

Who Rules the Stage?

William H. Crane has thrown down the gauntlet to the powers that be in the American theatre. The actor, not the manager, is asserting the centre of the stage world.

"The history of the theatre," he says, "has been and ever will be the history of actors, and not of managers." He cites the names of "Ghosts," Edwin Booth's "Hamlet," Mansfield's "Brumby" and "The Merry Widow," and "The Sign of the Cross."

But where does the critic come in? Barker's Golden Fairies. New York has seen Granville Barker's glided fairies in "A Midsummer Night's Dream."

Chicago doesn't seem very much enamored of "The Bubbles," a piece with which Louis Mann is strenuously laboring. "The Peasant Girl," which was so pleasantly received here, makes her bow to Broadway about March 1.

According to the wise ones of New York, Dodson Mitchell will be added to the Little Theatre's company for the production next week of Porter Emerson Brown's "Rich Man, Poor Man."

The discouragingly small audiences that greeted Marie Tempest in Philadelphia have continued to be the rule on her tour.

The reviewers were uniformly pleased with the production. The Sun says: "Magnificent costumes and surroundings made this representation of 'A Midsummer Night's Dream' it was in the brilliancy of the action, the humanity and vitality of the proceedings, that the audience found their chief pleasure."

At the same time it is genuinely amusing to see the reviewer of the Sun berate the "must-see" quality of the acting, because no one was bow-rowing "Shakespeare's golden words" in the off manner, and to read in the Times of Mr. Barker's "loyalty to the sheer music of the verse." We move.

How "Peg" Was Sold. Was there ever a big success? That "every manager in New York" (except the fortunate gentlemen whose press agent speaks) didn't refuse "Peg o' My Heart," which came to Philadelphia next week is no exception.

Mr. Morosco went to New York to see "The Bird of Paradise," another of his productions, and Mr. Manners asked to be permitted to accompany the producer.

Playwriting is one of the most popular of professions, if we may believe the list of 33,000 dramas which the Library of Congress has compiled and printed as a complete record of all dramatic copyrights since 1870.

The Boston Opera House Henry Jewett Players in "JULIUS CAESAR." This is ACTING, not pictures. —Adv.

"The Merry Vines of Windsor" for the L A S T time this season by popular request. —Adv.

Young People's Concert. The peculiarity of the various wind instruments in solo and in ensemble were explained by Miss Florence Secora at the sixth concert in the Young People's series at the Little Theatre yesterday afternoon.

THEATRICAL BAEDKER. "The story of 'Mme. Sans-Gene,' which was played by Hays and was set to musical comedy as 'The Duchess of Dantzic,' is simply that of a washerwoman who became a duchess and remained a woman through the transformation.

Opera and Vaudeville. To those who believe that music is something sacrosanct to the illuminated few, these paragraphs have nothing to say. They are intended for those who are willing to believe that the waiters from the latest Viennese operetta have the same legitimate appeal as the Adagio of a Bruch concerto; that the rag of the moment is intrinsically of the same material as the eternal symphonies.

Go for confirmation of that to Mme. Carolina White, who sang last year at the Opera House and is singing this week at the Metropolitan. Apart from the fact that conditions on the sixth circuit are infinitely superior in courtesy, in cleanliness and in artistic impulse, Mme. White declares she said no difference. Those who have heard her sing know well enough that she is not contented to do without her art. She has no shame to be dignified. And she has her reward.

On the first place, her audience at the Metropolitan listens with tremendous intensity to her singing. When she sings she is a substance forborn to whisper and to chat? And much more satisfying, her audience is frankly critical and frankly enthusiastic. The false dignity of opera, its stilted solemnity, its cheap theatricality has vanished. The vaudeville patrons come because they want to come and not because it is the proper thing to do. When they are moved, as they are by this singer, they have no shame in displaying their emotion. Mme. White's experience is, in sum, a rebuke to the grand opera convention. But it holds out a hope for real opera.

We ask no one to educate the people up to grand opera, because if the people are to be educated, they should be educated to a more worthy art. We ask that opera be purified of its stilt and that those who want to hear it should have the opportunity. At the present moment those who go to hear "Dancing Around" or "Peg o' My Heart" are not educated to the notion of going to hear "Parsifal" and if about the opera repertoire of the Metropolitan had not been cast the offensive aura of the Metropolitan's opera would have been relieved of its stiltishness and its great hope that opera could be a new direct contact with the people which it is able to make.

Sketching Around at the Lyric

Miss Kitty Dover, humble NATTY. MR. AL. JOHSON INDUCES THE AUDIENCE TO SING 'SISTER SUE'S' SONGS 'etc. etc.' THE SINGLETTE BALLET, A WORK OF ART.

MR. FRANK CARTER, WHO CAN DANCE QUITE A BIT.

AN IMPRESSION OF 'DANCING AROUND' FROM THE ELECTRICIAN'S BRIDGE.



SKETCHING AROUND AT THE LYRIC

THE PHOTOPLAY

Questions and Answers. The Photoplay Editor of the Evening Ledger will be pleased to answer questions relating to his department. Queries will not be answered by letter. All letters must be addressed to Photoplay Editor, EVENING LEDGER.

The Motion Picture Exhibitors' League of Pennsylvania has sent the following letter to the EVENING LEDGER on the question of censorship: There is a great American principle that is the fundamental underlying force in the entire American republic, and that is the freedom of speech, publication and religious liberty.

Rare Settings in Chinese Play. Edison Director John H. Collins, with his customary insistence on detail, has put some of his best work on "The Mission of Mr. Foo," a story of the struggle between the old China and the new republic, with an underground setting.

First Aid to the Lovelorn. Although Dan Cupid, as his name implies, is a little fellow of the male gender, he will have to look to his laurels if Norma Talmadge, of the Vitaphone Players, consents to act as mediator between couples who ask her advice in the straightening out of lovers' tangles.

MODERN DANCING. MR. & MRS. H. D. WAGNER, 1780 N. BROAD Scholars' Practice Tonight.

SELECT PHOTOPLAY THEATRE CALENDAR. SUBJECT TO CHANGE.

Table listing various theatres and photoplays, including Tulpehocken, Chestnut St. Opera House, Regent, Walton Garden, Germantown Theatre, Overbrook, Star Theatre, Frolic Theatre, Jefferson, Belvidere, Tioga Theatre, Iris Theatre, Leader, The Black Envelope, The Christian, The Dancing Girl, No. 10, Gentlemen Crooks, George Beban in The Italian, Master Key No. 13 and 6 Others, Octavia Handworth in The Path Forbidden, Frolic Theatre, Protection, Redemption of David Corson, Runaway June, The Win(K)some Widow, A Strange Adventure, Lillian Russell in Wildfire.

Deaths

ABBOTT—On February 17, 1915, BELLA B. Abbott, wife of Charles H. Abbott and daughter of Mrs. M. M. Abbott, died at her residence at 2 p. m. Burial services on Saturday at 2 p. m. at the residence of her mother, Marshall Road, Germantown, Pa.

THE SATURDAY EVENING POST. Tish's Spy. By Mary Roberts Rinehart. THIS new Tish story—the Adventure of the Red-Headed Detective, the Lady Chauffeur and the Man Who Could Not Tell the Truth—is in Mrs. Rinehart's best comedy vein.