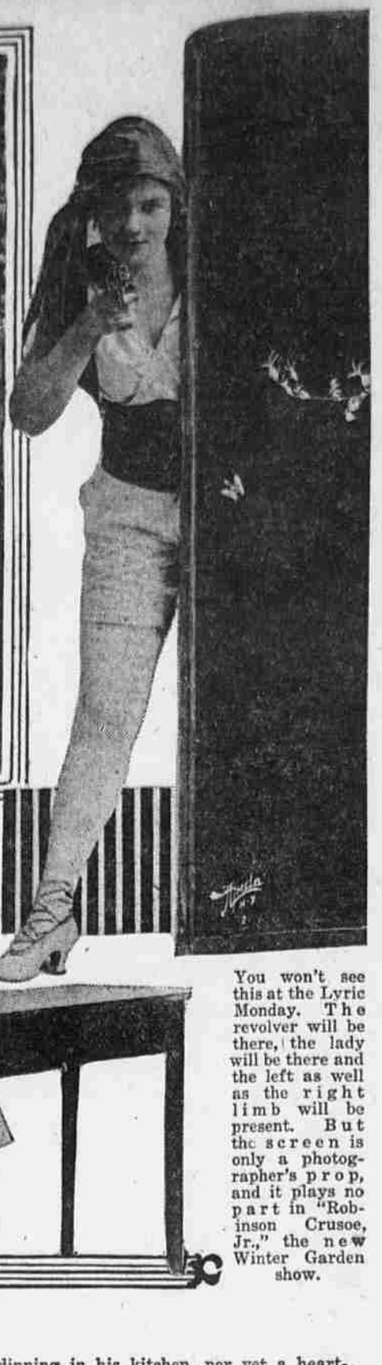
A prized relic of the stage, possessed by Mr. Link, is a satin vest, 120 years old, yet in perfect condition, which now forms part of the costume that he is wearing in "Flora Bella." This vest originally was the property of Johann Nestroy, a Hungarian comedian of great fame, who died in 1860. Nestroy gave the vest to Link when the latter was a little boy playing about the stage of a theater in Budapest, saying that he had had it made 60 years before, and that if the boy kept it and made careful use of it when he grew up the best of fortune would always attend his stage career. Mr. Link has the utmost faith in this talisman, and says that upon every occasion that he has worn it, when creating a new character, its charm has proved effective.

LA ARGENTINA
The Spanish dancer, who will be seen at Keith's next week.

THIS IS THE TIME WE FOOL YOU

This is Lawrence Grossmith, of "Flora Bella," all right, but the winter overcoat suggests he was "shot" last year.

This is a manager at work. His name is Keen and he is redecorating the Regent Theater for its opening on Labor Day.



You won't see this at the Lyric Monday. The revolver will be there, the lady will be there and the left as well as the right limb will be present. But the screen is only a photographer's prop, and it plays no part in "Robinson Crusoe, Jr.," the new Winter Garden show.

Vivian Martin does not customarily assume a restful seat upon the front of her electric when "knitting for the Belgians." The truth of the matter is that the star of "The Stronger Love" saw the Pallas-Paramount photographer coming and thought she'd give the patrons of the Palace a novel view of her.

Don't try to guess! This youthful and beardless camera operator is none other than Charles Chaplin, Esq., sans make-up. He will be seen at the Victoria, Palace, Alhambra, Locust, Iris and Germantown Monday in his new Mutual comedy, "The Count."

She's no lady. Merely Herbert Clifton doing a female impersonation for glory's sake in "Madame Spy," the new war play which opens the Walnut Monday.

This is neither Ernest Glendinning in his kitchen, nor yet a heart-rending glimpse of his early struggles before he became an actor. It is just him and his costume at one point in "Experience," at the Adelphi.

The Life of a Photoplay Star

By Fannie Ward
(Stanley star of "Each Pearl a Tear.")

In many respects the life of a photoplay star is the best life in the world, and in others it is the most trying.

It is so entirely different from the life of the stage that at first it is hard for one who had been connected with the spoken drama to become accustomed to it. It is simply that our working days or hours are the exact opposite of those of the general public when on the stage.

