

PAVLOWA AT U CITY

AMUSEMENT SECTION Evening & Ledger

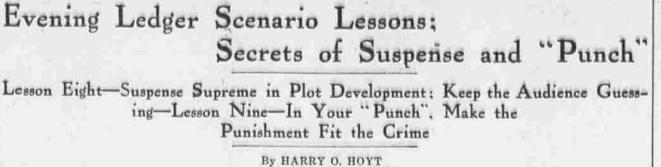
PHILADELPHIA, SATURDAY EVENING, JUNE 10, 1916.



The famous Russian dancer as she appears in everyday life. The photo was taken when Pavlowa visited Universal City to appear in "The Dumb Girl of Portici," now entering its second week at the Forrest.



BY JUSTIN HUNTLY MCCARTHY The farewell appearance of E. H praised and famous actor deserved all his praises and all his fame. I was so fascinated by the player that I found it hard to analyze my fascination. Partly, it was plain, the charm he exercised



ANNOUNCEMENT

M OST scenarios we receive are a string of incidents. They lead by devious paths to some dramatic moment and the strength of the dramatic moment is insufficient to carry the drag or weight of the body of the story. This is caused many times by the writer conceiving the climax of his story first and attempting to imagine a series of events that would logically lead to much a climax to such a climax.

to such a climax. Nihe times out of ten the author takes the path of least resistance and writes the obvious, trite, time-worn themes. He may show originality in his denouement and ab-solutely none in the scenes leading up to it. Give your story a hody as well as a head. If you have a good climax you must not rush in and grab the first idea that comes into your mind for developing the plot to the climax. Ask yourself if the incidents leading to the climax tell a story? It should be.

It should be. Many of our best stories are built with "reverse English," to use a billiard term. The unusual theme is the best way to go at it, but the unusual situation is invaluable to the photoplay. Given the unusual ending or unusual

Given the unusual ending or unusual climax, you must then seek the unusual beginning. It is here that most authors fail. This is the reason screen credit is so often withheld from the amateur writer. The director producing the picture realizes that you have an idea, but that is all. The rest is trite and commonplace. The staff writer builds an original story, and in building it is many times obliged to change your climax, probably retaining only the

your climax, probably retaining only the underlying idea. You do not get the credit. Personally, we think you should have it and most companies will give you the credit today with perhaps some one mentioned as mak-ing the scenario. ing the scenario.

Ing the scenario. It the truth must be told, the man who builds the body of the story is deserving of more credit than you are. His is really the greater originality, as your story would not be interesting with a story would

the greater originality, as your story would not be interesting without it. The strength of the climax cannot atone for the weak story, and the audience view-ing the picture will get restless. There will be no mental exhibitiantion leading up to the denouement, no stimulus to give the picture the "punch." The very unusual climax will fall flat. We have discussed character and atmos-

"Good Plays Die Young"

THERE could be no more fallible L method of testing judgment of a play than by matching it with that play's success!

play than by matching it with that play's success! With plays, as with people, so often the good die young! So very often, the bad survive! To praise the plays that prosper, and slight the others, were to follow the mob in its every error, to laud the banal, the obvious and the commonplace, and to ignore what is too fine or too lofty for general comprehension. It is a reporter's duty to say what pleases the public, a critic's duty to say what should please the public. The reviewer does best when he does hoth.—Channing Pollock in Green Book.

THERE will be 20 lessons in the LEVENING LEDGER'S Course in Scenario Writing. They will conclude with the printing of a model scenario which has been accepted and produced. The lessons began on Saturday, June 3. They will continue daily until Saturday, July 8. Clip and save them, for on July 10 will begin the EVENING LEDGER'S Scenario Competition. The conditions: A Philadelphia locale and Philadelphia characters. The award: A Cash Prize and Production by a well-known film company with an all-Philadelphian cast.

phere. These give life and soul to your incidents, but there must be something else. There must be something to give life and soul to; there must be plot.

soul to; there must be plot. When we refer to a string of incidents, as we did in the opening paragraph of this article, we refer to those stories which have but a slight plot. If you pick the average story up and dissect it the bones rattle. It may have some life and a little soul, but there is no flesh and blood. It is a disjointed creature with perhaps a fine head.

