

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 96,786

PHILADELPHIA, SATURDAY, FEBRUARY 5, 1916

Barking Up the Wrong Tree

A GOOD many people have spent the week condemning "Marie-Odile" as a destructive production. But they didn't begin by proving that destruction is harmful, and they picked out the wrong thing as the object of Mr. Belasco's iconoclasm.

Now the Herd Can Follow

"Marie-Odile" is the best demonstration yet vouchsafed the American theatre-goer that the perennial footlights are a double-barreled abomination. They are unnatural and unbecoming. Nature long demonstrated the fact.

Not Perfection, But Near It

No one can claim that Mr. Belasco has achieved complete perfection. It is still artificial light and it must come at times from unnatural angles. When the great door of the convent shuts, the result is hardly evident in the amount of light on the stage.

Real Art for the Tired Business Man

The Adelphi hasn't the only lesson in stagecraft. The Forrest is displaying some of the loveliest, gayest, most vivid and generally artistic settings that have ever ornamented the stage of that or any other downtown playhouse.

A Little Hope

While we wait, we might as well give thanks for crumbs. One of the largest that has fallen from the Broadway table in a long time is the announcement that William Faversham and Margaret Anglin are to pool their art and their ambitions.

If You Don't Believe Us—

THE EVENING LEDGER has been urging its readers to take fifty cents to the Little Theatre some Friday or Saturday night and have a good time. The response, judging from the financial rocks that still threaten the Stage Society, hasn't been an overwhelming vote of confidence in our opinion.

As to Federal Censorship

Ten days ago the Motion Picture Board of Trade apparently had the Hughes bill for national censorship laid out cold. Its own proposal for interstate regulation, such as applies to newspapers, magazines and printed pictures, seemed to have the sentiment of the Congressional Committee behind it.

Take Your Choice

In the present circumstances, it is doubly important for the public to get the relative merits of "pre-publicity," "star-chamber" censorship, and open, frank regulation distinct in their minds. There has been no better statement of both proposals than in the admirable trade journal, the Motion Picture News. Here it is:

- What does censorship guarantee you? (1) That every one of your pictures is presumed to be obscene until the censors have satisfied themselves they are not. (2) That whether clean or unclean, you must pay a stipulated fee per picture for the examination of them by the censors. (3) That the censors have all the authority of a court of law, while you are deprived of all the rights and privileges of a defendant on trial, even though you are charged with a crime. (4) That the censors are not chosen by any standards of fitness or eligibility to their position, and that you shall have no voice whatever in naming them, or in recommending candidates for those offices. (5) That in passing upon your pictures they are enforcing no specific provisions of a law, but are merely authorized by the law to make their private, personal opinion of your picture binding upon you, regardless of your intent in producing it or of the original from which it was taken. (6) That no matter how arbitrary, or narrow, or biased, or at variance with facts their judgment of your picture may be, you have no redress except in a court of law; and this will be an added expense to you, besides the licensing fees you must pay. (7) That when your business and property is put in jeopardy, instead of having the benefit of judges trained by both education and experience to weigh the merits of the facts in such cases, and exclude all external and immaterial considerations, you are at the mercy of a miscellaneous group of untrained private citizens armed with unlimited authority, and acknowledging no kind of restraint, and their haphazard, most careless decision is as binding upon you as the carefully considered verdict of the gravest magistrate of the bench.

The Board of Trade's Bill

- Regulations under Section 245 (the Board of Trade's bill) give you these guarantees: (1) That you, as a producer, are presumed to be a maker of decent pictures, and are permitted to transact your business unmolested, until competent evidence to the contrary is lodged against you. (2) That any one who charges you with making an obscene picture must prove his case, according to the rules of evidence, in a court of law, where you and he are equal in the eyes of the law. (3) That your judges will be men trained in the weighing of fact and the interpretation of law, and competent to appreciate the merits of your case. (4) That you as a reputable producer are entitled, through your Board of Trade or any similar body, or as an exchange agent, or an exhibitor, through your local associations, to demand that the Federal District Attorney's office in your district proceed against any one in the business you know to be making or marketing indecent or obscene pictures. (5) That all this entails no cost to you, but is a part of the State's service to you as one of its taxpaying citizens; and that the man who pays is only the man who is proved to have violated the law.

