GOOD MOVIE SHOWS FOR AD MEN WEEK

Films at Stanley, Regent and Arcadia Please

By the Photoplay Editor Weslt" started well in the photo-hesires yesterday. Of all the new he view not one succeeded in boring he most critical in its audiences, as frequenters of any form of ment know, is considerable of a

stanios production with action in or first reel. The story of Myra, the dance-hall girl, and her desperate for an English nobleman who sought wen through her the evidence of his were through her the evidence of his to an estate goes steadily on to the rele with not a let-up of interest. But is no gainsaying the fact that only accumulation of the human appeal as easy wears on succeeds in lifting the temant above the high point reached he first two recis by a singularly well a fight in a Frisco resort. As it stands story wears on succeeds in lifting the does the girl square her broken promise the man through whom she wins her a "missing paper"?

to the man through whom she wins her "missing paper"?

sulline Fredroick again showed her masses of the screen. Her impersonation of the screen of tense power. The support ent, especially in the case of Will-

Ryley Hatch. Ryley Hatch.

Lew York, with her elevateds and her

mayivania station, trying to imitate San

materials is a decided relief from the usual impersonation of the movies-Los

in impersonation of the movies—Los sies trying to imitate New York.

Triangle-Hart picture has everything is favor from the start. "The Apostle enseance" at the Arcadia all this week in addition, the lure of the Cumberland by and the excitement of the Kentucky.

The senario, but a newcomer in the The scenario, by a newcomer in the ngis forces, is adequate and the pro-of the story is both swift and sure, the story of a minister called by the of his father to his home in Ken-He substitutes the gospel for the ntil a desperate moment when, like maker, he bids his raiment "He there" s he goes out and fights. The two big is are excellent and the memories of lerberry Guich" and "The Birth" in the ing somes are clear. Ver ing scenes are clear, yet graced with ral new touches. Out of the apparently naustible Triangle store of bewitching women comes Miss Nona Thomas to ay opposite Mr. Hart, as the girl of the sells family—by no means a new trick. F. Hart himself plays his two best parts led in one, so the total effect is strikas entertaining and exciting. The film a little step in the long road which mangle has covered. Such a detail as powing a man falling dead without sho s that fired is an indication of how intelligence the movie may now pre-c. On the other hand, it may have on the censor. News and other films are

The Regent opened the week with a y-made" film from the Frohman Cor-ion, "What Happened at 22." It is a play of the best "crook" variety. It is a tale of forgery that arouses interest rom the first moment and keeps it growing settly as threats and assaults succeed iminal plots and the planning of forgeries.

siminal plots and the planning of forgeries. Its story has ingenuity and surprise. Its stime is steadily developed.

The scting is acceptable, though hardly se a level with the scenario or direction. Frances Nelson, as the heroine, does her hit with no particular distinction. Arthur ahley is sinister but not engrossing. Some one who plays the chief of a criminal employment bursau plays it very badly in the eld, old lay-it-on style.

An amult on a criminal lawyer who is

A samult on a criminal lawyer who is a most the trail of the forger is par-marly well managed by the very clever of a desk first as a shield and then a for the spot where the assault occurs

The Forrest continued "The Ne'er-Do-ell," with Kathlyn Williams. It is a a-rest firm version of the novel by Rex h, who wrote "The Spollers."

The Palace shows today and Wednesday ous Players-Paramount. Thursday, Fri-ay and Saturday comes "The \$1000 Hus-aid" with Blanche Sweet, a Lasky-Para-

Today the Victoria has "Reggie Mixes "," with Douglas Fairbanks, and "Willy's webly Way," with Willie Collier; Wednessay and Thursday, "The Bugle Call," with wills Collier, Jr.; Friday, and Saturday, "he Purple Lady," with Ralph Herz, and "Ambrose's Cup of Woe," with Mack Swain.

Municipal Band in Manayunk

Municipal Band in Manayunk
The Municipal Band, under the lendership of Benjamin Rosehman, will play tonight
Silverwood street between Rector street
Roxborough avenue, Manayunk. The
Burram follows:
Overture, "Light Cavalry" Suppe
A "In Kansaa," humbresque Ganne
Balles Barrine Ganne
Luight
Salles Garne Ganne
Salles Garne
Salles Garne
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Ganne
Strauss
Teoor solo, selected
Grand selection, "Flying Dutchman" Wagner
Salles di cencert, "Ange d'Amour, Waldteufel
Fegular medley, "The King Fin" Witmark

Philadelphia Band at City Hall The Philadelphia Band, under the leaderilp of Silas E. Hummel, will play tonight
a City Hall Plaxa. The program follows:

"Wufura, "Euryanthe". Von Weber
allet, "Divertissement," from C. St.
"Baue" opera, "Henry VIII"
(a) The Osthering of the Clans.
(b) A Scottish fdyl.
(c) Danes of the Ginsy Girl.
(d) Jis and Final.
"Ye from "Il Trovatore". Verdi
Mermeszo, "Whispering Willows". Herbert
Contraits colo, selected.

