MERION'S MODEL SCHOOL TAKES UP THE MOVIES

Saturday Morning Matinees of Photoplays in the Schoolhouse Mark an Advance for the Films on Lines of Civic Betterment

By EDWARD BOK

THE first carefully thought out plan to present trustworthy "movies" for children in a Philadelphia suburb is about to be tried out at Merion under the auspices of the Merion Civic Association, Commencing next Saturday morning, January 15, the first of a weekly series of children's Saturday morning "movies" will be given at 10:30 o'clock, at the Mer-

ion Country Day School, which is four minutes' walk from the Pennsylvania Railroad station at Merion. A specially constructed fireproof booth, answering every requirement of the fire laws, has just been finished, and the most modern equipped moving-picture machine has been installed.

The films will consist of a humorous reel, a reel of adventure, some of the red, a reel of adventure, some of the wonderful nature study reels and a complete play at each performance. Two women representing the women's committee of the Merion Civic Association will personally see each reel before it is accepted for public presentation, so that sach performance will represent the most intelligent order of censorahlp. The fixed see performance will represent the most intelligent order of censorable. The fixed idea in the minds of the women interested in these Saturday morning "movies" will be that parents can feel perfectly safe in allowing their youngest children to go to these "movies" with the full conviction that they will see the best films that are put out for children.

The prices of admission tave been fixed at regular "movie" theatre prices: Ten ents for children belonging to the familes of the Merion Civic Association, 15 tents for other children, and 25 cents for dults accompanying children.

It is not expected that these prices will cover the expense of the performances; a deficit is looked for on each Saturday

ning, even if the schoolhouse, which

can accommodate about 200 children, is crowded to the doors. This deficit has been underwritten by the Merion Civic Association, which hopes to sive two or Association, which hopes to give two or three evening performances for adults and through these raise sufficient money to cover the deficits incurred by the chil-dren's "movies." The Saturday morning "movies," if suc-

cessful, will be followed by a "Sunday Afternoon Story Hour," at which the stories of the Bible will be told by a professional story teller, accompanied by moving pictures. To this story hour it is planned to ask no price of admission.

The experiment at Merion is both signifi-The experiment at Merion is both signifi-cant and interesting, and will be watched with the greatest interest by parents who have felt for a long time the need of just such "movies" as these for their children. All children along the Main Line from Overbrook to Bryn Mawr will be permitted to come, and this is one of the liberal phases of the experiment, that it will not be confined, as it might ensity have been be confined, as it might easily have been, to the children of Merion.

An Unruly Audience

It is said of E. S. Willard, the English ofter, whose death was recently an-ounced, that he was not rejuctant about rebuking his audience when the occasion required it. During a farewell perform-ance of "David Garrick," in Milwaukee, the audience became somewhat Impatient a few moments before the final curtain. Mr. Wiliard was standing near a mantel on the stage, and as he heard the bustle, stopped in the middle of his speech. The audience, of course, noted it and sat down again, in absolute silence. Waiting until one could have heard a pin drop in the theatre, Mr. Willard turned his head and said, in very quiet, even tones, "I beg your pardon; I thought perhaps I was disturbing some one."—Dramatle Mirror. tient a few moments before the final curPUTTING THE ARTIST "ON TRIAL"



SALVINI IN POLYGLOT DRAMA

By EUGENE FIELD

MR. SALVINI is a great actor and a English. Could anything in a dramatic: But what if he bear it not hither?

Salvini (raising his sword on high)—
To the lover of good, round English the Questa padre nouvelle bella donna trovphysique, a noble voice and a splendid in-Italian language is the most namby-pamby in the world; it is the vernacular of tenor singers; it is composed of five vowels, tellect. In certain lines he is simply incomparable. But we do not wonder that his performances are not generally popular in this country. He plays his parts in Italian; his company play their parts in

waxed mustaches and shiny silk trunks; its literature has come to consist of the measily librettos of a dying operation During the performance of "The Gladiator" last Monday night we heard Roman matrons—the most austere representatives of the feminine sex we know of—ad-dressed as "signoras." We would as soon think of calling an Italian brigand a dude! The dialogue of a Salvini tragedy im-presses the average auditor much as the subjoined dialogue will impress you,

gentle reader: Viola Allen-You sent for me, me lord Salvini (gloomily)—Si, signora. Viola Allen—Wherefore, I prithee, tell

Salvini (seizing her by the arm)-Questa infelice grazzio guglielmo si giacomo puella leustra!

