### WEEK OF CHRISTMAS PLETHORA OF NEW PLAYS AND MUSICAL COMEDIES DURING THE

# Why I Go to the Picture Show-By One Who Knows

Art, Travel, History, Romance, Science, Comedy, All for No More Than the Tariff on a Good Cigar-The Metro's Press Agent Waxes Dithyrambic

#### By ARTHUR JAMES

The properties of the tropics and ency the shares in a constant of truits, the beams of the states of the tropics and ency the states of the states o

The to the motion-picture show because, as a common man, I can learn more of mismos than from the reading of count-leas books, or by months of travel, or from courses of lectures delivered by whispered avants whose technicalities confuse rather these inform

than inform. I go to the motion-picture show because it repeats for me the great events in history. I can live in the times when the It repeats for me the great events in history. I can live in the times when the crucial scenes were enacted and escape centuries of commonplaces. I can see Babylon totter to its fail. I can be one with the kings of Egypt, and watch the building of the Pyramids. I can march with Caesar and his Roman hosts, and be a spectator with the throng at the Circus Maximus. I can follow the hon-hearted Richard saminet the Saraceaus, Napoleon in his peemp and in his exile. I can see Alexander in his greatness, Napoleon in his perip and in his exile. I can be at Hunker Hill and at Manila Bay, at Port Arthur and at Portsmouth, and with the master fragments of the world's events I can construct a living history that will be can construct a living history that will be

can construct a living history that will be with me forever. I go to the motion-picture show because it brings to me from every land and every people in the world the things that are tremsnedously interesting; the vital things that make for progress, the picturesque, the bizarre, the unique, the strange, the beautiful so that I can enjoy the ripened fruits of energy, enthusiasm, ability, wealth and art

<text>

I go to the motion-picture show because it constantly grows better in its art, finer in its grasp of human things, greater in its appeal to the heart and mind, mightler in the apiendor of its themes and loftier in its ideals; because it comprises the sum total of human achievement and brings it its users I can reach out and feel and all where I can reach out and feel and

I go to the motion-picture show because it gives me science, history, drama and consedy; because it brings me dreams and facts, and brings them to me alive as I sit comfortably in a seat that cost no more than the tariff on a good cigar.

HERE'S AN ACTOR THAT WASN'T "BORN"

Frank Craven, who plays the leading role of Jimmie Shannon in David Belasco's comedy, "Savan Chances," which comes to the Garrick Theatre Christmas Day, is positive that he wasn't one of those "born actors." It was not his fault, however, for he came

# How Popular Is Opera? TF CHAMBER MUSIC is the "cold veal" of melody, as an emi-

Inent American composer thought, opera certainly is its roast beef. Talk all you like of "bastard art"; inveigh against the unreality of wigs and costumes, as contrasted with the pure detachment of absolute music-most people like opera better than the recondite forms of expression.

Now comes the question, with special bearing on Philadelphia: How much do people like opera, and why? Is it just a question of Caruso in any old thing, of an expensive novelty, of Hammersteinian scenery? In another phrase, does the old, reliable, standard-gauge repertory hold in 1916? I don't put the question for personal reasons, but merely as an echo of the Philadelphia Grand Opera Company's somewhat more concrete utterance of the query. Whether its venture at the Academy-a venture begun last week-is going to succeed financially, is really a matter of some moment.

Its success, or failure, ought to establish, once for all, the tate of any future attempt to give people "Lucia," "Il Trovatore" and "Pagliacci" at \$2 instead of \$5 prices. Meanwhile, there is at least no reason for artistic discouragement on the part of the backers.





The hollied holidays are here, A week of joyous dolor. Why "dolor"? At this time of year The Groaning Board insists on Cheer; Pauline's digestion's out of gear, Paul flaunts a pulsing molar.

A Foretaste of Footlight Feasts

Theatric tables, too, are spread With riches gastronomic. While greedy auditors are sped From house to house, aglow, instead Of dark and shrouded as the dead. Their feasts are grave-and comic.

Upon the Broad's once-silent boards The Pennsy Dutch are mixin', A simple folk, unused to Fords, Who habitate the State in hordes. The star a lady of crisp words \* "Proffered by S. F. Nixon."

The spice of jest, the wine of wit, The Forrest's dinner-menu. Cohandsomely the dishes flit From course to course, and not a bit The management admits that it Will bore, annoy or pain you.

