NEXT WEEK: "BIRTH OF A NATION," EDESON IN NEW STOCK AT THE WALNUT



What Two-dollar Movies Mean to Dramatic Art By D. W. GRIFFITH

WHILE there has been a vast amount of comment regarding the advent of the 12 motion picture, it seems to me that there really is no occasion for surprise that a picture should be produced which vies with the offerings of the dra-

matic stage. After all, it is nothing but the old first law of nature—the survival of the fittest. The remainder is purely a question of selection and execution.

When it was announced that we in-

tended to present
p. W. GRIFFITH "The Birth of a Nation" in a regular
Broadway theatre, which had never
played a picture attraction before, the
viscages of the theatre world said it whences of the theatre world said it would not succeed. You see they know nothing of pictures. Most people had booked upon a motion-picture drama as a Beent proposition. They measured everything by the standard of price. It was not surprising that they overlooked the implamental facts in the case and were unprepared to pass judgment upon this undertaking. But in all truth there was nothing daring or venturesome in it. In see we knew what we had. That was an advantage which the other fellow had never taken into consideration. had never taken into consideration. he significance of this is the proof of big picture's undoubted success. re will be many two-dollar pictures. success will depend entirely upon well they are done and reverts back a question of merit. It takes e, time and an enormous expense st care, time and an enormous expense produce a picture which will compare in the best the spoken drama can ing forth. But given the theme, the dermanding and the ability to project inderstanding and the ability to project his ideals, the moving picture director has a material advantage over the stage director who puts on a comedy or a frama of contemporary life. The latter is confined and limited in his scope. He can only show certain scenes in the limits of three walls and at best has only a few square feet in which to place his characters. For his background he must depend upon painted scenery and manufactured effects which are after all only miserable instatters of retrieval ability.

fiscis which are after all only miserable mitations of natural objects. I do not mean this in a spirit of critcism. There are fundamental ideals of the spoken drama which make it the wistocrat of the arts. Every one of us has pleasant recollection of great mo-ments when true dramatists enjoyed the ments when true framatists enjoyed the Mivileges of artistic interpretations. When a great actor throws the best there is in him into the principal role of a fine play, you have a combination which is resistible. I have been impressed deeply by such performances upon several vists to the theatre. What painting or piece of sculpture stands out in your memory of compare with this living, breathing hing you are a part of for a single eventing? Long years afterward in pleasurable revertes you recall the play and this reveries you recall the play and sayer. Who ever saw Irving's matchless work in "Louis XI" can forget that won-serful scene when he urged the images has cap to listen to him and yet was survecating at the same time? Or can oss ever quite efface from memory the majestic manner with which Mansfield, as Cyrano de Bergerac, tossed his purse to the crowd? These are specific instances to flitustrate my meaning. It was the art of interpretative florified. The payer and his mood become the great feure in such cases.

sayer and his mood become the great save in such cases.
With the moving picture it is different. The poetic simulation, the toure de force sinch arrests attention and makes memples that are to live is a silent power. The brain behind this art is never resealed. It lends itself to that concealed which is one of the rarest attributes of art. The living thing is subjective. There is no rivalry with the spoken trans. Each name has its niche and if sitistically done will live. The mere presulation may be ephemeral but the ideas and the recollections go on and on as long as life lasts.

life lasts.
In motion pictures we have a larger all in which to operate. On the stage bee so-called "effects" are imitations at at. In the film play we show the actual currence and are not hampered by the second of the second film of our stage or the number of people can crowd into the scene. If our sty traverses to a battlefield we show actual battlefield. If it means that we people were part of this conflict we make 10.001 people, rehearse them in mind detail and when we are ready we how you that scene, as realistically as free were looking down from a hilliophial street, which watching an engagement of contend-in forces.

streams an engagement of contents forces.

It us look into the cost of this. This me for a motion picture might cost you the neighborhood of \$75.00. But the tends with the taking of the original slive. There are no salaries after 6 and the only expense is the committeely slight one of making new less from the original negative. But spectacle on the stage can at the sustempley 400 people in a scene. This is unuaually large number. It takes also time and pains to rehearse the that it does to handle 10,000 people whiten-picture scene. But the stage function goes on daily with eight or performances a week, and the salaries to the first of the supernumeraries.

