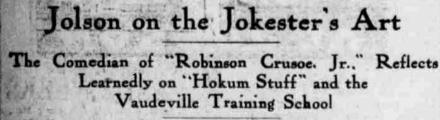
EVENING LEDGER-PHILADELPHIA, SATURDAY, SEPTEMBER 16, 1916

NEW AMUSEMENTS: "THE TWO JANES" AT BROAD; "THE ETERNAL MAGDALENE" AT WALNUT

THERE IS DIRECTION-



of flickers which he intended shopting across the screen under the of flickers which he intended shopting across the screen under the s of "The Birth of a Nation." The rest is history. It will repeat of next week, when the famous film comes to the Chestnut Street



By AL JOLSON

Playing vaudeville is the best training the world for a comedian. To make nod one has to continually get up new tiff, and it seems the better your material is more frequently it must be changed, if, I regret to say, vaudevillians (with a secont on the villians) are unconscious deptomaniace, and you are apt to come a poke will go over the heads of the audi-ence. Then some one will "get it" and the chuckles begin. Presently there is a wave of laughter and the gag lands good at the ard. A rehearsal on Monday morning and at the act ahead of you has appro-riated all of your best jokes, your songs ad even the hokum stuff, none of which in he copyrighted. The source of laughter and the source of one of the first parts I had in an afterpiece. I was handed a thin bit of manuscript at re-hearsal and had visions of some real lan-guage, but imagine my amagement upon opening the manuscript to find a few cues, the manuscript to find a few cues, the manuscript to find a few cues, the manuscript to find a few cues,

The second server the hokum stuff, none of which and even the hokum stuff, none of which and even the hokum stuff, none of which and even the hokum stuff, none of which and the compation who resorts to them the consolid on who resorts to them and the comedian who resorts to them the consolid on the presence Bright tot, fresh material kept up to the manuscript to Latin. I was not the occasion of his first appearance. Bright tot, restraint in the manner of trying to be too funny, and, most important of all, a good audience out frontment and y comedian with a spark of humor the state them in like sardines. Laughter is infectious. If the audience doesn't laughter is infectious. If the audience doesn't laughter is infectious, if the audience doesn't laughter was playing in "Dancing Around" the Winter Gurden in New York. I found the stare can the theater manager and the stare can be stuff. The audience doesn't laughter was in evening olothes and had some lat is work as in evening olothes and had some. I sprung all the stare and the manager. "Not on your life," said the manager. "When he starts his ad lib. stuff, folks outside the stare cannot get in fast enough." And don't forget that many of our best to a faster place. I were with small shows playing in the starts his ad lib. stuff, folks outside the stare cannot get in fast enough." And don't forget that many of our best to a subject the the stare when the day is actors carried they were with small shows playing in the starts his a playing in the subst of the stuff when the starts his ad lib. There was no subst of the stuff when the starts his ad the start enough."

Is There a Movie Trust on the Horizon?

TS THERE a Movie Trust coming?

'Maybe you think it doesn't matter. You with your nickel, your dime, your quarter. It does: For hurry matters; lack of capital matters; lack of ability matters; bad salesmanship matters. And those are the results of retail methods in a wholesale industry.

A good many companies are now on the edge of bankruptcy. A good many others have money enough to live and to make good pictures. But how long will they live if they can't sell their pictures, if they can't sell them to enough theaters to make a profit?

The problem isn't production. It is salesmanship. That needs big organization. The stage can and ought to be organized small. The photoplay is a wholesale affair. Putting on a play and putting on a photoplay are pretty much the same. The average photoplay costs more, but not a great deal more. Only-when a play is produced it is just a single play, seen customarily in only one theater at a time, but when a photoplay is produced it becomes a hundred photoplays. A manufacturer can throw it clear across country in celluloid ribbons and keep it working in scores and scores of cities and towns at the same time.

Any one can get into the business of making photoplays if he has a modest bit of capital. There can never be a watertight-producing trust. Anybody can put together a photo-play theater with that same necessity. There will never be a moving-picture trust. But what about selling your production? What about filling your theaters? There has got to be a big co-operation or the thing won't work.