In Wordsworth's vein, the Garrick now Extends its chances seven. Unruffled the Shubertian brow; Their impresario will "allow' With no apologetic bow: "The Lyric? Simply-Heaven!"

Young Siggfried, crowned with courage, stands Within the opera portal. Ruy Blas returns to local lands, And Cheerful Chauncey bursts the bands Of time, while Sarah countermands Life's orders-strange immortal!

Ah, yes, the holidays are here, And you and all the neighbors Consume the fowl, and sip the beer Of things theatrical \* \* \* Dear, dear! Remember one who has no cheer: The critic-with his labors.

## "Pearl of the Army"

## EPISODE IV CAST OF CHARACTERS

will be published in Read it here, then catro showing "Pearl the director carried his scenario in the

histructions in h-Pearl Dars and her faithful chauf-blo, have discovered that a certain as man. T. O. Adams, Folks the stolen-plans of the Panama Canal. 1-Location on hillside as per previous Postiv and dispirarm on foreground

ne I-Location on hillside as per previous e. Parity esen dispirarm on foreground ame reading plana. Continue foreground w Peari and Toke gazing at him from be-vock. Fuil set-Peari and Toke leap upon suspecting Adams. Peari seing the plana, dams recovers them. In a furious tight, deals him s julutus blow. Adams fails un-ous. Peari and Toke search through se clothes in vain for plana. Move to of declivity and out of pleture and discovers

2-Location, hottom of cliff. Toko and uning for plans. Pearl suggests that oh in whot a little distance away. He ad leaves hunting Pearl continues in suit gives up in despair. Henditable in the second seco

B. Hit gives up in despair. B. Hitiska location as per 1. Around is, in a different direction from that wither Toko or Pearl, comes the Slant. He mayses to spot where Adams foil n under rock brings forth plans, thrusts to bla pocket and calls.

ibittle-Two hours later. Adams volunteers service in the engineering corps.

Rooken tills-''I have made arrangements to secure a schedule now being completed by the National Preparedness Committee, meeting in the Senate room. Wait for the bers till I re-turn.' Blent Menace finishes speaking and exits.

 turn.' Silent Menace finishes speaking and exits.
Scene 14--(Outside railroad station in Wash-fuston.) Show foreground of Pearl emerging from station. Gets into tast and drives away.
Scene 15--(Outside hotel.) Silent Menace comes out accompanied hy one companion. They enter luxurious limousine and drive away.
Scene 15--(Street corner.) Fearl's tast comes whisting through toward aids street. Silent Menace's limousine comes around side street.
Both cars stop, harely averting a collision. Pearl attens glimous of Silent Menace and tells taxt driver to follow his car. Taxi follows after limousine.
Scene 17--(Outside door of Senate Duilding. Two Senate watchmen on guard.) Silent Menace's ard drives up. Silent Menace and tells taxt driver to follow his car. Taxi follows after limousine.
Scene 17--(Outside door of Senate Duilding. Two senate duto are admitted. Pearl's taxt drives up. Pearl zets out, runny up toguards. huit, having no pans, they refuse to allow her to enter. She argues with them.
Souther-The National Preparedness Com-mittee Subtitle-The National Preparedness Com

Scone 18-Committee room in Secure Build-mittee. Scone 18-Committee room in Secure Build-ing) National Preparedness Committee discuss-ing plans. On desis before chairman is schedule sought up Silent Menace. Chairman is schedule and reads. Committee greatly impressed and is amazed at some of the exposures made. Chairman finishes reading, indicates meeting is over. The committee, with the exception of chairman tras and exit. As chairman sits alone reading report, door opens and Silent Menaces with leveled revolver, and his commanion size in Scene 10-Courside Senate Building as her 17.) Poarl arguing with guards desperately. Sho makes a sudden rush and russ into Senate Building.



Famous Actress's Memoirs Disclose Experiences in 1870 When She Sheltered the Wounded. As in 1916

#### By SARAH BERNHARDT

"Narah Bernhardt has furned has the theatre over to the asthorities to use as a haspital." The cables in 1914 repeat the scords sent the straw. \* \* With the help of the sorgeant who accompanied the convergence and our attendant one of the information would with difficulty be lifted to the ner-row litter on which he was to be carried up to the hospital. 