Wales Pathetique, "Estellias". Herbert
The Madchen an der Spule". Suppe

Other Theatrical News on Page 21

Prominent Photoplay Presentations

WEST PHILADELPHIA OVERBROOK OND AND HAVER-Wallace Reid & Cleo Ridgley in

ALTIMORE BALTIMORE AVE. H. Thompson "Civilization's China RYSTONE "A Rough Night" UREKA SOTH A MARKET STS.

DOROTHY GIRL & OWEN MOORE IN STREAM ROCKE THE BOAT"

road Street Casino BROAD BELOW FRANKLYN RITCHIE in OTHERS

EYSTONE 11TH ST. AND AVENUE AUDEVILLE and "IRON CLAW" Pictures

BRUTH LYMPIA BROAD AND THE SPOLLERS," 12 Pasts

SCENARIO DEPARTMENT

LESSON 18 (Concluded)—Tricks With Subtitles

The Evening Ledger's Daily Scenario Lessons began June 3. They will be followed by a prize contest for a scenario to be produced in Philadelphia with a Philadelphia cast. On out and save all the tessons for future reference in the writing of your scenario. The Evening Ledger will be gird to answer in its columns any questions dealing directly with poloris in the lessons and of general interest to readers.

will not be directed to get the most out of it or perhaps it proves, on inspection, to be intrinsically bad. The film editor will many times save a film from being discarded by clever subtitling and practically rewriting

the story.

He will bring characters into position as He will bring characters into position as you would arrange a toy army. A character may be seen leaving a house. He stops and looks off and thinks. Perhaps the original thought was that he had just time to get to the bank before it closed. Now, however, his thought will have a different meaning because just before this scene wa will see the man's wife in whispered conversation with another man close by.

BEFORE leaving the subject of leaders | This last scene perhaps had been intended or subtitles a more mechanical use of as a meeting of sister and brother. We only them may be illustrated. Sometimes a story know that it is a brother by the subtitle, but leaves the house and stops to think he looks off and sees the meeting of his wife and another man. The situation has been made

by the subtitle. Many times when you find that a leader or subtitle is going to be too long you can write it. By that we mean you can can write it. By that we mean you can have one character write a letter or a note to another character instead of meeting them and telling it. A letter or note allows you greater freedom than a subtitle. You may wish to convey three thoughts as follows: "I have been very sick or I would have written you before. John did not

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Prominent Photoplay Presentations

Stanley Booking Company

ALHAMBRA 12th, Morris & Passyunk Ave.
Mat. Dally at 2; Evgs., 7 & 9.
FANNIE WARD in "A Gutter Magdalene".
Billie Burke in "Gloria's Romance." 4th Epi. ARCADIA CHESTNUT BELOW 16TH Wm. S. Hart OF VENGEANCE' Billie Burke in "Gloria's Romance," 8th Ept

APOLLO 52D AND THOMPSON MATINEE DAILY Pickford in "THE ETERNAL GRIND" COMEDY COMEDY

BELMONT 84D ABOVE MARKET MARKE 60TH AND CEDAR PARAMOUNT THEATRE MARIE DORO in "THE HEART OF NORA FLYNN"

FAIRMOUNT 20TH AND AVE MARGUERITE CLARK in

FRANKFORD 4711 FRANKFORD MARGUERITE CLARK in

56TH ST. Theatre DAILY DAILY Hazel Dawn in "The Feud Girl" Coming Wednesday and Thursday of this week Billie Burke In GLORIA'S ROMANCET First Episode

GERMANTOWN SDOR GERMAN-TOWN AVE.

