"The Lady in Blue" and "Playing the Game" Produced

ATLANTIC CITY, June 17. It is noticeable that the producers mak ing new productions here this year are not adopting the old makeshift methods of using the settings of old plays, but are providing entire new equipments of scenery and the necessary adjuncts to make the plays a success. It shows they have faith in the new offerings and that they expect them to make one grand leap from Broadway for the summer and to have a pros-perous tour on the road next season. Of course, all ambittons are not fully realized but the new plays have a much better show for success with new scenery, painted in keeping with the locale of the play, instead of using interior and exterior acts which have done service in other productions and which are familiar to the discriminating public who patronize all first-nights here.

There were two "try-outs" here this week, two plays making their debut, and the theatrical canine barked joyously at one and whired a bit at the other. While first impressions may be lasting, still a judicious tinkering may fix up the weak play and the theatregoer may not like the other play which seemed to please everyone here.

"The Little Lady in Blue," a new romantic comedy by Horace Hodges and T Wigney Percival, authors of "Grumpy," had its initial production on any stage at the Apollo Theatre on June 12. Frances Starr was the featured actress in this and it was produced under the personal man-agement and stage direction of David Be-lasco. The comedy is of the 1820 period with costumes of that date, and the scenes are laid in France and England. The story tells of a hoydenish young Irish miss, Ann Churchill, played by Miss Starr, who is in desperate financial straits in France and about to leave for England. She has day dreams of attaining great wealth, but absolutely no chance of securing same unti absolutely no chance of securing same until a wealthy admiral of the English Navy is brought to her home. He is desperately ill and unable to continue his journey. Ann attends to his wants and he appreciates what a woman could do toward saving his nephew from the drunken habits he has

His attorney is ordered to draw up a will, leaving his nephew the sum of £50.000, providing that young man gives up his profligate life and re-enters the navy on or before the following 20th of September. Ann, although a stranger to both the admiral and his attorney, is made acquainted with the terms of the will, but she is sworn to recreave and no one is to tell the young to secrecy and no one is to tell the young man of the good fortune coming to him, so that his reformation may be brought about through his own desires and the purpose of receiving the conditional legacy. The first act ends with the serious illness of the admiral and a broad hint that

he will pass away shortly.

The other two acts are laid in England.

The nephew is a frequenter of an inn at
Portamouth, where he is the constant companion of drunken friends and without am-bition or money. Ann comes to the inn, the nephew falls in love with her at first sight, and the story of his reformation, through infatuation with a comparative stranger, begins. The third act tells the story of the young man's hard work to pay off his many bills and his studies to regain his position in the navy, he being aided in these good resolutions by Ann, who is living next door to a cottage he has taken living next door to a cottage be has taken in the country. Much light comedy is injected in this act with just a tinge of melodrama when the trustee of the estate informs the young man that he is to receive an unexpected legacy for his good behavior. He gives all the credit to Ann, but she informs him that she is naught by an adventuress, who only helped him in his work because she knew of the provisions of the will and wanted to make him fell. the will and wanted to make him fall in love with her so that she, as his wife, could enjoy the wealth. She tells how she has run into debt to buy pretty clothes and live close to him, and that, therefore, she is unworthy of him. Of course, matters are righted when he forgives her and a unique is unworthy of him. Of course, matters are righted when he forgives her and a unique proposal for a wedding it made by asking, every one if they have anything to do on the 23th of September. Of course the query when made to Ann brings forth a negative reply, and the nephew then tells her she can marry him on that day.

Miss Starr played the leading part effectively, showing much skill in light comedy, her only failing being a tendency to pitch her tones too low so that the audience could not understand her. One of the authors of the play, Mr. Percival, gave a decidedly "Grumpy" touch to a character in

thors of the play, and Percival, gave a de-cidedly "Grumpy" touch to a character in the first act, but as he did not appear later in the play the line of comedy was lost. Other parts were taken by Jerome Patrick. Frederick Graham, Carl Sauerman, Frank Kemble Cooper, George Gidden, Lucy Beau-mont, Roland Rushton and others. The production was a beautiful one and the play will more than likely make a hit in New York and on the road.

