News of the Theaters, Music,

Tuesday, n. Wednesday at the Arizona

"The Little Girl Next Door"

The week to come is signalized by the first appearance in Arizona of one of the most talked of pictures of the year, "The Little Girl Next Door." It is the pathetic story of a pretty school girl who falls a victim to the white slavers, and the results that led to the closing of the greatest segregated district in the United States, Chicago's red light world.

This story was done for pictures by the Illinois vice commission and was run for six weeks at Clune's Broadway theater in Los Angeles, where it holds all records to date. It is not only the story of this little miss who was swept into the vortex of the great social whirlpool in her ignorance, but it is the graphic tale of many a girl who has been lured to a fate worse than death by the wily white slaver, who thrives in every big city. "The Little Girl Next Door" is billed for a showing at the Columbia and will remain for three days and nights, with possibly a special mothers' only matinee. So many women in Los Angeles expressed a desire to point out to their growing daughters by means of this wonder picture the pitfalls and perils of indiscretion that the management of Clune's Broadway conducted a ladies only matinee. Just what will be done in this instance has not been determined, but the management has been in consultation with the women's organizations and they will shortly announce the program for the screening of the picture.

At the Columbia Sunday and Monday

IF THIS WERE ONLY NEW YORK

If Phoenix was anywhere near the size of New York, and the newspapers here were allowed the freedom pertaining to things theatrical that they are in the metropolis, it is a fruitful source for thought, to wonder if some of the theatrical magnates hereabouts would be treated as Richard Washburn Tully was last week, upon the first presentation of "The Flame."

Tully spent over $50,000 in paying for the transportation and expenses of practically every dramatic critic of any consequence in the United States. One would naturally think that having secured the presence of this class of newspaperdom's aristocracy at such an immense cost, his play would receive the flowerest kind of praise. Did it? It did not.

One can almost imagine Tully's consternation the morning after the play as he picked up the New York journals, and found his pet creation unmercifully torn to pieces and criticised with a supply of satire and adjectives which proved inexhaustible. Practically every critic present took delight in rubbing salt into Tully's wounded vanity. If the following account in the New York Tribune written by Heywood Broun, is any criterion, the play will not last long, and Tully's tremendous expense to obtain the presence of the newspaper gentlemen will have gone for nought:

Not until Maeterlinck and Theodore Kremer collaborate will New York see such another play as "The Flame." Richard Watson Tully's new piece is a symbolic melodrama. It is a poor play because much of it is impossible and more is incoherent. The theater sometime forgives impossibilities, but incoherence is pardoned only in the great.

Part of the play which deals rather satirically with conditions in Mexico, has elements of dramatic effectiveness. Unfortunately this interest is not sustained for Mr. Tully has crammed his play so full of dialects, local color and symbolism that it never gets any place.

The dialects are particularly annoying. A bloody and peculiar people these Mexicans, they insist on conversing among themselves in broken English. In addition to Mexican-English, there are two varieties of negro dialect, Aztec-English, Yaqui-English, Texas talk and "Bah Jaze" English.

No attempt will be made to give the story of the play in detail. It concerns the fortunes of Americans in Mexico. Hearst hasn't half told the troubles and dangers of that distressful country. The hero and the heroine are beset not only by bandits, but by a voodoo priestess and a hurricane, not to mention a Bryan diplomat and a particularly rampant mother-in-law.

A playwright may ask his audience to believe much, and yet he can go too far. Really Mr. Tully's hurricane is a bit thick. In scene three act two the villain and his sister, a voodoo priestess, trap the heroine in the green Eagle. They also take along a white child who is to be sacrificed. The villain and the villainess are accompanied by a large band of followers. Just at the moment when things look worst for the heroine and for the white boy, a storm comes up. A most discriminating hurricane. It sweeps away villain, villainess and all the attendant villains and villainesses and leaves only the heroine and the white baby.

Next to the dialects the most puzzling thing in the play is the symbolism. A young woman named Maya has this in charge. She wears a grass skirt and lives at the bottom of a well. The program explains that she is the daughter of Tierra, but that did not enlighten us a bit. Every now and again she came out of the well and talked about the flame. This, we gathered with no little difficulty, was mother love, but that did not help much. Anyhow, the well was utilitarian as well as aesthetic, for it served the hero and the heroine as a means of escape in the last act.

