

NEXT WEEK: "BLUE BIRD," LYRIC; RUDOLPH CHRISTIANS' GERMAN REPERTORY



NORA BAYES, KEITH'S

"THE BLUE BIRD," LYRIC



"THE SHEPHERD OF THE HILLS," WALNUT

CARLOTTA ZANNER, WITH SAN CARLO OPERA CO.—FORREST

PLAYHOUSE and PLAYERS advertisement with illustrations of actors.

WHATEVER the dubious merits of the new farce, "She's in Again," which came to the Broad Monday night, the management is a model of modern theatrical business methods.

Moreover, he conducted the publicity end of the undertaking as if he had something to sell and was ready to put himself on the same basis as any merchandiser.

Who would want to write anything in good of a play with a stage agent who could compose the following: SPRING TONIC: NED WAYBURN (M. D.)

There was one mistake, however, in the production of "She's in Again." That mistake accounts for the failure of the farce as a whole to live up to the standards of swift amusement which it meets successfully in the last act.

Look out for the piece with six fathers—is almost an invariable rule in the theatre. Between the original author and the translators, adapters and re-writers, all individual essence seems to go out of a piece.

Maeterlinck as a theatrical success—It is to laugh! And also to rejoice. Looking at the present agents' list of "The Blue Bird's" visits is a pleasant business.

MAETERLINCK'S "THE BLUE BIRD" IS A PLEASANT BUSINESS.

MAETERLINCK'S "THE BLUE BIRD" IS A PLEASANT BUSINESS.

MAETERLINCK'S "THE BLUE BIRD" IS A PLEASANT BUSINESS.

MAETERLINCK'S "THE BLUE BIRD" IS A PLEASANT BUSINESS.

MAETERLINCK'S "THE BLUE BIRD" IS A PLEASANT BUSINESS.

MAETERLINCK'S "THE BLUE BIRD" IS A PLEASANT BUSINESS.

MAETERLINCK'S "THE BLUE BIRD" IS A PLEASANT BUSINESS.

MAETERLINCK'S "THE BLUE BIRD" IS A PLEASANT BUSINESS.

MAETERLINCK'S "THE BLUE BIRD" IS A PLEASANT BUSINESS.

MAETERLINCK'S "THE BLUE BIRD" IS A PLEASANT BUSINESS.

pany of 40 headed from time to time by the stars of movies to be replaced, will be played by an orchestra of 12.

One more big musical show before the season dies. One more display of feminine fingers and press agent eloquence.

This time the linguistic representative will do well to linger long over the charms of the chorus. For when "The Night of the Night" arrives at the Lyric, May 2, the same young ladies will be in evidence.

The musical version of the old farce, "Pink Dominoes," has been staged over here with an all-English cast of just the sort of players who understand this kind of entertainment—and who are a little short of employment just now in New York.

The New York cast included Maurice Farnes, George Grossmith, James Duggan, Larry De Freese, Mrs. Hoey, Fay Compton, Emory Walker and the aforesaid chorus.

Mr. Grossmith has been returned to England to complete business arrangements, but the rest of the excellent cast is intact.

We are not to get through the warm months without a dramatic stock company to keep the critics glued to their chairs at a Monday evening. The following week will be the last of the regular season at the Walnut, then comes William Ingersoll and his stock company.

Mr. Ingersoll is well remembered for his work with the Orpheum Players. More details later.

Philadelphia is to have a light opera stock company this summer at Woodside Park. W. Nat Rowster, who manages the Rowster and Dudley Opera Company in Portland, Me., when he is not roasting round for "Peg of My Heart," will superintend the Woodside theatre.

For benefits at Lyric and Adelphi Theatres, apply Box Office or Phone Walnut 6766-67-68.

LYRIC MONDAY NIGHT ONE WEEK ONLY Children's Mat. Wed. & Fri. 3:15

THE RETURN and FAREWELL OF MAETERLINCK'S WORLD-FAMED FAIRY PLAY

BLUE BIRD With the Wonderful Production and Wonderful Company Which Has Delighted Thousands from Coast to Coast.

