

THEATRES NEXT WEEK: WALNUT, 'SIGN OF CROSS'; KNICKERBOCKER, 'CHORUS LADY'

TWO-DOLLAR MOVIES AND 75-CENT STARS OPEN PHILADELPHIA SEASON

'The Birth of a Nation' and the Walnut's 'Star-stock' as Theatrical Portents—Some Elements of the Silent Drama

By THE DRAMATIC EDITOR

THE new season has opened with two significant features—movies in the legitimate theatre at \$2, and legitimate stars at a popular-priced house. Beside these, the usual excellent music of Victor Herbert hitched to the usual dull book of musical comedy in 'The Princess Pat,' and the summary withdrawal of 'Brother Masons' for repairs, are minor incidents.

This reversal of form doesn't spell the complete collapse of the American theatre, but it does portend a considerable readjustment.

The case of the Walnut, first of all, is Manager Leahy does as well with his coming stars and productions as he has done with them so far, both in the price he will give and in the quality of the plays he will demonstrate that plays can be given intelligently at a scale of prices half what the Broadway gamblers demand, and that there is a good-sized public for standard plays. His plays, so far given and announced, are no more ambitious than those of the \$2 theatres, but the whole venture suggests that the day of local repertory theatres may be dawning in America, as the touring stage, harassed by movies without and gamblers within, finds its existence growing riskier and more difficult.

As for \$2 movies—and 'The Birth of a Nation' in particular—they, too, are a portent. Photoplays may mean nothing by the name of the foolish theatre's scale of prices; doubtless, properly organized, as the Triangle Company seems to be organizing, they could be presented at a half to a third of that scale. Yet the price is a small matter, quickly to be judged, compared with the art their thorough exploitation opens up.

The appeal of 'The Birth of a Nation' is undeniable. It fascinates for three solid hours. The heights of emotion are tremendous. Small wit and less philosophy, which those in which Miss Gish figures at the hospital and in her room—which are relatively less interesting.

The reason is, I think, obvious. The photoplay can have little or no characterization, small wit and less philosophy. Without spoken words it will never compete with the genuine, fine and inherent nature of the drama. But the photoplay can have a large element of poetry, a great sweep of beauty which the stage can hardly touch, and an emotion literally tremendous. Gigantic catastrophes—whether of war or of nature's upheavals—and that terrible, individual fact of death take on a finality which the theatre never touches. Movie-land is such a real land of real rocks and real sky, movie actors have such a fortunate habit of never answering curtain calls, that somehow the gray-faded screen, into which a finality of realism

which the stage, for all its three dimensions, cannot approach. 'The Birth of a Nation' is full of examples of intelligence can do in the production of the photoplay. Praising Mr. Griffith as the supreme artist so far developed in an old game now; but it is possible to come down to cases. It is possible, for example, to point out how much a genuine director of the whole art can do to heighten his action by the clever use of music. The score of 'The Birth of a Nation' is mostly a simple putting together of old and familiar melodies. Yet how wonderfully—to take a single instance—that nervous, throbbing war-song of the South heightens the scene as the ball when the scarred flag of that first quick victory, Bull Run, is flung to the eager crowd.

The "leaders," or printed titles, can do a great deal to aid the photoplay, in spite of the very obvious fact that the fewer they are the better. Those the producer uses must be admirably worded and add to the point of the whole piece. Griffith gives his "Fables in plain" excellent "leaders" that add by comparison with the usual and legends of comedies. Griffith uses his titles to the audience even more skillfully. He builds through them a flood that will make the audience sympathize with the argument of the film. He quotes history, he employs President Wilson's writings. Perhaps he goes a bit too far sometimes; when he emphasizes the "sovereignty of the 13 States," the fact that Cornwallis surrendered to 13 independent little nations and not to a single country, he hardly suggests that his later words about the birth of a nation are sincere. Often the "leaders" are filled with a small matter, quickly to be judged, compared with the art their thorough exploitation opens up.

