THE SILENT DRAMA

Shades of Shakespeare-Alas! Poor Yorick.

do not grip the arms of our chairs at

some startling situation, for we know

just what is going to happen. Therefore, when we do have a real first night, we

This is one advantage the movies have over the spoken drama. We are allowed to witness first presentations simultane-

ously with New York-the hub of things

In closing, and before you decide to

relegate me to your scrap basket, let me

who find entertainment in things the

amateurs, and as such I can truthfull sign myself.

AMATEUR.

Deplores Lack of Seriousness

Sir-May I intrude my views on the

us set our faces against this influence and strive to lift the screen to a higher

the Laugh-Making COUSIN LUCY MORE NEW GOWNS NEXT WEEK Bost Seats \$1 at Popular Matinee Wednesday

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Evenings, 10c, 20c, 50c. Few at 50c. Sext week, "All on Account of Eliza.

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Philadelphia, January 20.

Philadelphia, January 4, 1916.

To the Photoplay Editor:

doubly appreciate the change.

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# Evening Ledger

AMUSEMENT SECTION

Address all communications to Dramatic Editor Evening Ledger. Independence Square, Philadelphia.

THE AVERAGE NET PAID DAILY CIRCULATION OF THE EVENING LEDGER FOR DECEMBER WAS 96,785

PHILADELPHIA, SATURDAY, JANUARY 22, 1916

#### With Its Sins Upon Its Head

TABLE most hopeful theatrical news in a long time is the demise of "Sinners. One more shot at the "Old Homestead"-"Way Down East" mark has gone wide. One more attempt to cater to an unsophisticated, uncritical, non-theatregoing public has fallen flat. The theatre is for better plays and better audiences.

#### . . . Pity the Poor Critic!

"Sinners" was a trial to the critics Monday night. Not because it was bad. We had all seen a great many worse plays and Frances McLeod's "hired mirl"

The trouble with "Sinners" was that it left us high and dry-and proved. It disarmed us. It wasn't trying to be intelligent or charming or thrilling or realistic or riotously amusing. It was just trying to be popular with the people who turn out twice a year to see "The Old Homestead" and "Ben-Hur," the people who like to think the country is morally superior to the city. And we thought it had succeeded. The public needs an apology. Here it is.

#### The "Good of Its Kind" Fallacy

Virtually every critic at the Adelphi felt that he had no business applying sophisticated standards to Owen Davis' bland vaporings. He would wait and take it out on Bernard Shaw. The only real question of the evening was: Is "Sinners" good of its kind, does it please its intended audiences?

And there we made a doubly pernicious mistake. That old "good of its kind" fallacy led us into two blind alleys. Ashamed of our task, we immediately lost interest and perspective and guessed wrong. "Sinners" wasn't particularly good of its kind and its kind wasn't wanted any more. On top of that, we failed to recognize the really evil nature of that "good of its kind," standard.

#### Up Guards and at 'Em

The critic simply can't go on complacently letting irresponsibles do what they please with the theatre-not if it means anything to him. Just because there are a sufficient minority of people who want the playhouse to cater every now and then to their sentimental, sloppy notions of dramatic life, no self-respecting critic can stand aside and see the theatre, which has appealed to the majority through the centuries as a place of truth, exhibaration and guiety, given over to the untrue, the debasing, the silly. A good farce, a good melodrama, a good play of mirth, adventure, poetry or thought-very well. Their kind is good, as well as their quality. But let is not see the slow climb of the dramatic art weighted down with the demands of people who pay for anemic wit, sloppy preachment and false sobriety.

#### Where Are the Way-Down-Easters of Yesterday?

Fortunately the theatre is getting by the "Ben Hur" period. That is the promise in "Sinners'" end. Large statements are risky; but it is pretty safe to say that the managers have uniformly failed at the game of manufacturing successors to "Way Down East," "The Old Homestead" and the Lew Wallace "classic." The only play of the past ten years which has consistently appealed to a large "road" public season after season is "The Blue Bird." And that is Materlinck!

Has the "Ben Hur" public begun to develop dramatic taste? Clinging reminiscently to its first love, is it demanding something better as substitutes for that sentiment-gilded play? Or has the ten-cent admission price of the movies drawn it off into a new school in art and life? Anyhow, "Sinners" has

#### Something You're Missing

For almost three months the Stage Society has occupied the Little Theatre on Friday and Saturday nights. For almost three months it has been giving entertaining and intelligent little plays with good acting and incomparable settings. For almost three months it has stuck to its democratic scale of prices, fifty cents for most of the house, a dollar for three or four rows. And in that time the half-and-half support that it received has left it with a loss of \$700.

