

# FLASHES FROM THE CINEMA WORLD



MARY PICKFORD in "AMARILLI OF CLOTHES LINE ALLEY" at the Rialto Theatre.

**THE Church Window Angel,** a magazine story by Jeanne Judson, published a short time ago, is the first of a new series of stories to be selected by Will M. Hoey, scenario editor of the American Film Company, in which to star Mary Miles Minter. Since Miss Minter finished the seventh production of her present series, entitled "A Bit of Jade," the scenario department announced that it would obtain for her the best stories from accomplished writers. Miss Judson's story was chosen to be the first, and the second will be "The Ghost of Rosy Taylor," by Josephine Duskam Baron, which recently appeared in the *Saturday Evening Post*.

"Crowns of Tin," a novel by Jeanne Judson now running serially in the *Red Hook Magazine*, is soon to be presented on the screen. Goldwyn is now negotiating for the rights.

For the last several weeks Atlantic City has been in a state of excitement unusual even for that seaside metropolis. Rumors of unusual happenings at the Longport end of the island, of a gigantic balloon securely anchored in a carefully "camouflaged" hangar somewhere on the deserted dunes and of a sudden flight to sea have been rife. Visitors who ventured to the end of Longport, a desolate point jutting out into the ocean, found it fenced off and a guard on hand to enforce the frequent "no admittance" signs. All they could see was a building, a solidly built wooden affair 150 feet long and 60 feet high. It was odd that it should be there, but the fact that it was "camouflaged" so as to make its presence from any distance unnoticed made it more so.

Inside that hangar was a balloon, probably the largest in America, a balloon 100 feet long and 30 feet high, and into which at that time was being forced the 25,000 cubic feet of hydrogen gas necessary to fill it. And this gas was being generated by a specially constructed plant there on the beach. What the onlookers outside the fence did not know was that this balloon is to play a prominent part in "Stolen Orders," the big cinema based on the huge Drury Lane melodrama "Sealed Orders," which William A. Brady is making with a cast that includes Kitty Gordon, Carlyle Blackwell, Montagu Love, June Elvidge, Midge Evans, George McQuarrie and numerous others. "Stolen Orders" will be the first of Mr. Brady's big spectacular "feature productions" recently announced. As "Sealed Orders" when produced at Drury Lane and later here in the Manhattan Opera House was replete with action and possessed unusual material value, the screen version promises many unique and highly interesting features.

Mr. Brady has been at Atlantic City supervising the production of "Stolen Orders" and giving to its every detail his personal attention. With him have been Harley Knoles, Montagu Love, June Elvidge and many others.

Another incident in "Stolen Orders" which is expected to reach a high water mark in public interest is that in which a hydroplane figures in a thrilling rescue, and Mr. Brady recently made the four mile flight from Longport to the Curtiss hangar at the

**Brooklyn Vaudeville and Burlesque.**

Adele Rowland, musical comedy star, will feature the programme of the Orpheum Theatre this week. Langdon McCormick's "On the High Seas" will be shown and acted. Fay and Florence Courtney will sing their new songs, and Marjory Vadic and Ota Gygi will be coupled in a dancing and violin act. Walter de Leon and Mary Davies in "Behind the Front," and Guiran and Newell, presenting "A Chinese Circus," are among the others on the programme.

Evelyn Nesbit will be the principal entertainer at the Bushwick Theatre this week. Gus Van and Joe Schenck will be retained for a second week. Jimmy Hussey, assisted by William Worsley, will offer a farcical military play, "Somewhere in Vaudeville," and Adeline Francis will sing duets with her own voice on the phonograph. Other acts and moving pictures will complete the bill.

"The Aviators" will be the attraction at the Star Theatre this week. "The Mustard King" and "Flying High" are the titles of two burlesques. There will be a chorus of twenty girls and several vaudeville features.

Inlet as the guest of one of the Curtiss aviators.

How to make the movies suitable for children is the object of the National Juvenile Motion Picture League, reorganized at a meeting held this week at the Park Avenue Hotel. The league enlarges its national scope after a period of about four years of experimenting, headed by a group of women among whom are Mrs. Adele F. Woodard, Mrs. E. E. Bogart and Mrs. F. M. McClintic.