BLACKFACE IN BLACK AND WHITE



Such is the impression that the veteran minstrels, McIntyre and Heath, made on Cartoonist de Zayas some years before their twenty-fifth anniversary at Keith's, which occurs next week.

CUT-BACKS

Real "Lyrics"

C. M. S. McEllan can compete with the best of newspaper verse writers—when he wants to. One of those occasions occurs in "Around the Map" at the Forrest.

The man who writes the songs today for every one is to be commiserated. He really writes a modest way. He only wants one thing. The thing he wants is to be complete. From some big baby doll.

But some girl has got to darn his socks. And I guess the girl is to have and love from him. There's lots of men in the world who are like that. They are like that because they are like that.

Oh, all he asks for is love and love from her. He'll be like that. He'll be like that because he is like that. He'll be like that because he is like that.

LIFE IS A STAGE; WORLD ITS SETTING

Continued from Page One. Doubtless familiar to many possible spectators of the film it would be impossible to obtain the effect in any other way. The same thing applies to buildings.

So great has become the clamor for realism in the presentation of "atmosphere" that the pendulum has swung so far from the standard of paint and canvas that everything is done today to obtain the actual settings which are called for by the scenario.

The great rush in California, which surpassed numerically the celebrated influx of the Forty-niners, was due partially to the variety of scenery available there and also to the fact that the strong sunlight enabled the motion-picture camera operator to build "interior" sets in the open and photograph without using artificial light.

So, while the stage must of necessity stick to its paint and its canvas, the easy mobility of the motion-picture camera makes the whole world the film man's stage.

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Musical Glasses

MONDAY, FEBRUARY 7 Arkady Donath, violinist, in recital at Witherspoon Hall.

1. Sonata in A major Handel 2. Concerto in D minor op. 25, No. 10, 1st movement Mendelssohn 3. (a) Romance op. 10, No. 3, 1st movement Schumann (b) Romance op. 10, No. 3, 2nd movement Schumann (c) Schillerne and Klavier op. 10, No. 3, 3rd movement Schumann 4. Hungarian Dance No. 2, 1st movement Brahms

TUESDAY, FEBRUARY 8 (a) Introduction and Rondo Capriccioso Mendelssohn (b) Concerto in D minor op. 25, No. 10, 1st movement Mendelssohn (c) Concerto in D minor op. 25, No. 10, 2nd movement Mendelssohn (d) Concerto in D minor op. 25, No. 10, 3rd movement Mendelssohn

FRIDAY, FEBRUARY 11 (a) Introduction and Rondo Capriccioso Mendelssohn (b) Concerto in D minor op. 25, No. 10, 1st movement Mendelssohn (c) Concerto in D minor op. 25, No. 10, 2nd movement Mendelssohn (d) Concerto in D minor op. 25, No. 10, 3rd movement Mendelssohn

SATURDAY, FEBRUARY 12 (a) Introduction and Rondo Capriccioso Mendelssohn (b) Concerto in D minor op. 25, No. 10, 1st movement Mendelssohn (c) Concerto in D minor op. 25, No. 10, 2nd movement Mendelssohn (d) Concerto in D minor op. 25, No. 10, 3rd movement Mendelssohn

SUNDAY, FEBRUARY 13 (a) Introduction and Rondo Capriccioso Mendelssohn (b) Concerto in D minor op. 25, No. 10, 1st movement Mendelssohn (c) Concerto in D minor op. 25, No. 10, 2nd movement Mendelssohn (d) Concerto in D minor op. 25, No. 10, 3rd movement Mendelssohn

MONDAY, FEBRUARY 14 (a) Introduction and Rondo Capriccioso Mendelssohn (b) Concerto in D minor op. 25, No. 10, 1st movement Mendelssohn (c) Concerto in D minor op. 25, No. 10, 2nd movement Mendelssohn (d) Concerto in D minor op. 25, No. 10, 3rd movement Mendelssohn

