THE THEATRE

Gilbert & Sullivan —1870 and 1915

A potpourri of 1870 and 1915 was the essence of the double bill which De Wolf Hopper and the Gilbert and Sullivan Opera Company gave at the Metropolitan yesterday afternoon and evening. Two of the earliest of their pieces—in fact the earliest, if memory doesn't slip—picture-book "Pinafore" and that earlier version of "The Legend of Leonora," "Trial by Jury," which is so fearsomely entitled "a dramatic cantata, supplied the basis of operation.

The mixture of times and styles was in dating "Trial by Jury" as "Period: The Present," and costuming the young ladies of "Pinafore" with up-to-date lace frocks that were very, very different from the garments suggested by the title. Pushing "Trial by Jury" into our own day is pardonable and plausible, however much more charming it might have been in the modish eccentricities of the 70's. But a "Pinafore" with square-sail rigging and buttercup's pantalets brooding—if that word will do—over modern laces and modern "shapes"—! The whole thing dressed in the ways of wooden-warship days would have added tenfold to the quality of fairy-tale which saves simple old "Pinafore."

Perhaps "Trial by Jury" is only a curiosity; it never sees the footlights nowadays except in amateur productions. But it is very good fun, quite a polished specimen of song and satire for so early a work. It ought, of course, to be performed intimately instead of flung across the vasty spaces of the Metropolitan. But there is a good deal of amusement left in the few words you can catch distinctly. It is fun to see the jury fling themselves over the edge of the jury box as the bridesmaids enter and toss their rose wreaths to them, and, if you can, to hear them carrol, "Cheer up, we love you," to the weeping plaintiff, come in her wedding dress to press her breach of promise. The defendant is undeniably amusing and up-to-date as he tries to solve the problem with

"Til marry this lady today
And marry the other tomorrow."

As for Mr. Hopper, with his egg of a head and his floppy gray wig, he is as amusing as ever; but he comes very near losing out to the red-nosed Usher of Arthur Cunningham; until he thinks of the expedient of marrying the plaintiff himself and dissolving court.

Two Bills From Mr. Mantell

Yesterday afternoon and evening Robert Mantell unrolled two more in the long gallery of parts that a single week brings to the Lyric. In the afternoon there was "Romeo"; in the evening, "Hamlet." If the latter came off the better it was not because of an artistic fault in Mr. Mantell. It is only the very exceptional actor that can alter a matter of years. Romeo must be young whatever else, and it is the failing of both Mr. Mantell and Mr. Sothern that they can't achieve the impossible. But Mr. Mantell, at least, doesn't turn the hot young lover into a new version of the melancholy Dane. As for his Hamlet, there is hardly another part in Mr. Mantell's long repertory where his rich voice comes into finer use.

New Pieces Coming

Following Robert Mantell at the Lyric on March 22 comes that expansive comedienne Marie Dressler. This year she has deserted musical comedy. The result is a farce called "A Mix Up," in which she has been disporting herself as a retired burlesque queen who has to pose as a young husband's wife in order to "save" one of those characteristic situations that are always turning up in farce. The play is by Parker Hord, and it comes from a stay in New York.

Philadelphia is to be fortunate this winter in a call from Ethel Barrymore. Moreover, her play, "The Shadow," will bring her back in one of those heavier and more serious parts which have shown the deeper powers of the matured actress. It is an adaptation by Michael Morton, who wrote "The Yellow Ticket," from the French of Dario Niccodemi, and tells the story of a woman who recovers from long years of paralysis to find her husband and her best friend lovers.

Frantz Premier Company Offices

The Frantz Premier Company, of Cleveland, O., have opened offices at 730 Arch street. The entire third floor of the building will be occupied and it will be the sole distributing point in the East. Thomas B. Berger has been appointed Eastern manager.

MARIE DRESSLER
Coming to the Lyric in "A Mix Up."

LYCEUM INSTITUTE

Varied Program at Teller Memorial School Tonight.

Henry M. Eaton, managing editor of the EVENING LEDGER, will deliver a talk on "Some Misapprehensions About Newspapers" at the Benjamin F. Teller Memorial School, Broad and Jefferson streets, this evening at 8:15 o'clock, under the auspices of the Lyceum Institute.

