

Evening Ledger

AMUSEMENT SECTION

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

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PHILADELPHIA, SATURDAY, JANUARY 1, 1916

Film Stars or Stage Stars—Which?

THAT prodigious infant, the American film industry, has gone blundering along for four or five years now, developing first one side of its nature and then another with a blissful disregard of any theories, principles or logic.

But now, under trial of experience and financial pressure, the movies are beginning to make up their minds. And one of the first questions to be debated is "Film stars or stage stars—which?"

The Revolt from the Stage Star

The revolt has started. Rumors are rife that Fox, Kleine-Edison, Essanay, even the Triangle, will use no more stage stars. David Horsley, who has never favored the stage star, grows voluble.

What the Producer Says

Some few program producers insist on a well-known stage star for every feature. Men like George Kleine, however, say:

Personally, I think that the public want film stars in preference to stage stars. Well-known stage stars are not known everywhere. There are places having good motion-picture theatres where the people have not heard and learned so much about stage stars.

Almost without exception, the exhibitor favors well-known film stars as against stage stars, at least of the lesser magnitude. Manufacturers are and have been prone to overlook the fact that a stage name well known on Broadway may be known in far lesser degree in the smaller towns and cities in which most of our motion-picture theatres are located.

Advertising That Costs Too Much

Of course, there is one big advantage in the stage star—advertising. That has been the real reason for his introduction. It has meant an instant appeal to theatregoers. But this appeal has had its drawbacks. The making of stage stars has fallen off on Broadway. Under the financial competition of the movies, the curtailment of theatrical activities will mean still fewer stars.

The Failure of the Stage Star

Quite apart from the question of experience—the problem of becoming "camera-wise"—there is a very good reason why the Broadway player fails. David Horsley has hit it:

Of the big stage stars who have gone into pictures, not more than one in ten has made good; most stage stars are men and women who have fought the new industry for years, are not in sympathy with it and cannot adapt themselves to it, and I am glad to see that the real picture actor and actress are coming into their own.

Out of Their Element

The Drama League's meeting on the drama vs. the movies demonstrated the reason for the failure of the stage star better than any printed words. The animosity—natural enough but amazingly violent—displayed by Louis Mann, Howard Kyle and Elsie Ferguson—was sufficient proof. The movies might some day buy their services, when failure was upon them; but it would buy players with no interest in their work, players who kept their eyes on payday and did as little as possible, players who never thought of studying the medium, loving it, working with it as the men and women have done who rose with the films.

Why the Producers Have Waked Up

If the producers are giving up the stage star, you may wager it isn't because of art. They are giving him up for the reason they took him—the financial. There is overproduction in the film market, a terrific overproduction. Only the exceptional company is making big money. Why double the \$2000 cost of a good feature just to add a player who won't bring an adequate return?

As for the Movie Fan

Ask the photoplaygoer which he prefers, Helen Ware or Theda Bara. Robert Mantell or Henry B. Walthall, Elsie Janis or Mary Pickford, Weber and Fields or Charlie Chaplin.



KATHERINE BLAIR AT WALNUT

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LYRIC LAST MATINEE TODAY LAST TIME TONIGHT America's Foremost Character Actor LOUIS MANN

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PEOPLES—The Guilty One Dumont's Dumont's Minstrels, 9th & Arch Sts. Special Mat. Today.

Trocadero BEAUTY, YOUTH and FOLLY and Azeta

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CHILE via STRAITS OF - Feb. 4-5 HAOELLAN

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BOLIVIA COSTA RICA PANAMA Now - Feb. 18-19 MAIL ORDERS NOW

THE STANLEY MARKET ABOVE 16TH STREET CONTINUOUS, 11 A. M. TO 11:15 P. M.

LAST DAY GERALDINE FARRAR

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REVEALS SECRETS OF GRAND OPERA Stanley Symphony Orchestra and Soloists

NEXT WEEK MARY PICKFORD

IN LAST PRESENTATION OF "THE FOUNDLING"

NEXT WEEK—MON., TUES., WED. Mary Pickford, in "THE FOUNDLING" THURSDAY, FRIDAY and SATURDAY Pauline Frederick, in "LYDIA GILMORE"

Globe Theatre MARKET and JUNIPER STS. VAUDEVILLE—Continuous, 11 A. M. to 11 P. M. 10c, 15c, 25c.