The league will carry on an educational campaign for the production of clever, wholesome moving pictures; select suitable pictures for wholesome entertainments; coordinate a demand for such pictures and organize and conduct children's matinees and family programmes for exhibitions.

By means of bulletins, local committees and in other ways the league will seek to organize entertainments in the regular motion picture theatres and through the ordinary trade channels under special chaperonage. By utilizing the schools, women's clubs and other channels matinees for children

will be advertised and interest in them created.

The directors of the league include many educational and social workers throughout the country, among them being Gustave Straubemuller, acting Superintendent of Schools; Prof. Virgil Prettymann, principal of the Horace Mann School; Thomas W. Churchill, former president of the Board of Education; Gordon D. Cushing of Boston, Major William F. Snow, secretary of the American Social Hygiene Association; Miss Helen Varick Boswell of the Federation of Women's Clubs and Daniel Carter Beard, national Scout Commander of the Boy Scouts of America.

"The Tiger Man," a Thomas H. Ince production for Artcraft, starring William S. Hart, has just been completed. Hart is now at work on a new picture in which he will be presented in the role of a complete egotist—a decidedly novel character for him to interpret.

Then is soon to be transformed to the screen. His famous "A Doll's House" is being produced by Artcraft with Elsie Ferguson in the title role. This classic of the drama is probably the most popular of the Ince works and has been staged more often than any of his other works except "Ghosts." It had its premier in 1859 at the Novelty Theatre, London, and its success led to its presentation in all the principal cities of Europe. In New York it was presented in 1889 by the Mansfield Company of Players, and in 1901 Mrs. Fiske selected it as the play for her starring vehicle at the Manhattan Theatre.

Mary Pickford's remarkable memory is proving of great benefit to her in writing her autobiography, upon which she is now engaged during her spare moments, and which is being temporarily called "Mary Pickford's Own Story." Miss Pickford attributes her ability to remember trifling incidents that occurred many years ago to the fact that she took up stage life at an early age and began to memorize parts in plays when other children were beginning to go to the kindergarten.

She has written letters by the bushel to friends and notables she has met in her career. Photographs of persons she has known and of herself, her family and intimate friends are being collected. When the volume reaches the public a printed form it will contain much interesting information not only about the star herself, but the many prominent people in social, dramatic and public life whom she has met.

Jack Pickford's appearance on the screen of the Rivoli Theatre this week in "Huck and Tom," or "The Further Adventures of Tom Sawyer," which was arranged for him from Mark Twain's famous story by Julia Crawford Ivers, will disclose the young actor in one of his most thrilling vehicles.

"Rich Man, Poor Man," is the title of the play on which Marguerite Clark has begun production. The story was written by Maximilian Foster and published as a serial by the *Saturday Evening Post*. George Broadhurst dramatized "Rich Man, Poor Man," and presented it at the Forty-eighth Street Theatre, where it remained for a long

run, and several companies have taken the piece on tour.

Once she begins work in a picture Mabel Normand becomes her director's most valuable aid. Her suggestions are many and practical, and every picture in which she appears is likely to embody a score of original touches in business, makeup and settings, all from the same source, Mabel Normand's sense of dramatic values and screen technique.

This is brought out again in "The Floor Below," soon to be released by Goldwyn. Miss Normand is Patricia O'Rourke, copy girl in a busy newspaper office, by turns the torment and the pal of the men with whom she works. They hate her and adore her and never forget that she is with them.

In reading some of the scenes with her director, Clarence G. Badger, Miss Normand learned that Patricia would be expected to shoot claps with a messenger boy tarrying in the office. In a flash Miss Normand saw a chance to add a touch of value to the scene. She suggested that the scene be opened with the boy's back toward the camera. Then let him slowly turn as they play with the dice, she advised, until his face is turned full toward the camera. And have the "boy" a funny old man! Not only would the character of Patricia be established by the incident would be given an added comic value, lost if the messenger had been a typical boy, Miss Normand explained.

