

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 4, 1916

Second Thoughts on Censors

SECOND sight is the property only of motion picture censors; but second thoughts are a virtue in any man. The State Board seems to have indulged in none since its members were first drafted to "interpret and express" as its report to the Governor has it—"the moral sense of the community."

Noble Defenders of the Stage

One quotation alone should fix that utter and evil antagonism to the art which the Board is supposed to understand and guide toward loftier aims. One quotation alone should fix the board's proper title as "State Defenders of the Stage."

Throughout the country the old and revered arts of acting and of play-writing and producing, the management of theatres, dramatic criticisms, etc., have been injuriously influenced, when not entirely done away with by the motion picture.

In the name of jurisprudence, what has this to do with the morals of the movies? In the name of justice, how can such antagonists of the photoplay be permitted to sit upon the jury that tries its moral guilt? Criminal suspects are arrested and tried by men opposed to crime. They are not arrested and tried by men opposed to the freedom of even innocent citizens.

Why Not a Photoplay Representative on the Board of Censors?

The animus behind the whole censorship campaign is all too evident. It is far plainer even than the self-interest, as well as love of the photoplay art, which prompts the movie producers to oppose all checks on their work, save those that bind newspapers, magazines, books, art, the stage and the public forum.

Involuntary Wisdom

But behind such possibilities lies the fundamental truth that censorship of the screen is as preposterous as censorship of the printed page. And, strangely enough, the Board seems to have some small inkling of it. The Board feels the tremendous power and potential influence of the screen, and perhaps clings to its viceregency for that very reason:

The moving picture . . . attracts child as well as adult, the lowest as well as persons of a higher intelligence. It displaces the book whose plot and action now may be had in an hour in a series of pictures thrown upon the screen.

It feels, also, but in a curious and typically roundabout manner, the essential decency of the public, the decency on which liberty is founded. While building up its own case, it may write:

The taste for what is purulent and salacious is well known, and the temptation to satisfy it is so great as to overcome the scruples even of those who earlier had been regarded as respecters of proper rules in the conduct of their business.

But a little farther on it has the delicious sense of humor to defend its own censorship by the statement that if there wasn't any board to protect an outraged public from more outrages, the exhibitors would do the job themselves to "gain the confidence of the people."

The exhibitors themselves realize the indispensable need of censorship, and in many cases in communities of the better class where there are no State or municipal boards, they run off the reels in their theatres and view them before a public showing is made.

Step Down, Art!

It is nearly as amazing as the apparent notion of the board—after a bad scare with the melodrama course "explored by the writer of the old dime novel"—that the photoplay's big field in "directing public feeling and thought" is linked up indissolubly "with travel and other educational pictures."

A MOVING PICTURE



THE MYSTIC RABBIT OF MAGIC

"Ever since the days of King Arthur's court, when Merlin, with feats of magic, drew the eyes of the good King out upon his cheeks in surprise, the rabbit has been a most important adjunct to prestidigitator," says Thurston, the magician, who will appear at the Walnut Theatre week of March 6.

There must be a reason for this. There is. The rabbit is the only perfectly soundless animal of its size and weight.

Mr. Thurston explains that the rabbit is the ideal animal for legwork. The kitten has a mew; the dog a bark; the guinea pig a squeal, but the rabbit—the rabbit is to all the rest what a Faekard is to a locomotive. It is absolutely noiseless save for a low gritting of the teeth, which does not get over the footlights.

Thurston tells a story of a magician who once broke away from the rabbit rule. He made all the other magicians jealous for a time. He performed a trick the others performed which had something to do with getting a rabbit from the pocket into a hat—only this magician did not use a rabbit. He said the trick was too easy for him that way, and to make it hard he used a parrot that had a wide reputation as a talker. All the time that the parrot was off stage it would yell continually: "Here I am in his pocket."

The magician challenged all the other magicians to do the trick with it. But in the end, it turned out that the man was a mere charlatan and did not use the talkative parrot at all, but its brother which was deaf and dumb.

