

AMUSEMENT THAT IS FASHIONED FOR YOUR DELECTATION BY MANAGERS, REEL AND REAL

PHILADELPHIA PHOTOPLAY PARAGRAPHS

From the Cross Keys Theatre, Statish and Market streets, to the New Strand, Germantown avenue and Venango street, is not a very big jump, for the new manager came from there. His name is Springer, and he replaces a Brick.

The painted bull upon the mosaics of the Chestnut Street Opera House has been worn away by the crowds which have visited the place. It will be repainted Sunday.

Manager Slets, of the Tioga, originated the idea of having a Victrola accompany the playing of Professor Rhodes upon the choralcello.

In keeping with auto week, Manager Stamper, of the Frankford, Cedar, Coliseum and Tioga, has purchased an auto.

M. Karlens Frans (that is what the program read), in Habanera (Dance Espagnole)—Pror. It is another case of dual personality. By drawing the attention of the secretary to Arthur Lucas, district representative of the Triangle Company, and at entertainments she is one of the best solo dancers in the city. Her exhibition in the Bellevue-stratford ballroom on Tuesday was excellent.

It is now time we had a theatre where all-comedy pictures could be seen.

Two serials, "The Great Secret" and "The Purple Mask," may be seen at the popular Fairmount.

Gail Kane, to be seen on Monday at the Savoy in "On Dangerous Ground," is now a Mutualite.

Mark Wilson, erstwhile of the movie field, has entered the operatic public domain, where he is looking after the interest of Mme. Louise Homer.

Emmy Wehlen, supported by a cast of favorites, appears at the Locust on Monday and Tuesday in "Nativity." This drama is by Aaron Hoffman, author of many successes. John E. O'Brien directed it. The play gives the star opportunity to wear handsome gowns and she has every reason for doing so, since her part in the production is that of a model in an establishment for fashionable women's apparel.

Lou Tellegen is the star of Monday's feature at the Ruby in "The Victoria Cross," and among the supporting cast there appear the names of at least two players who are stars in their own right, Cleo Hildgely and Sessie Hayakawa, the Japanese star, Mabel Van Buren and Earnest Joy are two other well-known names in the cast.

At the Alhambra on Thursday and ending the week's entertainment comes Frank McIntyre in "The Traveling Salesman." Besides this principal feature there will be other things on the program that will make this another one of the typical "big weeks."

"The Chaperon" is the Monday and Tuesday attraction at the Great Northern. Marjorie Fairfax's novel, from which it was taken, was a best seller. Miss Elliott's Broadway portrayal of the dramatized version was heralded throughout the country, and now critics declare it has been artistically picturized, with Edna Mayo in the title role and such prominent players as Eugene O'Brien and Sydney Amesworth in support.

At the Rialto on Thursday Beatrice Michelena, whose success in the operatic world is established and whose popularity on the screen is increasing, appears in a photoplay entitled "The Unwritten Law," an adaptation from Edwin Milton Royle's stage success of the same title.

One of the famous actors of the modern stage, E. H. Sothern, plays the title role in the Viagraph blue-ribbon feature, "The Man of Mystery." It was adapted from Archibald Clavering's "The City of Mystery," and was directed by Frederic

PHOTOPLAYS

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The Stanley Booking Company

THE following theatres obtain their pictures through the STANLEY Booking Company, which is a guarantee of early showing of the finest productions. All advertising copy should be sent to your locality obtaining pictures through the STANLEY BOOKING COMPANY.

ALHAMBRA 12th, Morris & Passyunk Aves. Mat. Daily 2:00, 5:15-8:00. Paramount Pictures. LOC TELLEGEN, CHERRY LEE & SESSIE HAYAKAWA in "THE VICTORIA CROSS"

APOLLO 62D AND THOMPSON MARKET ST. MATINEE DAILY. CLARA KIMBALL YOUNG in "MY OFFICIAL WIFE"

ARCADIA CHESTNUT BELOW 19TH. CLARA WILLIAMS in "THREE OF MANY"

BELMONT 62D AND MARKET. Bessie Love in "The Heiress"

BLUEBIRD BROAD AND BIRCHBACHMAN AVE. FANNIE WARD in "THE YEARS OF THE LOCUST"

CEDAR 60TH AND CEDAR AVE. PARAMOUNT THEATRE. NORMA TALMADGE in "FIFTY-FIFTY"

