EVENING LEDGER-PHILADELPHIA, SATURDAY, FEBRUARY 6, 1915:

NEXT WEEK : MRS. CAMPBELL, "INNOCENT," SHAW DOUBLE-BILL, "LADY LUXURY"





THE NEW WEEK

BROAD -- "Pygmalion," with Mrs. Patrick Campbell. Shaw's newest comedy, in from a run in New York. Mrs. Campbell, the distinguished English actre plays a flower girl of the London streets who is taken in training by a pro-sor of phonetics, taught to speak English with the accent of a duches, a passed off on society as "to the manner born." The piece is in a new veis

- GARRICK-"Innocent," with Pauline Frederick, John Miltern, Julian L'Estrang George Probert and Frank Kemble Cooper. A drama of the tragic effect of young girl of much beauty and no knowledge upon various sorts of men. the end she suffers as tragically as her victims.
- LITTLE-"The Admirable Bashville" and "The Dark Lady of the So LITTLE—"The Admirable Bashville" and "The Dark Lady of the Sonnets." will Robert Dempater and the resident company. The first is Bernard Baser "blank verse" dramatization of his novel of puglilsm. "Cashel Byres: Profession," A wild, Elizabethan burlesque. The other is a polished limb comedy enaoted by William Shakespeare and Queen Elizabeth. LYRIC—"Lady Luxury," with Florence Webber, Joseph Herbert and Forrest Bas A musical comedy by Rida Johnson Young and William Schroeder, seen laisr in New York. The story concerns a young lady who spends her money is a interesting fashion that leads to comic complications.

WALNUT-"Jack's Romance," with Fiske O'Hara. Ireland just before the Ame-ican Revolution makes the scene of a romantic tale of highwaymen as younger brothers in disguise. CONTINUING.

COMING. COMING. FEBRUARY 15. FORREST—"Fads and Fancies." "ID Dorothy Jardan, Lydia Lopokova as Frank Moulan. An elaborate production for on the order of the prevalent May York "revues." The book is by Gen MacDonouigh, the music by Raymon Hubbel. Julian Mitchell attended

ensembles.

chorus.

Weekly.

FEBRUARY #2.

MacDonough, the music by Raymon Hubbell, Julian Mitchell attends to the

WALNUT-"It's a Long Way to Tippe-ary," a war drama along popular line

ary, a war drama along popular lina *KBITH'S*—Trixle Friganza, the popular singer; Harry Bereaford & Co.; Pis-ence Tempest & Co.; Mr. and Mr. 1. McGreevy; Lucy Gillette; Adler ad Arline: Blank Family; Martin Yas Bergen; the Behrens, and Pathe New Weakly

FEBRUARY 22. ADELPHI—"Peg o' My Heart," with Florence Martin, Reeves Smith ad Howard Short. Hartley Manners' pe-ular and amusing comedy of the in-petuous young Irish girl and her ex-flict with a sedate English family. GARRICK—"The Misleading Lady," The comparison compared to the as reaching the set

engaging comedy of how a rough-man nered gentleman, home from Palages tames, woos and weds a society bells is the heroic treatment of kidnapping he to his Adirondack camp.

WALNUT-"The Trail of the Longace Pine." Eugene Welters efferne dramatization of John Fox, Jr.'s, iss of the Cumberland Gap.

ADELPHI — "The Third Party," with Taylor Holmes and Walter Jones. A bolaterous farce of the familiar trian-rular variety with a patent chaperone. Violent but amusing.

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FORREST-"The Girl From Utah," with Julia Sanderson, Donald Brian and Jo-seph Cawthorn. Paul Ruben's Eng-lish musical comedy of Mormons, old and young, in London. Book and mu-sic of uneven value, sometimes very good indeed. Performance excellent. LYRIC-"Dancing Around." with Al Ja-son. A New York Winter Garden they of the familiar and elaborate type et ploiting principally comedians and

VAUDEVILLE.

REITH'S-Nat Wills, comedian; Arthur Prince, English ventriloquist; Mrs. Gene Hughess & Co., in "Lady Gozaip"; Ryan and Lee, comedy and dancing; Cecilia Wright, vocalist; Five Annap-olis Boys; Angelo Armento Trio; Hop-thus Gistors: Waknows and Auburn and kins Sisters; Mahoney and Auburn, and the Pathe News Weekly motion pic-GRAND-Emily Smiley & Co. in "One