A soprano solo will be rendered by Nana Levy Wiener, who will sing Reinhold Becker's "Fruehlingszeit" and Cowen's "Geburtstag." Lewis Bucks, chairman; Miss Fannie Goldsmith and Miss Aimee Springer compose the committee on arrangements. The officers of the institute are Leon L. Berkowitz, president; Lewis Bucks, vice president; Nell R. Schwab, corresponding secretary; Rhea Olsho, recording secretary, and Eugene Brandeis, treasurer.

UNIVERSITY EXTENSION

"The Animal Machine or the Story of Zoology," by Samuel C. Schmucker, is the subject of the lecture tonight at 8 o'clock before the University Extension Society in Witherspoon Hall. The Germantown Choral Society will give its second concert of the season at Association Hall, 5849 Germantown avenue, under the auspices of the University Extension Society tonight. The program consists of classical numbers taken from Wagner, Brahms, Schubert and Sergyer Taneyef.

Junger Maennerchor Celebrates

The Junger Maennerchor celebrated its 64th anniversary last night in the headquarters, at 1643 North Broad street. The program included a concert, ball and banquet, and was attended by more than 800 members and their friends. Oscar Goering was musical director. Louis Shuck, president of the association, was toastmaster.

FREE PANAMA TRIPS NOW BEING ARRANGED

Contest Editor Mapping Out Itinerary That Will Touch Wonder Points of the United States.

The 50 winners of the great subscription contest of the EVENING LEDGER and PUBLIC LEDGER will see the wonder points of the United States to far greater advantage than falls to the lot of the average tourist. They will get a knowledge of their country sometimes not obtained even by experienced and habitual travelers, for the itinerary being mapped out by the contest editor in consultation with officials of various transcontinental railroads is comprehensive to the last degree.

Stop-overs will be provided for at numerous points, going and returning. The tourists will see the Grand Canon of Arizona, the unsurpassed beauties of the Rocky Mountains, the level stretches of desert and the great plains of the Middle West. And all this will not cost them a cent, for the entire trip will be absolutely free of charge.

All arrangements for the comfort of the tourists will be made in advance by the representatives of the EVENING LEDGER and the PUBLIC LEDGER, and en route everything will be done to save them the usual worry of traveling. They will have nothing to do but enjoy the sights spread out before them.

The contest is open to every one except employes of the two newspapers or newspaper carriers and members of their families. Entry may be made on the coupon in the advertisement, which should be sent to the contest editor, second floor of the PUBLIC LEDGER Building. He will provide all necessary information. Now is the time to enter. Delay may mean the loss of a free trip to the Pacific coast.

Will Speak at Spring City

Edward James Cattell, City Statistician; Robert C. Wright, freight manager of the Pennsylvania Railroad, and C. W. Summerfield, secretary of the Merchants and Manufacturers' Association, all of this city, will deliver addresses at the annual banquet of the Spring City Board of Trade, which will be held at Spring City, Pa., this evening at 7:30 o'clock. H. A. Weaver, president of the Board of Trade, will preside and deliver the address of welcome.

Artists Attend Academy Lecture

More than 200 Philadelphia architects and artists attended a lecture last night at the Academy of the Fine Arts by William H. Goodyear, curator of fine arts at the Brooklyn Institute Museum of Arts and Sciences, and authority on medieval cathedrals. His subject was "The Widening Refinement" and was of a technical nature. It was illustrated with interior views of cathedrals taken in all parts of the world during the last 20 years of the work carried on by Mr. Goodyear.

REGULATION FIGURE ENDS PAVLOWA'S CZARINA WALTZ

This article is the eighteenth and last of a series on Anna Pavlowa's "New Social Dances and How to Perform Them," which appeared on Tuesdays and Thursdays exclusively in this newspaper. These articles were written by Mlle. Pavlowa, who as premiere ballerina assoluta of the St. Petersburg Imperial Opera, is everywhere recognized as not only the greatest living dancer, but the greatest living authority on the art of the dance.

By ANNA PAVLOWA
ARTICLE XVIII

We come now to the closing portion of the Czarina Waltz, and for the first time the partners are required to assume the "closed" position. From the attitudes assumed in the closing part of the preceding figure, where the dancers in a forward and back movement finish face to face and standing close together with arms upraised, it is now necessary to come into a regulation position for the execution of the formal waltz.

