# NEXT WEEK: LITTLE, "YOU NEVER CAN TELL"; LYRIC, THOMAS H. INCE'S "CIVILIZATION"

### When Ince of Inceville Scorned the Movies

The Beginnings of the Man Who Invaded Griffith's Domain of Spectacle With "Civilization." From Actor to Master-Director

THOMAS H. INCE started in the moving be done. I was always obstinate. To tell me that a third couldn't be done just made me that a third couldn't be done just made me that a third couldn't be done just made me want to do it all the more. I had an idea that the way the moving-picture business had a half in change. Today, oh, well, what's way it could be run. I wanted to try out the use of getting too specific! You probably wouldn't believe it anyway. But Thomas Ince has put a large fraction of a million dollars into his brand-new film spectacle, "Civilization," and while he admits that is quite a sum of money, still there are larger ones, and they are not absolutely and beyond redemption, outside of the reach of Thomas H. Ince.

"Civilization," which comes to the Lyric next Menday, shows the horrors of war and is a strong argument for peace.

All of the real war horrors are in it, including battles on land and sea, with, in these latter, the real destruction of three ships of the enemy fleet by a United States torpedoboat. In these scenes there are two United States battleships, two torpedoboat destroyers and one United States cruiser The battle, as actually fought, lasted twenty-five minutes, and during that time 800 shots were fired-real shots, with every one timed and placed to the second. Ninetytwo per cent were effective, and that, Mr. face thinks, is a pretty good boost for the United States Navy. The sinking of the enemy ships takes place in full view of the audience, and one ship is blown 500 feet in the air, while all about rages the flerce storm of the naval battle, the seas tortured

storm of the naval battle, the seas tortured into a thousand seething spouts by the bursting shells.

Then there is the war-devastated country, with cities burned and shell-shattered, and seems after scene of land battle, with an unbelievable number of thousands of men and horses, and there are close, intimate pictures of family life, with all through the horror-thread of war winding its crimson

That is the sort of thing that Mr. Ince is That is the sort of thing tanks at doing today. Five years ago—but let him tell it himself, a smoothfaced man, slightly pink as to complexion and keen as to eye, who looks younger than he gives himself

who looks younger than he gives himself credit for being:

"Five years ago I was an actor. I thought this movie business was nothing—a joke. It was below the dignity of a regular fellow, and any way it wasn't going to last. It was just a flare-up of interest, and then things would die down and the movie men would be in a hole. Well, one day I saw a man that used to play minor parts—mighty minor ones—drive up to the door of a hotel in an automobile.

"I couldn't have been more surprised then

uldn't have been more surprised then than I would be today if he drove up to the same hotel in a Zeppelin. The machine had a crest on it, too, and a chauffeur, dressed just the way a chauffeur ought to be dressed. And that minor-part fellow opened wine. I asked him about where all that money came from—and all the time I was wondering what sort of second-story game he'd been up to. He told me it was

had their set way of doing things, and they | many times.

Villanelle of Vociferous Music

When I'm in a grouch Teutonic, "Chin-Chin's" the show I want to see:

Music that's flippant, but not sardonic, That is the kind for Little Me,

Even a victim of plagues bubonic, Hearing that band, would shout in glee:

"Play me some music saxophonie!" .

It's a cooing cure for "Blues" so chronic, And it's bubbling of brassy melody (When I'm in a grouch Teutonic.)

Places my soul in the proper key;

Hail, then hail, to the horn that's conic-

Play me some music-SAXOPHONIC!

Acts as a marvelous mental tonic

Play me some music saxophonic.

al, and comic from A to G

When I'm in a grouch Teutonic

Play me some music saxophonic,

When I'm in a grouch Teutonic.

ness had always been run wisn't the only way it could be run. I wanted to try out some new ideas, and I tried them.

"For instance, they never put on a real Wild West show until I found it could be done. Oh, of course, they had horses and cowboys and fake indians, but they never had any real Indians. They said, 'You can't teach Indians to act. They're savages.' That didn't sound reasonable to me. can't teach Indians to act. They're savages.' That didn't sound reasonable to me.
The Hundred and One Wild West Show
was playing not so very far away from us,
and I went over and hired the whole grew
for the winter. I found the Indians were
the best actors ever. They have a great
sense of humor and a sense of the dramatic,
and even if they don't understand more
than a quarter of what you're saying to
them, they're the greatest mimics in the
world.

world.