The Harris estate presented a new melo drama, entitled "Playing the Game," by Sada Cowan and Traffarn Whitney, for the first time on any stage, at the Cort Theatre on June 12. The universal opinion was that in its present shape it would fail to meet with approval. It has the bad handicap of being a newspaper play with being a newspaper play, with the evident intention of showing how a powerful news-paper, on the rocks of financial distress, could be saved by the publication of a big story of a scandal implicating an actress. BOB WATT.

A bad or mediocre five-reeler is worse than an average good spoken drama.—Henry MacMahon in the Dramatic Mirror.



### THE THEATRICAL BAEDEKER OF NEXT WEEK

STANLEY-First half of week: "Destiny's Toy," with Louise Huff, made from story of the sea by John B. O'Brien Burton Holmes in Germany, and Willie Collier, in "Willy's Wabbly Way." Thursday, Friday and Saturday: "The Clown," with Victor Moore, a Lasky-Paramount film, with scenario by Marion Fairfax, directed by William C. de Mille: Thomas Mieghan and Little Billy Jacobs, in support; and a Goldberg cartoon.

FORREST—"The Ne'er Do Well." with Kathlyn Williams, Wheeler Oakman, Harry Lonadale, Jack McDonald and others; a ten-reel production, by the Selig Company, of the novel of Panama, by Rex Beach, who wrote "The Spoilers," in which Miss Williams also appeared. For this special production the Forrest will house an orchestra of 29, under the leadership of Carl Bernthaler, of the Pittsburgh Symphony Orchestra, and employ special stage settings and sound and voice effects.

ARCADIA-First half of week: "An Innocent Magdalene," with Lillian Gish, a Griffith-supervised Triangle film; a tale of pathos concerning a daughter of Southern aristocrats, who marries a re-formed gambler, Thursday, Friday and Saturday: "The Snowbird," with Mabel Talliaferro, a Metro production.

VICTORIA-First half of week: "Dollars and the Woman," with Ethel Clayton and Tom Moore; a Lubin-V. L. S. E. film, based on Albert Payson Terhune's "Doi-lars and Centa" This is the photoplay first banned by the Board of Censors and later approved by the courts. Thursday, Friday and Saturday: "Going Straight," with Norma Talmadge, a Griffith-super vised Triangle production.

ALACE-First half of week: "The Feud Giri," with Hazel Dawn; a Famous-Piny-ers-Paramount production. Thursday, Friday and Saturday; "A Gutter Mag-dalene," with Fannie Ward; a Lasky Paramount production.

LOCUST -- Monday and Thursday: "The Perils of Divorce," with Edna Wallace Hopper, Tuesday: "The Scarlet Woman," with Olga Petrova. Wednesday: "The Law Decides," with Dorothy Kelly. Fri-day and Saturday, "Dorian's Divorce." with Lionel Barrymore and Grace Valer

BELMONT—Monday and Tuesday: "The Heart of Nora Flynn," with Marie Doro. Wednesday and Thursday, "The Moment Before," with Pauline Frederick. Fri-day and Saturday: "The Woman," with Theodore Roberts and Mabel Von Burnand; "The Fireman," with Charlie Chap-

VAUDEVILLE.

"Pansy's Particular Punch," by Willar Mack; Jack E. Gardner, in "Odd Stuff" Willard "The Territorials Quartered," presented by E. Merian's Troupe of Swiss Canine Artists; Marion Barney and company in a dramatic sketch; Mr. and Mrs. Burton Piersol, concert and operatic artists, of this city; Juliette Dika, Franco-American singing comedienne; the Crisps, in songa and unique dances; Redford and Winchester, trick jugglers; the Ambier Brothers, and the Selig-Tribune pictures.

GLOBE—"Satan's Cabaret," a musical com-edy; "The Yellow Peril," a playlet; Don Flatti, "wizard of the accordion"; John Singer and Girls; the De Pace opera company; Friend and Downing, the natural comedians; Heider and Packer, in "Leg-mania"; Anderson and Burt, in "Home, Sweet Home"; Monde and Salle, and the Three Romans, acrobats.

RAND-The Seven Coloinal Belles, in musical comedy; Hrady and Mahony, in "The Fireman and His Chief"; Charles Olcott, In a travesty on opera; Gonne and Liv-sey; Norman Brothers, on swinging rings, a surprising novelty, and the Pathe News.