There is much outlandish music and dancing in the play, and some of it is effective. The scenery is pretentious. John Cope acts well as a sturdy Texan and Gibbs is effective as a Mexican general. William Courtleigh is another good actor and bad Mexican.

Scene 2 of Act 3 was described on the program as "The Green Jungle. THE GOAT WITHOUT HORNS." We know that goat. He left us early in the evening.

Scene from the "End of the Trail" featuring William Farnum at the Lomara today and tomorrow

An Interview With the Dolly Sisters

Obviously the thing to ask the Dolly Sisters is, How closely do they find the arts of the theater and of the dance merged in one another? Or, to put it differently, How closely do they find the arts of the theater and of the dance NOT merged in one another? Again, Do they feel that the two arts are identical, and if so, in what respect? Or, Do they feel that the two arts are not identical, and if so, in what respect?

These and other questions will immediately occur to persons to whom questions are in the habit of immediately occurring. They are at the very basis of the whole thing. Inasmuch as the Dollys are dancers of long experience and deserved repute, and inasmuch as they are now making their debuts as actresses in "His Bridal Night," they are fitted to discuss such weighty matters. Any one who thinks they are not eager to discuss these or any other questions for the public good is greatly mistaken.

It was some twenty minutes before the performance that the stage manager knocked on the door of the Dollys' dressing room, saying, "A newspaper man to see you, girls."

"A newspaper man! Let him in!" was the fresh, flattering and spontaneous response.

The Misses Dolly were in the throes of beautification, each being enveloped in an attractive Japanese kimono and armed with the formidable implements of la toilette.

"Do you mind answering a few questions?" asked the caller, and thereupon he put the queries.

"Do you realize that we are the first girls to make our debute as stars?" demanded one Miss Dolly, who later was identified as Yancsi.

"Fancy two foreign girls coming to a strange country with a strange language, and in two years ebing stars," put in Yancsi.

"I wonder what you Americans want from us," announced Roszika. "Here we have the very hardest kind of parts, which require that, besides acting like ourselves, we have to act like each other."

"Do you know that every sister act in the country was asked to try these parts, and they all failed?" observed Yancsi.

"I think we are doing splendid for a start," said Roszika, "and Mr. Woods is perfectly satisfied."

"Next year he is going to put us in a play written specially for us," chirped Yancsi.

"And the parts are going to be totally different," continued Roszika.

"So that no one can say we were engaged just because we look alike," supplemented Yancsi.

"Besides," contributed Roszika, "I don't think our friends are so particular about our acting. They just want to hear us talk."

"I get lots of letters from people asking me to take tea with them, just so they can hear me talk," said Roszika.

"Anyway, we've always danced," continued Yancsi. "How do they expect us to learn anything about acting in musical comedy or up at the Midnight Frolic?"

Feeling sure that the artistic possibilities of the interview had been exhausted, the caller at this point endeavored to swerve the conversation into other channels.

"One of the critics," he said, "stated that one of you girls should start in to reduce. He intimated that you are getting fat. Which of you did he mean?"

Wow!

"That was a nice thing for him to say, wasn't it?" demanded Yancsi, furiously. Raszika sat on the edge of a lounge demurely powder-puffing her flawless cheek.

"I'm just two pounds heavier than Rosie," continued Yancsi, heatedly, "and it's because I have to wear more clothes. You see I have to disrobe for a second before the audience. So naturally I must wear more undergarments. I can show you I must wear this, and this, and this, and they all make me look bigger. But it is not so, is it, Rosie?"

Rosie said it wasn't, or maybe she said it was. That particular moment is not very clear. In fact, not very much more is clear. The girls said they were twins, and that whoever spread the report that they weren't was playing them an unprofessional trick. They said they didn't know any way to tell them apart, and that often their husbands are puzzled. Once Mack Sennett, the estimable Keystoner, who knows only Roszika, went up and embraced Yancsi by mistake. "I felt so foolish," said Yancsi. Even Mr. Woods can't tell them apart.

On the walls were pinned the 350 telegrams which the girls received. About every theatrical manager and every actor in the world, it seems, sent the Dollys a telegram. The Western Union opened a branch office in the lobby of the Republic theater that night. Charles Dillingham sent two, and they are the ones the girls are proudest of.

One, addressed to Roszika, read: "Hope you are a bigger success than Jennie."

The other, addressed to Yancsi, read: "Hope you are a bigger success than Rosie."

