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 "In-tolerance" and Its Hordes of Warriors, Coming to Chestnut Street Opera House

w. GRIFFITH estimates that the story of his newest speciacle. "Intolerance," and close it.

Five hundred thousand yards of cloth and armor cloth were based in the various and armor cloth were based 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 groundwork for what is said to be it the groundwork for the groun D. of his newest spectacle, "Intolerance," which will come to the Chestnut Street Opera.
Hense Next Friday evening, has been evolving in his mind for more than five years.
These mental movements crystallized into action four years ago when he began laying out the groundwork for what is said to be the largest series of stage settings ever presented in a theatre. The actual work of assembling and reproducing the various phases of his new story spans a lagge of these years. the Persian army under Cyrus mobilized for the attack upon Habylon.

No fewer than 500 of the most eminent authorities upon the histories of the differ-ent countries revealed in the spectacle were differnity searched and annotated in order to give accuracy to each period and to lend intimate detail to the effectiveness of each scene.

phases of his new story spans a larges of about three years.

When you realize that his story covers few periods in the world's progress, some dess of the magnitude of the settings required as atmospheric backgrounds can be said. These periods begin in Babylon in the sixth century before the Christian era, then move forward to the actual scenes of the birth of Christianity and to Paris in 1872 under the reign of Charles IX, and then to a study of modern life in the resenteth century.

twentieth century.
For his different backgrounds and scenic For his different backgrounds and scenic reproductions of historic places such as Babylon. Jerusalem. Paris and a modern elsy with its complex environments. Mr. Griffith used one million feet of lumber, five miles of steel guy ropes, trainloads of concrete, 1124 fons of statuary placed against walls of solid concrete from 20s to 20s feet high and twenty-one feet deep upon which thousands of soldiers are desployed and across the top of which at one time thirty-five chariots of four horses each are driven two abreast. In his landscape iffects are seen three obelisks larger than Usopatra's Needle in Central Park, New York.

From the time the spectacle was begun

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

One detail of architectural splendor shown is the reproduction of the great gate of Imgur Hel that guarded the outer portails of Babylon. This gate, which is reneered copper and bronze copy of the original one, required the strength of

YOUNG, BUT HAS BIG OPERATIC REPERTORY

will make his debut in this city on next Monday evening, with the Philadelphia Grand Opera

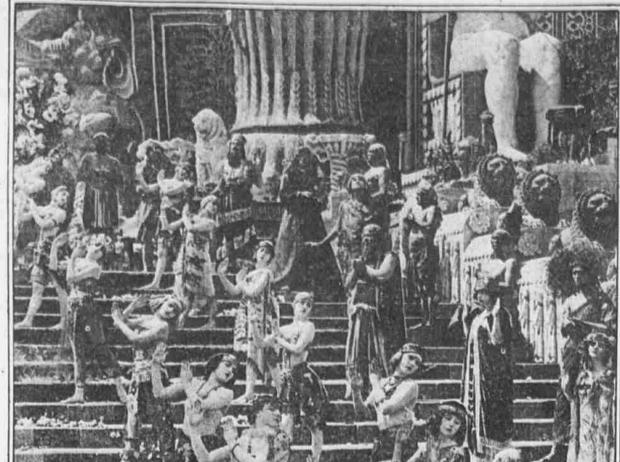


as a repertoire thirty-two peras. Yet he is ut twenty-seven ears of age. hose who have eard him sing eclare that his ice is more like hat of Titta Ruffo than is the cice of any other Viglions has one regret and that is that he had never studied the part

of Don Sallustio in Marchetti's "Ruy Blas, which is to be the second offering of the Palladelphia Grand Opera Company's sca-

'Ruy Blas' is one of the most beautiful "Ruy Rias' is one of the most beautiful of operas," said he, "but it is not usually in the repertoire. Marchetti was director of the Conservatory in Rome. He had a rich, melodic vein, and he poured the wealth of his musical genius into this spiendid work. The first performance of the opera was given at La Scala, Milan, 1872. The title role is for tener and in 1872. The title role is for tenor, and it was in this part that Tiberini made sme of his greatest successes. He was the idel of Italy in his day, but he never came to this country, because in that time there was not the allurement for singers | feet from Mother Earth

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





dred feet high, is a feat to task the resourcefulness of any motion picture di-rector.

scene.

