

Evening Ledger

AMUSEMENT SECTION

Address all communications to Dramatic Editor Evening Ledger, Independence Square, Philadelphia.

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PHILADELPHIA, SATURDAY, APRIL 29, 1916

For Tercentennialists

TERCENTENNIALS are good times for thought as well as sentimental enthusiasm. In the face of our great to-do over "community masques" and "commemorative festivals," one of America's most keenly impressionable, responsive and yet practical critics, Mr. H. T. Parker, of the Boston Transcript, has pointed out that Shakespeare was, after all and before all, a man of the theatre, and that the theatre is the place to celebrate him.

"The way to pay homage to Shakespeare," writes Mr. Parker, "is not to be vastly and temporarily excited about him throughout three months of 1916; but to seek his plays in the theatre (leaving money at the door) whenever opportunity offers."

True words and good words, but sad words, too. For where is the playgoer to find the door at which money will buy admittance to the faerie and romance that is Shakespeare?

Good Advice for New York

In New York, yes. For New York has its local theatres. It has playhouses that can cater to a special audience, which may care for a bit of sublime music now and then between its Broadway jokes and thrills, and it has citizens that devote their money and energy to local theatrical ventures. The result has been a "Midsummer Night's Dream" from Granville Barker's repertory season at Wallace's last spring; Sir Herbert Tree's "Henry VIII" and "The Merchant of Venice," guaranteed, in the same season who backed Barker; James K. Hackett's "Macbeth" and "The Merry Wives of Windsor"; a genuinely Elizabethan production of "The Taming of the Shrew" from New York's most distinguished—albeit Teutonic—playhouse, the Irving Place, and "The Tempest," produced at the Century Theatre, with professional actors hired by the Drama Society.

Bad for the Road

But no regular, genuine Broadway production, no long-run gamble on the Bard's abilities as a theatrical best seller; not even a fortnight or so of Shakespearean repertory from Robert Mantell or Mr. Sothern and Miss Marlowe. And so, of course, no Shakespeare on the road.

Barring amateur productions—and precious few of them—Philadelphia has celebrated the great man's tercentenary year with a season absolutely devoid of Shakespeare. The situation was so obviously desperate that poor Mr. Sothern—who had decried the Bard for "The Two Virtues"—felt constrained to inject almost all his past Shakespearean impersonations into the hero of that comedy.

Keeping Shakespeare Alive

It's nobody's fault—least of all the managers'. The simple fact of the matter is that it's nothing short of preposterous to expect long runs and country-wide tours from "Hamlet," "Macbeth," "Lear," "Twelfth Night" or "The Tempest." Why should Broadway be expected to cater on Shakespeare, a season in and season out, the favor that it shows "Peg o' My Heart" or "Common Clay"? Why should we of Philadelphia devote two solid weeks of theatre-going—chosen haphazard by the fates of the booking office—to the enjoyment of dramatic poetry? The man who has a taste for Shakespeare can't tell when that taste is going to assert itself. He may crave "Hamlet" once a month or "Twelfth Night" once a week. He isn't going to want them every day or all of a sudden, for a fortnight or so, in the middle of January. And, obviously, there is only one sort of theatre that can cater to his needs, that can keep the classics alive with a little stimulus every two or three weeks—the repertory theatre.

to make further discussion of them unnecessary. Both of these extraordinary young men will be heard tomorrow evening at the Metropolitan, where the Jewish World is conducting a concert for the benefit of war sufferers.

Lenora Edith Lindell, the mezzo soprano, will be heard in recital at Griffith Hall, May 6. She was formerly connected with the Philadelphia Operatic Society and is a Philadelphia girl.

The concert to be held at the Metropolitan Opera House, Monday, May 15, for the Italian Red Cross promises to be an exceedingly interesting musical event. The soloists engaged to appear are Pasquale Amato, of the Metropolitan Opera Company, who has not been heard in recital here previously; Luca Botta, a young tenor of the same organization; Gina Ciapparelli-Viviani, prima donna soprano, formerly of the Metropolitan Opera House, but now identified more closely with teaching and with concert work, and the young Italian pianist, Aurelio Giordani, whose recent recital in this city at once stamped him as foremost among the professionals.

Mr. Reginald De Koven, the composer of "Robin Hood," will be present at the performances of his very popular and it is necessary to say, an excellent, opera on May 11 and 12, to be given at the Metropolitan Opera House by the Philadelphia Operatic Society.