Viola Allen (deprecatingly)-Oh, me Salvini (with suppressed rage)—Sospiro, ah! m'appari—questa adagio banana red-rigo piano? Viola Allen (eagerly)—On me soul, I

Salvini (glaring at her)—Che le morte sostenuto miserere piazza milano presto

Viola Allen (shuddering)-Me lord, you amaze me! Salvini (dragging her L. U. E.)—Sperato hernani guestato habani vigilo genoa co

iumbo guesta grazia nouvello! Viola Allen—Oh! Salyini—Descendo, crescendo et diminuondo piano-forte! Viola Allen-With a dagger, me lord? Salvini-Fortissimo! Viola Allen-When the pale moon shines

on yonder pallid copse?
Salvini (frowningly and hoarsely)—Laz-Viola Allen-Heaven's will be done

PROGRESS

The moving pictures having at length totally eliminated the regular drama, it no longer becomes necessary for actors to know how to use their voices. As the stage was the only place where the average person could learn how to talk properly, the art of talking properly, which, even under these conditions, was not much of an art, died out altogether. Thus people used gesticulation to convey what ideas they had. In the course of time men became monkeys once more but experienced considerable inconvenience, as all the trees had been cut down There were, however, the ruins of many tall buildings left, upon the roofs of which they did the best they could.—

FIRST AID TO ANDROCLES AND HIS FAMOUS LION

The Author of the Merry "Fable Play" at the Adelphi Explains a Few Obvious Matters for the Playgoer

By BERNARD SHAW

THE author of "Androcles and the L Lion" received one of the worst shocks of his life when an American editor published its text under the heading "A Comedy." It is not a comedy; it is precisely what the author calls it, a fable play; that is, an entertainment for children on an old story from the children's books, which, nevertheless, contains matter for the most mature wisdom to ponder. In England it proved a hard test for the flow from the genuinely religious people, the scholars and the serious public generally were impressed and intensely interested. The children were delighted. But the hardened playgoers did not know what to make of it. At first they settled down to a Christmas pantomime, with low comedians and a come lion, and began to laugh very good humoredly. Then they suddenly found their testh set on edge by a scene of the sort of satirical comedy they most dread and delike; that is, comedy that satirizes the kind of thing they are accustomed to accept as extremely correct, official and high-toned. When the play was produced in Berlin it was reported that at this point the Crown Prince rose and left the theatre. When it was produced in London at the height of the agitation by the militant woman suffragists, the suffragists present were so excited by the salire on the official point of view that the sensation in the house, which was felt without being clearly understood, almost upset the performance for a moment.

But worse remained behind. No sooner cisely what the author calls it, a fable

performance for a moment.

But worse remained behind. No sconer had the old playsoers readjusted themselves, with a disagreeable effort, to the episode of satirical comedy than they found themselves plunged without a moment's preparation into the deepest reali-

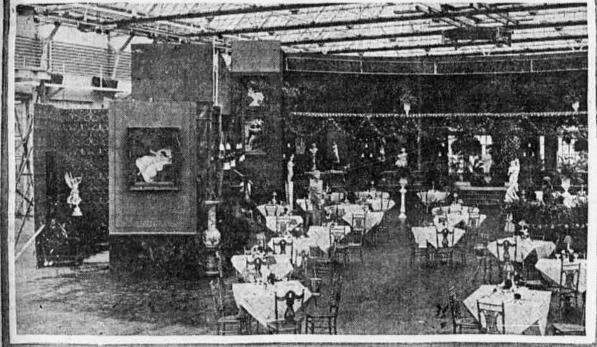
WARMING THE NEW HOUSE OF VITAGRAPH

ties of religion, the most unbrearable of all subjects for the purely theatrical public, as it is the most enthralling for the real national public at which the author always aims. And before the playsoor had recovered from their consternation, or decided whether they ought to be scandalized or not, they were back in pantomime fun again. And so it went on, getting more and more bewildering (always except to the serious people who held the thread) until the fun, the saire, the historical study of manners and character and the deadly deep earnest were all on the stage at the same moment, many of the audence being so torn one way by laushter and the other way by horror, besides being quite upset by pure shock, that they did not know where they were, and left the theatre rending their garments (metaphorically) and crying biaspiamy, while the deeper people for whom the play was written proclaimed that a great movement in religious drama had been inaugurated.

None of these extravagances are likely None of these extravagances are likely to recur now that the first shock is over. But it is still helpful to warn old playgoers that they must not expect "Androcles and the Lion" to fall into any of the classifications to which they are accustomed, and that they will get fun and carnest, history and satire, on the same plate and at the same moment; so that it behooves them to keep on the alert and not confuse these elements. If it should seem to them that the author has himself sometimes confused them—that, for instance, he is satirizing or making fun of the truths of religion—it will be prudent for the scandalized playgoer to consider very carefully whether the truths of religion have not become agtruths of religion have not become associated in his mind with the mere drumstances and ceremonials under which religion is professed, which is quite another matter. The lady who said, "Don't

Continued on Page Four

A MAGNIFICENT CAFE DE MOVIES



A lovely set in Universal City showing how a seemingly elaborate and solid room is really but a shell.

