Sartorial Solecisms

in Motion Pictures By ELEANOR K. McDONNELL

We wouldn't stand for it a minute in real life. If a damsel in Aphrodite costume such as was worn in the day of the early Greeks, were to come tripping down Chestnut street in this year of our Lord 1815 she'd have a mob at her heels a square long and bluecoats all along the line vying with each other in trying to arrest her. Furthermore, if the charge weren't disturbing the peace or disorderly conduct, the indy in question would be detained for examination as to her

But in "ree!" life (it's too old to be a good pun, reely) sartorial solecisms are such common, everyday occurrences that the wonder of it is that the audience hasn't isunched a protest long ago. Per-haps it's because they realize the futility of expecting a mere film director to know anything about the period of the drama

ian't gripping and then the film director "gets his" from the critics. The standard of the movies is being

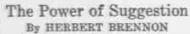
raised every day and every day the re-quirements are higher, the competition greater. The study of period dressing and

period furniture has been made a part of the curriculum of some schools. In the opinion of Mrs. Niver, and many others not so well qualified to speak out in meeting, it should be one of the first assets of every moving picture director.
For the day is not far distant when the children (who later will educate their fond parents) will be on to these incongruities and the 16th century heroine in the sheath gown telephoning to her ardent swain in conventional Mart. Shaffner and Harx, who comes speeding to her via his little Fordie may get a laugh that she didn't look for.

It isn't pleasant to be laughed at when It isn't pleasant to be laughed at when you're trying to put a bit of pale pink sentiment across. Likewise the little gypsy who issues forth from her mountain fastness in polite fresh-from-the-shop patent leathers, may find the shoes not so comfortable in view of the reception given her by the people out front.

So Miss Movie Actross and Mr. Director watch out That robbin of all producers

watch out. That gobile of all producers known as the public, may get you, if you



I am a strong believer in the power of suggestion in moving-picture directorship. A director must infuse himself into each part to bring out the best that is in those he is directing. Otherwise, according to my ideas, there is bound to be a lack of hypercey and continuity. to be a lack of harmony and continuity in the ploture he is making.

In theory at least, there should be no sub-titles to break up the continuous thread of the story, which is relied upon to hold the attention of the spectators. Sub-titles interrupt the narrative and sometimes can ruin the most powerful of plays. A superfluity of sub-titles in-dicates a lazy director. It means that, in order to save himself the effort of keeping his scenario moving by legiti-mate means, he reserts to the allpshod

method of shapping in a sub-title. There could not be a worse fault.

I think it is essential also that the director should himself have been an actor; or at any rate have had stage experience in some way. In fact this is a sine qua non. The director should also be in sympathy with the subject of his scenario and with his people. It is im-possible otherwise to get the best ef-



ETHEL GRANDIN A United player

he is directing. Perhaps, too, they have had a peep at the interogeneous collec-tion of raiment which masquerades itself in the equipment of the average moving picture company under the name of the "period wardrobe."

The period wardrobe, like Shakespear-san drama, should be "not of an age but of all time." Instead it is a curious pot-pourry of wearing apparel, fashloned without the slightest fidelity to history.

Take into consideration, then, the pai-pable inadequacies of the wardrobe, add to this the foolish carelessness or ignorance of the director, and then add again the personal idiosyncrasies of the par-ticular stars who are being filmed and you got the reason for some of the curi-

you get the reason for some of the curious costume and furniture incongruities that are seen daily in the movies.

When Leslie Carter posed for that stirring drama of the Civil War period. "The Heart of Maryland," she didn't wear a hoopskirt. She wore instead a sheath gown that would have made Ledy Godiva blush for shame. It couldn't possibly have been born before 1910. Of course, she may have figured out, and rightly so, that Mrs. Leslie Carter in a hoopskirt would be even more droll than the same lady in a sheath, which the dames of 1850 didn't wear, but which Leslie had an idea was exceedingly be

Leslie had an idea was exceedingly be-coming to her own sveite lines. Likewise "The Kreutser Sonata." I have Mrs. Edward C. Niver's word for it that this naughty film contained more rificulous discrepancies than any other on record. And being the lady member of the Pennsylvania Board of Censors. before whom all the movie plays in the State must pass muster before they can be indied out to an eager public, she

ought to know. New Tolstoy wrote "The Kreutzer Sonsta" some 20 years ago, and yet when it was served up on the screen, automobiles, vacuum cleaners, telephones and modern costumes were prematurely born. Despite the bad taste of their being there, they came out boldily and faunted themselves in the force of selves in the face of a gasping audience. It didn't laugh, however. The story was too gripping. But sometimes the story

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Miss Hackett Signs

The many Philadelphia friends of Florence Hackett will be pleased to learn that she has signed an advantage-ous contract with the Pyramid Company and will be starred in two-reel features. Miss Hackett recently left Lubin's and



FLORENCE HACKETT Who has become a great screen favorite

this is the first announcement of her new field of activities.

Florence Hackett was born in Euffalo, N. Y. When she was fifteen years of A. 1. When one was inteen years or age she was brought by her mother to New York, where she attended St. Ce-cilia's Academy. When she tried out for a part in "Dorn Thorne," she won

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instant popularity. Her second theatrical season with James J. Corbett, in
"The Burglar and the Lady," was followed by "Rip Van Winkle." The next
year she appeared in "The Toymaker
in Nuremburg" and "The Happy Marriage" under Frohman, then in Joe
Welch's "The Peddler," and one of Olga
Nethersole's productions. "The Traveling Salesman" was the last play in which
she appeared before joining the Reliance
Company. She played with James Kirkwood, Henry Walthall and Marion Leonard.

ard.
Some of the photoplays in which Miss Hackett will be remembered are "The Road o' Strife," "Beloved Adventure," "The Intriguers" of George Terwilliger. "Rainy Day" by the same producer, and "The Path to the Rainbow," which has not yet been released.

SEES HIS WORK FILMED

Gouverneur Morris, author of Goddess," made a trip of 800 miles, from his home in Aiken, S. C., to the Vitahis home in Aiken, S. C., to the Vita-graph studios in Brooklyn, in order to see the first five chapters produced. It was his first work to be produced on the screen, and he expressed himself as greatly pleased with Ralph W. Ince's direction of the picture, under the super-vision of A. E. Smith.

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