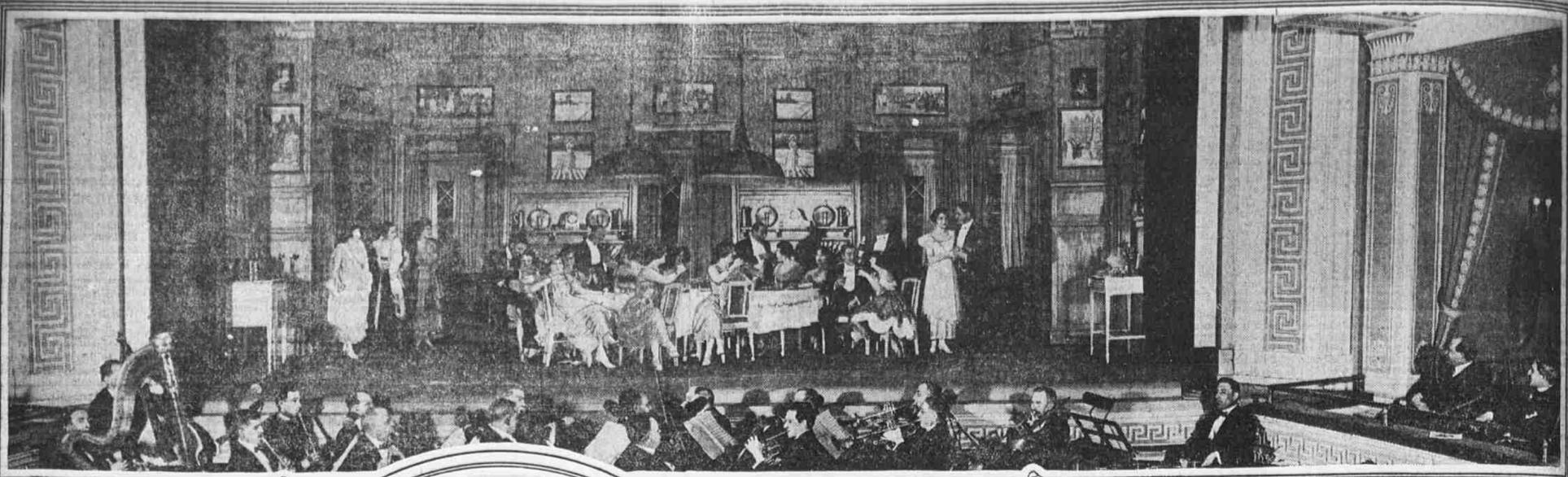


THEATRICAL CAMERA SNAPS MATINEE FOR TWO, SOME ODD MOVIE STARS AND A FLYING ACTRESS



OPERA AND MUSIC TEXTS OF NEW BOOKS

Two Handbooks of the Lyric Stage—Singers' Favorite Songs Collected

In "The Opera Book" (Kleinloch & Sully Company, New York) Edith Ordway has told the story of the operas in the standard repertory in graphic narrative form, though in the historical present tense, which seems stilted. However, as the book makes no pretense at literary distinction but is designed solely for reference purposes, perhaps the questions of style and form do not matter. Operas no longer staged in the American opera house are discarded, no matter how important historically or how classic the name of the composer. Thus a lot of the useless operatic lumber which cumber other manuals of this sort is thrown aside. The work is especially valuable for the inclusion of novelties of late years and, in fact, anticipates a bit by including the stories of several new or revived works of the present season. Of course new editions will discard some of the present entries, such as the several prize operas which have had their little premieres and are done. But it is worth while to have all of them on record. Brief introductions cover essential facts of time and place of premieres and other desirable data. The author has made every attempt to verify statistical data, but despite this care a few errors have crept in for correction in later editions. One serious matter is the use of the diphthong instead of the unalut or alternative typography in German titles.

J. Walker McSpadden's "Opera Synopses" (T. Y. Crowell, New York), is much more condensed. The plots of the operas are reduced to the smallest proportions consistent with an intelligent treatment of the action. No incidental statistics are provided, for the book is designed as a manual, convenient to slip into the opera bag or the pocket. It serves its purpose admirably. The original edition was a great boon to opera-goers as a preparation for the theatre; this one, with its numerous additions of novel or revived operas, is doubly valuable.

