# OMAIN OF THE DRAMA IS NOW QUIET IN PREPARATION FOR NOVELTIES OF EASTER WEEK

## FOUR STARS STAMER IN THIS SHAW HEAVEN

"Getting Married" Enlists Quartet of Notable Actors to Put Across Bernard

THE U. S. LIKES HISTPLAYS

The four names at the head of William aversham's all-star combination which will present Bernard Shaw's "Getting Mar ried," at the Adelph! Satureday evening,



April 7, compose as notable a stellar quartet as the stage of this city has wit-nessed for several seasons. William Faversham's reputation alone has always been sufficient to at-tract a large continadmirers wherever he appears For perhaps a score of years he has ocposition in the front of American stars, and with the retirement of E. H. virtually without a competitor in the dig-

fled line of artistic endeavor with which he has always been identified. Hearletta Crosman's success dates back

to her triumph in "Mistress Nell." Later her association with David Belasco in "Sweet Kitty Bellairs" materially strength-ened her hold on public favor, and several times in more recent years she has appeared at the head of her own companies.

For several seasons Charles Cherry was se leading man for and shared honors with Maxine Elliott and upon her return to England he was featured and starred in productions under the arrangement of Charles and Daniel Frohman.

Hilda Spong was prominent in London before her success in this country. Her latest association was with Henry Miller in his stock company in San Francisco She resigned that position for the role of Lesbia Grantham in "Getting Married," an attractive spinster who sighs for children but "doesn't want to be bothered with a

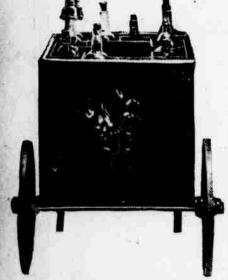
The four stars are not only imminaries that twinkle in the firmament of "Getting Married." Included in the distinguished list are Lumsen Hare, John Harwood, Arleen Hackett, Marjorie Eggleston, George Fitzgerald, Hugh Dillman, Mrs. Edmund Gurney and Herbert Belmore.

"Getting Married" is the seventeenth Shaw play to be given to this country since Richard Mansfield produced "Arms and the Man" at the Herald Square Theatre, in New York, September 24, 1894. The premiere of this production marked the introduction a woman. This con-of Mr. Shaw as a dramatist to American clusion was reached audiences. It also started the Shaw vogue by Mr. de Mille after in the theatre here. The popularity of he had spent four in the theatre here. The popularity of Shaw has grown steadily until no theatrical season seems complete in New York without the picture devoted to the life story of its Shaw performance.

The sixteen Shaw plays which followed Mansfield's introduction of "Arms and the Man" are "The Devil's Disciple," "Candida,"
"You Never Can Tell," "Mrs. Warren's Profession," 'Cashel Byron's Profession," "Man and Superman," "The Doctor's Di-lemma," "Captain Brassbound's Conversemma, "Captain Brassound's Conversion," "John Bull's Other Island," "The Philanderer." "The Showing-Up of Bianco Posnet." "Fanny's First Play." "Pygmalion." "Androcles and the Lion," "Major Barbara" and "Getting Married."

"The Devil's Disciple" was the second of the Shaw plays seen in America. It was produced by Mr. Mansfield during the sea-son of 1897, three years after "Arms and the Man" had been added to the extensive Mansfield repeters. "Arms and the Man" Mansfeld repertory. "Arms and the Man" later jurnished the story for the brilliant light opera, "The Chocolate Soldier."

"Cashel Byron's Profession" has a pugi-



"THE WAGES OF GIN" Said wages is breath, according to some, especially the press agent of "Fair and Warmer," who provided the picture of the cocktail wagon.

listic connection. It was produced at Daly's Theatre, New York, about sixteen years ago, with James J. Corbett in the title role. The longest runs by any of the Shaw suc ses were made by "Candida," "You Never n Tell," "Man and Superman" and "Fanny's First Play." The first two were put on by Arnold Daly. Robert Lorraine was featured in "Man and Superman." "Mrs. Warren's Profession" was at first attacked and closed up through the drastic efforts of some zealous moralists, but afferward owed to resume with a full judicial vin dication for the dramatist.