ROSSKEYS-Monday, Tuesday and Wed-DROSSKEYS.—Monday, Tuesday and Wed-nesday: E. W. Wolf will present "The Seven Little Darlings at the Party," a musical comedy; Mack, Albright and Mack; Armstrong and Ford, in "The Eng-lish Johnny and the Cop"; Lottle Will-lams and company, in "On Strong Grounds"; White and Day, in songs of Bonnie Scotland, and the Skatells. Thurs-day, Friday and Saturday; Lew Wesley will present "The Diver, the Seal and the will present "The Diver, the Scal and the Mermaid," an aquatic novelty; the Brown Comedy Four; Hodge and Lowell, in "Cupid's Mistakes," and Karsey Myra-

Being a few tales of movie mishaps extracted with no difficulty whatever from a week's supply of "press dope." The prize is divided between the Metro and the Mutual, each represented by

METRO

John Hall, one of the assistants employed by Director Charles Horan, of the Metro forces, is laid up with a lacerated arm, the result of a premature explosion of dynamit in a scene Mr. Horan put on at Delaware Water Gap. Mr. Horan is producing "The with Lionel Barrymore in the stellar role. In making a night scene in a mining camp considerable dynamite was used to produce a big effect. Mr. Hall was in charge of one assignment of dyna was in charge of one assignment of dynamite. He touched off a stick of the explosive in some inexplicable manner before being directed to do so. That he escaped with his life is little short of miraculous. The concussion knocked him 15 feet, when he fell under a shower of earth and rocks. Members of the company who hurried to his still avaceted to the best dead. side expected to find him dead. But a few scratches and bruises on the face and body and painful wounds on his hand and arm were the extent of his injuries.

Mme. Petrova, Metro star, is laid up with n severe wound on her hand and fingers, which she sustained in an accident that al-most resulted in the artist losing her life. Several stitches were taken in the cut on the palm of her hand, and it will be som time before her fingers heal.

Together with a company of Metro-Port Together with a company of Metro-Popular Plays and Players artists, Mme. Petrova was in New Jersey, near Englewood, working on exteriors for a forthcoming production. One of the features staged was a thrilling and dangerous scene on a rope suspension bridge, which Harry Ravier, the supervising director, rigged up. The bridge was stratched access a deep register in the control of the company of was stretched across a deep ravine in the

It was not proposed that Mme. Petrova herself should participate in the final and perilous journey across the bridge, and a substitute was on hand to wear her clothes and hat, with her face directed away from the camera.

One of the previous scenes called for the discharge of a pistol. This shot brought running to the place a dozen or more boy scouts. When one of the number saw Mme. Petrova in several scenes and then saw her start to exchange her outer garments and.

LESSON 12

Comedy and Melodrama

episodes in the comedy that culminate earlier in the play, but the main theme of

our story should end in a quickened pace

at the very summit of your comedy.

The best slapstick or "straight" comedies

and the plot is started. Perhaps the

comedians are given some comedy business, as it places them at once with the audience,

but this business is apart from the plot or

The story probably would be a drama

r a melodrama without the comedians. Then your plot should take some odd angle, and, if it is siapstick, a series of melo-dramatic situations should be introduced:

Gradually you lead the audience away from the drama into the comedy, until the strong-

est melodramatic action carries not alone

The pace quickens, the scenes are prob-

ably shorter, and the story comes to a con-clusion with the comedians getting the worst

of it-or the best of it, if your story tends

o that conclusion. The "suspense," if you will analyze the picture, has been chiefly

The audience could not feel the comedy

ithout a reason, and once you give a

eason for your story, it is stale and flats like a house of blocks, each block depending upon the block beneath for support.

In the early days of the pictures we had

photoplays of potions, pills, magic powders and the like. We saw the comedian take

a pill or a nostrum and immediately be-come changed either in looks or in dis-position. The woman-hater became amor-ous, the minister tippled or the bad boy

became a monkey. We no longer laugh at comedies of this kind, but they illustrate the principles of comedy construction. They show us what effects the producers, in a crude way, were striving to attain. The producer knew that the laugh came from the abnormal situation or character.

To create the abnormal they took the path of least resistance and asked us to imagine that the person was actually, for the time being drugged. They sought sharp contrasts and obtained them, not along natural lines, but along those lines that seemed surest.

