"THE COHAN REVUE," FORREST; "BACK AGAIN," OPERA HOUSE; "PASSERS-BY," LITTLE THEATRE

Both Sides of the Curtain

Shakespeare's Birthday and His Missing Dramas. "Society's" Coolness to Supreme Dramatist—"They Order Things Better on Broadway"—Latest Moliere Venture

THE birthday of the world's greatest dramatist, which falls on next Tuesday, April 23, will be celebrated in the familiar Philadelphia fashion. William Shakespeare will be conventionally lauded and just as conventionally unplayed.

"'Tis he alone," sang Thomas Bailey Aldrich, "who lives and reigns." In that case this city is not of his empire. "Others abide our question; thou art free," wrote Matthew Arnold. Local statistics are contradictory. Shakespeare in Philadelphia enjoys just about as much freedom as the Czar in Tobolsk. The supreme bard is chained to our bookshelves, to our library tables. The life-giving atmosphere of our footlights is fatuously denied him.

This season has marked the climax of neglect. Not a single Shakespearean drama, not even an excerpt, has graced the Philadelphia theatre. Last year came the late Sir Herbert Tree with the unrepresentative, perhaps even spurious, "Henry VIII" and one precious act from the wholly authentic "Richard II." Grant him overrated if need be, this English actor-impresario's artistic

LILA RHODES
Cousin to George Michael Cohan and a principal in his footlight revue, coming to the Forrest on Monday.

initiative was unflagging and unchallengeable.

That quality is but faintly discernible in many American managers. Their sheep-like proclivities ofttimes reduce our theatrical menu to the monotony of prison fare. Such abilities as they possess are frequently directed toward hamstringing independent enterprises. New producers with new ideas or praiseworthy old ones may flourish temporarily in New York, but road tours for such undertakings are often made impossible. The booking systems of the two rival "syndicates" are developed to the point of stultification.

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False Basis of Dramatic Shortage

IN consequence, our local playhouse proprietors, whose functions are occasionally akin to those of mere building superintendents, are most uncomfortably situated. This year, for example, in mid-April, with a full six weeks of good theatre weather in prospect, some of these managers are forced either to shut up shop or take in the movies as a last resource. The regular season at one theatre closes a week from today. Another is already presenting films. More are to follow suit.

Meanwhile Shakespeare's natal day is upon us. There will be much talk of our "precious heritage" and not the slightest theatrical evidence of its existence. Mere jeremiads, however, are poor remedial agents. A ray of hope beams from Manhattan Island. With co-operative enterprise on the part of both Philadelphia managers and their public and less of the prevalent ovine docility, perhaps here i "the provinces" we might bask in that invigorating light.

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Footlight Sanity Revived on Broadway

OVER in Gotham, where Washington Square and Greenwich Village have befriended the alleged "artistry" of the leading "nut" dramatists of Great and Little Russia, Japan, Ukraine, Bessarabia, Herzegovina, Transcaucasia, indeed of almost any land where English is not spoken, a startling idea has been conceived and executed. Over in Gotham, where the untamed and freakish "special matinee," exempt from booking snarls, has flourished as a palm grove on an atoll, a daring group of actors and producers has suddenly gone sane.

The cargo of Tschekova, Ostrovskys and "Yo" dramatists is thrown overboard. The ship of Shakespeare has now a definite port of call. It is the Vest Theatre. Landings are as yet made only in the afternoons, but the passengers are highly distinguished. The Shakespeare Playhouse, as the organization is called, is headed by such artists as Edith Wynne Matthison, Charles Rann Kennedy, Tyrone Power, Ian Keightley, Walter Hampden, Howard Kyle, Albert Bruning, Pedro de Cordoba, Alma Kruger and Beatrice Terry.

"Hamlet" with Mr. Hampden as the Dane, and "Julius Caesar" have already been given in admirable style, while next week's repertory in honor of the Bard's birth consists of "A Midsummer Night's Dream," "The Merchant of Venice" and "Macbeth." New York is assuredly to be congratulated on supporting such an undertaking, and there at least "Gulielmus Rex" may wield his scepter with authority and without shame.