'Then, too, I was the first man who paid \$50 for a scenario. I realized that you had to have good scenarios or you wouldn't make good, no matter how much effort and expense you put into the film. It's like having a good cover to a book and nothing inside. They said I'd ruin the picture housess, paying prices like that picture business, paying prices like that; but pretty soon they all met my prices, and now, of course, since competition has grown to be what it is, \$50 isn't considered exactly what you'd call ruinous."

#### WHEN YOUR HUS-BAND IS A POPULAR SONG WRITER

Nan Halperin, who comes to Keith's The-atre next week, is a singing comedienne. This doesn't mean very much in the or-linary classification of vaudeville offerings. but it means something in the case of this young woman, who has risen from the ranks to the position of a vaudeville star

ranks to the position of a vaudeville star in a decidedly short space of time.

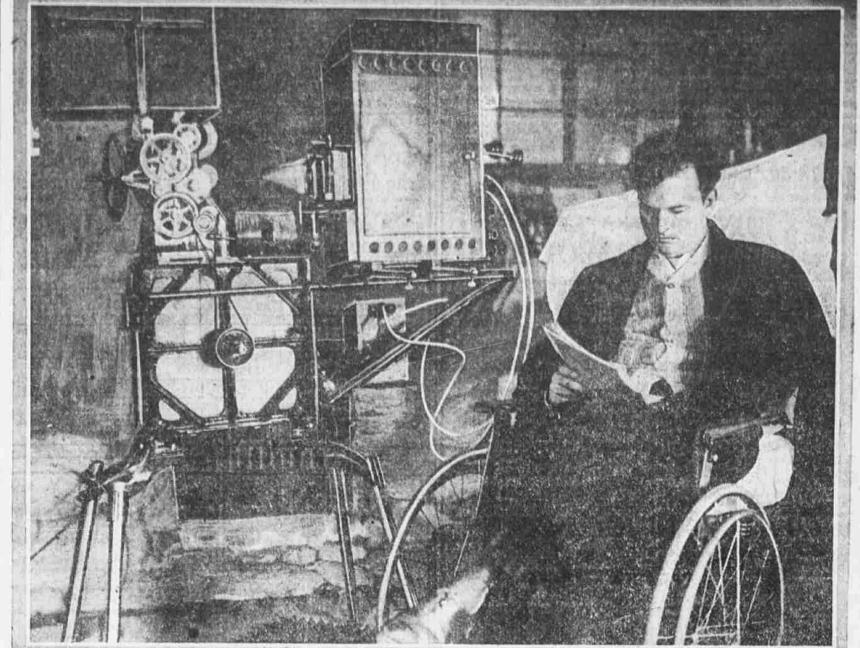
This young lady is not one of the "stage-struck" variety of girls. The gamour of the "business" and the glare of the footlights did not lure her from any country fireside. Nan Halperin is a business woman and is in vaudeville because there is more money to be earned there than in any other branch of the theatrical business, for her. Miss Halperin has a husband. He is William B. Friedlander, a writer of reputation in the musical-comedy world, and he furnished Miss Halperin with her vehicle, in which she has ridden right through the vaudeville feeld until she has reached the goal of her ambition.

has reached the goal of her ambition.

It took considerable thought and some coaxing to get Miss Halperin to adopt the stage as a profession. The young lady is associated with her husband and Will M Hough in the business of producing and presenting tabloid musical comedies, so that she is not dependent upon the stage as a profession to make her living. Starting in the West, she played the small-time towns for a while, but was ambitious and persethat money came from—and all the time I was wondering what sort of second-story game he'd been up to. He told me it was the movies.

"I went over to the Imp people and got a fob acting at \$5.a day. But that didn't satisfy me long. I told them I wasn't an actor, I was a manager. I borrowed a diamond ring to make me look prosperous, and I got a managing fob. Then we went West. We didn't have any money. I had progressed so far as to make \$50. A week in New York, but as soon as I did I hired an apartment on Riverside drive. We lived up to that \$50. And when we went West wife had to pawn what jewels she had to put up a front out there. But we did it. Nobody knew that we didn't have any money, and if they know it now I guess it doesn't matter.

"They used to call me crazy in the moving-picture fraternity those days. They had their set way of doing things, and they



FROM BRAIN TO PROJECTOR

Thomas H. Ince, who conceived the elaborate spectacle, "Civilization," and his private projection machine, which first showed him, in his study, the completed photoplay which comes to the Lyric Monday. At the time the picture was taken Mr. Ince was occupying a wheelchair as the result of an auto accident in connection with the making of "Civilization."

