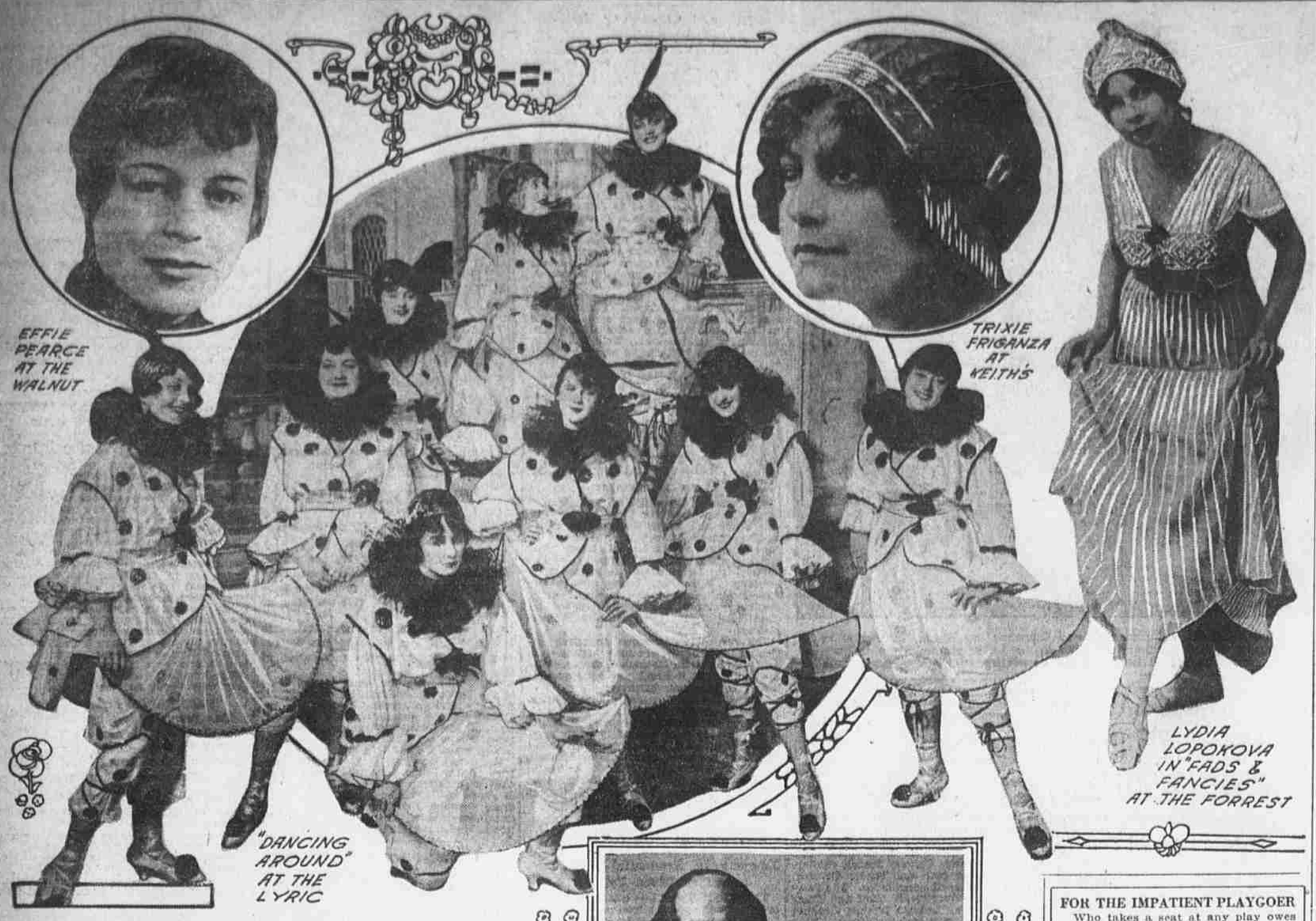
NEXT WEEK: "FADS AND FANCIES" AT THE FORREST; AL JOLSON AT THE LYRIC



This was Shaw week in Philadelphia, and a strong testimonial to the growing popularity of the English playwright. Though it was a pity that none of the four plays on view was in his elder vein, yet even so comparatively recent a piece as "The Doctor's Dilemma," which the Plays and Players revived, gave pretty strong hints of how the new and popular Shaw has changed from the man who might have said, with Giovannitti:

I fling my shaft and my disgust
Against your gospel and your law.

In his personal opinions Shaw is no less "advanced" than of yore. He has even substituted equality of income for the comparatively respectable state socialism which he preached as a Fabian. But since "Fanny's First Play" his plays have grown steadily less vehement, less iconoclastic and less pregnant with original thinking. In place of his old originality of attitude, he has gained a mellowness toward his fellow man. "Pygmalion" is just as much nearer a sympathetic treatment of humanity as it is still far from what Shaw calls it, "a romance." Certainly the play at the Broad has nothing in it to offend the most conventional. A record for Shaw.

Did Shaw Up and Steal "Pygmalion?"