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Supreme Playwright Is "Unfashionable"

UNFORTUNATELY several of the actors involved are employed in humbler offerings in the evenings. Were it not for this, Philadelphia's managerial wail over "no attractions" might well be called hollow and impertinent. Even as matters now stand sufficient popular demand coupled with the needed energy of local theatre administrators could conceivably result in one or two afternoon productions here before the theatrical year closes, since one of the Shakespeare players is at the present time traveling from New York after the Cort performances to appear here at the Broad Street Theatre in "The Imaginary Invalid" at night. If Albert Bruning can do this other artists can.

Such at least was the writer's firm opinion expressed one day last week to a Philadelphia theatre lover whose avocation is stage productions. Without a moment's hesitation he presented an obstacle that is food for mirth and sorrow. "Impossible!" was his verdict. "Shakespeare won't do at all."

"But the French players with a Moliere classic and other works of high literary value succeeded brilliantly here," was insisted, "and I hear that they plan to return for a series of matinees throughout all of next season."

"Of course," continued the patron warmly. "The Vieux-Columbier had substantial society backing. Shakespeare, I tell you, is not fashionable. Make him so and he'll live again."

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Making the Bard Safe for the Army

SO THERE'S the real rub at last! Call the bard "Sacha Shakseperovsky," touch up the Droeshout portrait with long curls, speed the propaganda that he is exotic, "exclusive," and a post-dramatist is remade. Soft-pedaling his much-exploited universality may be a good preliminary step. The shocking fact of his comprehensive grandeur will of course be revealed if the Shakespeare players can finally be induced to come here, and the indorsement of "inner circles" will then be irrevocable. The younger generation of the general public will realize what it has been missing and there may be less mockery here in the natal "celebration" than there is today.

Philadelphia's temporary attitude aside, however, there are definite indications, of which the Cort project is one, that the nadir of general Shakespearean neglect has been passed. Laurette Taylor has lately been experimenting with classic excerpts. William Faversham proposes to portray Hamlet next season and Margaret Anglin plans to present several of the comedies. E. H. Sothern has returned from France with the conviction that Shakespeare will be just the thing for the western-front theatres. Among other plays he and Julia Marlowe intend to offer "Macbeth" to the American army audiences. "The boys in the war," he said recently, "only want the best." Certainly they will receive it when Miss Marlowe plays, and the stimulation of their good taste is bound to exert a potent influence on our home theatrical affairs when peace is restored. Making Shakespeare safe for the army is a splendid augury of brighter days.

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Vivacity That Is Untranslatable

THE expected happened in the Coburn Players' production of "The Imaginary Invalid," disclosed here this week. Much of the snap and sparkle of Moliere is vitiated in an English text. The play in its current form is fairly amusing, seldom brilliant. Rather uninspired, though painstaking, acting contributes to the mildness of its appeal. Mr. Bruning is the most accomplished artist in the cast, but for so talented a performer he is cast in a surprisingly secondary role. Copeau's French company lately showed us how dazzling a Moliere masterpiece could be when "L'Avare" was submitted at the Little Theatre. But that is a much greater play than "The Imaginary Invalid," and even in English its original spirit would be less elusive.

H. T. CRAVEN.

Alaska's Reindeer Family Is Vast

Leonard S. Sugden, who is now presenting his big natural-color motion-picture spectacle, "The Lure of Alaska," at the Garrick Theatre, says that "the Government introduced 3000 reindeer fourteen years ago into Alaska and distributed them among the mission Eskimos and Indians. We have used all we wanted for meat and clothing and exported reindeer meat and skins to southern markets. Nevertheless, that 3000 has increased, in spite of what was used, to 75,000. They live on the caribou moss. I believe the barren land has moss enough to sustain 10,000,000 reindeer. Reindeer meat will probably be eaten from tables in New York next winter. I believe that by the production of reindeer meat one phase of the high cost of living will yet be solved. Secretary of the Interior Lane has in view transportations of reindeer meat to the United States."

PROMINENT ARTISTIC FACTORS IN SEASON'S BUSY MUSICAL AFTERMATH

TULLE LINDAHL, Little Theatre ...

EFREM ZIMBALIST, Violinist ...

