

CELEBRATING SHAKESPEARE TERCENTENARY

Philadelphia's Committee to Supply Plays, Lectures, Shakespeareana, and Music for Almost a Month.

Philadelphia is to commemorate the Shakespeare tercentenary in fitting fashion. Officials of the city, officers and professors of the University of Pennsylvania and of other nearby colleges, leaders in the dramatic, literary, musical and educational life of Philadelphia have brought together a varied program of exhibition, festival, lectures and dramatic performances which will fill almost a month.

The most notable single item in the list of the Shakespeare Tercentenary Committee is undoubtedly the festival set down for Friday afternoon, May 12, at the Academy of Music, in which, Sir Herbert Tree, the noted English actor; Alfred Noyes, the poet; David Blapham, the singer; Mrs. Otis Skinner, Prof. Felix Schelling and an orchestra of 50 and a chorus of 200 will take part.

The season of commemoration will be opened, however, by the exhibition at the Academy of the Fine Arts of a large collection of Shakespeareana, beginning April 29 and closing May 13.

Immediately following, on May 15, the Philomathean Society of the University of Pennsylvania will present "The Comedy of Errors" for a week's run. The piece will not only be given in the Elizabethan manner, but in an exact reproduction of the famous Globe Theatre, where Shakespeare himself acted, now under process of construction in the Botanical Garden.

Meanwhile and during the course of the commemoration, various societies, schools, churches and clubs will give lectures, recitals and dramatic performances in honor of the poet.

A permanent memorial is the final object in view.

The work of the Shakespeare Tercentenary Committee has grown from a meeting called by Henry La Barre Jayne some weeks ago, to which representatives of 50 educational, literary, dramatic and musical associations responded. The General Committee then organized consists of Prof. Felix E. Schelling, chairman; Dr. E. P. Oberholzer, secretary; Prof. Morris Jastrow, corresponding secretary; J. Howard Teber, treasurer; H. La Barre Jayne, Bill K. Price, Mrs. W. York Steiner, Mrs. Otis Skinner, Prof. Francis B. Gunner, H. H. Furness, Jr., Superintendent of Public Schools, Dr. J. P. Garber, the Rev. Dr. D. M. Steele, Mrs. H. S. P. Nichols, John Ashhurst, Mr. H. T. Henry and James F. Cooke. Subcommittees have been formed to deal with Shakespearean performances, the Shakespearean Exhibition, the Shakespeare Permanent Memorial, colleges and universities, public and private schools, churches and Sunday schools, clubs and societies, and music. To the distinguished names on these various committees have been added those of some 75 of the city's leading citizens, who, headed by Mayor Smith, form the Honorary Committee of the celebration.

The Shakespeare Tercentenary Committee has divided its work into seven well-defined campaigns:

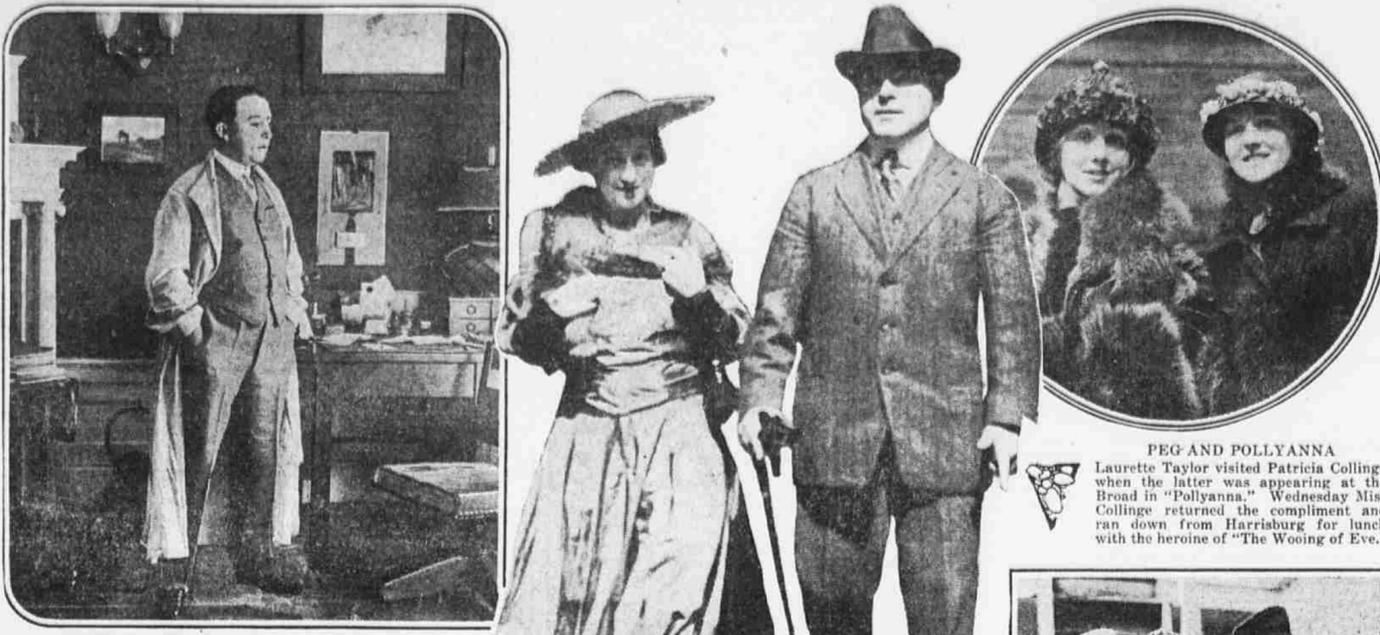
The Schools—Exercises consisting of readings and recitations and short addresses in the public high schools and in the schools of primary and secondary grade, organized under the direction of Dr. John P. Garber, superintendent of public education, with the assistance of a committee representative of the chief schools of the city.