So far the moving-picture industry has just been experimenting. First we had the Gen-eral Film Company, which tried to monopolize the short-subject field. The Universal and the Mutual came along, and we had a system of three trusts, and they made money. Then the longer film arrived, the present-day five-reel feature. The General resisted it and was almost wrecked. The others slowly woke up to the necessity of accommodating themselves to the new thing, while fresh blood and fresh money invaded the industry, took their best directors and best stars and created the feature programs-Paramount, Metro, World, Fox, Triangle, V. L. S. E

They all made features-lots of them; but they didn't all make money, for they couldn't enough of their product. A man named Hampton said "Trust," but he couldn't make them sell

sell enough of their product. A man named Hampton said "Trust," but he couldn't make them see the proposition or the price. The V. L. S. E. said, "Open market; buy from any program you please, Mr. Exhibitor." But the V. L. S. E. has just sold out to the Greater Vitagraph, and the "L. S. E." portion has joined Kleine and Edison in another program. Some one else said, "State rights; no program at all." Another man looked at Charlie Chaplin and opined, "The star's the thing." And some repeated, "Open market." So right now there are persons who listened to part of those remarks—State-rights people like the Florida, the California, the Unity; directors like the Whartons and Frank Powell, who decided to make careful productions in a small way and sell outside programs. A man named Selznick heard the biggest "earful." He took a star, Clara Kimball Young, and decided to make eight pictures a year and to sell them direct to exhibitors on the strength of the star and the story. Herbert Brenon, the director, saw the same idea and joined him. Mary Pickford is going to make and market her films in a similiar way, four to eight a year, care-Pickford is going to make and market her films in a similiar way, four to eight a year, carefully made and carefully sold. It is a great idea-for some stars and some directors.

But there are limits to the Selznick idea, and there are no limits to good pictures. There must be hundreds of pictures, and there aren't a dozen such stars. The problem that remains is salesmanship. How to sell a great many good pictures profitably. And that is principally how to make a film last long; how to find a definite market that will always be there to use up all your product.

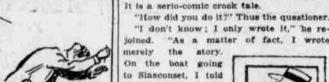
Hampton had the answer. It isn't a movie trust of producers alone. That is no cure, It cheapens production, but it can't be made complete, and it can't guarantee sales.

Hampton wanted his trust to deal in theaters, too. He wanted it to standardize picture houses as the American Tobacco Company had standardized tobacco stores. He wanted to know that just so many fine places of amusement would use his films. He knew that that was the way out. Hampton is in the Greater Vitagraph now, and maybe he still hopes to do it. But he is saying nothing, and the real occasion of this editorial is the rumor that a mysterious new company with \$7,250,000 capital is going to use a third of its money for producing, a third for distributing and a third for selling to the public through its own chain of theaters. That sounds like the sort of business organization which has made American industry what it is. K. M.

All hail the Movie Trust! The first, but not the last.

The Hazards of Hazzard "Back Stage" If people knew how fascinating it was "back stage," especially at musical shows. and even to the tried interviewer, there

could be a grand rush thither after every act. In front you get the finished picture, the nicely placed tints, the graduation of costume designs "Back stage" it is all there, but it is brok-en into bits. There is a delightful dis-Color groups split up; dis-



On the boat going to Slasconset, I told the plot to John Golden and Winchell Smith. They liked it. Smith. who, I think, is one of the great-

Right." one of the early season successes



Here we have the Man Friday of "Robinson Crusoe, Jr.," taking up some weighty matters of publicity with Manager Edward Blum and Press Representative Delbert Davenport, of the Lyric. The young man with the "dramatic editors' terror" under his left arm has just said smilingly: "Yes, Mr. Jolson; two columns for Saturday."

The Theatrical Baedeker

'The Two Janes." a New Musical Farce, Comes to the Broad-Eugenie Blair at the Walnut in the "Eternal Magdalene"

BROAD-"The Two Janes," with Harry Fisher, Lillian Leo, Claude West, Maria Fanchonetti, Frederick Trowbridge, Jane Fearnley, James McElhern, Maris Glossner, Stanley Ridges, Victoria Gauran and others. A musical farce, with book by Norman Lee Swartout; lyrics by W. M. Cressy and Ted Robinson music by Max Faetkenheurer. "To tell the story." says the press agent, "would be anticipating and spoiling too many surprises that a farce creates."

AT POPULAR PRICES

WALNUT-"The Eternal Magdalene," with Eugenie Blair, Wilson Reynolds, Taylor Carroll, Charles Collier, Fanny Clifford, Mytra Bellair, Annette Hauris and others. A drama by Robert McLaughlin, a Cleveland critic, in which "th eternal Magdalene" comes in a dream to a reformer, who has brought a vivalist to his town to clean up its morals; he alters his opinion of the "o profession." One week only.

