L. ZINOVIEFF

The Russian singer, who will ap-

pear in the open-air performance of Verdi's "Aida" at the University

of Pennsylvania June 6

Verdi's Vivid Masterpiece,

the Admirable "Aida,"

at U. of P.

The University of Pennsylvania presents

an open-air performance of Verdi's great

opera, "Alda," on Franklin Field, on the

evening of Tuesday, June 6. This will be

the first operatic production ever attempted

in the open within the precincts of this city. It will be the third time Verdi's

masterpiece has been staged on a huge

scale in the open air. The initial produc-

tion was at the Pyramids in 1911, and was

witnessed by \$0,000 persons. It was again

presented in Buenes Aires last year before

Every opera house in the civilized world has been combed to furnish the voices and

the managerial genius to make this per-formance an epoch-making event. The principals have all been selected with a view

to securing the world's greatest interpreter

in each individual role, and for this rea-son many of the artists have made a spe-cial trip from cities in Europe and South America in order to appear in this one stu-

Chief among these is Leone Zinovieff, the

famous Russian tenor, who received the great honor of being selected to sing the role of Rhadames at the Pyramids produc-

tion, and also at the Pan American per-

formance of Aida in Buenos Aires last year. The eyes of musical America will be

on Zinovieff at the coming University per

formance. Musical critics from New York Boston and other large cities are planning to hear him sing. The other members of the splendid cast are more or less known to

Rappold has been a prima donna of the

six years, and last season sang nearly all the performance of "Aida" given by that organization. The great Margarete Matse-

nauer will sing the part of Amneris.

When Giuseppi Campanari was leading baritone of the Metropolitan Opera Com-

When Gluseppi Campanari was leading baritone of the Metropolitan Opera Company, his greatest role was Amonasro in "Aida." He was therefore chosen to sing the same part for this performance. His coming out of retirement for this one production is looked forward to with great interest by music lovers. Of the two bassos, Leon Rothler has aiready endeared himself to the opera-going public in this city, and Lazzari will be a welcome newcomer.

It has been the sim of the opera committee of the University to equal and, if possible, surpass the Pyramid production, and with this in mind they have engaged M. Bracale to supervise the production. M. Bracale gained world renown through his masterly direction of the performance along the Nile, and predicts that the present performance will eclipse his previous effort in many ways. Glorgio Polacco, who succeeded Toscanini as a leading conductor of the Metropolitan Company, will be the conductor. Albertieri will be the ballet master, while the chorus will be directed by M. Setti. Arturo Spelta, who also became famous through his work at the performance at the Pyramids, will act in the same capacity, stage manager, at this performance. There will be a chorus of 500 voices selected from the Metropolitan, Boston and Chicago Opera Companies, and an orchestra of 165. There will be a large hallet.

The seating arrangements have been so

The seating arrangements have been so

perfected that it will be easy to hear every tone over every part of the audience. The stage has been placed in the centre of the

The playwright should have

much more thorough knowledge of life than the novelist.—Amelie

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pendous production.

MISS ANGLIN PLANS A SLOW FAREWELL FOR NEXT TWO YEARS

No More Tours, No More Long Engagements and No Regrets Her Program for the Coming Seasons

The annals of the theatre are crowded with farewells of various sorts. There have been instances wherein an actor said he intended to retire permanently—and did; and there have been other cases, many more of them, in which an actor or actress quit at regular intervals. Even now 15. H. Sothern is saying farewell, a consummation devoutly wished by him for some years but not by his public, nor expected by them, and recently Sir Johnston Forbes-Robertson brought a swansong that had stretched over three years and as many countries to an end.

But it remained for Margaret Anglin to originate a new variety of farewell, and confide it to a representative of the New York Times. But, you say breathlessly, you didn't know she contemplated retiring, and

York Times. But, you say breathlessly, you didn't know she contemplated retiring, and echo calls attention to the words "a new wariety of farewell" in the preceding sentence. And lest the impeachment be made that, after all, her method isn't so new since it is being announced that she is to retire, let it be stated at once that the fact was stumbled upon quite accidentally and developed through a process of cross-avanination.

