NEWS OF STAGELAND FOLK, FILM FAVORITES AND STARS OF THE MUSIC REALM

SKIP FIRST NIGHT OF YOUR NEW PLAY

That's May Tully's Advice, and She Supports It With Affecting History

During my twelve years' experience in the theatre two first nights stand out prommently in my memory. Naturally the first night in New York of my first play, "Mary's Ankle," at the Bijou Theatre, is my most vivid theatre experience, and it is too recent and real to be very humorous to me. But I can laugh heartily over the memery of the first night twelve years ago. I left McGill University, Montreal, in 1905 (to become a great actress). So strong was my yearning to uplift the drama that I did not finish my college course. My first actual engagement was in Hall Cain's "The Christian." The heroine, Glory, is a very difficult and exacting part. But nothing daunted me, who impatiently awaited the role of Lady Macbeth. Unfortunately, my tour in "The Christian" was of short duration. We lasted just ten days in the South. I came back to New York un-daunted and with expectations high. I journeyed from one agency to another and was amazed that I found no great demand for my services. I admitted to myseif by de-grees that perhaps, after all, I would consider a minor part, and finally arrived at the stage where the "minorest" part ever written would be seized upon with gratiwritten would be seized upon with gratitude. At last one day I was offered a position in the chorus of "The Good Old Summertime." The following week, which
brought the premiere, we were to play
Montreal, and I naturally wrote my colless friends that I was coming. I neglected
to mention that I was a member of the to mention that I was a member of the 'merry, merry," Our press agent diabolically printed a story in the Montreal papers to the effect that May Tully, a McGill student, was making her stage debut in Montreal. The first night arrived, the boxes were occupied by members of the faculty in evening dress. Two hundred of the college boys had purchased seats in the balcony and the entire first ten rows of the orchestra were taken by students from the Royal Victoria College—the name given to the women's dormitory. I thought given to the women's dormitory. I thought of running away, but the long line of girls behind me blocked the exit. Finally, I felt s push and a gruff voice ordered me to "go on," and remarked that "these show girls have more temperament than prima donnas." Fortunately no one recognized dennas." Fortunately no one recognized me for a moment or so, but soon I heard a giggle from the balcony and my agony began. After the performance the dean of the college, who was a titled English lady, said in her softest and loftlest tones, "Don't you think, my dear, the more serious side of your profession offers a more satisfying career." I mumbled something about developing grace from danging and

actifying career: Induced sometime, and made as hasty an exit as possible.

My other first night was the opening of my play. "Mary's Ankle." in New York. A thousand impressions flashed across my mind. Some of them are funny and some party of the control of the control of them are funny and some control. If you want you want to a play don't me. are not. If you ever write a play don't go to your own first night. I always fancied that when my first night came I would be calm and philosophical—no sense in being all worked up, you know. I argued thusly, "I have written 'Mary's Ankle' for laughing purposes only. I have worked long and carefully. It had been accepted by one of the shrewdest producing managers in America—A, H. Woods. He had given it a good production and a splendid cast of players. It was playing at a charming new and intimate theatre. I waited until the curtain had rung up and the electric fans had subsided, and after getting up ten and substaced, and after getting ap ten-times to allow late comers to be seated, and incidentally seeing several important points overlooked on account of confusion, I gathered myself together and fled.

GOOD FILMS WILL BE UNHARMED BY TAX

But Weaklings Must Go Under, Avers L. J. Selznick, Movie Magnate

By Lewis J. Selznick

When I advocated open booking the film Industry generally said I was crazy. In less than a year's time, however, I was proved right and open booking was the accepted order of the day.

Again the film industry is going to say that I am crazy when I state, as I do now, that I am most emphatically in favor of the Government's tax on motion picture film. But I know that I am right and time will prove me so just as it proved me so

In the case of open booking.

Aside from the patriotic purpose which the tax accomplishes by providing revenue for the Government, there is a great and everlasting benefit which the tax will be-stow upon the picture industry. For it is such a burden upon the picture manufacturer that only those who make and market pictures of high quality and merit can hope to survive. In this way the tax becomes an agent for the cleansing and purifying of the producing end of the industry, by eliminating all the junk and the poor weak pictures which are being pro-

duced at the present time.

