

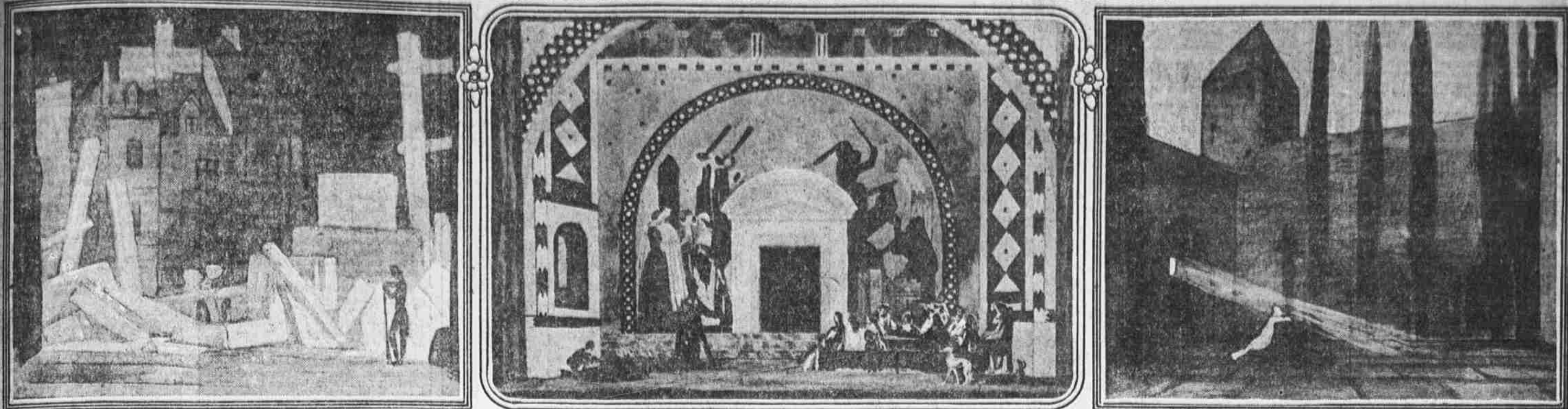
AMUSEMENT SECTION

Evening Ledger

PHILADELPHIA, SATURDAY EVENING, MAY 13, 1916

PHOTOPLAY
THEATRES
DANCING
MUSIC

THREE SCENIC WONDERLANDS IN ARTIST GORDON'S TRIP "THROUGH THE AGES"



At the left the conflict of the French Revolution is suggested by the rugged violent lines of the barricade and the aristocratic mansion behind, in the middle appears an ornate Italian hall, at the right is a medieval convent in masses of gray.

Walter Prichard Eaton Sums Up the Broadway Season

A Year of Prosperity and Success—And Also of Good Plays and Good Acting

By WALTER PRICHARD EATON

THE season of 1915-16 in the New York theatre has been, in the whole, not only one of the most profitable financially, but one of the most encouraging artistically in many years. Not only have the movies failed to "kill" the spoken drama, so far as New York city is concerned, but they actually seem to have benefited it in certain ways. They have reduced the number of theatres, and so increased the relative number of good plays, for it is easier to butler this winter than at any time in a decade; this is especially true of the masculine side of the casts. The women's roles have not always fared so well. We do not intend to push speculation too far along this line.

Artistically, the outstanding features of the season were the excellent production of Louis Anspacher's play, "The Unchastened Woman," which carries on the tradition of Clyde Fitch; the establishment by Grace George of a repertory theatre where high comedy is acted (unfortunately only such comedy as contains a leading role adapted to Miss George's somewhat limited range); the successful establishment of a paying professional basis of the Washington Square Players' experimental and radical theatre (four very liberal of the stage); and, finally, the unpredictable and great popular success of Galworthy's powerful and searching modern realistic tragedy, "Justice," recently produced by John D. Williams with John Barrymore and a splendid cast. It is a fact that seven different theatres refused to book this play, and it is just starting out as a manager, and he might so easily and excusably have given up the fight for this play. But he didn't. He stuck to his guns till he finally secured the Candler Theatre—and now he sits back and watches the line at the box office, and believes the public aren't such fools as they are painted.