FAIRMOUNT 40TH AND GIBBARD AVENUE. Louise Huff and Jack Pickford in "SEVENTEEN"

56TH ST. THEATRE MAT. DAILY. E. H. SOTHERN in "AN ENEMY TO THE KING"

FRANKFORD 4711 FRANKFORD AVENUE. Jack Pickford in "Seventeen" BURTON HOLMES

GREAT NORTHERN Broad St. at Erie Ave. FRANK KEENAN in "THE SINS YE DO"

IMPERIAL 60TH AND WALNUT STS. THREE SHOWS DAILY. Mabel Trunelle & Conway Tearle in "THE HEART OF THE HILLS"

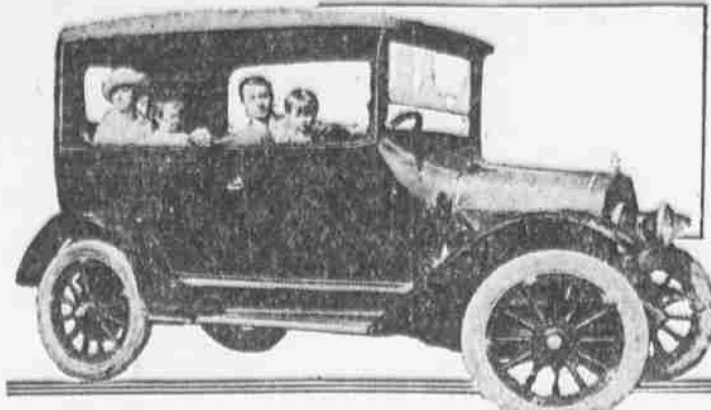
LEADER FORTY-FIRST AND LANCASTER AVENUE. Robert Conness & Mabel Trunelle in "MARTYRDOM OF PHILIP ETHRONS"

LIBERTY BROAD AND COLUMBIA. Gail Kane and Carlyle Blackwell in "ON DANGEROUS GROUND"

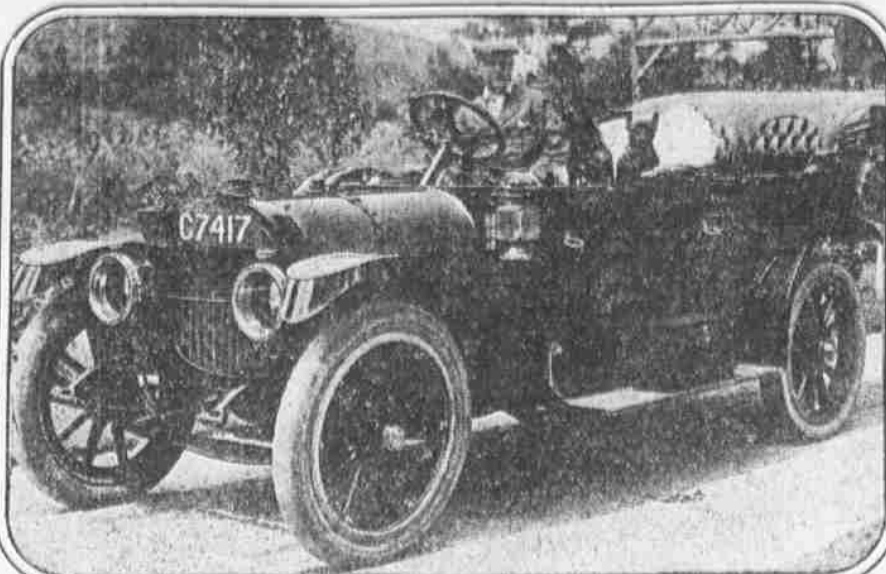
WEST PHILADELPHIA. EUREKA 40TH & MARKET STS. CHARLES RAY in "THE HONORABLE ALGY"

SOUTH PHILADELPHIA. OLYMPIA BROAD AND BIRCHBACHMAN. GLADYS COBURN in "THE BATTLE OF LIFE"