The lady has been momentarily poised, with her left foot some nine inches in advance of her right, both upheld hands being held by her cavalier. On the count of "one" in the measure of music that introduces the final figure now under consideration the lady steps back about two or three inches with the right foot and drops her arms. On counts "two" and "three" she permits her cavalier to extend her left arm with his right in the regulation manner, and then she curls her right forearm over the left arm of her escort.

The next three counts (those of "four," "five," "six") are utilized by a slight swaying in time to the music, and when the succeeding measure comes the dancers move in a regulation waltz step. The cavalier starts backward on his left foot and the lady moves forward on her right. The dancers should now proceed for four full measures (twelve counts), and at the completion of the last one preparation is made to introduce a "hesitation-pause."

I believe the "hesitation" in which the dancers are in "half-open" position is one which lends artistic variety to this dance I have originated. For that reason I advocate the execution of the pause in this matter: Beginning on the first measure following the four just mentioned (in which the dancers have been proceeding with the regulation waltz) the lady turns to her right, and as she advances her right foot a few inches she bends forward.

Her cavalier turns to his left, advances his left foot with a dip of the body at the waistline and extends his own left arm and the right of his lady.

The next measure of music after the pause (three counts) are used by each dancer to take a step in the direction they are temporarily facing, the lady with her left foot, the cavalier with his right. From then on the Czarina Waltz is completed by resuming the regulation "closed" position and dancing for eight measures of the music, four to the left and four reversed.

THE PHOTOPLAY

MABEL NORMAND
The Keystone Commedienne

Questions and Answers

The Photoplay Editor of the EVENING LEDGER will be pleased to answer questions relating to his department. Questions relating to family affairs of actors and actresses are barred absolutely.

Queries will not be answered by letter. All letters must be addressed to Photoplay Editor, EVENING LEDGER.

Mary Ryan, who plays the lead of the light-fingered maid in "Stop Thief," is never tired of advising young girls who are stage struck to consider the matter long and carefully before seeking a theatrical engagement. Regarding the moral influence of the stage upon those who depend upon it for a living, Miss Ryan says:

"It is true that temptations and bad influences may surround a girl who earns a living, and in this work-a-day world she is to be found in every field; but it cannot be denied that in the theatrical profession there is a necessitated intimacy and a narrow and confined acquaintanceship that are not only frequently unpleasant, but in the case of the young and unsophisticated girl may easily become dangerous.

"In my estimation the moral danger of the stage does not arrive so much from its gayety as from its loneliness. On the long jaunts that have to be taken from one city to another, the natural disposition is to make friendships, often for the consolation and advice that can be had only from those whom we call our friends. But it takes a strong mind sometimes to know just where to place the bar—to see that the line of safety is closely drawn and carefully maintained. If girls are not led into mistaken friendships and are not influenced by bad advisers their course is clear. But the situation is serious and should not be courted without careful consideration."

A Play Right From Life

Besides being one of these once-in-a-lifetime instances where a play, complete and dramatic, can be lifted directly from real life—for the drama is produced without an iota of change—the story of how the forthcoming Edison "Judge Not" came into being as a play is as interesting as the drama itself. Director Charles Brabin best tells it in his own words:

"I doubt if I ever saw an actor who had such control of his emotional powers as Charles Ogle who could stop in the very height of a strong scene and in the most prosaic way ask whether, perhaps, 'Am I in the right place.' He didn't seem to feel at all, though he could thrill you. I said one day, 'Good Lord, Charlie, did you ever cry in your life?' 'Yes, once,' was all he said, and then he told me the story that so affected him. It was the simple, powerful story of a sweet, simple village girl who was lured away. Charlie Ogle's father was the minister that brought her back to her mother's home and to her tragic death, it developed later.

"The story so effected me that I was one day telling it at the Republican Club, New York, in company with James Oppenheim, the writer. When I had finished Mr. Oppenheim asked me whether he could write it. The editor of the Metropolitan Magazine bought the story on the spot. Strange to say it so affected both Charlie and myself that we never thought of it as a play."

"Judge Not" will be something of a departure from the usual pleasant ending of plays, as Viola Dana, who will play the village girl, is shown drowned and in her coffin, providing a powerful play in its rugged simplicity. Director Brabin, realizing this departure, is putting his best work into it to prove that the public will like a play which is drawn so close to life, even if tragic in the ending.

