

The glorified death of Joan of Arc, as produced by Cecil De Mille, with Geraldine Farrar as the martyred maid.
"Joan, the Woman," is the Chestnut Street Opera House's forthcoming attraction.



De Mille, megaphone in hand, in-spects the water in the moat.



Bernhardt encourages a blinded poilu in "Mothers of France," at the Metropolitan four times next week. She of the divine voice had some exciting experiences in making the picture.

IMMORTAL BERNHARDT UNDER FIRE AT FRONT

How Sarah of the Divine Voice Posed for Patriotic Motion Picture, "Mothers of France," Coming Here

the French Government is part owner and Sarah Bernhardt the star, and which will this condition he has been able to impart to be at the Metropolitan for four perform- the opening scenes of his play the precise ances next week, was a recent visitor to effect of the war declaration upon the peo-New York with a view to arranging for the distribution of the photoplay in the United States and Canada, Before Mr. Mercanton

states and Canada. Before Mr. Mercanton departed he said to a reporter:

"Mothers of France' is epochal in a number of ways. In the first place, Mme. Bernhardt is its star. In the second, it was written by M. Jean Richepin, poet, dramatist and member of the French Academy. And finally, it was photographed in the trenches by arrangement with and the assistance of the Government, which retains connected to the many department of the fighting line, and who, for her patriotic part in the great struggle, voluntarious many description in the record for severe in the Red Cross, becoming a matron in the hospital at Rheims at

ownership in the war scenes and thus becomes a partner in the picture, unifying the intensely national spirit which is at the bottom of this undertaking.

"This play will be a part of the official record of the present European war, and will be preserved through the generations. The authorities in France, civil and military, are deeply interested in it, for it carries to the world a genuine representation of France as it is—not merely Paris, with which most persons are familiar, but that provincial France of which the outside world knows little or nothing.
"M. Richepin, as doubtless you are not

JUST PUT YOUR VANITY INTO YOUR VANITY BAG

Be Stars

It took Charlotte Greenwood six years to learn that she was funny. It took an-other year to reconcile herself to the idea. To see her in "So Long Letty," at the To see her in "So Long Letty," at the Lyrio next Monday evening, any one would think she had been funny since she left the cradle. Nothing could be further from the truth. She had no more idea that she could make people laugh than has William Jennings Bryan. But she found it out.

There was one great obstacle which Miss Greenwood had to surmount before she attained her present personality. She had to eliminate her vanity. Experience did it—

eliminate her vanity. Experience did it— experience gained on many a stage and be-fore all kinds of audiences.

"The reason so few women are funny is because they absolutely refuse to be or look ridiculous," says Miss Greenwood. "For six long years I dodged the save, refused to regard it as an issue, and kidded myself into the belief that I was going to be a treet dramstic attract." reat dramatic star or play prima donnalike Fritzi Scheff and all the other celebri-

"But nature has to be served, and nature never intended this fair Charlotte for any-thing but comedy. A lot of my friends tried to talk me out of my foreordained career, and now they are the very ones who say,

and now they are the very ones who say. Told you so. She should have gone in for somedy from the start!"

"Six long years of my fair young life were spent in the chorus, and I was no pony either. Every attempt I made to break into the cast met with rebuff, until one day the last straw was busted across my shoulder blades. A friend, a beautiful girl friend, asked me to go into vaudeville with her. She wanted me as a foil to her beauty. That was the limit.

WOMAN TAKES FLING AT MAN-MADE LAWS

"John Doe" Film, Lois Weber's Attack on Capital Punishment, to Be

"The People Versus John Doe," a drama of circumstantial evidence and a preach-ment against continuing the system of capi-tal punishment, will be presented for the first time in this city at the Victoria Easter et time in this city at the Victoria Easter ek. It was written by Lois Weber, who is been called, with some justice, "the latest woman director," and it is proced under her direction with a company players of Universal. The story tells a farmhand, John, who falls into the nds of detectives seeking some one to vict of the murder of a well-to-do farmand his sister. John Doe is innocent, t circumstances to some extent are ainst him. Detectives, evidently feeling it they must get action, procure the conthey must get action, procure the conns of John Doe and his half-witted
er-in-law. Just before the execution
in Doe friends of the persons who bethe man is innecent finally are sucti. The execution is stayed and the
alignit confesses.