Obviously, somebody is making a mistake. We don't think it is the Stage Society. We think it is the people who want something good that the professional theatre doesn't often furnish. Test the question of going to the Little Theatre next Friday night by this standard: If you liked "Androcles and the Lion" you will like the Stage Society's plays. If you liked Robert Mc-Quinn's scenery in "Stop! Look!! Listen!!!" you will like the scenery at the Little Theatre. If you prefer reading Bernard Shaw to seeing George Broadhurst, you will never regret the fifty cents. Try it.

## CUT-BACKS

## Some Sins From "Sinners"

hing.

d better go."

at's the game, is it?"

whe must not worry. That above all

### The Dramatic Dictionary

Library-A room where all books come sets of four or more, c. f. "The Chief."

## There Were Press Agents in Those

Days DECLARE YE AMONG THE NATIONS AND PUBLISH, AND SET UP A STANDARD: PUBLISH, AND CONCEAL NOT.

Jeremiah 1, 2

And that, we must confess, is the dis-

covery of a particularly good press agent. Edward L. Bernaya, of the Ballet Russe, who put it on his New Year's cards.

Charge of the Motion Picture Brigade "The through the meadows, rich with corn. Clear on a cool September morn."
A-scooting over flower hed and lawn,
with rattle of gearing and bonk of horn—
Past the place where the peas were late in pod.
A-ripping and tearing up the soil.
They didn't care—the hose had a wad—
Came the CHY Motion Ficture squad.

And they acted crazy, they acted wild:
This obe like a clown, this one like a child.
Their antica were anything clase but mild.
Their antica were anything clase but mild.
But the lows and the aware only smiled.
No matter what trees they climbed or shinned,
No matter what the got barked or sainned.
No matter has had these sinters sinned.
The boss and the owner only grinned.

thooker-on, to be honest and frank, remarked gambols were something rank richly deserved a slap or a spank, camers man couldy revolved the crank, 'twas all in the play, and 'the plays the thing.' their "scene" and they had their fling, rast meters they took to wing were in the next State, by jing!

When this sad old earth seems settled and glum, with the swiftent things just going hum-drum, Let a bunch of screeners siddenly come. And straightway something begins to hum,—By John P. Robinson, in Picture Progress.

#### EATON SEES "THE WEAVERS"

Continued from Page One

raries. It was probably ahead of its times in '93. As a matter of fact, it is ahead of its

As a matter of fact, it is shead of its times now.

For the naturalistic drama, at least in America, seems very little nearer to development and popularity today than it was when James A Herne wrote 'Griffith Davenport.' Certainly, Hauptmann's achievement in 'The Weavers' of making not an individual but a movement his hero represents an intellectual achievement we have not yet duplicated. An intellectual schievement is what it is, because it is perfectly easy to sit in the playhouse and follow the fortunes of an individual, but to forget the individuals in the larger game in

which they are but pawns is as hard in the playhouse as it is in life—and much less often done. That the trick can be turned, however, "The Weavers" proves. On the stage of the Garden Theatre this drama catches up the audience at the very start, and they follow it with absorbed attention, apparently not bothering in the least that it is the picture of a strike they are thrilling to, while the individuals come and go, watched in one act, forgotten in the providence of the different casts would have been a credit to a professional aggregation. dividuals come and go, watched in one act, forgotten in the next. Each act is a separate episode, or genre picture, and they hang together and progress because each gives us, from a different angle, the tale of the rising tide of industrial revolt. Nobody can see "The Weavers" without at least a vague sense that the stage can do some things of great nobility and power which, at present, it all too seldom attempts.

The presentation of "The King of the Black Isles" is worthy of a repetition in one of its future lists of plays. The settings, costumes and pantomine were all that could be desired, with this one exception—eliminate the four of five dancing girls in the second part. Their costumen, dancing and mannerisms somehow did not fit in with the rest of the picture.

treat nobility and power which, at present, it all too seldom attempts.

The best acting in the production was possibly furnished by Adolph Link, from the Irving Place German Theatre. He played Old Baumert, one of the few characters who appear in all the acts, and he possibly furnished by Adolph Link, from the Irving Place German Theatre. He played Old Baumert, one of the few char-acters who appear in all the acts, and he played it with great vividness and power -vividness in the passages of humorous sentity and complaint, power in the outbreaks of passion. When in act two the soldier sings the striker's song, and Old was the attraction. Baumert listens, repeating the revolutionary sentiments and pounding the table with approval, letting off the steam of 70



ELSE ALDER Fresh from Vienna and star of "Around the Map," which comes to the Forrest January 31.