DRAMA—COMEDY—MUSIC—DANCES BEGINNING MONDAY, MAY 3—SEATS ON SALE THURSDAY

"TONIGHT'S THE NIGHT" WITH LAURENCE, EMMY WHELEN, FAY COMPTON, MAURICE FARROA AND THE ALL-ENGLISH CAST AND DARING GAIETY GIRLS

ADELPHI LAST TIMES Matinee Today 2:15 Tonight at 8:15

PEG O' MY HEART THE WILD ROSE COMEDY OF YOUTH

FORREST—Last Mat. & Evng. "Hello Broadway" & William Collier

Grand Opera Co. IN REPERTOIRE: 100 PEOPLE; 20 STARS

WITHERSPOON HALL MONDAY EVG., APRIL 26, 8:15 VIOLIN RECITAL BY ALBERT SPALDING

Little Theatre Monday, Apr. 26, 8:30 P.M. Hunter Welsh

DUMONT'S DUMONT'S MINSTRELS WITH AND ARCH ETC. MATINEE TODAY, 2:15 and 8:15

CASINO Walnut & 6th Sts., Twice Daily 10:30 and 11:30

An All-star Dog Interview

Interviews can be difficult. Even when the victims are those shrinking violets, the members of the dramatic, musical and literary professions.

This one was difficult, anyway. The first problem was introductory. Not for the interviewee, he had known him, that ornament of the Walnut's business office, ever since he had first called on the dog's owner, Mr. Wegfarth.

But introducing the dogs to each other was the vicious line pencil of the country editor—"Peg" puns—make themselves known, quite violently, at every performance up at the Adelphi.

But introducing the dogs to each other was the vicious line pencil of the country editor—"Peg" puns—make themselves known, quite violently, at every performance up at the Adelphi.

Hum solved his riddle of the difficulty by hopping up on his master's typewriter desk and posing dramatically just below the frame that included his picture and his history, with Mr. Wegfarth's aide verse.

But introducing the dogs to each other was the vicious line pencil of the country editor—"Peg" puns—make themselves known, quite violently, at every performance up at the Adelphi.

But introducing the dogs to each other was the vicious line pencil of the country editor—"Peg" puns—make themselves known, quite violently, at every performance up at the Adelphi.

But introducing the dogs to each other was the vicious line pencil of the country editor—"Peg" puns—make themselves known, quite violently, at every performance up at the Adelphi.

But introducing the dogs to each other was the vicious line pencil of the country editor—"Peg" puns—make themselves known, quite violently, at every performance up at the Adelphi.

But introducing the dogs to each other was the vicious line pencil of the country editor—"Peg" puns—make themselves known, quite violently, at every performance up at the Adelphi.

But introducing the dogs to each other was the vicious line pencil of the country editor—"Peg" puns—make themselves known, quite violently, at every performance up at the Adelphi.

But introducing the dogs to each other was the vicious line pencil of the country editor—"Peg" puns—make themselves known, quite violently, at every performance up at the Adelphi.

But introducing the dogs to each other was the vicious line pencil of the country editor—"Peg" puns—make themselves known, quite violently, at every performance up at the Adelphi.

But introducing the dogs to each other was the vicious line pencil of the country editor—"Peg" puns—make themselves known, quite violently, at every performance up at the Adelphi.

But introducing the dogs to each other was the vicious line pencil of the country editor—"Peg" puns—make themselves known, quite violently, at every performance up at the Adelphi.

But introducing the dogs to each other was the vicious line pencil of the country editor—"Peg" puns—make themselves known, quite violently, at every performance up at the Adelphi.

But introducing the dogs to each other was the vicious line pencil of the country editor—"Peg" puns—make themselves known, quite violently, at every performance up at the Adelphi.

But introducing the dogs to each other was the vicious line pencil of the country editor—"Peg" puns—make themselves known, quite violently, at every performance up at the Adelphi.

But introducing the dogs to each other was the vicious line pencil of the country editor—"Peg" puns—make themselves known, quite violently, at every performance up at the Adelphi.

But introducing the dogs to each other was the vicious line pencil of the country editor—"Peg" puns—make themselves known, quite violently, at every performance up at the Adelphi.

