

THIS WEEK: "THE MASTER," AT BROAD; "OH, BOY," AT LYRIC AND "GHOSTS," AT LITTLE THEATRE

Both Sides of the Curtain

ARTISTIC FACTORS IN THE MUSICAL ACTIVITIES OF EASTERTIDE

THEATRICAL CALENDAR FOR THE COMING WEEK

Art Has Its Innings in Stimulating Wartime Melodrama—Growing Intimacy of Broadway Revues. Philadelphia's Enlarged Theatrical Map

CRITICISM would have been perfectly willing to stack arms and, to the limit of its capacity, "frank" "Getting Together" on its inspiring and patriotic travels throughout the land. Happily, however, no such truce with discrimination was necessary. The entertainment proved meritorious enough to stand the test of appraisal apart from its mission, and this very circumstance rendered the attainment of its intentions all the easier.

Audiences that witnessed the piece at the Lyric Theatre last week were undoubtedly prepared to condone any weaknesses in the most outspoken of war plays. The significance of its stirring "message" overrode all other considerations. Consequently the artistry of the interpretation came as delightful, gratuitous surprise.

The footlight carpentering of Ian Hay, J. Hartley Manners and Percival Knight produced an episodic drama whose joints were occasionally creaky, but one on which the blight of dullness never settled for a single moment. "Getting Together," for all its slender motivation, is an exceedingly stimulating and enlivening diversion. When the brilliancy of its cast is recognized its theatrical import becomes even more pronounced.

Art Well Blended With Patriotism GENUINE all-star casts are rare these days. The disruption of the old Daly, Lyceum and Empire companies robbed the American stage of a very valuable element of proportion. It is customary now to speak of a favorite

Conversion of the proceeds of "Getting Together" into war-charity activities. Fenders patronage of this "play" on its countrywide tour an act of patriotism. The novelty of the situation lies in the fact that the purchase of a ticket does not involve an act of self-sacrifice.

"Personality" Rules at Winter Garden THE appeal of the average Winter Garden "show" or "Broadway revue" is largely dependent on personalities. Managerial recognition of this circumstance is now quite unapologetic. Comedian Tinney is "Frank" and ex-Champion Corbett is "Jim" in "Doing Our Bit." The diversified extravaganza visible at the Chestnut Street Opera House. Not long ago loquacious Mr. Wynn, of the flexible hats, was "Ed" in "Over the Top" at the same theatre. The practice is strikingly illustrative of the magnetism of popular entertainers and of the growing intimacy of variegated "revues."

Mr. Tinney, it may be noted, was one of the first of funmakers to become "strictly personal" across the footlights. The public delighted in such confidential nonsense and it is taking the same pleasure in his current performances.

"Doing Our Bit" seems to have won even more favor than the season's previous Winter Garden offerings. In a few weeks it will not be easy to recall what it was all about, but memory of the personal element will abide. This production can be card-indexed as "the Tinney" show. Earlier ones, among others, were Mr. Wynn's and the "Rev." "Chick" Sale's.

Plans for New Schubert Theatre

THEATRICAL patronage has recovered bravely from the melancholy slump which afflicted it last December. It weathered the fuel administration's rather lively anti-Easter period. And now, despite the war, there are definite prospects of additional footlight activity in this city.

The handsome Schubert Theatre, undergoing swift construction on the former site of Horticultural Hall, is scheduled for completion on May 10. There are rumors that the daring venture of giving summer musical plays in Philadelphia may be made. The plans have not yet fully matured, but it is asserted on reputable authority that the new house will be opened as soon as it is finished. The initial attraction may be "Maytime" or the new Winter Garden potpourri, "The Passing Show of 1918."

Less frivolous offerings will, of course, be presented there when the regular season is on, and by next autumn eight so-called "first-class" theatres will be in operation here for the first time in the city's history. This figure can be swelled to eleven if the Little Theatre, whose policy has lately been variable, and the Academy and the Metropolitan, devoted to music, are included.

