

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 JANUARY WAS 99,214.

PHILADELPHIA, SATURDAY, FEBRUARY 19, 1916

Minorities Are Sometimes Right

ON TUESDAY the Evening Ledger's critic was in a minority of one on the question of Mr. Sothern's acting in "The Two Virtues." In writing of his work, the other reviewers used "technical control," "versatility," "finish," "comic invention" and every other critical epithet except "interpretation." And there it is, in the one essential, that this reviewer feels Mr. Sothern missed so completely as to overshadow his many and obvious abilities as a comedian. What use is the finest of comic skill if the directing brain neglects to interpret the character aright? There, too, of course, one admits room for personal taste and opinion; but it must be evident to the intelligent playgoer, who tries to go behind the acting rather than accept it on the surface, that this eccentric "literary man" of "The Two Virtues" cannot be taken in a vein of naive solemnity.

Sothern's Fine Work in Retrospect

It is very far from pleasant to be compelled to write adversely of the last appearance of an actor who has contributed so much to the American stage as has Mr. Sothern. It would be more agreeable to recall his vivid comedy work along more eccentric lines—"Dundreary" and "Malvolio," for instance; his romantic and really imaginative impersonations, such as Francois Villon in "If I Were King"; his pungent "character" work along the lines of Shylock. But Mr. Sothern will be longer remembered, and more justly, for his work of production in conjunction with Miss Marlowe, not only for a long life of Shakespeare's plays, but for such unusual and otherwise unacted pieces as "John the Baptist," "The Sunken Bell" and "Don Quixote." It is only a pity that there was not a readier response to his ventures into standard modern drama. America will remember him for his productions of Shakespeare, but it might have cherished him still higher as the contributor of a live repertory of standard drama for the intelligent.

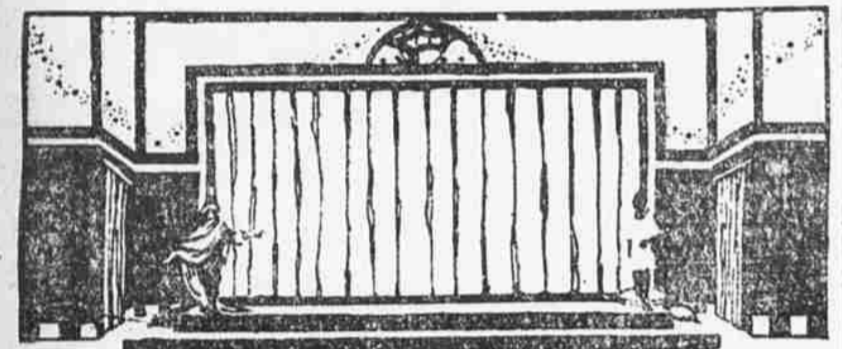
No Place for the Director-Artist

It is growing more obvious every day that the American theatre has no worthy place for men of the talents, taste and intelligence of Mr. Sothern. His year of most ambitious efforts—when "John the Baptist" and "The Sunken Bell" were among his productions—ended in a failure that drove him back to the more staid and safe of Shakespeare. This will undoubtedly be the history of every actor of like ambitions until the day of the repertory theatre. He must have one company, one playhouse and one audience—integral and essential each to each—before he can produce the superior type of play which is his goal. Then artistic and financial means will be both within his control—if only he has the integrity and elevation of mind which the great actor-director must possess.

The Censor Asks for Rope

The Pennsylvania Board of Censors wants more rope. In its report to Governor Brumbaugh it isn't content with enumerating the 11,146 inspections, 169 condemnations, 6549 eliminations, \$27,625.50 in fees and \$2965 in fines of its half year. The board wants greater control over interstate films, the power to confiscate copies of condemned photoplays and to bar the use of any censorship seals but its own. It is in this sort of thing, from the 11,146 inspections to the "brooking no rival" pose, which has driven such otherwise sane-minded corporations as the Paramount into the arms of national censorship. The fight on that subject, now waging in Washington, should have one of two good results. If national censorship is established it will kill conflicting State interference, and save a great deal of time and money. If it is killed, the prestige of State censorship will die with it. Harrisburg will yet take a new stand on the absurdities of Bretzinger, Oberholzer et al.

THE PORTMANTEAU THEATRE



An impressionistic view of the new cart of Thespis, which Stuart Walker will set up in the Bellevue-Stratford Wednesday night.

