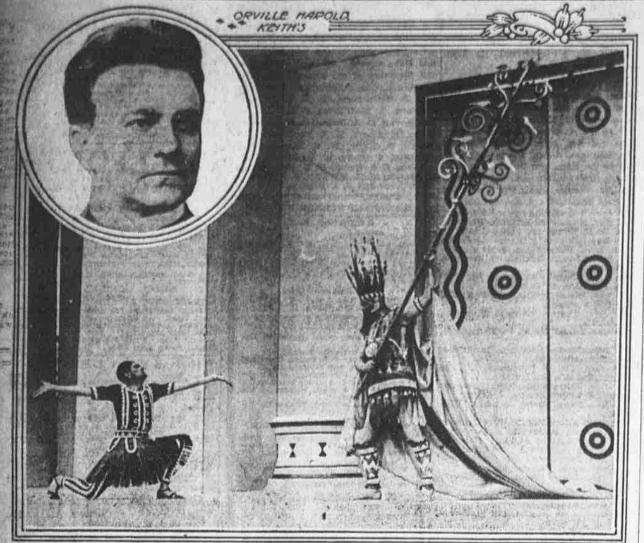
EVENING LEDGER-PHILADELPHIA, SATURDAY, MAY 22, 1915.

NEXT WEEK: GEORGE NASH IN "THE THREE OF HEARTS" THE PHOTOP A



SCENE FROM "IPHIGENIA IN TAURIS" TO BE GIVEN AT THE U. OF P. IN JUNE



THIS summer Philadelphia is blossom Ling out into a "dog town" of the first magnitude. Thursday night the Shuberts tried out "Find the Woman," at the Lyric. Next Monday they will show us "The Three of Hearts" at the Adelphi. The latter is a comedy by Martha Morton, which had its first production in

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of the characters locks up the detective while rehearsing the murder. loses greatly because the business of rehearsal is cut too short. It needs elaboration and emphasis to prepare for the curtain. Similarly the return of the trunk sup-posed to contain the corpse, following on the voluntary appearance of the pseudo murderer, ought to be most amusingly elaborated into a tremendous triumph for the sleuth-until he opens up the lid. The dialogue itself needs more bright lines and possibly a farceur like James Montgomery or Augustin McHugh to put them in. With them shourd go a few more complications, especially in the second act. The introduction of a real criminal-dropping in accidentally for purposes of burglary-is a common but efficacious trick. Seeing the detective take such a one into his confidence as a confrere would add materially to the humor. There is one admirable bit of satire, the

ing is revived. But the good words spoken by the Boston papers went more to the players and the production than to Euripides. Which means, of course, that Mr. Barker put into it the originality which is characteristic of his stage work The picture on this page gives some notion of how unlike the usual cold, 'classic'' effect this production must be King Thoas is here shown in the costum which the New York Sun thus describes "Mr. Braham, who played Thoas, is "Mr. Branam, who played thoas, is a robust figure and wore a towering, pago-dalike headdress of shining copper. His beard was dyed scarlet, there were con-siderable sun-burned legs and arms showing and an immense tunic lined with blue silk with a big design of black and white sigzags on the outside floated yards

white signage on the outside floated yards long in the breeze. His staff was as re-markable as his dress, for it towered in the air, with Chineselike scrolls upon which birds of bright colors perched." A hundred details in setting, chorail work and costume all wont to achieve Mr. Barker's primary object-to remove the play from the dry old artificial atmo-sphere in which we have come to conceive o far before Pericles

ommissioned to take representative



NEXT WEEK ADELPHI-"The Three of Hearts," with George Nash, Julia Hay, Ethel Win-throp, Frank J. Wood and Cecil Mag-nus. A new comedy by Martha Mor-ton, in which a rich New Yorker plays detective in order to foil the thievery of his rival in love. The first metro-poilian production of a play tried out last week in Atlantic City. LYRIC-"Find the Woman," with Ralph Herz. A farce with a detective on the wrong scent for its chief figure. A really amusing idea well worked out in the main. Mr. Herz most laugh-able. ADELPHI-"The Three of Hearts," with George Nash, Julia Hay, Ethel Win-throp, Frank J. Wood and Ceell Mag-

WOODSIDE PARK-"Little Boy Blue," with the Royster-Dudley Opera Com-pany. The third bill of summer musical comedy is the Continental oper-etta with the Scotch heroine which was seen here and well liked a few was seen here and well liked a low years ago. Eva Olivotti, an Australian soubret, joins the company to play the principal part, while Eddle Naimby, the amusing waiter of "Tonight's the Night," comes as comedian.