To the long series of well-edited and well-chosen books of songs, issued by Oliver Ditson Company, there have been added recently several volumes under the aegis of great singers. For volumes now at hand are divided equally between Madame Julia Culp and Madame Emma Calve. Madame Calve's volumes are devoted to her favorite French songs, and even those to whom the great "Carmen" is only a name will understand how varied, how generous and how much in good taste her selection has been.

There are, to be sure, certain selections from operas—"Sapho" (Gounod), from "Le Roi d'Ys" from "Mignon" and from "Carmen." The number of familiar songs, made so by Madame Calve, among others, is great, but in each volume there is a section of perhaps five songs taught Madame Calve by her grandmother. They are traditional folk songs, of extra-



LADY AVIATOR AND LADY STAR Ray Cox, of "Twin Beds," about to go up in the air with Blanche Scott, the noted aviatrix.

ordinary interest. The two volumes are a treasure house for those who love the clear, clean phrasing of French music, the implicit trust which words always rightfully place in melody.

Madame Culp's selections are more varied in source, as the two volumes include songs in German, Dutch, French, Norwegian, Russian, American, English and Irish. As in the case of the Calve selections, the editing is admirable, and the few items which have been rearranged have been carefully kept in the precise tone of the original. There is no pointing for concert use. Madame Culp, when heard here with the Orchestra, sang a familiar list of lieder, and at first sight her selections for her books seem to be quite too ordinary. Schumann's Du bist wie Eine Blume, Wagner's Traume, Grieg's Im Kahne—could anything be more inevitable? Yet in the long list there are many not so familiar, many that should be for their beauty.

G. Schirmer, New York, has issued the Four Old Dutch Songs in the piano arrangement which Josef Hofmann played here at a recent recital. Except for one instance, in which the composer seems to have departed from the simplicity of the subject for the purpose of a marvelous instrumental exploit, the four songs are exquisite instrumentalizations of exquisite originals. Mr. Hofmann cannot always

be present to play them with the emotional fire and verve they demand, but the fairly expert pianist will make his way with them comfortably.

TREE INTERPRETS THE PHOTOPLAY

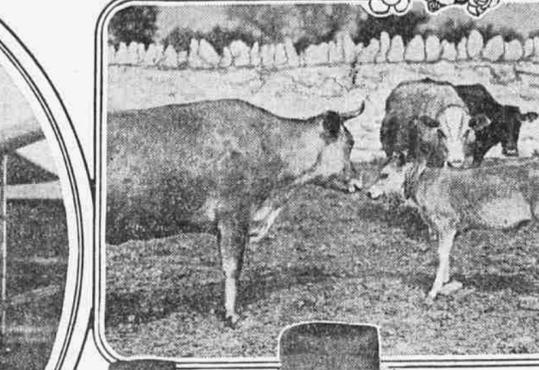
Continued from Page One spirited work of an artist, but the true drama woven on a solid framework of history is likely to have a power of impression far deeper and therefore to be of incalculable value in education.

I am not, I am sure, too, that the motion picture will not become an integral part of many stage plays. One or two tentative experiments of this kind have, I believe, been tried, and even Shakespeare laments (in the prologue of "Henry V") that he cannot give to the spectators in the wooden "O" of the theatre the pride and pomp of history that filled his imagination. If he lived today he was just the sort of man who would try for that very thing—with a cinematograph.

Yes, I intend, through the aid of Mr. Griffith, to give picture representations of one or more of the Shakespeare plays that seem best suited for pictorial production. We are beginning with "Macbeth" which

seems to me to offer quite extraordinary opportunities. How wonderfully does the poet describe for the modern director the scenes that are, as it were, "played off"—that come into the plays themselves only as dialogue narrative! And "Macbeth" is filled with the drama of action. It is, perhaps, the least dependent upon words of any of the plays.

