RUSSIAN BALLET INVADES AND CONQUERS AMERICA

Scenery, Dancing, Costumes and Music Combined in a Revelation of What the Arts Can Accomplish

comes to Philadelphia for a week, which must be the grand climax of the year's scistic efforts. In Paris the Ballet Russe stistic efforts. In Paris the Ballet Russe was more than a sensation; it was almost a scandal; duels were fought. Auguste Redin lost standing with the Government, the prices soared to 50 francs for a seat and the art of decoration was revolutionized. Here there will probably be no duels, except of wits, but the spectacle of three arts, magnificently conceived and combined, will create a tromendous impulse toward beauty, and every word which can be spoken in welcome should be said.

be said.

For another week the ballet will be visible at the Century, and the Philadelphian who finds himself in New York of an evening need have no doubts as to where to go. But, unless one is warned beforehand, a disappointment surely awaits those in quest of the old balletfor it exists in the troupe of M. Serge Disapplet only by courtesy. In the for it extends the courtesy. In the dress rehearsal, which anticipated in every respect the first program, there was but one number which could be identievery respect the first program, there was but one number which could be identified as pure ballet. The rest, and the important feature of the scason, is really pantonime, with music, and gorgeously costumed and set. Movement, gesture, expression of emotions by attitude of limb, of body or of face predominate in the "Firebird" (L'Olseau de Feu) and in "Scheherazade." In "The Midnight Sun" (Solell de Nuit) arrangement and combination of dancers are far more important than the dancing itself. And in no case, since Nijinsky is not of the company, is individual dancing to be compared with the total effect of groups.

It would be useless to attempt dodging the Nijinsky-Karsavina issue. The first thing that needs to be said is that there has been no breach of good faith. M. de Diaghilleff is not an American, and the

has been no breach of good faith. M. de Diaghileff is not an American, and the direction of the Metropolitan is not composed purely of business men. Moreover, the presumption is all in their favor, for if these two artists were never expected the publicity department would not have wasted four months, and heaven knows how many columns of newspaper and magazine space, in advertising them. M. Nijinsky is held in Austrian Poland. Should he be freed in time for the latter part of the season, that would be a miracle and a blessing. But it is rather good not to have great individuals in a ballet not to have great individuals in a ballet where so much attention must be given

The Four Ballets The four ballets exhibited in the first

program, and seen by the writer at the dress rehearsal, introduced music by Igor Strawinsky, scenery and costumes by Golovine, Bakst and Larionof, and chore-

Golovine, Bakst and Larionor, and chore-straphy by Fokine, as novelties. The "Scheherazade" has been danced in America before; the style of dancing in "The Enchanted Princesa" is more than familiar. And it must be said that for Individual dancing the fragile beauty of Anna Pavlowa and the dash of Michael Mordkin are not excensed by the stars of the present aggregation. What Pav-lowa has always lacked has been just such a director as Diaghileff and just

It Takes England to Give Us the

Chaplin News,

Y'Know

Every day 12,000,000 people see him on

He is a Londoner, born at Walworth in

America has Chaplin ties, shirts, collars socia, cocktails, clubs, yachts and societies, and one of the thoroughfares is

Very fond of music, Charlie Chaplin can play almost any instrument, and is a

Hundreds of those who read these lines have seen Charlie Chaplin in the flesh. He used to be one of the "Eight Lanca-shire Lads," and afterwards made a

The Critic's Duty

As I see it, it is a critic's duty, above excepthing else, to interest his audience whether the play he is reviewing inter-

the screen at picture palaces throughout

'OWS YER 'EART"

Chaplin's daily working hours

"CHAS., BY JOVE.

are from 5 n. m. to 5:20 p. m.

From London Opinion

called Chaplin street.

the world.