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How I Produced 'The Birth of a Nation'

By D. W. GRIFFITH

It takes endless work to produce a big motion picture. There is also endless detail. Let me illustrate by the concrete example of 'The Birth of a Nation.' First comes the scenario or written outline of the plot. In this case there was a previous stage play. If we are wise, we forget that as much as we can, for the motion picture is a novelizing or story-telling form, not strictly a stage form; it is epic rather than dramatic; much of the work is of the great interiors. We have a period of history to cover, the scenes of a wide territory to revivify. Therefore, we must prepare the locale as well as the actors—the tasks of the landscape artist and, in some cases, of the civil engineer are before us. For a month the actors rehearse without the camera.

And now South Carolina in Reconstruction days is measurably before our eyes. Elsewhere the battle backgrounds of the Civil War are springing into being, helped by expert advice of old 'vets' and modern West Pointers. The costumes, settings and documents are laboriously prepared for the facsimile historical scenes like those of the Emancipation Proclamation, the Appomattox surrender and the Lincoln assassination. By the way, the "Lincoln actors" were rehearsed before the right Lincoln was found! This was because I demand "soul" of the photoplay star, and this scene Lincoln was the star part. The Blue and the Gray, the Southern white gentry and the colored

contingent all have been drilled under their respective leaders. And then film making begins.

At an early stage of the work—and the rough outlines have been filled in—the script is thrown away. The building and the rebuilding of the story, the piecing of intimate bits and the discarding of the useless go right on while we are living the history, so to speak, from day to day. Nearly 28 miles of pictures, 140,000 feet of film are taken, and how much of these are used? At the finale we discover that we have thrown away eight-tenths of our product—we have remaining 2,000 feet, or, say, five miles of film. But this is twice too long. We condense, condense, condense. At the end of two months more of hard labor we have edited 'The Birth of a Nation' to 12,000 or 13,000 feet—two and a half miles. In theatre-wise, two hours and 45 minutes' stage entertainment—From Photoplay Vogue.

The confirmed playgoer may foreverward all the virtues of 'The Birth of a Nation' and of photoplays in general, yet he must leave them one supreme usefulness, one ultimate fitness. They can do the same thing that the theatre cannot do: they can show us, in a way that the theatre cannot, those sweetest seconds in life, those seconds that come between speech, and link them into a whole that speaks as truly in spirit as it is physically silent.



WALNUT THEATRE. 'THE BIRTH OF A NATION' FORREST.

THEATRICAL BAEDEKER

With the Adelphi Dark, the Only Changes Are in Stock and Vaudeville

WALNUT—"The Sign of the Cross," with Richard Buhler and the Walnut Players. Manager Leahy's third star stock production will show the principal player of "Ben-Hur" in the other popular play of Christian martyrdom, "The Sign of the Cross." For this production, with its 10 changes of scenes, extra people will be added to the nucleus of the company.

KNICKERBOCKER—"The Chorus Lady," with the Knickerbocker Players. Charles Klein's familiar and popular comedy-drama of the life and tribulations, humor and heroism, of a quick-witted and sharp-tongued chorus girl, Eva Marsh, plays the title role; Richard LaSalle, Dan Mallory, the part opposite.

LYRIC—"The Princess Pat," with Eleanor Painter and Alexander Clark. A musical comedy by Victor Herbert, with a characteristically effective score. The performance is admirable; the book, ordinary.

FORREST—"The Birth of a Nation," with Henry B. Walthall, Mae Marsh and Spottiswoode Alken. D. W. Griffith's mammoth photoplay of the Civil War and Reconstruction, founded in part on Thomas Dixon's "Clansman." A marvelous entertainment.

RETURNING PEOPLES—"Damaged Goods," with William Hedge, Garland Gaden and Sarah Kyle. A fourth visit from Brieux's powerful drama of the consequences of loose living.

VAUDEVILLE KEITHS—All-Philadelphia bill: Sophie Barnard and Lou Anger and company, in "Safety First," book by Tommy Gray produced by Ned Wayburn; Hermine Shone and company, in "The Last of the Quakers," by Edgar Allan Woolf; the Apollo Quartet, of Philadelphia; Mullen and Coogan, singers, dancers and comedians; Ota Gygi, Spanish violinist; Claude Golden, Australian car expert; Four Readings, aerialists; William and Segal, dancers; Pielert and Schofield, in "Helping Hubsy," and Hearet-Selig pictures.

