

FOOTLIGHTS, SPOTLIGHTS, PHOTOPLAAYS

JOSEPH SANTLEY ADDS TO HIS SUCCESS IN SUMMER SHOW

Joseph Santley, the versatile young star who was seen in Ogden last season in "When Dreams Come True," has just achieved a big success in his new play "All Over Town," which was given its introduction a short time ago in Chicago. Mr. Santley has many friends here, being a nephew of Mr. and Mrs. Joseph I. Smith of this city, and the following review of his new vehicle by Charles Collier, dramatic critic of the Chicago Evening Post, may be of interest:

"The summer theatrical season was ushered in with appropriate gaiety last night when 'All Over Town' had its premiere at the Garrick. This entertainment is Joseph Santley, the debonair young veteran of warm-weather diversions in this community, plus tunes and girls and the other accessories of lyric revelry, and it is all that a summer show should be.

"The spirit is gay and jaunty, and its mood is a pleasant blend of the necessary comic and romantic elements. The rhythms of its score, composed by Silvio Hein, whose musicianship is well suited to Mr. Santley's grace, invites the dance. Although it is called a 'revue,' it possesses a story, which gives the versatile star creditable representation as a librettist. It is vivacious with good numbers, neat stepping, and amusing 'specialties.' I call it a jolly show, and hereby record it as a 'hit.' I am sure that 'All Over Town' will add to the virtues of this city as a summer resort.

"Mr. Santley has modernized the legend of 'Faust' to give his entertainment a background, and has done it neatly. After a sort of prologue in a grand opera environment, showing a fantastic group of characters in the Metropolitan greenroom, Mr. Santley dreams that he is a Faust along Broadway, and passes through many jaunty adventures. He starts as an old man, but does not conceal his ambrosial youth from the audience for more than a few minutes, because he enters into a compact with the head of Satan's temptation department, a part in which Walter Jones is effectively droll, and is restored to juvenility. The diabolical compact by means of which this transformation is brought about is that Mr. Santley shall run away with the evil one's vexatious wife. This is a hard bargain, for Mr. Faust-Santley, who has already discovered his Marguerite in the person of the ingenious Marie Flynn; and so the fun rollicks along to a reawakening in the epilogue.

"Mr. Santley, who is undoubtedly the best player of his type in musical comedy, carries off the stellar portion of the performance with his usual talent. He is conveniently occupied; his singing and dancing are impeccable; and his boyish grace and personal distinction were never displayed to better advantage. A hero of the matinee, he is also a young man of many talents. His success in this piece is even more thorough than in a 'Modern Eye' and 'When Dreams Come True.'

"His associates include Beatrice Allen and Ruth Randall, for dancing purposes, and Miss Flynn for sentimentalities in episodes of rhyme and dialogue. Miss Allen, an exemplar of the 'modern' dances, wears a small fortune in gowns and trots blithely with Mr. Santley, but I am inclined to regard the pretty Miss Randall as the more graceful of the two. Walter Jones is quaint as the agonized demon. Roy Atwell walks in and out in a kind of stray character, a travesty on the scientific detective, and sings his comic lament about the bacteriological terror of food, as he did in 'What's Going On?' with amusing results. Saranoff, always an appendage to a Santley show, is there with his romantic fiddle. Richard Tabor is excellent as a juvenile associate for Santley. Mr. Williams and Miss Wolrig introduce the slapstick element with more or less of their vaudeville skit, which is a grotesque argument with a plane.

"Of the twenty-one musical numbers, at least half a dozen may be marked as hits. The theme song, 'I Can't Forget Your Eyes,' is in Mr. Hein's best vein of slow melody, and 'My Moving Picture Man' will please the film friends with its choristers as mimics of the celebrated Mr. Chaplin. The best dancing number is 'The Parisian Trot,' which Mr. Santley and Miss Allen trip about delightfully. The piece is handsomely costumed and staged. Its fun is genuine and its manners are good. As a summer show it satisfies the local tradition."

FOOTLIGHT FLASHES

Zelda Sears, who, with George Sidney will be a featured member of the cast of "The Show Shop," by James Forbes, does not know whether to rail at her luck or bless it, inasmuch as the only holiday she is to have between two long seasons in "The Show Shop" is being taken up by the direction of two of her plays, which will be put on next year while she is on tour.