The Churches—Commemoration of Shakespeare and Shakespeare's message in churches and Sunday schools of this city, organized under the direction of the committee of which the Rev. Dr. D. M. Steele is chairman, consisting of representatives of the various religious bodies of the city.

Exhibition—A collection of Shakespeareana to be opened on Saturday evening, April 29, at 8:30 o'clock, at the Academy of the Fine Arts, and to be continued for two weeks. Admission free. The exhibition is being prepared under the direction of a special committee of which John Ashhurst is chairman, with Dr. A. W. Rosenbach as secretary and in charge of gathering material for the exhibition. In many ways it will be unique, as it will present not only a large collection of early editions and rare books dealing with Shakespeare's plays, but a large mass of material relative to their performance in Philadelphia by the distinguished actors who have appeared at the city's theatres. Special attention will also be given in the exhibition to illustrating the Shakespeare traditions in Philadelphia. The exhibition will be limited to the smallest detail, and another of the Fortune Theatre built after the plans of the Globe, when the latter was burned. The Academy of the Fine Arts has been generally placed at the disposal of the committee by the directors and the exhibition will be free to the public. At the opening of the exhibition, April 29, a chorus of 100 from the Matinee Musical Club will sing under the leadership of Mrs. F. W. Abbott.

The universities—Among college and university celebrations there, now being given at the University of Pennsylvania a series of eight lectures on Shakespeare. These lectures have been open to the public and given every Wednesday afternoon

CAMERA GLIMPSES OF THE PEOPLE OF STAGE AND SCREEN IN THEIR MOMENTS OF LEISURE



PEG AND POLLYANNA Laurette Taylor visited Patricia Collinge when the latter was appearing at the Broad in "Pollyanna." Wednesday Miss Collinge returned the compliment and ran down from Harrisburg for lunch with the heroine of "The Wowing of Eve."

WRITING A PLAY Eugene Walter does it on his feet with the aid of a stenographer and his vigorous voice. No pen or typewriter for the man who wrote "The Little Shepherd of Kingdom Come"

at 4 o'clock in Houston Hall. The final lecture, Wednesday, April 13, will be by Josiah H. Foxman, chairman of the University of Pennsylvania, on "Shakespeare and the Bible."

Under the head of university activities come the very interesting performances of "The Comedy of Errors" by the Philomathean Society. For their Elizabethan production this year they have admitted to the cast women students and men of acting ability outside the society. But the greatest interest attaching to the event comes from the building in the Botanical Garden of a reproduction of the famous old Globe Theatre. The theatre is to have a seating capacity of about 1000 and will be inaugurated on May 15. The performances are to be given daily for a week.

Clubs and societies—Among the announcements made by the societies and clubs of this city, the Plays and Plays promise scenes from seven of Shakespeare's plays on May 22. This performance will be given in the Globe Theatre at the University of Pennsylvania, and in combination with the performance, there will be an Elizabethan revel. The New Century Club has already given an afternoon commemorative of Shakespeare; the Contemporary Club devoted its last meeting to a discussion of Shakespearean history.