#### ROBERT H. BOWERS. MAKER OF MOVIE MUSIC

vided for the film spectacle "A Daughter of the Gods," which, under the auspices of William Fox will

by Miss Keller-mann is that of a Dream Maiden. There is a theme attuned to that character—the melody of broad, sweeping movement, legato and in common time. The never-creasing roll of the wases of the ocean is suggested and as the music is played by the large orand as the music is played by the large orchestra, one can almost imagine oneself on
the deep. Then there is a dainty fairy theme
—attuned to the spirit of benevolence or the
fairy queen. It is in three-quarter time—
almost a minuet. Strings pizzicato, bellis
and harp, with the lighter woodwinds play
this entrancing moledy. Horns and trombones speak the ominous theme of the spirit of evil, or the witch of the story. Bassoons and tympani give further impressiveness to

the music, which is in two-fourths time.

The love theme is sung by the violins and The love theme is sung by the violins and the cello. Tenderness and longing are expressed. The Oriental marches are spirited and sturdy—one typifying the prince triumphant, the other the prince in chains. Captivating waitzes accompany the swimming—languorous or animated as the situation seems to demand. In gnomeland one hears rollicking music, allegro, as the elves disport themselves. Furthermore, there are illuminative pasages for the storm at sea, for the battle scenes, for the Sultan's cavalry, for the burning of the Moorish city, the dances of the witches and of Orientals, and for the funeral march. The birds, frogs, alligators and crocodiles have music voices of illustrative kind, and the mermalds are typified in striking musical fashion. typified in striking musical fashion,

#### FRENCH PLAYERS COMING HERE

The reorganized French company of New York city will pay its first visit to Philadelphia on Wednesday, December #6. This organization will appear at the Little Theatre at matinee and evening performances. The matinee will be "L'Aventuriere," by Emile Augier, who is known as the French Muliere of modern times. This play has been given in Philadelphia before with Coquelin, the eminent French actor.

The evening performance will be "Notre Jeunesse," by Alfred Capus, one of the best known of modern French dramatists and a member of the French Academy. In both of these plays will appear members of the original casts which played in New York city, who have been associated with the leading theatres in Paris, such as the Theatre Francais and the Odeon.

### FRITZ KREISLER AS ACCOMPANIST

A concert, which is certain to attract much attention and interest, is as nounced for Witherspoon Hall. Teestay evening, December 19. It will be a cong recital by the distinguished Russian bartions, De Warlich, and it will be Mr. De Warlich's cood fortune to have as his accompanist Fritz Kreister.

Harold Bauer has said that if Mr. Kreister had chosen the plane instrument, he would have been as great among planists as he is among violinists. These two artists are to be a soluted in recitain in Philadelphia.

Mr. Tota and Boston, Mr. De Warlich has strong as all seed the concert from its many flower of the control of the control

### The Drama League Has a Busy Week

These are busy days for the Drama terlais, will present several significant American plays, will conduct a burgar of information of Philadelphia. Besides finding then in its office, and will offer a prim for the less original new play. League of Philadelphia. Besides finding three products of the theatre to bulletin this week, it is issuing a very attractive leaflet designed to stimulate the supply of play-goers who will pay the league a dollar a year for membership. Here are the seven reasons given by the leaflet for joining the league—provided you "like a good play, believe in the American theatre, and are willing to help develop it."

This week's builten of the Drama League says of "The Little Lady in Blue," in which David Belasco is presenting Frances Starr at the Broad:

This week's builten of the Drama League says have a present league and the sevent earefulness of David Belasco and the sweet impronouncess of Miss Frances Starr in the combination that gives us once such a like the property of the Broad:

1. You would like to see more good plays profitably produced. Many of us complain that there are few good vlave and many bad ones. Why stop with complaint—when we can do something to educate andlences for plays that are better to see and to think about You believe the theatre should be a power-secial farce. Haven't we some remounting to help make it fast that? The leasue showing thousands of people how to know I use the best in place.

also presents to 118 members plays of special interest.

5. You wish to know what is new and ingportant in outhlished plays. Every day more plays are read and discussed among intelligent people. The league's office can sice your over the telephone—the information you need.

6. You are connected with some group in thursh or rinh ar settlement that would like to give a play. The league office knows the best that are available, and can tell you all about them.