With all the glory of its European tri-actually a new art and a new sensation. The "Firebird" is the story of a Czare-vitch who captures a wonderful burn-ing-bright bird and frees it because he cannot bear to crush its becauty. As a cannot bear to crush its beauty. As a reward he is given a feather from her plumage, and by the aid of this token can rescue himself and an enchanted princess from the wijes of a villainous crew of dwarfs, gnomes, little men and dlinns. Here is all the material of a ballet, a story which can be expressed in sesture and a setting which can be fantastic and beautiful. M. Golovine's set is an astounding creation. The very sky is inlaid with arabesques, and against it is an incredible tower whose turrets, under the changing light, flash from dull pink to startling red. There is no flat for the eye to reat on, everything is movement and wonder. The costumes, too, are strange, unreal, cardivating, and Strawinsky's music, full of odd disso-Strawinsky's music, full of odd disso-nance, of tricks and queer sounds, ex-bausts the full vocabulary of grotesqueris.

A Classic Interlude

Tschalkowsky's "pas de deux," called classic, was a slight thing in comparison with this. The fact that Mme. Maclezova pirouetted even 31 times on one set of toes without touching ground with the other was hardly a thing for the alarmed imagination to dwell upon. Interest held over until the "Solell de Nuit" began to shine, reduplicated in ten grinning pumpkin heads, red and almost obscene. The "Midnight Sun" is, in fact, a representa-tion of Russian folk games and dances. tion of Russian folk games and dances. It is full of bucolic humor, of awkwardness, of sport. Bobyl, the pumpkin with his hands tied together, and the "Midnight Sun" himself, with gideil disks like cymbals attached to his hands, are the characters, but the inspiring centre of the dance and of the action is the human rowd. As in the preceding builds color crowd. As in the preceding ballets color was everything but action. There was room for no other element, so that what was felt in the music was not rhythm, not melody, but color itself.

And finally the "Scheherazade," a sen and infaily the Schenerazade, a sen-sual, terrible drama, esctatic and awful and grand. For this performance the fa-miliar yellow of Bakst's set was changed to green and the costumes, too, were al-tered. The story of the luckless and faithless Zobeide, snared by her Shah and dis-covered in the midst of her amour with the black slave is familiar, but no repetition can dull the keen edge of its sensu ality nor spoil the terrible effect of its vengeful climax. The magical intensity of Mme. Revalles as Zobeide, the mad leaping of the odalisques and their lovers, the carnival rout of all at the end were all elements in the drunkenness of all sensations. And around and about them, weaving the men and women into mere lines or masses of color, was the decorinto which all melted in a fury of lust.

Such was the offering at the first per formance. Later the dance arranged to Debussy's famous prelude to Mallarme's "Afternoon of a Faun" was danced. This "Afternoon of a Faun" was danced. This is a more mannered, more individual ballet, and here, perhaps, the single star had his place. By all account the music and the setting of Bakst had all their old power to charm, to stifle and finally to outrage the senses. The other ballets in the repertoire of the company are too numerous to be mentioned separately. In this, as in all things, the total effect is what counts. By every sign, they such a feeling for the united trinity of is what counts. By every sign, the the arts as is making the Ballet Russe should count here enormously. G. V. S.

> The motion picture is a universal lantionalities and varying intelligence can understand it. It has become one of the world's greatest literatures. It has proven its worth, and under the con-structive guidance of what, I am sorry to say has been the minority, it will go

on to further victories .- W. W. Hod-

success in Mr. Fred Karno's "Mumming

With salary and royalty on his films he earns about £500 a week—that is £26,000 a yar.

Rather than lose his services to another

company for a fortnight his employers, the Essauay Company paid Charlie a bonus of £5000 to stay with them.

1890, and all his relations were in the theatrical profession. character All his comedies are now produced under his own direction at Los Angeles, California, mostly by British players. Charlie Chaplin was introduced into a revue touring the English provinces. This caused the taking to rise from £460 to £1075 in a week.