TOUIS MERCANTON, director of the war | aware, is the Mayor of the little town in picture, "Mothers of France," of which which he resides. He knows and loves the atmosphere of the local life, and through ple who are the backbone of France, and to interpret the lofty, the holy patriotism with which they entered upon a task calling for

suitor on the eve of his departure for the battlefield, only to find that she is really in love with another. The man to whom she is betrothed is blinded by a fragment of shell, realizes the hopelessness of the of sign, realizes the hopelessness of the future and offers to set his fiances free, but she places duty above heart anguish and refuses her liberty. He is very happy over this act of loyalty, but by accident learns of her real feelings and insists, not only upon being released, but bringing the lovers together.
"It is a story of self-sacrifice and nobil-

Buch Is Charlotte Greenwood's Advice ity of character against the grim back-ground of war—an exalted poem of the

Throughout the making of the picture Madame Bernhardt was accompanied by Mr. Mercanton, with whom the idea originated and who actively superintended each ste he continued:

"After securing the consent of Madame Bernhardt, whom I had known very well for a number of years, it was easy to enlist for a number of years, it was easy to enime the interest of M. Richepin, who most as-suredly would not have entertained the thought of writing a moving-picture drama for any other artist or upon a topic less closely knit with his great love of France.

WHY ELSIE FERGUSON WON'T DISCUSS GARB

Star of "Shirley Kaye" Designs Her Own Gowns in Individual Fashion

One of the things that Elsie Ferguson, who appears in the new comedy, "Shirley Kaye," at the Broad next Monday, declines to discuss is her wardrobe. Now it is very generally acknowledged that Miss Ferguson is one of the best-dressed women on the stage, and it is no secret that she designs all her own costumes. Many women would doubtless like to know her ideas in the matter of fashion. But Miss Ferguson politely evades all questions on the subject. She says: "It is true that I design my own stage gowns; and I do so for the sim-ple reason that, in my opinion, the gown is a very important part of the characteriis a very important part of the characterization. I work out my gowns with the same care that I work out the details of a role, so that the impersonation may be in perfect harmony. Should I describe my costumes and explain the why and wherefore of them, I would destroy the very effect they are intended to produce; and, moreover, I would presently find mysolr considered a modiata, when I wish to be known only as an actress. I have a great fondness for clother, but I do not wish to be smothered by them."

Incidentally, in "Shirley Kaye." Miss Ferguson, appearing as a society leader, wears some of the most stuming gowns of her career, says the press agent.

THIS IMPORTANT DOG HAS AN UNDERSTUDY

career, says the press agent.

Michael, in "Peg O' My Heart," the Proud Possessor of a Pupil

Sometimes a dog is important for reasons other than his fighting ability or his habit of carrying off blue ribbons. Often he is important because he has an extra amount of gray matter in his head—and then he is worth almost his weight in gold. Take Michael, for instance, one of the dogs in "Peg of My Heart." He is so important that he must have an understudy, being probably the only canine "actor" in the world reaching this zenith of histrionic endeavor. Michael is an "ornery-looking" little thing, but he is well bred and trained, in the play there is also a little white dog, the pet of society and supposedly the "class" of dogdom, while Michael is the "scum" of the canine world. The two are pitted against each other in a show of class die-

"It then became necessary to gain the consent and co-operation of the Government, and the difficulties were minimized by the distinguished character of our author and star, as well as the ultimate purpose of this picture drama. Our company already had a motion-picture news service at the foot which was a few or service. at the front which was of material value to the Government's own photographic rec-ords of the war, so the matter was arranged with far less trouble than might have been "In fact, from the moment our plans

were fully communicated to the authorities we had their cordial assistance in every possible direction. Mme. Bernhardt spent six days at Challons, about fifteen miles from the German lines, and from this base was taken to the forward lines of trenches every day in a military automobile under the protection of two officers of the headquarters staff.

"Upon two of these excursions she was actually under fire, and once she was treated to the spectacle of a German plane being shot down from the sky. This was so near that she could distinctly hear the projectiles from the machine gun pelting

against the foreign plane.
"We went on to Rheims, directly in the fighting zone, where extremely effective and dramatic episodes of 'Mothers of France' occur. One of these scenes shows the dis-tracted wife and mother before the still beautiful though sadly lacerated Cathedral, at the base of the status of Joan of Arc, her patron saint and the patron saint of France, offering a prayer for her country and her loved ones. "We found that the Cathedral was in a

great roped inclosure which nobody was permitted to penetrate excepting under circumstances of extreme urgency. We were allowed to stay for only fifteen minutes, the explanation being that every time a group or an individual remained in or near the Cathedral for a considerable period the German artillery, only two miles away, dropped a few more shells into the immediate neighborhood. "How they get their information is a

mystery, but it is supposed that they are

Scraps From Untruthful Interviews

By DICK WILLIS OPERA for me. Appearing in

pictures does not pay. - Geraldine Farrar. I think I will go back to vaude-ville.—Cecil De Mille.