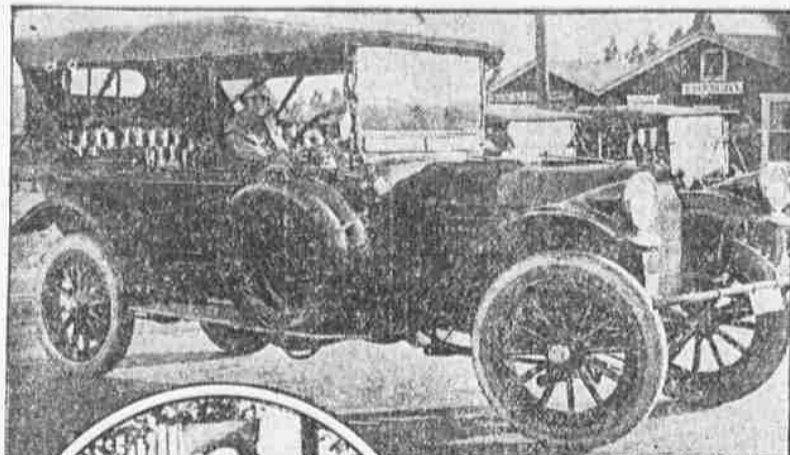
STARS AND THEIR CARS—THE AUTO SHOW OF THESPIA



ERNEST TRUEX, STAR OF "VERY GOOD EDDIE," AT THE ADELPHI, MRS. TRUEX AND THEIR TWO CHILDREN



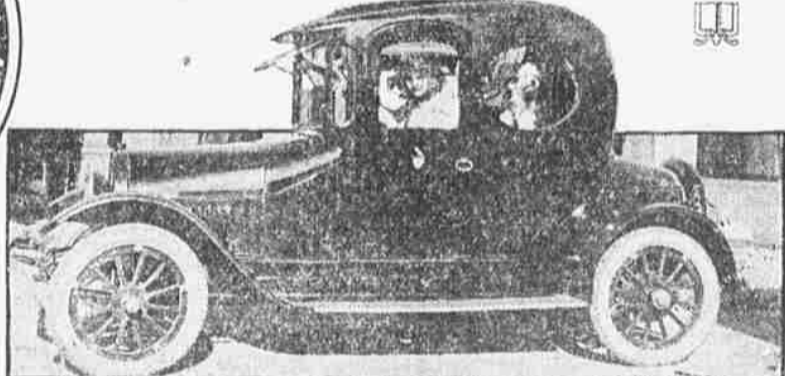
LEO DITRICHSTEIN, OF "THE GREAT LOVER," AT THE GARRICK.



CLEO MAYFIELD AND HER HUSBAND, CECIL LEAN, OF "THE BLUE PARADISE," AT THE LYRIC



MAE MARSH, OF "INTOLERANCE," AT THE CHESTNUT STREET OPERA HOUSE



LOUISE LOVELY, BLUEBIRD STAR.

Thomson. It is to be shown at the Fairmount Theatre on Wednesday next.

Mrs. MacIntosh, of the Eureka, has had the Arthur James article, "Why I Like the Moving Pictures," which appeared in the EVENING LEDGER, reproduced for distribution among the patrons of the house.

Mary Fuller is now a Paramount.

The final chapter of "The Shielding Shadow" will be shown at the Liberty next Saturday.

"What does it profit a man if he gain the whole world, but lose his soul?" is the subject of "The Devil's Prize" at the Overbrook on Wednesday. A. R. P.

TURNING BACK THE DRAMATIC CLOCK TO 1787

Now we know where Messrs. Terkington and Wilson got their inspiration for "The Man From Home." Wasn't it, perhaps, out of "The Contrast," the first American comedy to be produced under the auspices of the Drama League and the University of Pennsylvania at the Broad next Thursday afternoon? At any rate, the principal part in the old play, Jonathan, is surely the died-in-the-wool American, whose stanch nationalism is contrasted with the affections of foreign deportment and speech.

"The Contrast" was written by Royall Tyler in 1787. This was the second American play, the first being a tragedy, "The Prince of Parthia," written by Thomas Godfrey in 1767. This was produced by one of the literary societies at the University a few years ago. Next Thursday the lighting, scenic and costume effects will reproduce the first performance of "The Contrast" as nearly as possible. Later in the season under the same auspices a modern play will be produced.