Then the producers selzed upon the trick picture to get comedy. A man was seen to wreck a room and rebuild it in a moment. Another character built a wall in a few seconds.

few seconds. These were principally the product of the European school of producing. Again it was the obvious that was used. We use the trick picture nowadays, but usually the audience wonders if it was a trick of the second o

a trick or if it was actually as it appears. The trick is disguised.

In a recent farce comedy the producer shows the leading comedy character hanging us to the top of a periscope under the water. There is no way to take this picture unless it is "tricked" By clever assembling and cutting it became difficult to believe that the photographer and camera weren't actually on the deck of the submarine under the water.

It is nearly above to that almost a

marine under the water.

It is nearly always true that almost any situation you write like this can be taken. It can be done with trick photography lisually the trick photography comes at the height of the melodrama in the picture. They use it more to get over some melodramatic effect than to cause laughter. It is usually consected with the "suspense," although it may occur anywhere.

A great many comedy writers seem to

although it many occur anywhere.

A great many comedy write're seem to see a source of amountment in people with various deformities. They see in a wooden led, a harrilly or other physical deformity a chance to be funny. If the authors would consider these peculiarities carefully, or if they were so afflicted themselves, they would never write their stories.

Fun, to be real fun, should be good-natured. Permually, we would advice against writing comedies that have an a their the

along natural lines, that seemed surest.

you have no "suspense" to carry it.

rest of the cast is, the greater, of

erely incidental to it.

ourse, the contrast.

a thrill, but a laugh.

espansible for the comedy.

lowly. The characters are introduced

The more serious

EVENING LEDGER SCENARIO LESSONS

mitate.

her hat and vell with her substitute, he became very much displeased.

"Look, fellows, the real lady there is afraid"

"Look fellows, the real lady there is a fraid" o take a chance," he said with evident dis-gust, "and she's going to send that other ady across the bridge."

"BAD DAY!"

This comment was more than Mme. Pet rova could stand. She quietly asked the young woman to return her clothes and she put them on herself. Then, to the delight of the boy admirers and to the aston shment of Directors King and Ravier, she usisted on continuing the action on the oridge. This consisted of racing across the frail structure and attacking a man who was attempting to cut the ropes holding the bridge in place. Mme, Petrova made this dash successfully. In wresting the huge knife from the "villain" he became too realjstic in his work and the result was that Mme. Petrova suffered a painful and dan-gerous wound on the hand and fingers. With blood dripping from the deep

wound, Mmc. Petrova shouted for every one to remain away from her, and not spoil the scene by attempting to come to her aid. The camera man kept at his post, grinding away, as Mme. Petrova made her way to the end of the bridge and cut away the ropes until the structure fell, supposedly carrying the "villain" below. Mme. Petrova was near the edge when the bridge fell, and she almost fainted from the loss of blood be-fore Mr. King and Mr. Ravier reached her side. Had she toppled forward she would have fallen into the ravine and in all proba-bility death would have been instantaneous

FOX

Miss Theda Bara, the sensational screen vampire, had a narrow escape from serious injury on Friday night while returning from New Jersey. Her automobile skidded on the wet streets near the Cortlandt street ferryhouse, crashing into a heavily loaded truck, breaking the glass and wrecking one side of the car. side of the car.

Miss Bara had gone over to New Jersey to appear in a train wreck scene in Wil-liam Fox's production of "East Lynne," soon to be produced. The scene had been fin-ished, and when Miss Bara returned, a driving rain started. She was in her limousine with her assistant director, Rob-

As the party left the ferryhouse on the As the party left the ferryhouse on the New York side, her chauffeur, in order to avoid ramming another car, turned suddenly. The car turned three complete circles, finally landing against a truck heavily loaded with Iron pipe.

Miss Bara was thrown to the bottom of

intoxication of some character. It is done

be allowed to drink in a comedy. Just how

Do not offend a sense of propriety. Write scripts that will not alone pass the Board

your audiences. The mothers and fathers

want clean stories for their children. Com-edies appeal to children, and they like to imitate. Give them something clean to

Comedy is difficult, but if you have the

knack—and it is a knack more born in the writer than acquired—it is very profitable. Stick to clean themes, and write in good

LESSON 13

The Counter Plot

To develop a character on the stage, few lines will sometimes suffice. To de-

number of scenes, and we cannot plant more

They do one of two things. Either they

give too much time to the development of incidental characters and pay too, little

attention to the plot, or else they take every-thing for granted and pay no attention to character development.

