

WASHINGTON, D. C., SUNDAY, APRIL 30, 1916. ***



CARLOTTA-MONTEREY
IN "THE BIRD OF PARADISE"
BELASCO



LILLIAN GISH
"THE BIRTH OF A NATION"
NATIONAL



ADELAIDE & HUGHES - "KEITH'S"



BURR MCINTOSH
BELASCO - TODAY



DOROTHY BURTON
COSMOS



HARRY BENTLEY
GAYETY



MILLIE FEFE
LYCEUM

Readers Condemn "The Birth Of a Nation." Belasco's Plans for New Production.

By JULIA CHANDLER.

I dig my way to you this week out of an avalanche of anathemas born of the perfect sincerity of scores of deplorably prejudiced readers who would have me hanged without a quiver of conscience for what one protester is pleased to term my "fulsome praise" of "The Birth of a Nation."

The exactions of my work make a personal reply to each of some two hundred letters on my desk an impossibility, so that I am forced to take this medium of publicity commending the frankness of opinions which have been expressed to me whether they praise or damn me for my belief that in his great film, now on view at the New National Theater, D. W. Griffith has lifted the motion picture art to an artistic level deemed at its inception impossible for it, picturing the stress and storm which gripped the South after Abraham Lincoln's untimely death, not merely with fine dramatic sense but with an admirable faithfulness to history.

Expressing to me his "feelings of disappointment and amazement" born of my attitude toward the Griffith film, Mr. James C. Waters, jr., attorney at law in this city, protests "distorted episodes" and "propagandist features so hideously insidious in their character that if any racial group within the nation except the negroes were made the victim of their reflections, the house which dared to present the film would be dynamited," adding reproachfully to me:

"And you, too, Brutus? You who have taken such high ground heretofore? I am led by your writings on this film to believe more firmly than ever before that there come times when a man must catch a new grip upon himself lest he lose faith in humanity."

To the accusation against Mr. Griffith of "distorted episodes" it can but be said that with the selection of Thomas Dixon's graphic story of reconstruction in the South following the civil war for film production the sponsor for "The Birth of a Nation" entered upon a primary work of research stupendous in its character, for the very purpose of establishing the historical truth of its narrative. A half dozen professors of history from as many universities worked for three months in compiling for Mr. Griffith historical data that he might be spared the slightest inaccuracy in the presentation of his theme. These professors examined no less than 5,000 volumes of history and innumerable official records to secure the facts. Not satisfied with this Mr. Griffith visited the locale of the country which gave birth to the Ku Klux Klan and heard from men and women of the highest integrity the story of their personal experiences through the darkest hours of Southern history. Fortunately for the depiction of the period the years which followed the civil struggle are not so far distant but that innumerable eye-witnesses can be found today still living in that portion of the South which was saved from negro rule and supremacy by the Ku Klux riders.

Because history does not always tell a beautiful story there is no reason that it should be suppressed, or told only in such part as it coincides with individual ideas of things as they should be, or might have been, but were not.

Nor should a man who has spent a fortune in his effort to achieve accuracy in a production be maligned and condemned because he has the temerity to offer the world the result of his expensive investigation, specially when this man happens to be one of high artistic gifts who has the ability and the will to clothe his presentation in such raiment as D. W. Griffith has given "The Birth of a Nation."

That he sensed in Thomas Dixon's description of conditions confronting the South with Lincoln's death, and the power that saved the flower of its people from an unspeakably hideous fate, a subject of tremendous dramatic appeal and unparalleled possibilities for action in a film production is nothing to Mr. Griffith's discredit, nor ought of proof against the sincerity, honesty and dramatic beauty of his depiction.

Contention aside, the fact remains that "The Birth of a Nation" is a dramatic offering. As one of the many approving letters I have received states the matter:

"The Griffith picture is in the theater like any other production; advertised like any drama, without pretense or deception. Seeing it is compulsory to no one, so let he who is afraid to be told the truth in a beautiful and impressive manner stay home and nurse his weakened prejudices." Which, in my estimation, is admirable advice succinctly given.