Let me explain a little more fully. The man who has to pay this enormous tax has to get a high price for his product in order to keep his head above water. Now, high prices can be obtained only for good pictures. The year amount of unk which pictures. The vast amount of junk which is being marketed today under the name of motion pictures does not bring a price sufficient to pay a profit on production cost after this tax is added. Therefore, the manufacturers of this junk will be combelled to produce fewer pictures and better the pictures and better the pictures and pictures and pictures and pictures and pictures are pictures and pictures are pictures and pictures and pictures are pictures are pictures and pictures are pictures ar ter pictures in order to escape the dis-astrous effect of the operation of the tax, and this will be one of the best things that ever happened to the motion picture

Industry.

The case is similar to that of a man suffering from cancer. He dreads the surgeon's knife and yet his only hope lies in operation. Through the operation he has a chance to recover, it is a case of kill or cure. We may record this Government tax as the operation performed en motion pictures which will cut away the dead, rotten tissue and leave behind only the healthy, vigorous body.

the dead, rotten tissue and leave behind only the healthy, vigorous body. That is why I say that I am a firm believer in the motion picture tax and only wish that it was heavier. If it drives to the wall those whose methods of operation are so unsound and unbusinesslike that they cannot bear up under its burden—then so much the better for the industry. The keen, live producer will know how to readjust his output so as actually to benefit by the operation of the tax, and the keen, live producer is the only one that the industry has any need of.

So put me on record as saying that the tax on motion pictures is a great blessing in disguise.

MUSIC SCHOOL TO FORM COMMUNITY ORCHESTRA

The Lighthouse Branch of the Settlement Music School is forming a community orchestra, which will consist of the violin, viola, 'celio and bass. The organization will be open to young men and women, also to boys and girls from six to twelve years of age, who will be placed in a junior orchestra. Any one will be eligible who is willing to combine recreation with serious work. The orchestra will be under the leadership of Edward Oerth, who is connected with the Zeckwer-Hahn Philadelphia Musical Academy and the Settlement Music School. All persons interested in joining should apply before October 22 to Mass Edita. Him. Settlement Zusic School. 2022 Muscher street.

SYMBOLIZING THE "SONG OF SONGS"



Lillian George, of "The Wanderer" company, rhythmically expresses in dance postures the spirit of the ancient Hebrew poem.

SOUL IS REVEALED IN ART OF DANCING

This Is Believed at Least by Lillian George, Appearing in "The Wanderer"

Dancer, poet, authoress, model, artist, photographer and thinker, such might be the form of listing the talents of Lillian George, a member of the cast of "The Wanderer," now at the Metropolitan. She is an Orientalist, and as one East Indian priest aptly put it, does not wear corsets upon her brain. To believe in the freedom of the soul, to disregard all external sur-roundings and to endeaver to rise above the mass of conventionality with which she is forced to come in contact, have been bei

Concentrating upon a desired object long enough to attain it eventually, has been another of Miss George's teachings gleaned from the East. She believes in the good features of all religious, having been brought up from childhood as a broad thinker. To watch growing flowers and other objects of beauty was her delight in the vontiful days present in New Orleans. in the youthful days spent in New Orleans her birthplace. Her Creole relatives termed her "a child of the elements." Stein George Perry, the authorese, is her sister, while her father was a writer of romantic

Going to the melting pot of genius, New York, Lillian George Sought a position with a photographer, believing it is in the cam-era that art one can portray 'moul-desires.' Eventually she opened a studio of her own with some of the stage's best players for clients. In an endeavor to express fur-ther her personality, she took up rhythmic dancing from a pupil of isadora luncan, whom she considers the world's greatest woman. It was then she found that the rhythm of music was not in its notes, but

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TOO MANY SWEETHEARTS ONE HOUR OF SOLID LAUGHTER
OTHER VAUDEVILLIANS AND
MADGE KENNEDY
IN PIRST W. PRILA. SHOWING
OF PIRST GOLDWIN COMEDY
"BABY MINE"

MARTHA HEDMAN WAS MME. BOSSE'S PUPIL

The Latter Was Strindberg's First Wife and an Accomplished Actress

When "The Boomerang" comes to the Garrick Theatre on October 29 theatregoers will have another opportunity of seeing Martha Hedman, the charming young Swedish actress. Miss Hedman's fair northern beauty, distinctly Scandinavian, illumines the role of the nurse in this popular Winchell Smith and Victor Mapes comedy.

