## AMUSEMENT SECTION

# Evening Side Ledger

#### MARY PICKFORD GOES SLUMMING FOR SUNNY ITALY

How Star and Producer of "Poor Little Peppina" Hunted Actors and Atmosphere

Many are the "slumming" parties that find their way into the intricate highways and byways that border upon East Hous-ton street, New York, in search of "real Italian atmosphere," but there was one little excursion into this section of the city not so long ago that had a far dif-ferent black in the section of the ferent object in view

If one could have lifted the heavy white If one could have lifted the heavy white well that completely hild one face from view, he would have beheld the features of Mary Pickford. Another member of the party was Sidney Olcott, who has traveled all over Europe and the Orient for the purpose of getting proper atmos-phere in the motion pictures which are produced under his direction.

So the object of this expedition was the real Italian atmosphere. They were in mearch of typical Latins, not for the pur-pose of focussing them with a lorgnette and remarking "How interesting," but for the very practical purpose of enlist-ing their services in the production of the Famous Players-Paramount, "Poor Little Peppina," in which Mary Pickford will be seen in the leading role all next week at the Stanley Theatre. the Stanley Theatre.

A third member of the party was Oscar Gravina, one of the best-known Italian actors in this country, whom the director met when in Italy and induced to assist him in the assembling of various types for the mob scenes in the picture. Gra-vina himself plays the villain in the story, and it was with his assistance that a long list of his countrymen was compiled from list of his countrymen was compiled from which the director was to choose those who met with his approval.

The plan of operation was very simple. The automobile in which the party had made the trip from the studio of the Famous Players Film Company would stop in front of the address of one of the prospects, and while Gravina called upon his friend. Ofcott looked him over from the depths of the tonneau. In accordance with Italian custom, the host came out on the sidewalk to converse with Gravina, thus giving the director ample opportu-nity to "size him up." If the man met with approval, Olcoit coughed, and then Gravina sounded his host upon the subject of becoming a film actor. Terms be-ing arranged, he was given a card telling him to report at the studio at 3 the next morning, dressed in laborer's clothes.

When the list had been completed, the party turned to the task of selecting some of the special features of the "atmos-phere" No Italian scene could be prop-orly staged without spachetti venders, pushcart merchants, wine shops and other details which add the flavor of reality to the scene. Accordingly, the dreated merch details which and the havor of reality to the scene. Accordingly, the streets were thoroughly searched for the most strik-ing of these types, whose services were likewise enlisted, but with the stipula-tion that they bring their own "props"--that is, their respective spaghetti cooking utensils and their heavily laden push-carts. carts.

Meanwhile, the great studio itself had Meanwhile, the great studio itself had been turned into a typical Italian street under the direction of Mr. Olcott, who did not hesitate to call into consultation Gravina. Antonio Maiori, Ernest Torti, Francesca Guerra. N. Cervi and other well-known Italian actors who play im-portant parts in support of Misa Pickford. The scenic artists spent many hours painting weird and quasi-unintelligible words upon the sides or stone buildings after the manner of the Italian, among which are conspicuous Rane, Paste Aliwhich are conspicuous Bane, Paste Ali-mentari, Vino e Liquori, Tabacchi, Conserve and others of equal near signifi-

Fate has written a tragedy. Its name is the Human Heart. The theatre is the House of Life;

ENJOYING UALIFORNIA'S ADVANTAGES Here are Lillian West and Ethel Fleming, of Pathe-Balboa, sun-ning themselves. Once upon a time they roomed together. Now matrimony is trying to separate them.

#### 3,000,000,000 PEOPLE SEE MOVIES YEARLY SAYS WM. DE MILLE

William C. DeMille, the noted dramatist who wrote "Warrens of Virginia," "The Woman" and other plays for David Belasco, is devoting himself exclusively at present to writing for the motion-picture screen. He has achieved signal success in this field of literature, as he calls it. He declares that the great inspiration which comes to writers for motion pictures is in the knowledge of the size of their great audience.