7. You would like to feel yourself a part of the areat national movement toward better drains in America, the Draina Lessue, organised all ever the think, in addition to its regular activities, is making American drains at special feature for 5th year. The Philadelphila center with therefore, changed an applicable of the control of the present and an extension of the country with therefore, changed an Philadelphila center with therefore, changed an application of the control of the present changed an application of the present changed an application of the present changed and part of the part of the present changed and part of the part

### League Likes "Little Lady" This week's builtin of the Drama League says of "The Little Lady in Blue," in which

It Hits the Trail Of "Hit the Trail Holliday," at the Gar-

rick, the Bulletin says:

### FRED NIBLO KNOWS HOW TO WRITE A FAILURE

writing successful plays that perhaps the public would be interested in knowing how to obtain a failure. Here are the rules for calamity, vouched for by Fred Niblo, star of George M. Cohan's "Hit-the-Trail Holis." There have been so many rules given for of George M. Cohan's "Hit-the-Trail Holiday" company, as the correct lines to follow to write a "flivver."

HOW TO WRITE A FAILURE Select a subject that your audience will nderstand and appreciate.

Get your atmosphere from direct assointion. Take your characters from life, trans-

plant into your play, and see that they receive plenty of dramatic rain and sun-shine in order that they may continue to Write your play along the best-known and up-to-date lines of dramatic construc-

ing conditions.

### What Amateurs Can Accomplish in the Theatre

### Vinton Freedley, Who Has Joined Stage Society. Discusses the "Pro"

MUSTOMARILY, actors aren't supposed to know much about anything but their own particular profession. If a man can play a part, he isn't beld to account for the technique of the dramatist. If a woman is able to took attractive and embody autficiently well the ideas and emotions of the role that the stage manager hands her, ahe is engaged and let alone. But ones in a while that weird and unaccountable thing, the player with brains—brains that hear as well as speak—comes to light. Then there is cause for rejoicing among the little band of what Hermione calls "serious think-

On a rainy night this week I went stray-ing in the paths of highbrow endeaver and found such a brain. It belongs to Mr. Vinton Freedley. He is one of the leading men with the Stage Society Players, whose sea-son at the Little Theatre will take on its ton Freedley. He is one of the leading men with the Stage Society Players, whose season at the Little Theatre will take on its second complexion of mental effort with the production of George Bernard Shaw's "pleasant" comedy. "You Never Can Teil," next Monday night. Mr. Freedley will not be in the cast, because he is going over is New York city pretty soon to lead the orchestra at the performance of his own musical comedy. "Here's To The Girl?" It is one of the curious and hidden steps in his footlight career. He told me, in his miniature dressing room at the Little Theatre, that he had dabbled a lot more than people thought in dramatics from the days of his collegahood to the present. He is a Harvard man—a trained athlete, with the sthlete's precision of viewpoint, and cleancarved attitude toward the subjects that interest him and those that bore him. About the modern stage he has very definite and lucid opinions. Here are some of them:

"What the work of amateur actors in America needs today is a grounding in fundamentals. The offerings of such people as I am—I mean the nonprofessional—ought, at all cost, to make its bid for approval to the crowd. Isn't it true that, is most cases, this great, Greek, communal appeal has been missing? As I see it, the requisite is tricks, just tricks. Take your regular' actor. How does he strike home with his auditors? How does he force points that must be forced if they are to be made at all? Is that not plain trick, though a superior sort of trick? I've studied the curious differences between the pro' and the amateur, and I'm almost certain that is the crux of the problem."

"Where does the author 'get oft'?" I meekly suggested. Mr. Freedley took the conversational bait with a zest unknown in the "legitimate" theatre. "Good authors always, my slogan," was his reply. "There are plenty of them, too, I can only whisper this, but the idol of the people just now is not a man I can warm toward in the theatre. Henry Arthur Jones, yea. There is a man of the eighties and nineties who

It was suggested that the seldom-seen "Duchess of Padua" might prove a tasty bit for the jaded appetites of Little Theatre

frequenters.
"It depends on the player," rejoined Mr. Freedley, "If you are going to do ambitious, poetic, forceful dramas, you must have team work. That, I think, has been largely absent from past endeavors of such organizations as ours. And that is where we can step in and do something to lift the tone of the whole movement."

"Had you ever though of abandoning your business ambitions (in this case the law) and becoming a convert to your current avocation?" "Yes," he said, "but I'm kept from seriously considering such a proposition by the fact that I don't consider the stress a punch scaling. For women next Direct your best efforts to appear to the emotions of your audience, and make your characters act as the majority of your audience think they would act under the existing conditions. a "passionate, pulsing creature"—during his college days.