Continuity of incident helps cover the obviously thin plot, but cannot disguise the fact that it is merchanical after all. Make your plot solid, give it substance and let the climax come as the strongest link in a strong chain of dramatic incident.

In talking with a scenario writer the other day, I suggested that he seize a cer-ain opportunity to obtain suspense. He all apportunity to obtain suspense. He eplied that he had suspense in the de-nouement. He had a big "wallop," as he xplained.

Here is another element, then, that must e considered. Let us say that this is the ervous system, to continue the figure we ave been using. Where shall we have uspense? Must it be only in the head?

suspense? Must it be only in the head? Decidedly not! Give your story the flesh and blood of a good plot, without any-thing stimulating to the nerves and you will lack the parfectly rounded scenario. You may have life and soul in your char-acter and atmosphere, but there is no feel-ing—at least nothing gripping. You can start suspense with the feet, or opening, of your scenario and build with it until you finish. It is necessary. It is vital in the highest degree.

vital in the highest degree. If you start your story with a mystery you start with a moment of suspense. As you build you should heighten the sus-pense. Eventually you will arrive at a point where nothing will satisfy except violence—something to relieve the feelings. We are dealing in a small way with one of the most difficult questions in photoplay writing. What is suspense?

writing. What is suspense? Suspense is that element in the story which holds the attention, curiosity and expectation of the audience. Other ele-ments may hold the attention of the au-dience, such as scenic effects, character portrayal, heart interest, etc. Curiosity may be held by something odd in the pic-ture, but when all three are held, there is

a mental response that can only be de-scribed with the word suspense.

If a woman is about to sit on a man's high suik hat we obtain suspense. If she nith on it the suspense is over. If she nithing two or three times to sit down on it and each time is unconsciously stopped from doing so, we have increased suspense.

To complete the ploture it is far more effective if she never sits down on it at all. Ferhaps the owner of the hat arises from a chair nearby and gets his hat in time to prevent its ruin. We have accom-plished the purpose—we have created sus-neares.

pense. The attention, curlosity and expectation of the audience has been aroused and held. Most writers mistake violence for sus-pense. In the so-called "punch" pictures nearly always the "punch" is physical. A train of cars plunging through the open drawbridge, a yacht blown up, the tens-ment house fire and the miny variations of these ideas are physical. It is violence. The "punch" in its truest sense, is men-

The "punch," In its truest sense, is men-tal. Often we find that the suspense has worked up to the point where it culminates in violence, where the suspense is relieved by violence, and there is a perfect "punch." The suspense and the violence blend, as it were, and the two elements harmonize and coordinate. o-ordinate.

Suspense runs throughout the picture, but Suspense runs throughout the ploture, but the "punch" comes usually at the climax. If you have a big "punch" to start the plo-ture it is necessary to keep the action rapid with few lapses of time, and the interest must never lag to the finish, and in addi-tion it is quite probable that you will have to have a bigger "punch" at the end.

to have a bigger "punch" at the end. In a recent picture the director showed a very novel method of getting rid of an undesirable by one of the gangs of lower New York's East Side. A gumman was stationed on the roof of an apartment house with a silencer on the gun. A mem-ber of the same gang lured the victim into position on the sidewalk below and across the street, and then asted the man to wait while he called a friand inside at the bar. The scene was set. The gumman raised The scene was set. The gunman raised the gun to shoot. From over the gunman's shoulder we could see the victim in the street below. As he was about to pull the trigger a little child broke loose from its

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Dramatic Definitions

DLAYWRIGHT - One who pos-P sesses the ability to compress the most interesting episodes in several characters' lifetimes into two unin-

characters' lifetimes into two unin-teresting hours. "Trying It on the Dog" — A phrase referring to the trying out of a play in the provinces before bringing it into the metropolis. In other words, testing the effect of the play upon an intelligent com-munity to predetermine, by its lack of success there, its subsequent pros-perity in New York. A Reportory Company is a company that acts half a dozen plays badly instead of one play well. A regular company, on the other hand, is a company which acts a single play badly.—George Jean Nathan in Puck.

