

NEXT WEEK THEATRES PREPARE FOR XMAS CHANGE NEW GRIFFITH FILM AT CHESTNUT

How David W. Griffith Made Babylon's Walls Rise Again

Some Staggering Figures in 'Connection With 'Intolerance' and Its Hordes of Warriors, Coming to Chestnut Street Opera House

D. W. GRIFFITH estimates that the story of his newest spectacle, "Intolerance," which will come to the Chestnut Street Opera House next Friday evening, has been evolving in his mind for more than five years.

Twenty-four men, aided by levers, to open and close it. Five hundred thousand yards of cloth and armor cloth were used in the various costumes. A temporary dam was built across a small river in California and trees from the Orient were planted upon its banks in order to suggest the Euphrates where the Persian army under Cyrus mobilized for the attack upon Babylon.

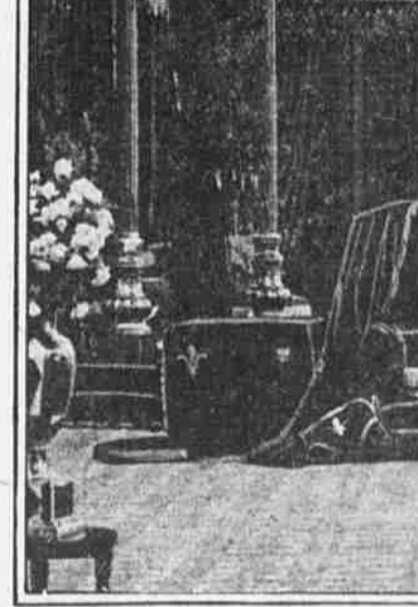
From the time the spectacle was begun until it was completed, the books of the office forces show that over 67,000 names appeared upon the payroll.

YOUNG, BUT HAS BIG OPERATIC REPERTORY

Roberto Vignone, a young baritone, who will make his debut in this city on next Monday evening, with the Philadelphia Grand Opera Company.

of Don Saltus in Marchetti's "Ruy Blas" which is to be the second offering of the Philadelphia Grand Opera Company's season.

One detail of architectural splendor shown in the reproduction of the great gate of Ishtar Bel that guarded the outer portals of Babylon. This gate, which is veneered copper and bronze copy of the original one, required the strength of



directed feet high, is a feat to task the resourcefulness of any motion picture director.

"YES! OYES!"

CITY OF PHILADELPHIA, Pa. WARRANT

The Commonwealth of Pennsylvania, To any Police Officer or Constable of said City, Greeting:

You are hereby commanded to take the body of every man, woman and child, living in this section, if they be found within the said City, and bring them before me,

Jay Emanuel, Manager of RIDGE AVENUE THEATRE, of the City of Philadelphia, to answer the Supreme Feature Film Co., of a charge founded on the oath of the said company that these people have not seen

A bit of novel publicity that speaks for itself.

NEW PLAYWRIGHTS ARE FAD OF MRS. FISKE

Mrs. Fiske's kindness to unknown playwrights and her appreciation of their efforts have become proverbial in the theatre.

The brilliantly successful "Teas of the Ursvilles" was from the pen of Lorimer Stoddard, who up to the time he made the dramatization of Thomas Hardy's novel had contributed nothing to the theatre.