NIXON'S GRAND—Ideal, world's record holder for swimming and diving; Rogers, Pollock and Rogers; "The Messenger Boy and the Actress"; Holden and Harro; Emmett and Tonge, tenor and alto; Walter Brown, monologist; Martin Howard and company, in "The Alpine Comedy," a musical comedy; James Thompson and company, in "A Burglars' Union"; Klass and Bernie; Kennedy and Kramer, dancers; John LaVier, acrobatic comedian; Wilson and Aubrey, in burlesque wrestling, and the \$10,000 organ.

WILLIAM PENN—"The Fashion Shop,"



LYRIC. 'THE BIRTH OF A NATION' FORREST. 'THE PRINCESS PAT' WITH ELEANOR PAINTER AND ALEXANDER CLARK.

with Hugo Jansen and Blanche Latell; Eugene Blair, in "Reckoning Day"; Kenney and Hollis, in "Freshie's Initiation"; Adolpho, accordionist; Patricia and Myer, singing, talking and dancing, and Dewee, Hambo and Frisco, in "Fun at the Hottentot Hotel."

GLOBE—"The Revue of 1915," with Frank Manning and a cast of 25; "Scenes at Midnight," with Cook and Lafferty; Sandy Shaw, the Scotch dialect artist; Mason and Green, comedians; McDermott and Wallace in "The Nut and the Malt"; Kilroy and Mack, gymnasts; Max York's dogs and photoplays.

CROSS KEYS—First half of week: "A Mile a Minute," "The Honeymoon Express," Schrode and Chapelle; Alpine Four, a comedy quartet; E. E. Clive and company in a sketch; Howard and Spencer, singing, talking and dancing entertainers, and Zollo, the strong man. Second half of week: "A Mile a Minute"; Jack Symonds, tramp monologist; Stoddard and Hayes; the Alpine Comedy Four; Hoyt, Lessig and company in "The District Attorney," and Godfrey and Henderson, singing, talking and dancing.

BURLESQUE DUMONT'S—Dumont's Minstrels in two burlesques on timely topics: "Charley Chaplin and Mary Pickford," which shows how the movies are made before the camera, and "Capturing Mexican Bandits," showing Carranza taken prisoner by Boyden.

NATIONAL—Under Johnnie Eckhart's direction, "The Sunshine Girls" and "Little Egypt," in "The New Musicians," with Mark Lea, Earl Kern and Florence Moore.

ADDELPHI—"A Pair of Silk Stockings," KNICKERBOCKER—"Within the Law," WALNUT—"Rebecca of Sunnybrook Farm," with Edith Taliferro.

SEPTEMBER 27: GARRICK—"Potash and Perlmutter." OCTOBER 4: BROAD—"Daddy Longlegs," with Ruth Chatterton.

ADDELPHI—"Nobody Home."

Our Need: Drama for the Immature

Sam B. Hardy, leading man of 'The Princess Pat,' Victor Herbert's new comic opera at the Lyric Theatre, explores the production of plays and films not fit for immature minds.

Our leading national amusement, Mr. Hardy contends, is the theatre, and without question it is the most popular form of entertainment among young people. "The young, especially the so-called 'matinee girl,' is a force with which to reckon. Look back on the careers of our most celebrated players and you will find that they were matinee idols at one time. It is safe to say the admiration and patronage of the matinee girl helped very largely to make some of the big reputations of our mimic world. For example, Henry Miller, William Collier, E. M. Sothern, William Faversham and Dustin Farnum among the men have all been matinee favorites. Maudie Adams, Ethel Barrymore, Mrs. Fiske, Julia Marlowe are easily recalled afternoon idols of the young.

Were it not for the attendance of youth," says Mr. Hardy, "the theatre would not be a profitable form of business. Playwrights, in my opinion, make a big mistake in catering so exclusively to maturity—especially that type of maturity which requires the show of proficiency to stimulate interest. Our biggest money-making ventures have been plays of the wholesome sort. Off-color plays, despite appearances, have never been profitable, and a season invariably sees the end of them. "The theatre cannot do without the matinee girl, and I for one believe that in the making of plays she is more to be considered than her elders."

