# EXT WEEK: "COMMON CLAY," AT THE GARRICK; KELLERMANN FILM AT THE CHESTNUT

## Mysteries of Marketing Million Dollar Movies

War William Fox Spent a Fortune on "A Daughter of the Gods" and How He Can Get It Back Again

By ROGER following article by Roger W. Bab-haps America's leading authority on y and finance, gives an insight not is the scape which William Fox gives ector, Herbert Brenon, in the project, Herbert Brenon, in the project, Herbert Brenon, in the project, Herbert form an injusting angles of the mounts industry by which profit may be from an investment which would nordinary theatrical production, why enough, Mr. Babson and Mr. suggest two opposite methods of ing to secure the same profitable

MENTLY on the Island of Jamaica, I with Herbert Brenon (who first his reputation as the director of "Nepplay at a cost of perhaps \$1,000,000; ut geometrical progression! Here is in cost of production from \$10,000 acces in five years and then from 100 to \$1,000,000 in only one year!

the setting of this new play an old fort was necessary, so the sunny were searched in order to get one at suitable one was found half under near Kingston, Jamaica. It was Fort Augusta. To pump out the drain the land, kill the mosquitoes in cost \$100,000. But this was the beginning.

story made it necessary that a Moorshould be built behind this fort. city must be a real palace, an actual market, stores of all kinds and everyelse that one sees in an old Moorish Moreover, these stores must be full cloth, pottery, backets, provisions, the streets must be full of people and the people must be black and have ental costumes. Such a city was built, so that when a

entered the harbor of Kingston, in February of this year this new city was more in evidence than was ingston itself. It is cortainly more cular. To build this city is said to sont between \$300,000 and \$400,000. mansplant one commant tree cost \$200, it cost \$1000 just to repair a sentry on the old wall. the building of the city was only

of the expense. As I have said, it be populated, and all of the inhabi-had to be hired at from 50 cents a upward. The day I was there 750 is were performing. For the day on a I left Jamaica more than 3000 were ed and some days the number ran up 0, all of whom must be provided with nes and many with helmets, spears

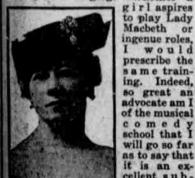
yet this great Moorish city, costing million dollars, is only one scene of at all this expenditure is based on rea-

Hat all this expenditure is based on rea-ms. The only wonder is that more people id not have the sense to anticipate such schewments. Any one who had stopped to think it over could easily have foreseen that the presentation of any big spectacle has sure to be a money-making proposition without the slightest risk. This is a result of the law of averages.

set the elightest risk. This is a result is law of averages. Len a regular theatrical company is sed to stage some great play with a ous star, it can appeal each night to one audience. If the house is full and one audience is receptive it is a profitalizestment, but if not it fails. At the it the receipts are limited to the seats at heater and for the time being to the major one community. With movie proof one community. With movie pro-as it is entirely different, en a movie company gets a big star

### Tempest on Tights

THERE is no training in the world like that which one gets by having to put on a pair of tights, dancing down to the footlights and singing, singing and singing. Whether a



as to say that it is an excellent sub stitute for

of which is being lamented a much in England as it is In certain respects musical y offers greater and better optunities in a season or so to ster technique, or rather, I should the big essentials of technique, ich might require years of stock spany apprenticeship.

By ROGER W. BARSON

W. BABSON

to play for it, it can prepare a hundred or a thousand of the films almost as cheaply as one. As a result the movie company that employs the star can show its play with her as the star at a thousand theaters each night instead of at only one. This not only gives the producers of movie plays an infinitely greater field to draw upon, but their eggs are not all in one basket.

Instead of being dependent upon the whims of one community at a time they are appealing simultaneously to a thousand cities. In view of this the law of averages makes the movie production a real investment, while the same thing for the old-fashioned Broadway theatrical manager would be a foolish gamble.

So far as the most trusted experts see, the amusement field will always continue to be the great morey-making opportunity for the movie people. I asked Herbert Brenon, who has produced the greatest shows up to this time, to shut his eyes and tell me what he thought the movies would be doing ten years hence. Said he:

"The first development, which is already in progress, will be toward longer reels or, rather, longer productions. Instead of having half a dozen different plots shown in one evening, or even two or three, the entire evening will be devoted to one production. I refer to such productions as "The Birth of a Nation." Neptune's Daughter, 'etc. The new creation, The Daughter of the Gods, will be along these lines.

