

WALTER P. EATON SEES "BUNNY" AND "VERY GOOD, EDDIE"

In This Week's New York Letter He Talks on Two Successes of the Season

By WALTER FRITCHARD EATON The present writer admits to a childish weakness for plot in musical comedy. He is foolish enough to like best a musical play, other things being equal, that is a play, that has at least the appearance of unity and form, and doesn't seem to be a vaudeville program escaped out of Keith's theatre.

In short, we found "Very Good, Eddie" a delightful entertainment. "Very good, Eddie," which, of course, gets its title from one of Fred Stone's ridiculous sayings in "Chin Chin," started out in life some time ago as a farce, by Philip Bartholomae, called "Over Night." It was not a bad sort of a farce, either, and lived the usual life of such entertainments. Now it has been taken in hand by Guy Bolton, with the aid of Jerome Kern to write the music and Schubert Green to write the lyrics, and made into a musical comedy.

Everybody concerned has done his work well. Quite enough of the original farce has been retained to make a perfectly coherent story, in which you can take an intelligent interest. The lyrics all have to do with this story, they fit neatly into the scheme, they are written in rhythmic measure and have no little wit and sparkle, and they are sung to tunes that are pleasant. The chorus is small, modest, pretty, and each member has a bit to do before the evening is over.

The company is composed of competent players, who could handle the piece as straight farce, and they got their effects without horseplay. Moreover, the whole thing is as clean as a whistle, free from vulgarity and bold sex appeal, and being acted in the little Princess Theatre, has an air of delightful intimacy that at times is not unreminded of the old Weberfeld days. All in all, it's a mighty good entertainment.

There is no need to go into particulars about the cast, further than to say that it contains pretty little Alice Dovey and our old friend, Ada Lewis, and Ernest Treux, who has been allowed to grow up sufficiently to play a role in long trousers, though they still keep him on the sunny side of maturity and make him sing an amusing song about the woes of the man who wears a 13 collar. He gives a very neat and ingratiating performance. Oh! and we must not forget the chief comedian, John B. Hazard, who tosses off his comic lines as if it was all in the day's work and goes on about his business of being a hotel clerk. Hazard is quite funny enough to attract attention, even if he had not one written that immortal ballad, "Ain't It Awful, Mabel?"

The present writer was standing at the rear of the Hudson Theatre during the first presentation of Austin Sprung's new play, "Bunny," and a man asked him if the author were English.

"Hardly," he replied. "He considers himself an American, surely, though his step-grandfather was Stevenson." "Who's Stevenson?" was the next question.

But we are not all like that in New York! "Bunny" is the kind of a play that might have been written for the late Sol Smith Russell. Nay, it is the kind of a play that was written for the late Sol Smith Russell. Only, alas, it is now played by Lewis S. Stone, who is an excellent actor, but rather fitted by nature for virile parts than the role of the absent-minded dreamer. It is a fine thing for an actor to try to broaden his scope and for a manager to let him try. But nature's limitations have to be recognized, after all. Francis Wilson never did give that performance of Hamlet.

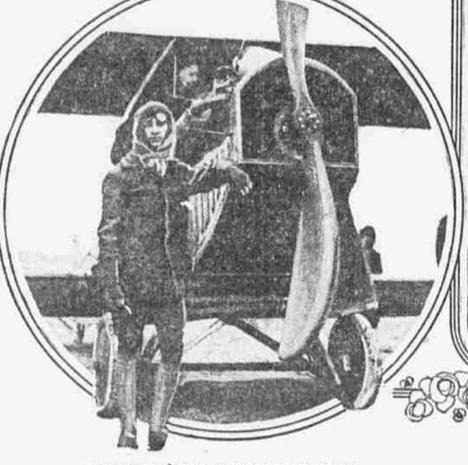
THE EYE OF THE CAMERA RECORDS THE DOINGS OF STAGE AND SCREEN FOLK WHEN OFF DUTY



WATCH YOUR STEP, VERNON! Blanche Sweet doing a "double exposure" interview with her director, Cecil de Mille.