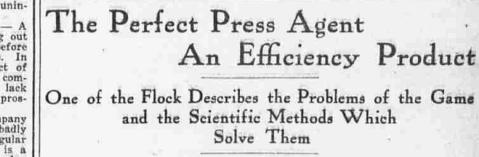


PHOTOPLAY

THEATRES DANCING MUSIC

BEFORE OR AFTER?

June Caprice is a country girl that the Fox people say they can make into a second Mary Pickford. The press agent forgot to state whether this picture is a record of early days or just a photoplay "still."



BY ARTHUR EDWIN KROWS

athern in Justin Huntley McCarthy's Mestifully poetic and romantic play, 11 1 Were King," gives added interest n an appreciation by that author of Mr. Bethern's acting before Mr. Sothern and essayed the rale of Francois Villon.

HAD heard much of the acting of Mr Sothers before it was ever my good forus to see him. Tales came to me from min the Atlantic of a Rudolf Rassendyl, to informed the bright romance of Zenda alls the high passion of a Master of Ravmood and the gallant humor of a Merto. I heard of a scene with a rose which 10. I heard of a scene with a rose which in aid to be one of the tenderest, most suishe love scenes known to the modern base. I could only hope some day to be the to see and to judge for myself. Fate in time took me to New York, and e of my first thoughts was to satisfy my menty as to the young American actor.

the of my first thoughts was to satisfy my meaning as to the young American actor. It was announced to appear in a piece ins "A Colonial Girl." and I was present the fout night. I can recall no occasion all my experience of the stage in which her a livellar interest in what I was about that I hoped. I feared, my anticipations pleasure were tempered by apprehension. Braded, as I suppose one always does head on such occasions, the possible dis-monitorent.

isolation. I recall very distinctly the suspense which I waited for the appearance which I waited for the appearance of the fathers; I do not very clearly re-the play. I know that it dealt with American struggle for independence, if it was peopled with wicked men in the case, with gailant spirits in blue and that for some reason or other the hero-mand thinself in a clock case and that while ended in a wild blaze of Liberty while and the triumph of the Declaration independence. But the play might have a much have left as little impres-to an any mannory. I had come to see

BELLE STORY

donna from Fittab

was due to his possession of that quality was due to his possession of that quality which, for the want of a better word, we call magnetism—a quality given now and then to some few statesmen, to some few actors, and which of its own force must compel attention and conquer the specta-tor's senses. But Mr. Sothern's natural magnetism was, as I found in pursuing my analysis, allied with an admiralty mastered method and a reasoned art. The acting was as admirable as if the actor had to combat as admirable as if the actor had to comba with all the resources of his craft an un-appealing personality instead of employing appearing personality instead of employing them to support one of the most appealing personalities that I have ever seen upon the stage. Nothing that had been said in his praise had overpraised him: rather I found him better than the best I hoped from enthusiastic testimony.

from enthusiastic testimony. If the older Sothern might have been a great romantic actor, the younger South-ern is a great romantic actor. The term "romantic actor" has been much abused. It is not enough for a player to garb him-self in doublet and hose and to carry a sword as long as that of Captain Spavento; the trapping of the Paladin sits most un-gainly upon many shoulders, and there be raw, modern volces which utter very un-couthly the glowing speech of heroes. "He who would understand the poet," says Goothe. "Must wander in the poet," says Goothe. "Must wander in the poet," says geen with living even the castles of en-chantment and have brought back from his adventure some of the magic gifts that

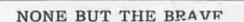
his adventure some of the magic gifts that are only conferred in fairyland. It is the

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FROM PITTSBURGH TO OPERA, BELLE STORY'S STORY

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at her which. Mine discussion of the second architecture and the second architecture are second as a second architecture and architecture are second as a second architecture are second are seco atten Story has







He tharlie turns itratean to win the hand of rate Rains Parvience. He will be turning it in the Mutual photo-play of they same at the Palace, Victoria, Locust and Germantown Theatree Monday.

The following consideration of the art and science of publicity is reprinted from the Dramatic Miror. Its author, Arthur Edwin Krows, earned his press agency spurs in the service of Winthrop Ames and the New York Lif-the Theatre. He is a distinguished rep-resentative of the never school of gress representative who puts scientific brains into the problem of convincing the public that the theatre is not dead wet.