"These longer plays will inevitably lead to long runs. For instance, instead of the movie houses in New York thinking that they must have a change once or twice a week, they will be content to run the same production will be shown in other cities. Gradually it will appear in smaller and smaller places.

"This gives a long life to a play, a life of at least five to ten years. This has its com-

ually it will appear in smaller and smaller places.

'This gives a long life to a play, a life of at least five to ten years. This has its commercial as well as its sentimental value. Although the price to the theater for the use of the reels will decrease as the size of the city decreases, yet the number of cities in which the production will be shown will rapidly increase as their size diminishes.

"For instance, the first year the producers might get \$50,000 each from five theaters, making a total of \$250,000; the second year they might get only \$5000 from each theater, but they would be receiving an income from fifty theaters; while three years later they might receive only \$250 per theater, but a thousand theaters would be showing it."

In these remarks of Mr. Brenon's he touched on the great economic possibilities of the game. Nothing succeeds without a reason, hence there is a real reason why the movie business is such a financial success, and always will be. It bears the same relation to the amusement field that the chain stores bear to the merchandising field.

When a cast plays in the old way its

When a cast plays in the old way its income is absolutely limited each day to the capacity of the theater. Hence there is al-most a physical limit to the amount of most a physical limit to the amount of money which can be spent profitably in producing a play to be shown along the old lines. When a cast, however, plays to the movie camera its efforts can be shown every right to thousands of audiences. Moreover, these audiences are not confined to any one country, as pictures are a universal language. With this thought in mind it will be seen that there really is not so much risk in spending a million dollars for one production before the camera as in spending a few thousand dollars for one Broadway production to be shown along the old lines.

#### IT WILL BE FROSTY AT THE "MET" TONIGHT

the Metropolitan on a new stage, which

the Metropolitan on a new stage, which will permit the introduction of a complete pond of feal ice, as one of the features of the Hippodrome show, "Hip, Hip, Hooray!" which comes to Philadelphia tonight.

It remained for Charies Dillingham to offer at the Hippodrome last season one of the few real novelties the theatrical world has been seen in recent years, the ice spectacle, which closes "Hip, Hip, Hooray!" and entitled, "Flirting at St. Moritz."

Varied uses of the immense pool in the

and entitled, "Flirting at St. Moritz."

Varied uses of the immense pool in the Hippodrome have been made ever since the great show place opened its doors. Always until this last season these uses have been associated with the employment of water in some form. But last season marked the first time that this most novel feature of the show place was frozen solid and used for the presentation on the stage of a genuine winter scene.

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For the first time in the history of stage effects Philadelphia theatergoers will see a pool 52x45 feet in size and completely filling every inch of the largest stage in this State, employed in a skating scene. The stage mechanics have finished constructing a new stage cut into sections approximately twelve by six feet. These sections rest on a framework of iron girders, which are supported by a series of mammoth pistons, four in number. To make the ice stage possible, the iron structure has been lowered to a depth of eighteen inches. Upon this framework there is placed a system of pipes, through which is run brine treated to a fine spray of hot water. When the hot water has evened the ice to a level surface, the plant of hot water. When the hot water has evened the ice to a level surface, the plant is started to work and a new coat of about one-eighth of an inch refrozen.

MAKING SMOOTH THE PATH OF CHARLOTTE

THE MAMMOTH MAGIC OF THE SCREEN



Just a corner from the new photoplay spectacle, "A Daughter of the Gods," in which William Fox will present Annette Kellermann at the Chestnut Street Opera House next week. Here we see the Moorish city built in Jamaica for the taking of this single picture and a part of the armies of supernumeraries which battled for its possession.

#### REALISM WHILE THE ACTORS EAT

"Go get a story out of the stage luncheon at the Adelphi," commanded the dramatic editor. "Make it real; tell just what the actors said while eating between the two matinees. Actuality; that's what we want." The party followed the "milkmen's mat-nee" at 10 o'clock, a distinct novelty. Here is what happened, at least to one air of ears: "Ladies, be seated....Hey, an olive please

pair of ears:

"Ladies, be seated....Hey, an olive please...Myrtle, got anything on your hip?...