ROBERT EDESON-WALNUT end of two seasons these forces have cost easily \$150,000. Here you have twice the outlay for 400 persons that it costs a motion-picture director to employ 10,000. If there is any significance in these figures they point an important moral without need of further explanation. getting \$5 a seat? In the same way we can go afield and get anything we want. If there is a

shipwreck we show the angry sea and the restless waves. For a lover's tryst we have but to pick out some sylvan dell and bring our players there and let them act as two people in love would act under a given circumstance, and the great audiences weave their own romances and do the larger share of the acting for that scene. Along the side lines we can have roses blooming in the sunlight with a snow-crusted mountain in the background. In our drama the trees wave in the breezes and blades of grass, damp with real dewdrops, are none too insig-

THE WALNUT MATINEE EVERY DAY. Grand Opening Star Stock Season Monday Night, Aug. 30 ONE WEEK ONLY

Robert Edeson

(HIMSELF) IN THE PLAY OF THRILLS

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HIGH-CLASS VAUDEVILLE FREE! FREE! FREE!

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3 Cox Sisters
With Songs and Dances

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Semational Novel
Water Juggler

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nificant to become a part of the action. You see an observing director has the world for his studios. The centuries have been piling up these inexhaustible productions for him. He has but to use artistic sense in the matter of selection. I firmly believe the day will come when the great poetle pictures will not only compare with the best of the legitimate stage, but will be upon a parity with the greatest productions of the grand opera and corresponding prices. Remember, a few years ago it was the limit of extravagance to spend \$5000 on a moving-picture production. At that time we played to 5-cent audiences. Now we crowd the theatres everywhere at \$2 a seat. By this ratio what is to hinder a producer from spending \$1,000,000 and

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JOE WELCH'S "A DAY AT ELLIS ISLAND"

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Under the Direction of the Stanley Co. Engagement Extraordinary All This Week-Paramount Corp. Present The Much Discussed Photo-Play,

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Theodore Roberts

The Deiny in Presenting This Remarkable Play Wa. Caused by the Pennsylvania State heard of Cansors. POSITIVELY NO ADVANCE IN PRICES Ently 10 A. M. to 6.50 All Beats.

THEATRICAL BAEDEKER

FORREST (Beginning Saturday evening, September 4)—"The Birth of a Nation," with Henry B. Walthal, Mae Marsh and Spottiswoode Aitken. IZ W. Griffith's mammeth photoplay of the Civil War and Reconstruction, founded in part on Thomas Dixon's "Clausman." This remarkable film has already reached 400 performances in New York at \$2 prices and has enjoyed long runs in Boston, Atlantic City and in the West. The story deals with the love of Northern and Southern men and women. The most dramatic moments spring from the conflicts of the Civil War, which are shown in scenes employing whole armies, and in the Ku Klux Klan struggles following the war. Performances twice daily.

en twice daily.

NUT-"Fine Feathers," with Robert Edeson and a supporting stock pany. The first production of the star-stock venture of Mr. Lenhy will exhibit Mr. Edeson in the play by Eugene Walter which served as his last starring vehicle, but which never reached Philadelphia. The play is a tragedy of corruption. Its principal figure, played by Mr. Edeson, is a Government official who falsely certifies some inferior cement, the use of which results in a disaster to a great dam.

GARRICK—Second week of Lyman Howe's Travel Festival, with wholly new pictures. They include a trip through the Panama Canal and a visit to the expositions in San Francisco and San Diego. There will be the usual diversity of other festives. Less week diversity of other features. Last week. VAUDEVILLE

KEITH'S-Victor Morley and company, in "A Regular Army Man," by Chan-ning Pollock, Rennold Wolf and Clifton ning Pollock, Rennold Wolf and Clifton Crawford; Deiro on the plano-accordion; Mazie King and Tyler Brooks, presenting a series of dances; Lydia Barry, singer of songs; Paul Quinn and Joseph Mitchell, in "The Phoney Bluff Geld Mine"; Mons. and Mme. "Alf" Loyal's trained dogs: Chauncy Monroe and company, in "A Business proposal"; Bronte and Aldwell, in "A Boardwalk Flirtation," and Lo-Ve and Wilbur and Hearst-Selig News. Wilbur and Hearst-Selig News.