TWO OF THE ONLY GIRLS Eleanor Masters and Antoinette Lyric, next week, like nothing better than a conservatory for a background.



WATCH YOUR STEP, VERNON! The popular dancer and the biplane which he has been operating as preparation for departure to the front.



GOOSE GIRL TO "THE FOLLIES" Kay Laurell, who will soon be seen at the Forrest with the Ziegfeld aggregation, tries a little simple life.

costume, setting, characters. This hero, Bunny, never told, through shyness and poverty, his love for the fair Sylvia. Therefore he seems destined to lose her, as she is about to contract a rich marriage with an old rake. But, fortunately, she comes to see Bunny in his shop an hour before her wedding (a thing often done in plays), and he becomes bold at last. He puts her in a side room, having already tied the ball up in another room, and when her husband-about-to-be arrives to fetch her, he shoots at him with an ancient revolver he has been using as a toothhammer, shoots at the escaping ball up, and ends up by throwing the revolver into his desk, where it explodes, blowing the lid off. Of course, he gets Sylvia in the end.

The play, at least, maintains consistency in a quiet disregard for the probabilities of human conduct. It has, cursorily, the effect of a dream on the spectator. When you walk out of the theatre you rub your eyes. Possibly, that was the effect Mr. Sprung sought, but we cannot help feeling that the play would be much better if it seemed real, and not the hazy phantasmagoria of a

dream. Moreover, as we have said, Stone is miscast rather badly in the role of Bunny. It is distinctly an Ernest Lawford part. The cast is chiefly notable for the presence in it of Henry Stephenson and Hilda Spong, who never looked better in her life, and whose mere entrance on the scene made you wonder why managers are so stupid, and she appears on Broadway so seldom of late years.

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NEW SYMPHONY; NEW VIOLINIST WITH ORCHESTRA

Daniel Gregory Mason's Work Heard for First Time in America

An assisting artist new to the Philadelphia Orchestra, though by no means new to Philadelphia, and a symphony which had never before been played in America, or elsewhere, were the novelties of the symphony concert yesterday afternoon at the Academy. By no means novel, but interesting in every way were the familiar pieces and the entirely desirable smoothness and skill with which the orchestra played them.

Mr. Albert Spalding was heard here last year in a recital and the reviewer can recall the impression of solidity, of musicianship and of restrained force which he then received. Those qualities, with an addition of some fire, with the makings of passion, were brought by Mr. Spalding to the playing of Brahms' concerto in D, a happy and an interesting work. Perhaps in the first allegro Mr. Spalding was a bit cold; certainly he was played the least desirably to the composer's attitudes except for brief scintillant moments. But in the two other movements Mr. Spalding came close to a glow of feeling. And as his technical abilities are superb, there is nothing more to say.

The first symphony, by Daniel Gregory Mason, was received in the earlier movements with too much approval. There is nothing over-whelming on the surface in this work, and, in fact, a part of the interest to the connoisseur is necessarily shut out to the auditor uninitiated in the play of motives. There are three motives on which the four movements of the symphony are based, and the first movement seems given over to a slightly interesting, but by no means affecting, weaving of the three. The tone of the movement is, as intended, serious, almost melancholy, but the persistence of the atmosphere is again and again interrupted by the inconsequent, almost abortive, play of the themes. This must not be taken to mean that the movement lacks logical development; on the contrary, the development may have been so logical that the material has crumbled.

Fortunately, this fault does not obtain in the rest of the work. The allegretto, capriccioso, based on variations of one of the three original themes, is light, with an obvious, but by no means vulgar, humor. Its function is to set off the gravity of the two movements between which it lies. The third movement is the climax in this drama of motives, and is sustained in beauty, in communication of rich feeling through beautiful sound, in sober loveliness of theme and in skillfulness of orchestration, it is Mr. Mason's contribution to the music of genius. The employment of the English horn as the main theme, the recurrence, in brass, cast variations or memories of other themes, are dexterous and effective. From this, without pause, the symphony runs to its finale, not so appealing in content but vastly interesting. Notable in every way is Mr. Mason's transformation of a theme originally set forth in 3-4 time to a difficult rhythm of 5-4, and notable also is the freedom of orchestration with which each theme is finally treated. The total impression of this work, heard but this one, can be of only approximate value. It may be said that there is not a shoddy phrase in the whole, not a tricky or unworthy appeal. Whether all of the composer's motives are solid may be questioned. The writer thinks they are, thoroughly. But there seems no doubt in his mind that the treatment has made for too little private and too little public and for an upheld or uplifting effect.