Violet Heming, leading woman of "Under Cover," says that it is no longer safe to have any kind of a villain in a play. She has just had a long and expostulating letter from a man in the Customs Service, who says that in his long career there he has never seen such villainies as are represented in the Mergue melodrama, and that all his friends and confederates in the service are just as moral as he is, and that Mr. Mergue and Miss Memming ought both to be ashamed of themselves.

Willis Sweatnam, who plays "Jeff" in "Back Home," made one of his biggest hits as the porter in "Excuse Me," the Rupert Hughes farce in which Mr. Sweatnam was featured. Helen Raymond, who plays the part of Signora Monti in "Twin Beds," says that so persistent is the idea that things that happen on the stage are actual events, she has had a half-dozen notes from struggling young singers asking her to boost them from

"THE CANNON BALL" IS A SCREAM

This great two-part Keystone Mastercomedy is positively the most furiously funny and spectacularly sensational comedy ever seen. It's at The Ogden tonight for the last time as an added feature on a great program with John Emerson in the heart-gripping 4-part Mutual Masterpicture, "The Failure"—see this great program tonight. 5c and 10c.

Tomorrow, SEE "GHOSTS"

The famous literary genius, Henrik Ibsen, wrote the powerful dramatic story "Ghosts" so powerfully that it has become an immortal drama. It is presented at The Ogden tomorrow, and will be a great success. The play is a stirring denunciation of immorality and a strong plea for purity. It is a masterpiece of dramatic art. See it tomorrow at The Ogden. The play is a masterpiece of dramatic art. See it tomorrow at The Ogden. The play is a masterpiece of dramatic art. See it tomorrow at The Ogden.



THE OGDEN THEATRE

Cool, Comfy, Homey--The BEST Seats, 5c and 10c

"LINE-UP" AT THE OGDEN
The Ogden gets "the goods" first and ask your support afterwards!
This theater has given the people of Ogden the world's greatest photoplays as fast as they have been produced. Now, we are glad to offer you the most costly feature photoplays ever made—the highest priced pictures ever brought to Ogden and shown on a regular program. The first of these new and wonderful offerings comes next Tuesday, Wednesday and Thursday. It is **"The Carpet From Bagdad"**

By far the best picture play presented in the last two years. It features KATHLYN WILLIAMS and all-star cast. It's a filmed version in five acts of Harold MacGrath's wildly, exciting tale of America and the Orient. And this is but the beginning. Other new photoplays to follow at The Ogden include: Viola Allen in "The White Sister," (6 reels), Harry Mestayer in "The Millionaire Baby," (6 reels) Francis X. Bushman and Beverly Bayne in "Graustark," (6 reels), Edwin Arden and Romaine Fielding in "The Eagle's Nest," (6 reels). Ruth Stonehouse and Francis X. Bushman in "The Slim Princess," (4 reels), Anita Stewart and Earle Williams in "The Juggernaut" (5 reels), Ethel Clayton and George Soule Spencer in "The College Widow" (5 reels), Rose Coghlan and all-stars in "The Sporting Duchess" (5 reels), Dorothy Berrard and all-stars in "The District Attorney" (5 reels), Kathlyn Williams, Charles Clary in "The Rosary" (7 reels), also "A Texas Steer," "The Circular Staircase," Winston Churchill's book, stage and film successes. All these costly, superb photoplays are in addition to the wonderful Mutual Masterpictures which in Ogden will continue to be seen, together with Keystone new Master comedies, only at—

PATHE "WHO PAYS" SERIES BIG SUCCESS

The Pathe-Balboa, "Who Pays" series has been winning its way on its merits to such an extent that today the bookings are heavier than at any time since its start. Exhibitors who at first were lukewarm are now among the most ardent boosters of the series. Last week over a hundred unsolicited letters of praise were sent to the Pathe offices by prominent exhibitors in every part of the country. The following are characteristic: "Accept my heartiest congratulations on your 'Who Pays' series, which is in its fourth week in our theater. It is the best thing in the picture line I have seen in a long time. It has transformed our Monday evenings from a quiet night to one of our biggest. Even with the circus in town last Monday our theater was filled in an early hour. It can be said in every sense that they are pictures with a punch. I trust you will have something as good to take the place of 'Who Pays' when they run the twelve numbers."