HESTNUT STREET OPERA HOUSE-"The Birth of ,a Nation," with Henry Waithall, Mae Marsh, Lillian Gish, Bobbie Harron, Wallace Reid and the wellremembered cast. D. W. Griffith's great photodrama of the Civil War, seen la year at the Forrest and now returning to the city for its first showing at pop ular prices. Limited engagement.

KNICKERBOCKER-"The Girl He Couldn't Buy," with Mabelle Estelle and oth A comedy-melodrama, already familiar to the city, in which a forlorn yo girl resists the temptations of a man who has ruined her father and, leaguing herself with a young criminal, whom she reforms, wins to happiness. week only.

CONTINUING PRAYS FORREST A "Little Miss Springtime," with Sari Petrass, John E. Hazzard and George MacFarlane. A Victrolaful of delicious Viennese music, with good comsdy added. GARRICK-"Sport of Law," with Mary Boland and Frederick Truesdell. A drama by Stuart Fox, based upon the motive of revenge which takes possession of a young

it than graced "Everywoman." dinning acts superbly. NEW FEATURE FILMS

STANLEY-First half of week, "The H of Lies," with Edna Goodrich, a Moresse-Paramount film, a Burton Holmes Trar-elogue from Glaugow to Edinburgh, and the usual rounded program. Last half of week, "The Reward of Patience," with Louise Huff and Lottis Fickford, a Pa-mous Players-Paramount film and others mous Players-Paramount film, and others ARCADIA-First half of week, "The Dawn-maker," with W. S. Hart, an Ince Th-angle film, positively the last chapter of Billie Burke's serial, "Gioria's Romane" and others. Last half, of week, "In Social Secretary," with Norma Tainer

Then as Leslie continued with his speech I bried to pry out one of his stude with the map ladel. Owing to a quick change that evening he wore a "dickey" instead of a regular shirt and I nearly diarobed him in

All joking aside, fun-making is a serious business. It is a gift in the first place, but like any other talent, it can be developed to a sigh degrees. It was a long time before I learned the art of "feeding a laugh," as

PURPLE LADIES ARE AGAIN HER FORTE

ter all, there is no one like the fa-tried by time. Not that Eugenie who comes to the Wainut in "The al Magdalans" by R. H. McLaughlin, Monday, is supecially old. But for delphis site possesses the charm of a do grass' stantistician could unearth a of grass' statistician could unearth so grass' statistician could unearth a "Digrashis Biair Clube" in West delphia and other sections Hiair has usually been associated factic and starting beroines. The with a surple tinge was, for a good her chief stock in trade. Therefore, no surprise to learn that her latest played originally by fulls Arthur, is not of wandering Jew destined to roam of the ages Kundry in one incarna-as a writer declared. there is no one like the fa-

but the star's talents nave filuminates re sympathetic parts. During the hey-of the old Furepaugh stock company highth street, Miss Bish was the lead-woman. Weakly changes of bill were rule. Ons weak Henry Arthur Jones, next Shaw, the next Pinero.



they were with small shows playing in atterpieces. In the old days actors carried the afterpiece in their mind. There was no such thing as a book or manuscript. The stage manager would call a rehearmal and each actor was supposed to supply the lines to fit the situations and in that way built in a complete act. These wars always up a complete act. These were always called afterpleces and followed the usual bill of variety. As a matter of fact, we do the same thing in a different way at the Winter Garden.



Musical comedy, comedy, melodrama and drama are about to add zent to the newborn theatrical season. Some of the managerial announcements include the folwing

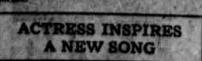
Marie Tempest, finished and felicitious omedienne, will make her first Philadelphia appearance since the revival of "The

Marriage of Kitty," a year and a hair ago, in "A Lady's Name," by Cyrfi Harcourt, author of "A Pair of Silk Stockings," at the Broad, Monday evening, October 2. The

the Broad, Monday evening, October 2. The plece had a four months' run in the me-tropolls last season. W. Graham Browne will be her leading man. ' Mary Ryan, remembered for her work in "The Fortune Hunter" and "Stop Thief," haads the cast of "The House of Glass." by Max Marcin, the Garrick's attraction for Genemer 25. The play is described as drama with a dash of comedy. It attacks New York police methods. If it's as good as "Chesting Cheaters," Mr. Marcis's cur-rent Broadway success, "The House of Gisses" will be very good.