Festival—The most important item of the commemorative exercises will be the Shakespeare Festival at the Academy of Music on Friday afternoon, May 12, at 2 o'clock. Sir Herbert Beerholm Tree will deliver the commemorative address on "Shakespeare," Mr. David Blapham will sing Shakespearean songs and read the "Seven Ages of Man" with musical accompaniment. Mrs. Otis Skinner will read "Ben Jonson's" "To the Memory of Shakespeare." Mr. Alfred Noyes will read a commemorative ode, written for the occasion. Under the direction of Mr. Henry Gordon Thayer, a chorus of 100, chosen from the Matinee Musical Club, will sing Shakespearean songs, and a selected orchestra will give instrumental music incidental to Shakespeare's plays. Old "Globe" will probably form a part of the program.

Reservations may be made now and tickets will be sent in the order in which applications are made. The prices will be \$2.50 for the balcony, \$2 for the first two rows of the circle, \$1.50 for the remainder of the circle and the amphitheatre. Upon application, school and college groups may obtain seats in the family circle for 50 cents and in the amphitheatre for 25 cents.

A Permanent Memorial—The committee looks forward to the creation of a permanent memorial to Shakespeare as the principal outcome of the commemorative program. The Fairmount Park Art Association has promised \$10,000 to a fund for that purpose if the Tercentenary Committee will furnish an equal amount. As the committee has had no difficulty in already securing half of the \$10,000 deemed sufficient to meet any deficit from the memorial festival, the fund for the permanent memorial seems assured. The memorial itself will probably take the form of a monument recording by tablet and statue Philadelphia's share in the creation of Shakespearean tradition. Thus such actors as Forrest, Jefferson, John McCullough and E. L. Davenport, and the late Shakespearean scholar, Furness would share in the memorial.

An illustrated catalogue of the Shakespearean exhibition is now being prepared which will contain a complete program of everything arranged by the committee for the tercentenary, including interesting cuts, a full list of committees, etc. The catalogue will be on sale at the exhibition, the festival and the Globe Theatre.

Is Charlie Chaplin a Second Booth?

It is a matter of theatrical record that many great comedians have yearned to appear in serious roles, hence we have the tales of Eddie Foy wanting to play "Hamlet" and Jeff de Angelis mourning the inexorable fate which prevented him from ranting as Othello before admiring crowds, and it is not beyond the pale of probability that the day may come when the present vogue for Chaplin in comedy would turn to a demand for Chaplin in romantic parts. The release of the expected four-part feature, which exhibits Charlie Chaplin in a burlesque on "Carmen" from beginning to end, with Chaplin as Don Jose in military costume, but still retaining the diminutive moustache and elongated boots. But just for an instant, in the burlesque at its close, when seeking up to the climax of the stabbing of Carmen, one gets a momentary flash of the Chaplin that might be, as the "Carmen" burlesque is naturally an absurdity from beginning to end, with Chaplin as Don Jose in military costume, but still retaining the diminutive moustache and elongated boots. But just for an instant, in the burlesque at its close, when seeking up to the climax of the stabbing of Carmen, one gets a momentary flash of the Chaplin that might be, as the "Carmen" burlesque is naturally an absurdity from beginning to end, with Chaplin as Don Jose in military costume, but still retaining the diminutive moustache and elongated boots.

Music, Color and Entertainment Join in Movie Exhibit

Designs submitted recently by artists make evident the fact that the First National Motion Picture Exposition at Madison Square Garden, New York city, May 6-14, inclusive, under the direction of the Motion Picture Board of Trade of America, Inc., will be starting in its decorative features.

The principal colors which will gladden the eyes of the 200,000 or so people present during the eight days of the exposition will be green, white and gold. These colors, it is expected, will unite to become the national and international banner of the motion-picture industry.

The active management of the exposition is in the hands of J. W. Bimler, executive secretary of the Motion Picture Board of Trade of America, Harry Cochran, general manager of Madison Square Garden, in association in the management, which fact guarantees that the exhibit will have the full facilities of the best-known show place in the world.

Men who have made it possible for the present-day feature films, which are seen by the millions of patrons of moving picture houses, and others who have aided in advancing the industry to where it is today, are all working as a unit for a record-breaking success.

S. L. Rothapfel, well known as the man who beautified the interiors of moving picture theatres and also for his wonderful orchestration arrangements, will have charge of the artistic decorations. Under his direction the interiors of moving picture screen in America. An orchestra of giant size, led by a famous conductor, will be assembled. Mr. Rothapfel will personally supervise the decorating of the Garden, both inside and out, in a way that will make even cosmopolitan New York take notice. As he puts it himself, "It's up to me, and I'll do it."

