

NEWS OF PLAYS AND PLAYHOUSES—WHAT'S SHOWING THIS WEEK IN MOVING PICTURES

TREE'S "HENRY VIII"

BIG WITH PAGEANTRY
Shakespeare Much Done Over for an Elaborate Production in the Old Vein

HENRY VIII. From the history by William Shakespeare. Management by Herbert Tree. Garrick Theatre.
Lyn Harding Cardinal Wolsey. Herbert Tree Cardinal Beaufort. Lucie Arncliffe.
Duke of Norfolk. George Haysa Duke of Buckingham. Henry Herbert Duke of Suffolk.
Lord Chamberlain. Charles Coleman. Lord of Exeter. Charles Coleman. Sir Henry's Daughter. Bernard Bayne.
Sir Thomas Lovell. Charles Wood. Sir Nicholas Vane. Alfred Shirley.
Thomas Cromwell. Secretary of State. Forbes Taylor.
Anne Bullen. Miss Edith Wynne Matthison.
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Those that come to see The play may pass, if they be still and willing. I'll undertake may see away their skillful richly in two short hours.

Whether they came to see Shakespeare or not, they saw a show, the audience at the Garrick, a gorgeous show. And fortunately, they agreed that the play might have been done better, but that the play that Shakespeare wrote, leaving many of his lines in its wake and a great deal of scenery and costumes, pageantry, and "business." Sir Herbert Tree's production of the play, which raised the "two short hours" to "three," and Sir Herbert himself out enough text so that his picturesque trimming and necessary intermissions brought the play only a little short of four. This was the prodigious fulfilled, whatever may have happened to Shakespeare.

Now, of course, it is a very grave question whether a critic has any business at all telling an artist how he should have done his work; it is easier for him to study what the artist tried to do and to judge how much of it was accomplished. It is a grave question, not alone whether Shakespeare wrote "Henry VIII," but whether it is worth preserving in the quick and simple state to which it was brought. It is a dull piece of reading, shot with occasional great moments. Would a fine, simple and artistic production, which permitted it to run its course, be worth the cost of the production? It is better to prune away arid verse and capitalize the spectacle of it in the good old-fashioned manner of the nineteenth century theatre.

It follows tradition and follows it triumphantly. He creates "business" Shakespeare never dreamt of and adds a few lines of dialogue where needed. He builds settings of magnificence and color and fills them full with the gold and red and green of Tudor times. He marshals an army of "extra people" and never tires of presenting in a way that has never yet graced Shakespearean production in America. Some might say he has raised the familiar Mantell-Sothern Shakespeare to the fifth power, yet where are their front scenes? Everything is large and scenic. Much of it shows well and not all is so very imaginatively painted, but three scenes, one at the climax of each act, give us the best of gorgeous and elaborate scenery. Wolsey's banquet hall, Blackfriars and the Abbey are splendid in color and rich in human decoration. The coronation may be something of which Shakespeare never dreamt, but it has a fine originality of treatment. The red and gold of church and royalty throng it; youth kneels in Anne Bullen, and the bluff King, high in a curtained box, has jolly moments of looking on. So did the audience last night.

Whether you applaud its thorough-going luxuriance or scold at its papier mache board's head, its electric car and its convenient spotlights, this "Henry VIII" does unmistakably supply acting. Tree himself is very far from "the whole show," as with our American producers of Shakespeare. He reserves his own big moment, the downfall of the Cardinal, and he plays it to the full on the pitiful awakening of a broken man for the rest he content to picture a sort of grandmotherly hypochondria whose curious misanthropic acts off the bluff King and tragic sincerity of Katherine. More than that, Tree gives us two fine artists in King Henry and his Queen. Miss Edith Wynne Matthison's art is familiar, lovely and constant. Mr. Lyn Harding's is something ever new and ruddy with life. The last three seasons have brought to the public more enjoyable impersonation than this blond brute, with the tiny swine's eyes and beefy head, the splay legs and rolling stomach, full of the easy vulgarity of the middle class, rising to the business of kingship and the emotions of a husband with a curious, matter-of-fact seriousness which is vastly human and touching. All in all, it is great acting and the best thing in a production full of great things and small. K. M.

