NEXT WEEK: LITTLE, 'MISALLIANCE'; BROAD, GEORGE ARLISS; FORREST, RAYMOND HITCHCOCK'

Acute Mr. Arliss Dissects The Mechanics of Acting

The Eminent Star of Barrie's "The Professor's Love Story" Discusses Mannerisms and the Player of "Type" Roles Today

(The following analysis, quoted in part, of the actor's art is from "Papers on Acting," edited by Prof. Brander yattheres, of Columbia University.)

require that type. If his part is a prom-Inent one and he makes a very great success, so much the worse for him. He is then placed in an exalted position, from which he is bound to fall when the authors The art of acting is so intimately considered with what is known as "personsity" that it is an exceedingly dangerous endeavor to hold him there, and ho will superiment to attempt to set down in writing any assertion of what methods should be appointed in the making of a good actor and what should be appointed as a preventive session against becoming a bad one.

These are actors who know who know the constant of the rest of his life.

sad what should be recoiled as a preventive measure against becaping a bad one.

There are actorn who know every move on the board, whose technique is beyond represent who are endowed with those advantages of voice and appearance generally transfed as being "exactly suited to the size," and who are yet very bad actors included and there are others who are pairedling who defy—or rather fail to observe—almost every known cannot of stars technique, and who yet succeed in giving the greatest delight to their audiences. The actor of this type is, as a rule, physically and mentally incapable of adopting the actor of this type is, as a rule, physically and mentally incapable of adopting the actor of this type is, as a rule, physically and mentally incapable of adopting the actor of this type is, as a rule, physically and mentally incapable of adopting the actor of this type is, as a rule, physically and mentally incapable of adopting the actor of this type is, as a rule, physically and mentally incapable of substitutes that he is not really a king dethicid by what for the moment I will will be personality; be manufactures his methods from material clase at hand and substituted to second a second as a second as a second one. In reality he never again adule to realize that he is not really a king dethicid by a field and ignorant people, and his life is abouted for all time. The more theaters of the rule of the art is carried to success almost a substitute of the art is a substitute of the art is a substitute of the art is carried to success almost a substitute of the art is a substitute of the ar

Bill, the Bard, Writes of Movies, Reels and Stills



PREDERICK WARDE, the Thanhouser star, who is seen in "King Lear," a Shakespearean pectacle, released through Pathe, has discovered that the Swan of Avon knew a lot about the movie business.

Shakespeare, Mr. Warde says, wrote learnedly of five-reel features, of movie stars and their directors, of press agents, of "stills." Some of Bill's remarks and the celluloid themes to which he refers follow:



Extra Girls Feature Productions: "Forgive the comment that my passion made upon thy feature."-"King ohn," act 2, scene 1.

"Doth my simple feature content you?"-"As You Like It," act 3, scene 3. Extra Girls: "How wise, how young, how rarely featured."-"Much Ado About

lothing," act 3, scene 1. Publicity Man: "He cares not what he puts into the press."-"Merry Wives of Windsor," 2. scene-1.

The Cry of the Fan:

"Increase the reels!"-"Antony and Cleopatra," act 2, scene 7. A Moving Picture Patron:

"A broad and powerful fan."-"Troilus and Cressida," act 1, scene 3. "My lord, it were not register'd."-"Richard III," act 3, scene 1.

"Direct mine arms I may embrace his neck."-"Henry VI," act 2, scene 5

Othello, in act 1, scene 3, describes a motion picture:

"My homely stars have fail-

"My stars be praised!"-

'Twelfth Night," act 2, scene 5.

'The Taming of the Shrew," ind.,

"Keep your still."-"Pericles,"

"He loves me still."-"A Midsummer Night's Dream," act 1,

Dost thou love picture

ed."-"All's Well That Ends

"Moving accidents by flood and field, of hair-breadth 'scapes."

Well," act 2, scene 5.

Hamlet, in net 3, scene 4, says, "Film the place." The Stars:

scene 2.

Stills:



"A Broad and Power- scene 1,

But is he a bad autor merely because he adepts his own methods and knows nothing about the arr of other people? Well, I think perhaps he is. Although he amuses me, I'm afraid he is a bad actor. But he is not as had as he would be if that other type, which really knows the rules, took him in hand and tried to make him a good actor. There he would be afrocised. actor. Then he would be atroclous. As a matter of fact, he is an actor who can play only one kind of a part. But he plays that letter than any good actor living.

Therefore the public, for whom the the-

atre is run, gots the advantage. His reign lasts just as long as there are plays which



THE PROFESSOR RETURNS This time it is George Arliss, in-stead of E. S. Willard, who brings "The Professor's Love Story" to the Broad Street Theatre.

brethren as "a very bad actor, but the beeple like him."

