

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 FEBRUARY WAS 104,115

PHILADELPHIA, SATURDAY, MARCH 18, 1916

Unionizing The Actors

THE actors are at last aroused. They have laid aside empty "professional" pretensions. They are preparing to stand beside the musicians in the ranks of organized labor.

Until a few years ago the players had no adequate organization for the protection of their interests. Men and artists of the calibre of Francis Wilson and Wilton Lackaye organized the Actors' Equity Association and sought to secure a juster system of contract by consultation and co-operation with the theatrical managers and their associations.

But the movement cannot stop there, if it is to succeed. It must add to its ranks the men and women of the movies. While they remain unorganized, the managers will have a huge mass of "unorganized labor" to draw upon, as in any fight.

What the Fight Is For

So much for the line-up. The object in view is just as interesting. This isn't a direct fight for higher wages. It is a battle for what the players consider an equitable and standard contract.

In particular, the actors want to change, or at least regulate more equitably, the matter of rehearsals. At present the players are not paid for the weeks of labor—and with musical comedies it may run into months—which precede production.

Regulation or War, the Only Alternatives

Obviously, such organization in the theatre, parallel to organization in industry, is the only alternative to a lack of proper governmental regulation. In Germany, the regulatory system of the theatres removes many of the difficulties over work without pay.

Shall the Drama League Bulletin the Movies?

This is the question to be asked and answered at the sixth annual convention of the Drama League of America in St. Louis next month. The player-organizer who knows no more about the movies than Arthur Brisbane will say no.

The nearer the Drama League can get to the entertainment of the people, without debasing its standards of what is good entertainment, the better for the League.

What Are the Six Best Photoplays?

Arthur Brisbane, in a speech that showed about as much ignorance of the photoplay as any one man could be capable of, asked recently, "What are the six greatest moving pictures?"

Politics and the Censor

There was one pregnant sentence in Arthur Brisbane's speech: "One of the big factors in politics, if it were used, and I believe it is going to be, would be the moving picture."

Censors Versus Vampires

The courts made quick work of the State Board of Censors yesterday. They wisely recognized that such pictures as the Fox "vampire" film, "The Serpent," can be made harmful only by being slashed up and advertised.

The Movie Invaders

The movie actors are invading the stage! Negotiations are under way between William A. Brady and Roscoe Arbuckle for a revival of "Baby Mine," with "Fatty" playing Walter Jones' old part.

LAUGHTER AND TEARS



LETTERS

The Universal View

To the Photoplay Editor: Certain advocates of proposed laws for the censoring of moving pictures are misrepresenting this company's attitude and my personal attitude on the question of suggestive pictures.

They have quoted the following sentence from an article of which I was the author: "If the demand for them (meaning suggestive pictures) is so overwhelmingly great, we will bow to the superior wisdom of the majority."

Taken by itself this sentence seems to damn me utterly. But it should not be separated from the rest of my article, for in it I stated unequivocally that under no consideration would the Universal Company make smutty pictures.

The fact that this company has produced from 20 to 30 new photoplays every week and has not yet indulged in the practice of making smutty ones ought to be proof enough of our determination to keep the screen clean.

But the censorship advocates ignore all this. They gleefully extract one little sentence from a whole article and circulate it far and wide for the purpose of having new laws enacted to muzzle the screen.

Moving picture producers are not bad men, trying to ruin the morals of the people. On the contrary they are just human men with the same sort of red blood in their veins as all other men have.

Oh, These Movies!

Sir—For a decade, thence, the tyrannical mastery of the editorial sanction has been thrusting its rashy fiction upon the reading community; there has been little choice for those who seek refining reading, and the moving picture shows, naturally, adopted the same highly, stupidly, and gauging the average masses as doll entities of automata, to be tickled by the jumping-jack burlesque or thrilled with the cowboy, the Indian, hang-by-the-crowfoot, blood-and-thunder, neurotic swashbuckler, but the people demurred, endured, sickened and withdrew their patronage, thus denouncing not only their intelligence, but their nice sense of decency, by demanding the legitimate drama, and, having forced the film producers to the wall with their "corrupting nonsense," they are evincing their appreciation by crowding their theatres.