Blanche Sweet in "The Captive"

Samuel Goldfish announces that the title of the next release in which Blanche Sweet will be starred under the management of the Jesse L. Lasky Feature Play Company is "The Captive." This production will be a picturization of the play of the same name, by Cecil B. de Mille and Jannie MacPherson, which deals with incidents of the war between Turkey and the Balkan States. As in the case of "The Warrens, of Virginia," House Peters will be the leading man. He assumes the character of a Turkish noble who is captured and assigned, as prisoner, to the charge of a young Montenegrin woman for the purpose of doing the work formerly done by her brother, now slain in battle. The peasant girl, played by Miss Sweet, at first forces her captive to do all the most disagreeable and menial tasks, but presently these two contrasting characters become involved in one of the most unique romances ever staged.

Stellar Cast in New Warwick Photoplay.

In the company selected to support Robert Warwick in the film version of the George Broadhurst story, "The Man Who Found Himself," a William A. Brady-World Film production, the following players are now at work under the direction of Frank Crane:

Arline Pretty, who has been King Baggot's leading woman in many productions; Douglas McLean, who is remembered for his playing in the "As Ye Sow" picture, in which Alice Brady was starred; Ruth Finley, who has just finished an engagement in the William A. Brady organization, playing in "The Things That Count," and Paul McAllister, who has been starred in various productions, and whose most recent work has been with Clara Kimball Young in "Hearts in Exile."

Answers to Correspondents

MELBA.—If scenario is worth while, handwriting is no bar, but editors are only human, and prefer typewritten manuscripts. Questions concerning marital status of players and their home life are barred.

ALFRED D.—Sorry there is no data available for your first question. Contests are barred in this column. They are never satisfactory, and are not real tests of popularity, but of ability to buy extra copies of a paper.

R. W. J.—L. "College Widow" will be released soon. 2. No.

W. E. O.—I am very willing to answer questions, but not such a deluge as you send. "The Eternal City" will run at the Chestnut Street Opera House so long as it proves a drawing attraction. By studying the moving-picture trade papers you will be able to answer your other 11 questions yourself.

FRISCO.—Ruth Roland in the girl detective series. House Peters and Blanche Sweet in the "Warrens of Virginia."

DAN.—Alice Joyce, Tom Moore and Marguerite Courtot in "The Green Rose."

O. P. U.—G. M. Anderson is Broncho Billy; Victor Potel, Slippery Jim; Margaret Joslin, Sophie Clutts, and Harry Todd, Mustang Pete. Pearl White is still with the Pathe Company. "Mizpah" was produced by the California Film Corporation.

CHICAGO.—The Selig business office is at 20 East Randolph street. The Essanay eastern studio is at 1333 Argyle street, Chicago.

WHAT'S DOING TONIGHT

Sunday revival, tabernacle, 19th and Vine streets; 7:30 o'clock. Free.

Report of the Cancer Commission of the Homeopathic Medical Society, of Philadelphia, Hahnemann College; 8:30 o'clock. Free.

Lecture on "Some Misapprehensions About Newspapers," by Henry M. Eaton, Lyceum Institute, Broad and Jefferson streets; 8:15 o'clock. Free.

Manayunk Board of Trade, Manayunk; 8 o'clock. Free.

Commercial Exchange directors, Bourse; 8 o'clock. Free.

Lancaster Avenue and 52d Street Business Men, Lansdowne avenue and 53d street; 8 o'clock. Free.

Haddington Board of Trade, Girard avenue and 60th street; 8 o'clock. Free.

Germantown Improvement Association, Germantown; 8 o'clock. Free.

Logan Improvement Association, 22d street and Windrim avenue; 8 o'clock. Free.

Pathological Society of Philadelphia, College of Physicians; 8:30 o'clock.

Lecture, "The Animal Machine," Witherspoon Hall; 8 o'clock.

Germantown Choral Society concert, Germantown Association Hall; 8 o'clock.

Single Tax Society, Democratic Club; 8 o'clock.

Third annual men's banquet, Chambers-Wylie Memorial Presbyterian Church; 7 o'clock.

Lecture, "The Problems of Long-Distance Radio Transmission," Dr. Louis W. Austin, Franklin Institute; 8 o'clock. Free.

Chopin Memorial Home musicale, Hotel Normandie; 8 o'clock.

French-American charity ball, Mercantile Hall.