

WHAT PLAYGOERS DISCUSS—NEWS OF THE MUSICAL WORLD AND OTHER AMUSEMENT

WOULD YOU BE BEAUTIFUL? THEN LEARN TO MAKE FACES



Here we have a typical Adonis who works at the Keystone studios. His name is Frank Hayes. Often he battles. Here he has an even harder job.

ENTER JIMMIE, THE SIDE-KICK OF MARY

At the gate of the studio Mary was confronted by an excited old lady and a determined little kiddie, who expostulated to the doorman and insisted upon an immediate interview with the popular girl of the screen. Dodging between the legs of the doorman, the youngster threw himself upon Miss Pickford, excitedly demanding that she accept a bulky package he had brought. "Here's some cookies grandma made for you," said the tiny one. "We came all the way from Brooklyn to give 'em to you, and now this man won't let us," added he with what was meant to present a look of fierce scorn at the offender. Right then and there the famous "Little Mary" hunched herself upon the dusty studio floor at the peril of her pretty silk frock, and with the delight of a kiddie on Christmas morn opened the package. While the director, cameraman and players waited to go on with the scene, Mary forgot everything save to reassure Jimmie and his mother. When finally the "bunch" was patched up, Mary returned to her work after comfortably installing her victors as her spectators a few feet away from where she enacted her scene. Although at first it seemed as if Jimmie was the cause of considerable trouble, it turned out that he was a godsend. For several days Director Tourneur had been searching for just his type for a small part in "A Poor Little Rich Girl," and before the youthful Flynn realized it he had become an actor in the same cast with his idol, and can be identified in the picture by the fact that he is the smallest player in the production.

The following day another scene was spoiled by little Jimmie, who ran into a focus of the camera and leaped upon Miss Pickford with a shout of joy. "Do you like ice cream?" shouted he, entirely unconscious of the wrathful glances from the director and his staff. "Surely," replied Mary, laughing at the discomfort of her coworkers. "What color?" demanded Jimmie. "Pink," she exclaimed, entering into the spirit of what she supposed was a little game on Jimmie's part. "I like pink, do you?" was the next inquiry from young Flynn, referring to that famous candy made from the juice of the loquice plant. Upon an immediate assurance from Mary that she also liked "pink," he disappeared like a flash, to the great relief of the bystanders. Half an hour later in the midst of another scene which had been taken several times in order to get the best effect, Jimmie again appeared as if from the roof of the studio and dropped into the lap of "his girl" with a small box of pink ice cream and a bag of loquice, whereupon the director threw up his hands and dropped into a chair in despair. "I got a quarter and spent every cent of

LETTERS DELUGE "FATTY" ROSCOE FOR JOBS

Since it was announced that "Fatty" (Roscoe) Arbuckle, the huge screen comedian, would pay a visit to Philadelphia today to attend a banquet to be tendered him by William E. Smith, of the Famous Players Exchange, that office has been deluged with mail of all kinds from all kinds of people—love letters, offers for leading ladies, offers to manage him and a thousand other things. The winner, according to Oscar A. Morgan, publicity director, is a letter from some one calling himself Professor Johann, of special delivery, Philadelphia. His letter appears here in full: Philadelphia, Pa., February 28, 1917. Dear Mr. "Fatty" Arbuckle: I am going to New York in a private car to make some moving pictures, and that means I shall be in all cities. If you will employ me for your parade in Philadelphia I will add a whole lot to your parade. I have 1000 trained bees, each will do anything I tell them to do. You know how strong a Bee is, any Bee has strength equal to 1000 times its own weight; ten of my bees might as well be ten elephants in one, and therefore the total weight of my bees is about six and one-quarter tons. You can readily see then that the total weight of my bees is in round numbers 6000 pounds. Now, my idea is to hitch my bees to some sort of vehicle in which you shall ride and be driven through the streets of Philadelphia. I will give you \$1 a day per flea from the time you leave Philadelphia until you return. This is not much, and in return for this you are assured of my knowledge of your parade, and a present, which will be followed by other presents. The bees are gentle and will trouble no one, but I ask that you be careful of your step, because one false step and all my bees are lost. Please let me hear from you at once, and I will meet you in Philadelphia, yours truly, PROFESSOR JOHANN. Special Delivery, Philadelphia, Pa.

The Mask and Wig Club, of the University of Pennsylvania, is hard at work on its forthcoming production, "Mister Rip Van Winkle." It will include "The Calcutum at the Forrest Easter week.