They know that as long as the pictures please the people, they will thrive, but they also know that as soon as they make pictures which displease or harm the people the whole structure of the picture business will totter and fall with a smash.

Reading your action yesterday I noticed that you published a letter from one, a fan like myself, I surmise, telling the truth about the censors. Now, while every word this deliverer said was true, still he spoke in generalities. I would like to offer a few particulars to your readers.

Reading your action yesterday I noticed that you published a letter from one, a fan like myself, I surmise, telling the truth about the censors. Now, while every word this deliverer said was true, still he spoke in generalities. I would like to offer a few particulars to your readers.

Paderewski One Night Only TUESDAY, APRIL 4 READING, PA. ACADEMY OF MUSIC SEATS NOW SELLING FIRST FLOOR \$5, \$3, \$2

ELMENDORF ACADEMY OF MUSIC NEXT FRI. EVE. AT 8:15 SAT. MAT. AT 2:30 SICILY AND SOUTHERN ITALY EXTRA TWO MORE TRAVEL TALKS AROUND INDIA, March 31 FAMOUS PAINTINGS, Apr. 1

ACADEMY OF MUSIC TUES. AFT., MARCH 21, AT 3 KREISLER METROPOLITAN OPERA HOUSE TUES. EVE., 10 BARBIERE DI SIVIGLIA

Dr. Katherine M. H. Blackford Y. M. C. A., 1431 ARCH STREET Tuesday, March 21; Tuesday, March 28; Friday, March 31, Evenings, at 8. Subject: HOW TO JUDGE MEN

THE MOVIE NUT! Mikel is quite fond of Elizabeth too (or three) THE RIVALOUS RIVALOUS RIVALS MEET GRR-RRR!

their films exposing this "white man's burden." But were the censors so careless as to pass this menace to their jobs and the tender morals of the dear public? Not they. Rising in righteous indignation (and aided in fear and trembling) for the dear public, they cut out the protests from Pennsylvania. Here is the point. The ill-gotten law allows the censors to cut anything indecent, immoral or liable to incite to crime. No grounds for their action there, you will say. But the protests were liable to incite to crime, but an investigation. Hence out they go. But is not this unconstitutional, that they can exercise such authority over printed matter? Suppose the editorials were in your column. No censor can touch you. But throw them on the screen. What is the difference? The crying need just now is the removal of the present board, a board of men only and passed by the Civil Service. In time, with the help of public opinion and the press, we shall be rid of the whole pack. Other States have done it. But the exchanges must fight and secure publicity for the censors, and with publicity will come a wave of disgust. The Pittsburgh Screen Club is already in line, the press must follow. I will thank you for any space you may accord this, for it is space we shall need to get influential Breitinger away from his nobly earned salary. Yours truly, JOHN O'DONNELL, 815 S. 12th Street, Philadelphia, March 13.

Oh, These Movies! Sir—For a decade, thence, the tyrannical mastery of the editorial sanction has been thrusting its rashy fiction upon the reading community; there has been little choice for those who seek refining reading, and the moving picture shows, naturally, adopted the same highly, stupidly, and gauging the average masses as doll entities of automata, to be tickled by the jumping-jack burlesque or thrilled with the cowboy, the Indian, hang-by-the-crowfoot, blood-and-thunder, neurotic swashbuckler, but the people demurred, endured, sickened and withdrew their patronage, thus denouncing not only their intelligence, but their nice sense of decency, by demanding the legitimate drama, and, having forced the film producers to the wall with their "corrupting nonsense," they are evincing their appreciation by crowding their theatres.

THEY know that as long as the pictures please the people, they will thrive, but they also know that as soon as they make pictures which displease or harm the people the whole structure of the picture business will totter and fall with a smash. We feel that we have as much right to a free screen as you have to a free press—and for precisely the same reasons. Will you help us get it? Sincerely yours, CARL LAEMMLE, New York, March 14.