The author of "The Contrast," Royall Tyler, was born in Boston, July 18, 1757, and graduated from Harvard College. After studying law he became aide-de-camp to General Benjamin Lincoln during the Revolution. Coming to New York city on a commission connected with the army, he became interested in the theatre and wrote "The Contrast," which was performed at the John Street Theatre, New York, April 16, 1787, by the American company under Hallam and Henry. The principal part, that of Jonathan, was played by Thomas Witherell. This play was repeated several times in New York and was played in Baltimore, Philadelphia and Boston. Tyler wrote at least three other plays, two of which, "My Day in Town," or "New York in an Epigram" and "A Georgia Spec" or "Land in the Moon" were performed in Boston and New York. Tyler became Chief Justice of the Supreme Court of Vermont in 1807 and died in 1826.

PEARL WHITE, STAR OF "THE PATHE SERIAL, 'PEARL OF THE ARMY,' NOW RUNNING IN THE EVENING LEDGER.

CONSTANCE FINDS CHARIOTEERING IS FUN

The most difficult thing in equestrianism is the driving of horses drawing a chariot. This is so because of the fact that the horses are guided slowly by the reins in their mouths and because they pull the chariot directly from their bodies without traces to hold them in position. It took months out in California for the assistants of D. W. Griffith to create proficiency among drivers of chariots among the men and women who were to figure conspicuously as charioteers in the spectacle "Intolerance," now at the Chestnut Street Opera House.

One of the most successful pupils of a celebrated horse trainer and driver, who was engaged to rehearse the chariot drivers, was Constance Talmadge. It required but two months for her to become a skilled charioteer, but this would not have been possible had she not been a young woman of great daring and of considerable athletic skill. Miss Talmadge knows no fear. She is a powerful swimmer and an accomplished horsewoman. She seemed to take to chariot driving as naturally as she had taken to swimming. She declared that she would become proficient within two months, and that was no vain boast. Moreover, at the end of that time she was able to drive a chariot at breakneck speed. In the spectacle she is seen in control of horses drawing her chariot as she dashes in advance of the army of Cyprus, heroically determined to save the man she loves, Telesphorus, and the city of Babylon from destruction at the hands of the invading army.

"Chariot driving," said Miss Talmadge recently, "is one of the most exhilarating sports. I only wish the women of America

would take it up. I would be tempted myself to use a chariot in the park if there were not so many automobiles around. Not that I would be scared by them, but I would not enjoy winding in and out among motorcars, and I am afraid that if I did any of this myself I would soon be stopped by the park guards. The first day I tried to drive a chariot the horses were kept in traces. I experienced no difficulty whatsoever in keeping the horses in control, but I must confess that I was jolted considerably as I drove over rough ground. I seemed many minutes on the verge of being thrown out. After a few preliminary trials the traces were removed and then my troubles began. It was all right going straight ahead, but whenever I wanted to make a turn, the horses became confused, the reins got tangled and we would come to a dead stop or else be nearly upset. A great deal of coaxing, many lumps of sugar and plenty of apples ultimately got the horse into a docile mood, and one day

they went through their paces without a single mishap. I knew then that I had mastered the art of chariot driving. "It was great fun. At every opportunity I could get I went into a chariot and drove like mad. We can do things like that in California. But one day when I was going over a particularly rough stretch of ground, I had an accident. I made a fine sweeping turn and just as I had completed it, off went the right wheel. I held on with all my might to the reins. The horse obeyed me on the instant and while I was thrown to the ground I was dragged but a few feet, and was no worse for the mishap than a few bruises and a bedragged, torn skirt. "However, if you are intending to become a chariot driver just for the fun of the thing, don't be alarmed because of this experience of mine. It is not necessary for you to drive at terrific speed nor over rough country, and a little care in advance will guarantee that the wheel of your chariot will not fly off."

THEATRICAL BAEDEKER FOR NEXT WEEK

WALNUT—"Which One Shall I Marry?" Allegorical play after the fashion of "Everywoman," but containing realistic scenes and incidents in the life of a stenographer. Opening, Monday night.

BROAD—"The Contrast," earliest American comedy, under auspices of the Drama League, next Thursday afternoon, with distinguished cast of amateur players. Public performance.

GARRICK—"The Great Lover," with Leo Ditrichstein. Delightful comedy satirizing the life and love affairs of a grand opera singer, amusingly acted by the star and realistically staged.

LITTLE THEATRE—"The Maneuvers of Jane," with the Stage Society Players. Interesting revival of capital comedy by Henry Arthur Jones, portrayed by competent cast.

BROAD—"Estelle Susan," with Mrs. Fiske. Incomparable actress in charming comedy of life among the Pennsylvania Dutch, supported by John Daly Murphy, Walter Wilson and Madeline Delmar.

