

EVENTS OF THE FILMS

BROADWAY LIKES MOTION PICTURES

PERSONALITIES

Attractions at the Big Theatres as Varied as They Are Prosperous—Strand Gives New York a Surprise—The Globe Next in Line.

New York has experienced a new sensation with the opening of the Strand. Advertisements indicated that much might be expected, but the invited audience which filled the theatre on the opening night were hardly prepared for what they saw and heard. They saw a theatre which, with the exception of a few of the seats, is perhaps superior to any other in the city. They saw an entertaining variety of pictures, including one long drama, projected with clearness and brilliancy and without a flicker. They heard an accompaniment of selections from the grand opera and other classical sources, played by a large orchestra and a pipe organ, besides a few numbers sung by a vocal quartet.

With such a combination it is hardly surprising that there were many rather than few persons in the audience, especially among the theatrical contingent. We had previously refrained from visiting the Strand during the course of its construction, as we wished to get the whole effect at once. As a result we were more than surprised. We were amazed and delighted with this exemplification of the motion picture act at its best.

The auditorium has seats for approximately 2,500 persons, although there is but one balcony. In order to insure a full and undistorted view of the screen the balcony and main floor are rather wide, and the rows of seats extend almost all the way across the house. At the rear is a large oval balcony extending up to the ceiling of the balcony and providing a promenade for the seats in the balcony. The walls, which surround the stage, are paneled with there to watch pictures and to avoid the heat of the stage.

The Strand is the only building of anything like its size about New York which was built primarily for motion pictures. The result is that many novel and particularly pleasing effects can be obtained which the structure of other places renders impossible. The entire auditorium is lighted by an indirect diffused light which can be controlled from one switch. This makes it possible to use an ascending or descending illumination at any time, which is an important feature.

The orchestra is seated on the stage behind a raised hedge, and before the screen is a setting representing a formal garden. In front of the leader a small fountain, colored by changing light, lends a touch of realism to the scene. In the space occupied by the orchestra leader in the ordinary theatre is the keyboard of a pipe organ.

The programme presented at the opening and we understand that it was typical of what will be offered regularly, consisted of two parts. The first included a number of short pictures, news, scenic and comic, and a selection of musical numbers by the orchestra and a quartet. This was followed by the Selig production of Rex Beach's novel "The Spoilers."

Like the novelist the motion picture producer has no limit fixed to his descriptive power. Anything that man can do he can portray. In such a story as "The Spoilers" this advantage over the stage is seen at its best. Of course light scenes as are done in the theatre, but no such a little royal as that in which Glenister and McNamara meet. A daily repetition of such realism would put the actors in the hospital in short order. Besides this splendid scene the picture is crowded with thrilling events, just as is the novel from which it is taken.

William Farnum makes an ideal Roy Gilder, and Kathryn Williams as Cherry Lantieri is equally effective. In fact the entire cast is an excellent one. Rex Beach in person directed the making of the picture. The present bill will continue for the week after which it is planned to offer a new feature weekly.

An interesting feature of the bill was a special film made for the opening. The object of it was to introduce patrons of the Strand to the Mutual Girl series. The Mutual Girl was shown driving up to the theatre in her machine. There she met the proprietors and the manager, and went with them to the studio, where she described some of her adventures in the

course of the series in which she is now appearing. This was done by short inserts from some of the earlier reels.

"Sixty Years a Queen," which begins an indefinite showing at the New York Theatre to-day, is in many ways as surprising a picture as we have seen. The surprise lies in the really absorbing interest which runs through the lengthy production. When we went to the advance display of "Sixty Years a Queen" we expected to be bored. "What," thought we, "can there be in the placid career of Queen Victoria which is sufficient to hold the interest through even a small part of eight reels?"

As has happened before, we discovered that we were decidedly in error. The producers of the work have followed historical details so carefully, arranged their settings so effectively and introduced special scenes with such discretion that there is not a dull foot in the eight thousand.

