ARE "THE CREEPS",

Merry Little Lubin Actres

Tells an Interviewer

Her Views

People who reside in the cities when moving picture studios are located have the advantage of sometimes seeing the

players when not en-gaged in making a

picture, while others

less fortunate can only look at them upon the screen. It is just as difficult to

enter the portals of the film makers fac-

tories, as it is to enter those of a powder plant, unless one has the necessary credentials. Possessing these, however, it was not a hard

task to pass the gateman at Lubinville, much to of a waiting crowd, eager to get a gi of the players who walk around the yard for a little air during the se

"When I was a child I wanted to be a tragedienne, to make people cry and so, I imagined myself a huge woman with raven black hair, tearing wildly about the stage. I devoured every tragedy I could lay my hands on and thought it would be a stage of the stage.

a great and noble object in life to make people cry. One night, mother found a long, black hair in my head and I was wild with joy, but much to my disappoint ment the next morning the rest of my har was still blond. Since then I have changed

Historic Peru

ing under a battery of room or studio.

GOOD BUSINESS?

CITY CELEBRITIES SHINE IN CONCERT

Zeckwer as Composer and Conductor, Sandby as Composer and Player

The concert this week of the Philadelphia Orchestra is almost an intensely local affair, but like the best of such events it has its implications around the numical world. The present writer does not recall another concert in which two men closely connected with the progress of music in this city appeared each in two guises at the same concert. In this case the appearances were successful and

case the appearances were successful and more.

The parts of the concert which interested the audience for more purely musical reasons were Cherubini's rather thin overture, "Anacreon'; Mozart's Thirty-ninth Symphony (in E flat), and the stirring tone-poem, "Finlandia," of Jean Sibellus. One wondered in the contrast between the first two of these that it should have been the Cherubini who was spared for a life of \$2 years, while Mozart died, trasically young, at the age of \$5. His symphony, with its opening ndagic and the well-defined separation of parts, resembles a suite, a very charming, light, almost alry suite, to which a small orchestra might be devoted. It has its quaintness and its seductions, and at moments it has touches of the greater Mozart, but they are not frequent. Grouping this with it has touches of the greater Mozart, but they are not frequent. Grouping this with the other number, the "Finlandia," one finds the polar qualities of Mr. Stokowski. He disappointed those epigrammatists who claim that he could dramatize Palestria and he rejoiced the hearts of those to whom his drammic quality, precisely in much things as the "Finlandia," is precious. It is not often that fire and air are so neatly compacted.

Mr. Zeckyar's symptomic poem, after

Mr. Zeckwar's symphonic poem, after one fault, but that one is not a fault of music. It is a work built with exceeding care and with much inventiveness, melodically and harmonically. It must have shocked many to hear Schoenbergian dis-sonances from a Philadelphia teacher. It hardly seemed likely that one with whom hands had been shaken and kind human words spoken should go over to musical words spoken should go over to musical satanics. Somehow, if you didn't feel that way, it made you think that perhaps Schoenberg himself wasn't quite such an outcast. The length of the poem is considerable, but it would not be too great were it not that the whole is a series of successive climaxes, each one elaborated with the same skill, each one of the same intensity, no one contributing to the effect of the whole. That is the fault. Mr. Zeckwer made pitless dethe fault. Mr. Zeckwer made pitiless de-mands on the nervous abilities of his audience at the very time when he should have been hoarding up everything. He pleased with his atmospheric effects, with his gal-lantry and his sense of the picturesque. But human flesh could not bear the con-tinuous onslaughts of climax.

Mr. Sandby's work was reviewed in some detail when he played it with piano. With the orchestra it reveals itself still the same, a work of high intelligence and deep feeling, full of attraction, spoiled by its perfection as a work for the 'ceilo. Mr. Sandby has been cultivating orchids in a garden meant for all manner of fair fruit. The second theme of his first movement is perhaps the most appealing, but the end of the adagio is most effective, since it is a desperately difficult piece of work. His playing of this, clean and beautiful in every strained note, was marvelous. The orchestration is generous and afert, the treatment of the woodwind being par-ticularly good. Nor is the rhythmic beat of the finale to be neglected: Yet, for so good a work, the feeling of virtuosity is a misfortune.

G. V. S.

MRS. FISKE WINS

Continued from Page One

actually cheered. It was very much as if a crowd of music lovers, who had for years heard nothing but ragtime dittles, were suddenly face to face with Melba

The play Mrs. Fiske has elected to reappear in is a curious little concection, made by Marian de Forest from a novel of Pennsylvania Dutch life by Helen Mar-tin, called "Barnabetta." The Pennsylva-nia Dutch are comparatively virgin material for the American dramatist, and doubtless a folk comedy as quaint as Bun-ty could have been made about them. We are told that it was to be found in the novel. But either the dramatist or Mrs. Fiske has elected to follow another course. Instead of writing in a vein of folk comedy, the dramatist has written in a vein of burlesque, gentle burlesque which preburlesque, gentle burlesque which preserves character outlines, to be sure, but which is burlesque none the less. In other words, the play is not written in the key of the modern Manchester school or Irish school, but rather in the key of the American character comedies of an earlier day. This would be a great pity if any-body but Mrs. Fisike were the star. As it is, however, we are inclined to think it was the wise course. Mrs. Fiske was out for a romp, and when she is out for a romp, and when she is out for a romp and has the license a touch of burlesque gives her (as in Mrs. Bumpstead Leigh) there is no living player who can Leigh) there is no living player who can furnish such delightful, such side-split-ting entertainment. So "Erstwhile Su-san" is dushed with American caricature,

It is reminiscent of the Florences, it has a fine native tang. The part Mrs. Fiske plays is that of

STAGE STARS IN REAL LIFE AND A REEL STAR ENJOYING HERSELF ON THE PACIFIC COAST



for the Paramount program. woman's heart is so good, her ways so brisk, her mind so alert, her sympathies so warm. Her sympathies are so warm, in fact, that she answers a matrimonial advertisement and comes to Reinhartz, Penna., to mary a Pensylvania Dutchman who has killed two wives already with overwork, solely that she may mother his poor, overworked daughter. Barer his poor, overworked daughter. Barer his poor, overworked daughter.

er his poor, overworked daughter, Bar-nabetta, and incidentally bring the uplift to the other down-trodden females this community.