THE SYMBOLISM OF THE MOVIES

The following is by Henry Macmahon, as crudite and enterprising press agent, one of the many who deserted the legit-imate stage for the movies. His judoment is to excellent that the New York Times Prists many sined articles such as this as matters outside his own company, the Triangle.

THE lack of adequate interpretation and criticism must astonish the Maran or other visitor coming to these ores and noting the predominant posi-on rapidly being taken in the amuse-ent world by the motion pictures. The Ha is a Topsy "dat les' growed." ere are no canons of the art, no rules

The assumption," says Walter Prichon, "that we can go back to what and hatch, "that we can go back to what amounts to sign language at this stage of evilization is one of the most touch-larly naive examples of motion-picture laters' oredulity."

How about the "sign language" of supplier The "sign language" of supplier? The "sign language" of signing? The function of all art is to such the emptions ideality.

h the emotions ideally, and it matters whether the "signa" or media be is or tones or carvings or pigments mere facial and bodily attitudes and

he seems to have sensed the fact hat the new art is symbolistic. The tech-ique of the motion picture is closer akin a music; the frequent recurrence of arallel themes is both agreeable and messary, and the "constant shifting of trial," instead of being a blemish, is he very virtue of this new dramaticcal-photographic form, which is best exterized as "art by lightning flash." err little series of pictures, continu-from 4 to 15 seconds, symbolizes a limit, a resident a from 4 to 15 seconds, symbolizes a summent, a passion, or an emotion. Each accepts series, similar, yet different, areas the emotion to the next higher areas, that are both of the country of the series have attained the —nth emotions have attained the -nth so to speak, they meet in the final shock of victory and defeat.

bludgeon of logic. The environment often tion of the "removed fourth wall" of the staged drama is gone forever, and the position of the motion-picture spectator is that of one who looks out of doors from an open window upon the whole of Life spread as on a panorama, seeing swiftly, understanding swiftly, because the eye is so much swifter and more understanding than the ear.

My point is that the efforts at criticism are neither truly analytical nor construc-tive. They do not lead anywhere, nor show the direction the next great step forward will take. Often they belittle the New Art or deliberately ignore its finest phases. Thus we are told by one prominent New York reviewer that youth, neauty and facial expressiveness are the beauty and facial expressiveness are the sole requisites of a great motion-picture actress—in other words, it's not art at all, but merely a trick imparted to a bright girl by a clever director. I wonder if that reviewer ever studied the career and achievements of Mae Marsh? If he had, he would have found genius in

the film as well as in his Old Art.

The film play, compared with its rival, the stage play, has certain serious defects, notably the absence of sound and color. But on the other hand it has certain compensating qualities of its own and producers are very wisely laying more stress on these instead of imitating what the stage can always do better. For instance, the film playwright can use all outdoors for his background in-stead of a painted and rumpled back stead of a painted and rumpled back drop. He can change the scene oftener than the Elizabethan dramatist. He can dip into the future or the pasi as though he were in Wells's time-machine. He can use literally an army of supernumeraries in place of a dozen attendants with spears. He can reveal the mind of his characters in two ways, neither of them possible on the stage, first by bringing the actor so close that the spectator can read his facial expression, and secseries of pictures has to be swiftly can read his facial expression, and sec-

noving. The picture maker has to use ond, by visualizing his memories or im-he rapier of suggestion rather than the dudgeon of logic. The environment often ounts for more than the act. The fic-blow up a fort, since he does not have to repeat the expense every night. It is natural that the new art should tend to run to excess in those things which it can do best. The film artist is so tickled at the idea that he can portray motion that he is apt to put in too much motion. * * * But these are the inevitable extravagances of youth.

> The motion picture has established itself, and in some form or other will be come a permanent part of the intellectual and esthetic life of the nation.

> after them-"lion hunters," they call such people, I believe. Why is it that

nobody waits at the stage door for me?
I would dearly enjoy an after-theatre
bite; but people seem to avoid lions as
dinner guests. Somehow, they distrust

Yet I am sweet-tempered enough, goodness knows. Ask Androcles, if you don't believe me. I adore young people. I dance divinely. Ask Androcles if I don't. I'm playful. Yet I am lorely at times.

Androcles is all right in his way, but I get fed up with Androcles. He is too meek. Nothing can ruffle him. A nice chap, understand me, but—

am lonely, at times.

INTERVIEWING THE PARTY OF THE SECOND

By SAMUEL McCOY

had a sense of humor, that chap. And you couldn't scare him. Between you and me, I was a bit afraid of him myself.