The film commences with the announcement to the youthful Queen that the throne is now hers. In order to cover the long span of Victoria's reign three women play her part. The actresses who portray her as a young woman and in her last years are most excellent. The impersonation of her middle age is not so effective.

By way of adding interest, a number of scenes are shown in which the Queen does not appear, but which were of importance in her reign. One of these, which deserves special praise, is a view of a night attack on the trenches of Selastopol during a snowstorm. There are other war pictures which are also full of realism.

Two scenes representing the greatest events in Victoria's life are shown with an effect that is really thrilling. These are her marriage and her coronation. Much of the charm of the offering lies in the fact that many of the intimate details of the Queen's life are pictured with as much care and fidelity to both fact and detail as are used in the big scenes.

"Sixty Years a Queen" takes so high a place among biographical subjects that it is far in advance of many purely dramatic productions in point of interest.

"The Battle of the Sexes; or, The Single Standard," the five-part motion picture now running at Weber's Theatre, is a production in which there is no beating about the bush. It is a straight from the shoulder punch to the jaw of the unfaithful husband, the shallow prater about man's privileges. Perhaps it would be better to speak of it as a rapier thrust, because it is such a remarkable combination of force and finesse.

It is a far cry from a spectacle such as "Judith of Bethulia" to "The Single Standard," but the genius of D. W. Griffith is seen in both. The same skill which planned the great scenes in "Judith" is seen in the almost perfect structure of this new production, in which there is nothing of a spectacular nature.

This is no discussion of the case for or against the production of this type of drama, whether on the stage or screen, but rather a comment on this picture as it is. Considered in this light, the picture is one to be recommended, in that it represents the best of its class. It presents a great moral problem without offence and by its excellent dramatic structure makes the lesson unusually effective.

While the cast is a capable one, there is a wide variety in it. Fay Tincher, as the siren Cleo, is without question the most effective member. She acts her unpleasant role with an air that gives it distinction. Donald Crisp, as her victim, is nearly as good. Lillian Gish means well, but she is lacking in the dramatic ability needed for such a part as she has.

"The Single Standard" is in many respects an unusual picture and its unusual features are nearly all good ones.

A motion picture production of Charles Dickens' "The Old Curiosity Shop," made by Hepworth, of London, at the original scenes of the story, is the chief attraction at Proctor's Fifth Avenue Theatre for the first half of the week. W. Felton, as Quilp, and James Darling, as the single gentleman, handle their parts with the same success which we have noted in earlier Hepworth productions. The current reel of "Our Mutual Girl" will also be shown during the first part of the week.

Beginning on Thursday, the feature attraction will be "The Yellow Ticket," which is the story of a young man who is attracted to a girl who is engaged to another man. The picture is a delightful one, and is well acted. It is a story of a young man who is attracted to a girl who is engaged to another man. The picture is a delightful one, and is well acted. It is a story of a young man who is attracted to a girl who is engaged to another man. The picture is a delightful one, and is well acted.

And still they come. What? Motion pictures to the big Broadway theatres. The Globe is the latest in the very

traction will be "Tess of the Storm Country," a Famous Players production, which has a heart interest unequalled in any picture we have seen. It will be supplemented by a comedy called "Love and Vengeance."

To-morrow one thousand children from the various schools in the neighborhood of Proctor's Fifth Avenue Theatre will be the guests of Mrs. Proctor to witness "The Old Curiosity Shop."

The inhabitants of New York City are for the most part quite unfamiliar with the appearance of the great woods of the North in their winter beauty. The glimpses of this region which appear in the All Star version of "Fierre of the Plains" are sufficient to make the picture worth while even if there were no story. With the added interest of Edgar Selwyn's exciting plot, and the presence of the author-actor himself in the title role, it becomes a fascinating production.

"Fierre of the Plains" is just the sort of play which is suited for motion picture exploitation. In it is none of your problem dramas, or so-called studies of psychology, but a red-blooded story of events that occur "when two strong men stand face to face." It is rife with action.