In addition to the production of "The Unchastened Woman," several good productions were made this winter of interesting native plays, though none of the plays was, on the whole, quite so good as Mr. Anspacher's. The most successful, from the financial standpoint, was undoubtedly "The Boomerang," produced by Mr. Belasco. It has run all the season, and is still playing to packed houses. Nor is its success difficult to understand. This little comedy is bright, entertaining, clean as a whistle, sufficiently sentimental, and, above all, acted with complete surface illusion of reality. It is worth doing, and it is done supremely well.

Another excellent native comedy is "The Great Lover," in which Leo Dittichstein plays the part of a popular and amorous opera hero. This, too, is capably acted, and has reversed its success. Sam Forrest, and the Coban and Harris forces, staged it. We mention this fact because this winter has demonstrated how much success depends upon good stage directing. "Justice" was staged by B. Idyn Payne; "The Boomerang," by Belasco; "The Great Lover," by Sam Forrest. And these three men are among our best directors.

Another pleasant feature of the season was the return of Mrs. Fiske in a rollicking, fantastic comedy role, in "Erastus Susan," the sort of role only she can

Rozsika Dolly—AUTOBIOGRAPHIES OF FAMOUS TWINS—Yansci Dolly

I was born in Budapest 21 years ago, the elder of twin sisters. My mother was an artist at the National Theatre, Budapest. My father was also an actor, except during the intervals common in the lives of all artists, when art ceased to pay.



Which is which? That is the problem that faces the newly wed husband in "His Wedding Night," the play that has its premiere at the Forrest Monday. He must find out which of the Dolly sisters is Rozsika and which is Yansci. Can you?

I was born in Budapest 21 years ago, the younger of twin sisters. My mother was an artist at the National Theatre, Budapest. My father was also an actor, except during the intervals common in the lives of all artists, when art ceased to pay.

The Easy Job of Writing a Mere Novel

By CYRIL HARCOURT

Author of "A Pair of Silk Stockings"

THERE are many reasons why I would rather write a book than write a play and the principal reason, I think, is constitutional. To write at all is an evil thing; it is probably a nuisance to the community and it may cause oneself and other people much distress. One's health will almost be jeopardized, if not utterly destroyed; one will become self-conscious, elliptical, always on the lookout for an audience and one's character will become undetermined generally. Vanity, of course, is at the bottom of the whole thing. Still one does it, and the explanation is psychic and unnecessary. As a rule, one apologizes by calling oneself an artist. But this is usually a lie. Being from the cradle a lover of truth, I cheerfully confess outright that writing books is, to me, the easiest way of assuaging this absurd desire to create something, however bad, and that is why I do it. To write books rather than plays is far less troublesome and it is a pleasant, more moral business altogether. There are no actors to bother one, no public whom one sees, no one to whom one is responsible; nothing is in the way but one's conscience, and with practice that may be stiller. In making books one is not tempted to go to the dreadful length of making a bow before an audience that probably has every right to his one of the stage. One does not sit in a box, the observed of all observers, drinking in one's own eloquence. But with a play one does these

Philadelphia's Season of Prosperity and Starvation

"War Prosperity" Brought Money to the Theatre and Good Plays to New York; but the Sum of Our Season Was Barrenness

By K. M.

THE season of 1915-16 in the Philadelphia theatre has been, on the whole, to parallel the remarks of Walter Prichard Eaton on the year in New York, which appear in an opposite column, if not the most profitable financially in many years, at any rate one of the most encouraging. Not only have the movies failed to "kill" the spoken drama, they have let it come near to killing the intelligent playgoer. The only criticism was our own, and the audience consisted of three boys and two girls.