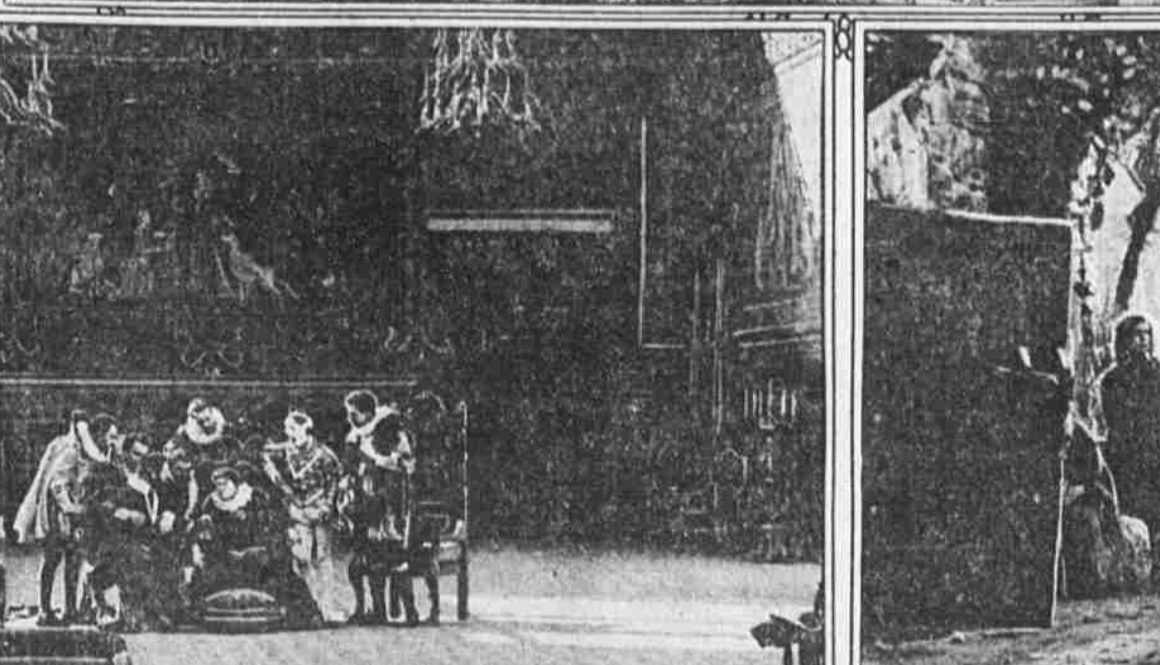
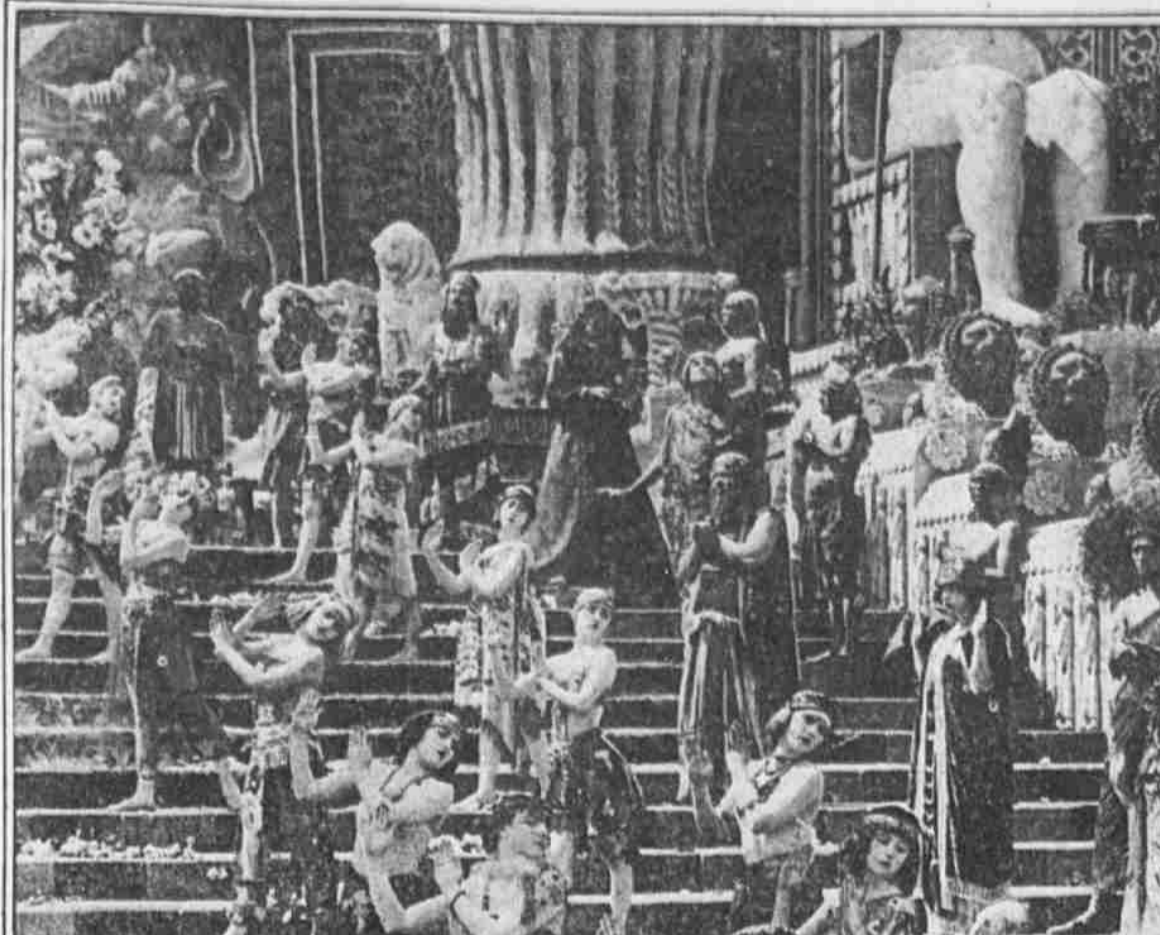
Mrs. Fiske produced the late C. M. S. Kneass's first serious play, "Lesh Kleass," with a cast that probably has never been equaled and with the greatest possible success.