Miss Anglin's visitor had asked her why she attempted so much. He was thinking of the last year and a half of her record kespearean repertoire, then Wilde, then Shakespearean repertoire, then Wilde, then Greek classics in California, more Wilde, and back to Shakespeare—one undertaking crowding upon the other with no breathing spells between.

"I would rather work as I have," Miss Anglin replied, "the last 80 weeks without any rest than try to take a vacation that was no vacation at all. Unless I could take a roomth or two and so beyond the

that was no vacation at all. Unless I could take a month or two and go beyond the reach of telegraph and telephone I would rather keep on working. And then the performances of the Greek dramas in California last summer and the Shakespearean performance I am about to give at St. Louis were fixed events over which I had no control. I was invited to do the former at I was invited to do the former at that time, and if I wanted to do it I had to grasp the opportunity when it came. Shakespeare died 300 years ago and the there was no question of postponing the St.
Louis performances. But I shall never
play a long season again. In fact, after
this year I shall never play much at

The visitor gasped audibly. "Do you mean that you are going to quit the stage?" he asked in amazement. "In the course of two or three years, yes," Miss Anglin replied. "It is to be a gradual withdrawal. I do not say that will never act again. That would be foolish, because one never knows what the future holds, and as a matter of fact they usually do act again. I merely say that I shall act less and less, and at the end of a few years shall have given up acting altogether. Of course,



WILLIAM BAYNE Whose 69th Regiment Band, New York, has replaced Kryl's musical organization at Woodside Park.

whenever I see a play I want to do I will do it, and on special occasions I will take part in productions that appeal to me, like the Greek performances or those I am about to do in Forest Park, but I shall never play a long season again nor make a tour."

"But, Miss Anglin," came the protest, "won't you be unhappy without the stage? Can a woman who has lived such an active life as you have lived, who has spent so many years on the stage, give it up without a quaver?" Certainly there was nothing in Miss Anglin's manner to suggest that she considered her decision serious one that was likely to bear bitter fruit.

bitter fruit.

"But I shall not be idle," she replied.
"I have planned enough to keep me busy for a good many years. I want to read and write and really live, and when one is playing, particularly on tour, one does not really live. I shall have a place in the country, in this country, and there I will do my work and entertain my friends."

"What work, Miss Anglin?"

"My first task will be making acting versions of the Greek plays. You know there are no such versions, and when I made my productions in the amphibeatre at Berkeley I had to work out all of the detail myself. I have all that

theatre at Berkeley I had to work out all of the detail myself. I have all that mass of data, the result of a great deal of research, preserved, and I shall arrange it so that others may not have the difficulties that I had. For the Greek dramas should be acted today not as curiosities but as great and beautiful dramas."

LESSON II

The Synopsis

tailed synopsis, we would say that the av-

erage synopsis used in the Metro studios,

where five-reel subjects are made, is about

five to seven pages of double spaced writ-

ing on the average typewriter paper, size

81/2 by 11 inches. This means about 300

Farce or comedy synopses are naturally

shorter, and they have a style all their

own. In this connection some mention

ought to be made of comedy. titles, but the

whole subject of titles is reserved for the

conclusion of this series, as it properly

naturally seek a happy title that will sug-

gest comedy and not serious drama. The same holds true with the synopsis.

and hit the nail on the head with a happily

turned sentence to open the synopsis. Give

a breezy account of your subject in short,

erisp sentences, and do not attempt to go

into details, which are apt to be tedious,

Endeavor to excite the editor's curiosity so that he will read your action. A farce is largely situation and some of the funniest farces cannot be told in a synopsis form without destroying the illusion by a multitude of words and phrases. This does not, however, uphold the people who argue that there should be no synopsis.