Press agents are a curiously public-spirited lot. Here is the conscientious and well-read representative of "Pygmalion" trying to prove that Shaw stole the idea of the play from Smollett. He says he found it in the Literary Echo, but you can safely put it down to his own honesty and erudition:

Those who have forgotten the details of Smollett's "Peregrine Pickle" may be reminded that in one episode of the story the hero, in very much the same way as the professor in "Pygmalion," purchases for a small sum a young street girl from her mother. A thorough washing and new clothes produce a remarkable transformation in the neglected child. Encouraged by this and convinced that the difference between the accent of the upper classes and the street is at the bottom a small one, the hero gives his protege lessons in enunciation, or, as Mr. Shaw has it, phonetics, and boasts that he will be able to introduce her into society.

The girl shows herself highly adaptable; only one habit, the use of oaths, she cannot break away from. Like Eliza in the play, the street child is first introduced into the circle of the hero's relatives and then into great social celebrations, with complete success; even her oaths, like Eliza's occasional lapses, are admired as a mark of great originality!

At this point comes the only difference between "Peregrine Pickle" and "Pygmalion." Eliza in the play, so Mr. Shaw leads us to believe, marries her professor; the Eliza of "Peregrine" runs away with a footman.

Some Scenery—Good and Also Very Bad

Scenery is queer stuff. It can be remarkably good and remarkably bad, not only in a single production but in a single scene. Take "Pygmalion," for instance.

The setting for the third act reproduces Shaw's directions almost perfectly:

Mrs. Higgins was brought up on Morris and Burne-Jones; and her room, which is very unlike her son's room in Wimpole street, is not crowded with furniture and little tables and knicknacks. In the middle of the room there is a big ottoman, and this and the carpet, the Morris wallpapers and Morris chintz window curtains and brocade covers of the ottoman and its cushions, supply all the ornament and are much too handsome to be hidden by odds and ends of useless things.

The room is very pleasing, indeed to look at. The scene at the professor's is set with square corners that are a welcome relief from the usual splay angles of the theatre. But the attempt to fake a solid, carved door-casing by painting shadows on the flat, is not only unsuccessful but irritating.

The first act combines good and bad touches in the same set. The good part is the general arrangement of the sheltering church porch and the misty view of the Covent Garden Market between the pillars. But to curse this reality, the scenic artist has set up a flat scene of canvas painted to represent vegetable baskets, and he has thrown a single spot light on one side of the stage, instead of directing it from two lamps above or making it come from the church within. To cap it, Monday night the stage manager lugged onto the stage at the end of the rainstorm the cleanest, brightest, most unsullied taxi you ever saw. Its tires were positively white with pipe clay. Of course, the line on the program, "Taxicab by So & So," explained the shameless virtue of that car. But why not hang the

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SHAKSPEARE & ELIZABETH AT THE LITTLE THEATRE

FOR THE IMPATIENT PLAYGOER

Who takes a seat at any play owes it to producer, playwright and players to stay until the end, be it never so bitter or belated.—New York Times.

Al Jolson's "Hokum Stuff"

"Believe me, many a two-dollar show has been saved by 'hokum stuff,'" said Al Jolson as he smeared his face with burnt cork in his dressing room at the Winter Garden a few nights ago.

It is doubtful whether the most inveterate of theatregoers knows what is meant by the term "hokum stuff." It is an old-time minstrelman equivalent for slap-stick comedy. Out on what used to be known as the "Tallow-Dip Circuit" "hokum stuff" was resorted to by the comedians of minstrel aggregations, in order to get their audiences into a state of high, good humor. Al Jolson served his apprenticeship in this school of acting, which accounts for the fact that he keeps hammering away at his listeners indefatigably until they succumb.

In Jolson's minstrel days it was cus-

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THE NEW WEEK

FORREST—"Fads and Fancies, with Dorothy Jardon, Lydia Lopokova and Frank Moulan. An elaborate production on the order of the prevalent New York "revues." The piece indulges in quite an elaborate story of a fanciful nature. The book is by Glen MacDonough, the music by Raymond Hubbell. Julian Mitchell attends to the ensembles.

LYRIC—"Dancing Around," with Al Jolson, Lucy Weston and Melville Ellis. A New York Winter Garden show of the familiar and elaborate type, exploiting principally comedians and chorus. There is a real plot concerning a young hussar who is searching for a certain lady with a crescent beauty mark and finds a ballroom full of them. Mr. Jolson occasionally spoils the plot.

WALNUT—"It's a Long Way to Tipperary," a war drama along popular lines with the present conflict and the popular song well to the fore. Neutral, however.

CONTINUING.

ADELPHI — "The Third Party," with Taylor Holmes and Walter Jones. A boisterous farce of the familiar triangular variety with a patent charepon. Violent but amusing.

BROAD — "Pygmalion," with Mrs. Pat Campbell, the distinguished English actress. Bernard Shaw turns a Cockney flower girl into the phonetic equivalent of a duchess. A fine impersonation in a fine comedy.

