

THE FEAR MARKET, AMILIE RIVES' PLAY IS GOOD AND BAD

Early Season Impressions of Yvette Guilbert, Before Philadelphia Thought to Hear Her.

By WALTER PRICHARD EATON AMILIE RIVES' play, "The Fear Market," based on the Town Topics revelations a few years ago, is an extremely bad play, which is extremely good entertainment. It is a bad play because the author doesn't know how to put a play together, especially in the important matter of making all her little details and causes and effects plausible and consistent. Her logic of events won't stand scrutiny.

It is good entertainment, however, because it is extremely well acted, because the essential theme, an attack on the slimy journalism of the old Town Topics, is one to inspire sympathy and interest, and because the author's sense for amusing or tart characterization and pithy conversation is pronounced.

The play has much in common in these last respects, with the comedies of Clyde Fitch. But Clyde Fitch would never have been guilty of the Princess Troubetzkoy's plotting. For instance, the editor of the slimy paper will not let his daughter read his publication, for he loves her and doesn't want her to find out what his business is. She, however, consumed with curiosity, is living at a hotel, where it lies in the news stand. But, of course, if she weren't told by her lover, the dauntless lawyer who is exposing her father, what the business is, the play would have to be all rewritten. How many hopeful dramas have we seen fall of the place their author's real intelligence entitled them to, just because of this fundamental inability of the author to build a logical, truly knit dramatic structure!

Mr. Flako has returned to the managerial ranks as producer of this play, and he has picked an excellent cast, who give fine account of themselves. "The Fear Market" is so nearly first-class in many respects that it makes one grieve to withhold from it the praise we would like to give. It is a very good bad play.

One of the most perfect artists in the world reached New York early this season after an absence of several years, and gave a recital in the Lyceum Theatre to half a house. We refer, of course, to Madame Yvette Guilbert. It is pleasant to add that the second concert was better attended, and the third and fourth sold out the house. She then departed on a concert tour of the country, and if she is not greeted everywhere she goes with large audiences, it will mean that everywhere she goes theatre patrons will miss one of the rarest treats the stage now affords.

YVETTE GUILBERT, CHANTEUSE, RETURNS

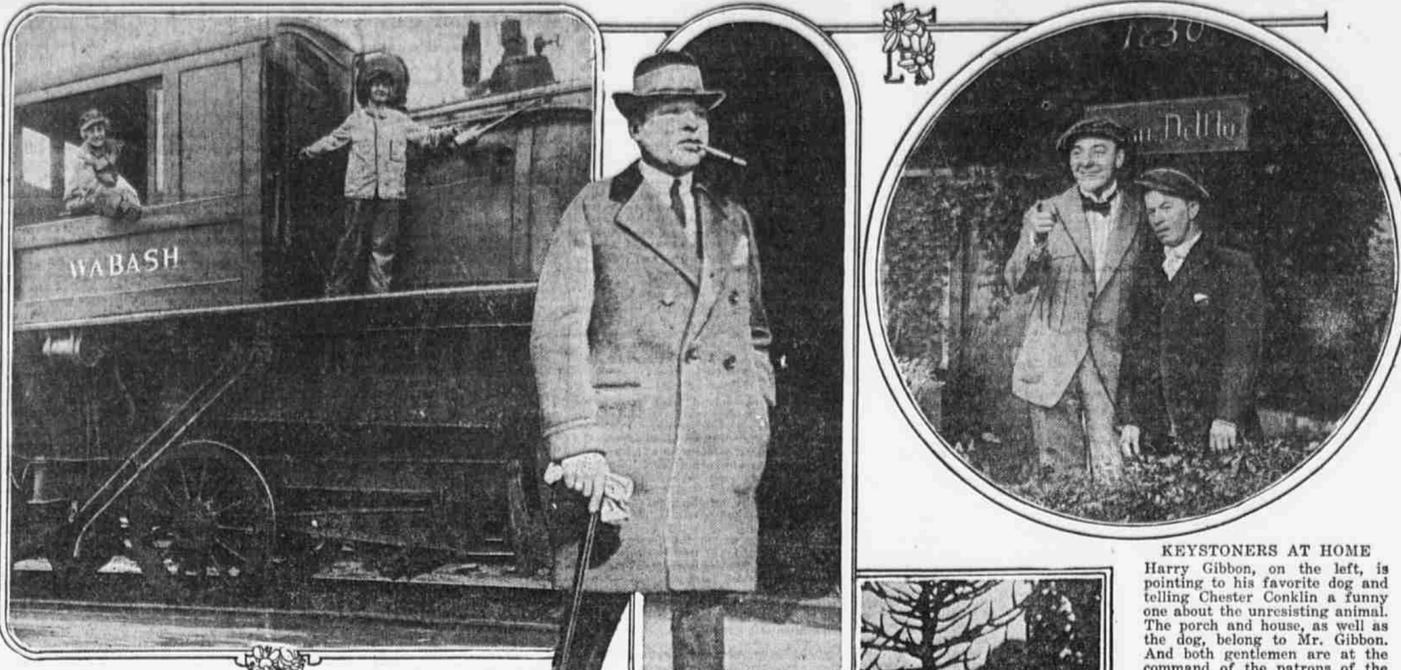
WHEN Yvette Guilbert comes to the stage of the Adelphi Theatre next Tuesday afternoon she will be surrounded by conflicting memories. Those who heard her when she was the Yvette—not so much of the poem printed below—but of the ever-so-slightly wicked chansonette of the days of "Linger Longer, Lou" and "Her Golden Hair Was Hanging Down Her Back," will not know her, as she now is singing "the pity of unpitied human things." Others recall the wonderful entertainment when she came to the Academy of Music with Albert Chevalier—already the new Yvette. Since then—it was some ten years ago—she has been here once in vaudeville. She returns as Mme. Bernhardt returned—as from another world to a generation who knows nothing of them except their imperishable names. Tuesday afternoon Mme. Guilbert will sing songs of many different periods of history, and for each period she will be appropriately dressed. Vanished the long, black gloves! Vanished the fantastic glories of the 90's! Only Yvette remains—and memories. One of them, by Arthur Symons, follows:



Yvette Guilbert as De Zayas sees her in "Vaudeville." (Mitchell Kennerly, New York.)

That was Yvette. The little Ambassadeurs Gitters this Sunday of the Fete des Fleurs; Here are the flowers, too, living flowers that blow A night or two before the odours go; And all the flowers of the city were Are laughing with Yvette this day of days. Laugh with Yvette? But I must first forget Before I laugh that I have heard Yvette. For the flowers fade before her; see the light Dies out of that poor cheek and leaves it white. And a still shiver takes me as she sings The pity of unpitied human things: A wee beyond all weeping, tears that trace The very wrinkles of the best grimaces.

WITH THE AGILE CAMERA MAN ON A TRIP UP AND DOWN THE AMUSEMENT WORLD



"ALL ABOARD!"

These two Englishwomen of the "Nobody Home" chorus have been spending their odd hours learning the jobs of engineer and fireman, so that when they return to England in the summer they may take the places of men needed at the front. But what will the men say to it?

Fine Feathers May Make a Man or Clothes the Bird

Not so many years ago Melville Ellis, who will be at Keith's next week, designed the costumes for the Shubert musical comedies. His costuming always ran to the dainty, attractive, striking color effects. Good taste was the keynote of Mr. Ellis' ideas. Mr. Ellis has decided views on dress psychology.

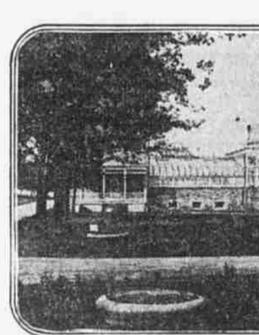
"To be individual in dress usually means to be badly dressed. The primary purpose of dress should be to establish the true relationship of person and personality with environment and social color, and to do this with that exquisite sense of the eternal fitness of things, without which all the art and cunning of the fashion creator are in vain. Most women lose sight of the fact that distinction is the sign of class in dressing. In designing the costumes for a chorus of a musical show, I have always put my theories into practice and before coming to a final decision I have had the young women of the chorus spend several afternoons in my study where I could study them and the result has always been satisfactory.