VAUDEVILLE KEITH'S-Orville Harrold, the American tenor; Billy B. Van and the Beaumont Sisters in the one-act comedy "Spocka": the Schwarz Company, in "The Broken Mirror"; Bonita and Lew Hearn in "Bits of Musical Comedy"; 's Scotch Lads and Lassies; Norton and Sammy Lee in song Wvatt'a and dance; the Three Anchors, equilibrists; the O'Kuras; Fred Warren and Roy Districh, comedians, and Hearst-Selig Motion Pictures, NIXON'S GRAND-Billy Bouncer's Cir-

Cus; Al White's "Kidland"; "The Ac-tress and the Piano Movers," with McDevitt, Kelly and Lucy; Jed and Ethel Dooley, versatile entertainers; W. J. Coleman, Irish comedian, and new laughing movies.

COMING MAY SI.

KEITH'S—Douglas Fairbanks and com-pany, with Patricia Collinge, in "A Regular Business Man"; Ernie Ball, composer of popular songs; Charles Ahearn Troupe, comedy bicycle trick-stors; the Misses Campbell in "At Home", Aven Comedy Fous to "The Anearn Troupe, comedy bicycle trick-sters; the Missee Campbell in "At Home": Avon Comedy Four in "The New Teacher": Harry and Emma Sharrock, "Behind the Grandstand"; Rae Eleanor Ball, violinist; Kurtls' Educated Roosters, and Barry and Daly in a comedy skit. "ORREST—"The Fighting Forces of Eurone" Kinsmander moving statuses

Europe." Kinemacolor moving pictures of British, French and Belgian troops at the front, with additional views of the soldiers of Italy, Bulgaria. Greece and Japan. JUNE 8

AT THE U. OF P.—"Iphigenia of Tau-ris," Euripedes' drama, in a produc-tion by the distinguished English di-rector, Granville Barker. UNE 0

AT THE U. OF P .- "The Trojan Women," Euripides' tragedy of war's horrors, with Lillah McCarthy, Edith Wynne Matthison, Chrystal Hearne and Gladys

By CHARLES FROHMAN

Frohman discovered and fontered, is characteristic of the dead manager's very personal interest in the men with whom he worked.

tially dramatic, as a man whose days are consumed living the plays that he writes by night. But Bernstein wishes upon himself a good deal of the drama that comes into his life, as, for example, when he lately precipitated himself into the

grillroom of the Savoy at luncheon when Niccodemi was brought in to me by Mor-ton. I studied him as he sat down before me. Through Morton he told me that there was one man in London whom he was very eager to meet. He told us that that man was the author of "Peter Pan." He said that when the play was done in Parls at the Vaudeville he had watched the adventures of Peter Pan wery night. Paris at the Vaudeville he had watched the adventures of Peter Pan every night, and that, although he did not understand the language, he understood the play. Oddly enough, as Nicoodemi spoke. Barrie was sitting at a table not eight feet away. It was a striking coincidence-Barrie is so seldom there. Niccodemi is a big man. Tm a small man, and Barrie is almost tiny. But I reached across the table, took Niccodemi by the hand, led him to Bar-die's table and said, "This is Barrie." Nic-codemi took Barrie's hand, held it, dropped it and went back to the table, literally overwhelmed. "I cannot speak. I am so moved," Mor-ton told me were his words.

ton told me were his words.

I feit then that I had my man thor-oughly stirred. It was fascinating to see what would happen with all his emo-

"You have introduced me to Barrie," "You have introduced me to Barrie," he said through Morton presently; "let me introduce you to one of the innermost chapters of my life. It is all wrapped up now in one work. I am giving every them one work. I am giving every atom of my vitality to a play to which I am ao devoted that I almost fear to put its ideas on paper lest they seem paler than the effect they have upon

ne." Then at that table-mind you, in a microdemi crowded restaurant-Darlo Niccodemi spoke and with rapid gestures acted "The Shadow" from first scene to last-with Morton all the time translating for him. It was a rare situation-a play-wright acting a tragic story taken out of his own life, pausing occasionally to hear his words turned into a language he could not understand-and then re-suming where he had left off, until the chief character, Berthe Tregnier, was fully developed. As the character emerged into completeness and became as vivid as if present with us, so, in my mind's eye, did Ethel Barrymore.