Refere coming to this country Miss Hednan had achieved a fine measure of success on the Swedish stage. One year she visited London with no thought of playing on the English-speaking stage, but after she had been in Britain awhile she met the late

been in Britain awhile she met the late Charles Frohman, who offered her the part of Renee in Bernstein's "The Attack," in which play she made her first American appearance.

"I was fortunate in being a pupil of the first Mrs. Strindberg—Harriet Bosse," said Miss Hedman recently, "She was a wonderful help to me. When I went to Stockholm I did not play at Strindberg's Theatre first, but at another. Later, however, I played with Strindberg—he had a theatre of his own—and appeared in "Swanwhite' and 'Easter.' I should like to do 'Easter' is this country, but I doubt that it could be arranged.

"Many of Strindberg's plays could not be done over here. Some of them are wenderful, but they are historical and have only a limited appeal. In Sweden we play many translations. We have had "The Second Mrs. Tanqueray, 'Magda' and similar plays, nearly all of which were done by Mrs. Julia Hokanson, who is one of our

best actresses. "Strindberg was a great idealist and a great cynic in one. He wrote of real things in their baldness, because if we cannot see

GARRICK SAMUEL F. NIXON

the body that danced its interpretation

It was this that led her to seek a part in the spectacle, "The Wanderer," for there she could learn the mechanics of the thea-tre. Next year, if the war is over, she will

dance in France, giving an interpretation of the Pierre Louys Creek prose poem, "Le Chanson de Bilitie" Stephen A. Roach, the well-known amateur photogra-

pher, has used Miss George as a model in many pictures. A. R. P.

MATINEE TODAY AT 2:15 - TONIGHT AT 8:15 NEXT WEEK—LAST GREAT WEEK

EVENINGS AT 8:15. MATINEES WED, & SAT. AT 2:15 Cheating Cheaters' Realism

A S WE ruptly witness "Cheating Cheaters," which is such a hit, Does this question come a-beating Through our noddle: "How was it That Max Marcin knew so keenly How to draw two gangs of crooks Fighting, fussing, ever meanly?" Surely it was not from books

That he studied double-crossing Plots, hypocrisics and shams: Tricks of sordid, shameless bossing And of meckness, aped from lambs. And of meckness, aped from lamos.

And the answer, far from pretty,
Dawns upon us while we clap:

Marcin once lived in our city.

That explains it. Verbum sap.

H. T. Craven,
Ev's Ledger

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PRESS AND PUBLIC AGREE THAT:

"Book and lyrics are stamped with an intelligence too seldom seen in musical comedy."-North American.

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Matinee Today at 2:15 Tonight at 8:15 Charles Frohman Presents

NEXT WEEK LAST WEEK

Maude

A KISS FOR CINDERELLA

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remedy. He was not hopeless of making life better. What made him a cynic was this: He would invest a woman with virtues that she never passessed. Then when the glory wore off and he saw her as she actually was, he blamed her for changing, which she never had done.

"The way in which I came to know Mme. Strindberg was this: I had an uncle living in Finland with whom I went to live after leaving school. It was an old-fashloned, quite bourgeois household. I remember saying in fun once that I would like to he an actress. My aunt was very angry. That is not a nice thing to say, even as a pick."

It would not turn back." actress. My aunt was very angry. That course, I had not, and it wa is not a nice thing to say, even as a joke, but I would not turn back."

the real things as they are we cannot remedy them. He wanted us to find a remedy. He was not hopeless of making life better. What made him a cynic was me to take lessons of Mine. Strindberg.



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