TUESDAY, FEBRUARY 15 (a) Introduction and Rondo Capriccioso Mendelssohn (b) Concerto in D minor op. 25, No. 10, 1st movement Mendelssohn (c) Concerto in D minor op. 25, No. 10, 2nd movement Mendelssohn (d) Concerto in D minor op. 25, No. 10, 3rd movement Mendelssohn

WEDNESDAY, FEBRUARY 16 (a) Introduction and Rondo Capriccioso Mendelssohn (b) Concerto in D minor op. 25, No. 10, 1st movement Mendelssohn (c) Concerto in D minor op. 25, No. 10, 2nd movement Mendelssohn (d) Concerto in D minor op. 25, No. 10, 3rd movement Mendelssohn

THURSDAY, FEBRUARY 17 (a) Introduction and Rondo Capriccioso Mendelssohn (b) Concerto in D minor op. 25, No. 10, 1st movement Mendelssohn (c) Concerto in D minor op. 25, No. 10, 2nd movement Mendelssohn (d) Concerto in D minor op. 25, No. 10, 3rd movement Mendelssohn

FRIDAY, FEBRUARY 18 (a) Introduction and Rondo Capriccioso Mendelssohn (b) Concerto in D minor op. 25, No. 10, 1st movement Mendelssohn (c) Concerto in D minor op. 25, No. 10, 2nd movement Mendelssohn (d) Concerto in D minor op. 25, No. 10, 3rd movement Mendelssohn

SATURDAY, FEBRUARY 19 (a) Introduction and Rondo Capriccioso Mendelssohn (b) Concerto in D minor op. 25, No. 10, 1st movement Mendelssohn (c) Concerto in D minor op. 25, No. 10, 2nd movement Mendelssohn (d) Concerto in D minor op. 25, No. 10, 3rd movement Mendelssohn

SUNDAY, FEBRUARY 20 (a) Introduction and Rondo Capriccioso Mendelssohn (b) Concerto in D minor op. 25, No. 10, 1st movement Mendelssohn (c) Concerto in D minor op. 25, No. 10, 2nd movement Mendelssohn (d) Concerto in D minor op. 25, No. 10, 3rd movement Mendelssohn

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TUESDAY, FEBRUARY 22 (a) Introduction and Rondo Capriccioso Mendelssohn (b) Concerto in D minor op. 25, No. 10, 1st movement Mendelssohn (c) Concerto in D minor op. 25, No. 10, 2nd movement Mendelssohn (d) Concerto in D minor op. 25, No. 10, 3rd movement Mendelssohn

WEDNESDAY, FEBRUARY 23 (a) Introduction and Rondo Capriccioso Mendelssohn (b) Concerto in D minor op. 25, No. 10, 1st movement Mendelssohn (c) Concerto in D minor op. 25, No. 10, 2nd movement Mendelssohn (d) Concerto in D minor op. 25, No. 10, 3rd movement Mendelssohn

THURSDAY, FEBRUARY 24 (a) Introduction and Rondo Capriccioso Mendelssohn (b) Concerto in D minor op. 25, No. 10, 1st movement Mendelssohn (c) Concerto in D minor op. 25, No. 10, 2nd movement Mendelssohn (d) Concerto in D minor op. 25, No. 10, 3rd movement Mendelssohn

FRIDAY, FEBRUARY 25 (a) Introduction and Rondo Capriccioso Mendelssohn (b) Concerto in D minor op. 25, No. 10, 1st movement Mendelssohn (c) Concerto in D minor op. 25, No. 10, 2nd movement Mendelssohn (d) Concerto in D minor op. 25, No. 10, 3rd movement Mendelssohn

SATURDAY, FEBRUARY 26 (a) Introduction and Rondo Capriccioso Mendelssohn (b) Concerto in D minor op. 25, No. 10, 1st movement Mendelssohn (c) Concerto in D minor op. 25, No. 10, 2nd movement Mendelssohn (d) Concerto in D minor op. 25, No. 10, 3rd movement Mendelssohn