Musical COLLEGE DAYS 25 in the Cast. Other Popular Vaudevillians

ONE MINUTE, PLEASE, TO CHANGE REELS



EATON SEES GRACE GEORGE TEACH BROADWAY LESSON OF REPERTORY

The Actress-Manager Acquires a Clientele, a Trained Company and Three Successes, Including Popular Mr. Shaw's "Major Barbara"

By WALTER PRICHARD EATON

THE outstanding feature of the autumn theatrical season in New York is now pretty clearly seen to be Miss Grace George's experiment at the Playhouse, on West 48th street. This experiment consists of nothing more radical, to me, than the establishment of a good resident company and the production in repertoire of first-class plays suited to the company.

AMERICAN THEATRE

WEEK BEGINNING MONDAY EVENING ARVINE STOCK CO.

In George M. Cohan's Greatest Play

BROADWAY JONES

A FOUR-ACT, GRIPPING DRAMA WITH A LAUGH EVERY MINUTE

MATINEES Tuesday, Thurs. and Saturday

PRICES: MATINEE, 10c, 20c EVENING, 10c, 20c, 30c, 50c

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1915 ACADEMY OF MUSIC 1916 Monday Evening, Jan. 3, at 8:15

Boston Symphony Orchestra

Dr. KARL MUCK, Conductor.

SOLOIST: MADAME MELBA

Tickets at Hepp's, Amphitheatre, 25 cents.

John McCormack

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to the ACADEMY OF MUSIC Thursday Evg., January 13

SALE OPENS MONDAY AT HEPP'S, 1119 Chestnut. Seats \$2.00, \$1.50, \$1.00, 75c, 50c, and 25c, on Sale at Amphitheatre, 10c and 50c, on Sale at Academy, 10c of the Concert.

Witherspoon Hall, Wed. Eve., Jan. 12

Hans Kindler, Cellist Maurice Lewison, Flautist Soloists

Prices, 50c, \$1.00, \$1.50 Concert Direction: Stuart Macrae Bureau.

Arcadia CHESTNUT Below 16th 10 A. M. to 11:15 P. M. Daily, 15c; Evenings, 25c

in "BETWEEN MEN" Next Week—Monday, Tuesday & Wednesday "THE BECKONING FLAME" Thurs., Fri., Sat.—"LET KATY GO IT"

AMERICAN Girard Ave. below 8th Market Daily, 2:15 to 4:15. Seats—"HELP WANTED" NEXT WEEK—"BROADWAY JONES"

irony, wit and polished action, was, on the whole, so creditably produced that the few old timers who could remember 10 years back were able to declare that it did not suffer by comparison with Mrs. Fiske's production.

Keeping "The New York Idea" still in her repertoire, Miss George next revived Henry Austin Jones' comedy, "The Liars," a product of the nineties, which was first done in this country by John Drew at the Empire Theatre. These two plays, both brilliant examples of a well-recognized type of English drama, alternated at the playhouse, until the second week in December, when Miss George displayed the first American production of "Major Barbara," by G. B. Shaw.

Now, it may be questioned whether either "The New York Idea" or "The Liars" attracted sufficient patronage to justify its production under ordinary circumstances. But right here is where Miss George's scheme—the repertoire idea—has the immense advantage over the ordinary procedure. Neither production was a failure, and both productions attracted the warmest critical praise, both from the press and from discriminating theatregoers. They represented, then, the preliminary work which had to be done to impress the public with the idea of Miss George's sincerity, the thrill of her company, the standard of her theatre. This they accomplished so admirably that when "Major Barbara" was announced, a play hitherto never played here, by the popular Shaw, there was an advance sale of \$300 before the curtain went up, a sale which represented undeniably the value of winning public confidence.