THINK PEACE WISH GROWS

Head of 2,000,000 Women Describes National Sentiment

An increasing sentiment for peace throughout the country is reported by Mrs. Percy V. Pennypacker, national president of the General Federation of Women's Clubs, who has just completed a three months' tour of the Far West, from Texas into Alaska. She is the guest of Mrs. B. F. Richardson, 333 Walnut street, president of the Philomathean Club. Mrs. Pennypacker described the educational work in which she is interested, notably 338 school masses just established in the State of Washington. Establishment of a manse in every county can be accomplished if each club builds or manse, she said. She praised the Pennsylvania women for their prompt raising of their \$500 apportionment for the endowment fund. The organization has 2,000,000 members.

Jutte Country Place Sold

The country residence of Mrs. Jane P. Jutte, on Perkiomen Creek, has been purchased for a sum not made known by Commander Edward F. Leiper, U. S. N., through J. M. Fronsfield, of Wayne. The estate consists of a large modern residence and farm buildings, with about 75 acres of ground.

FORREST BROAD AND SANSON STS. NOW TWICE DAILY. Eves. and Sat. Mats. Lower Floor \$1, \$1.50, \$2. Bal. \$1, \$1.50. Sec. Bal. 25c and 50c. All Other Matinees—Lower Floor 50c, \$1. Balcony 50c, \$1. Second Balcony, 25c. D. W. GRIFFITH'S MOST TREMENDOUS DRAMATIC SPECTACLE

THE BIRTH OF A NATION. 18,000 People, 3000 Horses, Cost \$500,000. TOOK 8 MONTHS TO PRODUCE. SYMPHONY ORCHESTRA OF 40. Decisive Battles of the Civil War—Sherman's March to the Sea—Cities Built Up Only to Be Destroyed Before Your Eyes—Grant and Lee at Appomattox—The Tragedy of the Death of Abraham Lincoln—Petersburg at the Crest of the Mighty Invasion—How Bravely the Mothers and Sisters Did Their Part—History in the Making. The Greatest Art Conquest Since the Beginning of Civilization. SEATS ON SALE TWO WEEKS IN ADVANCE. For Benefits at the Broad and Garrick Theatres, Apply at Business Office Broad Street Theatre, or 133 S. Broad Street.

B. F. Keith's Theatre. Chestnut and Twelfth Sts. 3 SHOWS DAILY—2 P. M., 8 P. M., 10 P. M. NEXT WEEK ALL-PHILADELPHIA SHOW! Two Popular Favorites Sophie Barnard & Lou Anger and Their Own Company Presenting "SAFETY FIRST" A Sparkling Vaudeville Revue of 1915 A Dainty Comedienne in a Dainty Play HERMINE SHONE & CO. "The Last of the Quakers" Welcome Return of the Famous APOLLO QUARTET OF PHILADELPHIA With William Silvano Thunder, Accompanist Presenting "Some at Twilight" James-Mullen & Coogan-Alan Quaker City Funmakers in "Odd Nonenses" Ota Gygi Court Violinist to the King of Spain CLAUDE GOLDEN; FOUR HEADINGS WILLIAMS & SEGAL; FIELEBERT & SCHOFIELD; HEARET-SELIG PICTURES

THE WALNUT 25th and Walnut Phone Wal. 2021 The Star Stock Season at the Walnut has become the talk of Philadelphia. The historic Walnut has been thoroughly renovated and is now one of Philadelphia's most beautiful and up-to-date theatres. ALL NEXT WEEK MATINEE DAILY at 2:15 Engagement Extraordinary The Famous Hero of "Ben Hur" Richard Buhler (Himself) In WILSON BARRETT'S Inspiring and World-Renowned Drama THE Sign of the Cross Supported by the Walnut Stock Company 75 PEOPLE ON THE STAGE 10 ELABORATE SCENES BIGGEST NAUFRAG PRODUCTION EVER CONCEIVED IN PHILADELPHIA PRICES MATINEES, 10c to 50c; EVENINGS, 15c to 25c. AVOID DISAPPOINTMENT BY ORDERING YOUR SEATS IN ADVANCE