In the course of several seasons Mr. Selwyn's work has appeared in almost every city in this country, and the beauty of its settings has always been an attractive feature. Good as they were, they seem cheap and tawdry compared to the wonderful beauty of this film production. The strongest superlatives are none too strong, as any one who has ever seen the beauty of the North Woods in winter knows, because the scenes are real, and being real must be beautiful. By the use of correct properties the producers have taken full advantage of the splendid setting provided by Nature.

Mr. Selwyn demonstrates that the successful legitimate actor can deport himself before the camera with credit, even without much experience. There are a few scenes which a screen artist would have handled with more polish, but they are for the most part unimportant. A particularly finished piece of acting was the work of Dorothy Dalton as Jen. William Conklin as Durkin, and William Riley Hatch as Peter Galbraith also headed their parts well.

"Fierre of the Plains" will be seen shortly in the Fox theatres, and will be, in all probability, at the Fifth Avenue Theatre also.

"The Banker's Daughter" is the latest melodrama to be lifted from its quiet repose and given a new lease on life through the medium of motion pictures. It is with a five-part production of this work that the Life Photo Film Corporation makes its debut. "The Banker's Daughter" was written by the late Bronson Howard, and is one of those good, old-fashioned melodramas in which there are two marriages, two fatal duels, a quarrel at the Embassy Ball and a reconciliation between a man and his wife brought about by a little child.

The film production shows a strange combination of good and bad elements. In preparing a picture of the proportions of this one, most careful attention to details is essential. This fact has been overlooked by the producers of "The Banker's Daughter." For instance, when certain characters are supposed to be engaged in deer hunting in Maine they are armed with shotguns of assorted types.

There has been much comment of late about the cheap quarters which our ambassadors are compelled to occupy in the great capitals of Europe, but certainly the worst of them was never so impossibly bad as the scenes supposed to depict a ball at the American Embassy in Paris. On the other hand the sun parlor and nursery scenes in the Strebelow home are delightful. Which suggests that the faults occur where the director tackled situations with which he is entirely unacquainted.

Katherine La Salle, who is the understudy for Florence Reed in "The Yellow Ticket," plays the title role. She handles the part with sympathy and discretion, but is handicapped by the fact that, in this particular instance, she is lacking in screen presence and by the hackneyed nature of the story. The picture is destined for the Fox Theatres for its local showing.

It was only a short time ago that motion picture producers began to offer film versions of recent successes on the legitimate stage. Now that such attractions have become fairly abundant it has become the custom with many makers to have the leading part played by the original star. Hence it is that in the Lasky presentation of "Brewster's Millions" Edward Aheles plays the part of Monty Brewster. There is no question about Mr. Aheles's ability, or the merit of the comedy, but the picture is not as impressive as could be wished.

This seems to be rather the nature of the play than the fault of the production. The comedy is largely dependent on the lines, and very little of it is conveyed in the action. The result is that the laughs in almost every case turn on printed inserts, which is always a great weakness in any picture. Mr. Aheles injects a bit of quiet humor into a number of scenes, but the compared to the rollicking mirth of the book and the play, there is rather a dearth of this element.

While the more subtle forms of humor may offer difficulties which have not been overcome in this production, the spectacular element is not slighted. The train element of Monty's automobile by the destruction is also some effective scenes in the night, although the storm is omitted. "Brewster's Millions" is the second film of the Lasky forces, and it by no means comes up to the mark set by "The Squaw Man," their first attempt, either scenically or in the acting. Several of the minor parts are played by actors who were seen in the earlier production, but their work is not so effective. The settings are also rather careless in many places. However, this is offset by the very good quality of several scenes of the type usually very poorly done in motion pictures. One of these is the grand hall.

This Jesse Lasky production will be the second feature at the new Strand Theatre, where it will be seen beginning April 27.

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Chas. Dickens' 'The Old Curiosity Shop' At Proctor's Fifth Ave Theatre

LILLIAN OF THE DIMPLES

Only Dramatic Critics Can Disturb Her Peace of Mind.