Mrs. Fiske enters on the scene after the character of Barnaby Dreary, the Dutchman, is established, and we have seen the slavery of his drudge of a daughter and the masculine selfishness of his two lunking sons. The posture of circumstances may be far fetched—who cares? It gets Mrs. Fiske into this household, and any reader with a spark of imagination can gather the fun which ensues as she pro-ceeds on her taming and uplifting process. It is a performance of extraordi-nary comic brilliance, done in bold, strong outline, and its appeal heightened by the fact that Mrs. Fiske has put oppo-

or the tact that are, Fiske has put opposite her, in the character of Barnaby Dreary, John Cope, an accomplished and forceful actor. She is one of those wise players who knows that a performance does not really shine by contrast in a poor cast, but by comparison in a good cast. The climax of fun is reached at the contrast of the second act when Barnaby SKE WINS

COMEDY SUCCESS

om Page One

om Page One

curtain of the second act, when Barnaby gets a whip to beat poor Barnabetta, and Mrs. Fiske, to his utter amazemen around. As an example, we in America around. As an example, we in America do not object to laughing at drund ness, the window and then hurls at his hear these astounding words—"You damin pittable, instead of laughable—but it does not strike us that a "drunk" is pittable, instead of laughable—but it does not strike us that a "drunk" is pittable, instead of laughable—but it does not strike us that when the second act, when Barnaby ing, so that what is offensive in the curtain of the second act, when Barnaby ing, so that what is offensive in France is of the wind so in America, and the other way around. As an example, we in America do not object to laughble but it does not seem to be a second act, when Barnaby ing, so that what is offensive in France is not so in America, and the other way around. As an example, we in America do not object to laughling at drund in the other way around. As an example, we in America around a second in the other way around a second in the other way around as an example, we in America around as an example, we in America around a second in the other way around a second in the o Dutchman!"

Mrs. Fiske is too fine an actress not to create a real character out of the Iowa elocutionist. She is consistant, and she brings out with consummate ease when necessary the lurking woman's tender-ness. But the part, like the play, is none the less exaggerated, delicately bur-lesqued. It is a sort of comic bravura, and executed with all the brilliance of a Melba singing trills, a Kreisler with his magic bow. The lovers of acting in America—and the movies have not de-stroyed them all—will flock to this performance, and they will be richly repaid.

CLEAN FARCE VS. IMPORTATIONS

thinking man or woman, who encounters in real life a situation such as many of the unclean farces are built upon, what does he do? He takes his embarrassment and It is reminiscent of the Florences, it has a fine native tang.

The part Mrs. Fiske plays is that of an elocutionist from lows, a quant cresture who lectures on woman's rights, bursts out into frequent quotations from Shakespeare and other poets, dresses like a freeg, and has, in short, a somewhat rightculous self-made "culture." It is relation to its whole out it in its relation to its

much that his wife or his sister was getting initiated into that point of view on such matters. He wouldn't be tickled to death to find he had it in him to laugh himself. So the wise playwright always keeps the subconscious viewpoint in mind

AUTHOR OF "MARIE-ODILE"

Edward Knoblauch in his Eng-

lish library. Puzzle: Find the library.

There's one other thing-a man will not mind laughing at something, even if it is, strictly speaking, a little vulgar, which he has been in the habit of laughing at. There are even national habits of laugh-ing, so that what is offensive in France is not strike us that way, as a people.

If it is true, as some very wise man, whose name I forget now, has said, that the supreme essence of comedy is the frustration of human endeavor, then a poor, befuddled drunkard has every right to be considered funny. I frankly con-fess that I find amusement in their utter idiocy. I believe that my tipsy tenor in "Twin Bede" is amusing because he in "Twin Beds" is amusing because he has let himself get to a point of absolute ineptitude. His colessal clumsiness is, to me, not unlike that of a very young and ambitious puppy. If he were, on the other hand, running his career, or vitally injuring some other person or persons dependent upon him, I should find him anything but funny. He would never have gotten into my play. I believe that this same point of view prevails in the great American public.

This brings me to what was in the back of my head a few minutes ago, when I mentioned French farce. Just as we do not object to intoxication on the stage, the French people do not object to the sex situations which give them such a bad name on this side of the water. Their national habit is to laugh at the sex farce. You can reach the French public with it and it isn't unwhalesome because you are and it isn't unwholesome, because you are not blunting something they want to keep fine. I do not say that their point of view is either better or worse than ours. I merely maintain that it is different, and that we should only judge it after we know the French public well enough to see it in its relation to its whole outlook on

Now, I have given a lot of good reasons for writing clean farce. Well, here is my deepest, best reason for setting my face against the naughty farce: I don't like the messy little things myself, and I like to think I have conscience enough not to try to foist them on other records.



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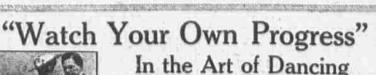
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we have Wilbur H. Durborough at the wheel of a "Press" car about to set off for the front. Mr. chorough made the films, "On the Firing Line With the Germans," which will be shown at the Chestnut Street Opera House beginning next week.