

STANDING OF PHOTOPLAY CONTESTANTS—ARTICLES AND NEWS FOR PLAY AND SCREEN FAN

The Old-Timer and Movie Days That Once Were

When the Camera Traveled Around the Country Seeking Audiences

There was an old-time "movie" manager in the office the other day. (He now is touring the States in a big blue Packard car with a chauffeur, footman and three pretty little granddaughters, that were all the direct or indirect results of his pioneer experiences in the "silent drama" business.)

"Most times it didn't. Often we found that the power plant in the town was out of order. Then was the job to tap the heavily charged trolley road wire outside the building and let the juice run through a hoghead of salt water that we always placed during the afternoon in a secluded location back of the stage entrance.

"Then came the show. A railroad engine steaming down the track. The pianist would blow a tin whistle and the audience would 'Oh' and 'Ah' and after two or three minutes of this there would be another five-minute intermission to thread the machine with the much heralded feature called 'A bootblack shining shoes.'

"Money rolled into us in those days. Quick returns were always the rule. But now what a change. Limousines roll up to a theatre costing upward of a half-million dollars and an orchestra of picked soloists replaces the old-time pianist, with a whistle for effects.

Another Frohman Story
Frohman now and then you run across a new and amusing story about Charles Frohman, for there are more now in circulation than when he was here. The Frohman legend is already in the making.

There is this one: Frohman was in London, when there came in his morning's mail to the Savoy a communication from one who had been an actress in his companies and who had since married and become a great lady. He opened the envelope and found therein a formal card announcing that his erstwhile star would be "at home" on such and such an afternoon.



ALBERTINA RASCH Dancing at Keith's next week.

NEWS SNAPSHOTS OF SOME PHOTOPLAY STARS RIGHT IN THEIR ELEMENT



AT U CITY
Viola Smith, Universal actress, and Mabel Condon, western representative of the Dramatic Mirror, on the running board of Miss Smith's car.



Clara Kimball Young will be the feature attraction at the Olympia next Wednesday. "The Rights of Man" and "The End of the World" are announced for Monday and Tuesday.

THE PHOTOPLAY-MAN-ABOUT-TOWN

Complete Theater Programs for the Week Appear Every Monday in the Evening Ledger Chart

Programs of the motion-picture theaters in the city for next week reveal the peculiar fact that two feature films will be shown in nearly all of the first-class neighborhood theaters.

Two new Paramount releases feature next week's bill at the Stanley. Wallace Reid and Cleo Ridgely will appear in "The House of the Golden Windows" the first three days, while the picture for the end of the week shows Marie Doro in "Common Ground."

Wednesday will be a big day at the Liberty with a twin feature bill exploiting William Farnum in "The Battle of Hearts" and Francis X. Bushman with Beverly Bayne in "A Brother's Loyalty."

Pauline Frederick and Edith Storey are the stars at the Leader for the early part of next week. "The World's Great Share" is the picture for Monday and Tuesday and "The Tarantula" for Wednesday.

Charlie Chaplin will vie for favor with Harold Lockwood and May Allison at the Locust Monday and Tuesday. "Feet" will be in his latest comedy, "One A. M.," while the others will appear in the Metro feature, "The River of Romance."

Miss Doro will be the nursemaid heroine in "The Heart of Nora Flynn," the feature announced for Monday and Tuesday at the Albion. "David Boreas" is featured in the Hiale Theater. "The Deserter" on Wednesday. Jackie Saunders on Thursday and Friday, and Pauline Frederick on Saturday.

Willie Collier, Jr., son of his more famous father, will star in "The Bugle Call," which opens next week's bill of pictures at the Albion.

Marguerite Clark, Louis Huff and Mary Pickford will appear in favorite pictures for two days each, in the order named, at the Belmont Theatre, next week.

Theda Bara, Pauline Frederick and Florence Rockwell will be seen on the screen at the Ruby Theatre during the first part of next week.

The Regent Theatre closes its doors to-day.

Evening Ledger Photoplay Cast Contest

Entries now open. Voting begins July 11. Final results August 1. Decision September 3.

Form for casting ballot with fields for Name, Address, and Club.

AT U CITY

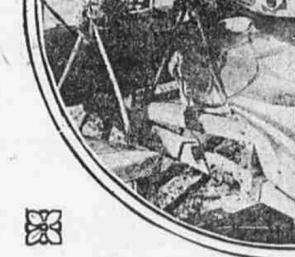
night for a short vacation, during which time the auditorium will be improved to the extent of \$15,000, according to the management's estimate.

The Iris announces Charlie Chaplin in "One A. M." on Monday; Peggy Hyland, in "Saints and Sinners," Tuesday, and Charles Ray and William S. Hart, in two feature pictures Wednesday.