During the time I was in the spoken drama the sunlight was a thing that shone through the curtains, got in my eyes and awoke me when I needed more sleep. Out here it calls to me in the morning that it is time to get up and revel in the glorious day, enjoy the beauties of nature and breathe the pure air of the early morning hours, which is more exhilarating than anything else in the world.

As to my daily occupation—before breakfast in the morning I am out in the garden getting the daily supply of flowers for the house, playing with my dog and outlining the day's work for the gardener. After breakfast my car comes around and takes me to the studio, or if I have plenty of time I walk.

Immediately upon arriving at the studio I find out what gowns are necessary for that day and have the maid lay them out for my inspection. After "making up" I usually sit in my dressing room and answer letters until I am called to appear on the stage. Sometimes I have my maid serve luncheon at the studio in my dressing room, and sometimes I go home. Frequently after work is finished we go into the projecting room to see them project the screens we have made the previous day. This generally keeps us in the studio until six, and after that—home.

I really never knew there was so much in life until I came into the photodramatic work at the Lasky studio. I have bought a home out here, and I expect to remain. I love it.

ANOTHER CAMEO PHOTOPLAY HOUSE FOR PHILLY

Philadelphia has always had small moving picture theaters, but until the Arcadia was built it had no house that matched its small size with a minute care in every detail of decoration and refinement of management. Now that a photoplay house of the kind has proved its overwhelming success, another is to be given Philadelphia. The Stanley company has just finished the redecorating of the Regent Theater, which will open Monday as a "theater intime" of the moving pictures.

The management has this to say of the changes made:

"First comes the seating arrangement, and this is a triumph of the builder's art. The floor has an original slope—shallow or saucer-like—and every seat commands a clear view of the stage. The chairs are of a new and striking design, with luxurious seats of imported leather. On the walls and the ceiling the handicraft of the master decorator is revealed in exquisite frescoing and mural painting of grace, beauty and brilliancy. Draperies of rich but quiet design add to the tone and make the whole effect delightfully harmonious.

"Another feature, which is a most important one, is the new ladies' rest room. In this handsomely fitted up and equipped chamber will be found dainty writing desks, dressing tables and other up-to-the-minute requisites which are so indispensable to "milady's" use, and competent, courteous matrons will be present each afternoon and evening to render the fair sex assistance and make them feel at home.

"An innovation, and one that will be sure to become popular with the patrons, is the corps of young lady employes, each one of whom has been selected because of efficiency and high degree of training, and they will ever be on the alert to see that all visitors are thoroughly satisfied in every respect. Music will also be selected from the best musicians in this country, who will perform classical and popular selections at every performance in conjunction with "the organ with the human voice." This instrument has been improved by the addition of many new attachments."

As heretofore, the photoplays to be presented will be first showings only. The principal attraction on Monday, Tuesday and Wednesday will be Robert Warwick in the first showing of the World film, "Friday the Thirteenth." This play is from the novel of Thomas W. Lawson. Lionel Barrymore, one of America's foremost actors, will be seen Thursday, Friday and Saturday in "The Upheaval," a new feature.

BERNARD SHAW spoke fatefully and factfully when he said, "The danger of the cinema is not the danger of immorality, but of morality; people who, like myself, frequent the cinemas testify to their desolating romantic morality."—*D. W. Griffith.*

The Theatrical Baedeker

Al Jolson Brings the Lyric a New Winter Garden Show—The International Circuit Opens the Walnut and Knickerbocker

LYRIC—"Robinson Crusoe, Jr.," with Al Jolson, Lawrence D'Orsay, Claude Flemming, Frank Carter, Barry Lupino, Bowers, Walters and Crocker, Kitty Doner and Mabel Withee. A new Winter Garden show, with book by Harold Atteridge and Edgar Smith, music by Sigmund Romberg and James Hanley, production by J. C. Huffman. Mr. Jolson plays Friday—'nuff said. No matinee Labor Day.

WALNUT—"Madame Spy," with Herbert Clifton. A war-play by Lee Morrison and Harry Clay Blaney, with a spy for hero who deceives the enemy by a female impersonation or two. First performance Monday afternoon, matinees thereafter on Tuesday, Thursday and Saturday. The Walnut thus becomes a spoke in the new International Wheel of popular-priced houses.

