



PAVLOVA AT U CITY



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

Sothorn, Retiring, Praised by Justin Huntly McCarthy

The Author of Sothorn's Last Play, as Well as One of His Most Popular Productions, Calls Him Our Greatest Romantic Actor

BY JUSTIN HUNTLY MCCARTHY

The farewell appearance of E. H. Sothorn in Justin Huntly McCarthy's beautiful poetic and romantic play, "I Was King," gives added interest to an appreciation by that author of Mr. Sothorn's acting before Mr. Sothorn had assumed the role of Francois Villon.

I HAD heard much of the acting of Mr. Sothorn before it was ever my good fortune to see him. Tales came to me from across the Atlantic of a Rudolf Rassendyl, who informed the bright romance of Zenda with the high passion of a Maister of Ravenshoe and the gallant humor of a Merchant. I heard of a scene with a rose which was said to be one of the tenderest, most beautiful love scenes known to the modern stage. I could only hope some day to be able to see and to judge for myself.

Time in time took me to New York, and with my first thoughts was to satisfy my curiosity as to the young American actor. He was announced to appear in a piece called "The Colonial Girl," and I was present at the first night. I can recall no occasion in all my experience of the stage in which I had a livelier interest in what I was about to see than on that night.

I recall very distinctly the suspense with which I waited for the appearance of Mr. Sothorn; I do not very clearly recall the play. I know that it dealt with a pleasure were tempered by apprehension. I was deeply with wicked men in blue and red, with gallant spirits in blue and red, with some reason or other the hero would stand in a wild blaze of Liberty and the triumph of the Declaration of Independence. But the play, might have been a much worse or much better play than it was and have left a little impression on my memory. I had come to see

FROM PITTSBURGH TO OPERA, BELLE STORY'S STORY

From a paragraph near Pittsburgh to the grand opera stage means an almost endless journey, but Belle Story has already traveled the greater part of the distance. She has reached so near her goal that the rest of the trip should be comparatively easy. Belle Story is using vaudeville as one of her stepping stones and is to be heard at B. F. Keith's Theatre next week in a repertoire of high-class vocal selections.

Miss Story is the daughter of a minister, who had her study music with the intention of making her a choir singer. For a while the girl sang in one of the most exclusive churches in Pittsburgh and also in select musical circles. It was not long after her musical education had been finished that she went to New York to sing in a concert, and it was then that her voice attracted attention and she was offered a tour in vaudeville, which she accepted. So favorably was she received in the two-day tour that Charles Dillingham signed her for the prima donna role with Montgomery and Stone in their big musical success, "Chin Chin." Later when Mr. Dillingham assumed the management of the New York Hippodrome, he transferred Miss Story to that institution in a similar capacity. This position is unquestionably one of the hardest to fill that any singer has ever attempted, owing to the tremendous size of the place, but Miss Story made a wonderful success of the engagement, which she has just closed.

Throughout her work Miss Story has continued her vocal studies, and it is her ambition to appear eventually in a grand opera house. She will be heard at Keith's next week.

THE prima donna from Pittsburgh, who is taking a tour in vaudeville, will be heard at Keith's next week.

CHARIE turns Brown to win the hand of Fair Edna Parrinace. He will be turning it in the Mutual play of that name at the Palace, Victoria, Locust and Germantown Theatres Monday.

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AMUSEMENT SECTION

Evening Ledger

PHILADELPHIA, SATURDAY EVENING, JUNE 10, 1916.

PHOTOPLAY THEATRES DANCING MUSIC

Evening Ledger Scenario Lessons; Secrets of Suspense and "Punch"

Lesson Eight—Suspense Supreme in Plot Development; Keep the Audience Guessing—Lesson Nine—In Your "Punch," Make the Punishment Fit the Crime

By HARRY O. HOYT
Head of Metro Scenario Staff.

MOST 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 such a climax without it.

Nine 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 absolutely none in the scenes leading up to it. Give your story a body 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?

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 climax, you must then seek the unusual beginning. It is here that most authors fail. This is the reason screen credits 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 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 making the scenario.

If 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 without it.

The strength of the climax cannot atone for the weak story, and the audience viewing the picture will get restless. There will be no mental exhilaration 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 atmosphere.

ANNOUNCEMENT

THERE will be 20 lessons in the EVENING 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-Philadelphia cast.

These give life and soul to your incidents, but there must be something else. There must be something to give life and soul to the story; 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 obvious plot, but cannot disguise the fact that it is mechanical after all. Make your plot solid, give it substance and let the climax come as the strongest link in a strong chain of dramatic incidents.

In talking with a scenario writer the other day, I suggested that he seize a certain opportunity to obtain suspense. He replied that he had suspense in the denouement. He had a big "wallop," as he explained.