But is he a bad autor merely because he adepts his own methods and knows nothing about the art of other people? Well, I think perhaps he is. Although he amuses me, I'm afraid he is a bad actor. But he acting depends upon the greatest number of a season's plays, so far as their success shall be swayed by the arting depends upon the greatest number of acting and provides and actor. But he acting depends upon the greatest number of acting and provides are acting acting and provides are acting ac ber of actors and actreases who know their

business.

I used the word "personality" because it is difficult to find another word to express the different degrees of that much-discussed attribute of the actor who is remembered. The personality of the bad actor I have been considering should have a name of its own; it is in reality more of the nature of a deformity. It is generally quite distinct from the personality that helps an actor along to a distinguished resistion which he is then able to hold. that helps an actor along to a distinguished position which he is then able to hold. And, after all, what is this personality that actors are sometimes asked to stille and at other times counseled to cultivate? Surely it is the man himself as he has grown up in his own particular environment. Whether he gets the something that we like about him from his father, or his mother, or his grandfather, doesn't matter. But he certainly hasn't placed it there himself—and he just as certainly cannot remove it. It is inextricably a part of he individual. It is as the east which is added to eurich the salad in the making. It is part of him as he speaks and lives and has his being. It is that which has made us notice him on the stage. He didn't put it there in order to be noticed; he didn't even know he had it till we told him so. If personality were merely a particular movement of the sycial peculiar to the individual, or if it were only the repetition of some unsecessary gesture, it might with some-effort be eliminated. But it is so much more, I do not think it fair to an actor to say that he "its a part to the recognitive". In studying a next should position which he is then able to hold to an actor to say that he "fits a part to his personality". In studying a part, should he meet with a scene in which he feels he should strike a certain note that he realizes ho is physically incapable of reaching, if he then adopts another method which will bring the scene within his range—this is not pandering to his personality; it is morely using legitimately the tools of his trade-Your volce is part of your personality and your nose, and so are your eyes and your mouth; so the way you open your mouth and your eyes, and the way you close them again, and the way your head is put on your shoulders, and the way you move those shoulders to which your

Praise From Griffith

head is loosely attached.

THE EVENING LEDGER was the first newspaper in this country to treat motion pictures with artistic respect and intelligence."

David W. Griffith. WHEN THE STARS WERE YOUNG



"Very good, William," was the favorite phrase of Master Ernest Truex in the good old days of 18— when he still played Shakespeare and the musical comedy depths were yet unplumbed. The comedian of the amusing little piece at the Adelphi has a different motto nowadays.

"Pearl of the Army"

NATURE VERY HARD ON PHOTOPLAYERS, SAYS PETERS

to furnish rain storms whenever motion

By GUY W. McCONNELL Scenario by GEORGE BRACKETT SEITZ

PRODUCED BY PATHE EPISODE VIII "International Diplomacy" Copyright, 1918, by they W. McConvoll.

YOU CAN'T BEAT THE TATTOOED LADY!

Christ and Napoleon May Be Griffith's Next Theme

Director Admits He is Fascinated With the Idea of Putting the Man of Sorrows and the Little Corporal in Sun Play

THE squat figure of Napoleon Bonaparts to a toron which the lingers of many prophets itch to grasp. Bernard Shaw has made a one-act comedy out of 'The Little Corporal.' Sardou has treated him melo-dramatically. Nearly everybody of the the comparations?" control of the contro

Now, don't be surprised it some day this at the classith Street Opera House about Nameleon, and collubil. Also be touched in informace with a small it gave me a monograph on the birth of civilization; made a few verbal jottings on the age-long worship of the mother agent, chatted about heave reached ships and sealing wax if the clock's hands made. No doubt he would have reached ships and sealing wax if the clock's hands hadn't called him away. For though he has been theoretically resting since. Intolerance, was completed, he is still on the literal jump. Yet he has time to saik to any one on any subject under the son, that sin which gives him his livelihood and us his art product.

We began with a discussion of that most famous whereby the director originally. The devices whereby the director originally.

The interviewer suggested that Mr. Griffith's absorption in the life of the Saviour
amounted to an artistic passion. "Well,
why not?" was his reply. "After all, he
was The Man of all men from which our
modern ethics, our finest flower of civilization, have sprung. It's not a question of
personal religiosity. One just naturally puts
Jesus into one; a photopolary because he Now, don't be surprised if some day this very Napoleon steps out on the screen propolled by the buttable, nervous, compelling fingers of a genus. For David Ward Griffith admins that the idea of a "sun play" built around the here for villain) of St. Etha fuscinates him. Mr. Griffith did not be the fine actually would stage a phetodrama of this sort. But he miked for a considerable space of time in the congressed clamar of his temporary office at the classical sample of the first page.