FOREST—"The Colan Revue 1916," with Richard Carle, Valli Valli, Fred Santley, Little Billy, Miss Juliet and many others. George M. Cohan's "musical extravaganza," cleverly travesty Broadway successes.

THURSDAY: "The Man of Mystery," with E. H. Sothern, Friday, Saturday.

VAUDEVILLE. REITHS—Belle Baker, in songs; "The Swallow's Game," with Olive Wyrtham; "The Models Abroad," musical comedy, with James B. Carson; Montgomery and Perry; "Sports in the Alps," scenic pantomime; Hunting and Francis; Arthur Sullivan and Eliza Scott; Miller and Mack; Mrs. Vernon Castle in "Patris," film.

CROSS KEYS—Mabel Elaine and her ragtime band; Foster and Lovett; Dana Cooper and company; Alvin and Williams; Mills and Mountain; the Ringer Trio, first half of the week. Little Meyer and diving girls; Fieda and Berny; Frank Hagany and company; O'Brien and Curry; Lawrence and Edward; Stain's circus, latter half of week.

WILLIAM PENN—"Sixty Miles From Broadway"; Rex Adams and company; Charles and Adelaide Wilkins; William Hallen and Ethel Hunter; "The Females of the Species," photoplay, latter half of week. Charles Abern and company; Willard Simms and company; Leonard and Williams; Sidney and Towley; "The Weaker Sex," photoplay, latter half of week.

GRAND—Russian ballet, with Olga Mishak; Devoe and Stutzer, "A Camp in the Rockies," Spencer Charless and Irene Myers, Charles Reilly, Kennedy and Hart and motion pictures.

GLOBE—Hert Lamont and his cowboy minstrels; the Ten Collegians; O'Connor and Ixson in "Hired and Fired"; Harry English and company; Hadden and Norman; Stella Tracey; Frevole; "Ward 22"; Lillian Watson; the Ioleen Sisters.

MINSTRELS. DEMONTE—"The Washington Leak Investigator" and the "Lenta Reno Divorce Case," with local blackface company. New songs and travesties.

BURLESQUE. TROCADERO—"The Charming Widows," with Kyra and her six Hawaiian ballet dancers; Eddie Dale, Ada Lum and others.

TRAVELOGUES. ACADEMY OF MUSIC—"Japan Today," by E. M. Newman. Next Friday night and the following Saturday afternoon.

KNICKERBOCKER—"Bought and Paid For," with Anna Doherty and John Lorenz. Revival of popular and "punchy" drama of domestic woes, enacted by resident company.

FEATURE FILMS. STANLEY—"The Pride of the Clan," with Mary Pickford, all week. Miss Pickford's latest starring vehicle is a Scotch story. Special musical score by Director Harry Meyer will be played. Other short subjects.

ARCADIA—"The Bride of Hate" with Frank Keenan and Marjorie Wilson, all week. New Ray-Bee-Triangle drama by John Lynch. Others.

PALACE—"War Brides," with Alla Nazimova, all week. Others.

VICTORIA—"Civilization," with Howard Hickman and Enid Markey, all week. Others.

FRAND—"The Conquest of Canaan," with Edith Tatiaferro, first half of week. "The Rainbow," with Dorothy Bernard, latter half of week. Others.

REGENT—"The Rainbow," with Dorothy Bernard, Monday, Tuesday; "The Soul of Kura-San," with Sessie Hayakawa, Wednesday, Thursday; "Idgin Island," with Harold Lockwood, Friday, Saturday.

LOCUST—"Nativity," with Emmy Wehlen, Monday, Tuesday; "The Man Who Forgot," with Robert Warwick, Wednesday.



E. M. NEWMAN Who comes to the Academy of Music Friday and Saturday afternoon in new traveltalks.

Advertisement for 'The Great Secret' by Francis X. Bushman and Beverly Bayne, featuring Metro Pictures Corporation. Includes text: 'YOU KNOW THE START. Can you guess the finish?' and 'The Great Secret'.

Advertisement for 'Dancing' and 'Style' classes. Includes text: 'DANCING. A DISTINCTIVE NOVELTY. BLACK AND WHITE CARNIVAL. NEXT WED. JAN. 17. The C. Ellwood Carpenter Studios of Modern and Classic Dancing. 1123 Chestnut Street.'