Give a synopsis, but do not elaborate. Put the punch into your synopsis and the editor will gladly turn to the action, if he sees that you have something snappy to offer. Suppose you start off by saying:

"Nellie didn't know it was loaded-but it

was. Therein hangs a tale and she nearly got hanged for it. It proved that Dad might be some kind of a fish, but he wasn't a

Now go on and sketch in rapidly the out-

line of your story. Give the punch first if you can and only enough of the plot to excite interest. When the editor reads the synopsis he will invariably examine the

netton and if you have evolved new situa-tions your story is purchased. It is not always well to make the play on words as obvious as the above, but this illustrates the point it is desired to make.

In writing dramatic synopses you must take the subject seriously, if you would have the editor take it seriously. In this case state your subject or develop your problem and work up to the dramatic climax of your play.

Some authors have a fault in writing in

the synopsis action that is never shown in the body of the photoplay. In fact, many synopses read beautifully, but when the editor comes to examine the action he finds

that incidents have never been developed at all that are set forth in the synopsis.

The synopsis, for this reason, should be written last. Write the action, make your cast and then write a synopsis only of what you have developed in the action. There is

You cannot expect the editor to rewrite your synopses. Learn to write picture action first and then to make your synopsis

In conclusion we cannot but repeat that

The Eventing Langua will be glad to answer in its columns any ques-tions dealing directly with points in the lessons and of general interest to

tell the action from the picture angle.

ong picture lines.

while they do not explain.

Suppose you are writing a farce.

Continued from Page One

words total.

should.

sucker.

EVENING LEDGER SCENARIO LESSONS

LESSON I How to Find Your Plot

Centinued from Page One

your idea for a photoplay, is to canceles of some deep, underlying thought so uni-versal in its conception that it strikes home to every human heart. Once you have your theme, locate it in whatever atmos-phere is best suited for its development.

An example might elucidate: Suppose we take the subject of children. The next step in its development that nat-urally suggests itself will be the desire of a man or a woman to have no children, while the husband or the wife, as the case may be, will want children.

If we conceive of such a situation among the poor we have lost strength. It is pos-sible, but it is improbable. If we have a wealthy banker and his wife and one or the other lacks the desire for children it is still possible, and what is more, it becomes prob-

We can conceive of a society woman, feeling that she has no time to devote to off-spring, whereas, it is a difficult matter to conceive of such a situation, say, on New York's East side. If we make it the woman who does not want children, if we show her preferring society, liberty of action, etc., and the man seeking his ideal we have something that is old.

Twist it about. The man doesn't want

Why?

Ask yourself the question. It is un-usual. It is difficult to imagine the rea-tion why a normal married man in affluent froumstances should not desire children. Our imagination is excited. We can delve

into the past for an explanation.

If necessary, there is an illegitimate child, or a child by a former marriage. This other woman is a vampire, who haunts the banker and warns him that if he ever has a child, to leave his estates to, she will denounce him and expose him. She is dedenounce him and expose him. She is de-termined to make him pay for the wrong he has committed in casting her aside, and determined that her child shall enjoy the luxuries denied it.

This is but a suggestion of an explana-tion. There are a hundred other reasons, which almost any one with a vivid imag-ination could give. The point to be no-ticed is that we have a problem, and in-stead of taking the first idea at hand, in order to solve it, we may it, up to few

stead of taking the first idea at hand, in order to solve it, we pass it up in favor of the more usual situation.

Take any one of a number of deep human emotions and see what dramatic material there is in them. We might cite an example in "Man and His Soul," where a man's conscience, developed first in an allegory and then in a man's life, makes a very powerful appeal.

powerful appeal. It is a subject that has been touched upon a thousand times in photoplay writing; yet, by using a new angle, by bringing home the force of conscience in the entire play, something new is given—something structure.

thing gripping.

The main thing is to get the problem, the idea. Then select your characters best suited to express the dramatic possibilities and go ahead.



BOBBY CONNELLY

Complete Theatre Programs for the

Week Appear Every Monday in the Chart.