And yet I must confess that to me Shakespeare means above all the sheer beauty of the spoken word. It is a most interesting question in my mind just how much, if any, after the photo-dramatization has been fully titled from the text, we are going to feel the further lack of speech.



THESE ARE MOVIE ACTORS Out at Betzwood the Lubin people keep just about everything on earth that might go into a rural moving picture. Here are some of their bovine stars.



DOPING OUT THE TRIANGLE D. W. Griffith, head of the Pine Arts Studios, visits Mack Sennett, principal Keystone, and discusses some of the future entertainments of the Arcadia Theatre.

by the Press Association held any great terror for him, of course he could never have reached the position he did. The essence of the success of such a man is his defiance of all the standards of Press Associations. Actually, then, in its solution, the play gets nowhere. But it has three acts of much interest, and in its picture of Sir Felix Janion, and its exposition of the methods and aims of that type of modern journalism, it is a play of shrewd observation and much value. One wishes that every reader of such papers as Sir Felix Janion's, with their moral editorials and the immoral advertisements, their pose and their perversion of news values, their cheap expedients to gain circulation, their hectic pursuit of the momentary sensation, their enormous and baleful power by virtue of their tremendous circulation—one wishes that every reader of these papers could see "The Earth." But, unfortunately, the Playhouse is probably patronized by readers of the Times and the Tribune and the Evening Post!

The leading part in the play is that of Sir Felix, the great newspaper octopus, and this part is played by Louis Calvert with the ripe, easy assurance of force which Mr. Calvert commands, and with his little humor, besides. He is far too good an actor to play the part as a villain. He plays him as a man who is only one-tenth hypocrite and nine-tenths a combination of self-delusion, lust for power and shrewd native reportorial ability. Just as we fancy a woman like Florence Barclay must believe what she writes in order to write it, so we fancy a man of this stamp must delude himself into a belief that he is really doing good in the world with the millions of circulation; the mere fact that so many people read his papers must cheat him into the idea that he is a servant of the people. Mr. Calvert suggests this, and it is a great merit of his performance. There are few

W. P. EATON SEES "THE EARTH"

Continued from Page One The Earth is a rotter of the worst sort, and his wife is in love with Trevena. In fact, her secret relations with Trevena have been the only happiness she has known, and her interest in his career has only genuine interest in life. She is undoubtedly an object to be pitied, though you have to pause to wonder why she didn't get a divorce long ago. But that would have spoiled our play, to be sure.

Janion, accidentally, discovers a hint of the underground machinery of his vast establishment to "get the goods" on them, which he speedily does, and then, with his facts in hand, he goes to Trevena's rooms and threatens to expose the whole scandal if Trevena does not withdraw his obnoxious bill. Rather than drag the woman he loves through this mire, Trevena consents.

But he has reckoned without the Countess herself. She discovers what has happened, and rather than see her lover fall in his great ambition, she goes to Janion's office and what pleading fails she threatens. She plays Janion's own game of blackmail. If he doesn't promise to drop the whole matter she will tell the Press Association exactly what he has done, she says. And with that threat her victory is won, and the play ends.

Also it is a rather fine and important conclusion, for if an exposure of Janion

EVERY COMPANY CARRIES ITS OWN CARTOONIST THESE DAYS



A few weeks ago the EVENING LEDGER showed you what Leo Carrillo of "Twin Beds" thought his cartoonist looked like. Here is an effort by W. C. Fields, the finished juggler of "The Follies," to be as funny with the pen as he is with cue balls. Note the figure of the manager—in Mr. Fields's belief in "preparedness."

JOE WEBER ENTERTAINS LEW FIELDS

Here is the early morning performance of "The Only Girl," which Manager Weber gave just for his partner. Since Keith's has a daily matinee as well as evening performances, there was no other time when the comedians could witness the Lyric's musical comedy. "Joe" sits behind "Lew" in the right-hand box.

Elmendorf in Switzerland A new travel talk on Switzerland, of color and out-of-doors, will be presented by Dwight Elmendorf at the Academy of Music next Friday evening and Saturday afternoon.

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