MARGARET SCOTT OLIVER, Author of Matinee Musical Club's Offering ...

AMELITA GALLI-CURCI, in Recital, May 1st

OSSIP GABRILOWITSCH, Pianist ...

MUSICAL EPILOGUE NOW IN FULL SWING

Ossip Gabrilowitsch, Sophie Braslau and Efrem Zimbalist in Coming Events

Although what may be described as the subscription musical season is over, other harmonious activities, however, will by no means cease. Spring is the recitalist's harvest time, and this year's crop of April virtuosi is varied and abundant. For at least a full month more than the annual concert epilogue will be in luxuriant progress.

Ossip Gabrilowitsch, one of the really great pianists of our day, will give his only recital of the season on Friday afternoon, April 26, at the Academy of Music. Although it is generally conceded that he imparts distinction to whatever he interprets, Gabrilowitsch is, above all, the supreme exponent of the art of Chopin. It was in response to the popular demand, therefore, that the program for his recital was made up largely of the great Polish master's works. Schumann is the only other composer represented, and his "Fantasia" in C major opens the program, while the picturesque "Carnival" ends it. Two groups of Chopin numbers are included. The mazurka in B minor, the G major nocturne, and, by request, the ballade in A flat major from the first group. The second is made up of the etude in E major, op. 10, No. 3; the C major etude, op. 10, No. 7, and three preludes in G major, F flat major and B flat minor, all opus 28.

Sophie Braslau, the admirable contralto from the Metropolitan Opera Company, and Efrem Zimbalist, violinist, will give a recital in the Academy of Music on Wednesday night. The program will include vocal numbers by Rachmaninoff, Guetary, Sibella Leoni and Lang and violin selections by Sarasate, Auer, Cesar Cui, Beethoven, Paganini and Kreisler.

Michio Itow, the Japanese dancer, assisted by Tulle Lindahl and Toshi Komori, will give his first performance in Philadelphia on Friday evening, April 26, at the Little Theatre. Lasalle Spier, who has composed the music for several of Itow's dances and pantomimes, will be at the piano.

Itow is from the Imperial Theatre, Tokio, and has studied music and dancing in Munich, Dresden, Berlin, Moscow and London. In New York he staged "Bushido" for the Washington Square Players and "Tamura," a classical Japanese play, for the Neighborhood Playhouse.

Itow's art is called a fascinating mixture of the Oriental and Occidental. To him neither the eastern nor the western art is perfect in itself—the former he considers too entirely spiritual and the latter too entirely material, but by combining the two, Itow believes he has discovered an exquisite form.

Lasalle Spier, a pupil of Rafael Joseffy and Richard Burmeister, was soloist with the Berlin Philharmonic Orchestra while abroad. In his Berlin, New York and Washington recitals he has played various original compositions with great success. As a side line, he makes the properties for Itow's performances. In Itow's pantomime, "The Donkey," the "prop" donkey, as well as the music, are the work of Mr. Spier.

The Matinee Musical Club's final bill of the season in the Rose Garden of the Bellevue-Stratford will be devoted to the production of a fairy play in pantomime, pageant and song by Margaret Scott Oliver. The music has been selected and adapted by Helen Pulaski Innes. The club's orchestra will play the score. The cast is as follows:

The King ..... Minnie S. McPherson
The Queen ..... Jane H. Edmunds
King's Son ..... Helen Harris Wilson
Girl ..... Ethel Short Jackson
Boy ..... Alice Dowdell
Fairy Godmother ..... Blanche Elizabeth Lewis
Nurse Attendant ..... Eva Newlin Allen
Knave Attendant ..... Jennie P. Gickers
King's Son's Wife ..... Mary L. Kinsade
Minstrel ..... Anne Smith
Pilgrim ..... May Farley

Charles Wetzel, pianist, will be heard in recital in Witherspoon Hall on Monday evening. His program will include numbers by Chopin, MacDowell, Granados, Sibelius and Liszt. The Treble Clef's second concert of the season, under the direction of Karl Schneider, will be given in the Bellevue-Stratford ballroom on next Wednesday night. The major feature of an attractive program will be Nicola A. Montani's musical setting to Poe's poem, "The Bells." The Orpheus Club's last concert of the musical year will be given in the Academy on next Saturday night, with John Barnes Wells, the tenor, as the specially engaged soloist. Arthur D. Woodruff is conductor of this admirable male choral organization.