Famous Players Presented First Program in 1913

With the coming of September, the Famous Players Film company rounds out its third year as the producer of a program of motion picture features. The first organization to devote itself exclusively to the production of feature pictures in which celebrated stage stars were presented, the Famous Players Film company, likewise formed the nucleus and the inspiration for that great distributing company, the Paramount Pictures corporation, on the program of which it is associated with the Lasky, Morosco and Pallas productions.

The productions of the first two concerns are released throughout the rest of the world by joint arrangement which has been maintained for the past two years, and which is still further strengthened by the recently formed Famous Players—Lasky corporation by which these two producing concerns were united.

One of the earliest and biggest effects upon the motion picture industry directly traceable to the inauguration of the feature program was the erection of new theaters and the conversion of old legitimate houses to the presentation of feature photoplays. When it was realized that large theaters could be built with the certainty given by the program of being open week in and week out throughout the entire year, the interest of exhibitors and the devotion of capital to the project naturally resulted. Thus many of the most prominent photoplay theaters in existence today were literally built upon the feature program.

The launching of its program in 1913 by the Famous Players company was preceded by the presentation of great stars on the screen, the first of these being Sarah Bernhardt, who starred in "Queen Elizabeth." Mme. Bernhardt was followed by James K. Hackett, both of these distinguished players making their screen debut at that time. The first of the production on the actual program was Mrs. Fiske in "Tess of the D'Urbervilles." On September 19th Mary Pickford, fresh from her triumphs on the stage in "A Good Little Devil," was first presented in a five-reel feature by the Famous Players when she appeared in "The Bishop's Carriage." She later starred in an adaptation of "A Good Little Devil," in the opening scenes of which appeared David Belasco, under whose direction she had been starred on the stage.

John Barrymore, Marguerite Clark, Marie Doro, Hazel Dawn and Pauline Frederick followed in turn. With these great artists as a nucleus, the Famous Players contributed a series of notable productions to the Paramount Program, introducing various well-known stars to the screen from time to time. Then in June of the current year another permanent acquisition was made in the person of Ann Pennington of the "Ziegfeld Follies" fame, who scored a great success in "Susie Snowflake." Now there is scheduled for appearance shortly the internationally celebrated dancing pair, Maurice and Florence Walton who are to star in "The Quest of Life," an adaptation of the English play "Ellen Young."

In all, the Famous Players company has introduced upon the screen over thirty well-known stage favorites, and produced 135 feature photoplays during the course of its four years of existence—a record that is unapproached by any other producing concern in the business. Concerning these achievements, Adolph Zukor, the guiding spirit of the company, is silent, his thoughts turning toward the future rather than toward the past.

SCENE FROM "THE DECOY," MUTUAL MASTERPICTURE, DE LUXE EDITION, IN FIVE ACTS.
Featuring Francis Nelson at Lion theater today only

Joan Sawyer in Pictures

Joan Sawyer has joined the photoplayers.

She will begin work this week on her first moving picture as the leading woman with the Tefft Johnson company. Mr. Johnson is one of the new eastern directors whom William Fox recently added to the staff.

Miss Sawyer has achieved an international reputation, because of her valiant service on behalf of the dances which have swept the country in the last few years. Besides creating the "Joan Waltz" and the "Joanelle," both of which met with a furore of approval, she did pioneer work in the United States for the Congo trot, the artist's dream, the maxixe, the aeroplane waltz and the Congo Schottische.

Famous As Tangoist

The newest Fox star is known as the only famous society and ballroom dancer who did not introduce acrobatics into her art, although she is a tangoist de luxe. Nevertheless, her tango had both the "tang" and the "go" in it, and the name Sawyer became more famous than ever.

Miss Sawyer is a native of El Paso, Texas and she says that although she had loved dancing as far back as she can remember, she got her first real inspiration for the terpsichorean the first time her father took her to the theater.

"'Uncle Tom's Cabin,' that perennial favorite was being shown in the good old-fashioned style," she says. "Between acts, Simon Legree put away his leash and did a few sleight-of-hand tricks, and little golden-haired Eva gave a skirt-dance. Her steps, poor as they were, made me envious and I practiced them for hours in the barn back of our house for the next three weeks."

On Stage at Seventeen

"I made my first stage appearance

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A dozen cow punchers go to New York to live. They sleep with boots on, not in bed, but on the floor, with their saddles as pillows.

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3--DAYS AND NIGHTS--3
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