KNICKERBOCKER—"The Funny Mr. Dooley," with Paul Quinn, Joe Mitchell and others. A musical comedy built around the adventures of the well-known Irishman, impersonated by Mr. Quinn, and Doctor Skinner, impersonated by Mr. Mitchell. First performance Monday afternoon, with matinees thereafter on Tuesday, Thursday and Saturday. The Knickerbocker is thus reopening as a theater on the new International Circuit.

CONTINUING PLAYS

ADELPHI—"Experience," with Ernest Glendinning, William Ingersoll and a large cast. A "modern morality play," with more reality and humanness about it than graced "Everywoman." Glendinning acts superbly. Matinee Labor Day.

THE BROAD—"Flora Bella," operetta, with Lina Abarbanell and Lawrence Grossmith. Good music, peppery dancing, excellent cast and fine scenery; wedded to a book that is interesting, but not very funny.

TRAVEL PICTURES

GARRICK—Second week of Lyman Howe's Travel Festival, with a wholly new change of bill. The well-known combination of thrills, scenic beauties, cartoons, educational and other features.

FEATURE FILMS

STANLEY—First half of week, "Rolling Stones," with Owen Moore and Marguerite Courtot, a Famous Players-Paramount film based on the play of that name; news pictures, a Burton Holmes travelog to the "Sunny South of England" and others. Last half of week, "Each Pearl a Tear," with Fannie Ward, a Lasky-Paramount production from the story by E. Sheldon, and a balanced bill.

ARCADIA—First half of week, "The Patriot," with W. S. Hart, an Ince-Triangle production, the eighteenth episode of the Billie Burke serial, "Gloria's Romance," and news pictures. Last half of week, "The Thoroughbred," with Frank Keenan, an Ince-Triangle production, and others.

PALACE—First half of week, "The Stronger Love," with Vivian Martin, a Morosco-Paramount production; "The Count," with Charles Chaplin, a new Mutual comedy, and an episode from the Billie Burke serial, "Gloria's Romance." Last half of week, "Public Opinion," with Blanche Sweet, a Lasky-Paramount production.

VICTORIA—First half of week, "Hell-to-Pay Austin," with Wilfred Lucas and Bessie Love, a Griffith-Triangle production, and "The Count," with Charles Chaplin, a new Mutual production. Last half of week, "The Upheaval," with Lionel Barrymore, a Metro production, and for Thursday and Friday, a Keystone comedy. Saturday brings back Chaplin in "The Count."

ALHAMBRA—First half of week, "The Woman in the Case," with Pauline Frederick, a Famous Players-Paramount production, and "The Count," with Charles Chaplin, a new Mutual comedy, and vaudeville, including the Colonial Belles, Baker, German and Branigan, singers and dancers; Bicknel and Zibney, in "Small Town Johnny," and Earl and Sunshine. Last half of week, "Hulda From Holland," with Mary Pickford, and a new vaudeville bill.

VAUDEVILLE

KEITH'S—The Meistersingers, the Boston musical organization, in "At the Flag Station"; La Argentina, the Spanish dancer; Francis Doble and Corinne Sales, in "Will Yer, Jim?"; "Forty Winks," a domestic comedy, by Everett S. Ruskay, with Fay Wallace and Regan Hughston"; Tom Karr and Steffy Berko.

Continued on Next Page.

Here Are the Winners in the Photoplay Cast Contest

BELOW is printed the final standing of the contestants for parts in the Evening Ledger prize scenario, "Phil and Delphine," by Adrian Gil-Spear, to be produced in Philadelphia under the direction of the Metro Pictures Corporation. From these names the cast will be selected. In the assignment of parts the standing of the contestant will be the determining factor, except where a physical divergence from type makes it impossible. The many minor characters in "Phil and Delphine" will allow the Metro director to use the services of a large number of the contestants. Where "extras" are needed for scenes employing crowds, they will be drawn from the remaining contestants and from those who entered the contest, but whose names have been dropped from the list because they failed to raise their vote above the initial 1000. All contestants should, therefore, watch the Evening Ledger for announcements of the dates when the Metro Pictures Corporation will begin the filming of "Phil and Delphine."