It was Ellen Terry who introduced "Cap-tain Brassbound's Conversion" on this side of the Atlantic during her farewell Ameri-can tour. "Androcles and the Lion" was the real big hit of the recent Granville Barker season at Wallack's Theatre. It is still being played on tour.

'Pygmalion" was done by Mrs. Patrick Campbell during her last appearance in this country, while "Major Barbara" was the hit of Grace George's recent repertory sea-son. "Fanny's First Play" had a long run at the Comedy Theatre, where it was pre-cented by an all-English cast, engaged in London, "The Philanderer" was produced Winthrop Ames in 1913, and enjoyed a un of thirteen weeks.
"Getting Married" was first produced in

London eight years ago. Mr. Faversham was in the English capital at the time, and erican rights were offered him by the athor. He accepted the play for produc-on in America, but upon returning to New fork Mr. Faversham was forced to abandon its intention to give it immediate presenta-tion on account of other contracts and plans and the unusual requirements as to the cast.

Nursery Rhymes

By DICK WILLIS

"THE BOTTLE IMP" AND STAFF "ON LOCATION"



In the romantic atmosphere of Hawaii, Sessue Hayakawa, the distinguished Japanese photoplayer; his director, Marshall Neilan, and their cameraman find a proper setting for Robert Louis Stevenson's word-magic transferred to celluloid. Note the most un-American flight of white steps. Below we see Mr. Hayakawa in an interior set of rich pictorial quality, built and "shot" for

### **DIRECTOR'S PRAISE** FOR "JOAN" FARRAR

Cecil de Mille Thinks Opera Singer Is Great Artist in Movies, Too

Cecil B. de Mille, under whose direction "Joan the Woman" was produced, declares that Geraldine Farrar is not only the great-

America, but that she also is marvelous as months in directing Joan of Arc. to be Street Opera House beginning Easter April Miss Farrar in the flesh comes to the Metropolitan next Tuesday in "La

est living acti

"Miss Farrar said Mr. de Mille, "is simply wonderful as

a co-worker. She has spent her last two summers in California at the Lasky studio, and I can tell you that time there is measby her visits. Out there we almost have forgotten that the stage exists. When Miss Farrar came to us she was an inspira-She was soon as enthusiastic as were any of us, and still, I don't think we take motion pictures too seriously. Only those who day by day are in the midst of motion pictures can really appreciate the wonderopportunity for extraordinary things ich the camera permits. We are still which the camera permits. more or less in the beginning of things, but we are struggling, working, studying all the time to better our productions.

" 'Joan the Woman' was the most interesting undertaking from the point of view of the artists and the director in the history of pictures—at least so I believe. It is a work entirely different from the spectacle features, as it is essentially drama, with the story always first and most important and the spectacular features secondary. However. I might say that many critics have st lavish with praise of the battles and scenes of pageantry.

"Particularly interesting was the work research. With a story five centuries old, research. With a story five centuries old, it was neither easy nor economical to get accurate data. We had to assemble some 5000 costumes of the period. My recollection is that we had to assemble about 12,000 separate articles of costume, equipage and neraldic significance. Then it was necessary to build three separate and distinct vil-lages, each a duplicate of the original. might add that the embattlements and the like are accurate in every respect. Espe-cially painstaking work was devoted to the uction of the interior of the Rheins

#### THE TOWER OF BABEL HAS NAUGHT ON THIS

Which Means That the New Cross Keys Show Demands Linguistic Cleverness

Those who have had an opportunity of witnessing Boyle Woolfolk's "Six Little Wives." at the Cross Keys Theatre next week, have commented upon the seeming facility with which the sextette (from which the show takes its title) speak the various lines in foreign languages allotted to them.
Thereby hangs a tale. "Six Little Wives" is by Will Hough, author of "The Time, the Place and the Girl." "A Stubborn Cinderella" and nearly a score of other big Chicago musical comedy successes. Hough is Belascenian in his close adherence to realism on the stage. He will stand for no faking or subterfuge. If the libretto calls for a diamond ring, a diamond ring it must be. Hough has been at once the admiration and despair of impresarios for fifteen years. So successful have been his works that managers have been loathe to cross him in his desires, which they feel are "the