What looks like a fine cast will be 'em-ployed in "Her Soldier Boy," a new Shu-bert musical comedy, at the Lyrio Outober 2. Clifton Crawford is the star, and John Charles Theomas and Margaret Romaine, sinter of Hasol Dawn, frastured players, as is Frances Pritchard, the pretty dancer, who, with Mr. Thomas, became a promi-nent person in "The Pasant Girl." Miss Romaine has not been seen here since "The Midnight Girl." The management promises 'a vastly different kind of chorue."

uleved triumvirate of Cawthorn The baleved triumvirate of Cawthorn-firian-Sanderson will again obligs in a triple capacity when "Sybil" arrives at the Forrest. September 35. "Sybil" is the suc-ceaser to "The Girl From Utah." and Mias Julia and Measur. Joseph and Donaid will point the honors. Cawthorn has a new character zong. "I Can Dance With Every-hous but My Wife." The sporetts is In-



Duri. He Couldn't Buy" produced in Camden a

discord, replaces har mony. The mirror is shattered, but it still reflects. Back stage"

the Forreat these and Bancer Ber days reflects many things and people. It is a toss-up which are the more setting. To the viewer "people inter inter

viewer Theopie have always been more interesting than things, but it was hard to keep one's eye and mind on even so picturesque a person-ality as Jack Hazard's at a recent mat-inee with a riot of pigments that begins with the enormous stippied backdrop and ends in the futtered fingers of the young ladies in "Little Miss Springtime." Mr. Hazard won out, temporarily. have Hassard won out, temporarily.

Outside the dressing room a marvelous silver Pierrette was sewing in the most domestic manner, oblivious to the call of "Little Miss Springtime's" obces and the sigh of her violins. Two other siris prac-ticed "steps." Yollow-and-green figures be-gan to occupy "back stage." A great papier mache face-a prop-looked on unwinking. Back came Mr. Harmard, overflowing with fresh ideas and per-spiration. Outside the dressing room a marvelou

110 fresh ideas and per-spiration. "Twe been writing stuff for years, like every one else." has confessed. "My trunk is full of old ones, and I may dig some of them out and try to sell them. On s well-known ŧ

and try to sell them. One well-known manager has given me a bid already. But consider my hor-rible plight. I once wrote 'Ain't It Awrful, Mabel" Oh. that down 'I can't. It sticks.

CLOSE-UPS

DESMOND, WILLIAM, leads,

D NYMP; b. Dublin, Ireland; ed-ucated in New York; stage career, in "Quo Va-dis?" 5% yrs.

eyes. Rec

address, NYMP, In the Arcadia next w Hart in "The Day

Burb

Angeles; starred in N. Y. in "The Judge and the Jury," season in stock in Aus-tralia, 2 yrs. with "Bird

of Para-dise"; m. p. carcer, N Y M P. Height, S

al. At

Los

in



HE ISN'T IN THE STORY But Conductor Previn accounts for a great deal of the "quick action" in "Little Miss Springtime," as the sketches ought to show. in

tion is thinkable). I wouldn't give up acting for a million dollars. As long as a manager will offer me a part, I'll keep on playing, I love to 'comede.' The thrill has never left me. I get in a blue funk on opening nights. I fidget and worry, and all the time I enjoy it. I was so giddy over the opening here that I was fil-but that was part of my fun."

The interview was broken, but brisk, like the surrounding scene. It began with the comedian mopping his brow, and ended

rible plight. I once wrots 'Ain't It Awful, Mabel"' Oh, if I only could live that down'! I can't. They won't let me. It sticks. "No matter how successful I may eventually be as a writer (if such a condi-

MAKING THE MUSIC

SUIT ALL THE

MOVIE FANS

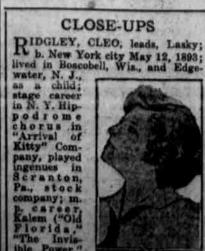
The problem of the photoplay orchestry

niar and scholarly, lowbrow and highbrow at the same time. Ragtime and the old

ter is to make his organization pop

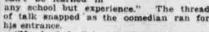


noticed themselves into a whole. In froth of purest white and silver and grape-green the chorus poured itself before the footlights. There was little "back stage" but a lonely soda fountain and the "grips." The mirror had been mended. B. D.



