



Charley Chaplin in "Easy Street" at Star



Kitty Gordon, in Scene From "Vera the Medium" at Broadway



Valeska Suratt, in "The New York Peacock" at Majestic

Alice Brady, in "Bought and Paid For" at Peoples

TODAY'S FILM FEATURES.
Broadway—Kitty Gordon, "Vera the Medium."
Columbia—William S. Hart, "The Gun Fighter."
Sunset—Norma Talmadge, "The Social Secretary."
Star—Charlie Chaplin, "Easy Street"; Kathryn Williams, "Re-deeming Love."
Peoples—Alice Brady, "Bought and Paid For."
Majestic—Valeska Suratt, "The New York Peacock."
Globe—Mabel Trunnelle and Marc MacDermott, "The Destroying Angel."

not in time, the fuzzy adornment on his upper lip came off and also a part of the said lip.
Finally in order to go on with the filming of the scene, Chaplin had to repair to the dressing-room to get a new mustache. The babe held tightly onto his new possession and even went to the extent of insisting in a way all his own on taking it home with him. Many are the people who would give a great deal to have gotten a hold of Chaplin's mustache.



Norma Talmadge, Star of "The Social Secretary" at Sunset



William S. Hart, in "The Gun Fighter" at Columbia

Now that Mary Garden is about to have her dramatic personality projected upon motion picture screens throughout the world, her managers, the Goldwyn Pictures Corporation, have determined to invite motion picture audiences everywhere to have a voice in the selection of her photoplay productions. Goldwyn asks all observers of pictures to make known the play in which they would prefer to see her on the screen.

Opera lovers have spent millions of dollars in tickets and season rentals for the privilege of hearing and seeing Miss Garden in "Thais," in "Salome," in "Louise," in "The Juggler of Notre Dame." French audiences have seen this dramatic artist achieve supremely difficult things on their stage. Before a motion picture camera she may prove the greatest surprise screenland has ever known. 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 vote of photoplay audiences.
"And why should my first play be agreed on in this manner?" Miss Garden asks. "If I were singing in concert I would 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 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. So why shouldn't I do the things they wish me to do? I hope the volume of mail in response to this invitation is tremendous. I shall answer every letter I receive and be under obligations to all who write to me."

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 little that fell to her lot was executed capably, 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 ingenue roles, and playing them so well that only a short time elapsed before she was a very highly successful prima donna singing all the soprano parts in the famous all-star productions of the Gilbert & Sullivan repertoires.

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.
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 "Easy Street," the inimitable Charlie was called upon to hold a squalling infant for one of the big comedy scenes of the production. As the infant was handed out Chaplin gingerly grasped it by the shawl enveloping it and held 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 screwed 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 tear-stained face and the howls ceased. Suddenly a tiny hand shot out from under the shawl, Chaplin jerked back, but

The career of Kitty Gordon, star of "Vera the Medium," has been as spectacular as her beauty. Beginning in the London Music Hall, she quickly won the attention of the British public and became one of the most popular musical stars in this country. Her marriage with Ron. H. E. Beresford, the youngest son of a noble British family, gave her a distinctive position in aristocratic society.
In America Miss Gordon has been seen as a star in a number of highly successful musical comedies and light operas as well as in the principal vaudeville theaters. Last year she ascended to the lure of the moving picture camera, and although hampered by inferiority of scenarios and productions, her first film appearances proved her exceptionally equipped to become one of the greatest screen stars in the world.

Though William S. Hart's name never appears in print as author or co-author of any of the stories in which he appears, he could rightly assume part authorship of many of his vehicles. This is especially true of "The Gun Fighter," written by Monte M. Katterjohn, an Ince-Triangle author, who says:
"When I am put to it for a Hart idea I hunt up the screen's foremost 'two-gunner' and talk—just talk. I never suggest stories or ask about parts. We chat about border characters of the past, incidents of their checkered careers, and the like. Bill Hart knows many of them. He has read about every gun bully who ever gained reputation enough in that line to preserve his name in notorious mention. He likes to tell about them, and his way of detailing events and incidents just naturally suggests a story."
"The Gun Fighter" is the result of one of these conversations. Mr. Hart realized it and told me so the instant he read my scenario. This method of working, I have learned, arouses the star's personal interest and in every case, assures a good rendition of the feature to which I have other Hart stories coming, in which the chief character had a silent hand."

Marie Dorso has begun to see the light and now realizes the real meaning of the words "moving pictures." Miss Dorso has discovered that the word "moving" refers not to the pictures but to the stars. Since becoming a photoplay star, she has traveled over 12,000 miles in search of settings for 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 Laasky studio in Hollywood, where she remained for several months, starring in "Oliver Twist" and several other notable productions. Now she is back in New York at the Famous Players studio, having completed a circuit of 12,000 miles, exclusive of a journey to Florida and many shorter trips up and down the east and west coasts in search of localities for her pictures.

When Miss Dorso first became a bird of passage she used to destroy her stationery every time she moved from one coast to the other. Now she just packs her California writing paper away when she comes East, because she feels sure in her heart that she will need it again.

The experience of Miss Dorso since becoming a star on the Paramount program should prove an excellent warning to those stage folk who dream of becoming photoplayers because it does away with the necessity for traveling.

Olga Grey is a graduate of one of the big European universities for women, and since affiliating with the Triangle-Fine Arts studio as a leading woman has interested herself actively in the conduct of the studio school for juveniles that is run under the auspices of the Los Angeles school board. While she was a student Miss Grey took a special course under Madam Montessori, originator of new methods of educating children, and recently she obtained the permission of the school authorities to inaugurate in her studio school a course of Montessori study. George Stone and the Burns children are now receiving instruction in this course and are said to be making excellent progress. Miss Grey is also tutoring the youngsters in French and Italian and hopes to give them at least a working knowledge of these languages.

varian, will have immediate charge of the animals during the long trip West. "Adam," the prize camel, who appeared in "Less Than the Dust," and recently prevented a Hula act from going on at a Bronx theater when he ate the straw dress of one of the performers, has rebelled, it is said, over the fact that he is to be left behind. For many months the camel has been rearing on that at a Bronx theater when he ate the straw dress of one of the performers, has rebelled, it is said, over the fact that he is to be left behind. For many months the camel has been rearing on that at a Bronx theater when he ate the straw dress of one of the performers, has rebelled, it is said, over the fact that he is to be left behind. For many months the camel has been rearing on that at a Bronx theater when he ate the straw dress of one of the performers, has rebelled, it is said, over the fact that he is to be left behind.

Within the past week we have not seen only kittens and puppies a la closeup, but also suckling pigs, calves, birdlets, calflets, horselets and almost every other kind of "lets." After hours and hours of painful figuring we have reached the solution that if every animal subject were clipped therefrom and placed end to end, the result would be a high-class educational equal in length to 1 1/2 times the height of the Woolworth Tower and capable of reaching from here to there and back.

A million dollar contract has been



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