Heroic Paris has learned that theatres could be useful emotional safety valves in war time. London, harassed by nocturnal air raids, still clings to her matinees. With such precedents by civilization's champions, Philadelphia need not be uneasy about welcoming her newest playhouse. H. T. CRAVEN.

MAETERLINCK'S ART INVADES THE FILMS

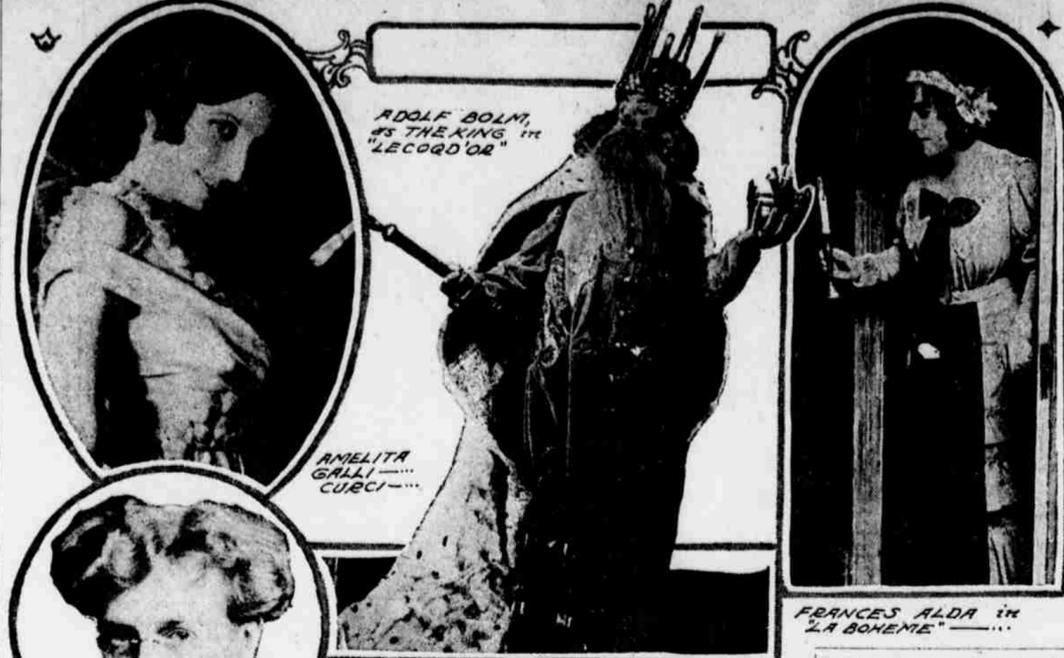
"Blue Bird's" Imaginative Beauty to be Revealed at Stanley Theatre

The fitness of Maeterlinck's richly imaginative play, "The Blue Bird," for screen adaptation is entirely obvious. The only wonder is that the project has been so long delayed. Its transformation episodes, its pervasion of magical incidents, its pervasive mystical appeal suggest the intangibility of pictures rather than the often palpable mechanics of the stage. Stanley Theatre patrons will next week be given a chance to see how well Maurice Tourneur, director for Artcraft, has appreciated these circumstances, when the filmed "Blue Bird" will have its first Philadelphia showing.

Advance reports happily herald the photoplay as inaugurating a new era in screen art. The touching and simple symbolism of Maeterlinck's lines, the delicate yet direct poetic content of the least-mannered dialogue that ever emanated from his pen, should, moreover, provide admirable "titles." The measure of their effectiveness will, of course, depend largely on the good taste of the scenario maker and the depth of his respect for a work of unquestioned genius. Revising Maeterlinck is certainly not advisable. Fortunately, considering the pains expended on this production and the distinction of the suspense under which it is launched, there is little reason for anticipating any such errors of judgment.