—PARAMOUNT PICTURE—
GEORGE BEBAN in "Pasquale" GLOBE STE & MARKET STIS-T-9
PAULINE FREDERICK in

GIRARD AVENUE THEATRE AVENUE ETHEL CLATTON & CARLYLE BLACKWELL "HIS BROTHER'S WIFE"

Great Northern GERMANTOWN AVES.
FLORENCE LAWRENCE in "ELITSIVE ISABEL"

IRIS THEATRE BI46 KENSINGTON WALLACE REID & CLEO RIDGLEY IN THE LOVE MASK! JEFFERSON STREETS VIVIAN MARTIN in

LAFAYETTE 1914 KENSINGTON IVENUE Henry King in "The Stained Pearl" LEADER PORTY PIRST AND AVENUE Hazel Dawn "The Foud Girl"

LIBERTY BROAD AND COLUMBIA Alice Brady in "La Boheme"

LOGAN THEATRE 4819 N. BROAD SESSUE HAYAKAWA in

LOCUST 52D AND LOCUST Mats. 1:30 and 8:30, 10c Evgs. 6:30, 8, 9:30, 15c Robert Warwick IN "THE MAN OF THE HOUR" Market St. Theatre STREET STREET

Dorothy Kelly in THE LAW DECIDES" ORPHEUM GERMANTOWN AND CHELTEN AVES Wm. Collier, Jr., in "THE BUGLE Keystone Comedy-"Hearts and Sparks"

PALACE 1214 MARKET STREET Marguerite Clark in "Wildflower"

PARK RIDGE AVE. & DAUPHIN ST. MAT., 2:15. EVE., 6:45 to 11 Bessie Barriscale in "NOT MY BISTER"

PRINCESS 1018 MARKET TYRONE POWER in

RIALTO GERMANTOWN AVE. MARIE DORO in

RUBY MARKET STREET BELOW ITH STREET Blanche Sweet in "THE SECRET ORCHARD"

SAVOY 1811 MARKET KING BAGGOT in TIOGA 17TH AND VENANGO STS. Valentine Grant to "THE INNOCENT

VICTORIA MARKET ST. Property Douglas Fairbanks Misses In Added, Wm. Cellier in "Willia's Westelle Way"

The second secon

take the money. I saw Joe leave the house the night of the murder."

Obviously this is too much for a sub-title. We would show most of this by 'fading back' if the characters meet, but we will suppose that it was necessary to put it all over in a subtitle or a letter. We could cut the title down somewhat, but if we have a letter written we can in-dicate how much and yet use few words, as follows: "—— too sick to write before.

John is innocent. I saw Joe —— " We would vignette the letter when it was would vignette the letter when flashed to show only the above.

It leaves something to the imagination, ut if the incidents are well known to the audience they will have no difficulty in get-ting the import of the letter. They will read into it all the necessary information. Such letters must be cleverly worded, however, and you will find that rewrit-ing them carefully is well worth while o clear up a bad situation.

Try using your last sentence first and see if it doesn't help you. It stands to reason that the sentences must be related to each other and many times the difficulty lies in getting the cart before the

clean up such gambling dens. They are the cause of the downfall of men like you who have too much money to spend." The last sentence is awkward. You cannot say: "They are the downfall of men like you, etc.," because "they" refers to gambling dens. Change the sentences about "Men like you are ruined in such gambling dens. I want to destroy them." The examples are not of the best. Like most things good examples are not at hand just when they are wanted. But it illus-trates the point, and if you write to any great extent, you will find that there are many opportunities for you to utilise this

Letters and telegrams in many cases do not need to be shown in extenso. The first or last part or perhaps only a sentence or paragraph will be enough. These, like subtitles, are factory made. They are not photographed in the studio, but made in the factory and inserted into the picture later. Perhaps many of you have seen a lady pick up a letter and read it, and when the letter is flashed, a couple of grimy, poorly manicured fingers hold it. This is poor work, but the cause has been shown.

Outside of lenders or subtitle and letters, notes, telegrams and the like, there are many other things inserted in the scenes, but they are nearly all made in the studio. Perhaps a close-up or "bust picture" of a dagger lying on the table is shown. This will be made in the set at the time the picture is taken.

It is poor policy to use many letters or

It is poor policy to use many letters or telegrams in a picture. It indicates, just as a prolific use of subtitles does, that you are unable to put your story into picture ac-tion or that you have your characters too far apart.

screens or so you have a poor pictur As we have remarked before, you get dra matic action when your characters come ! nterest.

them. In making a five-reel picture there are bound to be many of them and you are ant to grow careless.

The struggle to hold the story together

attention, particularly in order that it can have no other meaning than the one intended. If you use poetry use good poetry. Poor poetry is not poetry at all and only serves to bring a laugh from the audience. (WEDNESDAY—LESSON 19—THE CLOSE-UP.)



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