Even in his earlier, less pretentious films. Griffith displayed his flair for the spectacular and the immense. And he was one of the first, if not the first, to attempt costume and remantic pleces. The genesis of 'Intolerance,' mighty as it is, may be found in one-reel affairs, just as 'The Birth of a Nation' has its progenitors in 'The Battle.' The Battle of Elderbush Gulch,' and kindred movies. If memory is correct, the first photopiay in which he used the 'long shot,' with the anti-like effect of moving crowds, was in 'Ramona,' founded on Helen Hunt Jackson's romance. Mary Pickford and Henry Walthall were the unnamed stars.

Directing thousands of battling warriors armed with spectages.

Directing thousands of battling warriors armed with spear and sword and bowgun, in

charlots and on foot, bn the ground and the top of walls and towers over two hun

The way Griffith solved the problem of directing the stege of Babylon was by using a balloon. This method proved to be an ideal one, although Mr. Griffith's first experience in the swaying basket was anything but pleasant. In fact, it took about three days for the tendency to seasickness that he experienced to pass away. After that, for about two weeks, this eminent di-rector megaphoned his commands from any-where between one hundred and a thousand Ancient warfare, such as "Intolerance"

"OYES! OYES!"

CITY OF PHILADELPHIA, SA The Commonwealth of Pennsylvania. To any Police Officer or Constable of said City, Greetings

You are hereby commanded to take the body of

every man woman and child, living in this section 11 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 their jergle have not seen "Deatriz Michelena" in The Unwritten Law a 7 part photo. filey which is one of the greatest plays produced for none and for so doing this shall be your warrant.

In Mitness Mherrof, I have hereunto set my hand and affixed the official seal of the said Theatre, the First day of Alecember A. D. 1916 when this pictors will be shown. Jay Cuscumel Granager RIDGE AVE. THEATRE

OFFICE: 18th & Ridge Avenue

A bit of novel publicity that speaks for itself.

NEW PLAYWRIGHTS ARE FAD OF MRS. FISKE

Mrs., Fiske's kindness to unknown playerights and her appreciation of their ef-ferts have become proverbial in the the-tra. She has, indeed, introduced to the more dramatists than any other American star and it must also be said that she has profited greatly by her open-mindedness in this direction. Playwrights, tuite new at the game when she accepted their work, supplied her with many of the tery beat vehicles that she has had during her coreer.

The brilliantly successful "Tess of the The brillantly successful "Teas of the FUrbervilles" was from the pen of Lorimer Steddard, who up to the time he made the dramatization of Thomas Hardy's novel had tomiributed nothing to the theatre. Langton Mitchell was quite unknown in the ibsaire when Mrs. Fisks accepted and produced his dramatization of "Vanity Fair" under the tile of "Becky Sharp." This production brought Mr. Mitchell considerable regulation and shortly afterward he wrote reputation and shortly afterward he wrote his first original play, "The New York Idea," which was also produced by Mrs. Siece, and is considered by many the most brilliant comedy every written by an american playwright.

Mrs. Pinke produced the late C. M. S. McC'ellan's first perious play, 'Leah Rieschna.' with a cast that probably has herer been equaled and with the greatest pensible success. Up to that time Mr. McCiellan had been known only as a writer of business cumedies, of which 'The Belle of Saw York' was the most widely known. The discovery by Mrs. Pinke of young known the highest supplies a feather in the

shows in its clash of mighty men, is the most difficult of all battle scenes to photograph as well as to direct. To get all angles of the conflict a dozen cameras were used, and these were distributed from the top of Babylon's walls, where Belshazzar's hosts fought, to the plain outside the city among the besieging hordes of Cyrus.

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



MRS. FISKE Coming to the Broad Christmas afternoon in "Erstwhile Busan."

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." The four photographs reproduced above give an idea of the wide range of themes presented in "Intolerance." There are four distinct stories from four ages of the world told in rapid alternation: At the top we catch a mere detail in the huge and richly decorative representation of the fall of Babylon. At the right is a scene from the life of Christ. Beside it appears the court of Charles IX, planning the massacre of the Huguenots. The fourth picture shows Mae Marsh and Bobbie Harron as the hero and heroine of the modern story.