The show places which have been taken by the film producers and other manufacturing companies in the motion picture trade are placed on the sides of the Garden, thus leaving the immense floor clear to the thousands of visitors who will attend daily.

A motion-picture theatre, with the most beautiful settings ever constructed, will be at the 4th avenue end of the building. The stage will be a production studio as well as a screen playhouse. It will give ample opportunity for the placing of wonderful scenic effects. Two thousand comfortable opera chairs will face the stage, so that those who tire of looking at the many exhibits will find a continuous picture show with the newest and most wonderful films of the day awaiting them.

At certain periods of the day the stars of the big companies under the best-known directors will enact a scenario in the public studio, and on the following day this film will be thrown on the screen. This will be one of the big features of the exposition, as few of those who go to see pictures have ever seen the making of a film. The contents which are mysterious to the layman, and many of the tricks in the taking of pictures will be shown those who support the motion picture industry.

WHO ARE THEY? If you walked down Chestnut from Broad about 1:45 o'clock Wednesday afternoon, you may have seen Grant Mitchell and Louise Drew on their way to the Garrick for the matinee of "It Pays to Advertise."



MINUS MUSTACHE, PLUS DOG Mack Swain, Keystone comedian, on his ranch near Riverside, Cal., with his dog Ambrose.

What the Movies Have Done for Mary Boland

Although for years associated with John Drew and other stars of the speaking stage, Mary Boland, who is costarred with Frank Keenan in "The Stepping Stone," new Triangle-Loce feature, to be shown at the Arcadia Theatre on Thursday, Friday and Saturday of next week, declares her work in the Thomas H. Ince productions opened to her an entirely new field in the art of dramatic endeavor, that of pantomime. "Before I arrived at Inceville," says Miss Boland, "I had taken very little interest in motion pictures. My first time I had already begun to take my work seriously. Mr. Ince was patient, and his lieutenants were kind. Each day I learned something new about the business, and my work improved. Now, should I return to the speaking stage, it will be with a store of knowledge that should aid me with a word before the footlights."

A VERY BAD PLAY AND A GOOD REVIEW

Continued from Page One Have it has moments of hilarious fun, the best fun of the kind since the days of Weber & Fields. The chorus is unimportant. This is no Winter Garden show, or Ziegfeld Follies. In fact, the absence of sex appeal is quite remarkable. Cohen just set out to have some fun writing burlesque, and he is certainly giving fun

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to others—a packed theatrical every night. A good deal of the burlesque, to be sure, is neither subtle nor very clever. It is merely good-natured fooling, with other plays as a remote base. But some of it, on the other hand, is capitally satiric. The best scene of all is a burlesque of the court room act of "Common Law," with Vally Vally as Jane Clay (whose name she turns out to be) and Richard Carle as the Judge's bench. This whole scene is played in rhyme—a very silly rhyme, to be sure, but rhythm suggestive of rag time. Of course the actors have to pick up their cues with military precision, and the rapidity and mechanical dexterity of the proceeding adds to the fun. Carle beats for order to the rhythm of "All the angels have big feet," and all the actors tap their feet

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The Towers Academy Camden's LARGEST & FINEST ACADEMY. Monday and Friday Evgs. 8:15. Tuesday & F. M. Dancing 7:30-11. Thursday Evening. Reception Saturdays. Phila. Orchestra.

NIJINSKI ARRIVES AT LAST

The famous Russian dancer, released from Austria, reaches New York with his family in time to join the Russian Ballet for the last four weeks of its season. Nijinski's wife and child are shown with him on the ship which brought them over.

In time to the patter of the rhymed dialogue. In the end, nearly everybody on the stage turns out to be related to everybody else. The whole scene is greeted every night with hoops of laughter. So, too, is a scene depicting "The Great Lover," which ends up with half the men on the stage devoid of voice, gasping and clutching their throats. So, too, is a song about "Doris and Julia and Joe," which, of course, means Donald Brian and Julia Sadler and Joe Cavertone, the three coplars of musical comedy. Each singer insists humoristically on his importance in the combination. It is a capital lyric. Mr. Cohen himself has no part in the play. But he wrote the piece, composed or assembled the music, and staged the production, perhaps thought he had done enough.

The scenery and stunts are tawdry and hideous. The Lord of the Mice, much, but he evidently denied him the eye of an artist.