The concert opened with Beethoven's "Prometheus" overture and closed with Wagner's "Huldigungsmarsch." G. V. S.

Elmendorf's Travelogue

Dwight Elmendorf will return to the Academy of Music next Friday and Saturday afternoon, when he will present his new lecture, "The British Isles," as the first topic in a new series of his wholesome and instructive travel talks.

Beginning the tour at Queenstown, there will follow visits to the fairland region of Killarney, to Cork and to Dublin. Leaving Dublin, we go northward to Tanderreen Castle and the tomb of St. Patrick; then to the Giants' Causeway, and down to Derry, and so into the County of Mayo and to Belfast. Then to England, for a visit to Liverpool, Chester, Oxford, the Thames at different points, Warwick, Kentworth, Stratford-on-Avon, London, the Dukeries and the English lake region; and to Scotland, where there will be glimpses of the rugged coast, the highlands and the lowlands, of grim palaces, city streets and country byways, the homes and haunts of Scott, Burns, Bruce and Wallace and "other places of interest," as the touristic call them.

Quo Vadis? Actor

By MARGARET MAYO The only way to convince an audience of the actuality of your play is to convince them that the persons who appear in your action are actually living and acting as busy off the stage as they are on it. No playwright should ever permit a character to leave the visible action of his piece until he has established, in the mind of the audience, the character's character is going and just what he is going to do. If the author fails to do this, he has a flat, unreal piece of work as his result.

SOTHERN DEFENDS THE PLUMP POET

Continued from Page One Wendell Holmes, John Greenleaf Whittier, Bayard Taylor, William Cullen Bryant, Bret Harte and others. Each of these men, while not exactly dandies, dressed at the top of the mode.

It might be possible, in scanning the portrait galleries of the poets, to discover one or more gaunt aspect, but these mostly were men of ill health, and not men starved by the poetic faculty. It must be taken into account, also, that some few of the great English poets died at an early age, and so had no opportunity of acquiring a Falstaffian aspect. There is, no need to mention Alexander Pope and Keats, for they were amemics. They were not troubled by poetry, but by their lungs and liver.

I do not know a whole lot about the poets of France, but I am aware that Francis Villon longed to be fat; he wanted to be fat, only he couldn't get enough to eat. The greatest poet of France was of ample girth. I refer to Victor Hugo. Guy de Maupassant was a great feeder and gained a great redundancy of penicillin. Daudet and De Gancourt—both corpulent.

The first great poet of England was a fat man, Dr. Chaucer.

DANCING

EDWARD A. COLL Presents His Original Dance Dedicated to PREPAREDNESS TUESDAY EVE., FEB. 22d AT 8 P. M. ACADEMY OF DANCING 41st and Lancaster Avenue (Lancaster Theatre Building) This unique dance will be featured by decorations and musical suggestions to modern warfare. AMBUSSANCE P. L. COLL, Musical Director.

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MUSICAL

CARL TSCHOPP Center Park and Parkside MANDOLIN, BANJO, GUITAR, STRINGS

SHE HAS POUNDED THE KEYS ON AND OFF

Miss Mary Behan, the stenographer of "A Pair of Sixes," which comes to the Walnut next week, graduated from one of the biggest business colleges in New York. Hence, her "copy" in "A Pair of Sixes" is real stuff.

Corporation Law for Kids

Mr. Walter Fenner, comedian, playing the leading role in "A Pair of Sixes," which returns to this city for a return engagement at the Walnut Street Theatre, week of February 21, is spending all his spare time trying to interest legislators and the Board of Education to have a law passed that will add a course of corporation law to the studies of the public school children. It is Mr. Fenner's contention that it is difficult for a business man to succeed nowadays without a fair knowledge of law. In this era of corporations and combines, it is only right that the young American, who graduates from our public schools should feel that he is mentally equipped to embark on a business career, and that he can only feel after absorbing a certain amount of corporation law.