For the Stage Society

As the Drama League in general limits the consideration of plays by its playgoing committee to those professionally on tour, it is issuing a single bulletin on the whole project and season of the Stage Society at the Little Theatre:

The Stage Society of Philadelphia inaugurated its second season of Fage Ten, Column Five

THEN

Take your play to a manager and sign a contract giving him the right to use your material as he thinks best.

Let him engage actors totally unsuited to their roles—let him change the lines and stuations in such a manner that they loss all semblance to the laws of continuity and soquence—let him produce the play at the wrong place—and you have a FAILURE.

Continued on Page Ten, Column Five

THEN

Take your play to a manager and sign a contract giving him the right to use your moved down to a place near the railroad. Then every re-echcing speech of the here was accompanied by an engine obligate to their roles—let him produce the play at the wrong time and at the wrong place—and you have a FAILURE.

Continued on Page Ten, Column Five

## "Pearl of the Army"-A Serial in Scenario Form

By GUY W. McCONNELL Scenario by GEORGE BRACKETT SEITZ. Author of "The Iron Claw," "The Shielding

PRODUCED BY PATHE Episode I-"The Traitor."

CAST
Captain Raich Paine, the hero Raich Kellard
Pearl Dare, the heroine Pearl White
Colonel Dare, the heroine Train White
Colonel Dare, the rather W. T. Carlotte
Major Brent, the villain T. Friebne
Hortha Bonn an adventuress Marie Wayne
Toko Pearl's chauffeir T. Tamamote
The Bilent Menace
Detentives guesta, bytlor, servanta, valet, etc.

Rutilie—At Panama, the Unifed States commandant receives a message from Washington.

Some 1.—(Commandant's office at Panama). Commandant is picture at deas. Orderly enters a deas, tissert to penting the sound of message on the sound of message on the sound of message of the sound of the s

Substite- 12 the second to the second 2-desert room in War Department Building I Full set—tolosed Dare, at head of table finishes liberting message to the shoulder of military reat of topical Raiph Payne, who stands in foreground. The General Staff is sented around table Colone Dare sceaks.

Spoken IIII— You will take trait tomorrow apoken IIII— You will take trait tomorrow to Raw Orleans Capitan Payne, and ship from the Raw Orleans Capitan Payne, and ship from the Raw Orleans to Payne who sauttes, puts speaks gut above to Payne who sauttes, puts speaks gut above to Payne who sauttes, puts an uniform cost and exits.

Subtitle—Part Dare, daughter of Colonsi Dare.

Bore.

Beene & Dutside building near War Dopartment! Pearl's automable, driven by Toke, her farmense chauffers, cames into picture. At her same time Payne comes along addwalk. He nomes up to auto greets Pearl, and the two obverse animatedly.

HEREWITH the Evening Lengest presents a photoplay serial in scenario form. It is a decided novelty. No film narrative, running week after week in the principal theatres of the city, has yet been printed in any but the inferior form of novelization, with all the faults of being untrue either to the story as shown on the screen or the proper story-telling forms of literature. Here in the working script of the Pathe se-rial, "Pearl of the Army," is at last a proper representation of a photo-play serial.

Readers who followed the EVENING LEDGER lessons in scenario writing will be particularly interested in the handling of the tale. The script of a new episode will be printed every Saturday until the complete fifteen have appeared. Read the scenarios weekly, then go to your favorite photoplay theater showing "Pearl of the Army" and see how the director has carried out the scenario writer's instructions.

The following is a technical dic-tionary, designed to be of service to those unfamiliar with photoplay terms:

Title-A written line inserted between Full set-The entire room or landcape in picture.

Poreground or close-up—An enlarged new of a person or object. Flash-A short scene. Dissalve in-A fuding of one picture another, without losing sight of the

Pade into-A definite fading out of one ploture and fading in of another, after it.

Cut-To abbreviate a scene.

Some II—(Outside Payne's dear.)

smiling sinisterity exits, a uniform coat on his smiling sinisterity exits, a uniform coat on his still the control of the Bushitis—That misht at the Grenadian Embass; the Silent Memace visits the Authanascher; the Silent Memace visits the Authanascher; Soene II.—(Grenadian Ambassander's private study in Embassey. Havily and righty furnished.) The Ambassicor, a distinguished foreigner, alts at deak writing. Dose opens and silent Memace comes backing the separation of Ambassador, a distinguished of regions on the deak before from the Memace comes backing the separation of the Memace comes on the deak before from the major of the Memace and the separation of the Memace and the separation of the Memace and the separation of the separation o