Plays, whether made on the screen or on the roulette wheel, are all the same to Norma Talmadge. The Select star, who is spending a few weeks at Palm Beach, recently tried her luck at the Casino, and with the good fortune which invariably follows her lead all but broke the bank. Her amazing success attracted a throng of curious spectators and her play was watched with fascinated interest. From then on an hour each evening was spent at the wheel and Miss Talmadge is still ahead of the game.

**LUCKY MR. YOST.**

He Finally Landed in a Belasco Play.

When "Over Night" was originally produced here seven years ago one of its hits was scored by a young actor whom the programme revealed as Herbert Yost. His portrayal of the mild-mannered young bridegroom who found himself starting on a honeymoon with the equally timid bride of a friend led many to predict that he was a new-comer sure to make a name for himself. How well the prediction

was in moments which with a younger man should be intense and excited, but which can never more be so. Gradually one acquires the true inner feeling of the aged and lets the external take care of themselves!

"I chose the role of Barry Carlton because I was hungry for an opportunity to use a different set of acting talents from those in ordinary use. In this play, 'Success,' I am not, I am happy to say, a type. I must employ all the art I possess to make this character live. No mere type can do that, for I am a young man playing an old man. Contrary to what you might be so entirely opposite! The best actors of our stage in former years were not known as types. They were actors whose very versatility was their greatest attraction, who delighted the public in the constant change and comparison of the characters in their repertoire. Comparison, too, with the work of other actors gave an incentive which is lacking to-day. In my opinion, and I have shown that I have the 'courage of my own convictions,' the public is tired of the same old type in the same old role in the same old sort of play. If actors would insist upon using their art instead of their type the stage and the public also would be the gainers."

"I predict that next season will see a number of plays in which leading men will be playing old men parts," added Mr. Tynan recently between the acts of "Success" at the Harris Theatre. "And I hope I may not be accused of bringing in the personal equation too strongly when I claim that Lionel Barrymore and myself will have had much to do with the sort of roles the managers will select for some of their stars. When I produced 'Success' a great many people expressed surprise that I, a young man, would deliberately pick out such a part as Barry Carlton in which to follow my last play, 'The Melody of Youth.' 'What do you want to be an old man for?' they asked me. 'You are young in the prologue and a wreck for the rest of the play.' I tried to explain that I believed art lies in characterization. It is not difficult to play one's self in a play, but it is not an easy matter to portray some other sort of a person, particularly an old person. I have played every sort of young man imaginable during my years on the stage. But they are so unsatisfactory. And so I selected 'Success' from the hundreds of plays which were sub-

mitted to me. And now comes Lionel Barrymore and makes a great hit in 'The Copperhead.' Again an actorship on the part of the public that a young man like Mr. Barrymore should appear in a play in which he is a young man for half the time only and then, after forty years have passed, he is seen as an old man so splendidly made up will half the people in the audience didn't recognize him when he made his entrance.

**THE NEW CINEMAS.**

"Ruggles of Red Gap," with Taylor Holmes as Harry Leon Wilson's laughable character, will head the programme at the Rialto Theatre this week. Lawrence O'Say will be The Honorable George, and Frederick Burton, Cousin Egbert. George K. Snood produced the picture.

"Headin' South," an Artcraft comedy, featuring Douglas Fairbanks, will be the chief picture-play at the Rivoli Theatre. Allen Dawn directed it, using the cactus country along the Mexican border for most of his settings.

Mary Pickford in the long heralded "Amarilli of Clothes Line Alley," will be presented at the Strand Theatre. The story is of New York's tenement district. The star plays the daughter of a tender hearted Irish washerwoman, who makes her own living as a scrub girl in a theatre.

"The Kaiser," which opened last night at the Broadway Theatre, and will hold the screen this week, essays the telling of the intimate life of William II. of Belgium, before the war and during the German invasion, and the habits and crimes of the King of Prussia and Emperor of Germany, with a forecast of the war's end.

"Woman and the Law," the scenario of which was suggested by the De Saules murder case, begins its second and last week at the Lyric Theatre to-day.