Our own, more or less, Howard Shelly, who used to pilot the destinies of Garden and other opera stars hereabouts, is to add another leaf to his already heavy laurel crown. His satirical farce, "The Family Tree," will shortly be produced at the Little Theatre. The play is a satire on genealogy. It deals with the efforts of a socially ambitious woman who tries to further her aims by becoming a member of the Daughters of Colonial Heroes. Report says that the piece was inspired largely by the existence of certain Philadelphians and their strivings society-ward.

The Walnut, which goes in rather strongly for the hectic drama, will soon have an attraction, "Her Unborn Child." Birth control, of course, is the theme. The play has been endorsed by medical associations and women's nonsectarian clubs.

Bookings at Keith's will bring Gertrude Hoffman and company in a new revue to be taken there the week of March 12. Moon and Morris, in dances, and Nina Payne are also slated to appear there then. The following week Miss Hoffman will "hold over," having as coworkers on the same bill Franklyn Ardell and company, Orth and Dooley and Martinetti and Sylvester.

STAGE GOSSIP AND NEWS

"Back home" might epitomize the thoughts of Eugene Blair, long popular as a stock favorite, when she steps into the leading woman's shoes at the Knickerbocker Monday. Miss Blair, last seen here in "The Eternal Magdalen," at the Walnut, will first appear in "Madame X" at the Knickerbocker. After that she will be seen in a series of her best known roles. She replaces Anna Doherty, who retires from stock company work today.

Elsie Ferguson, who recently signed with the Cardinal Film Corporation, will be presented by Klaw & Erlanger at the Broadway in "Shirley Kaye" as an Easter attraction. The original New York cast is promised.

The prolific but polite press agent of "Fair and Warmer" at the Garrick, thank you, transmits the following pulsing bits of news: Olive Wyndham, sister of Janet Beecher, came here last week to visit her, after completing a vaudeville tour. Arch Selwyn also was in town, en route to Palm Beach. Avery Hopwood has gone to Japan. There he will work on a new play, to be produced by the Selwyns.

The Famous Players have politely declined the generous offer. At today's matinee performance of "Kalinka" at the Lyric boxes will be occupied by Toscani and his wife and many heads of the moving picture industry, including Adolph Zukor, Joseph Schenck, Hiram Abrams, William E. Smith, Stanley V. Mant-ban, Oscar A. Morgan and others.

MUSICAL GLASSES

Repetition of Friday's concert, Philadelphia Orchestra, Program: Liszt's "Faust" symphony, with Lambert Murphy tenor, and male chorus; Beethoven violin concerto, Theodore Spiering; overture, "The Marriage of Figaro." Academy, Night.

Recital, under auspices of Helen Poel. Miriam Staveland, pianist; Mrs. Frank Hammel, soprano; Mrs. Emma Ross, harpist; Dorothy Wolf contralto and others. Y. W. C. A. Building, Night.

Concert, Schubert Bund orchestra, with Paul Meyer violinist, as soloist, Forrest Theatre, Night.

"Bigoletto," with Caruso, Barrientos, De Lanza and Metropolitan Opera Company of New York, Metropolitan, Night.

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REAL RED BLOOD FLOWS IN "THE BARRIER"

All isn't beer and skittles in putting on a real picture drama. That is, all isn't acting, for there is much that is real; at least, that is true in "The Barrier," Rex Beach's play of life on the last frontier—Alaska. When one sits in the orchestra and watches the smoothly moving scenes—romance, struggles, fights, daring chances—passing easily by little thought is given to the reality.

An instance of this may be cited in the scene in "The Barrier," where Runyon has drawn a gun and got the drop on Lieutenant Meads. Runyon suddenly strikes Runyon across the arm with a bottle filled with "John Barleycorn." Under ordinary conditions this bottle would be made of paraffin, but the hot weather melted the muck-bottle and, as the scene was laid far from a "stock" room, the only course left open was to use a genuine glass bottle. In the excitement of the scene "Poison" forgot the property bottle's absence and snote Runyon a terrific crack with the glass bottle. The result was that the latter got a bad wound, and later when he was struck with the butt of a gun and fell to the floor, the fragments of the bottle cut his leg badly. In the wrestling scene on the beach between Runyon and "Poison" (both powerful men) the match was genuine. No tenderness was shown by either party, with the result that many bruises were counted on each contestant. Later Runyon fell upon the jagged rocks—no carpet props, but nature's own invention. He was considerably lacerated. If one watches the film closely he cannot help observing the genuineness of the action (not acting). Through it all one never hears an actor complain. "Cowardice is not the stuff of which moving picture actors are made." They know that the scene will have to be gone through only two or three times in order to be shown a million or more, and they take the big chance every time. In the speaking drama the real thing could not take place because if one were to be honestly choked, almost into insensibility, every night and at a matinee or two, even-