PORTMANTEAU THEATRE, NEW CART FOR THESPIS

Continued from Page One

How to imitate, how to represent, Mr. Elmsdorf can teach to the letter, and the book in closed. But there, to Mr. Walker, the book is only just opened. How to suggest, how to work magic, that is what each artist must discover by continual creative experiment. And since no American theatre is quite willing to put an artist in complete charge, Mr. Walker put his pennies into a theatre of his own. The Portmanteau is a complete theatrical stage somewhat smaller than usual, but ample for any play that does not make a special demand for "bigness." It can be set up in any room 18 1/2 feet high, 25 feet wide and 40 feet long, its length allowing for an audience of 100 or more. Its walls support themselves by a resourceful system of interlocking and ground bracing. They can be "struck," like scenery, by a few men, and hoisted in an hour and a half. When boxed for shipping, the theatre, with switchboard and all paraphernalia, weighs some 300 pounds, occupies 75 cubic feet, and can be loaded on to an ordinary hauling truck. The box of dimmers is a little marvel. It is 41 inches long, 32 inches high, and 22 inches deep, and weighs 520 pounds boxed. It can plug in on the ordinary 110 direct current system, which fact enables the theatre to dispense with slung, calcium devices. Mr. Walker slung together with footlights, not from necessity, but from choice. His lighting is obtained from movable spot-lamps, and transparencies provide all needed color.

The stage proper is 22 feet high, 18 feet deep and 16 feet wide. The gridiron, from which scenery is hung, is a remarkable contrivance, light and flexible, but to all appearances free of any danger of breaking. A cloth cyclorama is hung on a semicircular iron shaft, and is used for the background in out-of-door scenes, as in the best European theatres. There is an oblong fore-stage, or "apron," in front of the proscenium and between two side entrance doorways, and here, in chummy nearness to the audience, Mr. Walker has large portions of his plays acted. The wings are ample for the storing of properties between scenes, and for the sojourn of actors awaiting their cues. Some of the framework of the stage is constructed of the actual boxes in which the rest is stored and shipped.

Mr. Walker uses this stage with a keen sense of the beautiful. If he chooses he could mount an ordinary realistic play in the realistic manner—the equipment will well lend itself to that. But in the performance thus far given the producer has set himself to the exposition of his ideals of stagecraft. There are perhaps summarized in the formula: "Imagination instead of information." But Mr. Walker's personal taste narrows down still more toward the delicate and fanciful.

ful. And in this field, at least, the Portmanteau should be able to equal any theatre in America, provided only that the physical demands of the play be not exorbitant. The scenery in the Portmanteau is of the simplest description—backdrops, ordinary sets, and few properties, all prosaic enough when seen close at hand. It is the lighting which must in all imaginative work be a full half of the setting; that raises those prosaic things into the domain of magic. Mr. Walker's lighting is a simple affair of movable "spots," nothing more. We have Mr. Belasco to thank for showing us the marvelous of the spot light; but by his extensive understanding of color in light, and especially of light against pigment, he produces effects of great beauty and distinction.

But the mechanical ingenuity displayed in the theatre is after all the least important matter. If the plays of the Portmanteau are not worth the trouble in 300 pounds are they worth the freight? Mr. Walker's company has ten or a dozen plays either prepared or in rehearsal. For the first bill, however, Mr. Walker himself was the sole author, barring a short piece of slight words, a previously owned theatre in which an author produces his own plays—such an announcement might well cause tremors in the setting breast. But such nervousness is forgotten after a few minutes of the performance. Of Mr. Walker's two plays, at least one is a work of literary distinction, flawless in style and buoyant with fresh and delicate wit. If only there are more such plays in his portfolio he must soon be recognized as one of the most delightful of American playwrights.

The acting of Mr. Walker's company had a flavor that one rarely meets. It was a flavor quite removed from that of routine professionalism, yet free from the shoddiness of the "spontaneous" amateur. But it was in the scenery, quite as much as in the acting, that Mr. Walker sought to set forth his theories and ideals. The whole object of this was to make the stage an imagination rather than see "Your audience will supply the whole setting for you," he says, "if you only give it the cue." Now this truth has been learned by all who have read their Gordon Craig. But how miraculously true it is few of them have suspected. Mr. Walker demonstrated it in one remarkable moment.

**Globe Theatre** MARKET & SIXTH STS. VAUDEVILLE. CONCERTS. 11 A. M. to 11 P. M. 10c, 15c, 25c. **Kinkaid Kilties** Pincus & Douglas. Ladies and Lovers. **NIXON** Today, Harry G. and Gen. M. G. in "The Law of the Land" 8:15, 10:15, 11:15. **AMERICAN** Arvine Stock in "The Law of the Land" 8:15, 10:15, 11:15.