A little blond girl, known as "Dimples," such, briefly, is Lillian Walker, the gay sprite of the screen, whose radiant smile keeps tens of thousands of motion picture fans happy. She seems to be a flaxen-haired reincarnation of half a dozen Norse dryads, or whatever they called the Scandinavian homologue they called her.

She is so fond of the studio during the summer it is only necessary to go down to Brighton Beach and scan the contingent waves. Lillian can always be found floating about somewhere in the offing. When it is added that she can dance, sail a sloop, drive an automobile or a speed boat and ride horseback as well as she can swim, and that she makes aeroplanes feed from her hand, it will be readily seen that she is more or less versatile, without commenting on her ability as an actress.

"How did you acquire all these many and varied accomplishments?" we asked Lillian. "I don't know; I'm a Swede, and I guess it's just natural," dimpled Dimples.

We thought of Lena, the second girl, and looked dubious. Evidently there are Swedes and Swedes. As a matter of fact, Lillian is much more of an American than many South Brooklynites who stand up and cheer when the orchestra plays "Dixie." She was born in this country and is a graduate of Erasmus Hall High School, but in spite of the effete environment of New York she inherits the spirit of her sagacious, sea-roving ancestors, and would much rather swim across the harbor than travel on one of those tiresome ferry-boats.

Although Miss Walker had won popularity in general comedy parts, it is in the Miss Tomboy series that she has gained the most favor. These pictures not only give her an opportunity to display her athletic talents, but also show her frolicsome nature. In fact, some of the best of them have been merely elaborations of practical jokes of her own devising, and which she never intended for the films. Included in these stories are numerous forms of miscellaneous athletics, such as climbing down from moving windows of houses, jumping from moving surface cars and other feats regarded by most picture actresses as decidedly extracurriculum.

"Judging by your general good nature, Miss Dimples," we commented, "you must like everybody."

"That's where you make a mistake," she replied. "I just hate and despise"—but why repeat the name when cold type cannot possibly bring out the pretty scorn of her spoken words? Suffice it to say that she mentioned one of the most trenchant adjective buriers in the ranks of dramatic critics.

"I have no friends in the theatrical profession, and I never know the persons he is jeering at," she went on, "but I could just kill him for being so mean!"

"Great!" we cried, "let's hear more of it."

"You may think I'm awfully foolish to get so excited about something which concerns me so little, but I think people ought to be more fair."

After assuring Miss Walker of our complete sympathy and our wonder as to how the person mentioned gets away with her, we reverted to the more interesting subject of her own career. It has been quite a romantic one.

Her first position was a telephone girl, but this proved to be a calling—honest, we didn't mean to—little to her liking. When her father died the duty of providing for her family fell on her. So she found work as an artist's model, but her good looks soon resulted in her first engagement as an actress. This was the ingénue part in a melodrama called "The Little Organ Grinder," in which Maurice Costello, now leading man of the Vitagraph, was the principal.

Miss Walker's next appearance on the stage was in the "Follies of 1910," and after that she went into vaudeville for a time.

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The Picture Players Are All Enjoying Life.

William Farnum is in New York rehearsing. Speaking of the fight scene in "The Spoilers," Mr. Farnum said: "That was some fight, and I didn't get over it for weeks in fact, I am not over it yet. You know, Santachi is a great big, powerful fellow, nearly 6 feet 3, and to give the pictures realism we had to really fight. It was no stage effect, I assure you, and when we fell around and bruised all over, those blows were the real thing, and they stung, I tell you. That blow with which I knocked McNamara down, just before the finish, almost put him out in reality and jarred me all over. Realism is all right, but I never want to go through an experience like that again."

At the first annual meeting of the Photo Play Authors' League, held in Los Angeles last week, plans were laid to support Representative Willis, of Ohio, in his fight to alter the copyright laws applying to photo plays. At present authors of motion picture scenarios are practically unprotected by any copyright law. Simply in the interest of fairness persons who enjoy the films should write to their Congressman and urge him to support the bill.

