# NEXT WEEK : "WHAT THE DOCTOR ORDERED," BY THE STAGE SOCIETY, AT LITTLE THEATRE

MAKING DIMINUTIVE DRAMA

Putting the Dramatic "Ray" Into Thackeray

How to Fit the Novelist for the Calcium, by the Man Who Adapted "Major Pendennis" and "Vanity Fair" for the Stage

#### By LANGDON MITCHELL

hundred or two thousand years and you will find a different tale. There is something in the playwright which makes him thing in the playwright which makes him not a good story teller and something in the story teller which is apt to make him an uncommonly bad playwright. I admit there are and have been exceptions, but few

are and have been exceptions, but few My own feeling is that the story teller and the playwright are more deeply divided in their temperament and gifts than the painter in color from the sculptor is stone. But in considering this whole interesting, meducive question of the dramatization of other's men's stories we must remember that there is a fashion in short stories. The hort story of Boccaccio was not an episode, not one scene, not a little bit of life. It was a whole compendium of life, Whether comedy or tragedy. It was or intended to be emething which had mass and weight and was in therif a whole. The modern short was in itself a whole. The modern short story is a scene. It's a slip of life, one scene of a play; a slice, if you like, but the he-ginning and end are not there. There are of a play: a slice, if you like, but the be-ginning and end are not there. There are delightful exceptions to this rule, but on the whole, our short story is a chance hap-pening which takes place in a few hours and is over with, and the short stories of Boccaccio, of Margaret of Navarre, of Painter or of the other old fellows are truly a kind of summing up of certain great its kind of summing up of certain great life forces in their interaction on each other. All this is done in five or ten pages, and, as one

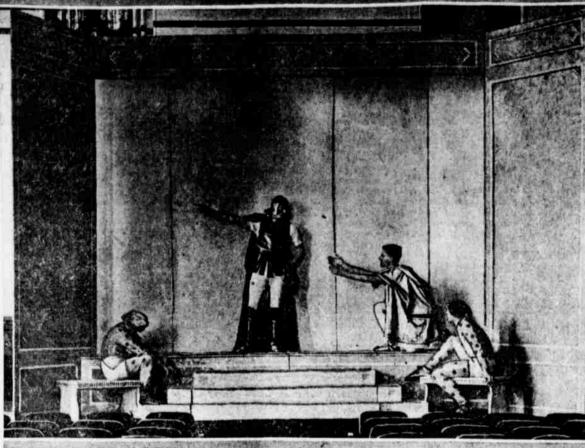
HENNERY AND HIS CHICKENS

By LANGDON MITCHELL THACKERAY is easy enough to drama music providing you have two things-abundant admiration for him and limitless time. With one of these commodities I am well supplied; not quite so well with the other. I suppose no writer can be quich more difficult to dramatize than Thackeray -possibly the late Henry James, though I doubt it-but in talking as I am requested to do it must, in order to be understood, g back a little bit, back to the great movies based, and steak to the great movies the understood in out and understood in out and the readers of Thackeray will re-antipated riftedua, meeting bot? I am the other in thousant in enderstood, g back a little bit, back to the great movies the other in the state is that the most to do I minst. In order, to the great novelist himself, and speak in general of drammi-ration, a subject little underrived in our even time. For the fact is that the most ratural thing for most plays rights to de not to tell their own story, but to drama-tre somebody's else. This comes with a kind of shock to the modern mind-Clyde Fitch, Pinero, Winchell Smith, Scribe and all medern playwrights originate their own strates.

Having started out with this plan in Thackeray succeeded merrily up to a certain point in the story, where, as the plot developed it began to hamper him, weigh him down, worry him, make him heavy, necessitate explanations and reduce him, in short, to every kind of misery which can fall upon the unhappy writer of ro-mance. The proof of this is the last third or fourth of the novel. He writhes under it at times and at times he neglects it com-pletely. Then at the end he throws it absolutely to the winds, indeed his gesture is more emphatic than this; he throws the plot on the floor and dances upon it. But what is a playwright to do with a plot that so stekened and handicapped the novelist? One thing is sure. He must ignore it completely or he will find himself wallowing in melodrama and cursed by every intelligent playgoer.

but generous hearted young fellow. In the play one omits of necessity a world of de-lightful things. So in the end the play comes to be simply Arthur Pendennis's love affairs—the adventures of Arthur Penden-nis with Emily, Fanny, Blanche, Laura-His love affairs his troubles, pretty serious

this is done in five or ten pages, and as one Britton says, there you are. And so the modern short story is seldom dramatized but in a life devoted to the stage 1 have never known more than five years to rass without a dramatization of the story of Cinderella. Do I make my point? And now to the immediate matter of in-terest. Dramatizing 'Cinderella' is one thing, but dramatizing a great, diffune and complex classic 2s another, and Thackeray's fovels, or, or least. 'Vanity Fair' and "Pendennis," are great classics it is a perilous game at best. In the first place.