THE PHOTOPLAY-

MAN-ABOUT-

TOWN

Baron Bonte's idea of an "all-comedy day" has been generally accepted by the local managers. Now the Baltimore comes forth with three Keystone comedies on Tuesday, featuring Ford Sterling, Hank Mann and William Collier.

The new edition of "The Spoilers" at the Broad Street Casino booked by Miss M. J. Beishlag features William Farnum and Kathiya Williams. This is the play with the realistic fight scenes, and many other "fight pictures" were based on these scenes. To be shown June 7.

The program of the 55th Street contains a special timetable for the showing of Chaplin films on Wednesday and Thursday.

The music is gradually proving a big factor in the makeup of programs. The Fairmount's concert orchestra really "plays the pictures," while the new organ at the Overbrook is rapidly proving a magnet for new patrons. Details of this organ will

It is not merely the excellence of the photoplays presented at the Alhambra that constitutes its attractiveness, for they are augmented by organ and orchestra music of the highest class, and the perfect system of ventilation insures both comfort and health at all times, and regardless of weather conditions.

When "Ramona" reaches this city "fans" will see Anna Lehr as the child Ramona. Her mother, of the same name, appears in the film play, "Civilization Child," at the Girard. She is a resident of Philadelphia.

The V. L. S. E. seven-act play, "The Sus pect," features Anita Stewart at the Or-pheum. An all-star cast in support assures the parts being capably handled.

Manager Stamper's choraccelo at the Tioga is now in fine condition, and all the minor defects of "first days" have past. This modern method of obtaining music is worth journeying to hear. Following his namesake, "Columbus," Stamper has discovered something, too.

Logan Theatre patrons are enjoying the Pilcher Paramount Organ's music in addi-tion t: the Metro and Paramount picture

The mystery surrounding the identity of the Laughing Mask in "The Iron Claw" se-rial at the Keystone will soon be revealed.

Fans should not be startled by seeing Mary Pickford park her auto on Broad street, for if plans materialize she will become a resident of this city. However, the Lafayette announces her film appearance in "Such a Little Opens" 'Such a Little Queep."

The Regent was the first theatre to advertise "The Organ With the Human Voice," and credit is due former Manager Buhler

Geraldine Farrar, to be seen in "Carmen at the Rialto, is supported by Wallace Reid, playing Don Jose, Pedro de Cordoba, as Escamillo, the toreador; William Elmer as Morales, H. B. Carpenter as Pasta Jeannie MacPherson, Anita King, Ernest Joy, James Neill and others.

The Eureka is presenting Triangle plays n its regular program each week.

"Doug" Fairbanks, who plays in "The Good Bad Man" at the Iris, is an all-round

Charles Segall, manager of the Apollo, is president of the Exhibitors' League. He words to the page, or from 1500 to 2000 also owns the Hamilton Theatre. The World Film play, "Her Maternal Right," for two days at the Sherwood, features Kitty Gordon, about whose back much "press dope" has been written.

The daily matinees at the Park are well attended. Anita King, in "The Rose," was in this city last year on her auto trip from

Three single reel pictures are nearly al-ways shown in addition to the feature at in out-door singing, will sing Alda. Mme. the Liberty.

The Pilcher organ supplies the music for the picture plays at the Jefferson.

The pretty little Princess Theatre is ready for the summer months. The ventila-tion is carefully looked after, and an ice water fountain has been installed. The picures, as always, are the best.

The cameful attention given the Garden by Manager Arnold is rapidly bringing the select patronage, and as a result crowded nouses prevail.

The watchword of the Savoy is Preparedness—preparedness for the comfort of its patrons for the summer months. Ice water fountains have been installed and the ventilation is the best, the air being changed continually by means of powerful exhaust fans. This, together with carefully selected pictures, insures the patrons both comfort

The alterations and redecorations are being rapidly completed, and from all indications the Market Street Theatre promises to be one of the most beautiful theatres on the Rialto. At all times the house will be found 20 degrees cooler than the street.

Professor Spiller arranges the musical numbers at Effinger's Leader Theatre.