Our play was an instantaneous success. The entire audience said so. The only criticism was that the ballet costume which I wore had to be doubled around the waist and pinned up, and my wig didn't fit.

In Budapest it required long and patient preparation to get on the stage. I just couldn't wait, so I came to America, where my father had emigrated a few weeks before. I was found to be too young for the New York stage, so I went to Cuba, where I danced and acted all over the professional district. After a while I ceased to be an infant in the eyes of the law and returned to New York, where I landed on Broadway and on the Winter Garden payroll at the same time.

I am too modest to go into the details of my American career, because a usurer everybody to go to know, all about it. Suffice it that I have, so to speak, touched in a comic, vaudeville and midnight frolic lightly with my toes and talent, and now here I am mixed up in "His Bridal Night." My husband is sure I am going to be a great big success—so there!

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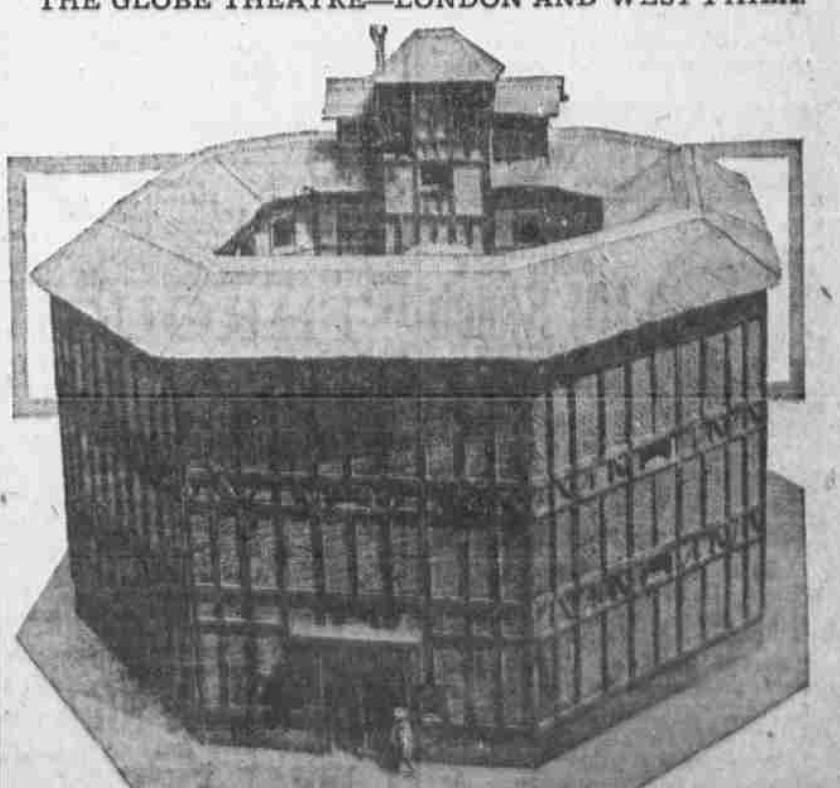
PHILADELPHIA'S THEATRICAL RECORD—1915-16