"In designing the five gowns worn by Miss Irene Bordoni for the act in which we are now appearing in vaudeville, I was confronted by an entirely different situation. Here the object was not to establish the relationship of personality with environment, but to bring into high relief the predominating characteristic of an individual woman's personality. In Miss Bordoni's case, this characteristic was chicness. Here was a woman whose every feature, whose every line of figure, whose every movement of head or body, spelled chic. After my first interview with her, there followed a general ransacking of my memory for some clue—a bar from some half-forgotten French chanson—a saucy figure looking out from some dim old canvas, which might eventually lead me into finding just the right style of frame with which to surround and enhance her piquant personality.

"After two days of cogitation along this line I suddenly recalled John Sargent's famous picture, 'Carmenita.' The figure of the famous Spanish dancer became a motif and in all the five gowns which I designed for Miss Bordoni the Spanish influence is paramount."

Girls with perfect teeth and lips that curl up at the corners. A—Girls' height to measure, minimum. 5 feet 7 1/2 inches. B—Girls' height to measure, minimum. 5 feet 6 inches. C—Girls' height to measure, minimum. 5 feet 4 inches. D—Girls' height to measure, minimum. 5 feet 2 inches. E—Girls' height to measure, minimum. 5 feet 0 inches. F—Girls' height to measure, minimum. 4 feet 10 inches. G—Girls' height to measure, minimum. 4 feet 8 inches. H—Girls' height to measure, minimum. 4 feet 6 inches. I—Girls' height to measure, minimum. 4 feet 4 inches. J—Girls' height to measure, minimum. 4 feet 2 inches. K—Girls' height to measure, minimum. 4 feet 0 inches. L—Girls' height to measure, minimum. 3 feet 10 inches. M—Girls' height to measure, minimum. 3 feet 8 inches. N—Girls' height to measure, minimum. 3 feet 6 inches. O—Girls' height to measure, minimum. 3 feet 4 inches. P—Girls' height to measure, minimum. 3 feet 2 inches. Q—Girls' height to measure, minimum. 3 feet 0 inches. R—Girls' height to measure, minimum. 2 feet 10 inches. S—Girls' height to measure, minimum. 2 feet 8 inches. T—Girls' height to measure, minimum. 2 feet 6 inches. U—Girls' height to measure, minimum. 2 feet 4 inches. V—Girls' height to measure, minimum. 2 feet 2 inches. W—Girls' height to measure, minimum. 2 feet 0 inches. X—Girls' height to measure, minimum. 1 foot 10 inches. Y—Girls' height to measure, minimum. 1 foot 8 inches. Z—Girls' height to measure, minimum. 1 foot 6 inches.

BERT WILLIAMS LIKES A WALK



This large conservatory is included in the grounds of the Lubin ranch at Betzwood. It figures in many of the feature films which the company produces. A live movie producer needs all sorts of things in this backyard.

The Face or Figure Which Do You Choose

It cannot be said with any degree of truth that the chorus girl, or, properly speaking, the show girl, is losing her figure. Nay, that will never be. But this most cherished of all attributes received a severe jolt recently in the assembling of the girls who were expected to wear the clothes and look pretty in "A World of Pleasure," which opens at the Lyric next Monday.

Those who responded to the frat call, and there were several hundred, were startled if not shocked at a notice posted on the stage. It was interpreted as a forerunner of a new and unheard-of menace to the poor working girl whose limousine is supposed to be upholstered to match her latest frock. They read with indignation and stamped their pretty diamond-studded heels 'till the rhinestones really rattled.

It carried with it the terror of a Zeppelin grapple—a few laughed, but others were wont to cry. Some were on the point of leaving at once—they always are—but stayed. Most of them qualified. It is true that the ivory inspection was not conducted by a surgeon of dentistry, but all of the gold-capped cuties were wended out of the ranks by the sharp-eyed stage director, who made it plain that the Winter Garden had decided to discontinue all free advertising of the bridgebuilders and crown heads of America.

A Vaudeville of the Movies

THERE is a great deal on the screen these days besides the five-part feature. Indeed, there has always been. Gathering together the one-reel novelties that the big producers are issuing—notably those of the Paramount—and adding a few "reissues" from the early days of Griffith, any club can get up a unique and entertaining program of genuine novelty. Here is what the Merion Civic Association will show its members Monday in the Merion model schoolhouse:

Kilkenny Theatre of Some Years Ago

People often quote the saying about "fighting like Kilkenny cats," but cats are not the only things with the name of Kilkenny that are worthy of note. The Kilkenny Theatre, at least, deserves some consideration, even if the pugilistic tendencies of the cats are lacking.