extravagance and eccentricity of genius. On the arrival of the "Six Little Wives" they are supposed to speak their lines in Russian, Italian, German, Turkish, Japanese and Scotch, respectively. Hough provided the lines. When the young ladies came to attack the strange languages they ran up against a stone wall. For several days they wrestled with the lingos; from Mus vite to the burred dialect of the Celt. Hough's artistic sensibilities were strained to the breaking point. Woolfolk suggested that the young women be allowed to 'fake' the gibberish. Hough would not listen. Then it was that a school of foreign languages was called into the breach. The six girls were sent for a week's course to six girls were sent for a week's course to
the school to learn how to speak their lines
according to Hoyle. The young women to
whom the German and Italian lines were
allotted completed their tasks the first day;
a three-day course succeeded in teaching
the Scotch, but the Russian, Turkish and
Japanese proved the hardest and required
an entire week.

New Cantata By Geibel

"Resurrexit," a new cantata by Adam

# SMALLEYS OUT-GRIFFITH D. W. IN NEW FILM

it would seem, is attaining as deep a significance on a film as "produced by David Belasco" on a playbill. Some of the finest features which the screen has known have been the work of this talented couple, and their latest picture, "Idle Wives," is said by critics to be their greatest effort as producers, an assertion that Philadelphians will have an opportunity to verify or disprove, for "Idle Wives" will be the prinipal attraction at the Victoria next week.

A long string of film classics stands to the redit of the Smalleys-"Hypocrites," the allegorical picture which scored heavily and served to put the Smalleys' names on the screen; "Scandal," perhaps their most vivid production, and "Jewel," one of the most appealing of juvenile film stories. The Smaleys also directed Anna Pavlowa in her film debut in "The Dumb Girl of Portici." "Where Are My Children?" is another of the Smalleys' masterpieces, but they are not remembered for their long pictures alone. One of their shorter productions was There Is No Place Like Home," a onereel cameo, and another two-reel picture. "A Cigarette-That's All," was one of the most perfect bits of technique which the cinema art has known.

"Idle Wives" contains a real novelty, for it is a film within a film and four distinct stories are run at the same time, yet such

#### THE "FLASH" DRAMA IS LATEST WRINKLE

Emily Ann Wellman to Import Novelty to Keith's Next Week

The initial performance of what is called "llash" drama is to be given at Keith's ext week when Emily Ann Wellman makes er debut in vaudeville in a playlet called Young Mrs. Stanford." It was written by Edward Elsner and is presented in seven scenes. The theme has to do with the eteral triangle and the piece was originally written as the curtain-raiser to one of the plays presented by Louis Mann, with whom Miss Wellman appeared for several

The title of "flash" drama is given brough the manner in which the various haracters of the story are revealed to the It is a sort of motion-picture effect, although all the characters n real life. The stage is entirely dark and through the aid of powerful lights, arranged in the entrances and wings, the characters of the play are brought into view. The idea of the "flash" has been used for nov-elty effects in the presentation of song numbers, but this is the first time on record that it has been utilized for dramatic pur-

Emily Ann Wellman, who graduated from the American Academy of Dramatic Arts in 1907, and scored that same year in "The Guilty Man." has spent most of her professional career in the companies of Louis Mann, appearing with him in his most successful productions. Her initial appearace in vaudeville is therefore not only one of importance, but marks an epoch in the two-a-day style of entertainment through the novelty of the vehicle in which she is

that there is never a second's confusion.

