

# CHRISTY MATHEWSON'S STORIES OF THE BIG LEAGUERS

## VI UMPIRES and "CALLING THEM RIGHT"

By CHRISTY MATHEWSON  
the GIANT'S STAR PITCHER

WHEN the Giants were awaiting through the West last year on the first trip, the club played three games in Pittsburg with the pinnacles at that time only a possibility more or less remote. The Pirates still had a chance, and they were fighting hard for every game, especially as they were playing on their home grounds.

The first contest of the series was on Saturday afternoon before a crowd that packed the grandstands which surrounded Forbes Field. The throng wanted to see the Pirates who because they were the Pirates and the Giants because they were the Giants and were sticking their heads up above the other clubs in the race. I always think of the horse show when I play in Pittsburg, for they have the diamond horse show of horses there, you know. No, I'm wrong—it's at the Metropolitan Opera House they have the diamond horse show, but it only takes place at the horse show. Anyway, the diamond horse show of horses was doing business at Forbes Field that Saturday afternoon.

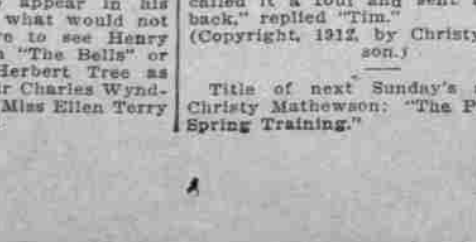
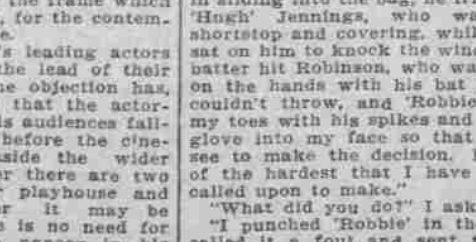
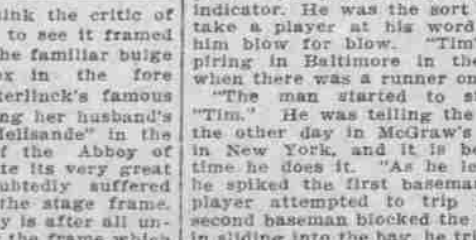
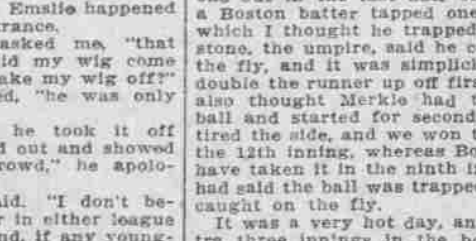
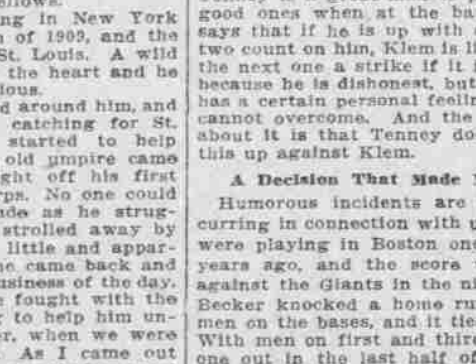
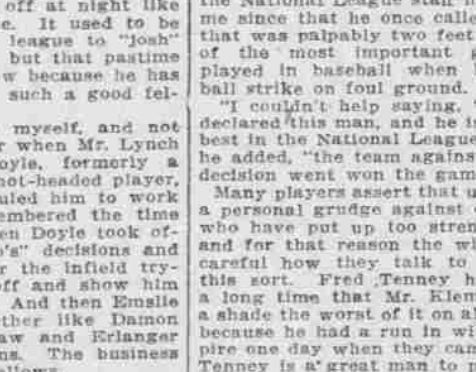
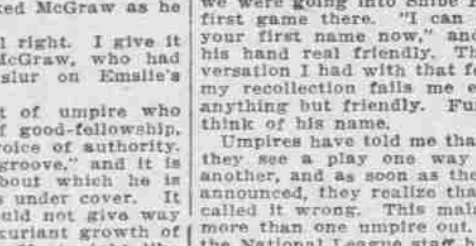
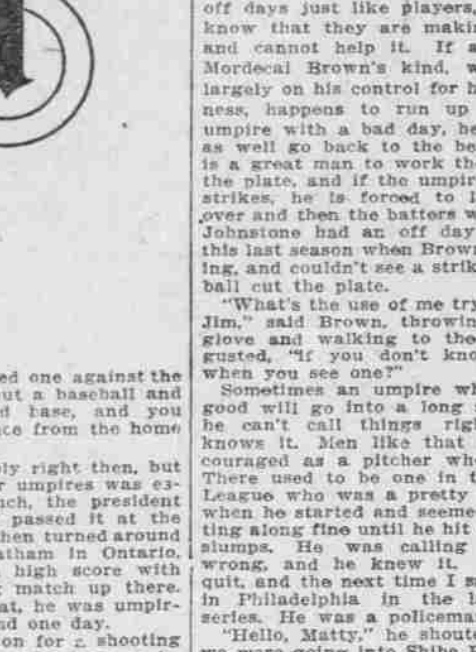