The regular monthly concert of the Settlement Music School will be held tomorrow afternoon in the auditorium of the institution. Philip F. Loney will present a concert, with Katherine Nouman, violinist; Martha Denby, soprano; Edward S. Van Lear, tenor, and Eleanor E. Coates, pianist, as soloists at the Presser auditorium on next Thursday evening. The Schmidt Quartet, with Evelyn Dryden, pianist, as soloist, will give its final spring concert in Witherspoon Hall on Wednesday evening April 24.

Amelita Galli-Curci's complete recovery of dental health is reported. The meteoric coloratura soprano will be heard in a recital at the Metropolitan Opera House on the evening of May 1. Her program will include French, Italian and English numbers.

COHAN KINSWOMAN AGAIN IN HIS REVUE

Prominent among the twenty-four principals in "The George M. Cohan Revue" is that dainty dancer, Lila Rhodes. It would be strange indeed to scan the roster of a "Cohan Revue" and not see Lila listed. Not because she is a relative of George Michael Cohan, but from the fact that she has been a featured member of every important musical production written by her talented cousin during the last seven years. Miss Rhodes made her stage debut in the chorus of "The Yankee Prince." Her first principal role was with Mr. Cohan in "The Little Millionaire." Then came "Hello! Broadway," followed by the first Cohan Revue," in which she scored a hit as "Major Barbara." In the present production, Miss Rhodes has three characterizations — "Miss Maytime" — Tanya Huber in "The Tailor-Made Man" travesty—and Miss Harmony in the "Words and Music" satire.

Miss Rhodes was born in Providence less than twenty-four years ago. Her family name is Costigan—Patricia Rhodes Costigan, she was christened in honor of the patron saint of the Emerald Isle. "Lila" was a pet-name of her childhood, bestowed upon her by the late Jerry J. Cohan, her uncle.

WARTIME RECORD OF MUSICAL WORTH

Operatic and Orchestral Seasons, Given Under Trying Difficulties, Surveyed

When Leopold Stokowski lays aside his baton after the final movement of the fifth Tschaikowsky symphony at the Academy of Music tonight, his orchestra will have completed a record of notable artistry in wartime. No season in the organization's history has ever been given under such difficulties. Few, if any, of its seasons have ever had more brilliant results.

American, Russian and Scandinavian novelties were produced. The rich field of modern French music was generously cultivated. Beethoven was well represented, although his seventh symphony was missed. Two Mozart symphonies were played. Tschaikowsky was more dominant than ever. The public demands this, and in the face of that enthusiasm, the captious must be silenced.

Wagner was furnished in homeopathic doses, but a retrospect of the twenty-five programs reveals considerable tribute to the Bayreuth master. For some inexplicable reason, all Nibelungen excerpts were barred. Certainly the tetralogy is no more inimically Teutonic than "Tannhauser," whose overture was received with the familiar enthusiasm. "Tristan," "Lohengrin," "Rheingold" and "Parsifal" strains were also heard, and to exquisite artistic advantage.

The beauties of Schumann, too often neglected by modern conductors, were disclosed. The monumental Schubert C major symphony and the "Unfinished" were welcome visitors to the programs. Three of the immortal Brahms symphonies were performed with sterling authority, and, of course, the lovely D major symphony of Cesar Franck was not forgotten. The splendor of Liszt shone in "Tasso" and "Les Preludes."

The soloist list was as a whole of high merit. Its weakest features were Povla Frijsh, the Danish soprano; Carl Friedberg, the German pianist, who slipped into an early set of programs before the anti-Teutonic musical movement was fully under way; Olive Fremstad, who was surprisingly out of voice, and Sacha Jacobinoff, a promising violinist, but still immature. In the list of supreme artists were Guiomar Novaes, the Brazilian pianist; Jacques Thibaud, the French violinist; Margarete Matzenauer, the Metropolitan contralto; Harold Bauer, Joseph Hofmann and Ossip Gabrilowitsch, pianists, and Pablo Casals, the Catalan master cellist. Admirable performances were also given by Arthur Shattuck, pianist, and Max Rosen, the violinist. Perhaps the most brilliant exhibition of musical virtuosity of the year was given in the unique Bach concerto for three pianos, in which Gabrilowitsch, Bauer and Olga Samaroff took part.