GLOBE—"The Broadway Revue," a tab-loid musical comedy; Joseph K. Wat-son, Philadelphia's character actor and and monologist; Joe Welch's sketch, "A Day at Ellis Island," with Marie Samuela and company; Lee Tong Foo, Chinese baritone; the Musical Lunots, instrumentalists; Knight Brothers and Sawtelle, and Niblo and Nugent, with a mediev of server medley of songs.

NIXON'S GRAND - Crossman's Enter-NIXON'S GRAND—Crossman's Entertainers, seven skilled instrumentalists; Baby Helen, "bininature Tetrazzini"; Val and Ernie Stanton, "The Kernels of the Arply of Nut Comedians"; Beoman and Anderson, skaters and comedians; Stanley and LaBrach, singers and dancers; Gibbons and Gibbons, comedians, and Fun Foto Films.

CROSS KEYS—First half of week, Tim McMahon's Pullman Porter Maids, Morree's "Sinking of the Lusitania," me-

chanical and electrical spectacle: Frank Conley, basso and chormaster; the Elsie Kramer Trio, European novelty act; Lillian Murtha, singing comediance, and Weston and Symonds, in "The Stage Carpenter and the Soubrette, Second half of week, "Pullman Porter Maids," the Saves Invite Fan. Porter Maids," the Seven Innis Family, in a gymnastic act; the Bellboy Trio, comedy and songs; "The Cop," a sketch; Harry Fisher and company, cycling act, and Ben Edwards, xylophonist.

VOODSIDE PARK-Archie Nicholson and company, "Comedy Emperors of Music"; Nina Espey, banjo player; Charles Glocker, water juggler; Three Cox Sisters, singing and dancing, and Booth and Leander, singing and danc-

BURLESQUE

CASINO—Billie Wtason's "Beef Trust Burlesquers," in "Krausmeyer's Alley" and "The Bashful Venus," with Frank Bambard, Jean Leighton and Violet

DUMONT'S-Dumont's Minstrels, Eddie Cassaday, Charley Boyden, Hefs Gibson and others in "The Money Sim-ple Band" and "Atlantic City Bathing

SEPTEMBER 6.

LYRIC—"Princess Pat," with Eleanor Painter, Alexander Clark, Louis Casa-vant and Leonora Novasio. A musical comedy by Victor Herbert, Henry Blossom lately produced it at Atlantic City. The story of a neglected wife who tries to arouse interest by jealousy—and suc-ADELPHI-"Brother Masons," with Frank

first metropolitan production.

ENICKERBOCKER-"Diplomacy," with

KEITH'S-Aleander Carr and Company in

"An April Shower," George Howell and company presenting Agnes Scott's sketch, "A Red Fox Trot"; the Courtney sisters, stangers, Van and Schenck, Kuy Kendle and his dancing girlies,

When Mr. Leahy presents Robert Edeson at the Walnut Monday night, in "Fine Feathers," he will inaugurate the first star-stock season that Philadelphia has enjoyed in some years. To the at-tractions of the opening bill he adds a very modest price scale and the promise of an interesting production for the sec-end week, Emma Dunn, in "The Gover-nor's Wife," the drama by Alice Brady which David Belasco criginally produced. Mr. Leahy is no stranger to the system which he is reintroducing here. He has already engineered a very successful sea-son of star-stock in Boston, with players of the calibre of Nance O'Neil and Edmund Breese.

The Knickerbocker opens as a stock theatre on Labor Day. The first bill is to be the famous old play of "Diplomacy," of which Charles Frohman made an all-star revival last season, with William Gillette, Blanche Bates and Marie Doro. George W. Barbier, who was commissioned by William W. Miller to engage a company, has selected Eva Marsh as leading woman. The leading man will be Richard LaSalle, an actor of versatility. The Phi-adelphia favorite, Carrie Thatcher, has deeds.