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

Decidedly not! Give your story the flesh and blood of a good plot, without anything stimulating to the nerves and you will lack the perfectly rounded scenario. You may have life and soul in your character and atmosphere, but there is no feeling—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.

If you start your story with a mystery you start with a moment of suspense. As you build you should heighten the suspense. 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?

Suspense is that element in the story which holds the attention, curiosity and expectation of the audience. Other elements may hold the attention of the audience, such as scenic effects, character portrayal, heart interest, etc. Curiosity may be held by something odd in the picture, but when all three are held, there is

a mental response that can only be described with the word suspense.

If a woman is about to sit on a man's high silk hat we obtain suspense. If she attempts 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 picture it is far more effective if she never sits down on it at all. Perhaps the owner of the hat arises from a chair nearby and gets his hat in time to prevent its ruin. We have accomplished the purpose—we have created suspense.

The attention, curiosity and expectation of the audience has been aroused and held. Most writers mistake violence for suspense. 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 tenement house fire and the many variations of these ideas are physical. It is violence.

The "punch," in its truest sense, is mental. 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 co-ordinate.

Suspense runs throughout the picture, but the "punch" comes usually at the climax. If you have a big "punch" to start the picture it is necessary to keep the action rapid with few lapses of time, and the interest must never lag to the finish, and in addition it is quite probable that you will have 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 gunman was stationed on the roof of an apartment house with a silencer on the gun. A member of the same gang lured the victim into position on the sidewalk below and across the street, and then asked the man to wait while he called a friend inside at the bar. 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 his

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Dramatic Definitions

PLAYWRIGHT — One who possesses the ability to compress the most interesting episodes in several characters' lifetimes into two uninteresting 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 community to predetermine, by its lack of success there, its subsequent prosperity in New York.

A Repertory 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.

NONE BUT THE BRAVE



Charlie turns Brown to win the hand of Fair Edna Parrinace. He will be turning it in the Mutual play of that name at the Palace, Victoria, Locust and Germantown Theatres Monday.

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."

The Perfect Press Agent An Efficiency Product

One of the Flock Describes the Problems of the Game and the Scientific Methods Which Solve Them

BY ARTHUR EDWIN KROWS

The following consideration of the art and science of publicity is reprinted from the Dramatic Mirror. Its author, Arthur Edwin Krows, earned his press agent's spurs in the service of the Theatre. He is a distinguished representative of the newer school of press representatives who puts scientific brains into the problem of convincing the public that the theatre is not dead yet.

ELEMENTARY advertising in any line is to attract attention to wares offered. 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 mid-air, 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-glass fronts of several miscellaneous shops within short distance of one another, or perhaps, a huge, garish topical cartoon employed to illustrate that a pawnbroker holds forth within.

Indeed, these examples go a step further than merely attracting attention. They hold it, too. But there is nothing psychology in this, however, directly to link balloons with confectionery; a steel ball with millinery; 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 Medic. 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

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

Just why parents who have made a success in the theatrical profession should be opposed to their children following their footsteps remains an unsolved problem. The question has often been asked, but seldom answered. And the most interesting part of it is that in nearly every instance where a child has insisted in disobeying his or her parents in this respect he or she has generally turned out to be a star. Alice Brady, the talented daughter of William A. Brady, is a good example.

When she was preparing to leave the College of St. Elizabeth, in Madison, N. J., after graduation, she announced her intention of adopting the stage as her life vocation. Mr. Brady had roughed it in the profession. He knew the hardships she would have to overcome; he knew she would be estranged from him a great deal of the time; and he wanted to keep his little family intact. He gave her fatherly assurances, pointing out to her the many pitfalls she would encounter, the rough life and tough people, the traveling and hardships of the road. He brought out his

thing, see the pawnbroker's direct display alone. However, it is a long route for impatient people to go on transferring attention from one thing to another quite remote; even when the link is provided; and therefore the thoughtful advertising man prefers to concentrate his appeal by attracting attention, holding it, telling nature of goods and shooting his argument across all in one effort. But that is only modification of method; the primary thing is to find his sales point.

In brief, there must be one main fact about a play that makes it not necessarily different from other plays, but of decided interest to so many persons as may be—certainly to a sufficient number to insure life-sustaining 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 other may secure attention, hold it, and even may sell tickets themselves in being better adapted than the main argument 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 "Tip Top Hoop."

When Selwyn & Co. bought the winning attraction "Twin Beds," Margaret Mayo's dramatization of the novel by Salisbury Field, it was their general press representative, 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 national campaign for the Sarge de Diagonette Ballet Russe, so magnificently staged by Edward L. Bernays, had but one dominant idea, that the ballet, in being a perfect

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DAD'S DAUGHTER Alice Brady, daughter of the theatrical and movie producer, and star of the photoplay version of "The Bohemian," which opens at the Palace Monday.

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