This is "The Playshop" in its entirety. This theatre, which has been described as "satchel art," is attracting much attention from those who are interested in the new movement to restore simplicity and dignity to stagecraft.

## "Pearl of the Army

PRODUCED BY PATHE

EPISODE XII-"The Foreign Alliance "

(Copyright, 1916 by Guy W. McConnell i

(Note to readers—The stary of "Pauri of the Army" will be attend to separate form in this isomerphics every many. A new security will be unlikely a source starting the the start the story period then see how the director has carried out the instructions and deviations the motion-picture drama from the security of the motion-picture drama from the security of the arms." CAST

Ratph Kellard Pearl White W T. Carleton Poarl Dare Coinnel Dars Major Brent Bertha Hona Toko Theodore Frietus Marie Wayne T Tamamute Silant Menace, 171 Sectives, aurate, totler, scruants, valet, etc.

PART ONE Sublitie Orderic Adams, who loves Pearl bare, but who is suspected by her of being unertra's energy. The Silent Meaner, learns of 0 supportuneed.

an appointment. Seems 1. - Davie librars 1. Open on foreground of Maior firms by table reading letter. Ex-uresses tur. Show foreground of portfered doarway. Forthers steatistic open and Adams is seen wareling item; Full wit-Major from starts to tear letter, hears wime one coming, hasting places half of liter in portfolio, other half draw unorfeed to the fuce. An apprendice of the Right presence coolness, picks up portfolio, with.

Scene 2--(Dare study.) Pearl comes into study from hollway. Seats berself near mirror, takes up hold.

takes un bonk Scats S.-(Dars library) Forsground of Adams Hastily states, picks up half of letter and reads, heart close foreground last page of letter, so som will come to my significant at once and we will talk aver your little affait with force. Do not fail me at Continuing mentions 

infinuing provides foreground Adams finitions indicating provides foreground Adams finitions indicated bare study is foreground of Pearl book, harpons to lower back and gare into or. Starts and content for the start is to fore-ind of Adams can be mean in the starts of effective to the provide the start of the effective start content of the starts and effective to the provide the start of the effective to the provide the start of the effective start content of the start of effective the best provided the start and the start of the start and the start of the start of the start and the start of the start of the start is start of the start is foreing. She thinks this is more induce the excitons of Adams then is beginning to be found in the best the is beginning to be found in the best the is beginning to be found in the best the is beginning to be found in the best the is beginning to be found in the best best is beginned in the start is be found if. Pearl exits into hallway, will

Where she found it. Fouri exits interesting the Fade out. Sublithe-Bertha Bonn, who possessing the indicet and countromising photograph, holds Major Recail in her power. Scene 6--Bondoir of Bertha's apariment i Onen on foregroundfor Bertha's neutrino -mirror. The door of the room -seen in mirror -oneng and Brent entern She asks him why he the speaks.

of Pearl stands on something, stealthily looks of Pearl stands on something, stealthily looks Into window. Scene 13-Boundar of Bertha's spactment, Adams and Bertha gazing at each other a bit funffounded. Then laugh Adams speaks a heaty word at Bertha and exits Scene 14-Hear of apartment house.) For-words to foilow Adams Exits scene. Scene 15-(Side of apartment house.) Adams found of Pearl looking in window. Hestiates. Decides to foilow Adams Exits scene. Scene 15-(Side of apartment house.) Adams found of Pearl looking in window. Hestiates. Decides to foilow Adams Exits scene. Scene 15-(Side of apartment house.) Adams found the picture disappears behind large bush. Foreground of Pearl. She gazes about resistering she does not know where Adams has bush. Foreground of Pearl. She gazes about resistering she does not addenos and Pearl-omes out of hiding place behind which Adams bappeared, and exits. When he is game. Pearl follows.