BUEHLER "ON TO WASHINGTON"

Among the prominent Philadelphia theatrical men who are "on to Washington" to see Woodrow Wilson take the oath of office as President of the United States for another term is Frank W. Buehler, general manager of the Central Market Street Company, who occupies a high place in the theatrical world of this city. Mr. Buehler, besides being an admirer of President Wilson, is also a personal friend and a graduate of Princeton and he has received a special invitation to call at the White House after the inaugural ceremonies for a brief chat with the nation's Executive, to whom he will offer his congratulations in person. He will return to this city on Tuesday next. Mr. Buehler is accompanied by his wife.

CLOSE-UPS

BLINN, HOLBROOK, leading man, McClure; born, San Francisco; educated in San Francisco and Stanford University; stage career, twenty-two years acting, starring and managing, famous producer of one-act plays at Princeton Theatre, New York city; screen career, World ("The Boss," "The Ivory Snuffbox," "The Butterfly on the Wheel," "McBride," "The Girl," "The Unpardonable Sin," etc.). Recreations, riding, motoring, farming. Address, Journey's End, Croton-on-Hudson, N. Y., or Lambs Club, New York city. At the Locust Wednesday in "Friede," second of "The Seven Deadly Sins" series.

Recital, under auspices of Helen Poel. Miriam Staveland, pianist; Mrs. Frank Hammel, soprano; Mrs. Emma Ross, harpist; Dorothy Wolf contralto and others. Y. W. C. A. Building, Night.

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MISS MILLERSHIP NEVER WASTES A WORD

Florrie Millership never wastes a word of a song. If a frown or a smile is required in every song, she doesn't miss the opportunity. She realizes that the people, as a general rule, like consistency, and, therefore, selects numbers with a story of some definite message which will hold interest.

Miss Millership, who is one of the feature attractions at Keith's next week, is a Philadelphia girl. There is an air of sincerity about her work, and this, in addition to a pleasing personality, creates an immediate bond of friendship between her and the audience.

There is none of this "I-know-I'm-good" attitude about her. She invests her best energy in every song. You know that she is endeavoring to give you your money's worth, so you sit up and listen. Summing it up briefly, she is a bunch of animation.

Miss Millership, with Harry Fox and another sister of hers, was a feature attraction in many of Broadway's big productions. Now her only partners are her songs, and she has some of the best from the Land of Harmony. Most of them are exclusive, so there's a reason for Miss Millership, and a reason that you should see her.

Miss Millership is touring in vaudeville under the direction of H. Bart McHugh.

SOPHYE B. NORRIS INTERVIEWS SOPHYE B. NORRIS

By SOPHYE BEAUVEAU NORRIS Who will play the leading feminine role in "The Doctor's Dilemma," at the Little Theatre next week.

A young man to the lady came (we must omit her name), to question her upon her aim in life, in art or on the stage. And all her plans for the future, she told the young man begged to call attention to anything she cared to mention. With shyness was the dame imbued, she never had been interviewed. But casting down her lovely eyes she told him many simple lies. I must have music with my means, dances rhythmic, with rubber heels. I must have, too, plus women's votes, the President to write me notes. I don't believe in R. Tagore, and now won't tell you any more. So far I have concealed the fact of why I really like to act. The home is not the place, you know, for talents such as mine to grow. The Little Theatre is my choice. I never have to raise my voice. My taste's the worst you ever saw. I simply date on Bernard Shaw.

Split-Reel Interviews By Dick Willis EDITH STOREY, VITAGRAPH How tall are you? One story. Favorite drink? Aqua Vita. What is your leading man like? Very Tony. What sort of part in your last release? Sothorn.

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ANN MURDOCK in ENVY

First play of a McClure series of seven five-act feature plays showing beautiful EVE LESLIE tempted by Seven Deadly Sins. Full of thrills, laughter and heart throbs.

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EVENING LEDGER PHOTOPLAY CALENDAR

Table with columns for days of the week (Monday to Saturday) and rows for various theaters (Alhambra, Apollo, Arcadia, Belmont, Bluebird, Cedar, Eureka, Fairmount, 8th St., Frankford, Great North, Imperial, Jefferson, Leader, Liberty, Locust, Market St., Overbrook, Palace, Park, Princess, Regent, Rialto, Bridge Ave., Ruby, Savoy, Stanley, Grand). Each cell contains the play title and the names of the main cast members.