Martel's Academy 1710 N. Broad St. Prof. Figli and Miss Cope. INSTRUCTORS AND DEMONSTRATORS. Easter Monday. Matinee 2:30 to 6 P. M. Reception 8:30 to 12 P. M. WORTH'S BANJONINE ORCHESTRA. Beginners' Class Tuesday Night. Reception Wed. and Sat. NOTICE—CLOSED GOOD FRIDAY NIGHT

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DANCE THE OLD Danceland DANCES TONIGHT. 15-PRIZE BONBON PARTY. WEDNESDAY EVENING, APRIL 13TH. Class Thursday, 8 to 9. Followed by Reception. Prize Block Party MONDAY APRIL 17TH.

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ORCHESTRA PLAYS UNUSUALLY WELL IN 24TH CONCERT

All But Final Concert a Revelation of Control—Godowsky Is Soloist

It always seems a pity, as a concert season draws to its close, to find the orchestra playing so well. It is to be desired and to be expected, but as each season ends, the pity of it becomes more poignant. If they were only that way all year! Fortunately, each year the slack of summer is less. The Philadelphia Orchestra, on the form shown yesterday afternoon, could retrograde 50 per cent, and still be superior to the orchestra as it was at the close of last season.

The concert was a great one in many ways, in none more pleasing to those who follow the fortunes of the Orchestra than in the superb control of the entire orchestra, the absence of errors, the intensity and full expression of every musical thought precisely as it was intended. The tone of the band was voluminous and fell smoothly on the ear. This musical intelligence, the response to Mr. Stokowski's beautiful conducting, were perfect. Of the tremendous applause granted to conductor and men at the end of the symphony, part came from the fact that the orchestra triumphed metropolitan in every sense. The better part came from appreciation of wonderful playing.

For such a concert, and for ending the open season for assisting artists, a man of more electric force than Leopold Godowsky possesses might have been chosen. The interesting Technikoisky concerto he played could well have been first choice with him. It displayed his characteristic virtues, but it did nothing to gloss over his faults, of which the worst is inability to prevent an intrusion of the chorale from the Ninth and of its own excellence. But most of the things which could be said have been said or can be thought out. The "Istar," new and fascinating, is not often played in some recension, is beautiful and intriguing to the musically inclined, for it inverts the normal order of construction and reveals its theme in the last moments, while its orchestra stories are all thrown forward at the beginning. M. Romain Rolland, in "Jean-Christophe," has delightfully mocked all this scheming, but it justifies itself. One wonders why the indefatigable Russians haven't made a ballet out of it. G. V. S.

Orchestra and symphonically, the concert, which began with Beethoven's "Fidelio," divided its interest between Brahms' first symphony and Vincent d'Indy's "Istar," the latter for the first time here. A great many things might be said of the symphony, of its beautiful "homage to Beethoven" more elsewhere than in the memory of the chorale from the Ninth and of its own excellence. But most of the things which could be said have been said or can be thought out. The "Istar," new and fascinating, is not often played in some recension, is beautiful and intriguing to the musically inclined, for it inverts the normal order of construction and reveals its theme in the last moments, while its orchestra stories are all thrown forward at the beginning. M. Romain Rolland, in "Jean-Christophe," has delightfully mocked all this scheming, but it justifies itself. One wonders why the indefatigable Russians haven't made a ballet out of it. G. V. S.

DOUGLAS FAIRBANKS AS A FARMER

Hardy perennials have become the hobby of Douglas Fairbanks, who will be seen at the Victoria next week. Far from grieving over his banishment from Broadway, he is rejoicing in the opportunity of settling down to home life in the West, and in going into gardening extensively by way of further recreation.

So great is his zeal in the farming line that before leaving New York he bought a gardening supply store and provided himself amply with a bulky stock of lawn mowers, rakes, watering cans and garden hose—all these to be crated and transported to him in the Victoria. In an eccentric suit of Japanese silk, the costume which he has elected successor to the established garden smock and overalls, he turned his suits in the Algonquin Hotel into improvised garden tools, and spent much of the time before his departure in testing out his farming implements in his hotel rooms, with particular devotion to the green rug turf, which rather resented a lawn mower's interference.

It has long been a matter of speculation as to whether actor folk were interested in home building as well as a footlight notoriety, and whether hotel living was not a matter of choice rather than necessity. "Give them a chance at home living," is the answer to that question, and that is what the movies are doing for the profession. They are allowing the actor to settle down to a normal (if hard working) existence with a headquarters sufficiently permanent to substitute a home for a hotel basis of living.

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MARGUERITE MAKE-BELIEVE Miss Clark will be seen at the Steady next week in a film version of the popular novellette, "Molly Make-Believe."

MARY SHAW The player of Ibsen and Shaw, who will be seen at Keith's next week in "The Dickey Bird."