

**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 1915 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 lady in question would be detained for examination as to her sanity.

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



ETHEL GRANDIN
A United player

he is directing. Perhaps, too, they have had a peep at the heterogeneous collection 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 Shakespearean drama, should be "not of an age but of all time." Instead it is a curious pot-pourri of wearing apparel, fashioned without the slightest fidelity to history.

Take into consideration, then, the palpable inadequacies of the wardrobe, add to this the foolish carelessness or ignorance of the director, and then add again the personal idiosyncrasies of the particular stars who are being filmed and 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 Lady 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 1860 didn't wear, but which Leslie had an idea was exceedingly becoming to her own sveite lines.

Likewise "The Kreutzer Sonata." I have Mrs. Edward C. Niver's word for it that this naughty film contained more ridiculous 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 indled out to an eager public, she ought to know.

Now Tolstoy wrote "The Kreutzer Sonata" some 30 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 boldly and flaunted themselves in the face of a gasping audience.

It didn't laugh, however. The story was too gripping. But sometimes the story

isn'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 requirements 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 you're trying to put a bit of pale pink sentiment across. Likewise the little kypay who issues forth from her mountain fastness in petite 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 Actress and Mr. Director watch out. That goblin of all producers known as the public, may get you, if you don't!

The Power of Suggestion
By HERBERT BRENNON

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 harmony and continuity in the picture 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 indicates a lazy director. It means that, in order to save himself the effort of keeping his scenario moving by legitimate means, he resorts to the aliphod method of slapping 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 impossible otherwise to get the best effects.

Miss Hackett Signs

The many Philadelphia friends of Florence Hackett will be pleased to learn that she has signed an advantageous 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 Buffalo, N. Y. When she was fifteen years of age she was brought by her mother to New York, where she attended St. Cecilia's Academy. When she tried out for a part in "Dora Thorne," she won

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 Nuremberg" 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.

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 "The Goddess," made a trip of 800 miles, from his home in Aiken, S. C., to the Vitagraph 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 supervision of A. E. Smith.

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