"The Coward"—Nixon Grand
"The Coward," a sketch, offering a dramatic argument on the nebulous viewpoint of the war, was capably presented at the Grand by Lillian Kingsbury and company. Miss Kingsbury is a comparative newcomer to vaudeville. Until a season ago she had been conspicuous in the casts of David Belasco and those of the late Charles Frohman.

Arthur Rigby, an ebony-tinted humorist from the South, furnished a lot of spice and laughter, and the Edith Wynne Matthison, an unusual singer and dancing act. Rayno's dog gave some brand new wrinkles in his smartness, and Regal and Bender, acrobats, gave twenty minutes of thrills. Booth and Lester wound up the show with a two-man-like act, which was a veritable fireworks of good humor.

Singer's Midgets—Globe
Headline honors at the Globe last night went to Singer's midgets. They, little men and women drew rounds of applause by their songs, dances and funny "stunts," which included the riding of ponies and tiny elephants. The acrobatic effects and stunts are especially deserving of note.

One of the best laugh producers on the bill was Frank Gabby and company, in a "ventriloquist offering." The dumplings sang songs, told jokes and did up a line of clever chatter with the audience. This act is a novelty, as each dummy has a distinctive role in the plot, and the dialogue is in keeping with present-day events.

Lawrence and Kotawka have an excellent comedy sketch, entitled, "At the Recruiting Station." Other acts included Bessie La Count, comedienne; Billy Seaton, songs; the Edith Trio, songs, dances and comedy; and the Standard Brothers, in an balancing act.

"Coney Island to North Pole"—Penn
The way to take a quick trip from a famous seaside resort to the icy regions is shown in "From Coney Island to the North Pole," an interesting tableau, which heads the bill at the William Penn.

A half dozen different scenes are used to take the audience on the trip. The voyage is alleviated by lots of songs, in keeping with the various countries, and a number of characteristic dances. The act met with such approval. Good entertainment was provided by John Wild and France, the Edith Trio, and the Standard Brothers. A triangle film, "The Little Yank," with Dorothy Gish.

"Girls and the Baron"—Cross Keys
Fun runs along at a rapid rate in "The Girls and the Baron," which is the feature attraction at the Cross Keys. There is also a plentiful supply of good music and dancing. In the course of the merry-making several novel numbers are introduced by a band of pretty girls. The act was well received.

Other good acts on the bill include Force and Williams, in songs and comedy; Tyler and Coney, in a comedy sketch, and the Monkey Hippodrome.



THE HARASSED MAIDEN
Florence Davenport, who plays the title role in "A Little Girl in a Big City," which opened at the Walnut last evening.

"LITTLE GIRL IN BIG CITY" GETS ALONG RIGHT WELL
Florence Davenport Returns to Walnut in White Slave Melodrama

Miss Florence Davenport, an old favorite, returned to the Walnut in Messrs. Wood, Shafter & Alton's production of "A Little Girl in a Big City." In many respects it is a so-called "white slave play" and is highly melodramatic.

A young girl from the country lands in New York city with the intention of immediately going into employment, but before she is able to get a position she is marooned on the rocks of adversity. She is an orphan and does not know her real father and mother, and it is her ardent prayer that she will find them in New York—in fact, she resolves she will find them.

And so the story goes on until we reach the second act, when we find our heroine lodging in the boarding house of an old German named Schmidt. The girl has not yet found employment, and is absolutely without funds with which to pay her room rent.

The author has seen to it that this land-lord shall be kind to unfortunate young girls, and when the fourth and last act rolls around we find Laura Nelson having recovered her lost fortune and saved from the clutches of a band of white slaves.

Florence Davenport, in the role of Laura Nelson, is at times impressive. Rachel Gerard makes a forceful Margaret, who befriends the unfortunate Laura. But the best actor in the cast is Fred H. Boudley, who gives us an excellent Schmidt; together with Lyle Hardy, as Eric Jones, he furnishes most of the humor of the play.

