

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 APRIL WAS 117,310

PHILADELPHIA, SATURDAY, MAY 6, 1916

The Censorship Quarrel Again

The enterprise of J. Howard Reber, the courtesy of Manager Strakosch and the enthusiasm of Messrs. Brent, Irwin and Woodruff and the Revs. Wheeler and Lallou produced a variegated afternoon of pro- and anti-censorship discussion for the members of the Drama League who assembled in the Walnut Street Theatre Wednesday.

The Question of Violence

Yes, the movies are violent, very violent. So is literature. So is the drama. So is the press. Possibly a larger proportion of crime and "sex" is exhibited on the screen than has been or is being utilized in various forms of cheap fiction, cheap plays and cheap newspapers.

It may also be true that the films make a much sharper and more vivid appeal than any other form of expression; but that sharpness and that vividness are hard for the gentle, heroic and unquestionable elements in the films. And it is almost invariably these brighter aspects on which the movies close and upon which their whole final emphasis is flung.

For the "Crown of Asses' Ears"

As for the faults of Pennsylvania's own Board of Censors and State boards in general, the meeting backed up the whole case against a system of 48 separate political censorships. It showed the impossibility of finding in all the many States any such body of intelligent, skilled and disinterested workers as now constitute the National Board of Review and as might be drafted on a Federal Board.

It might have demonstrated further that many of the silly alterations made in movie captions lead to a positively prurient result. The substitution, for instance, of the relation of secret marriage for a less legitimate one, without changing the actions of the characters, leaves the audience sure that something was wrong and wracking their brains to imagine a thing bad enough to suit the censor.

The Children's Crux of It

One other thing the discussion hinted at. It is the child angle. Obviously the average film for a grown-up, just as the average book for a grown-up, is not suitable for a child. The child should not be admitted to moving picture houses except when his parent takes him there.

Mad Mischief

But there were graver matters and more trenchant arguments that the meeting never touched. It hardly scratched the real philippic and social evil of "pre-publicity" censorship. Not only is it undemocratic; not only is it at variance with our well-proved policy in the regulation of books, pictures and plays; not only does it threaten a political control of one form—and a powerful form—of human speech; it does something far worse.

Man Is a Decent Animal

Of course, the whole thing comes down to a fundamental belief or a fundamental disbelief in the decency of mankind. Those who want censors feel and say that mankind flocks to the indecent and is corrupted. Others of us feel and say that man may flock when some one—such as a censor—calls his attention to it; but that he is then either grievously disappointed or plainly disgusted.

THE MASSES DETERMINE OUR DRAMATIC GROWTH

Continued from Page One

ing money to become patrons of the drama. Show at first, then more rapidly, and finally in a flood, the newly sprung play-goers announced their advent. The theatres upon these were built not in New York only, but all over the country—and still they seemed few.

The celebrated theatrical "trust," which had hitherto pretty much controlled things, could no longer keep its dams in order. And still the tide of the new audience continued to rise. Plays had to be found to feed them—and players were found; but from the quality of the dramatic fare they obviously relished and demanded we gauged the quality of the new patrons. And we found, to our regret and yours, that it was not the intellectual public that had quintupled—it was the less intelligent. They were unaccustomed to dramatic standards and of culture. To them a play was just a "show."

THE PLEDGE OF MARIA ROSA



PUTTING HIM OUT OF BUSINESS



Theatrical Baedeker

Polish Novelty at Garrick Gives Interesting Turn to End of the Season—New Feature Films Announced

NEW PLAYS

GARRICK—"Through the Ages," with Madame Yoroka and Robert T. Haines. A drama by Dr. Jerzy Zulawski, depicting the struggle of the body against the soul. The six acts show six eras in the world's history. Staged by Richard Ordyanski.

BROAD—"The Devil's Invention," with William B. Mack, Gustav von Seyffertitz and Eileen Van Biene. A drama by Hiram K. Maderwell and Carl Freybe, telling of a conflict between two doctors, one the old school physician, the other a young man just rising to prominence. The triangle situation with a medical twist.

CONTINUING PLAYS

ADELPHI—"A Pair of Silk Stockings," with Sam Sothern and Eva Leppard-Boyne. An English farce-comedy full of good lines and lots of English slang. LYRIC—"Alone at Last," with Roy Atwell, Harry Coner, Letty Yorke and John Charles Thomas. An operetta with the book adapted by Smith and Herbert, music by Franz Lehár. An ambitious Viennese importation of the "Merry Widow" school.

WALNUT—"Twin Beds," return engagement of the popular farce by Salisbury Field and Margaret Mayo. First popular price engagement.

PHOTOPLAYS

STANLEY—All week, "Maria Rosa," with Geraldine Farrar. A film version of the play by Guido Marbury, with Farrar as a Spanish peasant.

ARCADIA—Monday, Tuesday and Wednesday, "The No-God City," with William Collier. Thursday, Friday and Saturday, "Sold for Marriage," with Lillian Gish.