Louise Glauin is our notion of a good sport. In her latest picture she had to fall from an elephant and a donkey, besides kissing an orang-outang, when she loathes the very sight of monkeys. She is still suffering with bruises from the falls, and won't let any one mention an orang.

In celebration of his new engagement Carlisle Blackwell gave a reception to his friends at his Los Angeles home. He says he hates to leave for the chilly East, but this opportunity for bigger things is not one to miss.

William D. Taylor, of the Western Vitagraph, and Dick Stanton, of the Kay Bee, are roommates, and relay each other in telling a line of yarns that makes old sailors break down and weep like children.

Eddie Foy and the numerous little Foyes will soon be seen in motion pictures. George W. Lederer has arranged for their appearance after the close of their present vaudeville tour. "The Battle of Table d'Hote" will be the first film.

Marie Dressler, last seen in "Tillie's Nightmare," is acting in a series of long Keystone Mutual comedies. The first will be seen in about two months.

Looks as if "E" was the Mutual's lucky number. The list of players and directors of that brand, whose names contain thirteen letters, is an impressive one. Included in it are Norma Phillips, Kathie Fischer, Gertrude Clair, Edna Stillwell, Dorothy Jordan, Charles Murray, Edward Kennedy, Cyril Chadwick, Frederic Gibbs, Frank Ceryth, Walter Belasco, Heralch Mayall, Harry Von Meter, James Morrison, Henry Walthall, George Osborne, Walter Edwards, Charles Giblyn, Sidney Diamond and Arthur Mackley.

Ed Coken, while acting a Western picture now being made, was asked to make an especially effective fall from a horse. It was so effective that he was in the hospital for nearly a week.

Colonel Griffith, the Los Angeles philanthropist, is much interested in the work of his namesake, D. W. Griffith, who staged "The Battle of the Sexes." In speaking of him, the colonel said: "He makes two thoughts grow where one or none grew before."

Gertrude Coghlan, of the Selig company, is appearing in vaudeville for a short engagement.

Margaretta Lovelidge, Carrie Clark Ward and Sydney de Grey have joined the company which Fred Mace is organizing to produce his own films in his own way.

"It's strange what wonderful retorts a man can think of after he has left the other fellow," mused Burton King the other day. "I thought of a beauty once, but the coward shut the door in my face before I could get back."

"So it was lost?" "Not much. I yelled it through the keyhole."

PICTURE PATRONS IN ENGLAND. At the recent annual dinner of the motion picture exhibitors of Great Britain J. Ellis Griffith, the Under Secretary, Home Office, presided. Mr. Griffith is in a position to know the facts concerning the attendance at film theatres in the British Isles as well as better than any one else. In speaking of the industry he said:

"Upward of seven million people pay for admission every week to the five thousand picture theatres in these islands. Seven years ago nine hundred persons only were employed in the trade; now 120,000 men and women and young people find in the cinema business their weekly bread and butter." Mr. Griffith also commented on the still more extraordinary growth of the industry in the United States.

Anthony Comstock has long had his weather eye fixed on motion pictures, but up to date has seen no opportunity for further activity. But perhaps his chance is coming. Elinor Glyn is about to break into the film industry. Her erotic novel, "Three Weeks," will shortly be seen as a moving picture drama. The National Board of Censorship, which has a decided fondness for ex-post facto legislation, is meantime maintaining a discreet silence. The picture, at least, is likely to arouse considerable interest.

James K. Hackett will go to Europe early this summer with a cast from the Famous Players' forces to make a motion picture production of "Monsieur Beaucaire," in the exact scene of the story.

AMUSEMENTS.

ELTINGE
W. 42d St. EVENINGS at 8:15
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One Step, Hesitation and All Modern
Dances Taught Privately from 10 to 10.
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Special Rates for Permanent Guests.
GEORGE H. NEWTON, Manager.
Formerly of FIVE'S FERMIAN GARDEN
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The Contemporary English Novel.
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JOHN MASH
JOHN BARRYMORE
FLORENCE REED
EMMETT CORRIGAN
WILSON ESTRANGE
MACEY HARLAM