Charles Merriwell, as Dick Watson, is a mighty bad man when aroused, so we shall call him the villain.

Mae Hotz Sings Well in Admirable Recital
Charming Soprano's Fine Voice Shows to Advantage in Song Program

Turbulent applause is not always the best standard by which to judge the performance of a musician; and turbulent applause, which suggested that the whole city is her friend, was the lot of Mae Hotz when she stepped on the platform of White-spoon Hall last night. It was just before this popular Philadelphia soprano gave her recital, in which she had the number, "The Bird Song," which she sang with delicate emphasis and charming tonal color. Haendel's "Sky-lark, Pretty Rover," had all the grace of a poem by Keats or Keble. The old English madrigal blended into quaint and fetching contours and thus under the touch of her voice. Then there was the "Murmuring Brook," sweetly done, and best of all, the seventeenth century song of a lady's praise about the lilies and the snow and the lamb's fleece that Alma Gluck included in her recent recital.

Sometimes Mrs. Hotz's voice seems cold. But it is always the refreshing frigor of a mountain brook and not that of dead metal. And she can be delightfully personal, as in her group of songs by Brahms, Schumann and Schubert. These alone were worth the admission prices.

Her other pieces, exclusive of encores, were Franz's "Love in Spring," Liszt's "The Fisher Boy," Massenet's "Good Night," Faucetta's "The Blue Bird," comprising a section of semimodern romantic composers, and Anglo-Saxon and Celtic numbers (at least that in title). The writers represented there were Campbell Tipton, Martin Bauer, Cyril Scott, Cadman and Whelpley. The same filigree-like phrasing, the same purity and technical power, marked them as marked the earlier numbers. B. D.

PLAYS THAT CONTINUE
Bernard Shaw's "Misalliance" continues at the Little Theatre. The Stage Society Players are seen in roles that take on new life and humor before the footlights.

At the Broad, George Arliss is enacting the central character in a fine revival of Sir J. M. Barrie's "The Professor's Love Story." He is assisted by some admirable actors.

The Adelphi still offers "Very Good Eddie," with Ernest Truax and Alice Dovey. It is an amusing musical play, founded on the farce, "Over Night."

Cecil Lean, aided by a large company, is providing entertainment for lovers of musical comedy at the Lyric with "The Blue Paradise." It is a Continental piece, adapted for the United States.

The Forrest has Raymond Hitchcock in an English musical play, "Betty," Joseph Santley and Ivy Sawyer are in the cast.

CO-STARS, ALSO DOUG, ENLIVEN PHOTOPLAYS

Fenwick Moore Team at Stanley. Fairbanks at Arcadia. Other Films

STANLEY—"A Girl Like That." Famous Play-Photoplay, with Irene Van Dyke and Queen Moore. Story by Paul West. Directed by Fred Henderson. Photographed by Lewis P. Brown.

What merit this photoplay has found it has a good deal it owes to its producer and its sympathetic interpreters. There is invariably a finish and feeling to his comedies and dramas that Director Henderson puts on. This is no exception. But it is just a little too serious in its trend for him to achieve his happiest results. Also, it is not so well plotted with very striking incidents. The author has taken a bald melodramatic basis, of the "Kick In" school, and adorned it with some human touches. Or were the latter due to Mr. Henderson? At all events we do come away feeling that we have made the acquaintance of some genuine people from the absorbed, small town back block of Mr. Moore to the reforming lady thief of Miss Fenwick. They have the color of reality—a quality born out by the character bits, the expert handling of village life and the pieces of "business" with which the whole is studded. Played as a straight comedy, "A Girl Like That" would have "gotten over" even better. But as it is, it is interesting and graphic entertainment, and a good deal of fun.

ARCADIA—"The Americano." Fine Arts, with Bonadus Fairbanks. Story adapted by Anita Lora from novel, "Miss Derringer." Directed by John Emerson.