ELEMENTARY advertising in any line One frequently sees this accomplished by a quantity of loose toy balloons, for instance, being blown about a confectioner's window: a steel ball, suspended apparently in midair, in a millinery display; tea pouring endlessly out of a kettle which seems to have no way of being refilled, in a cigar store; a huge bird's-eye view of a popular baseball diamond, in a hat shop; a set of four or five news photographs repeated in the plate-grass fronts of several miscel-laneous shops within short distance of one another, or, perhaps, a huge, garish topical cartoon employed to insinuate that a pawn-

cartoon employed to instnuate that a pawn-broker holds forth within. Indeed, these examples go a step further than merely attracting attention. They hold it, too. But there is nothing psycholog-ical or otherwise, directly to link balloons with confectionery: a steel ball with mil-linery; pouring tea with cigars; the baseball view with hats; the news photographs with the various shops, or the political cartoon with the sign of the Medici. Still, they have accomplished something in getting the crowd outside. And the innermost circle of persons, in most such gatherings, hides the detail of the variant of the cartoon so that others, crowding to find the nature of the

WHEN ALICE BRADY

DISOBEYED

DAD

However, it is a long route for impatient copie to go on transferring attention from one thing to another quilte remote; even when the link is provided; and therefore he thoughtful advertising man prefers to oncentrate his appeal by attracting atten-ion, holding it, telling nature of goods and hooting his argument across all in one ffort. But that is only modification of nethod; the primary thing is to find his ales point. ales point.

sales point. In brief, there must be one main faot about a play that makes it not necessarily different from other plays, but of decided interest to as many persons as may be-certaining patronage. To this will be added other sales points; but all of them will be subordinate to the main point which has the great function of closing the deal. These others may secure attention, hold it, and even may sell tickets themselves in being better adapted than the main argu-ment to personal needs of particular patrons. They are not to be underestimated. But they always must be pertiment to the

ment to personal needs of particular patrons. They are not to be underestimated. But they always must be pertinent to the matter in hand. Nothing could be closer to the object of increased sales than the prize offer for the millionth ticket to "Chin Chin," or the opening of an all-night box-office at "Hip Hip Hooray." When Selwyn & Co. bought the waning attraction "Twin Beds," Margaret Mayo's dramatization of the novel by Salisbury Field, it was their general press represen-tative. Charles Hayes, who made it one of the genuinely 'smashing" hits of the season, largely by consistently following out the keynote expressed in the happy catch-line, "This is the life." It is a good instance of selecting an efficient point, and sticking to it. Even the stupendous na-tional campaign for the Sorge de Diaguileff Baliet Russe, so magnificently waged by Edward I. Bernays, had but one dominant idea, that the ballet, in being a perfect

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DAD'S DAUGHTER ice Brady, daughter of the fins

When she was a wes little tot. Alice Brady wanted to go on the stage. Papa Brady very diplomatically toid his little Alice that she was designed, by virtue of her inherent traits, to become a society belle. That stood her off until she got a little older, but when Alice knew enough to wads through the dictionary and see just what "designed by inherent traits" meant, she framed up a reply and waited for her father to upring it on her once more.

the new rather to upring it on his once incre. Just why parenti who have made a sur-fish on the theatrical profession should be opposed to their children following their footsteps remains an unsolved graph of the question has often been asked but solden answered. And the most inter-sing part of it is that in hearly every instance where a shift has initised in dis-obeying his or ber parents in this respect to the has generally turned out to be is to alke findly, turned out to be to the distribution of a berghting to leave the following his or ber parents in this respect to the has generally turned out to be to the has generally turned out to be the to the has generally turned out to be the following his or ber parents in this respect to the has generally turned out to be the the has been as the preparing to leave the following his or be been asked on the in-the profession. He know the hardships would have to everonme; he know she would have to everonme; he know her the the time, and he wanted to keep his its the time, and he wanted to keep his its the time, and he wanted to keep his its the time, and he wanted to keep his its the time, and he wanted to keep his its addition her to her the rough the house to be the to be the toroughe and her parents and to the bound to bound an torough and her the the top is bends, the torough and her

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