"Pearl of the Army"

By GUY W. McCONNELL Scenario by

GEORGE BRACKETT SEITZ PRODUCED BY PATHE

Copyright, 1918, by George B. Seits.

(Note to readers—The story of "Pearl of the Army" will be given in scenario form in this newmaner every week. A new scenario will be published each Saturday. Head the story here then see how the director has carried out the instructions and downloped the method-sletter drams from the scenario at the motion-picture house showing "Pearl of the Army."

CAST
Captain Ralph Paine, the here, Ralph Kriiard
Fearl Dare, the hereine. Plear, Wells
Colonel Dare, her fillain T. Friching
Hertha Hone, an adventuress. Marie Wayne
Tuke, Paurl's chaffing. T. Tamaning.
The Hilent Monace. (2)
Defectives, guests butter, nervants, valet, etc.
SYNOPSIS OF PRECEDING EPHROLES.

SYNOPSIS OF PRECEDING EPISODES. In the previous ephendes. Captain Ballah Paine, entrusion with the secret defense plans of the feature of make these plans of the feature of make these plans visible. Is succeeded the hand to make these plans visible, a conselled of having said them to a visible, a constrained and is found guilty. Treatmentence of the court-martial is that he be drummed out of the army and confined in the penitentiary for life. Feat Dare, his sweatheart, has discovered a meeting of the Freeign Alliance in which she overhears the Silent Meinze refer to the plans stelen from Captain Payse.

Bubtitie—Pearl Dare, who has accidentally discovered the hiding place of the Foreign Alliance, finally finds her way home.

Scene 1—Outside Pearl's home in Washington. Open disphraum of foreground of Pearl leading tirol assauded to home, rings bell. Toke opens door. Fearl speaks.

Spoken title—"Where is my father?" Toke answers.

Spoken title—"I think he was a track.

answers.

Speken title—"I think he was called to the War Office." Toka finishes speaking. Fearl hesitates, then exits determinedly down steps.

Substitute—the Secretary of War awaits the conclusion of the Deniral Staff's all-night discussion of the theit of the Fenama Canal plans. Scene 2—The Secretary of War's office. Secretary anade at deak, Clerk solars. Tells him Feart wants to see him. Secretary supprised, orders her domitted. Feart enter.

refers her admitted. Pearl enters. Cherk-antia. Fearl speaks.

Broken little—'Where is my father? I have ingrised facts that seem to prove Captain Paine is immediately explained in Immediate Pearl explains little. Secretary intensely interested but absolute. Pearl explains little. Secretary intensely interested but absolute. Pearl explains little. Secretary intensely little secretary intensely interested but absolute. Pearl explains ream of General Staff. General Staff pearling recent of Colonial Dark Beauties. Pearling the pear to publish the secretary of Colonial Dark massembled. In the pearling to pear to others and speaks. Hales up phone. All exit.

Some a Secretary of War's office Reme as 2. Pearl explaining to Secretary shows pearly clearly. Mark Beauties in the pearling in the pea

Episode III_"The Silent Menace."

Coppright, 1315, by George B. Seitz.

(Note to realers—The stary of "Pearl of the lettern armed guards. Scene 6—Secretary's office. Same as 4, floorestary taking watch out, tooks at it, speaks to Pearl.

Broken title—"It is all over f am sorry your plea is futile." Pearl's eyes fill with toars. Then she faces the officers steerminedly. She speaks.

Spoken title—"A terrible injustice has been done. Captain Paine is innocent and I shall prove it. I sak only to be allowed to speak to the train before he goes to prison." Pearl finishes speaking above. Secretary nots essent. Writes order for her. Pearl thanks him and oxite.

Some 7—Hallcoad terminal. Train in station.

him and exite.

Scene 7—Railread terminal. Train in station.

Blow Peart getting into one car, panerama to
Bertha Bonn pering into another.

Scene 8—Platturn of lonely railread station
in committy between emissacies of Foreign
Alliance gathered. One comes out of telegraph

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



way's Theatre, Brooklyn. Ap-peared at the Chestnut Street Opera House in 1887, also Chest-nut Street Theatre. Appeared at the Walnut Street Theatre in

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," "Borcas" and "The Irish Diamond."

THE BILENT MENACE.