The opera season, rigidly exempting Wagner, was none the less one of potent interest and substantial financial return. The average receipts for a performance are said to have been about $10,000. This is indeed remarkable for a war winter. Three novelties were submitted, the Liszt "Legend of Saint Elizabeth" in operatic form; Mascagni's futile "Lodoletta" and Rimsky-Korsakoff's highly original and altogether fascinating "Le Coq d'Or."

Verdi had the largest representation of the year in "Aida," "Il Trovatore," "Rigoletto" and "La Traviata." Puccini came next with "Madame Butterfly," "La Boheme" and "Manon Lescaut." "Tosca," perhaps his best, was strangely neglected. Naturally "Cavalleria Rusticana" and "I Pagliacci" invaded the repertory. Wherever opera exists, there also is the "standard" double bill. French music claimed attention in "Carmen," "Faust" and "Samson et Dalila," ultra-modern Italian opera in the poetic "Love of the Three Kings" and "L'Oracolo." "The Daughter of the Regiment" was the oldest work produced, "Lodoletta" the youngest. A total of eighteen operas was given in sixteen performances.

The finest productions from the standpoint of interpretation were those of "Saint Elizabeth," "Lodoletta," "L'Oracolo," "Le Coq d'Or," "Manon Lescaut," "La Traviata" and "Samson." The only downright mediocre ones were those of "Carmen" and "Faust."

PERSONALITIES IN FILM MELODRAMA AND PHOTOPLAY DROLLERY

CHARLIE CHAPLIN in "A DOG'S LIFE," Stanley, Arcadia, Palace, Victoria

NORMA TALMADGE in "BY RIGHT OF PURCHASE," Stanley

SESSUE HAYAKAWA in "THE HONOR OF HIS HOUSE," Arcadia ...

MAY ALLISON in "SOCIAL HYPOCRITES" Regent ...

ALLA NAZIMOVA in "REVELATION" ... Victoria.

THEATRICAL INDICATOR FOR THE COMING WEEK

Popular Comedians Revive Traditional Partnership, Pertinent Satires, With Musical Trimmings, on the Season's Footlight Offerings—An English Comedy by Haddon Chambers

NEW ATTRACTIONS

FORREST—The George M. Cohan Revue, described by its author as "A Musical Conglomeration in Two Acts." The fun-making is often in the nature of pertinent satires on the season's dramatic successes, but no special knowledge of New York's hits is necessary to the enjoyment of either the mirth or the music. In the company are Nora Bayes, Charles Winninger, Charles Dow Clark, Lila Rhodes and Frederick Santley.

CHESTNUT STREET OPERA HOUSE—"Back Again," with Weber and Fields jointly illustrating the title of this extravaganza. George B. Hobart and Frank Stammers have provided the dialogue and Louis A. Hirsch the music. Featured in the cast are the nimble Dolly Sisters. The other players include Alexander Clarke, Howard Langford, Earl Benham, Oliver Roller and Ruby De Remer.

LITTLE THEATRE—"Passers-by," a four-act comedy by Haddon Chambers, author of "The Tyranny of Tears" and other excellent English plays. The piece is produced by Malcolm Morley, who will have the picturesque role of a derelict London cabby.

CONTINUING ATTRACTIONS

BROAD—"The Imaginary Invalid," an English adaptation by Edith Ellis of Molliere's famous comedy, "Le Malade Imaginaire." The leading roles of Argan, the self-pitying hypochondriac, and Toinette, his keen-witted maid servant, are played respectively by Mr. and Mrs. Coburn, who have won much favor throughout the country with this merry classic drama.

GARRICK—"The Lure of Alaska," an illustrated lecture on the vast North American treasurehouse by Dr. Leonard S. Sugden. Artistically colored slides and attractive moving pictures are shown.