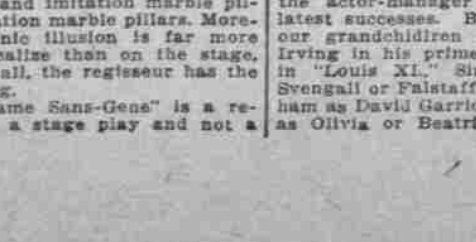
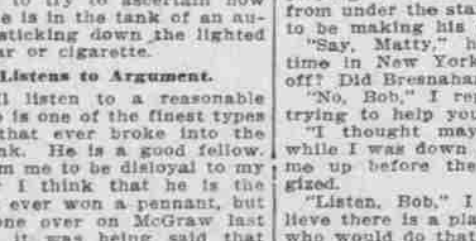
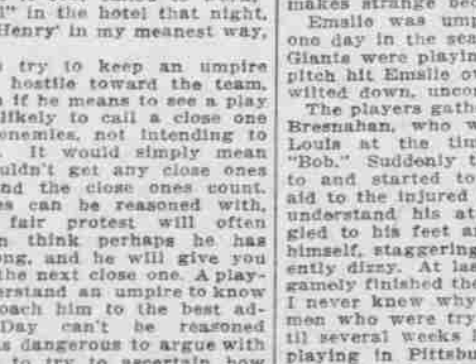
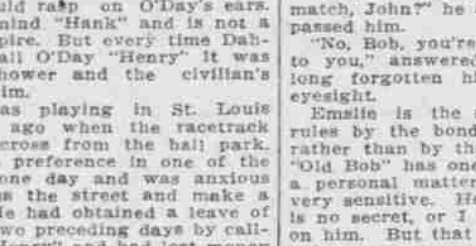
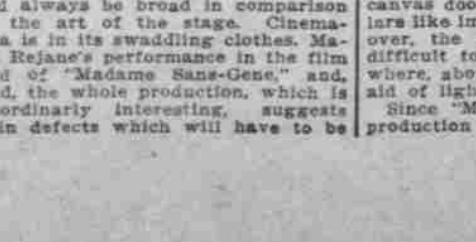
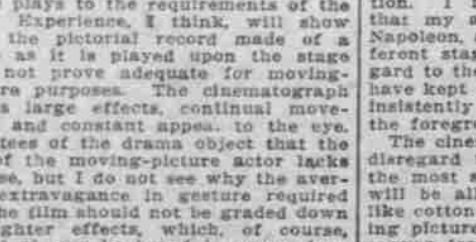
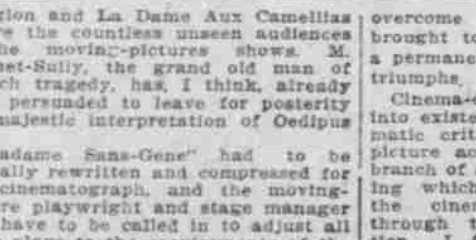
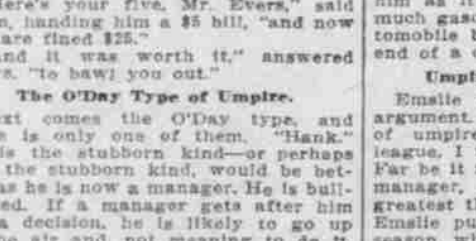
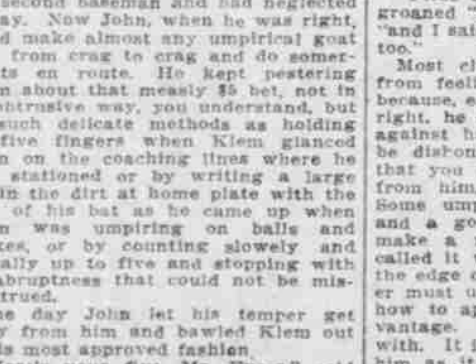
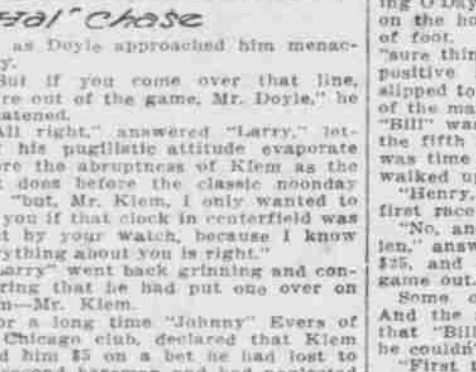
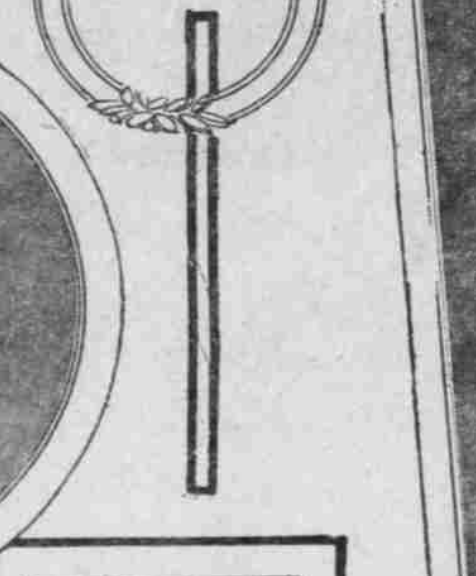
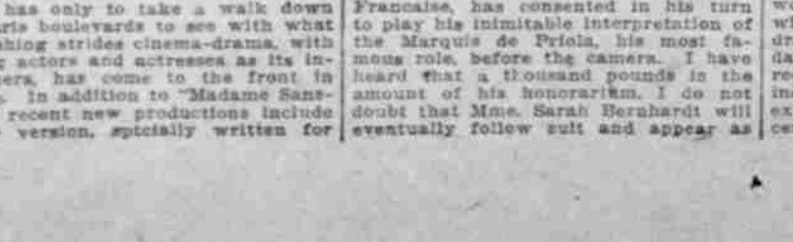
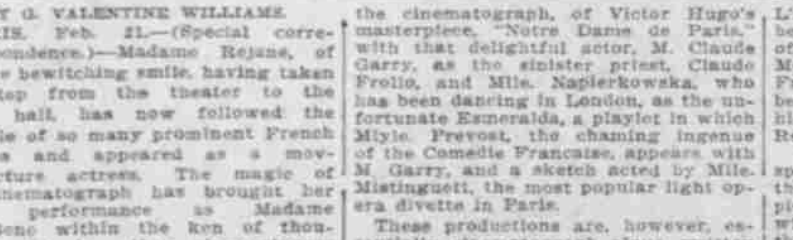
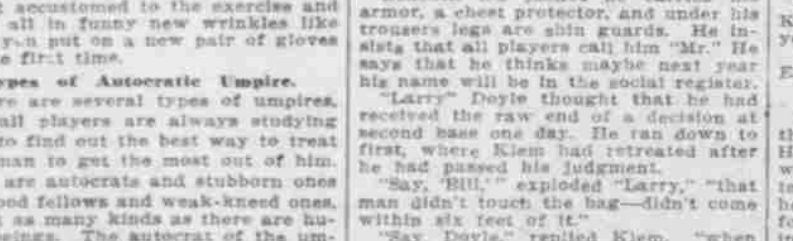
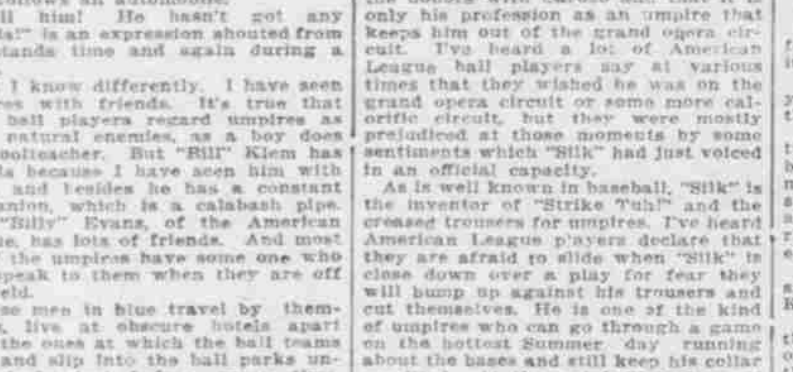
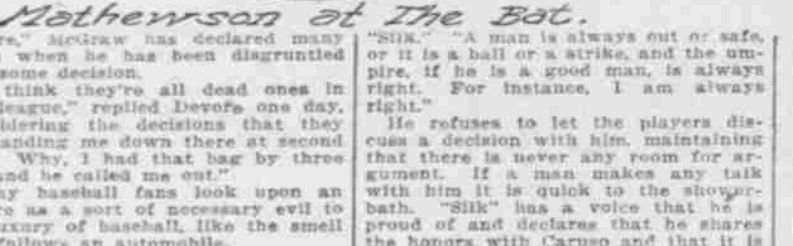
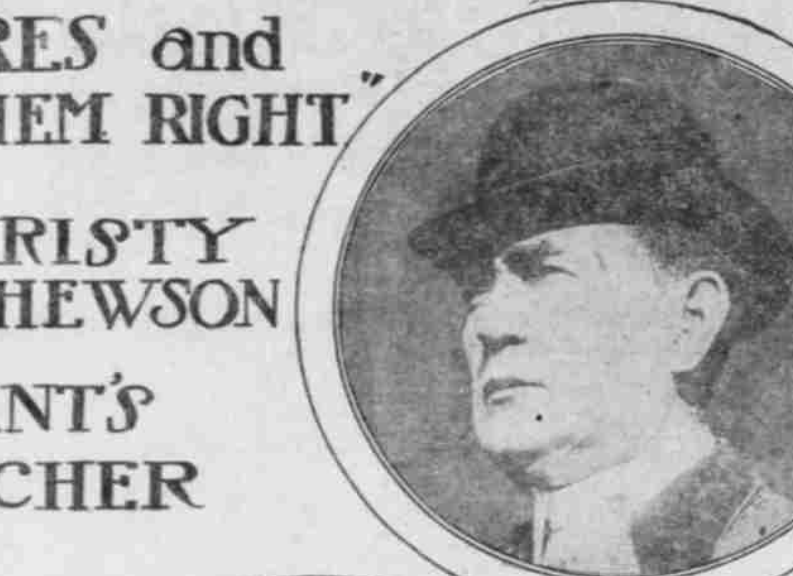
This story going to be about umpires, but the reader who has never seen the Forbes Field folks must get the atmosphere before I let the yarn into the limelight. One sunny day, sunny day there, I muffed fly after fly because the glare of the sun on the diamonds blinded me. Always now I wear smoked glasses, and "Babe" Ruth is afraid that he will lose social caste when he goes to Pittsburg that he gets his fingers manicured before he will go on the field. And the last year I saw one of the polished big dinks to such an ultimate glossiness that the sun flashed on them, and he dropped two flies in left field. "Look here, Josh," warned McGraw after the game. "I hire you to play ball and not lead colic. Get some pumice stone and rub it on your fingers and get out those John Drew manicures."