Aided by the authority of motion-picture technique in handling fairy-like and supernatural scenes, the alleged mystical meaning of "The Blue Bird" should be made very plain. Two little Flemish children go in quest of the bird of happiness. After many adventures in realms of the spirit and of actual life, they eventually discover it in their own home. There is no cryptic philosophy in this concept. The beauty with which the Belgian playwright has adorned this simple idea is chiefly what gives "The Blue Bird" its exquisite artistic potency.

Britain Lifts Lid From "Ghosts" In association with the Little Theatre's revival of "Ghosts," with Robert Whittier as director, the British censor for some time past has been very busy. It is noted that the play was under a ban for twenty years. Only recently has the censorship been lifted and the play in England, with the result that it is now being played in London.



ARTHUR SHATTUCK—PIANIST—

BRILLIANT CLIMAX OF MUSICAL SEASON

Galli-Curci's Visit and "Golden Cock" Outstanding Events Next Week

THREE OPERAS IN A DAY

The season's musical activities will attain a climax next week when the roster will include two grand opera bills, three symphony concerts, a McCormack recital, and the first appearance here of Amelita Galli-Curci. The brilliant coloratura soprano who has this season so thrilled and delighted her hearers will be the soloist at the New York Symphony Orchestra's concert to be given in the Academy of Music on next Wednesday afternoon.

Opera patrons next Tuesday will have their busiest day since the Campanini forces abandoned Philadelphia. Mr. Galli-Curci's artists will be heard both in the afternoon and in the evening at the Metropolitan. The matinee bill will be given to make up for the performance originally scheduled for January 22 and called off by order of the fuel administration. "La Boheme," with Aldo Martinielli, Chalmers and Scott in leading roles, will be the night program.

Conspicuous interest, however, centers in the afternoon attraction, which will be of a dual nature. The bill consists of Leon's musical tragedy of Chinatown, "L'Oracolo," and Rimsky-Korsakoff's unique and fascinating opera-pantomime, "Le Coad d'Or" (The Golden Cock), which has been acclaimed as the most significant novelty of the Metropolitan's season.

This exceptional work, almost the last of its composer's pen, was finished in 1907 and produced in Paris and London in 1914. The action, which is based on a fairy tale by the Russian poet, Pushkin, is entrusted to the persons of the play is sung by the principal artists and choruses, garbed in Russian costumes and seated on terraces arranged on each side of the stage. Approximately fantastic scenery has been designed and painted for "Le Coad d'Or" by Willy Pogany, who also designed the costumes. For the stage management Adolf Bolm, a former star of the Ballet Russe, is responsible. Pierre Montoux, who conducted the work in Europe, will direct the performance here.

The double cast will be as follows: The Queen, Miss Galli and Mrs. Barrientos Amelita; ... Mr. Blom and Mr. Dieder; ... Mr. Bessie and Mr. Russell; ... Mr. Benjamine and Mr. Diaz; ... Mr. Hall and Mr. Joseph; ... Mr. Knicker and Mr. Reschlin; ...

The argument of the mimed opera, in which philosophic, ironic and poetic symbols may easily be discerned, relates to the tragic bargain made by King Dodon, a lazy and gluttonous ruler, with



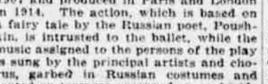
AMELITA GALLI-CURCI—

ADOLF BOLM, AS THE KING IN "LE COAD D'OR"



ARTHUR SHATTUCK—PIANIST—

ROBINA GALLI—THE QUEEN IN "LE COAD D'OR"



ROBINA GALLI—THE QUEEN IN "LE COAD D'OR"

his chief astrologer. The necromancer, in exchange for his wonderful golden cock, which can foretell the future, extracts from the monarch a promise of any gift at his command. The bird, placed on a spike in Dodon's capital, sounds a war alarm. The king and his troops begin the campaign, and after a disastrous battle with the foe, Dodon and his general, Polkan, are driven toward the supposed headquarters of the enemy chieftain. A beautiful woman emerges from the tent. She sings a seductive song, praising her own striking physical charms. Dodon is enraptured. She informs him that she is about to conquer his capital. That victory is very costly, since Dodon escorts her into the city as his bride.