A RIVAL TO THE OLD CIRCUS PARADE



THEATRICAL BAEDEKER

"The Only Girl," New Herbert-Blossom Show, at the Lyric—New Feature Films Announced

NEW PLAYS

**LYRIC**—"The Only Girl," a musical comedy, by Victor Herbert and Henry Blossom, founded on a light play of a few seasons ago, "Our Wives." Very well liked by New York all last season. **WALNUT**—"A Pair of Sixes," with Harry Stubbs, Marion Hallon, Mary Benan, Jane Quinn and William Scotts. A farce success of last season, dealing with pills and poles. First time at popular prices.

CONFINING PLAYS

**ARDELIA**—"The Two Virtues," with E. H. Sothern and Alexandra Carlisle. A comedy by Alfred Sutor, in which Mr. Sothern takes it easy over a stage "literary man." **GARRICK**—"Twin Beds," with Ray Cox. A farce, by Salisbury Field and Margaret Mayo, which deals with the comic adventures of people who mistake other people's apartments for their own.

**FORREST**—"Around the Map," with Elsie Alder and William Scotts. Good music, better acting and singing. Urban scenery best of all. **BROAD**—"Pollyanna," with Patricia Collins, Elsie Shannon and Herbert Kellogg. A Russian tragedy, "In the Train," "The Last Garden," "Eight o'Clock" and "The Artist" are the names of the offerings. A bill of diversified appeal. Friday and Saturday.

PHOTOPLAYS

**CHESTNUT STREET OPERA HOUSE**—"On the Flying Line" with the Germans, the North American's war pictures, showing scenes during the German offensive against the Russians. **STANLEY**—Monday, Tuesday and Wednesday, "The Sign of the Cross," with Elsie Alder and William Scotts. Thursday, Friday and Saturday, "Out of the Drifts," with Marguerite Clark.

**ACADEMY**—All week, "Peggy," with Billie Burke. A Triangle-Kay-Bee production. **PALACE**—All week, "Poor Little Pollyanna," with Mary Pickford. The most diversified part set shown by "Little Mary."

**VAUDEVILLE** **KEITH'S**—Ruth St. Denis and company, in a series of original dances; Ruth Royce, vocalist; J. C. Nugent and company, in "The Meal House," Big City Four, in a vocal offering; Stan Stanley Trio, acrobats; The Miniature Review; Three Ankers, gymnasts; Fritz Bruch and Sister, cello and violin; Meredith and "Spoozer."

**BROAD MATINEE Tonight AT 2:15** 5th Glad Week Evenings, 8:15, 10:15, 11:15. **EXTRA MATINEE TUESDAY (Washington's Birthday)** Klaw & Erlanger and George Tyler Present

**POLLY-ANNA** COMEDY OF GOOD CHEER GLOWING WITH GLADNESS Best Seats \$1.50 at Wednesday Matinees

**GARRICK NIGHTS AT 8:20** MAT. TUES. Washington's Birthday EXTRA MAT. TUES. Washington's Birthday LISTEN! If you think you know What can happen To madden a man When he weds There's a lot you can learn At the GARRICK In the festive, rip-roaring TWIN BEDS

**FORREST** Last 2 Weeks, Evng. 8:15 EXTRA MAT. TUES. Washington's Birthday Klaw & Erlanger's PERLESS MUSICAL PRODUCTION

**AROUND THE MAP** ORIGINAL N. Y. CAST 125 Best Seats \$1.50 at Popular Wed. Matinee BEGINNING MONDAY, FEB. 28. Seats Thurs.

**THE BRITISH ISLES** THE ILLUSTRATIONS HAVE BEEN DONE IN COLOR BY MR. ELMENDORF TICKETS 25c to \$1—On Sale Tuesday, at Heppes', 1119 Chestnut St. Checks in Order of George T. Italy.

**JULIA CULP** "The World's Greatest Lieder Singer" PRICES: \$1.00, \$1.50, \$1.00, 50c Tickets at Heppes', 1119 Chestnut Street

**Schumann-Heink** MONDAY, FEB. 28th, 3 P. M. For benefit of Children's Hospital. Tickets, \$2.00, \$1.50 and \$1.00. At Heppes', 1119 Chestnut St.