PALACE—Monday, Tuesday and Wednesday, "Her Maternal Right," with Kitty Gordon. Thursday, Friday and Saturday, "Molly Make-Believe," with Marguerite Clark.

VICTORIA—Monday and Tuesday, "At Midnight," with Norma Talmadge. Wednesday and Thursday, "The Good-Bad Man," with Douglas Fairbanks. Friday and Saturday, "Snowbird," with Mabel Taliaferro.

BELMONT—Monday and Tuesday,

"For the Defense," with Fannie Ward. Wednesday and Thursday, "Girl of the Golden West," with Mabel Van Buren. House Peters and Theodore Roberts. Friday and Saturday, "The Code of Marcia Grey," with Constance Collier.

LOCUST—Monday and Tuesday, "Salvation Joan," with Edna May. Wednesday and Thursday, "The Feast of Life," with Clara Kimball Young. Friday and Saturday, "Snowbird," with Mabel Taliaferro.

VAUDEVILLE

KEITH'S—Adelaide and Hughes, Anna Wheaton and Harry Carroll, Allan Dinehart and company. Nonette, Dorothy

THE PHILADELPHIA

Today and Tomorrow

CIVIC EXPOSITION

OPENS MONDAY, MAY 15

Auditorium Building Commercial Museum 34th Street Below Spruce ADMISSION 25 CENTS Headquarters 734 Widener Building

Metropolitan Opera House

Monday Evening, May 15

Italian Red Cross Concert Pasquale Amato

Baritone, Metropolitan Opera Company LUCA BOTTA, Tenor, Metropolitan Opera Co.

GINA CIAPARELLI-VIAFORA Soprano, formerly of Metropolitan Opera Co.

AURELIO GIORNI, Pianist, MARTINI SYMPHONY ORCHESTRA

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LAST 2 TIMES TODAY 19th and Hunting Park Aves.

BARNUM-BAILLY'S

SWIMMING

ADAMS

Regel and company, Primrose Four, Six Tumbling Demons, Kirby and Rohm, Emerson and Baldwin, Selig Tribune pictures.

GLOBE—"On Top of the World," E. W. Wolf, Eddie Clark and his two Roses; Kelly and Sanvane, Alir Ripon, the Fredericks Trio, Carlisle Circus, G. C. Davis, Sheldon Sisters, Helen Jackley.

GRAND—"The Musical Gormans, Lew Hawkins, Georgia Earle and Company, Trout, Mermaid and Bubbles, the Lander Brothers, Raymond Wilbert.

CROSS KEYS—First half of the week—Charles Ahearn, in "Cyceland"; Browning and Morris, "The Evil Hour"; Delmore and Moore, Edith Ward, the Sidonians. Second half of the week—Wilmer Waiter in "The Late Van Camp"; the five

B. F. Keith's Theatre

CHESTNUT AND TWELFTH STS.

2 SHOWS DAILY—MAY, 2 P. M. NIGHTS, 8 P. M.

Next Week

America's Representative Dancers

Adelaide & Hughes

Assisted by Edward Davis

Presenting Their Own Evolutions

Direct from Broadway Triumphs

Anna—Wheaton & Carroll—Harry

Musical Comedy Favorites

In Original Piano and Song Selections

ALLAN DINEHART & CO.

In "The Meanest Man in the World"

DOROTHY REGEL & CO.

Presenting "The Girl at the Clear Stand"

NONETTE

The Violinists Who Sing

PRIMROSE FOUR—KIRBY & ROSE—SIX TUMBLING DEMONS—EMERSON & BALDWIN—Selig Tribune Pictures

May 15—EVELYN NESBIT & JACK CLIFFORD

GARRICK—Last Mat. & Evg.

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Beginning May 9—Seats Now

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PRICES: Nights and Sat. Mat., 25c to \$1.50 Best Seats \$1 at popular Wed. Matinee

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The 20th Century Play Producing Co. a new and powerful American drama

THE DEVIL'S INVENTION

By Carl E. Freybe and Hiram Maderwell

Cast includes William B. Mack, Richie Ling, Ellen van Biene, Katherine Emmet, Joseph Brennan, Violet de Brierri and Gustav von Seyffertitz.

Best Seats \$1.50 at Popular Wed. Matinee

FORREST—Last Mat. & Evg.

THE GIGANTIC WAR MELODRAMA UNDER FIRE With Wm. Courtenay and Company of 100

FORREST Next Mon. Evg.

DAILY MATINEES THEREAFTER AT 2:15

NIGHTS AT 8:15

NEW EDITION DE LUXE

REX BRACH'S

THE SPOILERS

THREE ACTS—TWELVE REELS BIGGER AND BETTER THAN EVER

FEATURING

WILLIAM FARNUM

AND

KATHLYN WILLIAMS

PRICES Daily Matinee, 15c and 20c

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BROAD AND MONTGOMERY

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Daily Mat., 10c. Evg., 15c, 25c, 50c

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6 BIG ACTS AND PICTURES

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