Woodside Philadelphia's Foremost Park

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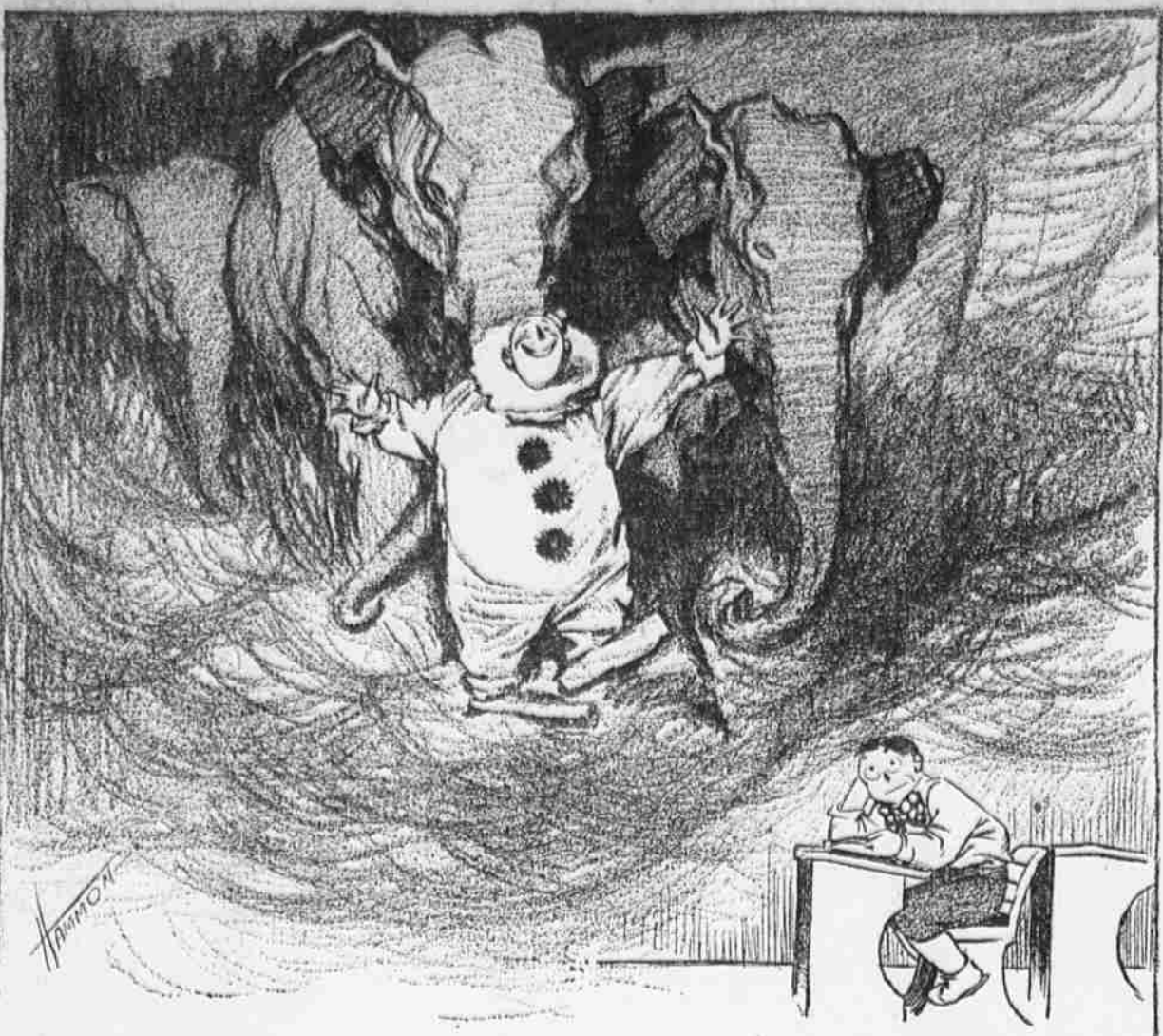
RED CROSS BAZAAR For War Widows & Orphans

TONIGHT PADEREWSKI Keith's Garden Pier Theatre ATLANTIC CITY, N. J.

METROPOLITAN OPERA HOUSE SUNDAY EVENING, APRIL 30TH

ADAMS HARBOR SWIMMING POOL

SPRING!