Name.	Organization.	Votes.
Alice Andron,	Philadelphia School of Expression	115130
Margaret O'Neill,	Cor Immaculatum Alumnae	108080
Mort Eiseman,	Frankford Ave. Building and Loan Asso.	68030
Alexanderina Kelly,	Waterview Recreation Park	43150
Miss Winnie Murphy,	Class '09, Girard College	42010
Portus Acheson,	Int. Photo-engravers' Union, No. 7	38750
Earle Challenger Rice,	Rice Booster Club	28600
Peter Gillon,	A. B. S. Dramatic Club	28570
Peggy Taylor,	Wynnefield Kamedy Klub	21670
Frank Stamaio,	Stamaio Club	19000
Joe Wenger,	Ardmore Club of Starr Garden	18590
C. W. Collison,	Germantown Y. M. C. A.	17840
William F. Cooney,	Boosters' Club	17300
Henry L. Fox,	Stage Society of Philadelphia	16070
Eileen Sheridan,	Bryn Mawr Club	15580
Anna M. Beisel,	Fern Rock Woolen Mills	8050
Miss Margaret Gardner,	La Kota Dramatic Association	8320
Sara Francis,	Francis Booster Club	7150
William A. S. Lapetina,	Madonna Catholic Club	14080
Jesse Laventhol,	Carlyle Social Club	13400
Fred W. Schimpf,	Entre Nous Musical Comedy Club	13080
Al Oramaner,	Atlas Social Club	10760
Ernest E. Schearer,	Artisans Order of Mutual Protection	9430
Herbert Goldberg,	Original Crimson	9290
Mrs. M. Povey,	Povey Booster Club	8850
James Curcio,	International Musical Union	8500
Miss Beatrice Clinch,	P. R. T. Co.	8170
Joseph E. McGettigan,	St. Patrick's Club	8150
Louis Kortz,	Three Point Club	7680
Charles Cohen,	Twenty-eighth District Police	7500
Alla Bertheleon,	Athletic Recreation Park	7380
Marie M. Dunn,	The Vi-Vel Club	7020
Edgar Wolf,	Philadelphia Exhibitors' League	6740
Miss Eleanor Denney,	A. B. S. Dramatic Association	6720
John J. Fitzpatrick,	Electrical Bureau Dramatic Asso.	3900
Boyd E. Morrison,	Women's Trade Union League	3660
Charles Thum,	Twenty-eighth District Police	3020
George F. Lacey,	Fifth District Police	2710
Frederick Fuellas,	Rainbow Club	2410
W. Cortright Smith,	Masked Marvel Players	2350
Mrs. Dorcas Haas,	Haas Booster Club	2200
Eddie Kroll,	Crimson Club	2150
John T. Cello,	Thirty-sixth District Police	1840
Sus Platt,	S. P. H. Social	1840
Sam Joseph,	Delphi Club	1770
Carrie Berkowitz,	N. E. G. H. S.	1730
S. Howard Firing,	Lenox Shoe Company	1710
Francis Boyle,	Rainbow Club	1680
George Hummel,	Engine Company No. 38	1400
Granville S. Winnemore,	Twenty-third District Police	1300
Flora Allessandron,	Economical Building and Loan Asso.	1350
Antonio Disanti,	Rainbow Club	1340
Phillip Buckley,	S. S. White Company	1320
Jay Emanuel,	The Reel Fellows	1300
Miss Eva Felton,	Lenox Shoe Company	1300
Jack Burgess,	Burgess Booster Club	1250
Wilmer Farver,	Twenty-eighth District Police	1200
George Tanguay,	Rainbow Club	1200
James J. Carmick,	Rainbow Club	1170
William Beatty,	Fourth District Police	1160
George A. Burk,	United Security Life Insurance Co.	1140
H. F. Laws,	Star Outing Club	1140
J. Wilson,	Y. G. Well Known Society	1140
Pauline Blanchard,	Camp Fire Girls' Club	1130
Owen Fitzgerald,	P. R. R. Y. M. C. A.	1130
Margaret McKeown,	Rainbow Club	1110
Louise Wagner,	Y. M. C. A., Southern Branch	1100
John T. Sigenfuse,	Y. M. C. A., Southern Branch	1090
Jack Spolansky,	Baldwin Locomotive Works	1090
Grace Cros,	S. S. White Company	1080
Daniel O'Neill,	Sixth District Police	1070
Gust C. Face,	Immaculate Club	1070
Mrs. Violette Belz,	Belz Booster Club	1060
Mary Gould,	Kanion Club	1040
Belle Finck,	The Reel Fellows	1030
Maurice Zamarin,	Postal Telegraph Cable Company	1020
Joseph Lodge,	S. S. White Company	1010