The wide appeal of Chaplin's plays ac-counts for so many requests for 'mention Chaplin at my theatre" in letters, but space compels us to refer the readers to the chart on Monday. Feminine stars head every program for the week at the Globe. Each play calls

forth excellent character studies. Clara Kimball Young, in "The Feast of Life," at the Frankford, was once a leading

woman in a local stock company. Lockwood and Allison in "The Come Back," at the Cedar, deny they are married

Efforts were made to secure Pauline Frederick to portray the lead in the play "Through the Ages," seen here recently, but she was under contract to make "The Moment Before," which comes to the Germantown, and could not accept. Strange as it seems, Marguerite Snow, who appears at the Locust in "Her Great Triumph," does not like to have a "still" photograph taken.

The Ruby is crowded daily with shoppers, who meet their friends there. They leave their names at the box office, so that when those expected arrive, they have but to ask if the people are inside.

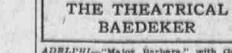
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ADRLPHI—"Major Barbara," with Grace George, Bruce McRae, Mary Nash, Ernest Lawford and Hubert Druce, A comedy by Bernard Shaw dealing with a munition maker who wins his daughter over from Salvation Army work to a share in his philosophy that poverty is a crime and the "armorer's faith" the only true one. A trenchant bit of satire filled to the brim with philosophic discussion that bites deep into the life of 1918. One week only. 1916. One week only.

BROAD—"Forty-five Minutes From Broadway." Staged by the Philopatrian Society as its annual production. George Cohan's familiar and amusing comedy with music about the sporting young man and the servant maid from New Rochelle. One week only.

FEATURE FILMS

FORREST—"The Dumb Girl of Portici,"
with Anna Paylowa. The famous dancer
with her company of Russians, augmented
by photoplayers of the Universal Film Manufacturing Corporation, appearing in an elaborate screen version of the old opera, "Masanniello," which she acted at the Metropolitan this winter under the newer title. The story deals with the revolt of Italian townsfolk, led by a girl, against their Spanish governors. The diagainst their Spanish governors. The di-rectors of the photoplay were the Small-eys. The Forrest will house an or-chestra for this production. Popular

STANLEY—Monday, Tuesday and Wednesday, "The Feud Girl," with Hazel Dawn, a Famous Pinyers-Paramount production; a Burton Holmes travel picture, "Visiting the Sultan of Sulu"; Mr. and Mrs. Sydney Drew in their latest comedy, "Jones" Auto," and a Goldberg cartoon, "The Fatal Pie." Thursday, Friday and Saturday, "The Thousand Dollar Husband," with Blanche Sweet, a Lanky-Paramount production.

ARCADIA-"The Bugle Call," with Willie Collier, Jr., an Ince-supervised produc-tion for the Triangle program, running all week. Monday, Tuesday and Wednesday, Billie Burke's serial, "Gloria's Romance." Thursday, Friday and Saturday, a Keystone comedy.

VICTORIA-Monday, Tuesday and Wed-nesday, "The Law Decides," with Harry nesday, "The Law Decides," with Harry Morey, Dorothy Kelly and Bobby Connelly, a Vitagraph'V. L. S. E. production in seven reels, Thursday, Friday and Saturday, "The Scarlet Woman," with Olga Petrova, Arthur Hoops, Edward Martindell and Eugene O'Brien; a Metro production

PALACE—Monday, Tuesday and Wednes-day, "Allen Souls," with Sessue Haya-kawa and Tsuru Aoki, a Lasky-Para-mount production, and Billie Burke's serial, "Gloria's Romance." Thursday, Friday and Saturday, "Maria Rosa," with Geraldine Farrar.

BELMONT-Monday, Tuesday and Wed-nesday, "The Love Mask," with Cleo Ridgeley, a Lasy-Paramount picture. Thursday, Friday and Saturday, "The Eternal Grind," with Mary Pickford, a Famous Players-Paramount film.