It is upon this one point that scenario writers need to concentrate. Just what is essential and what is not essential is the question to be determined in writing every

We have touched only lightly, thus far,

we have touched only lightly, thus far, upon counterplot, and this subject is highly relevant because so many writers go astray in developing the counterplot to the detriment of the plot. The average writer finds little difficulty, if he is careful, in placing his principal characters so that we can feel them, know them, and understand them.

(MONDAY-LESSON 11 CONCLUDED)

QUESTIONS AND ANSWERS

QUESTIONS AND ANSWERS

M. Sokol—It is very unlikely that a scenario written in Russian would be conpaidered by the average motion-picture company. The more detail and instruction to directors and actors that you can put into a scenario the better. Some slapstick companies want only the basic idea; in its prize compatition the World Film Corporation is ready to accept mere ideas if they are unusual enough. Unless, however, your atory has some very remarkable and original conception in it, it is much better to write as full a scenario as possible.

Interested—The Evening Ledoch has printed from time to time a table of the principal motion picture companies and their addresses, but not a list of suggestions as to the kind of stories they prefer. The best way to learn the wants of the various companies is to read one of the trade weeklies where the plots of the new films are reviewed.

Revised Theatrical Maxim

Where there's a will there's a co-dicil. George J. Nathan in Puck.

taste. Success awaits all such writers.

Continued from Page One

to the whole.

writers fail.

of Censors, but pass the censorship

much intoxication is permissible?

TRIANGLE

William Coiller, the comedian, was nearly smothered into suffocation at Culver City recently while working in a Triangle subject in which he will be starred. He is emacting the part of an inebriate in a new comedy drama by C. Gardner Sullivan, and one of the scenes requires him to be buried beneath a bulky mattress on which a large squad of aborigines leisurely recline. The squad of aborigines leisurely recline. The comedian didn't get his head out in time and as a consequence was held prisoner for three full minutes. So loud was the confusion of voices while the camera crank was being turned that the comedian's muf fled voice was not heard. Covered with feathers, he was finally extricated from his uncomfortable predicament and allowed a 10-minute respite before proceeding with the hazardous work. People who have nearly died in the embrace of a farmhouse feather bed are expected to sympathize.

MUTUAL

Filming of one of the scenes of "The Man From Manhattan," a forthcoming Mutual masterpieces, De Luxe feature, screened at the American studios, all but cost the life of Perry Banks and resulted in him being removed to the Santa Barbara Hospital, suffering from serious burns and smoke inhalation. Physicians attending him report that it will be some time before he will be able to return to work at the

The story of the picture, in which Banks portrays a tramp printer, called for him to be imprisoned in a bank vault. Studio carnters erected a wooden structure on the outdoor stage to resemble the ordinary bank vault. After Banks had entered it and closed the door hehind him, an over-zealous carpenter accidentally let the latch

In order to obtain the proper realism a real fire was set and the flames began to gut the outside of the structure. Unknown to Director Jack Halloway and the players gathered about the boxlike structure, the smoke entered the inclosure and the flames. spreading to the rear, quickly ate their way through the thin boards. Banks, imprisoned and choking from the

smoke, beat hopelessly against the side of the structure, but because of the tumult outside no one heard him. His trousers became ignited, and in attempting to beat out the liames he was severely burned about the hands and arms. Finally Di-rector Halloway, fearful that something was wrong because Banks failed to appear at vrong because Banks failed to appear at the given signal, went forward to investigate and found the lock fastened. Throwing back the door, he was greeted by a cloud f choking smoke.

Aided by several assistants, Director Hal-loway rushed into the vault and dragged the unconscious actor out. He was placed occasionally, but it will be done less and less in the future. Mild tippling may be excusable, but if we admit this it comes to question as to how much a man should an automobile and rushed to the hospital, where at first it was thought he could not survive. Heroic work on the part of the physicians, however, finally brought him around, but he will remain in If you are writing the story it is well to write a clean story, and leave the drinking out of it. If the producer wants to put it part of the physicians, however, fit brought him around, but he will remain the hospital for some time to come. well and good, but the mere fact of having written a script in which a man overindulges will not guarantee a sale. Your story must be bigger than that.

It was entirely an accident, and no ecause the horse proved capable of un-eating Art Acord that he was badly hurt during the filming of a scene for a Mustang picture entitled, "Sandy, Reform-er," at the Santa Barbara studios of the

American Film Company, Inc., recently.