CRANE "ARISTOCRAT OF THE THEATRE"

Continued from Page One deep sense of pride, and it is equally certain that I could not undergo such an ordeal without some sense of embarrassment. No one is more desirous of being thought worthy of your esteem, but at the same time no one has greater doubt that anything he has achieved, by word or act, in his life could justify this gathering. But as I look over this company I realize the fact that I am indeed fortunate, fortunate in the possession of that which is worth more than all other things in life—that I am rich in human friendships. Nevertheless, you can easily understand that in my experience I have had many momentous first nights. But, really, gentlemen, there never was a first night that compared with this."

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TREMENDOUS SPECTACULAR BILL

Musical Glasses

MONDAY, MARCH 6. Isabel Duncan Ferris and Anna G. Mautz, at Griffin Hall, 415 E. 12th St.

PART I. Fantasia, Op. 49, Chopin; Schumann; "Wenn ich in deine Augen seh", Debussay; Dedicated to Mrs. Mautz.

PART II. Brahms; Schumann; Strauss; "The Merry Widow", Straus; "The Merry Widow", Straus; "The Merry Widow", Straus; "The Merry Widow", Straus.

TUESDAY, MARCH 7. "The Merry Widow", with Gadecki, Homer Urdas, Ursam and Weil, at the Metropolitan Opera House.

WEDNESDAY, MARCH 8. "The Merry Widow", with Gadecki, Homer Urdas, Ursam and Weil, at the Metropolitan Opera House.

THURSDAY, MARCH 9. "The Merry Widow", with Gadecki, Homer Urdas, Ursam and Weil, at the Metropolitan Opera House.

FRIDAY, MARCH 10. Philadelphia Orchestra, with Wassyly Besikirewsky, violinist, at the Academy of Music.

SATURDAY, MARCH 11. Philadelphia Orchestra, with Wassyly Besikirewsky, violinist, at the Academy of Music.

SUNDAY, MARCH 12. Boston Symphony Orchestra, with Gertrude Farrer as soloist, at the Academy of Music.

MONDAY, MARCH 13. Boston Symphony Orchestra, with Gertrude Farrer as soloist, at the Academy of Music.

TUESDAY, MARCH 14. Hans Krieger and Ellis C. Hammann in recital at the Witherspoon Hall, at 8:15.

WEDNESDAY, MARCH 15. Herman Sandby in recital at Witherspoon Hall, at 8:15.

THURSDAY, MARCH 16. "The Merry Widow", with Gadecki, Homer Urdas, Ursam and Weil, at the Metropolitan Opera House.

FRIDAY, MARCH 17. "The Merry Widow", with Gadecki, Homer Urdas, Ursam and Weil, at the Metropolitan Opera House.

SATURDAY, MARCH 18. "The Merry Widow", with Gadecki, Homer Urdas, Ursam and Weil, at the Metropolitan Opera House.

SUNDAY, MARCH 19. "The Merry Widow", with Gadecki, Homer Urdas, Ursam and Weil, at the Metropolitan Opera House.

MONDAY, MARCH 20. "The Merry Widow", with Gadecki, Homer Urdas, Ursam and Weil, at the Metropolitan Opera House.

TUESDAY, MARCH 21. "The Merry Widow", with Gadecki, Homer Urdas, Ursam and Weil, at the Metropolitan Opera House.

WEDNESDAY, MARCH 22. "The Merry Widow", with Gadecki, Homer Urdas, Ursam and Weil, at the Metropolitan Opera House.

THURSDAY, MARCH 23. "The Merry Widow", with Gadecki, Homer Urdas, Ursam and Weil, at the Metropolitan Opera House.

FRIDAY, MARCH 24. "The Merry Widow", with Gadecki, Homer Urdas, Ursam and Weil, at the Metropolitan Opera House.

SATURDAY, MARCH 25. "The Merry Widow", with Gadecki, Homer Urdas, Ursam and Weil, at the Metropolitan Opera House.

SUNDAY, MARCH 26. "The Merry Widow", with Gadecki, Homer Urdas, Ursam and Weil, at the Metropolitan Opera House.

MONDAY, MARCH 27. "The Merry Widow", with Gadecki, Homer Urdas, Ursam and Weil, at the Metropolitan Opera House.