LOCUST—Monday and Tuesday, "The Woman in Black," with Lionel Barrymore and Millicent Evans. Wednesday and Thursday, "Fate's Boomerang," with Moille King, Friday and Saturday, "Her Great Triumph," with William Nigh and Marguerite Snow.

VAUDEVILLE

CEITH'S-Sophye Barnard, prima donna Truly Shattuck and Marta Golden in comedy moments; Ben Welch, the char-acter comedian; Leo Beers, entertainer; the Honey Boy Minstrels; Belle Claire Brothers, athletes; Mr. and Mrs. Norman Phillips in "Sweets to the Sweet"; Sidney and Townley in songs and dance, and Marcelle and his trained bears. FLOBE—Tom Powell and his Peerless Min-

streis, Lou Winch and company, in "In My Neighbor's Garden"; Catherine Chaloner and company, in a comedy sketch, "Fate's Press Agent"; Morgan, Dickson and Schrader, in "In Dreamy, Dreamy Chinatown"; Robbins and Pals, and Hartzell and Evans, in popular songs.

RAND-"The Passion Play of Washing ton Square," a one-act play dealing with a brilliant young playwright in love with a social debutante, whose mother objects seriously to a wedding outside of their own circle. The action of the play has to do with the compelling of the mother's some motion pictures.

CROSS KEYS-First half of week: Sol Unwer's miniature musical comedy, "The ger's miniature musical comedy, "The Funnakers"; Frank Bush, monologist; Clem Bevins and company, in "Daddy"; Miller, Packer and Sells, in songs and comedy; Mildred Haymond, singing comedienne, and the De Vries troupe of acrobats. Last half of the week: Bobby Vali and Marie Mann, in "A Night in India"; Frank Bush, Montrose Troupe, Russell and Evans, William B. Pattxon and company, in "Apple Blossom Time," and Putpany, in "Apple Blossom Time," and Put-man and Lewis.

COMING.

TUNE 18—Belle Story, the young American prima donna; Jack Wilson, assisted by Frank Hurst and Lillian Boardman, in "An Impromptu Revue"; Sixteen Vassar Giris, in a musical offering; Bayonne, Whipple and Walter Huston, in "Spooks"; Whippie and Waring, entertainer; "What Happened to Ruth," a satire in one act; Max Ford and Hetty Urma, in songs and dances; Sam Barton, the silent tramp comedian, and Selig-Tribune Pictures.

Wisdom of Youth

THILDREN are not as foolish as them. Take little boys, for example. A little boy may wish to be an Indian, a detective, a policeman, a fireman, a cowboy, a drum major, a chariot driver in a circus or a burglar when he grows up. But did you ever hear of a little boy who wanted to be an actor?-George J. Nathan in Puck.

Prominent Photoplay Presentations

WEST PHILADELPHIA

stage has been placed in the centre of the ampitheatre, facing east, no seats being erected behind the stage. This will bring the singers within about 250 feet of the farthest seating point, which is not a much greater distance than may be found from the stage to the upper balcony of the larger theatres. This virtually insures seeing and hearing with comfort throughout every part of the auditorium. The stage itself will be the largest structure of its kind that has ever been erected for the same purpose. It will be 200 feet wide and 125 feet deep. The total cost of the production will be approximately \$30,000, making it the most expensive single operatic performance ever given. OVERBROOK GSD & HAVER-Hear the Wurlitzer Hope Jones Unit Orchestral Organ PARAMOUNT Presents FANNIE WARD in "FOR THE DEFENSE"

BALTIMORE BALTIMORE AVE.
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MAT., 2 EVG., 6:30
Virginia Pearson & Joseph Kilgour
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Broad Street Casino BROAD BELOW ENTER TOM NIX in PERS MAN WITHIN

KEYSTONE HTR ST. AND AVENUE VAUDEVILLE and "IRON CLAW" Pictures



SOPHYE BARNARD

Coming to Keith's next week.

