

THIS WEEK: DANCERS FROM "THE LAND OF JOY," KEITH'S; "JOAN OF PLATTSBURG," STANLEY

OFFERINGS WILL BE PLENTIFUL Picture Specialties and Vaudeville Novelties Are Promised

HUBERT THEATRE PLAN

The summer amusement schedule goes on next week. Not all the plans finally forecast will be executed, but the diversity of entertainment offered to Philadelphians during the hot weather months will probably be greater than for some seasons past.

Keith's Theatre will take on a special interest during the summer period through the presence of the fascinating Spanish dancers who gave new inspiration to musical comedy when they appeared in "The Land of Joy" at the Forrest just before Easter.

Two Shubert playhouses will definitely enter their summer season tonight when the final performance of "See You Later" will be given at the Adelphi and the last presentation of "Oh, Boy," which has been delighting Philadelphia audiences since Easter Monday, will be made at the Chestnut Street Opera House.

Scott, Comstock and Gest, producers of the play in America, promise that the original cast will remain virtually intact for the Philadelphia run.

Valuable Governmental Aid Secured by Makers of "Joan of Plattsburg"

The willingness of Uncle Sam to cooperate in matters unlikely to interfere with the operation of the official machinery was well illustrated in the ready and complete assistance given Mabel Normand and her director must select the best scenes as they proceeded.

When it was explained to the commandant that the story of "Joan of Plattsburg" required a number of scenes showing the student officers in training and the nature of the plot was revealed to him by the officers' training camp at Plattsburg, N. Y.

Due to the press of their own time, it was impossible for the commandant to permit any special scenes to be staged with the men in the camp. He said the camp would go through its regular mode of living and working and Miss Normand and her director must select the best scenes as they proceeded.

The result of this novel method of staging a picture will be shown at the Stanley Theatre all next week, when "Joan of Plattsburg" has its first Philadelphia presentation.

Very Good, Eddie," has written the "Save for the Jolson show, all Winter Garden productions will be at the Chestnut Street Opera House throughout next season.

EM PLAY BRINGS SHAW-PINERO TRUCE

Representative of Disparate Artistic Ideals, in "Masks and Faces"

Most of really superlative brilliancy will adorn the screen production "Masks and Faces," which will be the major offering for the first half of the week at the Locust Theatre.

Use of talent here represented impressive, in the shades of belief entertained by the director could have started the picture on a free rein.

The policy in force ever since the theatre was opened at Keith's Theatre will be maintained during the summer season.

HEADLINERS IN VAUDEVILLE AND PROMINENT PERSONALITIES IN AN ARRAY OF PHOTOPLAY NOVELTIES



ELSIE FERGUSON IN "A DOLL'S HOUSE" THEATRE



WALLACE REID IN "BELIEVE ME, XANTIPPE" REGENT



SID J. FORBES-ROBERTSON AND IRENE VANBRUGH IN "MASKS AND FACES" LOCUST



MAE MARSH AND ALEC B. FRANCIS IN "THE FACE IN THE DARK" PALACE



DOROTHY AND LILLIAN GISH IN "HEARTS OF THE WORLD" GARRICK

BUHLER TO CONDUCT STANLEY THEATRES

Will Have Direct Charge of Extensive System of Photo-play Houses

Announcement was made yesterday by Julius R. Mastbaum, president of the Stanley Company, that Frank W. Buhler, one of the most widely known theatrical men in the East, had been appointed managing director of all the theatres under the control and direction of the Stanley Company and its affiliated enterprises in theatrical and motion picture circles in this city.



MARI-JULI SISTERS KEITH'S

THEATRICAL INDICATOR FOR THE COMING WEEK

Moore's "Stop Thief" to Be Revived by Philopatrian Players—Wide Variety of Interesting Attractions in the Vaudeville and Motion Picture Houses

BROAD—"Stop Thief," Carlyle Moore's lively farce, first presented here several years ago under the Cohan and Harris banner. The coming revival will be made by the excellent Philopatrian Players.

NEW ATTRACTIONS FORREST—"My Four Years in Germany," a screen adaptation of James W. Gerard's widely read historical record.

GARRICK—"Hearts of the World," a picture which presents a love story against a background of war, for which actual scenes were photographed by the producer on the front lines.

VAUDEVILLE KEITH'S—Vaudeville's Spanish Dancers, including Dolores, Lucretia, Puchol, the Mari-Juli Sisters and Antonio Bilbao, who were recently seen in this city in "The Land of Joy."

COLONIAL—"The Face in the Dark," with Mae Marsh, first half of week. "The Reason Why," with Clara Kimball Young, latter half of week.

STANLEY—"The Winning of Beatrice," in a musical comedy offering. "Believe Me, Xantippe," with Wallace Reid, latter half of week.

BROADWAY—"Over the Top," with Sergeant Arthur Guy Empey, first half of week. "The Fall of the Romanoffs," film survey recent Russian history, with Alfred Hickman as the czar, and Nance O'Neill as the zarina, latter half of week.