shows in its clash of mighty men, is the most difficult of all battle scenes to photograph as well as to direct.

Great as were the battle scenes in "The Birth of a Nation," they were naught in comparison with the ferocious hand-to-hand encounters of old world warfare.

Coming to the Broad Christmas afternoon in "Erewhille Susan."

GLIMPSES AT GRIFFITH'S FOUR-FOLD FILM, "INTOLERANCE"



Next Friday Philadelphia is to see at the Chestnut Street Opera House the first and only film production made by D. W. Griffith since "The Birth of a Nation."

"Pearl of the Army"

By GUY W. MCCONNELL Scenario by GEORGE BRACKETT SEITZ Author of "The Iron Claw," "The Shiloh Shadow," etc. PRODUCED BY PATHE

Episode III—"The Silent Menace." (Note to readers:—The story of "Pearl of the Army" will be given in scenario form in this newspaper every week. A few scenes will be published each Saturday. Read the story here first and then see the picture on the screen.)

Captain Ralph Payne, the hero... Ralph Keilard Pearl Dare, the heroine... Pearl Dare, the heroine, is a young girl who has been orphaned and is being raised by a kind man.

CLOSE-UPS MINNIE PALMER, Born, Philadelphia, somewhere on North 12th street, Left Philadelphia at the age of seven. Education, Convent Sacred Heart, New York, and conservatories, Vienna.

First stage appearance, Conway's Theatre, Brooklyn. Appeared at the Chestnut Street Opera House in 1887, also Chestnut Street Theatre in 1890 in two engagements (return dates). The above engagements all in "My Sweetheart." After 1890 went to England, Australia, South Africa, playing "My Sweetheart," "My Brother's Sister," "Mad Cap Lou," "The Little Widow," "Dorcas" and "The Irish Diamond."

Bore some Work Is Needed To Make Russian Dancers

No Drink, No Smoke, Plenty of Sleep, the Rule With Kosloff, Head of Ballet Now Playing at B. F. Keith's Theatre

DANCING is an art combining grace, beauty, rhythm and suppleness. To be a great dancer, especially a Russian dancer, necessitates study of many months and even years to reach any marked degree of efficiency.

dancers are compelled to go through to keep them in form and physical condition for the real work before the audience.