GARRICK — "Innocent," with Pauline Frederick and a good cast. The disastrous results of beauty, ignorance and a lady. Rather unexciting, considering its subject.

LITTLE—"The Admirable Bashville" and "The Dark Lady of the Sonnets," with the resident company. Two comedies by Shaw. One a blank verse dramatization of his novel on pugilism; the other an amusing encounter between Queen Elizabeth and Shaw's only dramatic rival. Good fun for the tall foreheads.

VAUDEVILLE.

KEITH'S — Carolina White, the distinguished singer; Trixie Friganza, the popular comedienne; Harry Beresford and Company., Mr. and Mrs. J. McGreevy, Lucy Gillette, Adler and Arline, Blank Family, Martin Van Bergen, the Behrens, and Pathe News Weekly.

GLOBE—Flo Bert in "The Dream Pirates"; Frank Milton and the De Long Sisters in "The Terminal"; Annie Kent, "The Little Jester"; Burns and Kissen, singers; the Arco Brothers, balancers; Dorothy King and Sara Kendig, two local juveniles; Pierce and Maizee, and Pielert and Schofield in song and dance.

NIXON—Wilson Taylor in his playlet, "The Chief of Police"; Camille Personi in a Japanese operetta, "Butterfly Love"; the Nine White Hussars, instrumentalists; the Circle Comedy Four, Alexander Porter in Patter and Chatter, the Great Wheeler, bicyclist.

NIXON'S GRAND — Werner-Amoros and Company in a juggling novelty; Robins, "the one-man band"; the Six Little Honey Bees; Kirk and Fogarty; vocalists; the Cabaret Dogs, trained animals; Jennings and Evers, blackface comedians, and comedy motion pictures.

WILLIAM PENN—Harry Rapp in "The Buyer From Pittsburgh," by James Moran; Tim McMahon and Edith Chappelle in "How Hubby Missed the Train"; Vian Ford and Harry Howitt, singers and dancers; Ed Corelit and Charles Gillette, "the old pair"; Will Morrissey and Dolly Racket, and Eugenie Dunedin.

CROSS KEYS (first half of week)—May Ward, "the Dresden doll comedienne," in "The Cash Girl"; Lasky's Three Types in a posing turn; the Parisian Trio, comedy and music; Walsh and Walsh in "At the Shores of Killarney"; Pauli and Boyne, modern dancers, and the "Stage-struck Kids." (Last half of week)—"The Political Women"; Webster and Woodberry, comedians; Clem Bevens and Company in "Rural Life"; the Three Glidden Sisters in song and dance; the Phyllis Family, equestrians, and motion pictures in both bills.

STOCK.

AMERICAN—"A Fool There Was," with the resident company. Porter Emerson Browne's dramatic version of Kipling's "Vampire," already familiar in the major theatres.

BURLESQUE.

CASINO—The Honeymoon Girls in a musical piece, "The Man and the Widow," written by Matt and Phil Ott.

MINSTRELS.

DUMONT'S—Dumont's Minstrels in "Bill's Some Day in Jersey, or the Sawdust Trailers" and "Happy Married Life."

COMING.

FEBRUARY 22.

ADELPHI—"Peg o' My Heart," with Florence Martin, Reeves Smith and Howard Short. Hartley Manners' popular and amusing comedy of the impetuous young Irish girl and her conflict with a sedate English family.

GARRICK—"The Misleading Lady." The engaging comedy of how a rough-mannered gentleman, home from Patagonia, tames, woos and weds a society belle by the heroic treatment of kidnapping her to his Adirondack camp.

LITTLE—"Rich Man, Poor Man," with the resident company. A comedy by Porter Emerson Browne, contrasting urban and suburban life.

WALNUT—"The Trail of the Lonesome Pine." Eugene Walter's effective dramatization of John Fox, Jr.'s, tale of the Cumberland Gap.

KEITH'S—Mrs. Leslie Carter in "Zaza"; Wee George Wood, comedian; Bickel and Watson, the well-known team; Okabe Japs, gymnasts; Ed Morton, Lyons and Yosco, Hazel Cox, Moore and Young, Cole and Denahy and Hearst-Selig Pictures.

AMERICAN—"Maggie Pepper." Charles Klein's amusing department store drama, in which Rose Stahl starred.

MARCH 1.

BROAD—"Outcast," with Elsie Ferguson. Hubert Henry Davies' drama of a mistress saved from the streets and proving herself in the end a woman of more fibre than most of her fellows. Lately seen in New York.

WALNUT—"Mutt and Jeff in Mexico." A new edition of the familiar musical comedy, with the scenes laid in the turbulent republic to the south.

AMERICAN—"The Argyle Case." The detective drama manufactured by Harvey J. O'Higgins and William Burns and acted by Robert Hilliard.

MARCH 8.

GARRICK—"Seven Keys to Baldpate." George Cohan's masterly dramatization of the story of the young author who went up to a deserted inn in winter to write a novel. The audience encounters many surprises and much humor.

LITTLE—"The Wild Duck," with Edith Wynne Matthison and the resident company. Probably the first perform-

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