The Mustang company was out on location—in one of the densely wooded valleys of the Santa Ynez Mountains. Acord's part called for him to ride down a steep slope among boulders and through thick under-brush. At one of the most perilous points, the horse lost its footing and fell side-wise down the Incline. Feeling the horse going, Acord attempted to spring off on the upside. One of his spurs caught in a worr cinch, and he was dragged after the rolling. pitching, struggling horse. Before the animal could regain its feet it had rolled over the rider, inflicting severe internal

PARAMOUNT

ing lies principally in the fact that there are so many scenes and that each scene has but a fraction of value as it relates Wallace Reid, the Lasky-Paramount star, was buried under a steam shovel of gravel in the Baldwin quarries during the filming of some scenes for the new Wallace Reid-Cleo Ridgley picture. Wally attempted to few lines will sometimes suffice. To de-celop a character on the screen requires a jump out of the way of a shoveiful of the gravel and dirt, stumbled and got the whole load. Percy Hilbourn, the photogra-pher, kept the camera on him while he was digging himself out, and it will be shown for the edification of the studio. than a fraction of the development in any The same principle applies to the other elements in the making of a photoplay. It is at this point in the story that most

PATHE

Positive proof of the real danger which Pearl White, "Pathe's peerless girl," under-went when she painted the walf sign on the top of the Gerard Building, New York, a few days ago was furnished by the fatal fall of an electrician from the same building on the afternoon of the sit. The electrician, Martin by name, was making the same building. Martin by name, was making use of the electric sign as a ladder, just as Miss White did, and losing his footing, fell 20 stories to the street.

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JULIETTE DIKA: THE CRISPS: AMB-LER BROS.: REDFORD & WINCHESTER: Sells Tribune Pictures. June 16-Special Convention Week Bill

## THE POSSIBILITIES OF SYMBOLISM ON THE SCREEN

That subtleties of art may be introduced uccessfully into motion pictures is constantly being confirmed by William Christy Cabanne, who directed Lillian Gish in her newest Triangle release, "An Innocent Magdalene," which will be shown at the Arcadia Theatre for the first time next week. In this play he deals with the garden of life, showing it in bloom in its youth, and when evil tempts and overcomes youth the garden gradually fades and the flowers die. "I do not mean that the story is told in symbols." said Director Caoanne to the interested group that gathered back of the camera during the taking, "but rather that its

during the taking. "but rather that its various moments and turns of the action are emphasized in striking metaphors.
"If I had my way, I think I should be inclined to abolish the word "symbolism" altogether from playmaking, because it has been so abused by a crowd of art fakers and removed altogether from its true significance. cance. Just as the ordinary political car-toon becomes striking in reducing some complex national situation to simple terms expressed in symbols that every one can understand, so the photoplay becomes infi-nitely more dramatic if its significance is echoed and re-echoed in everything about it. In 'An Innocent Magdalene' the central figure is of a young girl, refined and high-strung. Her sensitive nature reacts stronggoing to bring out this condition and the thoughts ip her mind? Why, by embodying her thoughts in convenient symbols. Her father has told her that everything that is evil dies; therefore, even the fading roses of her garden become significant.

"This is hy no means a mean a street of the street of the significant.

"This is by no means a new method. Clyde Fitch was one of the best-known exponents of symbolism on the speaking stage. A striking example of his work was the scene of the execution of his hero in 'Nathan Hale.' It was laid in an apple orchard in full bloom, one of the most effective moments I have ever known. ments I have ever known. But the applica-tion of symbolism to the motion pictures as an art I believe is comparatively new."

## WHAT HAPPENS FROM SCENARIO TO SCREEN

Continued from Page One

any of the very expensive considerations of any of the very expensive considerations of advertising and promotion which every pro-duction of this magnitude requires before it is booked by the theatres. From the ex-change the film goes to the theatres vachange the film goes to the theatres variously by express and messenger service. It: rental begins by the big theatre of the big city on what we call "first run." After the picture has had its "first" run it goes to other theatres in other parts of the same district until it has run through its working life, which may be from 120 days to the life, which may be from 120 days to two

A great releasing concern such as I have discussed, to operate effectively, must have a capital of several million dollars. All his is at your service for the 10 cents, 15 this is at your service for the 10 cents, 10 cents or 25 cents which you pay to sit in an opera chair and see motion pictures on the screen. This simple but wonderful product consumes thousands of dellars for every second of entertainment offered to the individual patron of the motion pictures.