> Making his first appearance in pictures. C. C. played the part of a man with a limp and a backache trying to carry a scuttle of coal on his head white climbing

a greesy ladder. Off the stage he is a good-looking young man with curly hair and perfect teeth, and his feet are, in reality, small.

When he was eight years of age he narrowly escaped being drowned. He fell into the water and, in an exhausted state, was saved by a dog belonging to

the Thames police. He is the only person in the world, except the American President, who has been granted free admission to all base-

ball matches in America.

GREATEST CRITIC A Prominent Player of Stage and Screen Casts His Vote

for the Movies

By EDWIN ARDEN

PHOTOPLAY THE

THE CHIEF EUNUCH

If the actor on the speaking stage who thinks he has reached perfection could go into the motion pictures for half a year he would find that he possesses faults which he never dreamed. The motion-picture actor, if he is serious, may always progress in his acting. His mistakes are constantly before him on the films in which he has appeared, and he can profit by them and see his own im-

provement in succeeding pictures.

Motion pictures require finer acting than the stage, for the eye of the camera is much quicker and much more exacting than the eye of the audience in a theatre. The human voice covers over many defects of pantomime. Make-up and colors effect many softening delusions on the speaking stage.

In the pictures it is different. Before one is a grim cyclops, which does not lie or palliate offenses. It records every gesture, every movement of the face or body with merciless truthfulness, and is therefore the most efficient critic there is.

A "PIREDIRD" CHAME



TREE AS SARGENT SAW HIM sketch by the eminent artist of the English actor-manager, Sir Herbert Tree, who has come to America to appear in Triangle film productions and to present excerpts from his Shakespearean repertory in New York this spring coincident with the tercentenary of Shakespeare's birth.

The great tendency in acting is to overact, not to underact. The screen demands a more suppressed acting, a subtlety of facial expression and a poise

There is not any great fundamental difference in acting for the stage and the motion picture. There is only a difference in tempo and degree. Quick and violent action seems disjointed on the screen. Exaggerated facial expression seems ridiculous. It is temperate acting, then, which the actor must always have in mind before the camera.

The motion pictures have entered into

DRYAD STUFF"

THE SPLENDOR AND VITALITY OF THE RUSSIAN BALLET SKETCHED IN ACTION AND REPOSE

The motion pictures have entered into a new era: It is a subtle, involved plot, thoughtfully worked out and artistically produced, which the public wants, and which the producers are furnishing. The broad play of the past is gone and the refined, delicately handled photoplay has taken its place. taken its place.

The speaking stage will be superseded, without doubt, by the motion pictures unless managers offer inducements to the youth of the land to stay with the legiti-

youth of the land to stay with the legitimate profession.

Pictures pay the actor much more than
the stage. It is not because the producers
are philanthropists, although they are
generous. It is because they consider the
acting worth the money.

The pictures offer a fortune for the
ambitious young man and record.

ambitious young man and woman. also allow feeway for originality and i-dividuality. The stage will die before very many years unless managers change their tactics.

Lo, where the stage, the poor, degraded

Holds its warped mirror to a gaping age. -Charles Sprague, Curiosity.

does it cost to see the show?"

doesn't know what performance she wants to see, another who wants to exchange tickets she has for another theatre, still

another who has seats for a performance given three weeks before and on account of having been out of town wants them exchanged for the play now appearing, and a man who lost his umbrella at a religious gathering at the theatre (wo weeks before and who thinks the man.

weeks before and who thinks the management should pay him for his loss.

And still the poor boxoffice man is sup-

posed to be patient and always smiling.

"THE BOX OFFICE MARTYR," A COMEDY BY C. C. WANAMAKER

Scene: Garrick Theatre. Time: Wednesday afternoon at 1:39 (bargain matines). Dramatis Personae: The poor boxeffice man and a long line or waiting patrons.