**THE WOMAN HE MARRIED** A PLAY EVERY WOMAN SHOULD SEE Next Week—"THE REVOLT."

**Navassar Girls** A Veritable Host of Jollity, Melody & Fun Spectacular, Comic and Beautiful Costumes—A Feast for the Eye and Ear Added Attraction CHAS. KENNA PARK! OTHER ACTS WORTH WHILE

**LYRIC** LAST MATINEE TODAY THE World's Greatest Entertainer HARRY LAUDER

**THE MOVIE NUT!**

call; Northland and Ward, songs; Granite and Granite, vocalists; Hall and Hall, strong men; Mack and Sangster. **CROSS KEYS**—First half of the week, the Navassar Girls, Cadets de Gas-Doctor; Murray Bennett, monologist; King and Rose, songs and dances; De Rocco and Ludine. Second half of the week, the Navassar Girls, Charles Ken- na, monologist; Six Conner Sisters, Eaton and Eaton, Duffy and Montague, Brennan and Ties, in "To Have and To Give." **LYRIC**—The Turville Brothers and their son, Keno and Green, comedians; Hal Stevens, protean artist; Ten Imperial Jans, acrobats; Miller and Lyale, Hilda Bunice, vocalist. **STOCK** **KNICKERBOCKER**—"Under Cover," the successful melodrama of last season, presented by the Knickerbocker Play-goers. **AMERICAN**—"The Woman He Married," a play by Herbert Basford. First Philadelphia presentation, with the re- sive Players, headed by Mr. Arvine and Miss Ruth Robinson. **BURLESQUE** **DEMONS**—Damon's Minstrels in trav- esties on matters of current interest.

**Theatrical Jottings** Monday, February 22, will see the arrival in Philadelphia of the "Ziegfeld Folies." This production can boast of setting by Joseph Urban, whose lovely setting for "Around the Map" did much for its success. The cast in the "Folies" includes Ina Claire, Anna Pennington, Lucille Cavannaugh, Kay Laurel, Emma Hall, the Oakland Sisters, Mae Hennessy, Lucille Storer, Dorothy Godfrey, Grace Jones, Gladys Loftus, Bert Williams, Leon Krol, W. C. Fields, Ed Wynn, Charles Purcell, Will West and Carl Randall. **"The New Henrietta,"** with the group of stars which includes William H. Crane, Maelyn Arbuckle, Amelia Bingham and Edith Taliferro, arrives for a short stay March 6.

The annual ball of the stage employes of the Philadelphia theatres will be held

on the evening of April 21 this year, at Eagle's Hall.

A meeting of the Drama League of Phil- adelphia will be held at the Adelphi The- atre on Monday afternoon, February 21, at 2:30. The principal attraction will probably be the Jones play, "Dolly Re- forming Herself," given by Plays and Players.

On Friday evening, February 25, Mr. Frank Spaulight will appear before the University Extension Society in a new recital of Charles Dickens' "Oliver Twist."

**NIXON** MIDWINTER FEATURE FESTIVAL

EVERYBODY LIKES THE NIXON MIDWINTER FEATURE FESTIVAL

World Famous Proton Artist HAL STEVENS IN LIGHTING CHANGES from Shakespeare to Rapture and A Bit of Rip Van Winkle

PHILLY'S FAVORITES KENO & GREEN A PAIR OF NIFTY PUNTERS MILLER & LYLE Dinky Guides to Laughland HILDA SCHNEE DOUBLE-VOCATED DIVA THE KRATONS "HOOPS, MY DEAR"

EXTRA ADDED ATTRACTION TRAVILLO BROS. SEAL The Seal With a Human Brain WALLINGFORD PICTURES

**GLOBE THEATRE** MARKET & JUNIPER STS. In the Heart of the Shopping District PRICES, 10c, 15c, 25c CONTINUOUS 11 A. M. TO 11 P. M.

LEO WOODS Presents THE PASSING REVUE OF 1916

A Tabloid Musical Comedy, Introducing Clever Impersonations of Broadway's Famous Stars

EXTRA ADDED ATTRACTION THE TALK OF THE TOWN

Mysterious Maid In White Mask WHO IS SHE? COME AND SEE!

OTHER WORTH WHILE ACTS

**CROSS KEYS** THEATRE Market below 60th Street MATINEE DAILY, 2:30; ALL SEATS, 10c EVENINGS, 10c, 15c, 25c, 50c

JOE SHEA Presents THE NAVASSAR GIRLS

A Veritable Host of Jollity, Melody & Fun Spectacular, Comic and Beautiful Costumes—A Feast for the Eye and Ear Added Attraction CHAS. KENNA PARK! OTHER ACTS WORTH WHILE