We wonder if America will ever get to the state of looking back regretfully to the days of "The Lamb" and "The Good Bad Man" and "American Aristocracy," and say, "Ah, well! Fairbanks' picture is exactly what they were at the start." We did it with Mr. Douglas and O. Henry. Why not with their only popular rival? We have a picture which is a masterpiece of its kind. So far, however, "Doug" hasn't suffered from it. As a matter of fact, the temptation with each new picture is to halt and say, "That is a fine picture." The description of this new one. It has a story and lots of fun and plenty of fight. It is marvellously cast with Spanish-American types, fairly realistic, and with a few things, as far as the direction—John Emerson has started with the San Diego Exposition and a Central American town and filled it and his story of a country saved from a disaster, with just touches of subtle, clever touches which alone make the picture worth Fenwick and the swift moving yarn. Fairbanks himself contributes a bully fight, with just touches of subtle, clever touches which alone make the picture worth Fenwick and the swift moving yarn.

PHILADELPHIA—"The Last Sentence." Kluge Edition, with Miriam Scott. Story by Marie McBer. Story adapted by Edward H. Griffith. Directed by Fred S. Brice. Photographed by Fred S. Brice.

Here we have a return to first movie principles, with, on the whole, excellent results. There is no special novelty in the Judge's story, but the story of the girl who is sentenced to death for the murder of her father, but the outcome is capital melodramatic entertainment, if one can overlook the obvious theatricality in the situations. The play is not devoid of the human element, though this has largely been minimized to display incident and episode in a thrilling yet conventional story. It is acted in a whirling fashion that is the best of its kind to the limits of the narrative. Some of the camera work is attractive, and this serves to throw into relief the convincing costars, both old-timers at this game and interesting players afloat.

Pauline Frederick, in "The Slave Market," is at the Palace; Mary Pickford, in "The Bride of the Clan," is at the Belmont; "Tolerance" continues at the Chestnut Street Opera House.

Mattie M. McIntosh, manager of the Eureka, is reported one of the most successful of women in the picture industry in this city. Every detail of the theatre receives her personal attention.

"Patria," the serial featuring Mrs. Vernon Castle, will be shown for the first time in West Philadelphia at the Fifty-sixth Street Theatre this week.

Brakeman Crushed to Death
LEWISTOWN, Pa., Jan. 29.—Caught between two cars in the yards of the Standard Steel Works, Edward Ryan, a brakeman employed by the steel company, was crushed so badly that he died within an hour. He is survived by a widow.

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IMPERIAL 60TH AND WALNUT LILLIAN WALKER in "INDISCRETION"

JEFFERSON 29TH AND DAUPHIN STREETS JEAN SOTHERN in "WEDDING FINNETH A WIFE"

LEADER FORTY-FIRST AND LANCASTER AVENUE ETHEL BARRYMORE in "THE AWAKENING OF HELENA RICHIE"

LIBERTY BROAD AND COLUMBIA LILLIAN GISH in "A HOUSE BUILT UPON SAND"

FAY TEMPLETON STAR OF GOOD BILL AT KEITH'S

Singer's Midgets and Frank Gabby and Company Big Hits at the Globe

Fay Templeton, former star in "Forty-five Minutes from Broadway," a musical comedy, returned to the vaudeville stage at Keith's yesterday, and was leading entertainer of a good bill. She received a fine reception for her novel offering.

She sang the kind of songs and melodies which made her famous in musical comedy. "So Long Mary" and her colored "mammy" song were her best offerings. Her repertoire consists of short sketches, some of them in character, and her voice has not changed with the years. She is just as good a comedienne and thereby just as clever an entertainer as in the old days. Jimmy Clark assists her with piano accompaniment.

"Overtones," by Alice Gerstenberg, was first produced by the Washington Square Company of New York and was done here last season by the Stage Society Players at the Little Theatre in this city. Helene Lackaye, sister of Wilton Lackaye, is supported by Francesca Botoli, Uroila Paucit

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REVENUE—"The Glory of Yolanda." Blue-Ribbon-Vitaphone. With Anita Stewart and Earl Overton. Story by Mahabou Hekles. Directed by Fred S. Brice. Photographed by Lewis P. Brown.

