

Evening Ledger

AMUSEMENT SECTION

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

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PHILADELPHIA, SATURDAY, FEBRUARY 12, 1916

"Masculine Methods" and "Marie-Odile"

UNLESS somebody throws theatrical dynamite in some vegetable form at the Adelphi tonight, the last act of the farce of suppressing "Marie-Odile" seem likely to be the appeal of the National Hibernian for "masculine methods."

Did Rockefeller Like "The Lion and the Mouse"?

It is foolish to deny that "Marie-Odile" may be legitimately offensive to certain Catholics. But New England Puritans can't have enjoyed Mansfield's production of "The Devil's Disciple."

The One Thing the State Can Censor

There is just about one thing for which censorship—whether censorship by police, boards or courts—is qualified. There is just about one thing on which the whole community agrees.

Leavening the Race

The conservative thought of Athens wanted Euripides exiled for his "blasphemy." Since that day the theatre has taken to itself, time after time, the promulgation of so-called "immorality."

Tempering Toleration

But that doesn't mean that there must be no protests—good "masculine" ones. There have been such in religious discussions before this, and they are healthier than tyrannies of a coerced, false majority.

The Pity of It

But the funny and the pitiful part of the "Marie-Odile" affair is that Mr. Knoblauch and his play aren't worth the fight. Their "immorality" is pretty feeble stuff.

Six Thousand Scenarios and Ten Thousand Stories

Last week the Amusement Section printed a statement by Walter Prichard Eaton that the trashy nature of the movies was due to the fact that over 6000 scenarios were written and manufactured into photoplays each year.

On With the Comedy of Censorship!

The Courts, the Kaiser and Censorship—the week has linked them in the most interesting and amusing act yet staged in the comedy of cleansing the movies.

Certainly from the censor's point of view there is little to laugh over in Judge Barrett's decision that the opinion of the Board is not final.

Is the Kaiser Improper?

As for the Kaiser—Messrs. Breiting and Oberholzer appear to have gone pro-Ally. On inspecting the German War Pictures now at the Chestnut, they ordered the elimination of views in the ninth reel showing the Kaiser and von Hindenburg.

Furthermore, we hear from the management of the Chestnut that the Board has forbidden the use about town of advertising posters showing the face of the Kaiser.

Possibly the events of this week may have a wholesome effect on national legislators now considering the question of Federal censorship.

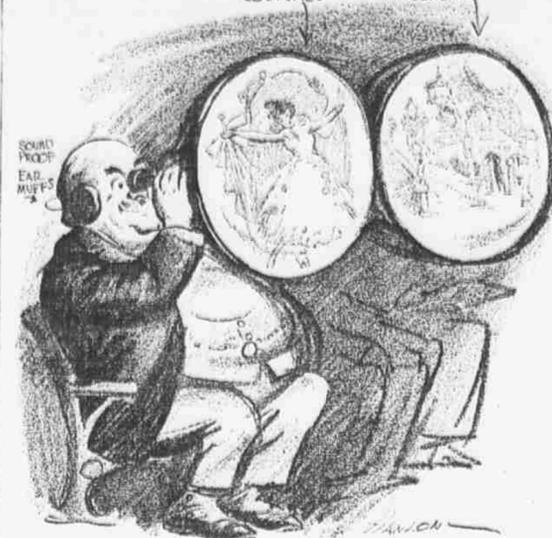
NOW YOU SEE HIM; NOW YOU DON'T



A commentary not so much on the variegated style of the artist as on the fact that the subject, the dancer Nijinski, may or may not be a member of the Metropolitan's Russian Ballet when it reaches Philadelphia.

THE MODERN APPEAL

COSTUMES SCENERY



LETTERS FROM THE PLAYGOERS

Readers and Theatre Patrons on Current Topics of Both Hemispheres of the Amusement World

From "Simon" to "Pollyanna"

To the Dramatic Editor:

The outlook at the beginning of the theatrical season was anything but promising. With "Daddy Long Legs" at the Broad for a run and "The Birth of a Nation" at the Forrest for several months, the choice of amusement was indeed limited.

Not so at the present time, when we have light comedy, melodrama, extravaganza and an occasional thriller. Surely one should find something to satisfy his wants.

The Little Theatre company is certainly deserving of all the praise it is at present receiving. They are gaining confidence in themselves with each new production and the splendid new members they are occasionally adding to their ranks is evidence of the sincerity of their undertaking.

"Simon," one of the plays recently witnessed at the Little Theatre, was of the type we are seldom privileged to enjoy on the spoken stage. A diurnal house in the desert is not a very enjoyable place to be sure, but here we were treated to a little tragedy where our spirits were allowed to indulge in a few shivers and our eyes were treated to a stage setting worthy of a more pretentious theatre.

The opportunity and go this Friday or Saturday to see "Overtones," which stands out as the choice bit in the collection of the four plays offered. Have you not often remarked, "Mrs. J. is clever, but she really does not mean all she says, etc." Imagine being present at a confidential chat between two friends, hearing them exchange compliments, while at the same time their real selves are giving vent to their inmost natures.

Philadelphia, February 1, 1916.

In Praise of the Little Theatre

To the Dramatic Editor: It was my pleasure to visit the Little Theatre last Friday evening and thoroughly enjoy the work the clever people are doing there. I was surprised to find so much enjoyment for the small outlay of 20 cents admission, which surely cannot be enough to defray the expenses of the four little plays put on.

Philadelphia, February 2, 1916.