Stars in Their Courses That Fight for Art

THE yellowness of Oolong tea is an important matter to Mr. Leo Ditrichstein. So is the process of stripping naked the actor's soul by which, he believes, great art is born. He demonstrated both the other day at luncheon, in between reminiscences of the score of Continental comedies which he has given the American stage. But the emphasis lay with that deep sincerity of self-revelation which he feels always stamps the outstanding actor and which he has tried to make the essence of his own work.

Monday comes a man whose art seems the very opposite. George Arliss never strips bare. Instead, he adds, he enriches, he disguises. Bizarre bits of costume, grease paint, wigs, all used with infinite subtlety, all building up a structure of the finest

An Arliss character is all sophistication. A Ditrichstein is to the last degree naive. Both arise from the outer and the inner nature of the two men. Reached by different routes, both are works of art.

To some people it seems a sort of miracle that these two men are stars and very prominent stars. Their work does not touch our popular conception of success. They have no flavor of youth. They are not pretty. Beauty they have of another sort, but the popular conception of a star is a lovely and lovable lady or a vigorous, handsome young buck-young though he be forty-five. Of course, our masculine stars seldom do run to this type. We have created it mentally, perhaps, to match the doll-stars on the distaff side, perhaps to flagellate withal our weak artistic flesh, perhaps to discredit the feminist argument that our age wants women to please it and men to hearten, exalt and enlighten.

Anyway, it is a great satisfaction to have two players like Ditrichstein and Arliss in town together. It makes us recognize that the bigger and deeper things of life-the experiences that leave lines on the face and a light in the soul-are the things that test the artist. They give him matter to express and means to express it. In the last analysis we recognize in such a face as Ditrichstein's or Arliss's the record of a full life and a complete

ON THE SCREEN

By MRS. VERNON CASTLE

Many people imagine that all one, has a do to gain fame as a vereu artist is to be a seemed of a certain unount of grace and ergonal charm and exhibit them before the amerus. That is a great mutake.

Acting in the movies is as distinct an art and requires as inuch study and persoverance as it does to become a great duncer or a great actor in the spoken drams. I have devoted as much attention to learning the details of acting for the across as I did to learn dancing.

Any girl who desires to make motiva-pleture acting her profession will find horseback riding swimming golfing, motor-ing, canceing and even aviation most valu-able assets I was little more than a girl when I took up dancing in earnest, and I danced from that time until my humband decided to answer the call of his country (for, you know, Mr Castle is an Englishman) and joined the British aviators.

pointed the British aviators.

Since I have been in incicon-picture work I have virtually given up all thought of dancing, except as it may be required for the screen. When I refer to motion-picture work, let it be understood that it is work, and sometimes hard, exacting work. But I love it and am becoming more fond of it every day. Acting on the stage has its charms and pleasures, but it also has its disadvantages, such as long rehearsals and late hours. The great boon of motion-picture work is that one is out of doors most of the time, can keep reasonable hours and hances his thoughts of the agenting rehearsals.

carried on two or three pieces of simultaneous action intercover has, as most people know, been developed to a radical end in "intolerance". In that mation pieceral in "intolerance" in the four currents of creats southnoonly bisoled, dealing with two periods of world history and coming to four cilmaxes at the same time. "Will you desicated bran as he keeps one eye on the window."

"Has 'Intulerance' given you the impulse to preduce another historical work?" "Yes, and no. It was a mad whim on my part to do that pleture. I am not putting forward press drip when I bell you that we spent a fortune on it. What made me do it then? Love of history, of the oldest history of all. I believe the theory of the first cultural activity on the Island of Minos has been uprecided by recent Babylonian finds. The link between Babylonia and today is distinct. If in nothing else, in the woranin Some of the hymna to lathar could be aung in our churches. The spirit of adoration of the all-jestent love which she embodies it not unlike Christianity." Perhaps, as he has huited, however, the wext Griffith thems "Has 'Intolerance' given you the impulse not unlike Christianity. Pernama as he has hinted, however, the next Griffith theme will be the Corsican, and the scene Paris, the Alpo, Elba. One can look forward to it with rare pleasure, whether it comes to pake or hot.

B. D.



A DASH OF SCOTCH Raymond Hitchcock, back from London, mixes a little alien liquor in the cup of his comedy. He comes to the Forrest Monday in "Betty."



Maybe you think the Fairbanks cat is watching the Hart mouse with something akin to cruel glee over his attempts to equal The Douglas's prowess in low and lofty tumbling. As a matter of fact, W. S. Hart, of Inceville, was a frequent and friendly caller at the Fine Arts studio before Douglas Fairbanks left the Triangle and "blew" for the East to find his own place in the sun.