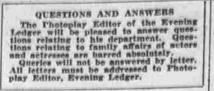
Where Charlie Chaplin

Got His Waddle This week the Forrect followed the Garrick into summer movies, with Sir Douglas Mawson's South Pole pictures. One



and white evening dress for a parlia-ment of men in debate, and baptized nent of men in debate, and baptized hem. And now the press agent suggests them. And now the press agent suggests their resemblance in behavior and car-riage to that other feature of the winter's movies, Charlie Chaplin. Penguins have long been famed for

their abilities as natural comedians, but since their disappearance from any but since their disappearance from any but south polar regions, they have graced song and story rather than public lec-ture. Now, however, we see them waddling along with that curious, incon-sequential grotesqueness which Mr. Chap-lin has so richly capitalised in the movies. We also learn that they are quite as friendly as the comedian, following man in all his peregrinations. And there



going through his share of the film. going through his share of the film. A mat keeps the light from that part of the film where the girl is to ap-pear. Then the film is run through the camera again, this time with the soldier business matted out. Presto, we have a single real with two sets of pictures on it, and you know the Just how motion pictures are made and nechanical effects produced is told most interestingly in a recent issue of the New York World, which says in part:

You have seen your favorite hereine jump unhesitatingly off a tall cliff? Or swim an ice-choked river? You never knew she could'swim? Nor does she. Another movie trick is what you have seen.

have seen. * Movie stars seldom do such things. Professionals, dressed exactly as they are and made up to resemble them, do this part of the stunt for the real actors. So when you see your beauti-ful heroine jump to her fleet pony and gallop wildly across the prairie you are safe in assuming that she can't even side a pony much leas turn backeven ride a pony, much less turn back-ward with her feet out of the stirrups and her hands high above her head, waving madly to you. What you have seen is some cowboy made up as the heroine was in the scene immediately precedinfy it. In studio parlance this is "doubling." It is a trick that fools even the most up-to-date movie fans. Sometimes you think you see the hero or the heroine really risking his or her life for a thrilling effect. What you have actually beheld is another substitute for the leading man or woman-some daredevil without nerves like Roman Law for example, who like Rodman Law, for example, who can be hired to attempt any perilous

stunt. Jumping from a burning building is Jumping from a burning building is another movie feat which is only a trick. The real people get only as far as the window. Dummies do the jumping and the falling. The two films are placed together and little Johnny at the nickelodeon gasps "OOh-h-h!" with as much genuine feeling as if the real Percival Pin-feather had actually jumped five stories with the beautiful Lurline Sin-clair safe in his arms.

clair safe in his arms. Sol But how do they make inani-mate objects move about as if they were endowed with life? How does a were endowed with life? How does a cataup bottle jump up from the table and climb down to the floor on the rungs of a chair? Or how can grand-pa's clock walk up the stairs, turn-ing around solemnly the while to look you straight in the eye and give you warning of the flight of the hours? Easy. Single pictures are made of each individual move and then the whole business is run off consecutive-ly. So when you see a bust carving itself in front of your eyes, or a ham-her unheld in any human hand driving in nails, remember that this how it is done.

Another movie effect which "gets into you" is the depiction of a per-son's thoughts on the same picture with himself. You see a soldier boy on the battlefield, lying there wounded. He thinks of his sweetheart in the little country home so far away from little country home so far away from



that scene of carnage and death, and

lo! there she is right before him.

moving about as naturally as his own rear rank man was a moment before. The effect is made by double exper-

ure. The soldier is photographed first

rest. This was the trick which amazed the audiences who saw "Hypocrites." A girl representing Truth, clad in filmy draperies that would attract at-

tention anywhere, threaded her way through the hurrying throngs and the

taxis and the street cars on Broadway just as if it were an everyday occur-rence for such spiritual little ladies

to make their way about New York unattended. It was remarkably real-istic and folks wondered why the street crowds didn't turn around to "rubber" at the unusual speciacia.

Another stunt like the soldier-and-his

Perhaps you have seen horses run-ning full-tilt at you and never seem-ing to catch up. In "The Birth of a Nation" the wild run of the Ku-Klux

Nation" the wild run of the Ru-Ruz clan and their chargers thrilis you to the core. So simple! Right in frest of the horses is a high-powered auto-mobile in which the movie camera is

set up. The horses follow the car and the camera man grinds out his film, always keeping a few feet ahead

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