<text><text><text><text><text><text><text> ie 18-(Side of steamer, steps leading to Scene Bard stands of scatter steps realing to lock i Pearl stealing rows into picture. The rowboat and stealthilly goes up steps. Scene (BardCable). Stient Menace speaking to Foreign Alliance. In five days we will meet at robot. Our submarine Z.3 awaits you at Bar-stable filed at 10 colock. I will go down in this steamer which is loaded with annumiton the American field is in the Pacific, ou Frida-iest I will destroy the canal. Full set—The siltent Menace finishes speaking out above. Thes all nod understanding. Kall Scene 20—Obet, I Pearl hearing men coming, hides. Foreign Alliance and Stient Menace come

around both de, thrusts 1 is 23-(Wat

the is real in long statement.) Pearl starts, leave 24-(Pearl's statement.) Pearl starts, least looks through porthole. Scene 25-(Shore-taken through porthole. Scene 26-(River or last) Ship is seen to be the distribution of the distinguing statement.

of scene Close dispiragm. 7-(Second river location.) Open on dispermen in rewboat. One house disphragm

Continuing previous scene fisherman row to

# Measuring a Theatre by Inches and Brains

"The Playshop," Which Comes Out of the University of Pennsylvania, Is Short on Size But Long on Gray Matter

STUDENTS at the University of Pennsyl, vania have started a dramatic laboratory to find out what's wrong with the drama and see if they can't evolve a distinctive form of producing plays. The laboratory is "The Playshop." a di-minutive theatre that excels Stuart Wal-ker's Portmanteau Theatre in compact-ness, inasmuch as it can almost be car-ried in a satchel. The scenery, flooring curtain and everything else necessary can be carted around in two trunks.

"The Playshop" represents the growth of ideas by students who feel that plays making up what is called the American drama are not really distinctive or different from plays of any other country. This is the gap they are trying to plugto make forms of productions and the pro-

Comedy of Errors" in conjunction with the Shakespearean tercentenary last year and who is also directing the great Masque on American Drama to be negerated this spring at the University, planned "The Playshop" with the view to developing ultimately a new art of the theatre. "We expect to reach our sim." he said.

"We expect to reach our aim." he said, "by producing plays in which new or old forms are used, such as the pantomime, clown interlocutors, shadowgraphs and the Greek chorus. We hope to encourage original treatment of plays, and students alone will be asked to contribute their dramatic bits." Simplicity, Kearney explained, would be the ideal of his theatre. There will be no footlights, and intimacy between the audi-ence and the actors will be promoted by

GOLDEN WEDDING

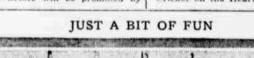
## FOR EBERLES: THEIR RECORD

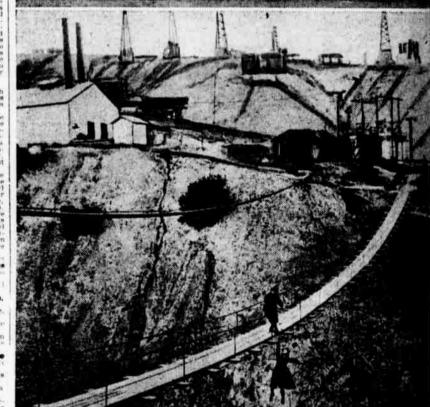
A golden wedding anniversary in the the-atrical profession is somewhat of a rariuy. Mr. and Mrs. E. A. Eberle, of the "Little

to make forms of productions and the pro-ductions themselves typical of America and not of any place where the chorus can come out in the third act and shout some-thing or other about the "moon" or "coon" or "baboons." . George F Kearney, sentor in the Arts Department, is originator of the Idva. Kear-ney, who directed the production of "The

almost since its first production. Some of the companies and productions in which this old couple have appeared are as follows: Charlotte Cushman, in "Romeo and Ju-

Charlotte Cushiman, in "Romeo and Ju-liet," "Guy Mannering" and "Henry VIII"; in stock with A. W. Jackson, Winter Gar-den, New York; in stock under direction of William Steward, Edwin Booth and J. Sieeper Clark, at Winter Garden, New York; with Charley Wheatley, at Niblo's Garden, New York; in stock with George Wood, Broadway Theatre, New York; in stock with John Bates, National Theatre, Cincinnati, O.; in stock with Greenwald Brothers, Galveston, Tex.; in stock with Harry Everett, Troy, N. Y.; in stock with John Albaugh, Albany, N. Y.; with Joneph Jefferson in "Rip" and as Tackleton in "Cricket on the Hearth."