JRAND-Emily Smiley & Co. in "One Woman's Way," by Hilliard Booth; H. Bart McHugh's "On the School Play-grounds," with El Brendel and Muriel Morgan; Joe Kennedy, on roler skatcs; Hallan and Hunter, in "Just for Fun"; Maude Earle, with new songs; Daly and Kennedy, in a comedy skit, and photo-plays

plays. plays. GLOBE—Al Lewis in "The New Leader," a comedy of vaudeville, by Aaron Hoff-man; the Bowman Brothers, negro Im-personators; Julia Curtis, "the girl with many volces"; Colins and Seymour, in "The Battle of Bull Run"; Al Ray-mond's trained buildows nlaving footmond's trained buildogs playing foot-ball; the Three Adnards, and Claude Ranf, serial gymnast. WILLIAM PENN-John Hart's "The Tel-

wildlight PENN-John Harts "The Tel-ephone Girl," with Dorothy Regal; Me-Devitt, Kelly and Lucey in "The Plano Movers and the Actress"; Leon Kim-berley and Halsey Hohr in "Clubland"; Robins, musical imitator; the Toyo Troupe of Japanese acrobats and the Devised Papalas Bristol Ponies.

Dark"; Clein Brothers, the two Dutch admirals; the Whirling Erfords, gymnasts, and Roberts and Kain, dancers.

AMERICAN-"The Traffic," with the res Ident stock company. The familiar mel-odrama of "white slavery," wherein the victim continues on the downward path instead of reforming a la romance

Earth.

FOR CRITICS. Self-expression within certain limits EMPIRE-Harry Hastings' Amusement Company, with Dan Coleman as the principal comedian, in "On and Off the roughs.



Shaw at His Best

in "Pygmalion" When Mrs. Patrick Campbell comes to the Broad Monday night in Bernard Shaw's romance, "Pygmalion," she will bring a play already familiar to many Philadelphians through its reprint in Everybody's Magazine. Familiar or not, the first part of it, at least, will sound like rather strange Shaw. In the last scene however. Shaw is back at his old mental gymnastics; there he has to re-concile the warring temperaments of Professor Higgins and the flower girl he has picked out of the gutter, turned into a fine lady by correcting her pronunciation, and discovered to be much concerned with

Liza-You want me back only to pick up your slippers and put up with your temper and fetch and carry for you. Higgins-1 haven't said 1 wanted you back at all.

in THE GIRL FROM UTAH

GARRICK-Last Mat. & Night

LEW FIELDS

PAULINE FREDERICK

ra Mat. Lincolu's Birthday, Friday, Fab. 11

S

SHAW AS BENNETT SEES HIM.

not write an essay even on the mod-

It is remarkable that a man can-

Liza-I see. (She turns away composed-ly, and sits on the ottoman, facing the window.) The same to everybody. Higgins-Just so.

Liza-Like fatner. Higgina (grinning, a little taken down)-Without accepting the comparison at all points. Eliza, it's quite true that your father is not a snob, and that he will be quite at home in any station in life to which his eccentric destiny may call him. (Sariousky) The state accepting the state of th (Seriously) The great secret, Eliza, is not having bad manners or good manners or any other particular sort of manners, but having the came manner for all human souls-in short, behaving as if we were in heaven, where there are no third-class carriages, and one soul is as good

as another.

Next week the Little Theatre reopens with a double bill from Bernard Shaw. The major portion, "The Admirable Bashville," has a history just as strange as its own substance. Bernard Shaw ex-plains the writing of this burlesque in blank verse in the following excerpts from the preface to the printed volume: "The Admirable Bashville" is 'a prod-uct of the British law of copyright. As uct of the British law of copyright. As that law stands at present, the first per-son who patches up a stage version of a novel, however worthless and absurd that version may be, and has it read by him-self and a few confederates to another confederate who has paid for admission in a hall licensed for theatrical perform-ances, secures the stage rights of that In a numbers of the stage rights of that novel, even as against the author him-self, and the author must buy him out before he can touch his own work for the purpose of the stage.

Why Shaw Wrote a

There is only one way in which the Continued on Page Five

Blank Verse Play

or the cumber and Gap. **KEITH'S**—Mrs. Leslie Carter in "Zam" Wee Georgie Wood, comedian: Eksa and Watson, the well-known test Okabe Japs, gymnasts: Ed Morie Lyons and Yosco, Hazel Cox, Mori and Young, Cole and Denahy and Hearst-Selig Pictures. CROSS KEYS (first half of week)-Daisy Harcourt, English comedienne; the Summerland Girls in "The Man in the MARCH I. BROAD-"Outcast," with Elsie Fergues, Hubert Henry Davies' drama of a mi-

tress saved from the streets and prev-ing herself in the end a woman of man fibre than most of fellows. Lately see STOCK. in New York.

BURLESQUE.