Yes, pads, my dear....The obese old thing said...No, thank you, Mr. Blumberg, I hate those pink drinks...Well, she turned perfectly purple with envy, and... Heavms, he's going to set off a flashlight...Ooh, what a smell!...Turned 'em away in Baltimore...Page, this is swell soup....Just sign your name on this place-card, willya? I want it for Ermengarde...Oh. Mr. Lindo, you, too...Jolson is a grand performer, but off stage...They say they take the left-over cocktails and turn 'em into hair oil...Who ARE those highbrows, butting in here?...Sah, Olga! let the poor old scribes have a potato or two. They look kinda skinny...Ladies, only fifteen minutes till the overture...Oh. WILL you let me finish my lee cream?... Whoops, there's Lady Duff-Gordon and Madame Butterfly...Pardon me, please, I noticed you weren't drinking yours...At the Walton, four years ago, Len.... I wish he wouldn't do the Chaplin act with his soup...But, Miss McManus, you haven't consumed a thing...Curtain, curtain, and consumed a thing....Curtain, curtain, and be careful of the cigarettes....Yes, it was All of which proves the oft-doubted theory that actors do eat. And how's the

#### THEATRICAL JOT-TINGS FROM HERE AND THERE

above story for realism?

The Broad has some excellent players in prospect. Following "Rio Grande," which opens a week from Monday, come Laurette Taylor and Otis Skinner. The vehicle in which Mr. Skinner will visit his native city which Mr. Skinner will visit his hatve city for the first time in many seasons is "Mister Antonio." a comedy by Booth Tarkington now visible in New York. Mr. Skinner plays the part of an organ grinder. Miss Taylor is due on November 13 in a new play by her husband. J. Hartley Man-ners, who wrote "Peg o' My Heart"; it is called "The Harp of Life."

"Katinka" is doing too well in Boston to cast an eye of interest in the direction of Philadelphia just yet. So, instead, patrons of the Lyric will see "The Girl from Brazil" on October 21. The new plece is a musical comedy now on Broadway which starts with a scene in Norway and ends in the tropic dlines of Brazil. Sigmund Romberg, composer of many a Winter Garden show and interpolator to "Her Soldier Boy," wrote the music.

### Grand Slam-A Game of Critical Contrasts

PERCY HAMMOND, dramatic critic of the Chicago Tribune, has invented a new game. He calls it "Separating the Sheep From the Goats," but "Grand Slam" would be a better name. To begin with, you have to have a Constant Reader. The Constant Reader asks the Dramatic Critic for a guide to his "baffling opinions," and the "guide," for some absurd reason, is supposed to be a list of examples of the worst acting which the critic has seen and another list of the best.

Of course, the whole point of the game is that the Dramatic Critic tries as hard as possible to provide a whimsical set of contrasts. Here are some of Mr. Hammond's lists.

GOOD

Maude Adams in "Chantecler. Mrs. Fiske in "The High Road." Richard Mansfield in "Old Heldelberg." Thomas W. Shea in "The Bells." Nasimova in "War Brides."

Mary Miles Minter in "The Littlest Rebel." Frank Keenan in "The Girl of the Golden Barney Bernard in "Potash and Perlmut Nazimova as Regina in "Ghosts" (in Rus-

William Gillette in "Diplomacy."

John Mason in "Common Clay" (third act).

Robert Manteil in "Hamlet."

F. R. Benson in "Hamlet."

F. R. Benson in "Hamlet."

Sarah Bernhardt in "Hamlet."

Forbee-Robertson in "The Passing of the Ethel Barrymore in "A Doll's House."

Third Floor Back."

John Mason in "Ghoats" (in R sian).

Lee Sterrett as the chief of police "Seven Keys to Baldpate."

"Seven Keys to Baldpate."

Herman Lieb in "Dope."

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Lee Sterrett as the chief of police "Seven Keys to Baldpate."

Javin Mason in "A Doll's House."

John Mason in "Common Clay" (see Lee Sterrett as the chief of police in

Henry Irving in "Louis XL" Maude Adams in "The Legend of Leopatra.

As a matter of fact, success in this game of critical contrasts isn't at all difficult. Make as honest a list as you can; take your eye resolutely off the gallery, limit your choice to seven bad and seven good cases and your field to the last year in Philadelphiaand still you can't help producing an amusing mixture. Here are the lists of the Evening Ledger's critic:

E. H. Sothern in "The Two Virtues."
Zelda Sears in "The Show Shop."
Mme. Yorska in "Through the Ages."
Robert T. Haines in "Through the Ages."
Grace George in "Major Barbara."
The whole cast in "The Two Janes."
All but one player in "Sport of Law."