### By GUY W. MCCONNELL GEORGE BRACKETT SEITZ Author of "The Iron Claw." "The Shielding Shadow." etc.

#### Paul Brown, official artist of the Shubert forces. This "feministic" sketch illustrates the comedian and a group of Anna Held girls, who, he contends, are the most necessary adjuncts for motoring,

Henry Lewis has his own ideas as to the necessary accessories for

his sport car, a high-powered, rakish craft, and just before he left New York, where he had been playing in "Follow Me," he posed for

well read in their beloved master and very gulck indeed to take offense if you emit what they like or build in something they don't like, or in any way, according to their ideas, fail to do justice to their beloved author. I sympathize with their point of view. I merely say that they make the Eame perilous. If "Pendennis" were an un-known novel—written and published as now. Known novel — written and published as now, but unknown — what an easy task the play-wright, would have. Lovers of Thackeray it is who make his dramatization difficult. The playwright must remember that they exist. They number possibly only five per cent of the audience every night, but they are far more to be regarded than their are far more to be regarded than their sumbers seem to warrant. They must not be feared, but neither must they be out-raged. The manager's business is to fear. The playwright who is not unconcerned and bold, and indifferent and careless of somequences and in loss with bis sectors of life-it means the whole 100 per cent. consequences and in love with his own ideas and resolved to have his say, and full of belief in himself-the playwright who is not all of this had best immediately go and he manager, or plough the soil. Easier tasks,

No fear, therefore, of the Thackerayans. duty as a kind of god? On the contrary, every regard for them every consideration and the desire in pleas ing yourself to please them. And yet I can-not too often repeat that they make the same difficult. For example, "Pendennis," what in the world shall the playwright with all the narrative style, this engaging disconnectedness, this way of telling a story which belongs so personally to Thackeray hich has such quality? And then the further consideration that every classic is a whole just as a crystal or a diamond is a whole, and yet the playwright must take this perfection, melt it, remoid and make it over into another medium. The great point to be observed here is: He respects it too much at his peril! In Thackeray he should respect the main thing-and this main thing is character.

Thackeray's English, his style, his tone, a atmosphere—these can't be rendered. hen again, his method of story-teiling. He anen again, his method of story-teiling. He wanders in his narration, goes backward and forward, does what pleases him, and, in short, he weaves a very complicated web of thought, feeling, time and space. He is, of all English writers, the loosest in his methods—one of his charms, to be sure. There are long lapses of time; years, de-rades, frequent changes of space—in short, those things which characterize the Odyssy just as much as they do "Bendenus" and

just as much as they do "Pendennis" and "Becky Sharp." But there is still another hurdle which the playwright must leap boldly over, and this is the dreadful plot which Thackeray wove into a part of "Pendennis." My feel-ings are warm upon this subject. I have

#### Edisonian Epigrams

on the Movies' Status

Why can't there be more team-The five-reel play is a fad.

Exhibitors condemned school shows

oo hastily. People don't like to be educated by force.

Motion picture grand opera

the lovers of Thackeray, among whom I hope I may count myself, are exceptionally well read in their beloved master and very trying to make him marry for money and

gentleman would use in describing his at-tention to principle. Can we, in the midst of our superinduced, self-wrought chaos, in the throes of racial rebirth which will necessarily last for at least three centuries-can we gain anything from the Major's ideas of

140

nut. The door of the real state asks him why he come. He speaks poken title— I know that all seu want of is mones. How much will you take for the out? Foreground of two listication of the forths half closes to pain them the subscription of the listic and answers, which is present in the second state of the second state second state

iver, Adams despipers's form with the picture, net house. Pearl's taxi drives into picture, net gets out. Tells taxi to wait. Hastly its after Adams. Some 8-digarden in rear of apartment house.) oreground of Adams outside of Bertha's win-tow. Hears alterization in room, Intens. Scene 9-doudor of Bertha's apartment.) Scene 9-doudor of Bertha's apartment.) rent demanding locket soizes Bertha. Fore-round of Adams hearing fight be lightly vaults through window. Brent is taking looket from serthe. Adams comes vauiting in window ith quick clean blow faces Brent. Brent arous, leaps to his feet and makes for Adams, oreground of the two by window. Brent acabes Adams. Heat happens to look sver dams's shoulder out window. Scene 10-disar of austriment house seen brough window.) Foreground of Pearl coming lealthly into scene and standing outside win-tow. Desci faces to be found in Bertha's

Subtitle-Brent fears to be found in Bertha's artment by the siri he is endsavering to

apartment by the still be the apartment.) Scene 11-(Boudoir of Heriba's apartment.) Foreground of Brent and Adams by window. Full set-Without a word Brent runs from the apartment. Adams and Bertha saze after him in wonder. Scene 12-(Rear of apartment.) Foreground

"Blanny" Wheeler and "Billy" Bartlett, according to the author of "Fair and Warmer," who have been left at home by their respective marital partners to pass the evening alone, decide to get even and arouse the jealousy of their spouses. Neither of the jealong decide to get even and arouse the jealousy of their spouses. Neither of them has ever tasted alcoholic beverages, sor they decide that they will drink a cock tail in order to keep awake until the wan-dering ones return "Billy" doesn't know how to make one, but Blanche remembers that she once saw her husband. Jackie, mix a cocktail. This is what she put in the shaker, a concoction that would make a union bartender shudder, selecting the in-

gredients, mostly by the color of the bottles: 1-Whisky

THIS MIXTURE WILL

MAKE YOUR HOME

LIVELIER

-Italian Vermouth 3-French Vermouth. 4-Ei-Bart gin.

