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Netre Dame." French audiences have seen this dramptic artist achieve suppressed this dramptic artist achieve suppressed for a motion picture camera she may prove the greatest surprise screenland has ever had. Goldwyn could arbitrarily select some play or opera with which Miss Garden has long been identified and decide upon its production, but it prefers to let the public have a say in the matter.

Shall it be "Thais," a story known to hundreds of thousands of you? or "Salome," or yet "The Juggler of Notre Dame."

If you have still other plays in mind there will no way for the Goldwyn officers to divine your thoughts unless you write to them or to Miss Garden herself.

The final determination of her first Goldwyn play rests with the majority vate of photoplay audiences.

"And why shouldn't my first play be agreed on in this manner?" Miss Garden should have certain set numbers, but my encores would reflect the preference of my audiences. If there is that democracy in opera and in concert, there should be, and is, an even greater democracy in pictures.

"In opera and concert I feel that I have reached but a remnant of the people. On the screen I shall reach the people themselves—almost all of the people themselves—almost tall of the people themselves—almost all of the people themselves—almost tall of the people themselves—almost tall

her productions.

Beginning her motion picture career at the Famous Players studio in New York, she went to the Pacific Coast for one picture and then returned to New York to do "Diplomacy." Then she was transferred to the Lasky studio in Alice Brady, star of "Bought and Paid For," started on her public career with a rather small part, under the management of the Messrs. Shubert in a musical piece called "The Balkan Princess."

The first-night audience voted her extremely pretty and attractive, with a sweet voice and a charming manner. She had not much to do. but the liftle that fell to her lot was executed capitally, and William A. Brady, her father, was not the only person in the house who instantly perceived that she "had it in her."

From that point Alice Brady passed into the big Gilbert & Sullivan opera revivals, playing at first the secondary or insenue roles, and playing them so well that only a short time clapsed before she was a very highly successful prima donna singing all the soprano parts in the famous all-star productions of the Gilbert & Sullivan repertoire.

After that she passed on to a widely divergent series of dramatic characterizations, ranging from the lightest of light comedy to what are known in stage parlance as "emotional" impressions of the most tear-compelling description.

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of light comedy to what are known in stage parlance as "emotional" impressions of the most tear-compelling description.

She was coming along so fast that it was only a question of a very little time when the moving picture magnates would be after her, and, surely enough, they came.

During the filming of the latest Chaplin two-reel comedy entitled was called upon to hold a squalling infant for one of the big comedy seenes of the production. As the infant was handed out Chaplin gingerly grasped it wrong side up until they were ready to start the camera.

The child evidently thought that it was being very ill-treated, as it let out a most unearthly yell and surewed its face into the worst possible contortions. Nothing daunted, Chaplin kept a firm hold on the babe and finally got it in a comfortable position.

The baby kept on crying, but finally a light seemed to light the little tearstained face and the howls ceased. Suddenly a tiny hand shot out from under the shawl, Chaplin jerked back, but

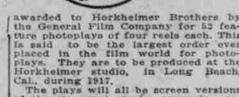


Kitty Gordon, in Scene From Vera the Medium;



Charley

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