"In the year 1915 there were roughly ,900,000,000 paid admissions to the movng picture theatres of the United States,' said Mr. DeMille recently when he was interviewed at the studios of the Lasky company. "This means an average attendance of 29 tintes per year for every man, woman and child in the country-or once a week for half the population of the country. Figures like these imply a great responsibility on the part of those who supply this tremendous demand, and men are now entering the field who are by training and artistry qualified to accept the responsibility.

"As the new art of the photodrama develops, it will differentiate itself more and more from the "speakles," as contain zealous partisans call the older art. Dur-ing the last year the photoplay has been getting closer to the spoken play, in order to acquire certain elements of dra-matic construction, but having acquired them it will, from now on, move along its own line of development, and the photo-play of the future will be even less like the drama than the photoplay of the past. The photoplay also is too big to be pant. The photoplay and is too big to be dominated by a small group of men as the theatre has been. In its development it will reflect more truly than the drama the ideals of the mass, because the photo-drama is not subject to local opinion; it

SNAPSHOTS HERE AND THERE ON BOTH SIDES OF THE AMUSEMENT WORLD



CONTENTS OF A COUPLE OF ROSE BOWERS In the small circle to the left ap-

pears Eleanor H. Porter, author of "Pollyanna," now at the Broad, enjoying her studio roof garden. In the square, Viola Dana, the Edison star, is gazing fondly upon the mother to whom, she says, she owes everything.

#### With the Lecturers

The annual season of illustrated travel talks by Dwight Elmendorf, the gifted artist and raconteur, will take place at Academy of Music on five successive Friday evenings and five Saturday afternoons, beginning February 25th and 26th. For his theme this year, Mr. Elmendorf returns to Europe, to the Europe of antebellum days, showing, as he says, "Where I would like to go,"-the British Isles, old Holland, Switzerland, Northern Italy and Southern Italy.

Mr. Elmendorf is in fortunate possession of rich picture records of these countries. and is therefore most admirably equipped to present a realistic survey of them and their people as they were before the outbreak of hostilities.

E. M. Newman presents the fifth of his South American series at the Academy of Music Friday evening and Saturday afternoon, February 18 and 19, when "Bo-livia, Costa Rica, Panuma" will be the subject. If this traveltalk carried no other manuar of interest. U would be wall subject. If this travertaik carried no other message of interest, it would be well worth while for its visualization of the advantages of the Panama Canal-the proximity of the west coast of South America to our great eastern ports since its completion and the consequent oppor-tunities open to our business men.

#### Movies vs. Yellowbacks

The sale of the most noted invenile yellowhacks has sunk from an average of 200.000 copies to an average of 40,000, and the publishers say it is because the movies have supplanted them.—Walter Frichard Easton.

### MENDELSSOHN AND BRAHMS GET THEIR REVENCE

SATURDAY.

February 12, 1916

The First Played With Unusual Unity, the Second With Unusual Brilliance

Brilliance The critic is in a position concerning Kootch Symphony by the Philadelphi of considered almost scandalous is south Symphony by the Philadelphi of the considered almost scandalous is which certainly demands frankness above all things. The symphony is not is by the prosent is the power and sign of which Mr. Stokowski invarianty try. So it would be easy to compare a roview of symphony and of reeding which might pass scrutiny, but it was not be fair. The reporter was reso-table of the symphony was been in the entire symphony was been without intermission, offerings to Meedes on activeed of desired, and is the patrons who, unlike the unfortunate ma-ter, came one minute after the down inter the entire symphony was been without intermission. So of easing inter the entire symphony for 3 min-ter, came one minute after the down inter comfort of the lobby for 3 min-ter, came one piayed with dash as the and those who know the symphony must have been piayed with dash as insumer of Mr. Stokowski will need a assumances that the performance tends insumer of Mr. Stokowski will need a insustances that the performance tends insustances that the performance tends in a lone could feel out and eventual in a lone could feel out and eventual in a lone could feel out and eventual in the full gravity and wonder at in a lone could feel out and eventual in the full gravity and wonder at in the converto, Mr. Bauer institutes and wonder at in the converto, and the artistic capacity who in the converto, and the artistic capac

a musician, to the sober intelligence which apprehends and the artistic capacity which expresses. Grave and gay as Brahms a in his concerto, Mr. Eauer matched his mood for mood. The orchestra, notaky the solo 'cello of Mr. Sandby and the clarinets, in celebrated passages, second every effort mobly. Mr. Bauer second clarinets, in celebrated passages, second every effort nobly. Mr. Bauer seens to restrained, too self pornessed, ever to be an idol. Yet there is no shadow of ed-ness in his restraint, and nothing self-es-tred in his detachment. He is a great artist, and like most, a great myster,