But introducing the dogs to each other was the vicious line pencil of the country editor—"Peg" puns—make themselves known, quite violently, at every performance up at the Adelphi.

But introducing the dogs to each other was the vicious line pencil of the country editor—"Peg" puns—make themselves known, quite violently, at every performance up at the Adelphi.

But introducing the dogs to each other was the vicious line pencil of the country editor—"Peg" puns—make themselves known, quite violently, at every performance up at the Adelphi.

drains proved to be the greatest popular success of the New Theatre, with a run of 268 days, was in itself a surprise. But the fact that it had survived a fourth season "on the road" in what has been accepted to be the worst of all seasons, has proved for all time its lasting quality.

Ordinarily a play would be sent, in its fourth year, to "virgin territory" with an inferior company and a much overworked production. But here is a play which, after a tour this winter of all the smaller cities in the South, was brought into St. Louis, Kansas City, Detroit and Cleveland and other big cities.

The secret, perhaps, is in a play which, after a tour this winter of all the smaller cities in the South, was brought into St. Louis, Kansas City, Detroit and Cleveland and other big cities.

But the life of the company, its esprit de corps, has made it live on. Doro Dacville, well remembered as Father Time, continues to be stage manager. Ethel Brandon, who created Mother Love at the New Theatre, coming with her favorite play with several other members of the original cast, who give to all newcomers the traditions of the company.

The children, also, have to grow up, and there have been at least three generations of Myrtle and Tillys, and some have grown up from being Little Happinesses to being Hour Girls, and some even have acquired to small leading parts, for example, Louise LePage, who now plays the symbolic part of "Milk" and Dorothy Gray, who plays the Happiness of "Being Well."

I would have the actor's tongue sympathize with his eyes.—Addison.

The Secret of "The Blue Bird's" Longevity

The evening theatrical season offers no more novel feature than the return of "The Blue Bird" after a third tour of the entire country, which has included a fourth visit to Pittsburgh, Buffalo, New York and Boston.

The fact that this so-called literary

B.F. Keith's THEATRE—CHESTNUT AND TWELFTH STS.

THE BIG BLUE RIBBON BILL! AMERICA'S GREATEST SINGING COMEDIENNE

NORA BAYES The Inimitable Vaudeville and Musical Comedy Star

BEATRICE HERFORD IN A REPERTORY OF HER UNIQUE CHARACTERIZATIONS

JAMES and BONNIE THORNTON TWO OF THE YOUNGEST OF THE FAVORITE OLD TIMERS

BERT ERROL WITH THE TETRAZINI VOICE and GORGEOUS GOWNS

HARRY FERN & CO. PRESENTING A DELIGHTFUL COMEDY DRAMA, "VETERANS"

LUNETTE SISTERS ROBT. DE MONT TRIO

Week May 3d "SPRING FASHION SHOW" LATEST CREATIONS OF THE MODIST'S ART

NIXON'S GRAND Broad St. and Montgomery Ave. PHILADELPHIA

PORTER J. WHITE and CO. A Thrilling Drama "THE VISITOR"

THE MARKET ST. ABOVE 15TH PICTURES Stanley

RECITAL and DANCE WEST PHILA. HOMEOPATHIC HOSPITAL

MISS ANNABELLE L. MacGILL HUMOROUS IMPERSONATIONS

BEATTY KINLER Little Theatre

GARRICK This Next Week, Evng. at 8:15

Wedding Announcement LAUGH-YELL — MR. A. VELL and MISS IDA LAUGH were married at the

BROAD STREET THEATRE by Ned Wayburn, M. F. (Minister of Phila.) last Monday evening

"SHE'S IN AGAIN" Price—Evenings and Saturday Matinee, 50c to \$1.50

GLOBE THEATRE MARKET and JUNIPER STS. DAILY 2:30-10c, 15c, 20c

HYPOCRITES LAVISHLY STAGED CHOR. ORCHESTRA ORGAN

CROSS KEYS THEATRE Buster Brown Minstrels OTHERS and PHOTOPLAYS

CHESTNUT ST. OPEKA Home of World's Greatest Photo-Play

CHESTNUT ST. OPEKA Home of World's Greatest Photo-Play

THEATRICAL BAEDEKER advertisement with illustrations of theatrical scenes.