In its third engagement at the Belasco Theater this week "The Bird of Paradise" brings to us a new Luana in the person of Carlotta Monterey, a young actress who hails from California. Miss Monterey was educated at the Convent of the Sisters of Mercy in Paris, France, following which she studied at the Dramatic School of Acting in London, England. Her first stage appearance was with the revival of the "Geisha" at Daly's Theater, London. From there Miss Monterey toured the provinces with various companies, and was chosen by Lou Tellegen to create the role of the chorus model, in "Taking Chances" produced last season in New York.

As seen here originally Richard Walton Tully's exotic picture of Hawaiian life brought us Bessie Barriscale in the role of the beautiful Hawaiian girl who was responsible for the capitulation to the allurements of vice of a splendid example of mankind.

The second engagement gave us our first opportunity of seeing Lenore Ulrich in the seductive characterization, and now that Miss Ulrich has achieved so signal a success in David Belasco's recent production of "The Heart of Wetona" we will be introduced tomorrow evening to the third heroine of "The Bird of Paradise" in Miss Monterey, whom Mr. Morosco believes to possess histrionic gifts equal to those of either Miss Barriscale or Miss Ulrich.

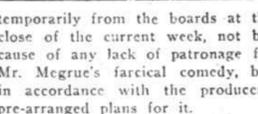
David Belasco's most recent production, "The Lucky Fellow," which had its metropolitan premiere here last Monday evening, will be removed



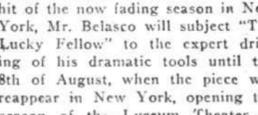
A. H. VAN BUREN
POLI'S



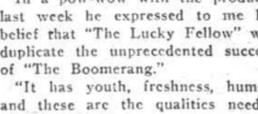
DOUGLAS FAIRBANKS
PAINT & POWDER CLUB
POLI'S TOMORROW



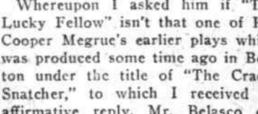
VIRGINIA PEARSON & WILMUTH MERKYL
IN PICTURES - CRANDALL'S



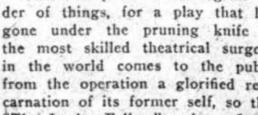
CLARA WHIPPLE
CRANDALL'S AVENUE GRAND



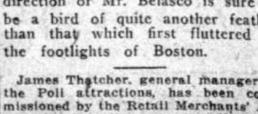
ROBERT WARWICK IN PICTURES
CRANDALL'S SAVOY THEATER



W. S. HART
IN PICTURES
STRAND



FRANCIS X. BUSHMAN
IN PICTURES
CRANDALL'S APOLLO



DOUGLAS WARNER
PAINT & POWDER CLUB
POLI'S TOMORROW

Theatrical Baedeker.

Belasco—"The Bird of Paradise." Richard Walton Tully's exotic romance of Hawaiian life, bringing in its third engagement here Carlotta Monterey in the famous role of Luana.

National—"The Birth of a Nation." D. W. Griffith's masterly picturization of the storm and stress through which the South passed after the civil war, interwoven with two delightful romances.

Poli's—"Rolling Stones." A. H. Van Buren returns from a vacation to head the cast in the presentation of Edgar Selwyn's comedy, which will be seen here for the first time tomorrow evening.

Keith's—Adelaide and Hughes head a well balanced bill of high-class vaudeville.

Belasco today—Burr McIntosh in a lecture on "Preparedness."

Poli's—Tomorrow matinee—The Paint and Powder Club of Baltimore in George V. Hobart's latest dramatic effort entitled "Dear Dorothy."

Loew's Columbia—Paramount Pictures.

Gayety and Lyceum—Burlesque.

Cosmos—Vaudeville.

Garden, Strand, Crandall's, Crandall's Apollo, Crandall's Savoy, Crandall's Avenue Grand, and Hippodrome—Feature Films.

THE CURRENT WEEK.

Belasco—"The Bird of Paradise." "The Bird of Paradise," Richard Walton Tully's realistic story of life in the Hawaiian Islands, will be seen for the third time at the Belasco this week.