6-Apple brandy.

7—Sherry wine.
8—Apricot brandy.
9—Peach brandy.

10-Creme Yvette

11-Creme de Menthe. 12-Forbidden fruit.

10

and prefit to tox out a prefit in alrection of Solution-At Barciahis Inter. Nome 30-Deck of summarine 2-3.) For-ground of Foreign Allinnic arriving at suit, marine in rowboat and going down continu-tower. Scone 31 - Inside summarine.) Foreign Alliance arriving. Foreground of sailor by periscope. Looks into periscope and starts Looks again. Foreground of periscope Govern-ment cutter can be seen swiftly moving toward submarine. Full set-Sailor hastily crise out in slarm. Several rush to periscope. General excitement

ment cutter can be seen swiftly moving toward submarine. Full set—Salior hastily cries out in start Steres 1 with to periscope. General excitement.
 Seene 32---(Cutter.) Foreground of officer giving sharp commands to speed up. Looks off in ough glasses of the porsient Alliance.
 Sene 33---(Cutter.) Foreground a shall be a sh

No. of Concession, Name

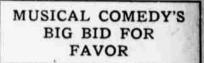
The new Fox film comedies are evidently bent on out-Keystoning the

Keystones for comic thrills. Here is a merry bit of detail from "The Brainstorm," with Billie Mason.

means of steps leading to the stage. "No bewildering scenery will be in evidence." he said, "as scenery cannot take the place of an indifferent play, nor can it substitute tch an Edwin Forrest. There should be a ripping out of the theatre from the gilt frame in which it has been placed in the past.

past." Rehearsals for plays to be presented in "The Playshop." which is on view in its diminutive entirety at the exhibit on Amer-ican drama in the Hale Building, will soon be started. The first bill will consist of be started. The first bill will consist of four one-act plays. "Man," a morality play, by George F. Kearney; "Doctor Mirakle," by F. G. Connor; "The Great God Bull," by Robert E. Spiller, and another to be se-lected, provided they are chosen by Dr. T. D. O'Bolger, of the University faculty, who is supervising the selection of the

plays. Percy Winter has been engaged to coach



There have been many miniature musi-cal comedies produced in vandeville since this style of entertainment found a place in the make-up of the variety show, but nothing of the kind, it is said, has equaled "The Girlles' Gambol." which will be shown to Philadelphians next week at Keith's.

Few persons realize how much money can be spent on a production of this kind. Some of the Broadway revues aond big musical productions run into hundreds of thousands of dollars, but these productions are built up especially to last one, two and three years, and are made over in various ways so that the producer is sure to get his money's worth out of the piece if it is at all successful. In making one of these shows for vaudeville, it is entirely different. Only a certain number of weeks can be played, because there are compara-tively few first-class vaudeville houses in this country which can afford to play an act of this kind.

"The Girlies' Gambol" was staged by Ned Wayburn, who is now in London pre-paring an act for presentation there in the music halls. Wayburn is recognized as perhaps the most prolific producer of musical shows in the world and his stage pictures, ensembles and numbers have cre-ated theatrical history on two hemispheres. Tommy Gray, an author known to both vaudeville and drama, supplied the dis-logue. The lyrics are by Gene Buck, who is responsible for large portions of several editions of Ziegfeld's Follies, and whe is also one of the best known song writers in America. The music is by Lew Hirsch and Fave Stamper, two of the foremost composers of light music this country has produced, and the scenery was pathted by the celebrated Viennese artist, Urban

A big outlay of money was made before these Wayburn girls began their gambol before the footlights, for thousands of dollars had to be spent on costumes and i ery and a good company had to be gaged. The fact that such well-in favorites as Margaret, Iving and Felix Adler, who have the principal roles; Paul Frawley, Hazel Moran, Richard De Mar and Luiu Swan were secured to pressue "The Gambol," shows that the management spared no expense.

#### Sennett, Please Write

THE problem of the metropolitan THE problem of the metropolities manager and the small town man-ager is by no means the same Only in one particular are the taster of their publics identical and the is in the fundamental that mark the difference between brute are man—the power and inclination laugh.—R. 4. Rothapfel.



A GLIMPSE OF "THE GIRLIES' GAMBOL" WHICH BRINGS A BIT OF NED WAYBURNISM TO KEITH'S