One of the most difficult tasks that confronts the director of any moving picture is endeavoring to perfect a film play within film play. Indeed, the difficulties of this undertaking are so seemingly unsurmount- and, in a play called "Life's Mirror," see able that director after director has given up the attempt as a bad job or had to content himself with a more or less mediocre

In "Idle Wives" the sagacious Smalleys, who adapted it and act in it, give proof of now a play affects an audience. It is a

#### OH, YOU SAXAPHONES! "LETTY" NEEDS YOU

Demands on Orchestral Oddities for This Music-Farce Are Exhausting

When the advance agent of a musical siece produces a plot which demands that the theatre management furnish an orhestra the instrumentation of which indudes an oboe and a bassoon, said advance agent immediately finds himself unpopuar-especially with the leader of the house orchestra, upon whom devolves the duty of providing the requirements of the plot, trip to the movies sets the world straight Oboe and bassoon players are rare birds again for them all. They go home changed in the musical comedy fraternity, and the persons. professionals have so many calls upon their services that their engagement for an ex- THIS STAR RANG TRUE tended run of a musical comedy is usually a difficult proposition.

But the music plot of an attraction calling for oboes and baszoons does not comnare as a trouble-breeding document with that for "So Long Letty," the farce with music which Oliver Morosco will present at the Lyric beginning April 9. Three items which appear on the "So Long Letty" music plot are these: First, saxaphonists; second, banjoists; third, a marimbaphonist, The three constitute a demand which would cause any house orchestra leader to throw up his hands in despair.

There are hardly enough accomplished saxaphonists in the country to make a healthy noise. Banjoists are more numerous, but a marimbaphonist is a comparatively unheard-of creatuse; his native habitat is Guatemala, where the instrument itself is as numerous as the parlor organ in this

Having delivered his plot to the local orchestra leader, and having enjoyed the con-sternation which the latter invariably displays after reading it, the "So Long Letty" representative calms the other's fears by explaining that if these musicians cannot be obtained locally Mr. Morosco will send them along from New York. The producer keeps under contract throughout the season an orchestra made up of saxaphones, banjos and marimbaphones, the purpose of which is to play the music of "So Long Letty" wherever and whenever it is found impossible to make up such a musical organization in a city on "So Long Letty" itinerary. A determined effort to recruit such an or-chestra here having been futile, the Morosco organization will accompany the "So Long Letty" company to Philadelphia and will occupy the orchestra pit at the Lyric.

is the expertness of the direction, it is said, | picture of the story of the idle wife and her friends. Incidentally it contains an excellent plea for the moving-picture drama. That plea consists of the fact that three sets of characters are about to commit acts of folly. They will attend a moving-picture theatre, the results of their proposed courses of action. The three sets of characters are a young girl and her lover, a married couple and the family of a workingman. The "counterfeit presentment" of their own cases upon the screen turns their feet in the right

This film play within a film play tells of family worn out with toil and poverty, who begin the evening with a squabble. The quarrel, slight at first, begins to grow bitter, when the eldest daughter says: "Father, mother, why spend the whole evening quarreling? Let's go to a picture show." A pretty young girl turns rebellious and goes to the same picture house with a young man against whom her mother had warned her "because he has a bad reputation." A young husband with a roving eye selects an attractive companion for an evening "at the movies," with a dinner to follow. The pair are followed by his wife in an agony of jealousy. In this film within a film they each are taught separate lessons. The little

# AS "LIBERTY BELLE"

The Metaphor Is Mixed, but Elsie Ferguson Was One All the Same

That good old stand-by "The Belle of New York" has many notable things to its credit. It is said to be the first American musical play which ever made money in London, where it ran for months in the late '90's. It brought Edna May as the Salvation Army lassie into fame. Also it was in a "Belle of New York" road company in this country that Elsie Ferguson first appeared on the She was a chorus girl at \$15 per week and the organization-a number three played for twenty-eight consecutive weeks and visited one hundred and seventy-five of the smaller cities.

Next season Miss Ferguson joined "The Liberty Belles" at the Madison Square Theatre, New York, long since demolished. Having a strong, unmistakable personality she was given just one line to speak. the life of her she cannot recall what that line was. She was sixteen years o'd. Also in that "ensemble," as the chorus is called nowadays, were the late Lotta Faust, Pauline Chase, the "pink pajama" girl; Sandol Milliken and Edna Hunter. Miss Ferguson comes to Broad in "Shirley Kaye," April 9.