viar and scholarly, lowbrow and highbrow at the same time. Regtime and highbrow at the same time. Regtime and the old memory, yet each must be regresented. For in the motion picture sufferes at the shrino of these who burn thornes at the shrino these there are a sample. It is the shrino the sheappy and dignined. The program of the struck is the owniture, usually outed from scores are drawn on liberally to instant and entities salient points of the features shown on the salient points of the panied by partoral and pairtnessing thomes and, whill, put thus provided which the se-" etc.), Lub Goods,"

day, perhaps the greatest, was partic-17 ularly pleased with it. We got to-gether, and I can say we made good. But the credit's iargely Smith's. He is a rare technician; have molusice gandy knows all the tiny tricks, the inflections that count, and that can't be learned in



his entrance. "My books? Pahaw! Yes, I've written three. One was 'Poetry and Rot', and an-other 'Verse and Worse.'" (These de-liciously candid titles will insure Mr. Has-

zard's fame not for an age, but for all time.) "Some folks think I had a hand in the lyrics of this show. I wish I had, but I didn't. They're darn good, aren't they?" And with that he was off again, picking

his way through the crowd that makes "back stage" the curious, clusive, bright place it is. Off in a corner, some one was

1

George 'MacFarlane, in the vivid toggery of Teutonic romance, strolled by humming in his velvety voice. The artistic-looking assistant stage man-ager with the pailid forehead was "hh-ing" for silence. And then with the precision of perfect drilling, the chorus began to form The fugitive elements re-solved themselves into a whole. In

ion of a young The first metropolitar woman's mind. production of a provincial and ingenue thriller.

LYRIC-"Robinson Crusce, Jr.," with Al Joison, Lawrence D'Orsay and Kitty Doner. A Winter Garden show with a plot and all the other things. Joison at his best.

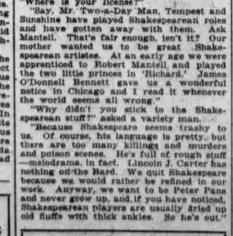
nis cest. IDELPHI — "Experience," with Ernest Glendinning, William Ingersoli and a large cast. A "modern morality play," with more reality and humanness about

BARD GETS THE GATE AS TRASHY POET

Shades of the goodiy company that gathered at the Mermaid Tavern! Here are maids of the theater who re-pudigte Will Shakespeare and will have none of him. Florenz Tempest and Marion Sunshine, whose mother raised them to be Shakespearean actresses, have the sublime whether to the subaudacity to declare that they consider him "trashy." When this sprightly pair were signing contracts for their return to vaude-ville, Miss Tempest, in describing their new

offering, said: "I do hope they like it. I don't want to have them say after our finale, 'the rest is allence." 'Why, Tempy, you are 'pulling' Shake-

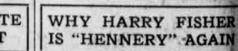
speare on us." remarked the booking man. "Where is your license?" "Say, Mr. Two-s-Day Man, Tempest and





The musical season may be said to begin with the printing of a story about Caruno's mary. So when one reads "Caruno's salary. So when one reads "Caruno's reads that the liseon and lyrical Lucrests how has recovered her soprano, lost a year ago; Nordica's soul has been 'transmitted' to a girl prodigy, and Emma Eames 's singing again, after retiring. All these facts retiring. All these facts retiring. All these facts retiring the musical world at large as for Philadelphia, it is not schiedhard. The Philadelphia Orches-tra, which opens its season in October. Will during that season give more concerts that we before in its history. Boside the teach be as extra performance of the Hach Pas-will continue, and Mr. Stokowski's man will have at the University of Peinngivants and at Stateon Mail. There will he fire septements in Washington: the Willington septements in Washington's the Willington septements in Washington's the Willington septements in Washington's the Willington septements in Washington the trans that a failed print when the the function of the failed based in Washington the there in the failed based in Washington the there in the failed based in Washington the failed based failed based failed based in Washington the failed based failed based failed based in Washington the failed based failed based failed failed failed failed based in Washington the failed fai

Continued on Next Fact



This story is the product of the press de partment of "The Two Janes," which comes to the Broad Street Theater sea Monday night. Its hero is Harry Fit the falsetto grammarian, who imme the remarks: "Why does him tell those

1?" and "I'm not rude; rich !" This summer the comedian raised a ens, but when "The Two Janes" was alow to leave on its present tour he didn't has time to dispose of his stock. Undiana he crated his fowl, carried them if

he crated his fowl, carried them in the baggage car with other theatrical parapher-nalia, fed and watered them regularly. When the night was dark and the town sky on good food, Fisher would slay the birds Presto! Broiled chicken, milk-fed and freshly killed, for the troups. One wonders if the milk was carried in a special lacted car.