"Preparedness" was his middle name, if

you ask my opinion.

But, take it from every side, the theatre has its good points. One does meet such interesting people. Take that man who married a dumb wife, for example.

PART IN "ANDROCLES AND THE LION"

A little gathering in celebration of the opening of the new Vitagraph studio over on Long Island. THE "AU REVOIR TOUR" OF WILLIAM GILLETTE

wellers from abroad.

atore, Signora! Che le mezza? Viola Allen-Yes, my lord. Salvini-Si? Viola Allen-Yes.

Salvini (approvingly)—Si. (Excunt.) (Eugene Field, in the Chicago News, January 14, 1886.)

AM really very ashamed to appear be-I fore you this evening, and especially to come out here and talk to you pleasantly like this across the footlights, for I have been shamefully lazy and negligent the past three years. With all that time at my disposal this is only my Second Fare-well. It is really shameful. I do not won-der that you feel as you do about it. I must say it looks as if we Americans

There isn't any reason in the world why we can't do as well in the farewell business as any other country on the face of the globe. We have the farewellers and We have the people to say farewell to Now let's get together and see what we can do about it. As I said, this is only my Second Farewell, but if I can get back here in the spring that will be one more, and at that rate—if I can only keep it Jp. I will be up even with my competitors by the spring of 1922, and by the winter sea-son of 1937 I'll be well in the lead. WHY is it that some actors and most chap. I liked the look in his eye. He I hear him roaring every night. Really actresses have people running around had a sense of humor, that chap. And he roars better than I do.

this same play, making a farewell for myself and Sherlock-mixing in some pathos and a few little things like that to help along. That was three years ago.

and I haven't done a thing since. I am

can't do all this by myself. There is one His wife, too, is a good sort. She bites people on the back of the neck. There is something I admire about that woman. They don't let me hite anybody, you can't do an this by myseit. There is one thing I need, and that is you-your sym-pathy, your affection, and all those things, but above all your co-operation. These farewells would be very expensive things to give all alone in an empty theaknow. Do you know, she's not so dumb. My private opinion is that most talkative wives whose chatter drives their hus-bands out of the house have method in tra just for the fun of it. And for that reason it seems to me that audiences should do their part in the noble work of their madness.
Jelly chaps, all of them
in that show—the old
doctor with the chin
whiskers, and his red-faced
medical friend. The redfaced one roars pretty well
for a human too. putting our beloved country in the lead in this respect, as she is in so many others of less importance. I hate to talk to you about duty, but there it is—this is your patriotic duty, and I have to tell you about it. And now that I have called your attention to the maiter I are sure for a human, too.

Well, here comes that
melancholy dinge that is
keeper of the menagerie. I'm your attention to the matter I am sure you will do your share, which is merely to come here and be farewelled to. It won't be for long, and therefore it will cause you very little inconvenience to put every-thing else aside for the time being and off, old chap. Drop in and see me some evening. We'll go out for a bite after the thing else aside for the time being and come here every night until about the end of this month. The nights are all that are necessary; we can take care of What a find for a Dillingham! show. What, you don't care

can't keep up with the seasoned Fare-wellers from abroad.

You may not have noticed, but some sure, and it will help us along a whole

You may not have noticed, but some little time back I made quite a charming and impressive little address from this same stage, and after the performance of As I said, it will soon be over, and then perhaps next spring, we'll give you another whack at it for my third. Therewill only say au revoir until tomorrow

Behind the Scenes

Some time when the world is drear and cheerless go to the advertising columns of a theatrical trade paper for mental stimulus, says the January Green Book

For instance: FOR SALE-Mind-reading act. My original and complete act: something naw; a scientific success; copyrighted.

a scientific success; copyrighted.

Here is a "mechanical doll," who wants a partiner; a "snake king" advertises "dens" for \$10 and up; a pony, dog and goat trainer "at liberty"; two 10-foot pythons "at liberty"; glassblower, a human fly, a freak with no legs and a human flah—all looking for work. Else-But, of course, you will realize that I where one finds: "Freaks for sale or trade," and a collection of wild animals to exchange for a small cylinder organ. An "Al Blackface, tramp and silly kid,"

An "Al Blackface, tramp and silly kid," will work for \$10 a week "and all." And-"That darnd old frawd, old Rubin Haysede, the kuntree sho-man, giving Suth-ern, Yanky & misserlanus reedins & res-sertations. Price one hundred & fifty dellers & car fare both wwys; cash in ad-vance. He isn't worth it."

To you is discovered the secret of where stage money comes from \$2000 of it for \$2. Comedy monologue is offered for \$1 for each 15 minutes of words. Then this for a climax:

"Singing comedienne, who is also con