The cases in 1974 report of the Divine forer in 1876. Forty-four years ago, when "The Divine Barnh" was only twenty-four years of age and had achieved her first success at the Odeon, she established a hospital in that theatre, in which she herself served, as nurse to the wounded Franch soldiers dur-ing the sies of Paris in the Franco-Prus-sian war. Her own account of these days as she gives it in her "Memoirs"'s is full of dramatic incident.

I CANNOT recall those terrible days with-out the deepest emotion. It was no longer the country in danger I CANNOT recall those terrible days with-out the deepest emotion. It was no longer the country in danger that kept my nerves strung up, but the sufferings of all her children. There were all those who were fighting, those who were brought in to us wounded or dying, the noble women of the people who stood for hours and hours in the queue to get the necessary dole of bread, meat and milk for their poor little ones at home. Oh, those poor women' I could see them from the theatre windows pressing up close to each other, blue with cold and stamping their freet on the ground to keep them from freezing, for that winter was the most cruel one we had had for twenty years. • • • Oh, the suffering they must have endured, those heart-broken mothers, those sisters and fances, in their terrible dread! How excusable their rebellion seems dur-ing the Commune, and even their blood-thiraty madness : • • • Every night we used to hear the dismal cry of 'Ambulance I Ambulance ! underneath the windows of the Odeon. We want down to meet the pitiful procession, and one, two or sometimes three convey-ances would be there full of our poor

and one, two or sometimes three convey-ances would be there full of our poor wounded soldiers. There would be ten or twelve rows of them, lying or sitting upon

(\*From "Memories of My Life," by Sarah Bernhardt, D. Appleton & Co., New York.)

#### EXTRA! CHARACTER JUST RUNS AWAY FROM AUTHOR

Every dramatist and writer of fiction has had the experience of inventing a char-acter that refuses to keep within bounds, that insists upon developing itself out of all proportion to the other characters, and that has no regard for the plot as originalthat has no regard for the plot as originally mapped out by the creator of the novel or play. Such characters when discovered are worthy of the attention of the writer, since they are apt to be far more vital more human and more original than any of the others of the author's invention. Indeed, the very fact that they do insist upon rounding away is proof positive of their artistic importance. In the drama it has frequently happened that a minor character, even after the rehearsals of the play began, has insisted upon developing itself into a leading role. Such was the case with the character of Baron Chevrial in

## History Awake at Last

PHILADELPHIA has now seen all but one of the great films Clune-Crisp "Ramona" remains. We have seen Dixon's "The

Fall of a Nation," Ince's "Civilization," the Brenon-Fox "A Daughter of the Gods," and now Griffith's-"Intolerance," which came to the Chestnut Street Opera House last night and which was reviewed in these columns at the time of its New York production.

Griffith's work stands supreme. It displays almost every virtue of that genius of the screen. Critics may quarrel with its fourfold stories told in rapid alternation. But they cannot find there the violent bathos of Dixon, the ethico-religious

Pearl White W. T. Carleton Theodore Freihus Marte Wayne Raiph Kellard

PRODUCED BY PATHE

s to cut canvas. Full set-slient Menace turis to cut canvas. Full set-Bilent Menace rawis through hole into tent. Scene S-inside tent as per 6. Dertha Honn sleep. Nurse nodding at table. Silent Menace this picture, Crawis over to Heriace reaches for locket fastened on to chain her neck and turs gently. Bertha Bonn is and the Silent Menace slips out of hole it. Hertha puzzled, goes out front of

a tent. Hertha pursied, more out for and net. Scene 9-Outside tent, Other tents in picture. Scene 9-Outside tent, Other tents in picture. Scene 9 and the state of the state of the state of her disturber. Silent Menace suddenly ap-airs at her side, grappies with her in an at-most to wrench chain from about her neck, with a cick for help. Silent Menace nnatches is an and drops if as a squad of guards and thers come running on. Nurse comes out. Settin cick for help. Silent Menace interference is an and drops if as a squad of guards and thers come running on. Nurse comes out. Settin cick for help. Silent tells them of in-dent. All except nurse, go off to hunt Silent ferse. Pearl comes up, murse tells her of set. Pearl and about and discovers locket. he is examining it and turns to find Adams at er side. Adams formands locket, but Hertha omes back and claims it. Brent also comes do picture and says it is his. Pearl, perplayed. lowly turns away and moves into tent. The set follow, disputing violents. Socno 10-Inside tent as per d. Pearl, Bertha, dams, nurse and soldlers come in. Stand nder are lamp. Show foreground of tent pole.

some in. Stand und of tent pole, nu ropes, plainly wn. Full sot-and Adams still tors and stand

By GUY W. McCONNELL Scenario by

GEORGE BRACKETT SEITZ Author of "The Iron Claw," "The Shielding Shadow," etc.