Here Is a Man Who Won't Use a Movie Studio

Frank Powell and What He Means to Do for the Photoplay

The Frank Powell Productions, Inc., inspired, organized and directed by a man determined to work along novel artistic lines in the advancement of photoplays, may well excite interest. After eight years of experience in making pictures—eight years during which he has achieved a number of notable successes—Frank Powell has cut loose and is prepared to test the correctness of ideas at once ambitious and slightly revolutionary. If the ideas are impracticable, he admits that he will have only himself to blame; but at least he will have realized the joy of freedom in artistic expression, something difficult to gain when producing for release through the customary channels.

Mr. Powell was in the midst of preparations for his first independent photoplay when he stopped to explain the purposes of Frank Powell Productions, Inc. "We expect to make six pictures a year," he said, "and all will deal with topical subjects, something big and vital in the public life of the time. For several reasons I do not care to announce the nature of our initial picture, which treats of a condition of prime importance that to the best of my belief has never been handled in a dramatic way. Creighton Hale, who is under contract with me for the coming year, and Linda A. Griffith will carry the leading roles, supported by players selected for their suitability to the characters I have in mind.

"In this picture, and probably in those to follow, I plan to dispense with a studio and take scenes in whatever neighborhood or building best suits the story. For instance, we will need a courtroom and I have arranged for a day in a Georgia court where the action will be photographed in a setting more natural than one is likely to be built, however carefully a model is copied. A picture made under these conditions is apt to be more convincing because of the indefinable difference between that which is real and a clever, perhaps too clever, imitation.

"The appropriateness of the settings in 'The Fourth Estate' was commented upon, though it was not generally known that I produced the picture in Chicago without using a studio. After finding what seemed to me to be just the right environment, I arranged my own lights and succeeded in getting good photography, the kind of photography that presents a dim hallway or a room as it actually appears to the eye."

Presently Mr. Powell explained more fully his theory of what may be termed advanced photoplay art, which is based on the principles behind all art: a presentation of the meaning of a scene or a situation by placing emphasis on the essentials and subordinating inconsequential details. "The picture of the future will have to please the imagination," he said. "Any one may snap a photograph of Broadway that will be more full and complete than an inspired painting; but it takes an artist to bring out a dominant human note in a scene that is commonplace because of its familiarity. He appeals to the imagination, arrests attention and stirs new thoughts in those who study his picture. Broadway is revealed in another light; the crowds and the buildings that we see every day have a fresh meaning.

"The same results can be obtained in motion pictures, but not without study and effort. Mere photographic realism, however much it may gratify the eye, is not art unless it strikes deeper and carries a message to the mind. Most pictures suffer from too much detail, overemphasis and a lack of subtlety. A poet may write a quatrain, which through the power of its suggestion awakens memorable thought where a page of reportorial description dealing with the same subject would be read and forgotten. To some extent the analogy holds good with photoplays. I believe it is far more effective to work upon the minds of an audience through a series of significant incidents than to present every action with indiscriminate completeness, leaving nothing to the imagination. My pictures are going to be impressionistic, but they will not be vague or difficult to understand. If a man's mind and imagination can be reached, he is going to be interested and entertained."

According to present plans, a Broadway theatre will be engaged for the premiere of each of the Powell productions, after which territorial rights will be sold.

A Split Interview

By Dick Willis

FRANCIS X. BUSHMAN, METRO.

"Descended from?"
"The Bushmen."
"Favorite country?"
"France is."
"You use your second name?"
"As an Xtra."
"You have a good leading lady?"
"Excuse the Swedish—I Bane."
"You are popular?"
"My rise was Metro-otic."

HILDA BERTON
With "The Funny Mr. Dooley," coming to the Knickerbocker next week.