Mr. Tully, who is considered one of the best informed of all our American authors on matters pertaining to these pretty South Sea Island possessions of Uncle Sam, has written a story that is not only full of facts relating to them but also one that is filled with tense dramatic incidents.

From the moment that the little Hawaiian girl makes her appearance and meets the young American, whom she afterwards marries, only to learn like many before her that the dark skinned race and the white should never wed, until the final curtain falls on her tragic end, the dramatic interest in the play never lags. On the other hand the first meeting between the beach comber and the young American girl, who finally restores him to his social position in life, contrasts strongly with the love story of the other two. The cast is headed by Carlotta Monterey, who will be supported by a company of over twenty acting people among whom are Hooper L. Kitchey, Roberts Arnold, Richard Gordon, Laura Adams, Robert Morris, Fanny Yantis, James Nelson, George P. Webster and the quintet of native singers and players, whose music lends an atmospheric charm to this delightful play.

There are three acts and each and every one are triumphs of the scenic artists' skill. The first shows the island of Puna, with the bay in the distance, the second the interior of a native grass hut, the third opens on a lawn at Honolulu, from there to a mountain pass, and the last depicts the eruption of Mount Kilaua.

National—"The Birth of a Nation." "The Birth of a Nation" enters to-



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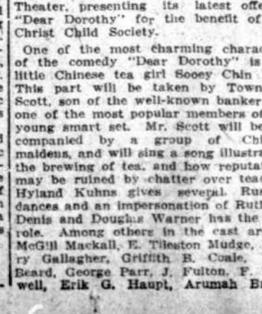
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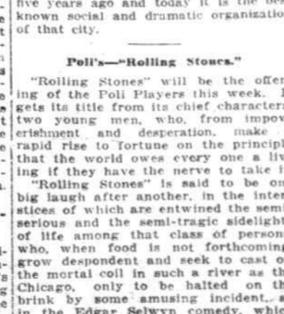
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ly Connolly, with Percy Wenrich at the piano, Allan Dinehart and company, Marion Weir, the 17-year-old prima donna, Kartell, the wizard of the wire, the organ recitals and the Pathe pictorial are other attractions.

Today the program will offer Mr. Hart and Heath, Anna Wheaton and Harry Carroll, the Misses Campbell, Alice Eis and Bert French, Dorothy Regal and company and all the other acts of the past week.

Burr McIntosh—Belasco Today.

Burr McIntosh, who will present his "Plain Talk" "Pro-Us" or "The United States and its Menaces" and show the colored views and 100 colored cartoons at the Belasco Theater this afternoon and evening, has been, for years, one of the most earnest advocates of a proper merchant marine for this country.

Six years ago he went to a number of the larger cities in the Middle West and "told them so their faces" that the rotten politics being practiced by Middle West Congressmen and Senators was causing the United States to be "the most helpless country in the world." He paid particular attention to Senator Theodore E. Burton, who, he declared, was "more responsible than any other man in the country for the existing conditions."

As Mr. McIntosh is even more deeply convinced than ever before that the game class is responsible, some interesting moments may be expected.

Loew's Columbia—Paramount Pictures.

"David Garrick" is the latest picture in which Dustin Farnum is starred. It will be shown at Loew's Columbia today, continuing until Wednesday. "David Garrick" is a widely known name, but few realize that until he came to Drury Lane in 1742 an actor was not considered a fit associate for respectable people. The reconstruction of dramatic art was started by this actor who was the first to play in the now universal "natural manner." This strange condition and how the force of this man's personality overcame it forms the theme of the picture. Winifred Kingston, who has often appeared in Mr. Farnum's pictures, supports him in this picture enacting the role of a London heiress. The elaborate costumes of the earlier days are said to have been faithfully reproduced.

Thursday, Friday and Saturday Valentine Grant will be seen in "The Innocent Lie." While this is the first appearance of Miss Grant as a Famous Players-Paramount star, it is by no means her first appearance on the screen as she has appeared in several photoplays which won success. A cast

CONTINUED ON PAGE THREE.