For while opera abroad is primarily a popular-priced entertainment, it must be remembered that Philadelphia is notoriously conservative in accepting any "new proposition" and "fed up" on the article vended with such prodigality by Oscar, and afterward by the now severed Gemini, Campanini and Dippel. Some famine must follow the feast.

There are three factors that promise well for Mr. Rosenbach: He has (sweet thought!) a central location. He has a markedly creditable roster of professional, trained artists, in addition to his laudably efficient and partially amateur chorus. And he has, I hope, a certain amount of local pride among Philadelphians to count on. Should that pride suffer a fall through pre-holiday activity, casual neglect or ignorance, it will be a strong, a very strong, indictment of the alleged love of music here.

For the orchids of art cannot thrive unless the common soil is watered. And no art is larger than the lowest step in its evolution. It takes a "Cavalleria" to illumine a "Rosencavalier." B. D.

> structure of a tack-of the three tiny place that go to make it up, head and all. A mult clerkship in a Boston real estate and saurance office was his next job. At that time his father was playing in a stock company in Baltimore and he joined him. "They were putting on The Sliver King," and my father said if I liked I could have the part of an old man

> in if, which I toos gladiy. Having been varried on --not exactly, of course, for I walked on myself and played Ned Denver -in the same piece at the tender age of three, I naturally felt as if I know the play

from beginning to end. "I wasn't exactly stage manager in Bai-timore, but I hung around the theatre all the time, and I was always ready to help the stage manager out. When they pro-duced 'Hine Jeans' I was the only one who know how to manage the sawmill scene. I had fed the sawmill back home and the tack business was an advantage to me in helping around the stage. I was the handy man hecause I was always on the job." Craven is not only on actor on the stage.

Graven is not only an actor on the stage, but on the streat as well. That is, he studies humanity and makes use of what he finds in real life in the make-believe world be-bind the featible.

am beginning to end.



GOWNS HEB FORTE At issue, that is the title of Mrs. GenerHughou's sketch, in which she will be uses at Kuith's Christmas WOOM.

In the engineering corps. -Outside headquarters at concentra-Colonet Dare on veranda. Toko with Pearl and tells hor faher ex-her adventure. Sees Adams approach-tells Pearl and Toka to inde in Adams nears. Adams comes up and r blace. Dare makes appointment Adams exits. Toko comes out and him to follow Adams. Toko exits. -Having test the packet and lock she ed by the Silent Manace to bear to Bertha Bona returns to her Wash-di.

here, better bitel, better ber Bertha finds locket containing her, Bertha finds locket containing bicture and promise of marriage is still be Clerk lets her have it, although she i receipt.

her receipt. Brent once mere in her power, ha Bonn returns that night to the con-ration camp to find that the only accom-ations are in an emergency hospital tent, one 6-insule tent. This tent filled with for wreck victims. Bertha starts to retire, ene 7-Outside of wreck victims' tent. light effect. Show foreground of Bilent

-Outside of several of the Full set is of the tent. Full set in birt which has been set ablaze in tent which has been set after denational series. Other tents catch firs, denational series and there is a denation of the set ablaze ablaze the tent in which they here a show for around of Dars. Hent, Pearl and others in picture. Dars blaze and for lockst. Pearl speaks. a litle--'It is none. Some one snatched ine tent feil." They all gaze at each the tent feil." Canal defense plans

Foreign Alliance to a conference

ington. 13-Sitting room in private suite in oreign Alliance sathered around table, enace addressing them, his back toward

