

## SIDELIGHTS ON THE STAGE AND SCREEN

**IMPORTED FROM INDIA**  
In speaking of a Keystone comedy one does not often lay stress on its scenic value, but in the case of "Oriental Love," the environs are an important factor of the picture.

For this is the first film from India, the film that braved the war, that dodged the submarines, that shocked the natives in the making, and gave Mack Sennett one of the surprises of his life when it was dug out of the sealed package at the studio, developed and shown in the projecting room.

Hindu temples, rajah's palaces, elephants—all the pomp and panoply of the eastern empire were revealed, with wonderful photographic effects. Even a harem is shown with a magnificent bath in which the rajah's wives revel.

**VILLAINS AND VEGETARIANS**  
Gardening occupies the leisure time of Harry S. Northrup on the days when Edwin Carewe, Metro director, does not require his services in Ethel Barrymore's new production "The Greatest Power." A Metro-Rolite feature in which he is principal villain, Mr. Northrup is one of those who add to the beauty and utility of Long Island by growing both flowers and vegetables. He is a practical farmer, being familiar with soil conditions of both the east and west coasts of the United States.

**HAS REALIZED AMBITIONS**  
Linda A. Griffith, wife of David Wark Griffith, who has written the powerful drama "Charity," which will be released through Mutual has developed her talent for writing the last few years. When she was with the old Biograph Company in the early days, writing was only a great ambition to be lapsed after but reality never accomplished. Of late years, Mrs. Griffith has done less screen work, but has realized her ambition to write. One of the most interesting stories of the early days of motion pictures in her series of articles published by the Leslie-Judge Company in "Film Fun," the picture magazine. Mrs. Griffith says she can write best in an artist's smock, but aside from that she has no disturbing evidence of temperament.

**"FAUST."**  
The coming visit of the Boston English Opera Company to the Grand Opera House, has been scheduled for Monday, June 4th, when they will present Gounod's masterpiece, "Faust," which has given the most popular offering of their repertoire on account of the extraordinary list

of stars to whom this opera gives their best opportunity.

The average grand opera offers display for the talent of one or two leading artists with less advantageous roles in the background, but in "Faust" a veritable "all star array" finds roles in which they appear at their best.

Joseph F. Sheehan, whom all America has proclaimed "the ideal 'Faust,'" will share honors with Mlle. Nelli Gardini, the sensational French prima donna, whose "Marguerite" is conceded to be the greatest since Melba first set the musical world afire with her noted impersonation of Gounod's ill-fated heroine.

Vittorio Treviani, whose "Metropolis" has won for him fame in the great music centres of Italy, and France, will share honors with Arthur Deane, whose "Valentine" has for years been the pride of England with the Carl Rosa Company.

Miss Florentine St. Clair as Seibel, and Mr. Robert Evans as Wagner, round out a cast which is truly entitled to the title of "All Stars." The orchestra and chorus have also been increased in size and quality, and under the direction of the eminent conductor, Maestro Giacomo Spadoni, is proving one of the features of the tour.

**WELL FORTIFIED**  
A water proof, weather proof, bomb-proof, and fool-proof vault is in the progress of construction at the Lasky studio. It will have a capacity equal to three years' supply at the present rate of production of the company. The vault will be of concrete construction, armor-plated, with water-tight and air-tight compartments, surrounded by several rows of picket fences and a half dozen 20-foot motor boats, and it will be guarded against aerial attacks by a captive balloon.

**"THE WHIP"**  
"The Whip" heralded as the biggest of all motion picture plays will open a return engagement of three days commencing Saturday, June 2nd. This wonderful picture with fish art-raising scenes is undisputed as the most remarkable photo play ever presented before the public. In one of the many thrilling scenes two fast express trains are shown running at a tremendous speed; the rear car is detached from the first train directly in the path of the following express. The latter crushes into the car and is shattered into a mighty wreck, lit up by the lurid flames and shrouded in a pall of steam from the burst boiler of the overturned locomotive.

The purpose of the wrecker—to work injury to the crack race-horse "The Whip" and to prevent her from entering the Saratoga handicap—is defeated through the appearance of a rescue party who remove "The Whip" from the stalled car just before the crash. This stirring incident is merely one of the many that make "The Whip" stand out and eclipse all its predecessors.