Haidee Wright in "The Two Virtues." George Sidney in "The Show Shop." Cyril Maude in "Grumpy." Frederick Perry in "On Trial." O. P. Heggie in "Androcles and the Lion." Ernest Glendinning in "Experience," Mary Boland in "Sport of Law."

What about our readers? Whom would they put in the pillory and whom on the throne?

And the movies? How about the screen candidates for the House of Correction and Carnegie medals?

#### SIGMUND ROMBERG IS A LYRIC MAN INDEED

Most of the musical numbers in "The Girl From Brazil," the new musical comedy coming to the Lyric, are of American make, although they have the old Vienna flavor. In other words, about half of the present score was written in New York by Sigmund Romberg, who wrote incidental numbers for "Her Soldier Boy," too, while the remainder represents what Robert Winterberg wrote for the original production in "Her Soldier Boy" is now at the

Here is a bit of Romberg blography for he composer's admirers:

#### JANE COWL HAS NOTHING TO DO TILL 8:15

Jane Cowl, who holds the envied position of remaining continuously in New York city for nearly four years in two roles of two plays, is one of the busiest women of the stage, on the stage, for the stage,

You enter her dressing room and find her reading MSS, of plays. Miss Cowl will tell you she is looking into the far future. uccess to be maintained, she will tell you, must be constantly worked for. There is no contentment on the stage, Miss Cowl knows only too well. The life work of the woman is to continue to keep before the theater loving public that art for which she is and which she has earned only through the long vigils of labor and ambi-

FRANCIS X AT HIS

PHOTOPLAY

ZENITH

Poor supporting companies are just as frequent in the movies as in the legitimate, and on that account it's pleasant to credit the Mero Company wih a good mark for their cast of "Romeo and Juliet," which comes to the Victoria Theater for the entire week of October 23. There are a number of capital players from the speaking stage among the aggregation of persons supporting Francis X. Bushman and Beverly Bayne, cinema stars pure and simple, though Mr. Bushman used to be before the footlights. Some have been successful in Shakespeare in particular. Fritz Leiber, the Mercutto, is certainly remembered in Philadelphia for his many appearances with Robert Mantell in Shakespearean repertory. W. Lawson Butt, brother of the singer, Clara Butt, made a favorable Philadelphia increasing

made a favorable Philadelphia impression in "The Garden of Allah," at the Forrest some years ago. Her now plays Tybalt. Robert Cummings was once with the Orpheum Players, and Lionel Belmore was stage manager for Faversham during local engagements. Ethel Mantell, who enacts Rosaline, is the daughter of the noted tragedian. made a favorable Philadelphia impr

Robert Vivian used to act in Ben Greet's company. In the Metro piece he does a member of the Capulet family. Lewis Scaly came here in Shaw's "Fanny's called for his impersonation of the Henry Irving part in "The Bells" when it was taken for the movies by Reliance. We hardly have to suggest to you who Violet Hall-Caine is, do we?

#### FOOTBALL REVISED By JOE CAWTHORN

MR. CAWTHORN—I tell you, Duke, I consider football the TYI Duke, I consider football the greatest game that was ever invented. I never see a fine body of men racing out to the field of deadly combat that my bosom does not heave with pride and enthusiasm. It reminds me of my younger days.

Mr. Brian (the Duke)—So you used to play football, did you?

Mr. Cawthorn—Did I play football? Why, I was considered one of the greatest drawbacks on our team.

—From "Sybil."

## "Mr. Lazarus" The New Year's Greatest Failure

#### So New York May Speak of the Worthy Little Comedy

Walting a bit before telling Philadel phians about plays seen in New Yor is sometimes a very good thing. The perspective of time plays many pleasant trick for instance, it enables the Evants Lundards critic to write a commendator review of "Mr. Lazarum" and to call it the season's greatest failure. For this necomedy by Harvey J. O'Higgins and Harriet Ford had decided points when it decreated the Schubert Theater a couple of weeks ago; and now, alas! it is departed.

rated the Schubert Theater a couple of weeks ago; and now, alas! it is departed.