Emissaries read telegram. Realize serious ature. Exit down track. Subtitle—Captain Paine is put aboard the outhwestern Limited to be taken to prison. Sevine 9- Raifrond station rear fort. Cap-sin Paine, under guard, is token aboard trainied. Fall and your life is not worth a retirried. Fall and your life is not worth a candle.

Continuing seems liertia finishes reading note.

Continuing seems liertia finishes reading note.

Wonderinaly takes out packet. Starts to open it. Scene 11—haifroad location. Hain and lighting. Train comes up to deligion road.

Scene 12—Train weeked. Breakaway scenery. Bertha uninjured crawls out from debris, others among them Fearl, crawls out.

Soliditis—Ather a might of horror. Pearl still seems them Fearl, crawls out.

Soliditis—Ather a might of horror. Pearl still seems them for a weekleart. Paine, seems in the seems of horror of horror of horror of horror of horror.

Soliditis—Ather the seems of horror of horrors.

To my executive—I leave my entire fortune to be used in establishing my inhocence. I make Pearl Dare my sole executive.

RALPH PAINE.

Continuing scene, Pearl finishes reading paper.

Continuing scene, Pearl finishes reading paper not is overcome. Subtitle-The stranger. Subtille—The stranger.

Scene 14—Location at bottom of decivity near scene 12. Hertins Roin's handlag coal, who of coarse the picture and discovers her beingings. As she examines locket and packet, T. O. Adams enters and stands watching her. She asks who he is.

Spoken title—'I am T. O. Adams and I will thank out for that beket and paper which you hold to your hald adams misless speaking out above. Bertha default

Repoles is the "I am T O Adams and I will thank you for that hereat and maper which you hold in your hand." Adams finishes speaking out above. Bertha defaul!

Scene 15—Wreen hame as 13. Pearl catches stimpse of Adams and Bertina floom. Lockal interested, but grief compels her to turn bacar to leady of her awestheart.

Scene 16—Location same as 14. Bertha and Adams arguing. Hertina speaks.

Spoken title—"You mean, then, you are the Silent Menace." Adams smilles and neds. Bertha atill retusing backs out of picture. Adams fallows menacular.

Scene 17—Hillid alloy at top of citit. Bertha formand packet. Structed follows. He again demands packet. Structed follows. He again demands packet. Structed follows. He again demands packet. Structed follows. Scene 19—Hillid alley same as 17. Bertha and Adams structellar. Adams estiled builder. Scene 19—Hillid alley same as 17. Bertha and Adams structellar. Adams estiled belief builder. Scene 19—Hillid alley same as 17. Bertha and Adams structellar. Adams of Silent Menace conting in and striking Adams. Solding packet and lacket. Providing Bertha. Continuing forwarsund. Show hands of Silent Menace coming in and striking Adams. Re falls of citir. Hertis. Some base down hortified.

Seene 20—Bolting of precipice. Adams are conscious on ground. dient Menace enters. Takes looket and packet. Hashiy eait.

Hubbile—The boddes of the wrock victims are taken to a nearly army toot.

Recene 21—An army yout. Train comes in. Victims taken abased and base with the will. Pearl and Dare walk of showing. Scene 27—Vermia of commandant's head-quarters. Pearl and Chome Dare more first will be a far bear and base showing the will. Pearl and Dare walk of showing. Scene 28—Cubin of yacht. Show him the will. Pearl and Dare walk of showing. Scene 28—Cubin of yacht. Show him the will. Pearl and Dare walk of showing. Scene 28—Economics to the first seated captain with wireless apparatus. All appear important. Scene 28—Boom is shack near shore of lake. An experimental wireless through window. Operator show

Scene 26-Cabin of yacht sains as 23. Whreless being received. Members of Alliance tensis
with interest.

Sabilite—Feari catches a message that makes
her wolder.

Scene 21—Camp wireless station. Same as
25. Feari listesting to misseast. Insert close
forceround Morse code statements on recess.
Dissolve into transfer of misseast. Insert close
forceround Morse code statements.

Hamber into transfer of misseast. March the
excitence of headbleer, showly exits
scene 28—Location food states. Since in
background. Peart demos into picture. Questly
moves toward shaces.

Some 29—Location shack same as 24. Sizest
moves toward shaces.