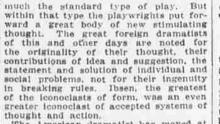
is as important in criticism as in any, other form of literature .-- John Bur

FOR BENEFITS AT LYRIC & ADELPHI THEATRES, APPLY BOX OFICE OR PHONE WALNUT 6766-67-68 C Beginning —One Week Only ADELPHI Matinee Today, 2:15 Monday — Mat Wed and Sat ADELPHI Matinee Today, 2:15 Beginning Monday — Regular Mat. Wed. and Sat



TTHE AMERICAN THEATRE is noth- | much the standard type of play. But ing if not free in the matter of dramatic forms. In three years it has taken surprising strides toward liberating the play from almost every rule of construction that ever existed. In spite of Harvard Schools of playwrighting and scores of lecturers telling clubs or earnest ladies of leisure how to utilize their spare time in writing successes, or going to see them, our stage goes on exhibiting oddity after eddity in the way of dramatic narra-

me it borrows from Europe, like "The Phantom Rival," which Philadelphia has just seen. Some it makes for itself, like "On Trial," which was described in the "On Trial," which was described in the Evening LEDGER of Tuesday. The piece that began it all was an importation, fast enough-"Fanny's First Play"-by that man who has taught the public to take man who has taught the public to take so many first steps into new mental re-gions, and who swamps the Philadelphia theatres (and today's dramatic page) the welcome his comedy and its icono-clastic successors have enjoyed, Shaw must be amused to reflect on the war of words waged against him and Granville Barker by the London critics of some years ago over whether their pieces were or were not "plays."



of the iconoclasts of form, was an even areater iconoclast of accepted systems of thought and action. "The American dramatist has moved at a snail's pace. He has only kept step with the advance in thought among the people at large; he has never led it. Faint tinges of "progressivism," small stracks on particularly obvious flaws in our efforts seem almost childish

Daring Thought to Match Daring Technique One needn't expect to agree with what some really original group of thinking playwrights might give us. Indeed, it would be impossible to accept all the varied outlooks and ideas which a really active national drama should supply. But that does not alter the fact that man lives and advances in culture and happiness by the sifting, proving and accepting of the new. The life of the race, just as the life of the individual, is an eternal experiment. Our thinkers, our guides to culture, must make new guesses, suggestions, hypotheses, or we stand still. And no-where can those searchings after just where can those scarcings after just perfection touch home so sharply as in the drama. The American stage needs a mass of original and daring thought to match the progress it has made in free-dom of technique.

48th ANNUAL

PHILOPATRIAN

RECEPTION

at the

Bellevue-Stratford

Monday Evg., Feb. 15

Subscription Tickets, \$5.00

Admitting Gentleman and Two Ladies

not write an essay even on the mod-ern stage without bringing in the name of Bernard Shaw. But he cannot. It so happens that Mr. Shaw is the symbol of the whole shindy. He is a writer of genius, and before him, during the entire course of the 19th century, no Brit-ish writer of genius ever devoted his creative power principally to the stage.—Arnoid Bennett in "Cupid and Common Sense."

When Is a Play Not a Play?

It is an interesting reflection on the American desire for novelty that most of these rulebreakers are native products. Europe has given us only "Fanny," with its play within a play, "The Phantom Rival" with its dream, "Milestones" with its three acts in different generations and "My Lady's Dress" and "Anatol," both

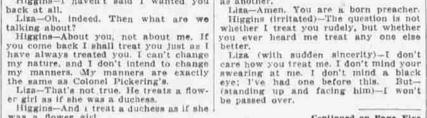
is three acts in different generations and "My Lady's Dress" and "Anatol," both made up of a group of one-act plays on a common subject. There is very little in curious construc-tion that American playwrights haven't sitempted in three years-from a Chinese play like "The Yellow Jacket" to a de-tective melodrama written backward, like "On Trial." There was "The Poor Little Rich Girl" for a dream play of our own. In "Romance," with its prologue and of the present day telling a' story of old New York; in "The High Road" he gave us the dramatic moments of four differ-ant periode of a woman's life. "Under Cover" and "Inside the Lines," as well as "On Trial." keep us in the dark as to the true character of the principal figures al-most up to the very end, and thus vio-late that familiar rule that the audience must never be kept in the dark. "The Hattle Cry" used moving pictures to show part of the story. "The Silent Vone" breaks into the action taking figures on park benches. "Seven Keys to Baldpate" shows in action a story that a character of the prologue is supposed to be writing; while in "The Great Idea" we see the writing and acting of a play going for-ward at the same time. The record, for writing and acting of a play going for-ward at the same time. The record, for so short a time, is astoniahing.

Novelty in Form but Not in Content

It is just as astonishing and quite as interesting a reflection on America that, while our drama is prone to novelty of form, it resolutely avoids novelty of con-tent. Europe is satisfied with pretty



talking about? Higgins-About you, not about me. If was a flower girl.



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