BROAD—Last Mat. and Ev. Klaw & Erlanger and George C. Tull Present POLLYANNA

ANDREAS DIPPEL Presents PRINCESS TRA-LA-LA The Latest Viennese Operetta, with EMMY NICKLASS, GEORGE BALDWIN, Fresh from a Triumphant Year in Vienna and Berlin. Best Seats \$1.50 at Popular Wed. Matinee.

IT PAYS TO ADVERTISE Original New York Cast and Production Best Seats \$1 at Popular Wed. Matinee FORREST MATINEE TONIGHT ONLY 2 WEEKS MORE

Nixon's Colonial GERMANTOWN & CHELSEA MATS. 2:15, 7:15, 9:15 10 BIG ACTS POLLYANNA WEEK! EVERYBODY!

Stanley Constance Collier IN "THE CODE OF MARCIA GRAY" NIXON Today at 2:15 Harry Tate's "Flamingo" 7:15, 9:15

THE DAWN OF A SALESLADY Two of New York's most conspicuous phases, the "tired business man's" musical comedy and the great department store, will be shown at the Stanley Theatre the last half of next week.

WHEN VILLA WAS A MOVIE STAR There is a widely current legend that Francisco Villa is unable to write, and another concerning his painful efforts, while in a Federal prison, to teach himself the art. But, at least, there is no doubt that once upon a time the bandit chief was the principal figure in a movie romance put out by the Mutual Film Corporation, and here is the signature which the Mutual avers Villa affixed to its contract.

THE DAWN OF A SALESLADY Two of New York's most conspicuous phases, the "tired business man's" musical comedy and the great department store, will be shown at the Stanley Theatre the last half of next week.

AMERICAN WEEK BEGINNING CHARLEY'S AUNT MARCH 20 ARVINE STOCK B. F. Keith's Theatre CHESTNUT AND TWELFTH STS. MAE, F. M., 2 Shows Daily, Night, & P.M.

"NOBODY HOME" SMART MUSICAL COMEDY SUCCESS ORIGINAL ALL-STAR CAST LAWRENCE LAWRENCE

LAST LYRIC THEATRE MATINEE TODAY AT 2:15 TONIGHT AT 8:15 Week! Eight Times! \$1.50 Mat. Wed. Regular Mat. Sat. Performance Sat. Eve. Chances to See

"THE ONLY GIRL" BY HENRY BLOSSOM and VICTOR HERRERT A MUSICAL COMEDY EVERYBODY LOVES OH LOOK!

WALNUT A POWERFUL PLAY OF TO-DAY THE GIRL HE COULDN'T BUY by Sumner Nichols



ADELE ROWLAND The popular soubrette who comes to Keith's next week.

NIXON'S GRAND BROAD AND MONTGOMERY FISHING HENSHAW AND AVERY

ADELPHI THEATRE Tuesday Appearance, March 28th ONE APPEARANCE ONLY AT 8 O'CLOCK YVETTE GUILBERT

Globe Theatre MARKET & JUNIPER STS. VAUDEVILLE—Continues 11 A. M. to 11 P. M. 10c, 15c, 25c "THE SIDEWALK CABARET"

GLOBE THEATRE MARKET & JUNIPER STS. IN THE HEART OF THE SHOPPING DISTRICT PRICES 10, 15, 25c

A NIGHT IN THE TRENCHES FORD'S DANCING REVUE

CROSS KEYS Market below 9th Street MATINEE & 9:15, 11:15, 1:15, 3:15

ADELPHI LAST MAT. TODAY 2:15 POSITIVELY LAST 2 TIMES

TODAYS AGONY WILTON BACKEY IN THE ROPE TIMOTHY COURTS THE BEAUTIFUL ELIZABETH (OR LIZZIE) MIKEL IS QUITE FOND OF ELIZABETH TOO (OR THREE) THE RIVALOUS RIVALOUS RIVALS MEET GRR-RRR!