

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

By GEORGE ARLISS

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

The art of acting is so intimately connected with what is known as "personality" that it is an exceedingly dangerous experiment to attempt to set down in writing any prescription of what methods should be adopted in the making of a good actor. The method should be regarded as a preventive measure against becoming a bad one.

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

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

- Extra Girls: "Forgive the comment that my passion made upon thy feature."—"King John," act 2, scene 1. "Both my simple feature content you?"—"As You Like It," act 3, scene 3.

possible afterward. There would be something in this argument if the success of plays generally depended mainly on the proper selection of types. But I am convinced that the success of a season's plays, so far as their success shall be awarded by the acting, depends upon the greatest number of actors and actresses who know their business.

I used the word "personality" because it is not so much a name as a thing. It is not a name of the actor who can play only one kind of a part. But he plays that better than any good actor living.

Praise From Griffith 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 Trux in the good old days of 18—when he still played Shakespeare and the musical comedy depths were yet unplumbed.

"Pearl of the Army"

By GUY W. McCONNELL. Scenario by GEORGE BRACKETT. Story by "The Iron Claw." THE SPLITTING OF THE ATOM. PRODUCED BY PATHE. EPISODE VIII "International Diplomacy" (Copyright, 1916, by Guy W. McConnell)

Scene 1—Secretary of War's office as per 1.1 Show... Scene 2—(Library as per 2.1) Pearl... Scene 3—(Library as per 2.1) Adams...

NATURE VERY HARD ON PHOTOPLAYERS, SAYS PETERS

"Of course, it is nice of the weather man to furnish rain storms whenever motion picture want them, but with the weather man's nature, the motion picture industry is in a very bad way."

YOU CAN'T BEAT THE TATTOOED LADY!

All young and romantic girls should read the sad story of Miss Ivy Sawyer and take warning. Miss Sawyer is a pretty little English girl who plays the title role in Raymond Hitchcock's new musical play, "Betty," which opens at the Forrest Theatre Monday night.

"THE BOY'S ATHE-LETIC"

Little Stewart, the young star of the new play "Betty," is a real athlete. He has been training for some time and is now in the best of health.



Maybe you think the Fairbanks cat is watching the Hart woman with something akin to cruel glee over his attempts to equal The Douglas's prowess in low and lofty tumbling.

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 Bonaparte is a torch which the fingers of many prophets have grasped. Bernard Shaw has made a one-act comedy out of "The Little Corporal." Barlow has treated him melodramatically.

Now, don't be surprised if some day this very Napoleon steps out on the screen, produced by the invisible, nervous, compelling fingers of a genius. For David Ward Griffith admits that the idea of a "sun play" built around the hero for villain of St. Helena fascinates him.

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.

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 artifice.

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—youth though he be forty-five.

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.

right to drink, marplots would next prohibit cigarette smoking. Heaven only knows what they would turn to next! The eating of cereals, I suppose. One can imagine the lover of grain stealing away to his lonely cot to eat a bowl of oatmeal and a bowl of delicatessen bread as he keeps one eye on the window.

MANY THINGS COUNT ON THE SCREEN

By MRS. VERNON CASTLE Star of "Patrol" at Keith's

Many people imagine that all one has to do to gain fame as a screen artist is to be possessed of a certain amount of grace and beauty and exhibit them before the camera. That is a great mistake.

Acting in the movies is an art and a science. It is not a matter of being a good actor in the spoken drama. I have devoted as much attention to learning the details of acting for the screen as I did to learning dancing.

I was a little more than a girl when I took up dancing in earnest, and I danced from that time until my husband decided to answer the call of his country (for, you know, my husband is an Englishman) and joined the British aviators.

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."