The concerto closed with Berlion's will and cheerful overture, Roman Carsini, It was played and conducted exactly a it should have been, with humor and with gusto and with freedom. G.V.S.

#### Two-Cent Movies

A celebrated movie star is working a a plan to provide 2-cent moving picture, "so that the woman with a shaw over her head and the laborer earning 13

her head and the laborer earning 13 a day and feeding a family of six sil-have some place of amusement to which they can afford to go." The movie was originally the poer man's pastime, but it partly has been removed from him as admission price have been raised. "Nickelodeona," m-merous at first, are now few and far be-tween. But while expenses of production have increased as admissions went up, is still true that no amusement ante-prise is operated at so little expense of rise is operated at so little expense of

so great profit. Two-cent admissions doubtless would cover the actual cost of production, and the operating expenses of the average film show now.-St. Louis Post-Dispatch

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BILLIE BURKE AND THOS. INCE AT WORK The star of "Peggy," a Triangle production soon to be seen at the Arcadia, is waiting for orders from her director.

"LITTLE ELSIE" NOW "MISS JANIS"

Elsie Janis, comedianne and impersona-tor of stage celebrities, has returned to vaudeville, and is billed to appear at B. P. vaudeville, and is billed to appear at B. F. Keith's Theatre next wook. Miss Jania began the carcer in vaudeville, and her first important engagement in vaudeville was made on the stage of Keith's Bilou. Theatre on 8th street many years ago. Then Miss Janis was known as "Little Elsie," and she was heratided as the most wonderful of child artists. When Miss Janis "grew up" her talent led her to the muscal comedy stage. the musical comedy stage Hut while she has physical phases needs no Broadway verdict, and is quite independent of the opinion of New York, the least American of any city in Amerroles of various kinds, her principal auc-cesses have been credited to her ability to mimic and impersonate other stars celebrities. Not only originality in method, but ability to assume the personalities, peculiarities and physical attribute of any artist she impersonates, has made Miss Janis distinctive in her class. Where other impersonators select only certain artists to imitate, Miss Janis picks them at random. She can sing, dance, play a comedy role with equal sureness as she does a serious one, and she has added to her other accomplishments both ice and roller-sleating, which she has mastered to the darces of a mercanical. the degree of a professional. Miss Janis' stay in vaudeville is only limited, for she has already started to read several manuots of musical shows in which she is wanted as the star by the producers.



The Devil enters the pro-And the play is ready to start. -R. W. Service.

## ARTIST TO ACTOR TO ARTIST-LEO CARRILLO

Lee Carrillo, who plays Signor Monti in "Twin Beds." is mildly pleased when you tell him he is a very clever actor, but if you say to him that his drawings are wonderful and that when he walked out of a newspaper artroom the world was the loser, he will weep right on your shoulder, buy you two tickets for the show and beg you to be his guest at dinner. For, ten years ago, Mr. Carrillo was a newspaper sketch artist employed by the San Francisco Examiner. His spe-cialties were murders and fires. He it was who drew the diagram of the shoot-ing, with "X" showing where the un-known assassin stood when the fatal shot was fired, and the dots "...." mark the route traveled by the dastardly wretch in making good bis escape. Every time Leo went out on an assignment he not only came back with the sketch, but also with thrilling impersonations of the dead man's brother or wife or uncle, no matter whether they talked Chinese, Italian, Spanish Greek or Chootaw Spanish, Greek or Choctaw.

San Francisco newspapermen still re-call that Mr. Carillo once gave such a



Lee Carrillo, artist, sees Lee Carrillo, actor-and a few others-in "Twin Beda."