Philadelphia Prima Donna

is Writing an Opera

for Herself

Sophye Barnard is writing an opera. The

popular Philadelphia prima donna has been

trying to obtain a light opera suitable for

her and her husband, Lou Anger, to star

in; but, after searching for two seasons

and reading over at least 50 manuscripts,

Miss Barnard has not found the one she

ing on the book for several months now,

and hopes to have it ready to stage next

season. In the meantime, Miss Barnard

has returned to vaudeville with a new sin-

gle singing turn, and will appear at B. F.

Miss Barnard is of Philadelphia birth

and her family are at present residents of

this city. The charming vocaliste, in hunt-

ing for "local color" for her opera, found

what she thinks will be one of the biggest

features ever produced in light opera; but

she is keeping the story to herself and

refuses to tell even the members of her im-

mediate family what the name of her opera

is or what it is all about. Even Lou Anger,

who is to have the principal comedy part

in the opera, has not been told the details

Her reason for maintaining such silence and secrecy is that she intends to furnish the theatrical world with a surprise play

that will create some theatrical history. Miss Barnard is a finished musician. She studied music with the best masters and

possesses a voice of rare quality and charm

In spife of her success in the title role of "The Red Widow," with Raymond Hitch-cock, Miss Barnard's ambition is to ap-

pear in opera along a certain line laid down by herself, and when she blossoms out as a star again she will appear in her own opera, written by herself, staged by herself

and designed in every detail along her own lines and around her own ideas. Philadel-phians will no doubt wait with interest for

the surprise with which she is to present them and in the meantime enjoy her as a

or the name of the piece he is to play in.

Keith's Theatre next week.

Where, a short time ago, melodrama was the popular thing, the increased tasts of the motion-picture audiences and their experience after actual years of constant attendance have put up to the producing director a problem of absorbing difficulty. He must not only have a good story to tell, but must be a profound and versatile artist in his manner of telling it. The day of the obvious has passed; now The day of the obvious has passed, now one must indicate many of the most powerful points of a photoplay by what is not shown. The commission of crimes is frequently made the more gruesome by lotting the audience see the events which lead up to the results immediately afterward, and they are subtly flattered by the knowledge that the director appeals to their imagination and intellect.

Today the best theme is one which is not expected; the finest climaxes those reached by a succession of surprise. Yet we have learned that "action" does not mean "speed"—strenuous successions of mean "speed"—strenuous successions melodramatic accidents and incidents melodramatic accidents and incidents do not make, necessarily, a strong play. The burning of a whole city during a flood, complicated with an earthquake, may give mechanical excitement and keep your cameraman and stage hands buly; but a significant glance, the turn of an eloquent hand at the machadorical meant at the prescholerical mean hand at the psychological moment of a tense scene, may have a hundred times more dramatic "punch."

With our improvement in photoplay a new field has opened for artistic "accor paniments" to the stories.

paniments" to the stories.

I remember when paper snow, second-hand stage stairs, artificial flowers and hedge sets were used within the studies, where we had to "whistie and wait until the clouds rolled by" before the perfection of lighting now so easy to obtain. Where three years ago the expenditure of \$5000 on a feature picture was regarded as business suicide, it is almost impossible to produce a moderate cast picture for less than three times that amount; and so keen is the rivairy among the studies was looking for, so she is going to write so keen is the rivalry among the studios that it is certainly bad economy to atone herself. Miss Barnard has been work-

Never before has there been such a de-mand for good stories, of adequate power and variety of incident; never were such prices gladly paid for expert soripts. To those pessimists who declare that photo-play production has reached its zenith the simple answer is that the fourth largest industry of the United States has reached too huge a success. There are too many shrewd business men and clever execu-tives in it, with too many interested patrons—more than 10,000,000 daily—for a

We directors have found curselves un-consciously educated by the constant de-mands, the daily change and growth in our work. We have created an art almost overnight; yet it is an art as subtle, as human, as vital in its results and its ap-peal as any other which has taken thou-sands of years for development.