GLOBE THEATRE MARKET & JUMPER STS. CONTINUOUS 11 A. M. TO 11 P. M. PRICES 10c, 15c, 25c THE ONLY POPULAR PRICE VAUDEVILLE THEATRE IN THE HEART OF THE CITY WOOD ENTERPRISES, Inc., Presents REVUE of 1915 WITH FRANK MANNING AND CAST OF 25 BROADWAY PLAYERS Pretty Girls, Catchy Melodies and Clever Impersonations of Famous Stars FIVE OTHER BIG ACTS ALSO "The Neat of Comedies Goddess" The Navy and News

Stanley Charlotte Walker in "OUT OF DARKNESS" with Tony Orchestra and Soloists and Mrs. Blanche Sweet in "Case of Decker" GLOBE THEATRE MARKET & JUMPER STS. CONTINUOUS 11 A. M. TO 11 P. M. ONLY POPULAR PRICE VAUDEVILLE THEATRE IN THE HEART OF THE CITY PRICES 10c, 15c, 25c Knickerbocker THEATRE PLAYERS FORTIETH ST. MARKET & 4TH ST. EVENING PRICES—10c, 25c, 50c, 50c Matinee, Tues., Thurs., Sat., 10c, 25c, 50c Adelpi MATINEE TO-TONIGHT 8:15 DAY 2:15 Last Time "Brother Masons" DUMONT'S DUMONT'S MINSTRELS 8TH AND ARCH STS. MATINEE TODAY, 10c and 25c Peoples—Now BARBARA WORTH in "DAMAGED GOODS," Best New Production

IDEAL GRAND F. G. Nisco-Nirdinger General Manager Rogers, Follack and Rogers Emmett and Tonge "The Messenger Boy and the Actress" Holden and Harro Walker, Brown, John Zimmer FUN-FOCUS Daily Mat., 10c, 25c, 50c; Even., 15c, 25c, 50c NATIONAL BRISTLING BURLESCUE All the new—Said Ind.—Prices 10c to 25c MARK LEA'S DAZZLING THE SUNSHINE GIRLS INCLUDING THE GREAT LITTLE EGYPT Little Giggles, Gene Gorman, Ned Lemmer, Florence Moore and Lots of Sunshine, Singers of Mirth—and a Tornado of Melody

CROSS KEYS THEATRE Market below 90th Street MAT. DAILY, 2:15. ALL SEATS, 10c. EVENINGS, 7 & 9:15, 25c. HOWARD THURSTON Presents A MILE A MINUTE STUNNING SCENIC EDUCATION LATE FEATURE OF NEW YORK WINTER GARDEN REVUE SEE IN ACTION LOGGERS IN THE ACT! LOGGERS & OTHER STAR ACTS AND Features Photoplays and Curious Events

Knickerbocker THEATRE PLAYERS INC. MARKET and FORTIETH STREETS WILLIAM W. MILLER, Manager. GEORGE W. BARBER, Director. PRESS OPINIONS ON OUR STOCK COMPANY "An Unqualified Success"—Inquirer. "Frathe Due All"—Record. "A Family Atmosphere"—Press. "Players Selected With Considerable Care"—Ledger. "Excellent Company with Excellent Director"—North American. THIS APT. & EVG. "DIPLOMACY" WEEK COMMENCING MONDAY EVENING NEXT ROSE STAHL'S TRIUMPH The Chorus Lady Mals. Tues., Thurs. & Saturday at 2:15 Best Orch. Seats, 25c Balcony, 20c; Gallery, 10c Evenings at 8:15, 10c, 25c, 35c, 50c SEATS ON SALE AT GIMBELS—Benefit Sold

LYRIC 2d WEEK MONDAY NIGHT "A PRONOUNCED SUCCESS"—Press JOHN COBB'S BEAUTIFUL PRODUCTION OF VICTOR HERBERT'S AND HENRY BLOSSOM'S "THE PRINCESS PAT" WITH Eleanor Painter "Genuine comic opera; full of good things; capable of giving you a pretty girl."—Inquirer. BY REQUEST MR. HERBERT Will Personally Conduct the Orchestra Tuesday Evening, September 14