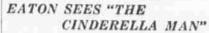
aldes goring the art editor. A staff pho-tographer finally had the presence of mind to pinion him with a lead pencil and tell him to act like a porterhouse stenk.

One day while the accomplished Mr. Carrillo was entertaining the other men in the art room a group of visitors to the newspaper office stood in the corner listening. After Mr. Carrillo had finished telling how a Chinese highbinder had passed the time of day to an Irish policeman for kicking a Hungarian peddler eat ing goulash in a Greek restaurant, with sraphic initations of the Chinaman, the Irishman, the Hungarian, the goulash and the Greek restaurant, one of the visitors stepped up to him and, laying his hand on his shoulder, said, "I want you, young feller. Come with me!" "What have I done, Mr. Officer."

gasped Mr. Carillo, turning nice and white. "Where do you want to take me? But I won't walk; you've got to call the wagon.

'I want you, my boy," said the visitor. who happened to be Martin Beck, one of vaudeville's overlords, "to come with me over to the Orpheum and do a 20-minute monologue-the same kind of chatter you were amusing your friends with just now. You have the makings of a vaudeville

> followed his captor. Since that time, 10 long years ago, he has made a name for himself in every first-clasa vaudeville theatre in America. Patrons of Keith's are certain to "ecall him, for he has often appeared there. Last season the For reat housed him in



#### Continued from Page One

Continued from Page One pitfalla. Sometimes a touch of too crude actuality takes us out a little from the idyllic atmosphere and causes confusion in our mood. Sometimes his treatment of the idyl lacks a certain whimsicality, a certain delicacy of touch, which causes us to taste too much sugar in the dish. Still, in all fairnosa it must be said that Mr. Carpenter has achieved with no little success what he set out to do. Some people may not care for what he set out to do, but it isn't primarily the critic's job to question that but only the success with which the object is attained. Those who do not like idyls, who object to naive and sentimental lovey who would have realism and problems and "prob-ability," will not care for "The Chn-derella Maa." But such people are not so numerous, perhans, as the other kind. And some of us like both realism and fairy tales. Beciause a critic likes "The Weavers." It doesn't inevitably follow that he cannot enjoy "Peter Pan."

Weavers," it doesn't inevitably follow that he cannot enjoy "Peter Pan." As we have initimated, the outstanding performance in "The Cinderelia Man" is that of Shelley Hull in the title role. He plays the character of the young poet in a velo of delightful whimaicality; he keeps him a gentleman to his inger tina; he denotes with sure touches the pride and the sincerity of the youth, and the growth of love for the little girl who comes to him like a fairy godmether over the roof Harring the fact that Mr. Hull is developing a dangereus trick of meas-ured overemphasis on certain words that fail at the end of a breath-phrase (a trick E. H. Sothern has fallen into), his speech from the technical viewpoint is excellent, and is improving all the time. Already he can color his tones a little and should learn to color them still more. He can put into them the depth of hon-est passion and the light quality of ban-ter. He is an actor to watch. "The other performance in the play which gives most pleasure is that of Frank Bacon, a sound, well-achooled actor, in the role of the oid valet, Prim-rose. Mr. Bacon does not have to speak a dozen words before the entire audience instinctively feels his skill and authority, indeed, he does not have to speak at

instinctively feels his skill and authority instinctively feels his skill and authority. Indeed, he does not have to speak at all, but only to come on the stage. The proof that authority in acting comes only with practice is well illustrated here. The ingenue role of the poor little rich girl is rather prettily played by Miss Phoebe Fuster. She has dainty youth to offer in lieu, sometimes, of technical skill But in certain roles that always answers the purpose with an audience.

answers the purpose with an aud



#### "KILLS" HUSBAND DAILY AND CAN'T GET USE TO IT

"When I first started it was a rather | hearsals I was almost in hysterics very gonizing thing to have to shoot a man, | time I fired a shot. I was simply afraid igonizing thing to have to shoot a man. and especially one's husband, every night and also twice a week extra at matinees," says Adelaide French, "but now I am