manners behind in the drawing room? Such whispering, guffawing, moving about LETTERS and even loud, raucous laughter should not be tolerated in a theatre such as the Broad nor in any other theatre, for From an Amateur Critis In your editorial a few weeks ago you that matter. extended an invitation to amateur critics to come forward with their views on the current attractions in the theatre The performances of the boxholders and patience players in the Metropolitan Opera House scene in 'Watch Your both the spoken drama and the movies. I have always felt that if we were to be guided by the views of some of the critics as a criterion by which we deter-mine what is best in the theatrical calformer vaudevillans, this venture of Levins Berlin seems to be what the pubendar, we would be denied many pleasing termination to have his lokes go over Take, for example, George Jean Nathan even to the extent of having a flag availhose entertaining pages are one of the able in case of emergency) would be doubly appreciated if we had not read features of The Smart Set. While I thoroughly enjoy his articles, I have always imagined the man suffering with most all of them in the reviews of the play during its sojourn in New York. acute indigestion or some physical air-ment which prevents him from seeing and enjoying all the good things in tife. And so it is in most all cases theatrical His attacks on the construction of a playwright's endeavors are caustle, to say the least, and in many cases, no doubt, are well founded. On the other we have the opportunity of seeing a production the papers and magazines have informed us of all the little surprises, etc., during its New York stay. We know hand, he uses up valuable space, for in-stance, in eulogizing Miss Ruth Chatter-ton. True, no doubt, Miss Chatterton dewhen we are going to have our thrills; our surprises are no surprises and we

serves credit for her efforts in the milk-and-watery "Daddy Long Lega," but why should a man of Nathan's calibre waste reams on such insignificant per-formances, when a better work and an abler thesplan is allowed to receive, from his pen, only a few scathing paragraphs? Another case in point is the efforts of Philadelphia correspondent to one of the New York theatrical weeklies. His record of our dramatic bill-of-fare could e made as readable as the Chicago or Hoston writers to the same paper, but the man in question seems to be satisfied when he has informed us of the attractions at each of our theatres and then adds that "Gillette is the same Gillette" or "Ralph Hertz carried the burden of the performance" and lets it go at that In speaking of the opening bill at the Little Theatre, he sums up Lord Dunsany and his "Glitering Gate" as "a welrd

performance of two burglars before the gates of Heaven." Shades of William Winter! Speaking of the Little Theatre, I c sider that the Stage Society is deserving of all possible praise for its painatak-ing and conscientious activities. Some of

Black Isles" is worthy of a repetition in one of its future lists of plays. The settings, costumes and pantomime were

This was a much-desired novelty, but the noise of the mechanism reminded one of the quick changes at the New York with approval, letting off the steam of 70 years of poverty and oppression. Herr Link was a picture not to be forgotten. And his English is perfect.

The power of the quick changes at the New York Hippodrome some few years ago. Indeed, on the opening night of Miss Dunn's debut the rumbling and grating of the movable stage was almost as disturbing as were the rumblings of the occupants in a ground floor box. Why do people, supposedly well-bred, come to the theatre with their gossip and leave the genteel

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Knickerbocker THEATRE PLAYERS 40TH & MARKET Continued Natural Law Thurs. Sat.

AMERICAN Arvine Players in "When Were Twenty-One" Trocadero WIDOWS 4 "Ma Cherie"

#### WINE IS A MOCKER STRONG DRINK IS RAGING

Before coming to this country, John T. Hefore coming to this county, John 1 Murray, the English actor who is appearing in "The Passing Show of 1915."

w playing at the Lyric Theatre, gained maiderable experience in the English provinces as a member of an around-theworld stock company.

cas indignant when he suggested that she such a reputation.

bore such a reputation.

"However, she agreed to the conditions, and for nine weeks or more there was no evidence of her falling off the water wagon. By and by we reached Bombay, where we expected to make an impression which would firmly establish us throughout India. We opened with a harrowing melodrama called 'Mother and Son.' The big seems came in the third act and showed the progress of a trial. Our character woman did not appear in the first two acts, but really had the big moment in the third act. As we rung up she was nowhere to be found. About 3 o'clock the manager became uneasy and secouls were manager became uneasy and scouts were sent in search of her. She was finally located in a very much intoxicated condition in an English cafe. She reached the theatre, however, in time for the big scene and came on rolling like a ship. As the chief witness she confronted the judge who had before him the man who was supposed to be her son. supposed to be her son,

in a commanding tone, and tell me if you have ever seen him before." "I have not," said the character

"The Judge repeated the question answer

"Thinking to bring her to a realiza-tion of the situation, the Judge con-tinued, 'Is this your son?"