Culp to Sing at Shore

Julia Culp, the distinguished lieder in-terpreter, who scored an artistic triumph her recent recital at the Academy Music, will sing Easter Sunday in the Navy League concert to be given on the Garden Pier, Atlantic City. The concert is being arranged by the Philadelphia branch of the Women's Section of the Navy League, and its proceeds will be devoted to the needs of national defense.

# M'CORMACK CURED OF HIS NERVOUSNESS

Tenor Explains How He Gained Self-Control on the Concert Stage

John McCormack does not like to be inerviewed. At Atlantic City one day last week, however, he unbosomed himself when cornered him on the Boardwalk. "I heard you sing that song at the Metropolitan in Philadelphia during the win-ter," said the interviewer, "and I could see several persons seated near me fur-tively drying tear-dimmed eyes. How do

you weave the spell over your audience to 'The secret lies in the personal equation." was the McCormack response. "I try to put myself in the place of the audience. I feel that I am one of them and I have no false idea of my own importance. It is only by

accident that I happen to have a voice and to be able to sing. I never take it for granted that my audience knows less than I do. So I do not try to educate my hearers. This talk about educating an audience as to the kind of music that should be liked is annoting to me. "And there is another thing. I am nerv-

ous when I sing. I used to be in deadly fear of my hearers, but I cured myself of the fault. It was through an appeal to reason. An old fellow I knew said to me, 'There isn't a man in your audience who wouldn't be up where you are if he could "be an you can." I recognized the truth of his assertion, or at least I hoped it might truth. Naturally, it follows that I should have nothing over which to be nervous. That determined me that I ought not dience, and so now I always regard my listeners as a party of friends. eager to be pleased. I think that is why I find my audiences sympathetic."

## TURNING "TUSITALA" INTO CINEMA MAGIC

Sessue Hayakawa Descants on "The Bottle Imp" and Suggests Other R. L. S. Films

JAP PLAYS HAWAIIAN

"This is what I call real sport," said Sessue Hayakawa, the Lasky-Paramount Japanese star, who will be seen at the Stanley all next week

in the photo-dramatic version of Robert mous story, "The Bottle Imp." Mr. Hayakawa had ridden in on a surf board on the beach at Waikiki, just out of Honolulu, and was sitting in the sahd waiting for the di-rector to call him for another scene, "I wouldn't mind if they gave me pictures like this to do all the time. It is true we had quite a stormy voyage on the way



we certainly are having a great time. Yesterday we photographed some scenes of a fight-under water in which I was one of the combatants, and the day before I had to do a jump from a high cliff. Of the two I prefer the under-water fight. You see I always have been a great swimmer even as a child in Japan and being in the water comes perfectly natural to me. In fact it was my love for swimming and diving that really brought be into motion picture work.

"I was a student at the Imperial Naval College in Japan and one day, in diving off from the pier, went too deep and the pressure of the water broke one of my ear frums, which disqualified me for the navy. As I had always been more or less interested in the dramatic art, I went on the stage under the direction of my uncle, Otto Kawakami. I came to America, otto Kawakami. I came to America, studied dramatic art at the University of Chicago, translated several modern plays into the Japanese language, went back to my country, but eventually returned to America and entered motion picture work.

"I am sure you will like 'The Bottle Imp' as it is a very unusual story and the imps come out of the bottle and do all sorts of welrd things. And is most of the scenes are filmed in Hawaii it will not only be interesting from a dramatic standpoint but from a scenic aspect as well. This is the first time I have ever played an Hawalian and I think I like it even better than being a Japanese."

Mr. Hayakawa, who is a man of considerable culture, English as well as Japanese, is an ardent Stevensonian. He believes that more of R. I. S. wouldn't hurt the movies a bit; might even bring into their scope some gleams of romance, of poetry, of excitement and pictorial interest. In discussing the usable works of "Tusitala," he suggested that "The Isle of Voices" would be a suitable choice. He explained that, being a fairy tale of Polynesia, this romance would be admirably material.