THE NEW WEEK LYRIC—"The Blue Bird," with many of the familiar cast.

AMERICAN—German repertory from the Irving Place Theatre, New York, with Rudolph Christians as director and principal player.

FORREST—"The San Carlo" Opera company in a week of grand opera, after the standards displayed in its engagement at the Garrick.

WALNUT—"The Shepherd of the Hills." A second visit from the dramatization of Harold Bell Wright's novel.

ADELPHI—"Peg o' My Heart," with an excellent cast. Hartley Manners' popular and amusing comedy.

BROAD—"She's in Again," an American version, via England, of "Ma Tante Honorable," a French farce by Paul Gavault.

GARRICK—"The Little Cafe," with John E. Young, return engagement of the musical play by Ivan Caryll and C. M. S. McLellan.

KEITHS—Nora Bayes, the singing-comedienne; Beatrice Herford, the skillful entertainer; James and Bonnie Thornton, old-timers; Harry Fern and company in "Veterans"; Bert Errol, female impersonator; Doro Dacville, the ambidextrous Japanese; Nonette, the singing violinist; the Lunette Sisters; the Robert De Mont Trio and news-movie.

NEWTON'S GRAND — Bobby Heath, the Philadelphia song writer, in a new "1915 Song Revue"; George Brown, champion walker, in a mile race; Porter F. Kautz in "The Visitation"; Leonora Mendelssohn; Charles Gordon and Charles White in "In the Marital Coach"; Miller and Lyle, blackface comedian and mimes.

WILSON'S GRAND — The Snow Ski Girls in "In Old Tyrol"; Harlan E. Knight and Lester in "The Chalk Line"; Harry Lester Mason in "The German Jester"; Aaron Hoffman; Graziella Nardini, Italian pianist; Baldwin, Brayton and Carter, Jack McGowan and Emily Gordon in "Two in One"; and Charles Chaplin in "The Tramp."

DUMONT'S — Dumont's Minstrels in "Burned and Bailey's Great Circus" and a new burlesque, "Good Servants Supplied."

MAY 3. LYRIC—"Tonight's the Night," with Emory Whelen, Maurice Farroca, George Grossmith and the London Gaiety company. An excellent cast of English players in a musical comedy based on the farce, "Pink Dominoes."

KEITHS—"The Spring Fashion Show"; Ruth Royce, "The Princess of Ragtime"; Toby Claude and company in "La Petite Reveuelette"; Eva Condou-Jack Deyersaux and company, presenting "The Same Old Thing"; The Volunteers, a singing novelty; Harry and Eva Puck, singing their songs; the Five Statues, a posing act, and Willis and Hassan, equilibrist.

MAY 19. KEITHS — Grace La Rue, the Water Lilies, Sam Mann and company, Will and Dixon, Darrell and Conway, Henry Rudolph and Myrtle Delmar.

CIRCUS DAY—MONDAY, APRIL 26TH 19th & Hunting Park Ave. One Week Only, Starting Mon. Aft.

BARNUM AND BAILEY GREATEST SHOW ON EARTH advertisement with illustrations of circus animals and performers.

BIG, GORGEOUS FREE STREET PARADE Monday Morning 9 a. m. Leaving Show Grounds, 19th and Hunting Park Ave.

CHILDREN UNDER 12 YEARS, HALF PRICE Performances beginning at 7 and 8 P. M.

THE WALNUT 9TH & WALNUT Nights, 25c to \$1.00

CHESTNUT ST. OPEKA Home of World's Greatest Photo-Play

The SHEPHERD of The HILLS Love, Idealism & Heroism

HYPOCRITES LAVISHLY STAGED CHOR. ORCHESTRA ORGAN

CROSS KEYS THEATRE Buster Brown Minstrels OTHERS and PHOTOPLAYS

CHESTNUT ST. OPEKA Home of World's Greatest Photo-Play

CHESTNUT ST. OPEKA Home of World's Greatest Photo-Play