For Corsors

If it is deeply conceived, it cannot be immoral.—George Meredith.



DWIGHT ELMENDORF The popular lecturer, who begins a series of talks at the Academy next Friday.

Musical Glasses

SUNDAY, FEBRUARY 20 The Jewish World celebrates its second anniversary at a sacred concert at the Metropolitan Opera House, with the following assisting artists: Prof. Carl Frieberg, pianist; Thaddeus Rich, violinist; Hans Kinsler, cellist; Joseph Beckett, tenor; Miss Victoria Seal, soprano; and Miss Victoria Seal, soprano.

MONDAY, FEBRUARY 21 Julia Culp in recital. Madame Culp will sing songs by German, Dutch, Russian, French and American composers. Walter Danbroach, violin solo; Mr. Herman Weinberg, Symphony Club Orchestra.

TUESDAY, FEBRUARY 22 Concert by West Philadelphia Symphony Orchestra, with Edna Florence Smith, soprano; Kathleen Walker, violinist; at the St. Paul Presbyterian Church, at 8 o'clock. The Symphony Club's concert at Witherspoon Hall, the program:

Concerto for String Orchestra.....Vivaldi
Symphony Club Orchestra.

The Bellini Concerto.....Violin Solo, Mr. Herman Weinberg, Symphony Club Orchestra.

(a) The Snow (with violin and cello).....Clarke
(b) Miss Esther Ormsten at the piano.....Symphony Club Orchestra.

(c) Mendelssohn's Choral Class.....Delicacy
Symphony Club Orchestra.

(d) Verandah.....Sandy
Symphony Club Orchestra.

(e) Solo, Mr. A. N. Noyes.....Sandy
Symphony Club Orchestra.

Symphony Orchestra.....Hamerick
Allegro Moderato.....Philadelphia
Symphony Club Orchestra.

WEDNESDAY, FEBRUARY 23 Third concert of the New York Symphony Orchestra, with Frits Hempel, violinist, at the Academy of Music.

PROGRAM:
1. Symphony No. 4, D minor.....Schumann
2. Air, "Invitation," from "Egmont".....Verdi
Miss Hempel

PART II.
3. Excerpts from "Iphigenia in Aulis".....Violoncello solo, Mr. Jacques Renard.
4. Procession of the Knights of the Holy Grail, from Act I, "Parsifal".....Wagner
5. (a) Summer Song from "Die Meistersinger".....Meyerbeer
(b) Serenade.....Strauss
(c) Symphonic poem, "Ullava".....Smetana

THURSDAY, FEBRUARY 24 General Reception in recital at the Little Theatre, at 8:30. The program:

So in m'ami.....Perpold
O mio dolce ardor.....Glinka
La stanzas vinta.....Mozzart
O bocca dolcorosa.....Sibelia
Te m'ami.....Ries
Wah auf mir du dunkles auge.....Herzman
Zur ruh' sur ruh'.....Schubert
Venuskymme.....d'Albert
Sombroero.....Paldilbe
Les filles de Chio.....Delibes
Die Krache.....Schubert
Prushingina.....Orphan
Sweet summer land.....Schubert
Sylvia's Song.....Schubert
The Post.....Schubert
Only of Thee.....MacDowell
My Lover, He Comes On the Road.....Liszt
The Craving of Water.....Campbell-Tilton
The Awakening.....Suzor

FRIDAY, FEBRUARY 25 Organ recital by Miss Mary Rogers, at the Episcopal Presbyterian Church.

THURSDAY, MARCH 2 Organ recital in song recital at the Little Theatre.

BILLIE BURKE IN HER FIRST



You may fill in the blank with "overalls" or "movie" just as you please. For in the new Triangle photoplay, "Peggy," which comes to the Arcadia next week, the popular star not only makes her debut on the screen, but joins the overall movement, which has lately grown so popular with housewives.

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