Date	FORREST	GARRICK	BROAD	ADELPHI	LYBIC
September 6...	Birth of a Nation			Brother Masons	Princess Pat
September 13...	Birth of a Nation			Brother Masons	Princess Pat
September 20...	Birth of a Nation	Potash and Perlmutter		What Happened Then	Princess Pat
September 27...	Birth of a Nation	Potash and Perlmutter			Lilac Domino
October 4...	Birth of a Nation	Potash and Perlmutter	Daddy Long Legs		Lilac Domino
October 11...	Birth of a Nation	Under Cover	Daddy Long Legs	Road to Happiness	Hands Up
October 18...	Birth of a Nation	Under Cover	Daddy Long Legs	(Moved to Lyric)	Hands Up
October 25...	Birth of a Nation	Under Cover	Daddy Long Legs	A Full House	Road to Happiness
November 1...	Birth of a Nation	Under Cover	Daddy Long Legs	A Full House	Road to Happiness
November 8...	Birth of a Nation	The Show Shop	Daddy Long Legs	A Full House	Road to Happiness
November 15...	Birth of a Nation	The Show Shop	Daddy Long Legs	A Full House	Road to Happiness
November 22...	(Moved to Garrick)	The Show Shop	Daddy Long Legs	A Full House	Road to Happiness
November 29...	Stop! Look! Listen!!!	Birth of a Nation	Outcast	A Full House	Ruggles of Red Gap
December 6...	Stop! Look! Listen!!!	Birth of a Nation	Outcast	A Full House	Ruggles of Red Gap
December 13...	Stop! Look! Listen!!!	Birth of a Nation	Outcast	A Full House	Ruggles of Red Gap
December 20...	Stop! Look! Listen!!!	Birth of a Nation	Her Price	A Full House	The Bubble
December 27...	Watch Your Step	On Trial	Secret Service	Land of the Free	The Bubble
January 3...	Watch Your Step	On Trial	Sherlock Holmes	Andros and the Lion	Maid in America
January 10...	Watch Your Step	On Trial	The Chief	Andros and the Lion	Maid in America
January 17...	Cousin Lucy	On Trial	The Chief	Stoners	Passing Show of 1915
January 24...	Cousin Lucy	On Trial	Follyanna	Stoners	Passing Show of 1915
January 31...	Around the Map	On Trial	Follyanna	Marie Odile	Passing Show of 1915
February 7...	Around the Map	Twin Beds	Follyanna	Marie Odile	Passing Show of 1915
February 14...	Around the Map	Twin Beds	Follyanna	The Two Virtues	Harry Lauder
February 21...	Around the Map	Twin Beds	Follyanna	The Two Virtues	The Only Girl
February 28...	Follies of 1915	Twin Beds	Follyanna	The Two Virtues	The Only Girl
March 6...	Follies of 1915	Twin Beds	Follyanna	New Henrietta	The Only Girl
March 13...	Follies of 1915	It Pays to Advertise	Princess Tra La La	Nobody Home	The Only Girl
March 20...	Follies of 1915	It Pays to Advertise	The Little Minister	Nobody Home	World of Pleasure
March 27...	Follies of 1915	It Pays to Advertise	The Little Minister	Nobody Home	World of Pleasure
April 3...	Come to Bohemia	It Pays to Advertise	Woosung of Eve	Woosung of Eve	Alone at Last
April 10...	Come to Bohemia	It Pays to Advertise	Woosung of Eve	Woosung of Eve	Alone at Last
April 17...	Come to Bohemia	It Pays to Advertise	Woosung of Eve	Woosung of Eve	Alone at Last
April 24...	What Phenix	It Pays to Advertise	Grumpy	Grumpy	Alone at Last
May 1...	Under Fire	It Pays to Advertise	Grumpy	Grumpy	Alone at Last
May 8...	The Spellers	Through the Ages	The Devil's Invitation	Pair of Silk Stockings	Alone at Last
May 15...	His Bridal Night	Through the Ages	Through the Ages	Pair of Silk Stockings	Town Topics

THE GATHERING AVALANCHE

Joe Brandt and Gerald C. Duffy, editor of the Philadelphia Evening Ledger, and the flood of manuscripts which reached them two days after the announcement of the University's competition for a Mary Fuller scenario.

THE GLOBE THEATRE—LONDON AND WEST PHILA.



This model of Shakespeare's famous old Globe Theatre, now in the Shakespearean Exhibition at the Academy of the Fine Arts, will be reproduced to seat a thousand when the Philomathean Society of the University of Pennsylvania gives the "Comedy of Errors" all next week at the Botanical Gardens.