THE DREAM PLAY BARRIE GAVE THE WORLD

Continued from Page One suddenly sprang into life. They contained little babies, tended for a penny, little babies of the Allies, save one, who was Swiss, yet "not exactly Swiss—well, you know." Nobody would take in little Gretchen, so the Penny Friend had to do it. The other babes talked beautiful French, but Gretchen simply lay in her box, "strafing." For safety, Cinderella had put a wire entanglement round it—only the wire was worsted. And the policeman sat down to supper with them all and began to love Cinderella, who kept on listening for the knock, which never came, to summon her to the ball.

Yet to the ball she went—in a dream, as "she lay out in the cold street with the policeman's comforter wrapped around her. It was a splendid ball, with ladies and gentlemen in early Victorian clothes, and a King and Queen of Cards, and the Lord Mayor, and another lord, who loved it ever everybody. Lord Times, cutting the King short with "Less talk!" and defying the censor, a black demon with a headman's axe, and showing indifference to reminders of "the good old three penny days." And beautiful ladies in dreadfully expensive dresses (oh, Retrenchment

Committee) were rivals for the Prince's favors, and were all beaten by tiny-footed Cinderella, as in the old story.

And then—well, then there was rather a jump in the dream for another act, perhaps, added to the MS. pulled out of the author's drawer. Cinderella, it seemed, had got chilled when dreaming in the cold street, and been laid up with pneumonia in a hospital, and was now convalescing at a lady doctor's somewhere at the seaside. The lady doctor, stern and practical, looked after the wounded soldiers in blue and kept them all in terrified subjection, particularly one played by Mr. A. E. George, not to mention an aristocratic probationer and her elderly brother, none other than the sculptor of the first act.

And Cinderella was in bed all the time, with no more dreams about dances, but dreaming now always of her friend, the policeman. You will have guessed that

the policeman was not long in arriving, in proposing—a delicious Barriam, this scene of proposal—and in presenting his delighted Cinderella (so, non-actical, he explains, are the police forces) with glass slippers in lieu of an engagement ring. Much pleasant Barrie sentiment about the war, our Tommies and nurses, the present breaking-down of class barriers, and so

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Globe Theatre

MARKET & VAUGHAN STS. "Miss Hamlet" Musical Comedy

Crosman's Banjo Fiends

AND OTHERS

forth, helped the last act along. But the act had the unmistakable air of an afterthought. The evening owed much to Miss Hilda Trevelyan, who was Wendy over again, but Wendy with a difference, a wartime Wendy, a little more staid than before, if not as winsome and just as sweet. Mr. du Maurier was triumphantly Dumaurieresque; that is to say, the very thing where nature was required (as in the stolid, intricate policeman) and flamboyantly droll where fantasy ruled (as in Prince Charming at the ball). And so we are the richer for another specimen of genuine Barrie, in spite of, or because of, the war! Happy laughter greeted it all last night, and here and there a not unhappy tear.



VIVIENNE SEGAL The Philadelphia girl who has just celebrated her 300th night in "The Blue Paradise" at the New York Casino, her first professional engagement.

Theatrical Jottings

The current issue of the Theatre Magazine is not the least important part of the Shakespearean celebration. Among the contributors this month are William Winter, Horace Howard Furness, Jr., Sir Johnston Forbes-Robertson, Livingston Platt, Brander Mathews, Percy Mackaye, Charlton Andrews, Charles Hann Kennedy, Alan Dale, Otis Skinner, Robert H. Mantell, Edwin Coward, Montrose J. Moses, Clarence Stratton and Ada Paterson.

Sam Sothern, the featured member of "A Pair of Silk Stockings" company, made his debut on the stage in London in 1884 in the supporting company of Charles Hawtrey in "The Private Secretary." He is the son of B. A. Sothern, "Lord Dundreary," and a brother of E. H. Sothern.

cludes Bert Leale, the King of Kings; Sophie Tucker, Wellington Cross and Louis Josephine, Peter Page, Marie Lavarre, Artie Schlinger, Mabel Elaine, John Johnson, Gilbert Gregory, Fanny Kingston and Jimmy Fox.

Philadelphia Week Beginning May 1 19th and Hunting Park Ave. Monday

Advertisement for BARNUM & BAILEY THEATRE featuring PERSIA THE PAGEANTS OF THE THOUSAND AND ONE NIGHTS. Includes details about the show, ticket prices, and location at 89 R.R. Cars and 20 Acres of Tents.

Advertisement for KNICKERBOCKER THEATRE featuring ON TRIAL. Includes details about the show, ticket prices, and location at 40th and Market Sts.

Advertisement for WALNUT THEATRE featuring TWIN BEDS. Includes details about the show, ticket prices, and location at 10th and Market Sts.