Human and Animal Motion Analyzed

Men, dogs and horses shown at a snail's pace. "Farmer Alfalfa's Catastrophe" A Bray cartoon comic.

appeared nine out of ten of the audiences on whom this test was made followed this girl's work. Another girl, whose smile rivaled that of the first, was then included in the experiment and the attention was divided. A third and then a fourth were added, with the same results. It therefore, became apparent that if all of the girls knew how to smile the attention of the audience would be increased many fold. The perfect smile must be backed by perfect teeth.

Do You Want a Place to Make Love In?

"Where do they find such lovely places?" Frequently the question has been asked by persons who are watching a motion picture. They wonder where the photoplay producers find the scenery.

THE MOVIES USE IT

This large conservatory is included in the grounds of the Lubin ranch at Betzwood. It figures in many of the feature films which the company produces. A live movie producer needs all sorts of things in this backyard.

THE BALLET RUSSE "AT LEISURE"

But only for the moment. Mme. Goncharova and MM. Massin and Larianoff were merely taking their ease in Switzerland during the rehearsals which preceded the descent of the company on America.

Spring is here and summer is coming, and everywhere there will be motor-cars, sunbathers, swimmers, and at home, a course of dancing lessons at this school of dignified and will prepare you to always be ready. Here lessons are given every day from 10 A. M. to 10 P. M. by an excellent corps of "specialist" instructors.

ORCHESTRA PLAYS FRANCK SYMPHONY; MEMBERS ASSIST

Concertmaster, and New First Cellist Are Soloists in Brahms Concerto

IF THE patrons of the Philadelphia Orchestra are not all music lovers, there must have been a sharp division in their number yesterday afternoon when the 114th pair of concerts was begun. After the overture, variously known as "Fing's Cave" and "The Hebrides" (Mendelssohn) the program offered but two numbers, the Brahms concerto for violin and piano, in which Messrs. Rich and Kindler were the assisting artists, and Cesar Franck's symphony, his only one, in D minor. It may be heterodox to suggest that patrons may like one of these and music lovers the other. What we mean is simply that patrons were very properly pleased with the playing of two of the orchestra's brilliant artists, and those more purely devoted to music were pleased with an infinitely greater work, which was played equally well by all of the orchestra's brilliant artists, with the exception of those two.

That Mr. Rich and Mr. Kindler would play well was to be expected, but they could not lift the first movement of the concerto from its pit of highly intellectual, carefully worked out dullness. In it Mr. Kindler had one or two moments of great tonal beauty, but it remained for the soloist and his capacities of tone and to the limits of their power of expressing feeling. The solo is the favored instrument here, and the violin in the concerto is not in the finale, so that each player had his time, and each cultivated it tenderly.

The virtuosity of Mr. Rich, noted in his playing of the Paganini concerto last year, was not so marked, and, indeed, should not have been. He seemed to clamorous success, but he held to his work as a capable and excellent artist. Mr. Kindler, surviving the ordeal of critical eyes, both before and behind him, was beyond giving promise of his coming work. He gave promise.

Francis Symphonies was not played here last year, the 25th since his death. It might profitably be played again every year until the 50th anniversary, and possibly every year thereafter to the centenary. A work of the profoundest feeling and the most amazing workmanship, its appeal might be universal if not emotional expression were not so limited. Under Mr. Stokowski's baton, the symphony took on unusual color and was rich in the unfolding of theme and variation. It bore a strange and legitimate resemblance to the orchestral music of "Triton and Isolde," and from that comparison something of the fire and force of Cesar Franck may be deduced. The symphony has the sadness of earthly things. Its famous question is not of small things, and such an answer as there is in the symphony is the answer of renunciation. What this has to do with the poem of passion and desire of Wagner is not certain, for we have learned to think that the last frenzy of action and the last suffering of renunciation are irreconcilably apart. Wouldn't it be better in music that we might learn the truth? G. V. S.

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