A stormy honeymoon follows, in which the vivacious young queen compels Dodon to amuse her in ways which he regards as undignified. The pair quarrel. The astrologer then appears and reminds Dodon of his promise regarding the gift in exchange for the golden cock. But the queen herself is what the wizard demands. Dodon strikes him with his scepter and the magician apparently falls dead. The marvelous bird flies down from the spike, necks Dodon on the head and kills him. The astrologer revives and informs the audience that the whole story is a fable and that he and the queen are the only real human beings involved.

"The Golden Cock" will be sung in French. The Italian text will be used in "L'Oracolo," which is to be given as a curtain raiser. The principals in that opera will be Florence Easton, Alto; Scott, Dieder and Braslau, Soprano; and Pierre Montoux, who conducted the work in Europe, will direct the performance here.

Other musical events of the week will be the Matinee Musical Club's concert of American music, featuring Charles Gilbert Spruce, the pianist-composer, in the Bellevue-Stratford Ross Garden on Tuesday afternoon; a recital by J. Heifetz, violinist, and a piano quintet in A major by Dvorak, on Thursday night, at the Twentieth Century Club, Lansdowne; and a concert by the Schmidt Quartet in Witherspoon Hall, on Thursday evening. The chamber music program of these excellent artists will be composed of Beethoven's Quartet No. 4, in C minor, and Haydn Adagio, Fozzi's "Tema con Variazioni," and a piano quintet in A major by Dvorak. Hunter Welsh will be the assisting performer.

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THEATRICAL CALENDAR FOR THE COMING WEEK

Ironic Comedy by Herman Bahr, Highly Successful Musical Play and Ibsen Revival Conspicuous Among Footlight Offerings of the Easter Season

NEW ATTRACTIONS BROAD—"The Master," psychological comedy by Herman Bahr, one of the most noted of contemporary European dramatists. Benjamin F. Glaser has made the English adaptation. Arnold Daly, who has not been seen here for several seasons, has the stellar role. His supporting cast includes Carl Eckstrom and Kate Roemer.

LYRIC—"Oh, Boy," dainty musical comedy, with sprightly melodies by Jerome Kern, P. G. Wodehouse and Guy Bolton have furnished the amusing book and lyrics. The original New York company, including Anna Wheaton, Hal Forde, Lynne Overman, Fay Marbe and Stephen Malley will be seen.

LITTLE THEATRE—"Ghosts," by Henry Ibsen. Robert Whittier, former member of the stock company of this house, portrays the character of Oswald. Hilda Englund and Helen Freeman are in the cast.

FORREST—"The Bridal Not," thirtieth annual production of the Mask and Wig Club of the University of Pennsylvania. Edwin M. Lavino has written the book and Charles Gilpin the score. "A verical fantasy," by Carl Bloomingdale, and entitled "The Modern Privateer," will be a special feature.

CONTINUING ATTRACTIONS CHESTNUT STREET OPERA HOUSE—"Doing Our Bit," an elaborate new extravaganza from the New York Winter Garden. The stellar company includes Frank Tinney, Lewis James J. Corbett, Ada Lewis, Charles Judels and the Canons, Spanish dancers. Among the spectacular features of this diversified entertainment is "The Disembarking of the American Soldiers in France," a scenic specialty designed by Lincoln J. Carter and J. J. Shubert.

ADELPHI—"The Man Who Came Back," Jules Eckert's melodramatic play, of a generation, through adversity, of a millionaire's son is the basic theme. The play is presented in five episodes, each with its own title. In the excellent company are Mary Nash, Conrad Nagel and Clifford Dempsey.

VAUDEVILLE KEITH'S—Ray Samuels in song specialties; Robert Bosworth, long known as a film favorite, in a one-act version of Jack London's "The Sea Wolf"; Kate Ethore and Sam Williams, L. Kohlman, Morton, John Moran, John Moran, assisted by Adelaide Mason and Latta Corder; Lew Pictel and O. H. C