LYRIC—"Oh, Boy," dainty 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, Hall Forde, Lynne Overmann, Marie Carroll and Stephen Maley, is involved.

ADELPHI — "The Man Who Came Back," Jules Eckert Goodman's very successful melodramatic play. Regeneration, through adversity, of a millionaire's son is the basic theme. The piece is presented in five episodes, each of which is replete with thrills. In the excellent company are Mary Nash, Conrad Nagel and Clifford Dempsey.

AT POPULAR PRICES

ORPHEUM—"Mutt and Jeff Divorced," a cartoon musical comedy based on Bud Fisher's amusing sketches.

AMERICAN—"Baby Mine," Margaret Mayo's highly successful farce, presented by the La Salle Stock Company, now transferred to this Girard avenue playhouse, following the recent engagement at the Orpheum Theatre.

WALNUT—"A Dangerous Girl," by Allen Leiber.

VAUDEVILLE

KEITH'S—"The United States Navy Jazz Band," from the Charleston Navy Yard. James J. Morton, monologist; Mollie King, in songs and imitations; "Camouflage," playet, with Dorothy Drake and Robert Snedden; Chief Caupolican, Indian vocalist; Wilbur Mack and Nella Walker, Nina Payne and M. Molasso, dancers; and Frank and Tobie.

GLOBE— Levinsky's Wedding," with Julian Rose; Palfrey, Hall and Brown, the Bell Boy Trio, "In the Same Boat," playlet; Harmon and O'Connor, DeLacey, Rice and Company, Kloper and Quinn, Olivette, Moffet and Clare; and Jack Morrissey and his Australian Whip-Crackers.

BROADWAY—Jimmie Gildea, in the musical comedy, "Bon Voyage;" Chuck Haas, in "In Wrong," playlet; El Cota, xylophonist, and "The Whip," photoplay, first half of week. "Mag Haggerty's Father," with Ryan and Ritchfield, and Morion's "Swiss Canine Actors"; Adams and Griffith, Lovenberg Sisters and Henry Brother, and "Western Blood," photoplay, latter half of week.

CROSS KEYS — "Mag Haggerty's Father," Monarch Comedy Four, Conway and Fields, and Romm and Haney, first half of week. Bon Voyage, "The Philadelphia Operatic Stars," Frank Whittier, El Cota, Green and Miller, and Chuck Haas, latter half of week.

WILLIAM PENN—"Pay As You Enter," musical comedy; Lovenberg Sisters and Neery Brothers, Adams and Griffith, Al Tucker and "Rough and Ready," photoplay, first half of week. Ray Fern and Marion Davis, Arthur Pickens and Company, La Tour and Gold, Willing and Jordon, Gaudsmidt Brothers, "Love Me," photoplay, latter half of week.

NIXON—Dancing a La Carte, Holmes and Wells, Marva Rehn and Bert Fitch, and "The Tiger Man," photoplay.

COLONIAL—Charles DeLand in "Back to Buffalo;" The Three Lyres, instrumentalists; Lawton, juggler; Sheen and Walton, and "La Tosca," photoplay.

GRAND—Valente Brothers, accordion players; The Misses Chalfonte, "The Vacuum Cleaners," with George Rolland; Hufford and Chain, Roy and Arthur, and the eighth episode of "The House of Hate," photoplay.

FEATURE FILMS

STANLEY—"By Right of Purchase," with Norma Talmadge, supported by Eugene O'Brien, Ida Darling and Charles Wellsley. The latest Charlie Chaplin film, "A Dog's Life," will be an added feature.

ARCADIA—"The Honor of His House," with Sessue Hayakawa, the Japanese actor, supported by Forence Vidor. "A Dog's Life," with Charlie Chaplin, will be an added attraction.

VICTORIA—"Revelation," with Alla Nazimova as a Parisian grisette in this photoplay of the Latin Quarter. "A Dog's Life," with Chaplin, will also be on the bill.

REGENT—"The Social Hypocrites," with May Allison, first half of week, "The Legion of Death," with Edith Storey, later half of week.

PALACE—"The Tiger Man," with William S. Hart, and "A Dog's Life," with Charlie Chaplin, will be the major photoplay offerings.