## FILM QUEENS WHO ARE NEVER SEEN

Many Good Marmalade Makers Confuse Wish to Weep With Movie Soul

**GIRLS FROM 6 TO 68**  
Line Up Daily About the Big Motion Picture Studios

Girls from 6 to 68 line up every morning before the offices of the "studio mothers," looking for jobs as "extras" in the films. Perhaps you've read about it. Well, here is the picture from a new angle, told by one of these "mothers" (the employment agents of the motion picture concerns,) in the Saturday Evening Post: "Notwithstanding that we have lists of eligible applicants come in droves many of them thinking their personal appearance will help land a job for a few days' work. Every morning at 8 o'clock when I open my window I see my heart for the great refusal."

"The first, a little pale-faced woman, will read it in my eyes, and pass on without a word; next, a great big hundred-and-seventy-pound doll, cinched up so that she can breathe only from the face out, will want to know whether there is anything in 'soup and fish,' as she has some swell clothes. Nothing doing!"

**The Giggling Kid**  
"A giggling kid, with molasses-candy hair and a sport coat, splashes up with aggressive buoyancy. She has brought her grips and is ready to go right to work. Flashing a certificate from the Feature Photodramatic School of Bird Centre, she titters: 'Oh, Mrs. Baron, I'm so glad to see you at last! I've come all the way from Indiana to act in moving pictures. I have a letter to you from Mr. Filmmam, my dear teacher. I'm one of his best graduate expressionists, and he says I make lovely gestures.'"

"I'm sorry, dear but I never heard of Mr. Filmmam and human certifies are the only ones this studio honors. The fact is, I have over 150 girls of your type already registered; yet we rarely use them, because we have a preferred list of about 20 who work injury to the crack race-horse 'The Whip' and to prevent her from entering the Saratoga handicap—is defeated through the appearance of a rescue party who remove 'The Whip' from the stalled car just before the crash. This stirring incident is merely one of the many that make 'The Whip' stand out and eclipse all its predecessors."



FOOLISH TALK.

'Twas in the state of Wis., a senator got his. He sprung a line of talk that gave the state a shock, disloyal, foolish stuff of which we've had enough. His fellow statesmen rose and seized him by the nose, and fired him from his place, all loaded with disgrace. His little course is run, his statesmanship is done; in outer darkness now he clasps his clammy brow, and doubtless wishes that he hadn't used his hat through which to speak a piece; his woe will never cease. And other folks

have first call on all pictures. "You had better not go to any other studios until you have consulted with Miss Kingdom, our city mother. She will advise and perhaps help you get work. Here, take this card."

**Parasite Mothers**  
"Next come one of the parasitic mothers who live on their young. She exhibits a commonplace little child, all goosed up with paint and peroxide, who is to be started young; for the mother thinks, in the back of her poor little head, that the youngster will put the family on Easy street."

"We are using no children this week, madam."

"No, I'm afraid not." "But what's this looking up from the edge of her rakish lid? As I live, another vamp! And only 18 years old! How pale and white she looks! And see those sad and sinful eyes, sleeping in their sea-green sockets!"

"Child, I'd be afraid to turn you loose on the lot in that make-up. You might vamp the boss, and then the studio would close down and we'd all be out of jobs. Now run right home and wash your face. You'll never get anywhere with that one."

"Good morning, Carrie. No, dear not to-day. Mr. Condon is starting a costume picture next week, and as he is partial to your type you probably can get on. I'll let you know."

"Ah, Carmelita! You got my message? Mr. Goodhue is starting a picture called 'A Romance of the Mission,' and he asked me to get him some pretty Spanish girls. Run along and find Josefa and Ynez and return."

"Mrs. Baron? Mrs. Baron, I've thought over my life from every angle and I've come to the positive conclusion that I have a moving picture soul. I want only a chance."

"Madame, I reply, 'you are suffering from what we call cinemaispe-las; but in your case it hasn't got very far. Now run right back and wash the dishes, do the housework, and when the children are off at school throw yourself on the bed and have a good cry; and if you cry hard enough you may cry your movie soul out, and then you'll be well. I've known hundreds of women in your fix, and they all tell me that when they are cured, they can make better marmalade.'"

## Apollo Theatre

United Photoplays

Wed. and Thurs.

**"The Little Angel of Canyon Creek"**  
5 Reel Vitagraph Special

**"She Who Laughs Last"**  
Featuring Ivy Close

**"Tangled by Telephone"**  
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ALICE BRADY  
BLANCHE LAWSON  
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