Some 29—Location shacks as as 24. Sizest
Monace finishes schaling messages. Takes out
packet and locate. Foreground of door slowly
uppelling. Peart in doorway. Slinet Monace
takes wafers from locket, thrusts same into
folded packet. Throws locket out of window.

Turns to be confruited by Feart. Feart makes
out and covers Strice to hand if he her. In
stringer for the property of the marky. Out
between the state to hand if he her. In
stringer desired state to hand if he her. In
stringer and the receiver of table marky. Out
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Belle and the state of her states. When

Boresome 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, becauty, rhythm and supplement. To be for the real work before the audience. beauty, rhythm and supplement. To be a great dancer, especially a Russian dancer, necessitates study of many months and even years to reach any marked degree of efficiency. Russian dancers are all athletes, with muscles splendidly developed through the hard and tedious daily drill and exercises needed to keep them in perfect physical condition. Daily rehearsals and exercises as a sequence with a dancer. fect physical condition. Lally remeats an and exercises are as regular with a dancer as sleeping and eating are to the average toller. The exercises are not acrobatic. They must, while doing the exercises, always preserve beauty in line and motion. From the feet to the head all muscles are used.

A representative of the Evening
Ladder watched Theodore Kosloff, principal dancer and director of the Kosloff, principal dancer and director of the Kosloff Ballet Russe appearing at B. F. Keth'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. It looked awfully tiresome, even boresome, as one after another of the dancers were compelled to go over and over the slightest twist of a limb, an insantaneous pose on one toe, a whirl or bit of gracemul movement with the hands. To the layman it appeared infinitesimal, but it was all a part of the daily grind these foreign. If do not smoke nor drink, and I get all the sleep I can. I could not dance an it is deep I can. I could not dance an it is deep I can. I could not dance and the earlier and 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.

"It starts with our earliest training when children are from six to sight-not earlier, not later—they are admitted to the Imperial Schools for the Ballet. I attended the one at Moscow, my home, and also at Petrograd; and even at that age the child has two hours of hard exercise very day, exercise that would seem difficult to the average man. And, as he grow a part of the daily grind these foreign. part of the daily grind these foreign

While one watched Konioff as he whirled and twirled leaped and bounded in graceful evolutions about the stage, the remarkable physical condition of this remarkable artist was plainly visible. The muscles, which rippled to each movement under a skin like an athlete's, were things to admire.

admire.

"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 eleps. 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 bedy. 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.

"It starts with our earliest training."

cuit to the average man. And, as he grows older, the exercise is increased, until he is able to dance as a Russian should dance. "Of course, we must keep it up. You see that rod behind you? (It was a rod fixed to the wall, as high as a man's waist.) We practice with that for from twenty to forty minutes before every performance the idea is the same with race horses; they are exercised, warmed up, as you say, before every dance."

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 be-side just such a rod. The other foot is flexed on it, and one can easily imagine what hard practice it is.

CELLULOID ACTORS OUSTED FROM TOWN

When the Famous Players Film Com-pany decided to adapt Frank McIntyre's pany decided to adapt Frank McIntyre's great stage success, "The Traveling Salesan," with the star in the role which made him famous on the stage, it was also decided that a small Long Island town not far from the studio would be used as the scene of the action in producing the picture for the Paramount program. But the very first day that the players arrived at the chosen town, one of the village celebrities noticed McIntyre among the players and, remembering his remarkable performand, remembering his remarkable performance on the stage, made bold to speak to the actor. McIntyre, always affable, drop-ped into conversation with the man and in the course of his remarks, mentioned the fact that he was doing "The Traveling Salesman" as a motion picture,

The stranger's attitude changed immediately and he hurried away. Soon a con-stable, resplendent in a highly polished badge and his best suit, marched majesticbadge and his beat suit, marched majestically up to Director Joseph Kaufman, who was in charge of the production, and informed him that the township did not propose to be made the scene of the picture because the story was a distinct reflection upon the town in which the action occurred. Biankville was too well known to permititself to be held up to ridicule on the motion picture screens throughout the world, and if the movie people did not pack up and get out, somebody would spend the night in the cooler. Scone 31—Outside shark. Long shot showing water. A man whose identity cannot be recovered. Some 32—Outside shark. Long shot showing water. A man whose identity cannot be recovered. Some 33—Under water. Stranger comes swimming in Attacks Silent Menace, who breaks away and swims out of picture. Perhastily swims away.