After the opening performance the advance sale jumped still more. By the second evening it had doubled. "Major Barbara" was a "hit," in the accepted sense—i. e., a money maker. It will undoubtedly pay for the season at the Playhouse, and out of its profits will be met any losses incurred by the production of other pieces. Miss George will not make quite so much money as she would have done had she played nothing but "Major Barbara," perhaps, (though it is doubtful if she could have mounted it so well without the preliminary training of her company), and she will lose some money by interrupt-

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A Gigantic and Notable Assemblage Vaudeville Favorites

An Avalanche of Fun, Melody and Novelty

Headed by the Well-Known KING OF LAUGH MARKS

EDMUND HAYES & CO.

In Mr. Hayes' Latest Satire "The Piano-Mover"

OTHER FEATURES INCLUDE Klein Brothers Minstrels

Belcher & King; Louise Mayo; Jerken & Hamilton; Edward Ross; Op. Four; Betty Reed; Harris & Nagle; Zara Trio.

PHOTOPLAY Thurs., Fri. and Saturday The Red Circle

Academy of Music—Mon. Eve's

New York Damrosch Symphony Orchestra

Elman

Seats on Sale NOW at Hepp's, 1119 Chestnut.

Chestnut Street OPERA HOUSE

Matinees, Continuous, 1:30 to 5 P. M.—10c and 15c

Evenings, Continuous, 7 to 11 P. M.—10c, 15c, 25c

BEGINNING MONDAY MATINEE Symphony Orchestra

DOROTHY DONNELLY

IN "MADAME X"

The Gripping Drama of a Woman's Life From Luxury to a Prisoner's Cell From Society Leader to Ragged Drug Fiend

Beginning Monday, Jan. 10

INAUGURATION OF THE EXCLUSIVE AND FIRST SHOWING OF

WM. FOX PRODUCTIONS

RICHARD MANSFIELD'S SUCCESS "A PARISIAN ROMANCE"

ing its run once a week or so and keep on her repertoire idea, if she has the courage to stick to that idea. But she will have won something far more important than money, and, in the long run, the equivalent of money; she will have won a permanent confidence and respect for her theatre, she will have built up a company of players whom this public will love and watch in action, because they are here at last, getting a chance for varied and serious development. The whole experiment, on an already won such marked favor, has been conducted with great intelligence, high ideals, artistic efficiency and little or no palaver and tooting of trumpets. We take off our hat to Grace George. She has done more to bring order out of the theatrical chaos of New York than anybody else in more than a decade. She really has standardized one theatre, at least. She has done what no man had had the energy (or the brains) to do. Votes for women!

As for "Major Barbara" itself, written 10 years ago, and produced in London, with Annie Russell in the title role, one marvels, on seeing it acted, that it has not been produced here before. It acts extremely well. By that we mean its story progresses dramatically, holding the attention; its characters excite the interest and its humor flashes constantly, evoking constant mirth. That the deeper message of the play is com-

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prehensible to the average audience, would not, however, venture to guess what to write and which play to put on the play is all about. It is, of course, a weakness that any such process is necessary to weakens the play as well as of the critics; though nobody would wish that the process hadn't been written. That Shaw is not really minding the Salvation Army ought to be obvious to any theatregoer with an ounce of brains.

B. F. Keith's Theatre

CHESTNUT AND TWELFTH STS. Mat. 2 P. M. 2 Shows Daily, Night, 8 P. M.

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3—Shows Today—3

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Pop. \$1.50 Mat. Wed. Reg. Mat. Sat. THE CYCLONIC WINTER GARDEN SPECTACLE

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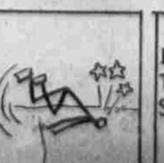
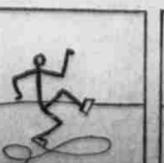
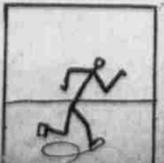
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ADOL SHAPIRO'S—10 WILD MOORS 10—SPEEDY SONS OF THE BARBARA

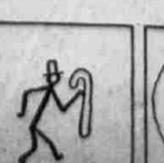
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OUR OWN FLAMINGO WEEKLY. SH-H! THIS IS E-Z MONEY.

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GIGANTIC BLIZZARD RAGES FEROCIOUSLY IN LA GRIP IOWA. (LET 'ER RAGE)



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