ENTER first-She (for it was a woman) with a loud voice and the desire to impress upon the waiting line that she

was a sure-fire theatre-goer.
"I'll have two seats on the aisle between the first and third rows."
"For what performance, madam?"
"This afternoon, of course. Did you
suppose I was coming next season?"
"I can let you have two seats on the 16th row, three seats from the aisle

"I said on the first three rows; didn't you hear me?" "I heard you, but we are sold now back to the 16th row.

to the 16th row."

"Sixteenth row? Why, I couldn't hear that far back. I wouldn't think of taking them. Where's the manager?"

"You'll find him at the door, mada...e.
Next, please?"

"Wait a minute, I'll take those seats,

but I'm sure some better seats are in there, and I'm just going to wait and see." (Hands the boxoffice man a \$1 bill

for two \$1 seats).
"Two dollars, please, madame—the seats are \$1 cach."
"I didn't want \$1 seats; I wanted the

"That's funny. I read in the paper there was a matinee here Thursday and phoned for seats."
"This is Wednesday, Miss. Maybe it's By this time the man directly behind her succeeds in getting his face in the boxoffice window. The man-What kind of a show is it?

Pretty good?

B. O. M.—Very fine show. B. O. M.—Very fine she
"What are your prices?"
"Fifty cents to \$1."

"Same prices for the nights?"
"Night prices are from 50 cents to \$1.50."
"Any good ones left for tonight?"

"Yes, sir. How many?" "Have you a chart showing where the seats are?"

B. O. M. digs for the chart and shows him where he can get the scats.
"What are the first rows in the bal-"Dollar and a half."

"What are the prices back of that?"

"What are the prices back of that?"

"Dollar and some 75 cents."

"Well, I don't know that I'll be able to stay in town tonight, but if I do I guess I'll come over for a while."

B. O. M.—to himself—???—?*? and two mare??

two more?? The next few know what they want and keeps the line moving for a few minutes.

Then another (she) comes.
"Is this a picture show?"
"No, madame, it's a drama."
"I don't like dramas. Where is there

a good picture show?"
"I really couldn't teil you, madame."
"Don't you know what's playing in the
city? I should think you men in the

business would know what is going on in your own line."
"We don't play pictures here, madame. Please allow the lady next to you to get to the office. The ads in the newspapers are running

'Don't get fresh, young man, or I will report you to the management."

The next four purchasers all want seats not further back than the sixth row, and each wants aisle seats. The first because she can't see very well. The next (a man) because he is a little hard of hearing; the third, because he must sit on the aisle (left hand side) on ac-count of a leg which he has to stretch occasionally, and the fourth because he has a cold and doesn't want to disturb the audience if he has to get up and issue the theatre (for a saloon).

Then the matines girl yets within reach

the theatre (for a salcon).
Then the matines girl gets within reach
of the poor B. O. M.
"Seats reserved for Miss — please?"
The B. O. M. looks through the L's and
finds nothing in the name mentioned. "There is nothing here in that name, Miss. Would it be in any other name."
"Of course not. It's funny when I ordered them last Saturday."
"Did you get them here at the boxoffice, Miss."

'No. I phoned for them, and you said you'd have them on the second row."
"You didn't phone here, Miss, for we have no phone in the beaomee."
"I guess I know where I phoned. By

"That's not what I wanted to see. It was semething about a lion. When does that come?"
"There is no animal show in town that I know of. Miss."

'THE WEAVERS' AND WRITES OF IT In This Week's New York Letter Popular Critic

Reviews a Current Attraction of Unusual Merit By WALTER PRICHARD EATON

WALTER PRICHARD EATON SEES

the original in some of the German cen-

not reached our stage before—not the popular stage, to be sure, but our experimental theatre—because, while it is one of Hauptmann's earlier works, antedating "Hannele" by six months and "The Sunken Bell" by three years (it was introduced in Rerlin in February, 1889), it is a play of quite extraordinary maturalism, and takes the drama, about as far as it perhaps can go awy from the conventional plotting and arrangement—not, however, along the lines of the Shaw dialogues, such as "Getting Married," but along the lines of making not an individual but a whole movement the strikers are attactling at the beginning fades out of sight before the end, and the strike has moved on to another village. at some other theatre."
"How stupid of me. It is Wednesday, isn't it?" Seven persons are satisfied to get the best left when the next one secures the poor B. O. M.'s attention. He is a big, positive fellow, with a deep voice.
"What's the intermission?"