A representative of the EVENING LEADER watched Theodore Kosloff, principal dancer and director of the Kosloff Ballet Russe appearing at B. F. Keith's Theatre, going through the usual morning drill with the members of his company and marveled at the painstaking manner which the famous artist exhibited in putting his pupils through their morning exercises on the stage of the theatre.

"Yes," said Kosloff in reply to a question about his condition, "we have to be that way. Our dancing is not all easy. Indeed, some of it is very violent, as you have seen, and one must be very strong and in excellent condition to carry through the steps. I do not smoke, nor drink, and I get all the sleep I can. I could not dance if I did not take the best of care of my body. To be able to express the different emotions of the soul it is necessary for me to exercise all the muscles of the face before my mirror every day at home. This is a most important thing."

When children are from six to eight—not earlier, not later—they are admitted to the Imperial School for the Ballet.

The newspaperman recalled a painting seen somewhere by one of the younger school of Russian artists. It is called "The School of Ballet," and shows two young—very young and very tired—little dancers in the making balanced on one foot beside just such a rod. The other foot is flexed on it, and one can easily imagine what hard practice it is.

office of station. Dismissal telegram. Insert close foreground telegram on screen. Kinball eight six put white horse tavern. Red dog sweater. Translation written in ink below.

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CELLULOID ACTORS OUSTED FROM TOWN

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The stranger's attitude changed immediately and he hurried away. Soon a constable, resplendent in a highly polished badge and his best suit, marched majestically up to Director Joseph Kaufman, who was in charge of the action.

fighting in window. Silent Menace strikes Pearl. She clutches him. Both fall into water.

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Scene 12—Location, at bottom of delicately bare scene 12. Bertha Bonn's handbag, coat of arms, and other things come into picture and discover her belongings. Adams enters and takes handbag. Adams enters and takes handbag.

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Scene 15—Location, at bottom of delicately bare scene 15. Bertha Bonn's handbag, coat of arms, and other things come into picture and discover her belongings. Adams enters and takes handbag.

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Scene 19—Location, at bottom of delicately bare scene 19. Bertha Bonn's handbag, coat of arms, and other things come into picture and discover her belongings. Adams enters and takes handbag.

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Scene 20—Location, at bottom of delicately bare scene 20. Bertha Bonn's handbag, coat of arms, and other things come into picture and discover her belongings. Adams enters and takes handbag.

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Scene 21—Location, at bottom of delicately bare scene 21. Bertha Bonn's handbag, coat of arms, and other things come into picture and discover her belongings. Adams enters and takes handbag.

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Scene 22—Location, at bottom of delicately bare scene 22. Bertha Bonn's handbag, coat of arms, and other things come into picture and discover her belongings. Adams enters and takes handbag.

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Scene 23—Location, at bottom of delicately bare scene 23. Bertha Bonn's handbag, coat of arms, and other things come into picture and discover her belongings. Adams enters and takes handbag.

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Scene 24—Location, at bottom of delicately bare scene 24. Bertha Bonn's handbag, coat of arms, and other things come into picture and discover her belongings. Adams enters and takes handbag.

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Scene 25—Location, at bottom of delicately bare scene 25. Bertha Bonn's handbag, coat of arms, and other things come into picture and discover her belongings. Adams enters and takes handbag.

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Scene 26—Location, at bottom of delicately bare scene 26. Bertha Bonn's handbag, coat of arms, and other things come into picture and discover her belongings. Adams enters and takes handbag.

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FRANK CRAVEN

NO ENGLISHMAN COULD FEAR THIS INTERVIEWER

A timid girl reporter, who was having her first experience as an interviewer, recently went to see Frank Craven, who plays the leading male role in "Seven Chances."

"Nothing," answered Mr. Craven, "except say go-go and kick up my feet."

"How do you spend most of your spare time?" she queried.

"I divide it between John, my little son, and writing."

"What a Play Is A play begins just before dinner and ends just after supper begins—Pulitzer's Review."