Jack Pickford in his first attempt to portray Mark Twain's Tom Sawyer, will be shown at the Banny Theatre next Saturday morning.

**TYNAN AN OLD MAN ACTOR.**

Many persons have expressed surprise that Brandon Tynan should have chosen the role of an old man as a successor to the young Irishman in "The Melody of Youth." In his new play, "Success," he appears as a young man in the prologue. The three acts which follow provide no sudden change to make the central figure once more handsome. Of late it has been almost a rule that the star should not grow old before the final curtain. In a prologue it is permissible, provided the rest of the play gives us youth. Mr. Tynan as Barry Carlton, the young and then the old actor, has gone against custom. And Mr. Tynan has had much experience in playing young and romantic heroes.

Asked if he differentiated in acting the seamed and faltering old man, Mr. Tynan said, "Youth is quick and decisive and old age is slow and hesitating. One must bear in mind this difference. It is rather difficult to gauge one's gestures and speech by one's years. After a time, however, one becomes accustomed to slowness in actions and deliberation or weak-

**HER COUNTRY**

Eve Post: "Most subtle, most intellectual and most effective war play yet seen."

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Herald: "Applause, cheers and shrieks of delight large enough to fill the Metropolitan Opera House."

**HER COUNTRY**

Punch & Judy Theatre, 40th St. E. of W. Ave. Phone 2-1111. MATS. WED., FRI. AND SAT. 2:30

**NEXT SATURDAY MORNING!**  
AT ELEVEN FIFTEN O'CLOCK!  
TONY Fascinating, Wonderful, SARG'S Delightful, Triumphant!  
**MARIONETTES**  
BIGGEST LITTLE SHOW ON EARTH

**COLUMBIA**

B'way & 42nd St. New Show Every Week. Quite Naturally, the Public Picks Out the Best Shows. That's Why the Columbia Picture Shows are the most popular to the Doors Every Afternoon & Night. 2 Big Shows 11:25 to 2:00 and 7:15 to 9:45. Commencing To-morrow

**FRED IRVING'S MAJESTIC**

Paul Zimmerman, Lily La Fite, Roscoe Allen, George Leon, Doc and other stars in the big dramatization of Funmakers, Minors and Danvers. **IRVING'S MAJESTIC** GIRLS. Superior Scenery, Costumes and Effects. Twice Daily. Moderate Prices. Smoking permitted. Week of Dave Hartman. Seats Mat. 18c and His Own Company. Now

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**THE BROOKLYN PLAYS.**

"The 13th Chair," the sensational melodrama, will be this week's entertainment at the Majestic Theatre. William Harris, Jr., will present it in the same theatre, which it was shown at the Forty-eighth Street Theatre, Manhattan. The original cast remains with it.

"Here Comes the Bride," a farce comedy by Max Marcini and Roy Atwell, will be played this week at the Montauk Theatre. Mr. Atwell will be seen in the role of his own hero.

**RIVERSIDE HWAY.**

K. E. F. 11th St. 98 St. 11 Direct from 2 Big Weeks at the Palace

**GRACE LA RUE**

The International Star of Song. Married to the Famous "The Bird" Lyrics & Co. Kelly & Co. Special Added Attraction—Season Association

**HOBBART BOSWORTH** (Himself) In Jack London's "The Sea Wolf"

J. Francis DOOLEY & SALES Cortina Elmer El Ciego "The Australians" (Cortina) Directed from 4 Week's Palm Triumphant

**BESSIE CLAYTON** Audited by Palace Noon with Louis—MOSECONI BROTHERS—Charles

**VIEUX COLOMBIER**

65 West 35th St. Greeley 1-22. Mon. Tues. Wed. Fri. Even. 8:30 and Thurs. and Sat. Mats. 2:30

"La Petite Marquise"; "L'Amour Medecin"; "La Traversée"; "Poli de Carotte"; "Les Freres Karamazov"; Monday and Saturday Nights Popular Prices.

**SKY OFFICERS**

A Thrilling French Official Exhibition. 10 Paintings by Lucien Faure of famous battles in France. Capt. Guvener a great artistic plate, etc. Daily, including Sunday, 10 to 6. Admission 5c. Soldiers in uniform free. The Anderson Galleries, Park Ave. and 50th St.