Some people treasure the absurd notion that America ought to be producing playwrights in the image of Ibsen, Shaw, Galsworthy, Pinero. They expect writers of mordant realism, philosophic comedy, sephisticated drama Minerva-like to spring full-armed from a brain that hasn't yet the Jovian development of the age-oid Continent. Quite properly the American playwrights are doing nothing of the kind. Neither they nor their plays make pretenses at the "intellectual": America has been too busy living and making. But our theater has evolved a type of homely, simple, slangful comedy that is full of small and accurate sketches of our average life today, if sometime we achieve a drama of intellectual and emotional power, it will be a natural evolution from the plays and playwrights of today that are content to picture our life and grow with it. Men like George M. Cohan lead these legions. The authors of "Mr. Lazarus," Harvey O'Higgins and Harriet Ford, deserve a very honorable place because they write about what they know and they don't strain—as do some of our Cohans—for violent comic "points."

"Mr. Lazarus" is a comedy with an elaborately farceful idea which is firmly and consistently prevented from running away with the humanness of the story. Briefly, Mr. Lazarus is a gentleman who returns from the dead. Once upon a time—twenty years ago—he was one John Molicy, honeymoning on an express train that became a burning wreck. Loss of memory and some other incidentals put him in the permanently missing class. So when John returned as a prosperous man under the name of Lazarus he found his wife and his posthumous daughter slaving in a boarding house to provide support for a new head of the femilies.

name of Lazarus he found his wife and his posthumous daughter slaving in a boarding house to provide support for a new head of the family. A number of other things, such as an art student with the usual thin pocket, but a quiet, unconvential sense of humor; a love affair between this young man and the daughter and sundry financial trickeries of the new husband, kept Mr. Lazarus very busy straightening out his family through four pleasant acts. Ultimately his love for his daughter and his desire for existence as a man with a name desire for existence as a man with a na were overborne by the exactions of liv with the querulous, strange woman was once his wife—and Mr. Laxarus parted. Behind him he left the mema "The dead cannot return."

"The dead cannot return."

It is an interesting, if not exacting, fable. What made it seem just a little more than ordinary was the kindly observation of life which the authors brought to its telling. They were qualities which America is developing, but which it doesn't always contol with so even and judicous hand. "Mr. Lazarus" is a big step ahead for the authors of "The Dummy" and "The Argyle Case."

As for the acting, that is presumably a thing very much of the past. But it should

As for the acting, that is presumably thing very much of the past. But it sho be recorded that Henry Dixey, who pix the title part, is still a skillful comedis William T. Clarke and Florine Arm played with their familiar unction: I American stage acquired two intellige and original young players in Eva. Gallienne and Tom Powers, and that Geor Henry Trader did an excellent bit of stadirection in its staging. What more contents to the process of the staging what more contents are the staging. direction in its staging. What you ask of a "failure"?

#### AS KIPLING SAID. "IT'S ANOTHER . STORY"

When Belie Story, the young American soprano, who comes to Keith's next week reaches the grand opera stage she will have attained the position for which she has beer striving for several seasons. Miss Story started as a choir singer, went on the concert stage, has been featured in musical comedy and is now a headliner in vaudeville so that she has tried almost every branch of entertainment in the musical line.

When she was a child her voice attra When she was a child her voice attraction attention of those who recognized in a vocalist with a future. Miss Story's fat is a minister. His parsonage, near Piburgh, offered very little opportunity the girl to advance her musical educati A career of a choir soloist had been may out for her, but it was not long after first appeared at a concert in Pitabur that she was taken up by some peoprominent in musical circles and sent New York, where she finished her votraining under a well-known teacher.

#### A BALLADE OF MINSTRELSY

The sad, giad plays drift to and fro. The plays with interest known as heart. The plays with tempo fast or slow.

fitti there's one thing that does not go.

A broth with many a dusky cook;

To shift the figure—a minstrel show; Dumont's goes on, like the well-known brook. oh, prate of "Sybils" in

Theatrical, or if you know How to mold "Common Clay" just start
Upon the Garick's tale of wee.
Or shudder at the battie-slow
That brings "Hee Soldier Hop" to book. Tet bear in mind the blackface beau:

Experience" has got a Upon its run; Will Page says so. The Broad is serving a la-carte A comic ple that gets

Upon the Walnut boards, I trow.
They bring up Pa, by hook or cross. But plays may skt. wall-k nown