Four Triangle and two Paramount releases feature next week's bill at the Park. Myrtle Stedman in "The American Beauty" on Monday and Tuesday; Harold Lockwood and May Allison in "The River of Romance," the next two days, and Blanche Sweet in "The Duke" at the end of the week comprise next week's program at the Germantown.



POPULAR—BOTH OF THEM
Cleopatra, the Lasky-Paramount star, will by a coincidence be seen at two downtown houses next week. At the Stanley she will give us a first view of "The House of the Golden Windows," while the Palace brings her back in "The Selfish Woman."



A VAMPIRE IN HER ELEMENT
Bats fly—even vampire bats. So does Louise Glaum, the talented "vamp" of the Ince side of the Triangle. She will be seen in "Honor Thy Name," with Frank Keenan and Charles Ray, at the Arcadia next week.

Standing of Contestants in Photoplay Cast Contest

BELOW is printed for the first time the standing of the 108 contestants for the Evening Ledger's Photoplay Cast. The list includes only those nominated before Thursday night and the number of votes cast is made up to the same date.

Table with 3 columns: Name, Club, Votes. Lists 108 contestants and their respective vote counts.

"DOING A KEYSTONE"

Here we have Charles Murray, on the right, trying to put a feather in his cap to the best comic advantage, while Julia Faye, Anna Luther and Hank Mann supply valuable advice.

WHAT MANAGERS ARE PLANNING FOR 1916-17

The opening attraction at the Forrest Theater will be Messrs. Klaw & Erlanger's production of "Little Miss Springtime," an operetta by Emmerich Kalman, the composer of "Sari," with the book by Guy Bolton.

Al Johnson and the Winter Garden show, "Robinson Crusoe, Jr.," are the prominent operators of the Lyric.

The Garrick will have "The House of Glass," with Mary Ryan, for an indefinite engagement, beginning September 25.

Will Irwin, author of the novel, "Red Button," and Bayard Veiller will collaborate on a dramatization of that story.

Edward H. Robins has been engaged for the leading male role in "Her Market Value," a new play by Willard Mack, which A. H. Woods will produce the coming season.

Charles Dillingham and George Broadhurst have combined for the production at the Globe Theater, New York, in September, of a comedy by the latter, entitled "Fast and Loose," with the book by Guy Bolton.

The Charles Frohman Company yesterday engaged Ferdinand Gottschalk for one of the principal roles in "Please Help Emily," wherein Ann Murdock is to act the role of Emily.

"Upstairs and Down," a new comedy by the Hatttons, was produced at the Morocco Theatre in Los Angeles recently with the cast headed by the Hatttons.

Richard Bennett will be under John D. Williams' management next season and will be seen in a comedy.

Messrs. Corey and Ritter will open their new producing season at the Colonial Theater, Boston, Monday night, August 21, with the presentation of "The Amber Empress," a musical play by Zola M. Gaudin.

Eight new plays are among the attractions which the Cohan and Harris will present during the coming theatrical season, according to announcement. The list of new plays is as follows:

"Irene O'Dare," a comedy by James Montgomery Flagg, which will be produced for the first time at the Stamford Theater, Stamford, Conn., on August 7, with this cast: Willette Kershaw, Adele Holland, Annie Mack-Berleim, Isabelle O'Madigan, MacHopkins, Lily May Stafford, Edith Speare, Harriet Ross, Adelaide Hastings, Allan Dinshart, Gardner Crane, Clarke Silverman, Cameron Matthews and Edward M. Kelly.

"The Moral Code," a new play by Cyril Harcourt, author of "A Pair of Green Stockings," the first production of which will be made at the Broadway Theater, Long Branch, N. J., on August 17. The principal parts will be assumed by Oliver Tell, Doris Sawyer, Frank Kemble Cooper, T. W. Percival, Vernon Steele and Richie Ling.

"The Cohan Revue, 1917," another edition of the musical extravaganza of last season, will begin its New York engagement on Christmas night. Other plays announced are "Speed Up," a farce by Owen Davis; "The Road to Destiny," by Channing Pollock, suggested by G. Henry's story, "Roads to Destiny"; Chauncey Gledhill in a new piece by George M. Cohan; "Buried Treasure," a comedy of romance and adventure, by Rida Johnson Young, and "I Love the Ladies," by Emilio Nijtray and John Richards.

Those plays which will continue "on the road" include "The Cohan Revue, 1918"; Leo Ditrichstein in "The Great Lover"; George M. Cohan's farce comedy, "Hit-the-Trail Holiday," with Fred Niblo, which will come to the Park Square Theater on Labor Day; Max Martin's drama, "The House of Glass," with Mary Ryan in her original role, which will open at the Garrick Theater, Philadelphia, for an indefinite run beginning September 22.