**FLASHES OF BOLTON.**

As They Smite the Audience of "Oh, Lady! Lady!"

"Oh, Lady! Lady!" is the fifth annual intimate musical comedy production of Comstock & Elliott's at the Princess Theatre. Guy Bolton's reputation for smart and pungent dialogue must be well sustained in this play, for "Oh, Lady! Lady!" is a great success. Are these the reasons why?

Speaking of a character suspected of little mentality Margaret Dale remarked: "Nature is not infallible, but she abides by her mistakes."

Of the same person one of the characters said: "His head is only a parking space for his hat."

Harry C. Browne observed: "I am a realist. I believe in calling a Ford a Ford."

Yvonne Segal, the romantic young heroine, observed to her cynical mother, who has been married three times: "Love is the greatest force in the world." "The greatest force in the world, you mean," replied Margaret Dale as the mother.

"Speaking of the chances of a breach of promise suit brought by an old flame against the young hero, Carl Randall, Carroll McComas observed: "A declaration of love on paper is worth two on your knees."

Carl Randall avowed to Yvonne Segal that she was the first girl he had ever kissed. "If that is so," she replied, "how is that you kiss so expertly?" To which he countered: "If you have never been kissed before, how do you know I am an expert at it?"

Speaking of her old flame, who was a model young village boy, Carroll McComas observed: "He is so innocent that he would make little Eva look like Sapho."

Carl Randall observed that his one time school teacher sweetheart applied his school rules to his courtship and made him bring a written excuse from his mother every time he was late in calling.

**AMUSEMENTS.**

**AMBASSADOR GERARD**

WILL TAKE YOU THROUGH IT ALL AGAIN

OUR American Envoy at Berlin saw the inside workings of the German machine. He watched the evil genius, the Kaiser, at work—held his confidence until it no longer became humanly possible for the American representative to hold conversation with so crooked and so inhuman a creature.

If every American knew what Gerard knows, there would be no discussion about the President's course. Every American would follow without question. And in order that Americans may know what Ambassador Gerard himself knows, he has consented to be connected with the reconstruction of all of those unbelievably cruel scenes of state in which he was a moving factor at Berlin.

Thus you will know the German Kaiser and his advisers as they are.

**AMUSEMENTS.**

**MY FOUR YEARS IN GERMANY**

NOT A BATTLE PICTURE

Directed by William Nigh Adapted for the Screens by Charles Logue

Everybody worthwhile, it seems, is going down to-night to watch the opening of this great picture. It will be a sensation in the like of which has never been known in the annals of moving picture making. Come down to-night to the

**KNICKERBOCKER THEATRE**

B'way at 38th St.

TONIGHT at 8:30 25c-50c-75c-\$1.00-\$1.50

Performance continued thereafter every day.

MATINEES 25c-50c-75c

Symphony Orchestra with a Special Musical Program by Meyer Bros.

**AMUSEMENTS.**

**THE KAISER**

—claim This Photoplay is a Vile Libel on the Kaiser. Is it?

Pro-Germans are bitter in their criticism of the intensely thrilling and patriotic anti-Kaiser photoplay now running at the Broadway Theatre.

(Overheard in the Lobby)

**AMERICANS SAY—**  
"Your show is just what America needs to make it fighting mad."  
"You're right. It's a whale of a picture, but you don't paint the Kaiser black enough."  
"Thank God, somebody has the sense to tell the awful truth about that beast of Berlin."  
"Good for you. Give him hell!"

**PRO-GERMANS SAY—**  
"It is wrong to inflame the people's minds against the Kaiser by such a picture."  
"Your play is not true. The Kaiser's morals are good. He is not what you claim."  
"It is a big mistake to call the Kaiser the beast of Berlin. You will anger Pro-Germans."  
"It is grossly exaggerated."