This letter was from Edward J. O'Keefe, Manager of the City Square theater in Atlantic City. Another letter from Mr. C. S. Bus of the Third Street Theater Co., of Bethlehem, and Easton, Pa., reads as follows: "It no doubt would please you to know that your 'Who Pays' series of dramas is one of the best things we have ever offered at our theater. Our patrons are highly pleased with each story. This is verified by our box office receipts. We have one thousand seats on the floor, and we need

STUDIO GOSSIP

Charlotte Ives, whose work in the Famous Players production of "Clothes" will be remembered, will have the principal role in support of John Barrymore in that company's screen version of "The Dictator."

William Desmond, now playing leads with the Morosco-Bosworth forces, was the leading man Oliver Morosco chose for his first production in New York, "Judge and Jury." His honor was fairly won, as the star had been a Morosco stalwart at the Burbank Theater, in Los Angeles, for years.

Maude Odell, who has already participated in some big films for the Famous Players Company, is now busy on a new feature, "Clarissa," in which Hazel Dawn is the star.

every one and more when we offer 'Who Pays.' It does more business than the so called 'Big Features,' and as for quality the others should take lessons from it. Let us have more like 'Who Pays.'

The historic Jumel mansion, New York, is the scene of many incidents happening in "Kennedy Square," which is now being staged by the Vitaphone Company from the book of F. Hopkinson Smith.

Edna Mayo is given an opportunity in Essanay's "The Little Deceiver," when she plays through almost the entire film as a boy. It is a considerable surprise when we discover that the boy is really a pretty girl.

The Working Script for "The Crisis" is well under way at the Selig Mission studio, where the Winston Churchill novel is to be staged. Editor Lanier Bartlett is making the adaptation.

Marshall Neilan, who recently joined the Selig Coast Company, has received word from New York informing him of the arrival of a wonderful ten-pound boy at the Neilan home. Mrs. Neilan was formerly Miss Bambrick, a Biograph star.

One of the men employed as an "extra" in a two-act drama, "The Vivisectionist," is nursing a black eye. Marin Sais, the beautiful actress who plays the leading role in this production is nursing a bump on her forehead. Both injuries resulted while the possessors were taking part in a scene, the action of which was laid in a darkened room. Miss Sais had shot out the lights. The other player was supposed to make an effort to capture her. The actress ducked as he ran towards her and collided with him. Although utter darkness prevailed, both players vow they saw millions of stars.

Harry Millarde, the popular leading man who appears in "Honor Thy Father—" took an unexpected swim when his motorcycle plunged in the St. John River, down in Jacksonville, Fla. Millarde was on his way to the studio at the time of the accident. Because he didn't care to hold up work on the aforementioned drama, Millarde left the motorcycle at the bottom of the stream and hastened to the studio where he donned dry clothes. Later, he had the balky steed raised.

You've heard of Maxim's, Rector's and Bustanoby's—New York's most famous restaurants. You've also heard of the entertainments which have made these places famous. In fact, these restaurants and mention of the "Gay White Way," go together. Kalem has just completed a four-reel production "Maxim's at Midnight," which brings the Gay White Way right into the photoplay theater. Over sixty girls, all of whom are regularly employed at Maxim's, Rector's and Bustanoby's, appear in this gorgeous production.

Read the Classified Ads.
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LAMBS' GAMBOL WILL NET \$30,000

The Lambs Gambol took a big step forward when their annual All-Star Gambol opened at the Century Theater, Friday evening, June 4. Although they always manage to attract a large crowd, additional enthusiasm was displayed because the performances were for the benefit of the Actors' Fund. The latest Gambol was an immense performance—both as to size and quality—representing the best playwriting and acting talent on the American stage. The combined powers of all the Lambs showed what it is possible for an organization to do and every Lamb who could act helped the good cause along. The Twelfth

Read the Want Ad Page.

1123. The ball grounds, I can't see them better. No fireworks will be allowed on the ball grounds, hence there will