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

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PHILADELPHIA, SATURDAY, APRIL 29, 1916

For Tercentennialists

FREENTENNIALS are good times for thought as well as sentimental onthusiasm. 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 play-goer 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, yrs. 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 Wallack's last spring; Sir Herbert Tree's "Henry VIII." and "The Merchant of Venice," guaranteed, it is said, by the same and 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 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 Shake-spearean 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 deserted the Bard for "The Two Virtues"—felt constrained to inject almost all his past Shakespearen impersonations into the hero of that comedy.

Keeping Shakespeare Alive

It's nobody's fault—kast of all the managers'. The simple fact of the matter is that it's nothing short of preposterous to expect leng runs and country-wide tours from "Hamkt," "Macbeth," "Lear," "Twelfth Night" or "The Tempest." Why should Broadway be expected to bestow on Shakespeare, 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 the aregoing—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 "Hamket" 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 on end, in the middle of January. And, obviously, there is only one sort of theatre that can cater to his needs, that It's nobody's fault-kast of all the managers'. The simple fact of the obviously, there is only one sort of theatre that can eater to his needs, that can keep the classics alive with a little stimulus every two or three weeks—the repertory theatre.

What It Means to Support a Star Like Courtenay

E. G. Robinson is a young actor who has been on the stage but three years, yet at present he is unsually prominent in the support of William Courtenay in "Under Fire," Roi Cooper Megrue's new play of the present European conflict, which Selwyn & Co will present at the Forrest Theatre beginning March 1. In fact, to quote Mr. Courtenay, 'he is the best support, figuratively and literally, that I have ever

In the scene in the British trenches, al-ready the talk of the town because of its spectacular destruction by a bomb from a German aeroplane, Mr. Robinson plays an English sergeant. When the explosion comes he is standing near the field telecomes he is standing near the field tele-phone which communicates with the Brit-ish headquarters. As the walls of the trench crash to the ground he does a remarkable spinning fall, which lands him supine alongoide of the instrument. To save Paris from the oncoming Germans it is necessary for Mr. Courtenay, as Cap-tain Redmond, to warn the British gen-erals of the German move over the wire. Summoning all his strength, he drags him self across the stage to Mr. Robinson, for in the darkness it is impossible for him to moe the telephone box.

Just at this point the injuries he has received in the explosion again get the best of him, and be drops—always across the patient Robinson. Supported by him, the star plays the thrilling telephone meers, which is the pivotal point in the action of the melodrama. Sometimes he plays it sitting on Robinson's head; again it is atop his chest, or on his hip—in-ded, place "tinder Pire" opened, he has struck the same mailtim only twice.

"I couldn't play that scene without Rob-imon," Mr. Courismy and the other night as he clume off. "He holds it up so beauti-

Musical Jottings

W. J. Henderson, of the Sun, wrote of Eddy Brown, the young violitist: "The graceful and mulcilous content of the Sinding aut's afforded Mr. Brown some year good opportunities to display his excellent technical equipment, together with and easy, flowing style distrable in per-fermance, and so again in the Spohr mu-sic, which he delivered with much taste, grues of sentiment and finish."

The absolute novelty and strikingly original character of Leo Ornatein's com-positions command the profoundest at-section of musicians whether or not they approve of his revolutionary tendencies. Certainly, few events of the winter were better pateronized or more enthusiastically apphased than his recitals. The technical peculiarilies of Mr. Ornstein's new muse and the history of their rapid evolution have been sufficiently commented upon in the press from Maine to California.



LITTLE THEATRE Thomas McKean's "The Secretary"

beary hight this week except Thura GRAND Gown Shop" MERICAN-"The Old

SWIMMIN

ASHER'S SWIMMING SCHOOL

nia to make further discussion of them

unnecessary.

Both of these extraordinary young men will be heard tomorrow evening at the Mstropolitan, where the Jewish World is conducting a concert for the bonefit of war sufferers.