Two companies have been organized to present "It Pays to Advertise" in the minor cities in all sections of the country. On Labor Day Cohan and Harris' Bronx Opera House will open with A. H. Woods' production of "Common Clay."

Mary Pickford is playing in a seven-reel feature. Her second this year.

Our Own Ethel Tells Secrets of the Movies

Miss Barrymore Discusses Magic and Wonder of the Screen

By ETHEL BARRYMORE

My entering the lists in behalf of the screen perhaps comes as a surprise to those who have always associated me solely with the speaking stage, and who remember my traditions and early training. But when a new comet blazes across the sky, no one can be blamed for turning to look and admire.

At first I had no idea that I was really going to like motion pictures. But they represented a new development of which I felt I had no right to remain ignorant. I pride myself on keeping free from prejudice, and I came into the screen world with an open mind. I found it a delightful region where new interests were unfolded at every step.

The stage and the screen are sister arts. Each has a charm of its own, but I sometimes feel that the best qualities of the younger sister are unappreciated by those of her very youth.

To me, the most valuable asset of the motion picture is the feeling of good fellowship it engenders. It unites the spectator with itself. It takes him into its confidence. It has no secrets from him. There is no middleman between the picture and the visualist.

There are some who think that the screen's greatest advantage over the stage is its realism. I hope I shall topple no one's idols over when I say that I consider this item negligible. Art should be a stimulus to the imagination. The exact reproduction of reality is nothing but another reality. Something should always remain unsaid in order to pique the interest—to induce a man to say the final word himself. Indeed, it is my contention that the screen, for the reason that it does not intrude individuals too much upon the spectator, is a greater stimulus to the imagination than the stage.

The player is there—yet he is not there. The situation contains something of the magical. To this anomaly of a favorite's being a visible presence, yet an intangible one, plain to view, yet not graspable, I attribute the almost romantic interest of the public in its motion-picture stars. Imagination is the very breath of life to the motion picture.

A motion-picture player is never seen for such a long period as a stage star. His best moments can be chosen, and a wise director will not permit him to exhibit his less happy phases. The spectators do not tire of him. There is always an added thrill of interest, because the appearance of a favorite never lasts long enough to satisfy an ardent admirer.

Yet the audience has never been so much intimate relations with the actor as the spectators are with the screen favorites, by reason of the illusion of proximity. The "close-up" has banished the opera glass. So plainly are the most subtle expressions of emotion recorded, the most powerful delineations of love and hate, sorrow and rejoicing, that each motion-picture house, no matter how spacious, becomes a veritable Little Theatre.

Why should amusement places be limited to a seating capacity of 99 or 200 when intimate representations can be shared with an audience of 3000?

On the stage, the fall of a curtain three or four times during the progress of a play acts as a barrier to the audience's participation. It is like a slap in the face—a gratuitous affront offered to a friend. No matter how well the interest has been kept up, to how keen a participant it has been developed, there is a flagging of interest, an interruption of attention, when that heavy curtain comes lumbering down.

Immediately there is a hum of conversation on all subjects imaginable, totally irrelevant to the theme of the play, and perhaps a blare of music that sets the minds of those present to ragtime measures, nullifying in part, at least, the most earnest efforts of the actors. The fact is, a play is an idea chopped into three or four pieces.

A photoplay, on the other hand, is a unity. Made up of many parts welded together, it is still one. It weaves a perfect fabric of dreams.

The screen surpasses the stage in continuity of scene. If the stage constable says he is going down to the county jail, we know he does so such thing. We see him walk into the wings and perhaps enter into an altercation with a man in shirt-sleeves behind the scenes. But the picture convinces us, because we follow the action.

The screen supplies a wealth of detail at a glance. On the stage, circumstances attendant upon the main incidents have to be told laboriously, and cannot help retarding the action. On the film, one glance suffices to make the spectator cognizant of all the necessary and important adjuncts to an episode. He is at once en rapport with the scene.

Most motion picture representations are conducted on a scale that can be no more than remotely suggested on the stage. Opportunities for education are given freely to a patron of a first-rate picture theatre.

An African jungle, a mountain pass, the intimate details of the home of a multi-millionaire are shown with fidelity on the screen, broadening the experience and enriching the lives of many who might never have the chance to view these things.

I suppose the value of motion pictures to those who have not the means to travel, or who are prevented by other reasons, is something quite incalculable.



THOMAS F. RYAN, Conductor at World's Park this week.