SUNDAY, FEBRUARY 27 (a) Introduction and Rondo Capriccioso Mendelssohn (b) Concerto in D minor op. 25, No. 10, 1st movement Mendelssohn (c) Concerto in D minor op. 25, No. 10, 2nd movement Mendelssohn (d) Concerto in D minor op. 25, No. 10, 3rd movement Mendelssohn

MONDAY, FEBRUARY 28 (a) Introduction and Rondo Capriccioso Mendelssohn (b) Concerto in D minor op. 25, No. 10, 1st movement Mendelssohn (c) Concerto in D minor op. 25, No. 10, 2nd movement Mendelssohn (d) Concerto in D minor op. 25, No. 10, 3rd movement Mendelssohn

TUESDAY, FEBRUARY 29 (a) Introduction and Rondo Capriccioso Mendelssohn (b) Concerto in D minor op. 25, No. 10, 1st movement Mendelssohn (c) Concerto in D minor op. 25, No. 10, 2nd movement Mendelssohn (d) Concerto in D minor op. 25, No. 10, 3rd movement Mendelssohn

The Blackface Revue

McIntyre and Heath, the famous minstrel men, are celebrating the 25th anniversary of their appearance in "The Georgia Minstrel" at B. F. Keith's Theatre next week.

This team first made names for themselves in 1891, appearing in a blackface sketch called "Blowing Opium" as part of an old-time variety bill that was given in a "music hall" at San Antonio, Tex.

Artistic temperament is a peculiar thing and must answer for many eccentricities of our artists. Speaking on the question of the happiness of a stage career, Alexandra Carlisle, E. H. Stohrer's leading woman, said:

"Certainly not; the life of an artist is never happy. Your true artist is always striving after the ideal, which is not obtainable."

"At the same time, the artist would be wretched without his art. This is true of all art, and dramatic art is, of all the arts, perhaps the most exacting. Melopomene and Thalia are stern mistresses."

Theatrical Jottings. Victor Herbert's greatest triumph of last season in New York was "The Only Girl," which is frequently referred to as the famous composer's most charming work.

The famous "Ziegfeld Follies" is to be presented at the Forrest Theatre for a short season in New York commencing February 28.

Next week an unusually interesting and suggestive play, by Epton Sinclair, makes its appearance in "small-time" vaudeville, via the Globe. It is "The Second Story Man."

FORREST This & Next Week, Evng. 8:15. Mat. 7:15. Matinee TODAY at 2:15. PRESS UNITED PUBLIC DELIGHTED. KILWATTS & HILLMAN'S PERFECTION MUSICAL PRODUCTIONS.

AROUND THE MAP. ORIGINAL N. Y. CAST, 125. Best Seats, \$1.50 at Wednesday Matinees.

GARRICK—Last Mat. and Evg. ON TRIAL. BEST PLAY IN 25 YEARS. STARTING MONDAY NIGHT. THIS IS THE LATEST. NINE YEARS IN NEW YORK CITY.

BROAD MATINEE Tonight AT 8:15. Next 3d Glad Week. Evngs. 8:15. Mat. Wed. & Sat. KILWATTS & HILLMAN'S PERFECTION MUSICAL PRODUCTIONS.

POLLY-ANNA. THAT SETS EVERYBODY PLAYING THE GLAD GAME. BEST SEATS \$1.50 at Wednesday Matinees. Seats for Thursday Week on Sale Thursday.

NEW MAN. TRAVELTALKS. Exquisite Color Views and Motion Pictures. NEXT FRI. EVE. 8:15. SAT. MAT. at 2:30.

PERU. THE SWITZERLAND OF AMERICA. TICKETS 50c, 75c, \$1—Amp. 25c.

QUARTET. SESAN, PERCUM, CONTRALTO, CAMILLE ZIEGLER, Composer-Pianist. Witherspoon Hall, Friday Eve., Feb. 11, 8:15. Hepp's 1119 Chestnut, Mgt. Smt. Mus. Bur.

