

PHOTOPLAYS AND PHOTO PLAYERS

President Bailey, always endeavoring to give the patron of the American the very best money can buy in pictures, has secured at a very large expense "Damaged Goods," the celebrated French drama, interpreted by the legitimate actor, R. Hard Bennett, the stage play of which had such a phenomenal run and created such a sensation in New York, a couple of years ago. This is one of the highest priced productions exhibited in Seattle or the Northwest. There are very few who would take the chance on booking such an expensive attraction as has President Bailey, but judging from the tremendous business that "Damaged Goods" has played in Chicago, Spokane, Tacoma, Portland, Seattle and other large east cities, he has had exceptional judgment in bringing this production to Seattle. This world-famous drama pictures the terrible consequences of vice and physical ruin that follow abuse of the moral law. A stirring plea for a pure life before marriage in order to make impossible

the transmission of hereditary taint to future generations.

When this picture version was put on at the National theater in Washington, D. C., members of the cabinet, both houses of congress, the United States supreme court, the diplomatic corps and those of prominence in educational, religious and civic advancement attended. The comment was that it was the most remarkable lesson it had ever been their pleasure to witness. This picture version of the sensational problem play has startled the nation and has awakened it to the serious problem with which it has to contend. The play itself is so cleanly and interestingly produced that it must benefit all and offend none.

SLUNDY AT THE ANSONIA.

A chief attraction in the regular Sunday bill at the Ansonia theater today will be the appearance of Violet Storm and Montana Grant, in singing and dancing. They are quite nice

and two of the 11 who appeared recently with such success in the act presented by Mrs. Sybil Brown at the Ansonia.

Those two little girls will both sing and dance in the Sunday bill as a appealingly winning comely clever, properly demure and well assured, assured of a very warm welcome from the Seattle audience.

In addition, some of the latest news from the war fronts will be featured in the Pathé Weekly, while "Shabbies," a two-reel Vitaphone drama, and "His Three Guides," a two-reel Vitaphone drama, with Hagen and Ross will present a novelty harmony singing and yodling act.

FILM NEWS IN SHORT REELS.

That music for the modern photoplay is an important factor has been recognized by the Triangle Film Corporation, which has arranged to have a complete musical score written for each of the releases issued by it.

Jaded motion picture appetites will find the spice they crave in "The Mummy and the Humming Bird," the film adaptation of the play by Isaac Henderson in which the Famous Players will present the Frohman star, Charles Cherry.

Director Frank Lloyd of the Pathé pictures will introduce a sensational novelty by staging a genuine rain-storm at night in the street, with lights inside the store windows and the water running down the street. The scene will be in the production of the "Gentleman from Indiana" and will entail more than 800 people.

Widely known as one of the most beautiful women on the American stage, Miss Edna Clouché will make her debut as a Paramount star in the Leaky Feature Pay company's photoplay production, "The Gentleman's Wife." The piece is an original screen play by Margaret Turnbull of the Leaky literary studio in Milwaukee.

MORE ABE AND MAWRUS.

"Sure I understand, but I ain't your husband."

Ask it yourself, now, would-could and how very honest man make that speech, and such a beautiful creature as Mrs. Ruth Permuter, yep, understand as "Abe" Potash, a Dresser in "The Gay Slave" at the Lyric theater, the New York Herald says.

Just to prove what a good actor Barney Bernard is everybody in the audience knows, Abe Potash, as it were, when he says it, even though Abe didn't know his partner's wife was only pretending to cry on a street with that lowlife, B. Gana, with his eyes and two yards of railroad tickets, one was.

In the first act of the play by Roi Cropp, Meggie and Montague Glass, the latter the author of the Potash and Permuter stories, Abe Potash is an understand as "Abe" Potash, a wife's handling, a personal of him of pacha. With the mixture of work, from a novel peculiar to the successful small business man, he cannot resist the temptation to "horn" his own business, and the cry of cryptic grunts and exclamations in a higher key. It all seems so natural

that everybody laughs right away. Why do you laugh, with a wife and seriously applaud that which is unreal?

An insurance agent, an acquaintance, invades the party. Although Abe says of him, "You couldn't no more in love with that party than I could with a rhinoceros with—a nut pick," the pushing acquaintance is welcomed to the party. Commercial affairs invited himself. Commercial affairs brought forward sweep the men together, and the women to their festivities into the background of the chess with the window of "business troubles" creeping over the simple-hated Potash.

They take the rug fully folded in a bathrobe in corner of his dressing room; "I got to go out on the street, but I'll be back in a minute." Three hundred and seventy-five dollars for a life insurance, because "I'm sick and that's why," and the money to Mawrus has been bus business partners for 15 years, and now I'm afraid we've got to get out of here. It has been and old-fashioned. Mawrus has says to me in the first act, "Abe, he said that he was going to get a wife, folks like B. Gana be if they was old-fashioned like you?"

I says to him: "Mawrus, if they was all as old-fashioned like you, they'd still be living with their first wives." "Any minute now, that no account Mr. Farnsworth come for me to sign it the insurance check. If it is here now, appendicitis sets out from my back right after he gets the check and I'll telephone the Koestlich bank to stop payment on it. I got a mind to do that, anyway, before I sign it. You can't take no chances with life insurance, specially when you been a friend of his for 10 years." True to his expr-wed intention, Abe in the next act did try to stop payment on the check for the physical condition him there was nothing the matter with him. But Paasnyk, himself not taking chances, a friend of his 10 years standing, had raced to the bank and had the check stopped.

Presently, Paasnyk is condemned to be a perpetual Potash, came to New York when he was 15 years old, and he was a first-class huckster as an amateur at Terrace Garden. Then he accepted an engagement with Miss Edna Clouché from Meulin Rouze Burlesquers, at \$25 a week. He played in vaudeville for a time in a monogram, and was later engaged as the chief comedian in Fred Irwin's burlesque company at \$12 a week, which soon was increased to \$15. He welcomed the chance to play David Wardell's part in "Fiddle-de-dee" in Buffalo, during an American expedition, and on the road he plays that role for a year, closing his tour at San Francisco. He has staid five years, in many kinds of work, from juvencaria to shloobek. He thought he was a consideration, Shloobek, at the age of 32, for like all his kind of funny, he is not satisfied upon playing serious—nay, tragic, —roles.

After he returned to this city the managers kept him out among the footlights telling funny stories for a long time, and he was not allowed to look about for a car for "Potash & Permuter," the procurer of "Abe" and "Meggie" and he was not allowed a whole lot of money for a week.



THEDA BARA.

Who will be featured at the Ansonia theater Monday, Tuesday and Wednesday in "The Gay Slave," a five-reel William Fox production.

Miss Theda Bara, the Parisian actress, who plays Francesca in the picture woman in "The Gay Slave," a William Fox production, admits that one striking feature of her interpretation of Francesca is due to the careful schooling she underwent to adopt a peculiar serpentine walk, which she uses with great effect in her playing of the part. Miss Bara is a warm

friend of Isadora Duncan, the famous classical dancer, and Miss Duncan instructed her in the lithe, sinuous movements characteristic of the vampy, lithe woman of Paris. Isadora Brown's great success.

Theda Bara will be presented in "The Gay Slave" at the Ansonia theater Monday, Tuesday and Wednesday.