Movie Monikers Said Louise Fazenda to Gloria Fonda,

"Your name is as weird as a pink anaconda." And yours should be in the zoo's addenda." Said Gloria Fonda to Louise Fa-

Said William Fildew to Naomi Childers: "Your moniker my mind bewilders."

I feel the same regarding you," Said Naomi Childers to William Fildew. -B. D.

Prominent Photoplay Presentations

Hanley Booking Company

ARCADIA CHESTNUT HELOW 16TH NORMA TALMADGE in APOLLO 52D AND THOMPSON MATINEE DAILY By BILLIE BURKE in "Peggy" Request "HIB BREAD AND BUTTER," Comedy

BELMONT 52D ABOVE MARKET Mats. 1:30 & 3:30. 10c Evgs. 6:30, 8:050, 15c CHARLES CHAPLIN in "POLICE"

CEDAR PARAMOUNT THEATRE MARY MILES MINTER in "ALWAYS IN THE WAY"

FAIRMOUNT 26TH AND GIRARD AVE MARY FULLER in

FRANKFORD 4711 FRANKFORD AVENUE HAZEL DAWN in THE SALESLADY"

John Barrymore THIS RED WIDOW: 52D ST. SANSOM EVER 6:30 to 11-10

"MAN AND HIS SOUL" GERMANTOWN SEES GERMAN-TOWN AVE

MARIE DORO in GLOBE \$15,000 KIMBALL ORGAN Wm. S. Hart "THE ARYAN"

GIRARD AVENUE THEATRE OF WOLF HOPPER in

Great Northern HROAD ST, ERIE & DOUGLASS FAIRBANKS in THE GOOD BAD MAN" IRIS THEATRE 8148 KENSINGTON AVENUE NORMA TALMADGE in

JEFFERSON STREETS STREETS Robert Warwick SUDDEN HICHES

KNICKERBOCKER POMYTHER MAE MURRAY in

LAFAYETTE 2814 HENSINGTON HAZEL DAWN in

ALHAMBRA Mat. Daily at 2; Evgn., 7 & 9.

Mat. Daily at 2; Evgn., 7 & 9.

Paramount Pictures

WM. S. HART in "THE PRIMAL LURE"

CHARLES CHAPLIN in "POLICE"

"A MILLION A MINUTE"

LIBERTY BROAD AND COLUMBIA Frank Mayo and Lillian West LOGAN THEATRE 4819 N. BROAD

MARGUERITE CLARK in MOLLY MAKE BELIEVE" LOCUST SID AND LOCUST Mate. 1:30 & 2:30, 10c. Evgs. 6:30, 8, 9:30, 15c. Edmund Breese in "THE SPELL OF THE YUKON"

Market St. Theatre 833 MARKET Hamilton Revelle in "THE HALFBee "PEG O' THE RING" Every Wednesday

ORPHEUM GERMANTOWN AND WM. COLLIER IN THE NO GOOD HARRY GRIBBON in "A Dash for Courage"

PALACE 1214 MARKET STREET
10 A. M. to 11:15 P. M.
MAE MURRAY in

"SWEET KITTY HELLAIRS" PARK RIDGE AVE. & DAUPHIN ST.

MAT. 2:15. EVE., 6.45 to 11.

VITAGRAPH

OF ELIZABETH

OF ELIZABETH

PRINCESS 1018 MARKET STREET WILLIAM COURTENAY in

RIALTO GERMANTOWN AVE CKEN BY. DUSTIN FARNUM in

REGENT 16. MARKET STREET
WAN VOICE ORGAN
MOLLY KING in

RUBY MARKET STREET
Francis X. Bushman & Beverly Bayns in
"A MILLION A MINUTE"

SHERWOOD SOTH AND CONSTANCE COLLIER in

SAVOY STREET EDMUND BREESE IN

TIOGA ITH AND VENANCE BY Mary Pickford in THE BYERSAL AND THE CHOMSLEGIC COSMICE CONTROLL

VICTORIA MARKET AT CHARLES CHAPLES to THE

STANLEY NAMES AND H