LOCUST—"Masks and Faces," with a notable collection of English actors and playrights, among whom are Shaw, Barrie, Pinero, Forbes-Robertson, Haycraft, and others, first half of week. "The White Man's Law," with Sessue Hayakawa, latter half of week.

STRAND—"Prunella," with Margaret Clark, first half of week. "Believe Me, Xantippe," with Wallace Reid, latter half of week.

BURLESQUE TROCADERO—"The American Beauties," in a musical comedy offering. "The Revue," headed by Pearl Lyster, Ellyn Revere, Harry Lang and Larry Kelly.

OFFICIAL WAR FILMS TO BE SHOWN HERE

The United States Government, through the film division of the committee on public information, is offering to the public a series of films under the title of "Pershing's Crusaders," which is announced as a timely attraction for the Forrest theatre beginning Monday evening, June 10.

"Pershing's Crusaders," who will be seen in the Government film spectacles of that name at the Forrest Theatre on June 10, are here revealed cutting the barbed wire entanglements which play so important a part in defensive warfare on the western front.



HALBERT BROWN AS GERARD, FRED HEARN AS VON JAGOW IN "MY FOUR YEARS IN GERMANY" FORREST

PHOTOPLAY HALL OF FAME SUGGESTED

Maurice Tourneur Urges Tribute to Muybridge and Other Movie Pioneers

The suggestion offered by Maurice Tourneur, director of "The Blue Bird," "Prunella" and other notable films, that the pioneer investigator into the secrets of motion photography, Edward Muybridge, be honored by the erection of a monument to his memory, has met with such approval by representative men in the picture industry, that Director Tourneur suggests further that a motion picture temple be erected in honor of the one who did more for the perfection of motion photography than any other man.

"I believe that we should erect a building—a screen temple—to Muybridge," said Mr. Tourneur. "Perhaps we should make it even broader in scope, a sort of movie hall of fame. Here we could pay tribute to the other men whose inventions have been milestones in the progress of film."

"I am not in favor of a bare, empty building of marble and stone. Let us keep here a selected number of the representative pictures of each year. Honor of this kind to the best pictures would encourage artistic advance as nothing else could. Here, too, we could keep the scenarios of these selected pictures."

"Where should this hall of fame be located?" Mr. Tourneur asked. "I can think of no better place than the University of Pennsylvania, the one college that had the foresightedness to see the vast possibilities of Muybridge's discoveries. We have 17,000 motion-picture theatres in America today, and 15,000,000 fans attending them daily. I suggest a contribution of one cent from each purchaser of screen theatre tickets for a period of three days. No one could feel the pinch of giving from one to three cents. This little tax of a penny should be collected just now since it was during the summer of 1878 that Muybridge's first successful race horse pictures were taken at the Leland Stanford race track at Oakland, Cal."

Nixon and Colonial's New Policy

A new policy, for the summer months will be inaugurated at Nixon's Colonial Theatre, Germanartown, on June 17, when there will be two complete vaudeville and photoplay bills given weekly.

"Of course, I went with him. And it wasn't long before there came the sound that warned us that we had been observed—the snarling whine of a German shell. 'Look out!' shouted my friend, the lieutenant. 'I looked, but it wouldn't have made any difference whether I had or not if that shell had been looking for me. But I heard a squishy sound then and I knew that the shell had struck the mud and we were safe. But we were showered with mud at any rate. I heard only the heaviest bombardment, said, as he wiped the mud from his clothes and his boots. 'What a 'dud' I inquired. And then he told me that it was a dud, that it did not explode, and thus failed to do its entire duty. I can tell you that I was very thankful for the nonexplosion, for there had been no explosion. It would have ended our careers. The 'dud' had hit only ten feet from where we stood."

"Come on," shouted my lieutenant as I had leaped almost on the instant and I am sure I had never heard of broad jumping. I didn't wait to see where the lieutenant was, but I ran and I never stopped until I found a nap where I could get a little protection from the bombardment. Afterward I was told that it was the heaviest bombardment on that sector that had been experienced in a long time. I am pleased to say that if the 'dud' were after me that day, he would have killed me."

"The Ambassador" at the Walnut

"The Ambassador," a musical comedy by Edwin T. Hackley, will be given at the Walnut Theatre on Friday, June 7, and Saturday, June 8. The cast will include William Morris, Lois B. Deane, Susie Harris, Alicia Fields and Estelle Poulson Jones.

ATTRACTION MUSIC ON LATEST RECORDS

Both classical and light music are worthily represented in the new Columbia records for June. This overture repertoire has been selected from the preludes to "Marta" and "Stradella," the two operas by which Flotow is best known.

ONE OF THE FOUR KELTONS

A headliner on next week's bill at the Globe Theatre

IBSEN INVADERS THE PHOTOPLAY REALM

Elsie Ferguson in "A Doll's House" Will Portray the Revolutionary Nora

The contention made during the late nineteenth century by thoughtless Philistines that Henrik Ibsen's masterpieces were "nothing but talk" will possibly receive refutation next week at the Arcadia Theatre when "A Doll's House" will be presented in dramatic form. The photoplay producer demands dramatic verities. That he has found it in Ibsen without the aid of spoken dialogue was successfully demonstrated in New York last week when Elsie Ferguson offered her screen conception of Nora Helmer.