EMANUEL REICHER, the noted German actor, who has learned to pronounce English after a fashion and has rented the Garden Theatre, in New York, this winter, where he is endeavoring to create something at least remotely akin to the New Free Folk Theatre, in Berlin, has made, for his second bill, a production of Hauptmann's play, "The Weavers" Well, "The Weavers," which is the particular chiest of our removies.

Guard, in "L'Oisevu de Feui

Drawn at the Century Theatre, New York, or Samuel McCor

"The Weavers ("Die Weber"). So far as the present writer can find record, this is the first presentation of the last reached to be means of a rather surprise presentation of the last reached to be means of a rather surprise presentation of the last reached to be means of a rather surprise last reached to be means of a rather surprise last reached to be means of a rather surprise last reached to be means of a rather surprise last reached to be means of a rather surprise last reached to be means of a rather surprise last reached to be means of a rather surprise last reached to be made to make the mations forget 1914 and Belgium. far as the present writer can find record, this is the first presentation of the play in America, either in English or German. Possitly, it German Possitly, it of several German actors in New York who speak English has overcome this open control of the original in some of the German centhe original in some of the German cendifficulty, and trained his large company tres, like Wilwaukee or Indianapolis, but we have not any record of the fact.

Yet it is odd that "The Weavers" has not reached our stage before not the

"The what?"

"The intermission?"

"About seven minutes between acta."

"Naw, nix with this stuff. I mean what loss it cost to see the show?"

"Fifty cents to \$1."

"Gimme four bits' worth."

Among the next in line is a girl who cesn't know what performance she wants o see, another who wants to exchange (ckets she has for another theatre, still nother who has seats for a performance the text. Sudermann's "Heimat" ("Magde the words what she produced in 1886, and at once went around the globe, as nothing of the words of the upturann's ever did, not seen and show thinks the maniement should pay him for his loss. And still the poor boxoffice man is supsed to be patient and always smiling.

The what?"

"About seven minutes between acta."

"Naw, nix with this stuff. I mean what her show?"

It is probably not the fashion to read Hauptmann any more—certainly not since this war began, and everything German has come under the ban—one of the terrible results of international stiffe. The new generation can hardly be aware of the eagerness with which we youngsters in the 998 used to wait for news of his latest drama, and for the text. Sudermann's "Heimat" ("Magde" the 498, without any preachment what-once went around the globe, as nothing of Hauptmann's ever did, not seen "The Second Mars. Tanqueray" in England were really the outstanding international successes of the 998, with great and so keen is this sympathy, so human, that today, in 1815, the drama seems infinitely more up to date than gitter "Magde" or "The Second Mrs. Tanqueray," its more famous contemporated to be patient and always smiling.

The second Brs. Tanqueray in England were really the outstanding in ternational successes of the 908, with great the strike has moved on to exclasse of the cast rick itself ever settled, the story brought to a conclusion. At the close we hear that itself ever settled, the story brought to a conclusion. At the close we hear that the soldiery will be upon a hear that the soldiery will be deer settled. The plan is self-the text. S

THE MOVIE CAMERA IN THE LAND OF THE INCA



A camera man of the Paramount Travel Pictures introducing the wild Chuncho Indians of interior Peru to the mysteries of the movies.



At this auspicious occasion we see Vice President and Mrs. Murahall, David Horstey, Harry E. Tudos Fais and Capt. Jack Bonavita, of the Horsley Film Company, and The Scrapper so christened by Mrs. M