

NEXT WEEK: MAUDE ADAMS, MARIE TEMPEST, "THE GIRL FROM UTAH"



JOSEPH CAWTHORN, DONALD BRIAN AND JULIA SANDERSON BURLESQUE THE MOVIES IN THE GIRL FROM UTAH AT THE FORREST

MAUDE ADAMS AND THE COURT CONSTABLE IN THE LEGEND OF LEONORA AT THE BROAD



ROSE MELVILLE IN 'SIS HOPKINS' AT THE WALNUT



MARIE TEMPEST IN GRAHAM BROWNE IN THE MARRIAGE OF KITTY - AT THE LYRIC



ONE of the astonishingly good things about Mr. Cohan's "Miracle Man" is the stage management. It is about everything that popular superstition has not attributed to the productions of Messrs. Cohan and Harris. A play that Mr. Cohan staged has always been supposed to be one long howl from the actors as well as the audience. His drama at the Garrick, on the contrary, is a model in subtlety and restraint, so far as the spoken word and the movements of the players go.

Mr. Cohan unquestionably began life as the prophet of the vociferous. He screamed himself into fame with "Little Johnny Jones." The comedies that he put on later were notable for the raucous, roaring tones in which conversation was carried on. Mr. Cohan's method was what might be called the New Ranting. He applied it to farce and comedy, instead of tragedy, and got just the result he wanted. The audience usually made as much noise as the actors before the evening was done.

The effect of Dallas Anderson's entrance as the half-crazed soldier escaped from the front in very different from anything in the vein of war that our stage has seen. We have had a little suffering, but mostly heroic, glory, triumph. Our "Sherlockians" have been one long cheer. Moreover, this is probably the first time that a play has shown the grim and terrible face of war when the war was actually going forward.

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EMMA CARUS AT KEITHS

Henry Arthur Jones, Author and Critic, Too

It isn't often that a playwright may be trusted to write fairly about the star of his play. Henry Arthur Jones, author of "Mary Goes First," which Marie Tempest brings to the Lyric Monday, is, however, too eminent a dramatist and too good a critic to be questioned when he writes so warmly about Marie Tempest in the introduction to the printed play.

How Barrie Edits "The Taming of the Shrew"

In the wisest of women have their wit and sweet way with men through wily diplomacy by merely pretending that they are the conquered ones, when they secretly know that they are themselves the victors.

Marie Tempest in Graham Browne in "The Marriage of Kitty"

Katherine and Petruchio. Here Baptista, prompted by Barrie, prefaces the "edited" version of the well-known tale: "The Taming of the Shrew" was first performed before me Sly, a tinker, who, being drunk, entirely mistook its purport: the act did so amuse Will that he proclaimed: 'Let it ever be presented as through the eyes of Sly until women come into their own and do me the honor of reading my tale aright!'



THEATRICAL BAEDEKER

BROAD—"The Legend of Leonora" and "The Ladies Shakespeare," with Maude Adams. Two typical Barrie plays. The first and more substantial deals with the amazing mock trial of a lady who is supposed to have thrown a passenger out of a moving train because he threatened her child's health with open windows.

FORREST—"The Girl From Utah," with Julia Sanderson, Donald Brian and Joseph Cawthorn. Paul Rubens' English musical comedy of Mormons, old and young in London. Well sung and acted. Miss Sanderson dances and sings in her usual polite and delightful way, well matched by Mr. Brian. Produced in New York early this season.

LITTLE—"Courage." The first production of an Englishman's play against war. A fine-spirited piece with a startlingly dramatic ending. In addition, an amusing little farce, "Lonesome," a Japanese opera; Fred Force and Mildred Williams in "Much Ado About Nothing"; the Nikko Troupe; Robert and Tunison; Clara Thropp, and the Cavendish Quartet.

WILLIAM PENN—"The Wren-Armory Company; Frank Wilton and the De Long Sisters in "The Terminal"; Marie Ellen, the "Thousand Kid"; Lew and Mollie Huntington; Tudor, Cameron and Jay O'Connor in "Hired, Then Fired"; and Mary Ellen, "Elephantine Comedienne."

VAUDEVILLE. KEITHS—Gus Edwards in his "New Song 1914-15 Song Review"; Emma Carus, prima donna; Vaughn Comfort and John King in "Cooon Town Divorcens"; Ed Vinton and his dog "Buster"; John and Winnie Hennings; Joe Cook, comedian; Vandinoff and Louie, lightning artists, and movies of the new.

GRAND—George Felix and the Barry Sisters in "The Boy Next Door"; "Onap," manipulating a piano in mid-air; Potts Bros. & Co. in "A Double Trouble"; Joe Flynn, "The Man With the Book"; Graham Browne and Marie Adams, singers and dancers; Miller and Tempest in "Kix and Trix"; and movies.

It is a contradiction, this difference between the old Cohan and the new? Nothing of the kind; at most, a development. When he was producing farce he used what seemed the most effective method. When he came to a serious play by which he set much store, he took the right course to get the best results. The next time Mr. Cohan does a comedy we may find that he has learned something from "The Miracle Man." Comedy can profit just as much from absolute naturalism.

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NEWMAN TRAVELTALKS... BERLIN... WAR PICTURES

CROSS KEYS THEATRE... Mawson, Sir Douglas... PHILADELPHIA ORCHESTRA

VICTORIA THEATRE... "Southern Beauties" MUSICAL COMEDY CO.

NIXON'S GRAND... FELIX & BARRY SISTERS... JOE FLYNN | POTTS BROS. & CO.

METROPOLITAN OPERA HOUSE... PAVLOWA... CROSS KEYS THEATRE

B. F. Keith's... ED VINTON... JOHN AND WINNIE HENNING

THE WALNUT... ROSE MELVILLE... SIS HOPKINS

THE GLOBE... McWATTERS & TYSON... FORREST & WILLIAMS

BROAD—Last Mat. & Night... THE GIRL OF GIRLS... MAUDE ADAMS

LYRIC BEGINNING For One Week Only!... MARIE TEMPEST

W. GRAHAM BROWNE... "THE MARRIAGE OF KITTY"...

ADELPHI MATINEE TODAY, 2:15—TONIGHT AT 8:15... SAM BERNARD

AMERICAN THEATRE... "THE THIRD PARTY"...

THE CHRISTIAN... CHESTNUT ST. OPERA HOUSE... 4 PERFORMANCES DAILY