Scone 33—Under water. Stranger comes swimming in Attacks Silent Menace, who breaks away and swims out of picture. Perhastily swims away.

Scone 33—Under water. Stranger comes swimming in Attacks Silent Menace, who breaks away and swims out of picture. Perhastily swims away.

Scone 33—Under water. Stranger comes the story was a distinct reflection upon the town in which the action occurred. Blankville was too well known to permit itself to be held up to ridicule on the motion picture screens throughout the world, and if the movie people did not proceed to picture. Perhastily swims away and itself to be held up to ridicule on the motion picture screens throughout the world, and if the movie people did not proceed to picture. Perhastility swims away and itself to be held up to ridicule on the motion picture screens throughout the world, and if the movie people did not proceed to picture. Perhastility swims away and itself to be held up to ridicule on the motion picture screens throughout the world, and if the movie people did not proceed to picture. Perhastility swims away and itself to be held up to ridicule on the motion picture screens throughout the world, and if the movie people did not proceed to picture. Perhastility swims away and itself to be held up to ridicule on the motion picture screens throughout the world and if the movie people did not proceed to seek and the motion picture. Perhastility swims away and the story and the scone and the story and the picture. Perhastility swims away and

"SIGN HERE"

Weekly Telegram Imperial Theatre to its Patrons Phone: Helmont 7600

Scone 31-Surface of water. Pearl and Slient

IMPERIAL THEATRE TELECRAM

THE HOUSE OF A 1000 BELIGHTS

Ask for our. Heart to Heart Talks with our Patrons I see mre they will merest you and keep you well informed

Have your eyes ached after viewing a motion picture in a second class photoplay theatre? An oculist would tell you the pain was probably caused by the filtkering of the film and the poor projection characteristic of the houses with second rate pictures and second rate projecting machines.

The projection at the Imperial Theatre is clear steady, and vivid.

The projection at the Imperial Theatre is clear steady, and vivide A perfect projector in the hands of licensed operators produce the result. The Imperial's program for next week is as follows: VALESKA SURATT in "JEALOUST" and CHARLES CHAPLIN in "THE RINK" on Monday and Tuesday; ROSERT WARWICK and MOLLIE KING in "ALL MAN" on Wednesday and Thursday; GLADYS BROCKWELL in "SINS OF HER PARENT" and the fascus serial "THE SCARLET RUNNER" on Friday; and ETHEL CLAYTON and CARLYLE BLACKWELL in "THE MADNESS OF HELEN" on Saturday.

THE MADNESS OF HELEN" on Saturday.

The "telegram" West Philadelphia housewives sign for each week when the Imperial's uniformed messenger boy rings the bell.

whispers above. Rises with Toko. They start stealthly forward toward Adams. As they do so, fade into close foreground of the Slisat Menace. Dissolve into a large question mark.



FRANK CRAVEN Coming to the Garrick Christmas afternoon in "Beven Chances,"

NO ENGLISHMAN COULD FEAR THIS INTERVIEWER

A timid girl reporter, who was having her first experience as an interviewer, re-cently went to see Frank Craven, who Chances," which David Belasco is sending to the Garrick Theatre for Christmas. It was evident that she was extremely nervous. First she lost her pencil and thea she dropped her bag, but finally she swallowed hard and began:

"What tid you do before called the state of the state

"What did you do before going on the stage, Mr. Craven?"

"Nothing," answered Mr. Craven, "except may goo-goo and kick up my feet." From this the reporter gathered that Mr. Craven had been on the stage from the time he was two years old, and thought she would wreck that train of questioning and

try again. "How do you spend most of your spars time?" she queried.

"I divide it between John, my little son, and writing? "Fo you write for publications?" pursued the young woman, who had evidently not associated "Too Many Cooks" with Mr.

Crayen, "Yes, indeed," he replied, with that funny one-sided twist of his mouth which makes the little lines of humor wrighte all around, Two only had one or two little things out-lished, but I write a great deal for pus-lication."

What a Play Is

A play begins just before diamerands, and ends just after supper begins. Pulitare's Review.