ADELPHI—"Brother Masons," with Frank McIntyre, William Roselle, DeWitt C. Jennings and others. A new farce by McIntyre Milliam Roselle, DeWitt C. Jennings and others. A new farce by McIntyre Milliam Roselle, DeWitt C. Jennings and others. A new farce by McIntyre Milliam Roselle, DeWitt C. Jennings and others. A new farce by McIntyre Milliam Roselle, DeWitt C. Jennings and others. A new farce by McIntyre Milliam Roselle, DeWitt C. Jennings and others. A new farce by McIntyre Milliam Roselle, DeWitt C. Jennings and others. A new farce by McIntyre Milliam Roselle, DeWitt C. Jennings and others. A new farce by McIntyre Milliam Roselle, DeWitt C. Jennings and others. A new farce by McIntyre Milliam Roselle, DeWitt C. Jennings and others. A new farce by McIntyre Milliam Roselle, DeWitt C. Jennings and others. A new farce by McIntyre Milliam Roselle, DeWitt C. Jennings and others. A new farce by McIntyre Milliam Roselle, DeWitt C. Jennings and others. A new farce by McIntyre Milliam Roselle, DeWitt C. Jennings and others. A new farce by McIntyre Milliam Roselle, DeWitt C. Jennings and others. A new farce by McIntyre Milliam Roselle, DeWitt C. Jennings and others. A new farce by McIntyre Milliam Roselle, DeWitt C. Jennings and Others. A new farce by McIntyre Milliam Roselle, DeWitt C. Jennings and Others. A new farce by McIntyre Milliam Roselle, DeWitt C. Jennings and Others. A new farce by McIntyre Milliam Roselle, DeWitt C. Jennings and Others. A new farce by McIntyre Milliam Roselle, McIntyre Milliam Roselle, DeWitt C. Jennings and Others. A new farce by McIntyre Milliam Roselle, McIntyre Milliam Roselle, McIntyre McIntyre Milliam Roselle, McIntyre McIntyre Milliam Roselle, McIntyre McIntyr

first metropolitan production.

ENICKERBOCKER—"Diplomacy," with the new stock company, including Eva Marsh, Richard La Salle, Carrie Thatcher and others. The new Fromman version of Sardou's celebrated play in which William Gillette, Blanche Bates and Marie Doro starred last year.

ELITH'S—Aleander Carr and Company in "An Anvil Shower" George Howell and "An Anvil Shower" George Howell and

"An April Shower," George Howell and company presenting Agnes Scott's sketch, "A Red Fox Trot"; the Courtney sisters, singers; Van and Schenck, Kuy Kendle and his dancing girlies, Signor Randegger, the Italian planist; Binns and Bert, the flying rings; Kolb and Harlan, and Kluting's animals.

Theatrical Gossip

Fortunately the town is to see a new fares as the opening attraction at the Adelphi, instead of the laughable but familiar "Pair of Sixies." It is "Brother Masons," a piece by Seymour Brown and Harry Lewis, which was produced at Atlantic City a fortnight ago. The cast is excellent, including Frank McIntyre, of "The Traveling Salesman,"; Maud Eburne, of "A Pair of Sixies"; De Witt Lord of Thursday, September 5, and the others on Tuesday, Thursday and Saturday. The opened on Thursday, September 2.

Under the new management of Sablosky & McGurk, both experienced and thur-oughly capable theatrical men, the Globe Theatre, Market and Juniper streets, will reopen for the season Monday, the first performance starting at 12:30 p. m. On all succeeding days the opening hour will be 11 a. m. and the entertainment will be continuous until 11 p. m. The policy of the house under the new regime policy of the house under the new regime will be the presentation of high-class vaudeville attractions at popular prices, 10, 15 and 25 cents. All of the bills will be most carefully selected with a view to attracting and pleasing all ages and classes of patrons, and they will be supplemented by numerous short and pleasing photo comedies and dramas.

After an absence of two years, W. Dayton Wesefarth will return to the Grand Opera House. At the termination of last season H. A. Smith, then the manager of the theatre, was transferred to Portland, Me., for a summer engagement of stock; his success during the last few months has prompted him to remain for the win-ter season. Wagefarth has to his credit

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