Just what Yolanda's glory was we are not told. Presumably it was her departure for Siberia, but possibly it was her success in rising from the estate of a peasant girl to that of ballet dancer in Petrograd. She rose with considerable difficulty, being forced to repulse her royal patron Duke Boris, who was finally slain by Yolanda's brother when the royal one tried to embrace his protegee with more than guarded caution. However, a kindly Russian prince, also smitten with the dancer, stepped in and said he would see to it that the sentences imposed on her and her painter-lover weren't lengthy. Thus are happy endings contrived—with the aid of Miss Stewart. What the scenes this movie director would do without this facile and pretty young person it's hard to say. She is charming at every point; mobile in facial expression; graceful and kind with the whole in studded. Played as a straight comedy, "A Girl Like That" would have "gotten over" even better. But as it is, it is interesting and graphic entertainment, and a good deal of fun.

REVENUE—"The Image Maker." Titanous. Pathé-Globe-Booster, with Valentin and Ray, artificially protected by the playhouse of W. Eugene Moore. Photographed by George Webster.

The well-known "wid" arbiter of cinema, coming to this picture "musical combination of reincarnation contrasts fairly done," but it is really a little better than that. The technique of the feature is simplified way similar to that of "intolerance." There are two plot threads, one dealing with the love of an Egyptian prince and a Creusanian girl; the other with the religious fanaticism of the twentieth century. The interweaving of the parallel stories is very deftly done, and there is a certain amount of poetic prettiness to the whole. The story is not so clear as photography. It is sufficiently well played by the curiously odd of the ordinary Valkyrie, with her strange pale face and blonde hair.

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with this novel. If we had we could tell whether this shows up the film's best seller. Anyhow, the story on the screen is a stupid, silly, unsympathetic record of the successful vampirism of a happily married man by a lady who moves into the next door apartment just for the purpose. Some surrounding decorations about her early youth don't help at all. Kitty Gordon shows off a large wardrobe and has an average good cast behind her.

REVENUE—"The Glory of Yolanda." Blue-Ribbon-Vitaphone. With Anita Stewart and Earl Overton. Story by Mahabou Hekles. Directed by Fred S. Brice. Photographed by Lewis P. Brown.

Just what Yolanda's glory was we are not told. Presumably it was her departure for Siberia, but possibly it was her success in rising from the estate of a peasant girl to that of ballet dancer in Petrograd. She rose with considerable difficulty, being forced to repulse her royal patron Duke Boris, who was finally slain by Yolanda's brother when the royal one tried to embrace his protegee with more than guarded caution. However, a kindly Russian prince, also smitten with the dancer, stepped in and said he would see to it that the sentences imposed on her and her painter-lover weren't lengthy. Thus are happy endings contrived—with the aid of Miss Stewart. What the scenes this movie director would do without this facile and pretty young person it's hard to say. She is charming at every point; mobile in facial expression; graceful and kind with the whole in studded. Played as a straight comedy, "A Girl Like That" would have "gotten over" even better. But as it is, it is interesting and graphic entertainment, and a good deal of fun.

REVENUE—"The Image Maker." Titanous. Pathé-Globe-Booster, with Valentin and Ray, artificially protected by the playhouse of W. Eugene Moore. Photographed by George Webster.

The well-known "wid" arbiter of cinema, coming to this picture "musical combination of reincarnation contrasts fairly done," but it is really a little better than that. The technique of the feature is simplified way similar to that of "intolerance." There are two plot threads, one dealing with the love of an Egyptian prince and a Creusanian girl; the other with the religious fanaticism of the twentieth century. The interweaving of the parallel stories is very deftly done, and there is a certain amount of poetic prettiness to the whole. The story is not so clear as photography. It is sufficiently well played by the curiously odd of the ordinary Valkyrie, with her strange pale face and blonde hair.

PHILADELPHIA—"The Last Sentence." Kluge Edition, with Miriam Scott. Story by