"Poctor Jekyll and Mr. Hyde' has, believe, been done several times by the cinematographic forces," he went on, "but cinematographic forces," he went on "but I have yet to see a wholly satisfactory adaptation, although the photoplay should be pre-eminently able to deal with an cerie story like this, involving mysterious change of personality and the like. Perhaps the finest Stevenson work for the movies is "The Master of Ballantrae." There you get superb chances to present wonderful scenery, as the action shifts over the globe, from the picturesque Adirondacks to the Hudson, and so on. For farcical purposes a little gem. This, or, perhaps, 'The Wrong Box,' might serve for comic relief on the Stevenson celluloid menu."

PHOTOPLAYS

PHOTOPLAYS

ANITA STEWART in

THE GIRL PHILIPPA

MARKET ST. Theatre 133 Market

DOROTHY DALTON in "Back of the Man." Nety Wed.—"The Purple Mask." Ford-Cudian Every Fri.—"Great Secret" Bushman-Bayne

OVERBROOK 63D & HAVERFORD Hope-Jones Unit Orch.

**OLGA PETROVA** in

MARY PICKFORD in

THE POOR LITTLE RICH GIRL"

PARK RIDGE AVE. & DAUPHIN'ST. Mat. 2:15. Evg. 6:45-11.

ROBERT WARWICK in

"THE ARGYLE CACE"

WILLIAM DESMOND IN "THE LAST OF THE INGRAMS." Every Tuesday—"THE GREAT SECRET." featuring BUSHMAN and BAYNE

REGENT 1624 MARKET STREET HUMAN VOICE ORGAN

GEORGE WALSH in

RIALTO GERMANTOWN AVE.

FRATE McINTYRE in

RUBY MARKET STREET BELOW THE STREET

OLGA PETROVA in

THE SECRET OF EVE"

MABEL TALIAFERRO in

STANLEY MARKET ABOVE 16TH

AVOY

VELING SALESMAN

1211 MARKET STREET

PRINCESS 1018 MARKET

PALACE 1214 MARKET STREET

ALHAMBRA 12th, Morris & Passyunk Av. Mat. Daily 2; Evgs. 6:45-9 LOCUST 52D AND LOCUST Paramount Pictures. MARGUERITE CLARK in "THE FORTUNES OF FIFT"

APOLLO 52D AND THOMPSON MATINEE DAILY DOROTHY GISH in

ARCADIA CHESTNUT BELOW 16TH WILLIAM S. HART in "THE SQUARE DEAL MAN"

BELMONT 52D AND MARKET Edith Storey & Antonio Moreno in

BLUEBIRD BROAD AND SUSQUEHANNA AVE. THEDA BARA in

CEDAR 60TH AND CEDAR AVE. **ELLA HALL** in "HER SOUL'S INSPIRATION" FAIRMOUNT 26TH AND GIRARD AVENUE

FANNIE WARD in BETTY TO THE RESCUE 56TH ST. THEATRE MAT. DAILY Evgs. 7 to 11.

THEODORE ROBERTS in FRANKFORD 4711 FRANKFORD

Owen Moore & Irene Fenwick in GREAT NORTHERN At Brie Ave DOUGLAS FAIRBANKS in

IMPERIAL GOTH and WALNUT STS. Mats. 2:30. Evgs. 7 & 9. ALICE BRADY in

JEFFERSON 29TH AND DAUPHIN VIRGINIA PEARSON in

LEADER FORTY-PIRST AND LANCASTER AVENUE WM. FARNUM in

LIBERTY BROAD AND COLUMBIA DOROTHY PHILLIPS in

GEORGE M. COHAN in J'BROADWAY JONES STRAND GERMANTOWN AVENUE CLARA KIMBALL YOUNG in THE PRICE SHE PAID

TIOGA 17TH & VENANGO STS. SESSUE HAYAKAWA in "EACH TO HIS KIND"

VICTORIA MARKET ST. ABOVE NIN CLARA KIMBALL YOUNG IN

WEST PHILADELPHIA

IDGE AVENUE 1734 RIDOR A

NORTH PHILADELPHIA

# THE BOARD GROANS; THE ACTORS SMILE