**AMUSEMENTS.**

**BROADWAY THEATRE**

BROADWAY AT FORTY FIRST STREET

(NOW) Two Performances Daily (NOW)

Evenings, 25c-50c-75c and \$1.00. Matinees 25c-50c & 75c

AUGMENTED SYMPHONY ORCHESTRA

**AMUSEMENTS.**

**THE RIVOLI**

BROADWAY AT 49TH STREET

**Douglas Fairbanks**

In His New Artcraft Comedy "HEADIN' SOUTH"

**The Rialto**

TIMES SQUARE

WILL SHOW

**Taylor Holmes**

In "RUGGLES OF RED GAP"

A George K. Snood Ultra Feature

THE RIVOLI ORCHESTRA Hugo Rosenfeld and Erno Rapee Conducting "España" Overture. Chabrier "Carnaval in Paris" Stensted

CHORUS, SOLOISTS, COMEDIES, TRAVEL, NEWS, AND EDUCATIONAL FEATURES. PRESENTED IN EACH THEATRE WITH SPECIAL SCENERY AND LIGHTING EFFECTS.

Both Programs Under S. L. ROTHAPFEL'S Personal Supervision.

DOORS OPEN AT 7 P. M. IN HIGH SEAS. FIRST RIALTO DE LUXE PERFORMANCE AT 2:15. FIRST RIVOLI DE LUXE PERFORMANCE AT 3

**AMUSEMENTS.**

**THE PALACE**

BROADWAY AND 47th STREET

EVERY NIGHT 25, 50, 75c, \$1, \$1.50

2,000 CHOICE SEATS, 50c. Except Sat., Sun. & Holidays.

TWO BIG CONCERTS SUNDAY 2 & 4 P. M. Beginning Mon., March 11th. SECOND BIG WEEK (10 NIGHTS)

**EVA TANGUAY**

THE WORLD'S GREATEST ECCENTRIC COMEDIAN'S ADDED FEATURE

**JACK WILSON**

Assisted by TOM MITCHELL and GLADYS MOFFETT in An Incredible Revue. FEATURE EXTRAORDINARILY FUNNILE OF VRIES Presents

**"SUBMARINE F-7"**

A Realistic and Sensational Production Invented and Staged by Henri de Vries. ADDED ATTRACTION

**GUS EDWARDS' BANDBOX REVUE**

WITH GEORGIE AND CUDDLES and VINCENT O'DONNELL (THE KID MCCORMACK), MAJOR HALL and a CHORUS OF BEAUTY BEIDS.

EXTRA ATTRACTION

**CATHERINE HAYWOOD**

Woman Brilliant Champion of the World. In Exhibition Games With MAURICE DALY and WELKER COCHRAN (Three Times World's Champion). Challenger for World's Championship) and ALBERT G. CUTLER

The American Champion, who will shoot and explain the fine points of the game.

EXTRA FEATURE ALICE EIS and JOE NIEMEYER

IN A SERIES OF DANCES, including "THE SHADOW OF PAJAY."

**W. J. REILLY, U. S. N. THE GLADIATORS**

EXTRA ADDED FEATURE RAY GORDON & WILLIAM

**THE THREE DOOLEYS**

IN SOME UNIQUE DOOLKY NONSENSE.

**AMUSEMENTS.**

**THE STRAND**

THEATRE B'WAY 47th St. Direction HAROLD EDEL. COMMENCING TO-DAY.

NOON TO 11:30 P. M. ADOLPH ZUKOR Presents PRICES 20-30-40-55c

**MARY PICKFORD**

In "AMARILLI OF CLOTHES LINE ALLEY" An Artcraft Picture

**DEPTHS OF THE SEA**

FIRST EPISODE

Startling, Stupendous Series of The Mysteries of The Deep.

ROSA LIND (Soprano) REVIEW—SCENIC—COMEDY PICKFORD DUET

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THEATRE B'WAY 47th St. Direction HAROLD EDEL. COMMENCING TO-DAY.

NOON TO 11:30 P. M. ADOLPH ZUKOR Presents PRICES 20-30-40-55c

**MARY PICKFORD**

In "AMARILLI OF CLOTHES LINE ALLEY" An Artcraft Picture

**DEPTHS OF THE SEA**

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