#### MUSICAL GLASSES

MONDAY, FEBRUARY 13 Postan Symphony Greinstra, with Ernest Beiling plantst, as soloist. The program: Sourceale de Mouseo Sourceale de Mouseo Sar URDAY, FEBRUARY 19 Friladelich a Orchestra, with Albert Spauld-ins, violinist, na soloist. MONDAY, FEBRUARY 11

Munney, the direction of the second se

TUESDAY, FEBRUARY 15

The Lyric Quartet in all-English rectual at the Little Theatre. Comman's song cycle, 'The Morning of the Year, will be same Orga Samanoff (Mrz. Leopoid Stokowski) will lecture on 'The Finno and Itz Music' at the Little Theatre. Mr. Edward Morris will other the Theatre Strain Strain Strain Strain the Little Theatre Strain S flowing program; next from the Annasionata Sonata Beethoven

(a) Warum
(b) Traumesevirren
(a) Nocturne
(b) Waitz
(c) Waitz
(c) Polenaize, A flat.
(c) Polenaize, A flat.
(c) Hungarian Rhapsody No. 6
(c) Liszt THURSDAY, FEBRUARY 17

Catholic Choral Clim presents the Motet proset at the Aradienty of Music, Assleding Arabit to Aradienty of Musical, economo-hypothy Johnstone Easter, Burytster, Flotr Visia, baritote, A Mousaergany canicta will e sunz.

FRIDAY, FEBRUARY 18

The Philadelphia Orchestra, with Spaulding, violinghi, as solo st, at the of Music at 8 o clock. Daniel Gregary Symptony will be played. Mr. spauls play the Brahma Concerto.

Josef Waldman, vielinist, in redit cocorto Bral Kzel



Miss French is the actreas who has the principal feminine role in "The Law of the Land," which comes to the Walnut Streat Theatre part Monday the Land," which comes to the Walnut Street Theatre next Monday. "At first I found my part in 'The Law of the Land' very, very trying. To start with, I was always deathly afraid of guns and revolvers, and when we began re-

SUNDAY, FEBRUARY 20

SUNDAY, FEBRUARY 20 The Jowish World celebrates its second an-alversary at a sacred coherent at the Metropoli an Opera House, which the following availating reliater Prof. Carl Friders, plannist, Thad-leus fitch, vinitian Friders, point foreigh Bonetti, usin Hans Kindler, could for Colla Adler and David Barata. Prof. Wassilli Lens will conduct an orches, prof. Wassilli Lens will conduct an orches, for of 60 selected memoers of the Philada.

MONDAY, FEBRUARY 21

Julia Culp is recital. Madam Culp will sing songs by German, Dutch, Russian, French and Anothean etoipocer, vialinist, and Antony To-relic contras bass, in recital in Griffith Hall. WEDNESDAY, FEBRUARY 24 Third content of the New York

Third concert of the New York Symph-Orchestra with Frieda Hemple, soloist, at Academy of Music. Program autounced in

Academy of Music. Program innounced later. The Pelpinducuta Orchestra Association makes official announcement of the per-formation of the states of the sec-tor Academy States and the second of the states a 4 and in Music In Induction of the Society of Friends of Music In Induction of the Society of Friends of Music In Induction of the Society of Friends of Music In Induction of the Society of Friends of Music Induction of the Society of the Society of the Society will make use of an orchestra of the Society will make Philadolphia Grahamary of the Friedmann of the Philadolphia Grahamary of the Friedmann of the Mendelssons Chin, and a contact has been of the Mendelssons Chin, and a contact be following religibute Foreines and the following and the foreines the Barbarris and the following of the Society. The Foreines and the following religibute Foreines Hinks sociation and Mater Gories, Instance Restrance and Mater Gories, Margaret Kaya, constrainto and Mulier Barbarris Margaret Kaya, contrainto and Mulier Barbarris Margaret Kaya, constrainto and Mulier and Pater Profundis.

To	wake the soul by tender strokes o art,	
To	raise the genius and to mend th	
Tu	make maukind, in conscious virtu-	
â	e s'er each scene, and be what they ehold	
	MUSICAL	
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