Knickerbocker THEATRE PLAYERS. Mat. Tues. "Carmen" as SARAHEN. Thurs., Sat. ON ACCOUNT OF ELIZA.

Sure-Enough "Moonshine"

Theodore Roberts, who plays the role of old Judd Toole, in the leader of the moonshiners, in the Lasky production of "The Trail of the Lonesome Pine," a Paramount Picture, which will be seen at the Stanley Theatre the first three days of next week.

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THE AMERICAN THEATRE. Evng. 8:15. Mat. 7:15. THE YELLOW TICKET. Next Week "The Law of the Land."

WALNUT. Beginning Monday Evening, Augustus, Hon. Jr., Inc., Presents Actor-Singer. IN A NEW PLAY.

"Kilkenny". Hear Him Sing "Ireland Is Landed in Me." "Contrary Mary" "The Mother Mine." "The Harp That Once Through Tara's Hall."

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EDWARD H. SOTHERN. Begins to announce his FAREWELL APPEARANCES in Philadelphia with MISS ALEXANDRA CARLISLE. "The Two Virtues."

LYRIC. Matinee Today, 2:15. Tonight at 8:15. ENGAGEMENT POSITIVELY ENDS SATURDAY, FEB. 12. THE GREATEST AND MOST GORGEOUS REVUE EVER SEEN IN PHILADELPHIA—AS BIG AS A CIRCUS. 125 PEOPLE.

STAR CAST. GEORGE MONROE, EUGENE & WILLIE HOWARD. MARIYNN MILLER, JOHN T. MURRAY, DAPHNE POLLARD, HELEN ELLIOTT, GILBERT MILLER and MACK, ERNEST HARE, EDMUND GOULDING, ALEXANDER KILPATRICK and CLARENCE HAYES.

HARRY LAUDER. IN A NEW REPERTOIRE OF SONGS AND A NEW COMPANY OF VAUDEVILLE STARS.



PAULINE FREDERICK in "The Spider," at the Palace next week.

B. F. Keith's Theatre. CHESTNUT AND TWELFTH STS. Mat. 7 P.M. 2 Shows Daily, Night, 8 P.M. NEXT WEEK.

Twenty-fifth Anniversary! of the Presentation of "THE GEORGIA MINSTRELS" McINTYRE & HEATH.

Homer B. MASON & MARGUERITE KEELER. In a New Comedy, called "MARRIAGE."

Dunbar's Maryland Singers. Southern Songs of the States. JOSIE HEATHER. The Winemore English Comedians.

Frank Orth and W. J. Doole. Two Philadelphia Favorites. PAULFREY, HALL, & BROWN; GIL LAUREY & MARTIN; FIVE STARS. Sell-Through Pictures.

Pop. Mat. Tues. & Thurs., 25c & 50c. Benefits Solicited. Reg. Mat. Sat.—Night, Best Seats \$1.00 Higher.

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THE MOVIE NUT!

Advertisement for 'Rivals' featuring a cartoon of a man and a woman. Text includes: 'RIVALRY. A RURAL DRAMA IN TWO PARTS. FENIUS FILM DOING THE ACTING.' 'HYMAN LOWE and LOMAN HYE, RIVALRY FOR THE HAND OF WIDOW WARTZ, DECIDE TO FIGHT DUELETICLY.' 'ONE OF US MUST DIE! YES, BRING ON THE DYE! WE'LL DUEL WITH PISTOLS! I MUST HAVE TARGET PRACTISE FIRST. SO MUST YOU! NOW WE'LL SHOW YOU A PEACEFUL SCENE, THE WIDOWS COW AND HORSE, LOOK OVER. THEY'RE VERY DELIGHTFULLY BUSY TALKING.' 'THIS IS THE WINSOME WIDOW WARTZ.' 'LOOK ON THE OTHER PAGE AND YOU WILL SEE HYMAN LOWE PRACTISING TARGETICLY.'