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

politan 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 Ciaparelli-Viafora, prima donna soprano, formerly of the Metropolitan forces, but now identified more closely with teaching and with concert work, and the young Italian planist, Aurelio Glorni, whose recent recital in the city. whose recent recital in this city at one stamped him as foremost among the pro

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



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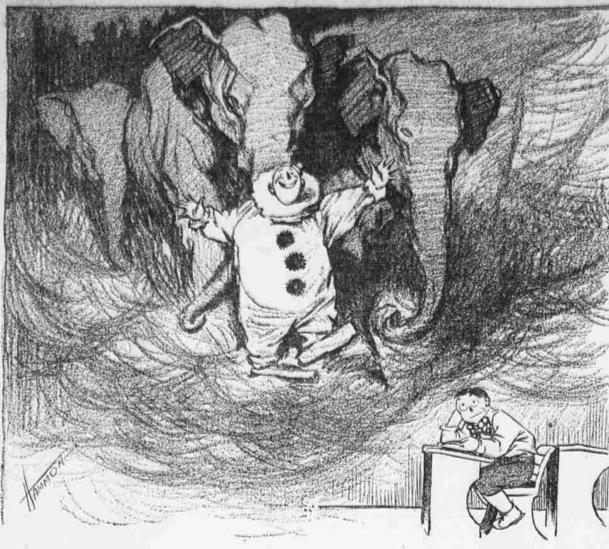
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SPRING!



THE DREAM PLAY BARRIE GAVE THE WORLD

suddenly sprang into life. They contained little bables, 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 Priend had to do it. The other babes talked beautiful

French, but Gretchen simply lay in her box, "strafing." For rafety, Cinderella has put a wire entanglement round itonly the wire was worsted. And the policenan sat down to supper with them all and began to love Cinderella, who kept

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 "e lay out in the cold street with the polic man's comforter wrapped around her. It was a splendid ball, with ladies and gentlemen in early Victorian clothes, and the King and Queen of Cards, and the Lord Mayer, and another lord, who lorded it over everybody; Lord Times, cutting the King short with "Less talk!" and detying the Censor, a black demon with a fying the Censor, a black demon with a headsman's axe, and showing indifference to reminders of "the good old three prenty days." And beautiful ladies in dread fully expensive dresses (oh. Retrenchmen

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Globe Theatre MARKET & UNIDER STR. VALUE V Crosman's Banjo Fiends

Inderella, as in the old story.

And then—well, then there was rather a jump in the dream (or 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 sea-side. The lady doctor, stern and prac-tical, looked after the wounded soldiers in blue and kept them all in terrified subjec-tion, 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, dreaming now always of her friend, policeman. You will have guessed that

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Selig Tribune Pletures

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LUCA BOTTA—Tenor
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Committee!) were rivals for the Prince's the policeman was not long in arriving, favors, and were all beaten by tiny-footed in proposing—a delicious Barr'c'sm, this scene of proposal—and in presenting his delighted Cinderella (so row intical, he explains, are the police force) with glass slippers in lieu of an engage ... ent 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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JOHN CHAS. THOMAS VIENNESE OPERETTA BETTER THAN THE BEST BEGINNING MONDAY EVENING MAY

IN TWENTY ELABORATE SCENES TOWN TOPICS" MAIL ORDERS NOW! BENEFITS THE CREOLE BANGED NOW

forth, helped the last act along. But the act had the unmistakable air of an after-

thought.

The evening owed much to Miss Hilda Trevelayno, who was Wendy over again, but Wendy with a difference, a wartime Wendy, a little more staid than before, if just as wistful and just as sweet. Mr. du Maurier was triumphantly Dumaurier-esque; that is to say, the very thing where nature was required (as in the stolld, inarticulate pollceman) 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, 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.

Theatrical Jottings

The current issue of the Theatre Maga sine is not the least important part of th Shakespearean celebration. Among the contributors this month are William Winter, Horace Howard Furness, Jr., St. Johnston Forbes-Robertson, Livingston Platt, Brander Mathews, Percy MacKaye, Charlton Andrews, Charles Rann Kennedy, Alan Dale, Otis Skinner, Robert B. Man-tell, Edward Fales Coward, Montrose J. Moses, Clarence Stratton and Ada Pat

"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 E. A. Sothern, "Lord Dundreary," and a brother of E. H. Sothern.

Sam Sothern, the featured member of

"Town Topics," which is coming to the Lyric, May 15, is another Winter Garden show. This playhouse seems to be turn-ing rapidly into Winter Garden shows this season. The last for this one in-



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

ciudes Bert Leslie, the king of slang; Sophie Tucker, Wellington Cross and Lois Josephine, Peter Page, Marie Lavarre, Artie Mehlinger, Mabel Elaine, John Johnson, Gilbert Gregory, Fanny Kaston and Jimmy Fox.

Philadelphia 19th and Week Beginning May L Hunting Park Ave.





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