I have accepted an engagement with the Keystone Company.—Cleo Madison.

A girl should limit herself to two hats a year.—Ruth Roland. I am not good looking. My admirers tell me so.—Crane Wilbur.

Me for a steady position .- Mon-roe Salisbury. I hate close-ups .- Pearl White.

I prefer simple, childish parts .-Madame Petrova. Do not drag me into the lime-light of publicity, please.—Edna Good-

Yes, I am to play Adonis.-Ben I do not wish to be called a movie star.—Extra lady.

hidden in one of the battered buildings near by. While we continued at the Cathe-dral one of the French planes sailed con-

of approaching danger.

The condition of Rheims is indicated by the fact that only two cabs are operating in the city streets. One of these is owned and driven by a formerly well-to-do woman, who refuses to abandon her nome shell fire or no shell fire.

"Mme. Bernhardt's perfect polse and calm during all the time in the trenches was

"When I left Paris the completed Mothers of France' was about to be shown for the first time, as a great national event, in the Trocadero, which seats 7000 persons. The President of the republic and the heads of the civil and military departments were to be present, and the receipts were des-tined for the French wounded fund. A similar representation is shortly to be given in London in the presence of King George and the Government chiefe." and the Government chiefs."

and the Government chiefs."

The American Ambulance Field Service will benefit from the four representations next week of the picture, loaned to John H. McFadden, Jr., for these exhibitions by World Pictures, Brady-made. The proceeds will go toward the \$125,000 which Mr. McFadden is rejutable for additional ambulances. Fadden is raising for additional ambulances and their support in France.

Interest in the series of exhibitions has been indicated by the fact that before any formal announcement was made two prominent Philadelphia ladies, Mrs. Alexander Van Rensselaer and Mrs. Ernest Law, or-dered boxes for their own use for Thurs-day evening. April 12, when the first show-ing is to take place.

For the Philadelphia engagement the same elaborate musical setting that was used in New York will be interpreted by a large orchestra and it is possible that a well-known soprano of the stage will sing "The Marsellaise" in French as a part of the prologue. It is likely also that the first showing will be preceded by a brief address by one of Philadelphia's most prominent citizens.

It is said that the American Ambulance Field Service at present is costing a very large monthly outlay to maintain, and that Mr. McFadden expects the \$135,000 he is earnestly striving to raise will supply the necessary new equipment and keep the service going for about a year.

Among the well-known Philadelphians in-terested in the success of Mr. McFadden's

undertaking are Mrs. George Wharton Pep-per, Mrs. Cornelius Stevenson, Miss Caroline Sinkler and others.

to me an amazing exhibition of fortitude in a lady of her years, after a lifetime of luxury, pleasant surroundings and, at least, the absence of physical peril.

"THE WANDERER" BEATS MOVIES AT MOVIES AT THEIR GAME

> Pictorial Beauty of Vivid Order Makes "Experience's" Successor a Noteworthy Defi to Cinema Spectacles

MORRIS GEST "and co-workers," as the sociology-drama people would say, have thrown down the gauntiet to the movies. For some years now the films have been flickering along, saying silently in their unreeling. "We can do things the stage that the grandest vistas, the longest visual scope, the bravest, most primitive emotions in the world." In effect, Mr. Gest replies. "Assuming that you are worth your own valuation, I will beat you at your own game." And his answer has taken the form of a big production of Maurice V. Sam-uels's "biblical play." "The Wanderer." It is on view at the Manhattan Opera House, in New York, and may reach Philade phia

Here at last we have something that actually does challenge comparison with an Ince, a Brenon, with a "Cabiria" or any other cinema spectacle that is bold and brutal, simple and sensuous. But we have, moreover, a surprising advance in art, both as to the word that is written and the scenery that is painted. "Experience," with its huge money success, made us fear that a whole hand of "Experiences" would be shuff.ed and dealt yearly in the theatrical poker game. In a way, "The Wanderer" does not allay that fear.