**THE ONLY GIRL** Is the FUNNIEST FARCE in the WORLD

**THE ONLY GIRL** Is the FUNNIEST FARCE in the WORLD

**THE ONLY GIRL** Is the FUNNIEST FARCE in the WORLD

**THE ONLY GIRL** Is the FUNNIEST FARCE in the WORLD

**THE ONLY GIRL** Is the FUNNIEST FARCE in the WORLD

**THE ONLY GIRL** Is the FUNNIEST FARCE in the WORLD

**THE ONLY GIRL** Is the FUNNIEST FARCE in the WORLD

THIS SEASON'S SART



Last year Philadelphia marveled at Mizzi Hajos' ugly duckling that (to mix the metaphor) turned into a butterfly of fashion. Now an- tiques at the Forrest are getting quite as much enjoyment of a similar nature out of Tootsi, who starts as a sock-mender and ends as wearer of the wondrous raiment of Impicoff. Incidentally, the comedienne who acts Tootsi, Elsie Alder, is a compatriot of Miss Hajos.

on the evening of April 21 this year, at Eagle's Hall.

A meeting of the Drama League of Phil- adelphia will be held at the Adelphi The- atre on Monday afternoon, February 21, at 2:30. The principal attraction will probably be the Jones play, "Dolly Re- forming Herself," given by Plays and Players.

On Friday evening, February 25, Mr. Frank Spaulight will appear before the University Extension Society in a new recital of Charles Dickens' "Oliver Twist."

**NIXON** MIDWINTER FEATURE FESTIVAL

EVERYBODY LIKES THE NIXON MIDWINTER FEATURE FESTIVAL

World Famous Proton Artist HAL STEVENS IN LIGHTING CHANGES from Shakespeare to Rapture and A Bit of Rip Van Winkle

PHILLY'S FAVORITES KENO & GREEN A PAIR OF NIFTY PUNTERS MILLER & LYLE Dinky Guides to Laughland HILDA SCHNEE DOUBLE-VOCATED DIVA THE KRATONS "HOOPS, MY DEAR"

EXTRA ADDED ATTRACTION TRAVILLO BROS. SEAL The Seal With a Human Brain WALLINGFORD PICTURES

**GLOBE THEATRE** MARKET & JUNIPER STS. In the Heart of the Shopping District PRICES, 10c, 15c, 25c CONTINUOUS 11 A. M. TO 11 P. M.

LEO WOODS Presents THE PASSING REVUE OF 1916

A Tabloid Musical Comedy, Introducing Clever Impersonations of Broadway's Famous Stars

EXTRA ADDED ATTRACTION THE TALK OF THE TOWN

Mysterious Maid In White Mask WHO IS SHE? COME AND SEE!

OTHER WORTH WHILE ACTS

**CROSS KEYS** THEATRE Market below 60th Street MATINEE DAILY, 2:30; ALL SEATS, 10c EVENINGS, 10c, 15c, 25c, 50c

JOE SHEA Presents THE NAVASSAR GIRLS

A Veritable Host of Jollity, Melody & Fun Spectacular, Comic and Beautiful Costumes—A Feast for the Eye and Ear Added Attraction CHAS. KENNA PARK! OTHER ACTS WORTH WHILE

**THE ONLY GIRL** Is the FUNNIEST FARCE in the WORLD

**THE ONLY GIRL** Is the FUNNIEST FARCE in the WORLD

**THE ONLY GIRL** Is the FUNNIEST FARCE in the WORLD

**THE ONLY GIRL** Is the FUNNIEST FARCE in the WORLD

**THE ONLY GIRL** Is the FUNNIEST FARCE in the WORLD

**THE ONLY GIRL** Is the FUNNIEST FARCE in the WORLD

**THE ONLY GIRL** Is the FUNNIEST FARCE in the WORLD

**THE ONLY GIRL** Is the FUNNIEST FARCE in the WORLD

**THE ONLY GIRL** Is the FUNNIEST FARCE in the WORLD

**THE ONLY GIRL** Is the FUNNIEST FARCE in the WORLD

THE CONTAMINATED WEEKLY SHOWN IN CONGLOMERATION WITH THE EVENING EKKO. GIGANTIC FIRE BLAZES PROFUSELY IN FLORIDA FAUCET FACTORY MAKING MANY FIRE-MEN WORK EXTENSIVELY. HEY KONNER! TURN ON THE NOSE! I GOTTA CHEF! SWEET MARIAH, ONCE FAMOUS RACE FAVORITE NOW SPENDS HER DAYS LUXURIOUSLY IN THE OLD HORSES HOME. THE CONSOLIDATED ORDER OF OXES HOLD THEIR ANNUAL PARADE AS FOLLOWS. LOOK!! ON THE OTHER SIDE WE HAVE SOME MORE.