ACADEMY OF MUSIC

NEWMAN TRAVEL TALKS

BOLIVIA

1915 ACADEMY OF MUSIC

BOSTON SYMPHONY ORCHESTRA

ERNEST SCHELLING

JULIA CULP

ACADEMY OF MUSIC

AROUND THE MAP

LYRIC LAST MATINEE TODAY

THE PASSING SHOW OF 1915

ADELPHI LAST MATINEE TODAY

WALNUT

THE LAW

THE MOVIE NUT!

CALL THE POLICE! THOSE DREADFUL RUSSIANS!

When Serge de Diaghileff superbly remarked "America is saved" he did not mean the American newspaper. The impresario of the Russian Ballet had been ordered to change certain moments in his production of Scheherazade and The Affair of a Faun—moments which had aroused the first instance, without comment, and in the second with a manufactured uproar, before hundreds of thousands of Europeans. In America things were different.

In Boston M. de Diaghileff was called on to save America again, this time by the clothing his dancers in tight-up to the ankle. Those severely classical art critics who are enthroned on Beacon Hill were really quite shocked. So again America was saved. And presently the Russian Ballet will be here.

Turn in a riot call! The first bit of nonsense concerning the Ballet Russe is that its work embodies a new and powerful philosophy of life. This has been urged by a critic on the de- fence. It is right then all the moralists who clamor for an art devoid of every reference to life are right. The Ballet Russe has no more to do with philosophy than it has to do with sex. Whereby enters the second point.

To speak of sex and the Russian Ballet in the same breath is an apt as to speak of lemons and the Sahara Desert. Both exist, no doubt. Both are facts, as modern thinkers are fond of saying. But they haven't the slightest thing to do with one another. The Russian Ballet is not a text-book. It is a combination of the three arts of dancing, music and scene painting (for the purpose of producing a single effect of dramatic representation. In certain cases the dramatic produced involves the principles of black magic. Yet no one has suggested that the Russian Ballet is a subversive attack upon the normal human belief in the principle of the industrial revolution of matter. One of the loveliest of the ballets in concern with a rural celebration in Russia. The ballet has not been asked to repeat this number for the benefit of classes in Russian sociology. And fit of classes in Russian sociology—ah! there's the rub.

The point at present is that the ballet can be criticized on certain grounds and cannot be criticized on others. You may say that their dancing is inferior, although you probably will not, and you may say that you do not like their choice of music. You may deplore the use of Debussy for the Faun dance. You may say that the performance of Scheherazade is vulgar or that of the Faun repulsive. (Incidentally, the "truth about the harem scene" in the former ballet is that it is a parody on the harem scene of the Hollywood and abandonment of the Gertrude Hoffman version, and the sight of lovely Russian men and women dancing minuscule is really neither voluptuous nor orgiastic.)

The thing you cannot say is that the Russian Ballet will bring up the question of how far art can go in its discussion of the relations between the sexes, because the Russian Ballet does not discuss these relations. It has as much to do with discussion as a problem play with parabolas or emphyseus. Like many normal men and women, the Russian Ballet accepts its position. It doesn't have the temerity to discuss sex nor any desire to discuss anything. In that it differs vastly, oh, vastly.

GARRICK—Mat. Today

2d Week of Laughs

A GOLD MINE OF CLEAN FUN

TWIN BEDS

BROAD MATINEE Tonight

POLLY-ANNA

THE JOY COMEDY THAT TEACHES THE GLAD GAME

FORREST This & Next Week

Life's Happiest Trip

AROUND THE MAP

LYRIC LAST MATINEE TODAY

THE PASSING SHOW OF 1915

ADELPHI LAST MATINEE TODAY

WALNUT

THE LAW

THE MOVIE NUT!

WILLIAM NORRIS PERSON OF PARTS

From Heppo Pepe in "Francesca da Rimini" to Impskof in "Around the Map" is quite a somersault in characterizations and probably William Norris who is playing the latter part of the Forrest Theatre amidst Joseph Urban's beautiful scenery is one of the few actors of the present day who has a record of versatility that has enabled him to shine in all classes of theatrical productions from musical comedy to tragedy.



ADELAIDE FRENCH Who comes to the Walnut Monday in a new play by George Broadhurst, "The Law of the Land."

Do You Know That—

Edith Johnson's favorite color is not green? Kathryn Williams is quite the most sane and sensible star in pictures? Harry Montague, Selig star, has a wardrobe embracing every known variety of the "genus clothes"?

B. F. Keith's Theatre

TRUMPHANT RETURN TO VAUDEVILLE

ELSIE JANIS

HENRIETTE DE SERRIS

THE FARMER GIRLS

CHARLES OLCOTT

JOSEPH E. BERNARD & CO.

STANLEY JOHN BARRYMORE

AMERICAN GREAT AVE.

THE SENSATION OF THE YEAR

THE LAW OF THE LAND

THE SENSATION OF THE YEAR

Engagement Extended!

THE CHESTNUT STREET OPERA HOUSE

ON THE FIRING LINE WITH THE GERMANS

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ON THE FIRING LINE WITH THE GERMANS

TODAY'S OFFENSE WILL BE CARLYLE INK WELL IN SOME TACKTICS

OLD JOHN AHAM IS LABORING IN HIS TACK FACTORY WHEN HE RECEIVES A STARTLING BIT OF NEWS.

I MUST ANSWER THE PHONE

HULLO WATIZ IT?

GOSH

MY DAUGHTER HAS ELOPED WITH HANK HAQX THEY'RE COMING DOWN THE ROAD IN AN OTTOMOBILE!

I MUST STOP THEM!!!

HERE THEY COME!

THIS ENDS REEL ONE ON REEL TWO YOU WILL OBSERVE HOW OLD JOHN HAS TACKIFIED THE ROAD IN AN ATTEMPT TO FOIL THE LOVERS