#### HERE'S THE KIDDIES' MERRY CHRISTMAS

Slient Menace and ediy. Slient Menace

companied exit hurricals. Scene 21---Corribor outside committee room, Silent Menaces and companion coming out of ourway. As they do an Pearl followed by guarda, comes around correr, rushes to filent Menace and seless him. The two guards, at sight of masked men, rush to her ald. Terrific fight ensues. Shari Menace's companion is struck down by guards but Silent Menace interast down by guards but Silent Menace interast down by guards but Silent Menace interast down by guards to the silent followed by Pearl. They struggle at the window. Silent Menace puenes What theread window. Silent Menace menes in the selection of the silent Menace is a structure of the silent Menace is menes to the selection of the silent Menace is the silent Menace comes and the silent Menace is many silent the selection of the silent Menace is many silent the selection of the silent Menace is many silent the selection of the silent Menace is to climb back. Crawis in through with the silent Menace. Dissolve into large question mark.

mentality of Ince, the confusion and boredom of Brenon. These lesser men achieve a certain distinction by the divinely accidental virtues of the film. Only Griffith is complete master of himself and his art.

It is this mastery which gives "Intolerance" the value as a historical document which the others haven't got. They all pretend to picture some distinctive age, but it is only "Intolerance" that grasps historical reality. Its attack on intolerance with a small "i" may not carry complete conviction, but its visions of Babylon, Judea and Paris under the Medici unmistakably do. The richness of their reality is superb. It demonstrates beyond all question the great and significant power of the screen as a reconstructor and humanizer of history.

Textbooks and tomes have never succeeded in making us believe in the everyday humanity of another age. The screen makes the past live again. Our forebears become real, their problems as concrete as our own. See the Babylon of "Intolerance"-in all its magnificance and humanity-and you feel at last the actual existence of its people and its glories. History is a K. M. dead fable no more.

"A Parisian Romance," and in fiction the cases of the same sort-according to the confessions of various authors-have been quits too numerous to mention. The most recent instance of a character that ran away is that of Juliet Miller in Marian de Forest's comedy, "Erstwhile Susan," which comedy is founded upon Helen R. Martin's novel estitled, "Barna-bette," Mrs. Martin drew the character relevantly from a woman who was embetts." Mrs. Martin drew the character originally from a womail who was em-ployed in her household in Pennsylvania. No sconer had the authoress introduced the character into her novel than it begin to grow in importance quite beyond the limits that she had intended, and she confessas that it was only with the greatest effort that she compelled Juliet to remain in any-ting like a uscondary place. When Miss de Forest undertook the dramathation of the book abe did not know of Mrs. Martin's difficulties with the insubordinate charac-ter, but no sconer had abe begun her task than Julia asserted herself, and gradually through the many writings and rewritings that Miller rose to the position of the dominating that Mins de Forest made of the play, Julist Miller rose to the position of the dominating character of the story. The play then began the customary rounds of managers' offices and was finally read by Mrs. Fisks. The in-domitable and ambitious Julist immediately captured the interest of the actress and proceeded to run away with her as she had already done, to a degree, with the noveilst and dramatist.

Already done, to a degree, with the novellat already done, to a degree, with the novellat and dramatize. "Give Juliet a free rein," said Mra. Flake to Mrassi de Forest "and develop her accord-to growthy have and i shall be very happy to growthy the stags." With these instructions in mind, Miss foresting much of the those in the company of Mra. Flake, and the character of Juliet perfectly legitimate because of the fact that he character in itself was fundamentally acted, expecting one bosessist of union authorized prime of a living human bolow, built Allier, isagely saif-maan, to cartainly one of the story real characters to be found in reseat dramatio literature.



Thus Chryss Williams sees him Fiske in "Erstwhile Susan," in comedy which she brings to the Broad Christmas ufly

in real life in the maks-buileve world ba-hind the footlights. "One needs to be observant in this hush-ness," he says "I remainber that way back at schools one of the exercises—think of was the only one I used to shine in—was when a lot of un children were marshalled past a window full of a jot of things and alterward resulted to write what we saw it school had been all like that I'd have stuck it out. Anyway, I have kept the exercise up "Anyway, I have kept the storides up, When I see a man coming up the street who, for nonze reason or other, attracts my sitestion. I study him and see what it is that has much me look at him. If it's his walk, I analyze that. Perhaps it's the way he carries his came. The channes are that there a something about the way he is drawed, the color of his clothes, that at-imula up."





Just a suggestion of the fairy-tale wonders which the Famous Players studio has put into "Snow White," which comes to the Stanley Christman week.