TUESDAY, MARCH 28. "The Merry Widow", with Gadecki, Homer Urdas, Ursam and Weil, at the Metropolitan Opera House.

WEDNESDAY, MARCH 29. "The Merry Widow", with Gadecki, Homer Urdas, Ursam and Weil, at the Metropolitan Opera House.

THURSDAY, MARCH 30. "The Merry Widow", with Gadecki, Homer Urdas, Ursam and Weil, at the Metropolitan Opera House.

FRIDAY, MARCH 31. "The Merry Widow", with Gadecki, Homer Urdas, Ursam and Weil, at the Metropolitan Opera House.

WHEN JOE AND LEW WERE QUAKERITES

Thirty Years Ago Weber & Fields Graduated From Carnecross's Theatrical Academy

If you were a patron of the theatre some thirty years ago you will recall seeing pictures at the long vanished Forpaugh's Museum near 8th and Vine streets. They were not, however, the popular moving pictures of today, but photographs of two young men, Joe Weber and Lew Fields. And if you were able to remain for the full daily program no doubt you counted eight or nine for the number of times those two fellows "did their turn."

Since then their career has been too well known to need repeating here, and so it was with reference to their new line of endeavor before the clicking camera that interviewer and interviewee gathered in Manager Harry Jordan's private office at Keith's. Of course, they might have talked just as well anywhere else in the theatre, but the warning signs, "No Smoking," "Must be Obedient," "When Weber was through trying to master the three R's in the little school house every day he would go to a cigarette factory and make those things which have become a necessary part of the "villians" working tools.

Weber and Fields have known each other since they were seven years old. They made their first appearance with two other fellows, much taller and older than themselves, who took all of the \$50 the quartet received for their week's work and told Joe and Lew they should be glad to be able to work with them without wanting any pay. Later they began playing "dates" on their own account, and while at the old Central Theatre in this city, Manager Carnecross, of the Carnecross Minstrels, sent for them. At this time Carnecross was the man looked upon as having the best theatre in the country, and Weber and Fields went there for a week at a salary of \$70. After the first night Carnecross sent for them and told them how much better their act was than the other fellows. They took \$50 each week.

To get around to the movies, Weber and Fields admit entering this new line of work a few years ago when they were not familiar with its requirements and so their work was not all that it might have been. Their recent success, however, has shown a decided improvement. If you recall the popularity of their New York Music Hall, where burlesques of current Broadway attractions were given with the one in the show being burlesqued, you will understand what their future screen work will mean should they decide to make productions burlesquing the current films. They were planning to do a burlesque of "Carmen" when Charlie announced that he was Chaplin. At present they will not announce any of their plans, except their possible reappearance in a musical comedy at any rate. They will continue to produce world-wide attractions for the stage. A. R. P.

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Etchings from the Hassolet Galleries will be given away.

Appropriate Souvenirs Dancing After 9:30 P. M.

Secure reservations from head waiter, EUGENE G. MILLER, Manager

CARUSO SNAPS BODANSKY



The tenor is quite a caricaturist and the Metropolitan's conductor an admirable victim, as this sketch, reprinted through the courtesy of the Musical Courier, demonstrates.

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It's Hard to Have and to Hold Mae Murray, the beautiful star, who is to make her photodramatic debut in the production of Mary Johnson's famous novel, "To Have and to Hold," at the Stanley Theatre next week, had a most strenuous time during the filming of the picture. For eight days she and her company were cut off from communication with the outside world while in a little town on the Pacific coast. Immediately after leaving there the company went over to Catalina Island to film some exterior scenes, and she was left alone the entire night on a barren island during the height of a rain-storm, and on account of the high seas it was with great difficulty that she was rescued.

OUR LONE MAGICIAN

Thurston, who returns to the Walnut next week, is about the only prestidigitator of the first calibre now before the public.

Globe Theatre

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ADDELPHI Last Matinee Today

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Stanley

NIXON

Advertisement for Nixon's Grand featuring "Everybody Likes the Nixon" and "Dunbar's Serenaders".

Advertisement for Nixon's Grand featuring "The Miniature Revue".



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