However, in two ways the piece is a noteworthy advance on "the most wonderful play in America." One is that the author has abstained from the hideous practice of making his characters general terms, such as lust, pride, gluttony, travel and the like. He gives them names, and one feels on that account that one is watching the actions of definite persons, not assisting at the spurious renaissance of the old morality play. The other is that the literary quality of the composi-tion, while highly spiced with "thees" and

"thous" and purple patches that have faded

tures, and will some day, one hopel-color. Not only have Messrs. Gest. Co stock and Elliott commissioned decorate who can scheme and fashion rural runsa for browsing sheep (please note the tr and ironic challenge to the picture of ducers in that), paless and reserve ducers in that), palaces, and great bedrops and wells and pools. They have to it that gorgeous pigment lends its in ous charm to the whole. The finely pro-tioned house of Jether's father in the act, with its stucco surface bathed in act, with its stucco surface bathed in re-yellow sunshine, and heightened in effects ness by natural shadows, is only mate-in appeal to the eye by the sumptus adornment of the second, where glowi-corridors are set against a sky of mode pictorial blue, and an infinity of de-suggests Mr. Belasco. In fact, it is a that he did have a hand, or at least a fir-in the pie. in the pie.

But whether it be a dull-brown ca that one picks out, for individual admit tion or a red cliff, the admission must made that "The Wanderer" has dista scenic merit. Merit there is, too, in the terpretation. On paper the cast looks in an all-star revival such as William Brady used to put on each spring till fad went out.

This is not the place to go into

details of the stage business, some of extremely clever and gostly. It must added, however, that the incidental must is ingenious, even if no cello ever made callequal the heavenly and hoarse accents of Nance O'Neil.

B. D.

WHO SAYS THE STARS ARE DISTANT?



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APOLLO 62D AND THOMPSON MATINES DAILY CONSTANCE TALMADGE in

ARCADIA CHESTNUT BELOW 16TH House Peters & Myrtle Stedman in

BELMONT 52D AND MARKET PEGGY HYLAND in

BLUEBIRD BROAD AND SUSQUEHANNA AVE SESSUE HAYAKAWA in "EACH TO HIS KIND

FAIRMOUNT 26TH AND GIRARD AVENUE Wallace Reid & Anita King in

56TH ST. THEATRE MAT. DAILY EVER. 7 to 11 MAE MURRAY in

GREAT NORTHERN Broad St. At Erie Ave WILLIAM S. HART in "THE SQUARE DEAL MAN IMPERIAL 60TH and WALNUT STS.
Mats. 2:30. Evgs., 7 & 9.

CARLYLE BLACKWELL in

JEFFERSON STREETS WILLIAM FARNUM in THE PRICE OF SILEN LEADER FORTY-PIRST AND MAE MURRAY in

LIBERTY BROAD AND COLUMBI ALMA HANLON in

WEST PHILADELPHIA CEDAR SOTH AND CEDAR AVE. Franklin Farnum & Agnes Vernon in "The Man Who Took a Chance" COLISEUM MARKET BELOW Frankie Mann in "The Sex Lure"

"THE PURPLE MASK." No. 2 EUREKA SOTH AND MARKET STREETS

Douglas Fairbanks In "DOUBLE TROUBLE MARKET ST. Theatre Sas Mark
WILFRED LUCAS in "LOVE SUBLIME"
Every Wed.—"The Purple Mask," Ford-Cuark
Every Fri.—"Great Secret." Bushman-Baysa OVERBROOK GSD & HAVERFOR

LIONEL BARRYMORE in PALACE 1214 MARKET STREET PAULINE FREDERICK in

PARK RIDGE AVE. & DAUPHIN St. Mat. 2:15. Evg. 6:46-11 MARY PICKFORD in "THE POOR LITTLE RICH GIRL" PRINCESS 1018 MARKET DOROTHY DALTON in "BACK OF THE MA Every Tuesday—"THE GREAT SECRET" in turing Francis Bushman and Beverly Bara

REGENT 1684 MARKET STREET HUMAN VOICE ORGAN ROBERT B. MANTELL in "TANGLED LIVES" RIALTO GERMANTOWN AVE

GEORGE WALSH in RUBY MARKET STREET BELOW THE ST MABEL TALIAFERRO in

"THE BARRICADE" SAVOY 1211-MARKET

VIOLA DANA in THE MORTAL SIN" STANLEY MARKET ABOVE 10TH 11:15 A. M. to 11:15 P. SESSUE HAYAKAWA in

"THE BOTTLE IMP" STRAND GERMANTOWN AVENUE

ANITA STEWART in VICTORIA MARKET ST.

Lois Weber & Phillips Smalley NORTH PHILADELPHIA FRANKFORD 4711 FRANKFORD

Wallace Reid and Anita King I "The Golden Petter" RIDGE AVENUE 1784 RIDGE AV Peggy Hyland & Marc McDerm in "Intrigue" TIOGA ITH AND VENANGO

LOU TELLEGEN "