"Whereupon the Judge, leaning for ward, thundered:

#### February Records

From the Columbia A wide variety of entertainment is of-fered by the Columbia Graphophone Com-pany in its record for February. Promi-nent in the list are the recordings of Josef Hofmann, one of the master pianists of the world. Two of the selections which music lovers will have the opportunity of hearing on the records are Sternberg's "Etude in C Minor" and Rachmaninoff's "Prelude in G Minor." These artists' in-terpretations are considered triumphs in erpretations are considered triumphs in

congratulate you on your Saturday sup-plement of the Evenino Ledger, it is brimful of interesting reading for those Pablo Casals, the Spanish master of the dle, will also be heard on the February records with selections which are widely known. In the list is Bach's "Air for G String" and Listt's "Liebestraum," a work of creative art recognized the world Also, I wish to thank you for your invitation to embryo critics. I may not have hit the bullseye this time, and wan-dered into too many different paths, but of melody ever produced. Kreisler calls kindly hear in mind that your call was to

> TRAVELTALKS Exquisite Color Views NEXT FRI. EVE. 8-15 SAT. MAT. 2.30

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LTINGE

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Witherspoon Half, Wed. Eve., Jan. 26, at 8:15

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Mon. 8:30 Marvelous motion pictures of Cruise of King and Wing and Beacuse in the Arctic of Stefansson's Men tref Showing. Free.

Witherspoon Hall, Thurs. Eve., Feb. 3, 8:15 MAQUARRE ENSEMBLE in charming program of chamber-music. Tickets \$1.50, \$1, 75c and 50c, at Heppe's

WM. PENN EVGS., 7 4 9-16c, 20c, MAT. DAILY, 2:15-5c, 10c

GLOBE Theatre MARKET and JUNIPER STS VAUDEVILLE - Continuous 11 A. M. to 11 P. M. 160. 15c, 25c "The Jungle Man" DARWINIAN MYSTERY

"I joined the company in London," says Mr. Murray, "just befor we started out for Australia. We were shy a character woman, and as a last resort our manager woman, and as a last resort our manager took on a very line character woman who had a reputation for hard drinking. He cautioned her that this habit would not be tolerated, but instead of treating her severely, he suggested that he handle her money and thus save her money which might otherwise go for drink. The lady

" 'Look at this man,' said the Judge

'Never in my life,' came back the

"And came back the answer-'No, your

"'I beg of you madam, tax your memory." "But this was too much, and by this

time not only the house but all of the actors on the stage were almost in hysterics. The following day our little troupe started back to England. The character woman, as far as I know, is still in the backroom of that little Eng-lish cafe."

# -ACADEMY OF MUSIC-

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THE HELLEVUE STRATFORD
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125 DANCERS
Arranged by ALBERT W. NEWMAN
Prices: Reserved Seats, \$2, \$1.50 and \$1.00.
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WON'T YOU COME INTO MY PARLOR?

Pauline Frederick and Frank Losee in "The Spider," the new Famous Players' production, which comes to the Stanley next week,

nade" and the concert favorite, "Chanson

nade" and the concert favorite, "Chanson Provencale."

Those who are fond of character comedy will be entertained with two interesting monologues by Cyril Maude, the famous English actor. These are entitled "Dinky," a conversation between two cockney longshoremen, and "A Telephone Reconclistion," which features a conersation overheard in London during the great war. Efficient performances of orchestral overtures are given in Von Suppe's "Poet

and Peasant Overture" and "Morning, Noon and Night Overture," two of the most popular overtures in the musical field. There will also be many other instru-mental, vocal, popular and dance selec-

## The Girl and the Car

Appearing in Dustin Farnum's Pallas-Paramount picture, "The Call of the Cumberlands," is an old lady of 32 who never saw a theatre or film until the day she was brought in an automobile from the home of the Little Sisters of the Poor. Winifred Kingston, in her garb as a mountain maid, promised the old lady a ride in her automobile, which prompted



THE MAN WHO GROWS One of earth's greatest marvels. The man who has astounded scientists and who has upset every natural law. 6 BIG ACTS AND PICTURES

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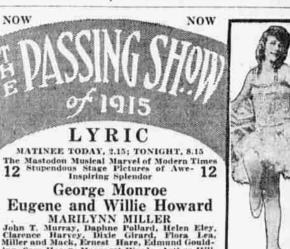
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(Continued on Monday)

SEATS ARE NOW ON SALE
GET YOURS EARLY AND BE GLAD. DO NOT WAIT OR YOU MAY BE TOO LATE

Continued on next page

Intimate Talk No. 6

Scats are now selling for "Pollyanna." Preparedness is

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unalloyed happiness—in fact, we guarantee it—the kind of

happiness that is the sunshine of the soul. And we are going

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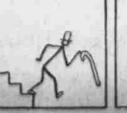
GOOD PEOPLE

WE HAVE HERE-LICHEL IN

THE GALLANT PEDRO CALLS ON HIS SWEET HEART, FAIR FELECIA, AND PROPOSES.











MITHIN





DO PEDRO WENDS HIS WAY TO THE TRENCHES