LOCUST—"Love Me," with Dorothy Dalton, first half of week. "Innocent," with Fannie Ward, later half of week.

STRAND—"The Tiger Man," with William S. Hart, first half of week. "Rich Man, Poor Man," with Marguerite Clark, latter half of week.

BURLESQUE

CASINO—The Social Maids in a musical comedy entitled, "The Boys From Home." Will E. Bodery composed the music. In the cast are Willie Barrows, Sam Wright and Marty Seamon.

TROCADERO—"The Lid Lifters" in "Delivering the Goods," a musical comedy in two acts by Jack Singer. Dolly Sweet is the featured soubrette. Harry Lang heads the comedians.

GAYETY—"Some Babies," in a two-part revue entitled, "The Love Cup." Among the principals are Tom Coyne, Harry Le Van, Ray Rottach and Percie Judah.

DOROTHY GISH
Who has a leading role in the D. W. Griffith photoplay, "Hearts of the World," booked for the Garrick on April 29.

CHARACTER STUDIES IN GRIFFITH FILM

War Scenes Are Vivid, but Not Photoplaywright's Chief Concern

D. W. Griffith presents the war—or just about as much of it as can be projected on the screen of to-day by motion picture art and mechanics. His "Hearts of the World," which comes to the Garrick Theatre on April 29, however, is not so much about the war, as about people to whom the war came. The psychological aspects are the director's chief concern and conflict's effect upon little things and the big emotional crisis.

For many minutes during the progress of the film there are few shadows of war. The carefully restricted presence of a German spy is the only suggestion of events to come, and even he does not appear until the story has developed sufficiently to hold the interest without the aid of spectacle. Interesting French village types are shown and the spectator's mind is first focused on a love story.

Once the war has come, one sees the characters of the tale, as the struggle affects each one of them, in the little town on the western front.

DANCERS, BEWARE OF GOLFING EXERCISES

Sprightly Ethel Ford Says It Makes Them Flatfooted—Tennis All Right

A Philadelphia girl who has made a distinct success in "Oh Boy" at the Lyric Theatre is Ethel Ford. She attended a local seminary and after graduation took up dancing with the idea of perfecting herself for the professional stage. On the opening night of "Oh Boy" her dancing attracted the favorable attention of all the reviewers here. In speaking of her work Miss Ford says, "I have always been inerested in dancing and even while at school I used to practice the new dance steps. After my graduation I took up stage dancing and found that if a girl wants to succeed as a professional dancer, it means hard work. One must use the greatest care in the exercise taken. For instance, I have always been fond of golf, but my dancing teacher made me cut this cut as he said it would have a tendency to make me flatfooted. But he insisted that I take up tennis and play several sets each day and even in the winter I have to devote several hours to tennis and indoor sports. Then I do a certain amount of swimming each day and in the summer I go to some lake but during the winter I use the indoor swimming pool. Two mornings each week I take a horseback ride. A dancer must also give special attention to her diet, so her life is not one entirely of ease and comfort."

Film Bonus for School Children

The school children of the north and northwestern section of the city are to be given a treat by Manager Fred G. Nixon Nirdlinger during the coming summer. As a reward to all diligent pupils he has decided to present to each one who is promoted at the early summer examinations a season ticket to the Colonial Theatre good for the three summer months, June, July and August. This award of merit will be made to the pupils of the public schools in Germantown, Chestnut Hill, Olney, Logan, Roxborough, East Falls of Schuylkill, Nicetown and Mt. Airy. During that period of time there will be a new policy, inaugurated at the Colonial when the theatre will be devoted to photoplays of high standard.

Academy of Fine Arts Concert

At the twelfth free Sunday afternoon concert at 3 o'clock at the Academy of the Fine Arts, on April 21, the performers will be Camille Planchaert, violinist, who will play Wieniawski's "Polonaise Brilante" and other selections, and Piotr Wizla, baritone, who will sing groups of Polish, English, French and Italian songs.

War Photoplay for Orpheum

For the week of April 29 at the Orpheum Theatre the attraction will be the war photoplay "The Kaiser, Beast of Berlin." This picture abounds in vivid scenes, including those of the sinking of the Lusitania and the German invasion of Belgium.