In many ways "A Doll's House" is an ideal instrument for enlisting the photoplay public's interest in the great Norwegian dramatist. Its psychology is much simpler than that of such works as "The Master Builder," "Little Eyolf," "John Gabriel Borkman," "The Wild Duck," "Hedda Gabler" or "When We Dead Awaken." Ibsen's quietness, these plays into magical force, but the emotional vitality of the earlier work—"A Doll's House" was written in 1879—should easily lend itself to the films, "Ghosts" and "The Pillars of Society" have already seen the silver screen, but in the days of their production the technique of the movies had not quite developed to its present finish.

The "Doll's House" experiment suggests numerous angles of interest. Its success or failure will depend on the Broadway showing, affords significant comparison with Shakespearean ventures on the screen. The hard dramas in film form have been lamentable failures. Beerholm Tree several years ago journeyed to California to make a pretentious "Macbeth" picture. But without the elimination of Ibsen's poetic beauty, the province of the movies is defined with particular clarity when Ibsen succeeds where Shakespeare fails.

In addition to Miss Ferguson, the "Doll's House" cast includes H. E. Herbert as the obtuse and selfish Helmer, chief instrument of Nora's rebellion against antiquated feminine limitations; Alex K. Shannon as Kroastad, Ethel Grey Terry as Mrs. Linden, Warren Cook as Doctor Rank, Maurice Tourneur staged the production.

Knigh Portrait for Friars

Hugh A. O'Donnell, the travelogist, has presented to the "New York Herald Tribune" a painting of the same name by Bronson Howard. The painting was made in the name of Sophie Worrell Knight. The painting, which originally was titled "The Friar," it was the last of John A. O'Donnell's four remarkable portraits, respectively, "The Friar," "The Friar," "The Friar," and "The Friar."

Velasco's Brilliant Artists Will Grace Vaudeville With Real Spanish Dancing

The opportunity to renew acquaintance with the gifted and inspiring Spanish dancers of "The Land of Joy" will be provided to patrons of the season's most original offering next week. Those who failed to see that captivating entertainment will be enabled to repair the omission for most of the brilliant artists of that superb troupe will be seen in a headline act at Keith's Theatre.

The elaborate specialty devoted to the fascinating Iberian dances to the accompaniment of Quinto Valverde's band, which will perform the hauntingly tuneful "Ay, Que Rico!" was so delicious Antonio Bilbao will be another star and the delightful and comely Mari-Juli sisters, who might well be termed the Dolls of Spain, will again reveal their duo specialty. Manzanita will perform her wild and rhythmic gypsy dance, distinct with the true flavor of Granada's Albalain, where she was born. Many of the other members of the company hail from the province of Valencia, that land of song, dance and color, immortalized in modern art by the vivid brushes of Sorolla and Zuloaga.

Senor Valverde's inspired score is of a quality to demand new recognition for the freshness and vitality of Spanish music, too often neglected on this side of the Atlantic. It is to be hoped that at least a portion of his colorful "tone poem," "The Valencian Wedding," has been retained in the vaudeville act.

Praise of the Velasco production, both in New York during its long run there, and at the Forrest during the three weeks' engagement, was as fervid as it was deserved. This eloquent dancing set off by pulse-quickening musical vigor certainly opens to audiences too long wearied by imitations of Spanish stage a new conception of beauty.

Interesting summer events are in prospect for Woodbury Park. Rodia Band continues to give concerts twice daily at this resort and next week there will be a new soloist in Edith M. Hillson, who succeeds Edna Wallace Kinney on the musical program. Friday evening will be devoted to fireworks, many of them of a patriotic character. It is announced that the "Orange" parade, which would logically have taken place on July 12, will this year be held on the next day, a Saturday. The participants, some of whom are Government employees, will thus be able to take advantage of the half holiday.

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"Stop Thief" will be given at the Broad Street Theatre all next week by the Philopatrian Players, will mark the twenty-sixth annual production by this excellent amateur organization. The performance will be offered for the benefit of the House of the Good Shepherd, in Germantown. As in former years, the direction has been entrusted to James J. Skelly, who has assembled a cast whose competence to handle the delightful scenes of Carlyle Moore's diverting farce may be safely predicted.

Two boxes for the Monday night presentation have been offered to the most zealous committee in the War Chest drive. Moreover, on that evening, entitled men will be admitted free. There will be several special occasions during the week's run of the play: Wednesday will be Army Night; Thursday, Philopatrian Club Night; and Friday, Navy Night. A matinee will be given on Saturday, June 8.

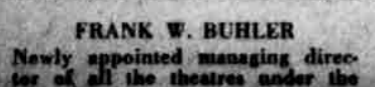
"Stop Thief" was last seen here in a Cohan & Harris production at the Garrick Theatre. The farce is replete with lively situations, not the least amusing of which is the wedding, during which an intruder steals all the bride's gifts.

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