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Mathewson at the bat.

Hank O'Day Veteran of the National League Staff.

Bill Dahlen

Hugh Jennings Seizing Things Up.

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## MOTION PICTURES DRAW FRENCH STAGE NOTABLES

BY G. VALENTINE WILLIAMS.  
PARIS, Feb. 21.—(Special correspondence)—Madame Rejane, of the bewitching smile, having taken the step from the theater to the motion picture, has now followed the example of so many prominent French actresses and appeared as a moving-picture actress. The magic of the cinematograph has brought her great performance as Madame Sans-Gene within the ken of thousands who in other circumstances might never have had the opportunity to witness the adventures of the Marchioness Lefebvre. The great French comedienne, before the camera over a bridge of gold, it is true, but in accepting the very tempting offers of the cinematograph picture-makers who are only indulging a practice which is daily becoming more common in the highest ranks of the French theatrical profession, even to those who tread the sacred boards of the Comedie Francaise.

One has only to take a walk down the Paris boulevards to see with what astonishment articles cinema-drama, with leading actors and actresses as its interpreters, has come to the front in France. In addition to "Madame Sans-Gene" recent new productions include a new version, specially written for

the cinematograph, of Victor Hugo's masterpiece, "Notre Dame de Paris," with that delightful actor, M. Claude Gouffier, as the steeple-crawler, Jehan Frolo, and Mile. Napierkowska, who has been dancing in London, as the unfortunate Esmeralda, a playlet in which Mile. Frenay, the charming ingenue of the Comedie Francaise, appears with M. Garru, and a sketch acted by Mile. Mistinguett, the most popular light operette divette of Paris.

These productions are, however, essentially cinematograph plays, written for the interpreters and for the camera. The production of "Madame Sans-Gene" breaks fresh ground in that it is the permanent record of one of the finest creations of a great actress. It is an innovation which is destined to be epoch-making in the history of the drama, and which, as may be foreseen without difficulty, will be immensely devoured.

M. Le Bayry, the most-talked-about actor in Paris and for many years the leading scene premier of the Comedie Francaise, has consented in his turn to play his inimitable interpretation of the Marquis de Priola, his most famous role, before the camera. I have heard that a thousand pounds is the amount of his remuneration. I do not doubt that Mme. Sarah Bernhardt will eventually follow suit and appear as

overcome before cinema-drama is brought to the pitch of perfection as a permanent record of great histrionic triumphs.

Cinema-drama will presumably call into existence a school of cinema-drama critics, for, as any moving-picture actor will agree, this new branch of acting requires special training which has to be acquired. As the cinematograph appeals to the imagination, I found throughout the play that my attention became riveted on Napoleon, and I wondered whether directors, the image of the imagination, would not prove adequate for moving-picture purposes. The cinematograph wants large effects, continual movement and constant appeal to the eye. Devotees of the drama object that the art of the moving-picture actor lacks finesse, but I do not see why the average extravaganza in gesture required for the film should not be graded down to lighter effects, which, of course, would always be broad in comparison with the art of the stage. Cinema-drama is in its swaddling clothes. Madame Rejane's performance in the film record of "Madame Sans-Gene" and, indeed, the whole production, which is extraordinarily interesting, suggests certain defects which will have to be

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