Forrest-Last Mat. & Evg. 2:15 8:15 Matinee Today, 25c. Tonight, 25c and 50

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## ARE DOING IN JUNE

WHAT MANAGERS

Election promises and spring trooms about on a par, but some of the agerial experiments do turn up is theatres in September. When Mr Befor Instance, puts on a play for a Atlantic City, it is a nafe bet that the play will run for six or seven more New York next season. He shown a new piece by Rot Cooper New York read to the who wrote "Under Cover" and "I par Advertise." The new play is called Lucky Fellow," but by September it play under the much more engaging the "Seven Chances."

Morris Gest, who introduced G Morris Geat, who introduced General Farrar to the screen, is trying to size a Belasco a "knockdown" to the stage. He took over the Manhattan Crastage. The work of the stage of the stage, and Mae Murray on a screen.

Next season Ethel Barrymore will back to W. Somerset Maugham. Her season below will be called "Our Betters."
Frohman Company, besides retaining the Barrymore, has acquired Miss Matron Anglin. They have another Mangas comedy for her, "Caroline."

A. H. Woods is as busy as ever used ing the stage. He finished the dramate season at the Forest here with the Pessisters. He will soon show Boston as play by Max Marcin, who wrote 'Common Clay.' The new play is called 'Chestle Cheaters' and will employ the service of Marjorie Rambeau, William Morris Ox Keighley, Robert McQuude, Katheriss of terman, Gypsy O'Brien and Winfred Harris Mr. Woods also has recently offered in the Northampton a farce called 'Thirry Day' by A. E. Thomas and Clayton Hamilton

Doris Keane, who has had what may be mildly designated as a London trimes in "Romance," has a new comedy by 20 ward Sheldon and a play by Arnold Benett, both of which she will show American and the season. next season.

Mr. Belasco is showing still another play to Atlantic City, Horace Hodges and 2 Wigney Percyval's new comedy, "The Little Lady in Blue." The cast includes Ma Starr and the following: Jerome Patrick, George Giddens, Frank Kemble Coops, Carl Sauerman, Frederick Graham, Heras Braham, Adrian H. Rosely, Henry Traven, Roland Rushton, Lucy Beaumont, Diana Dischea and Mr. Percyval.

Making one theatre grow where to flourished before is an easy thing for the movies. Marcus Loew has induced Kav & Erlanger to combine the New York and Criterion Theatres into a single playbous seating 5000. Mr. Loew has been playing the New York for about two years as a movie house. Henry E. Dixey has at last got an odd

Henry E. Dixey has at last got an ode and clever vehicle, at least so far as reports go. It is called "Mr. Lazarua" and it the joint work of Harvey O'Higgins and Harriet Ford. Dixey appears as an Australian miner returned "as from the dead and uncertain of his identity. His heart would seem to tell him he is the father d'Patricia Molloy, while his head tells him there are serious obstacles to his qualifying as the first husband of Doctor Sylvestars wife.

Corey, Williams & Riter, the new producing firm, which has assumed a leading place in American theatricals through the production of "Justice," are planning a venture into musical comedy. The title of the new piece is "The Amber Princess." The authorship is not yet announced, but the cast will include Irane Paytorke. include Irene Pavloska, a European prima donna; Percival Knight and ForrestWinant

A few months ago William Harris, Jr. announced an all-colored comedy with an all-white cast. He now calls the play "Sazus Matazus." It is by Lawrence Eyra and will be first shown at Atlantic City

Another novel of Winston Churchill's o be put on the stage. It is "Connista a story of the American frontier is to days of Lewis and Clark. John Cope at play Jethro Bass.

James T. Powers, the comedian who had not been seen hereabouts for some is venturing on the production of a

farce, "Somebody's Luggage,"



CONTINUOUS 11 A. M. TO 11 P. M. THE NOVELTY OF THE SEASON



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wake young person can learn almost anything from the bese days. For instance, if she watches Fannie Ward very in "A Gutter Magdalene," at the Palace next week, she can gentle art of self-defense as imported from Tokio by the Balvatica Army.