T is difficult to believe that anything rather to the producer—amateur or pro-like a fair representation of Jacques ressional—than to the literary devotee. saud's "L'Amour Defendu" is now on apparent that even frank "unpleasantness" seems preferable to such trifling.
Special pleading in fietion, whether betreen book cover or on the stage, is,
of course, of debatable value. Dickens
did not hestitate to proselytize for his
desired reforms in "Nickleby," "Bleak
Rouse" and "Our Mutual Friend." There
are critics who still maintain that such
a course marred his art. Many a "soual worker" will set aside that subject
and point to the definite and victorious
accomplishment of the novelist's aims.
The Dickensian uninterested in sociological affairs will possibly answer that
the special pleading is expertly handled
and subsidiary to the imaginative stimulies of the inspired tales. are critics who still maintain that such a course marred his art. Many a "so-bial worker" will set aside that subject and point to the definite and victorious accomplishment of the novelist's aims. The Dickensian uninterested in sociological affairs will possibly answer that the special pleading is expertly handled and subsidiary to the imaginative stimulis of the inspired tales.

To the present writer that viewpoint appears satisfying and sane. Eugene Rieux, of whom M. Renaud is a pail-subjet imitator, is at his best when the



THOMAS A. WISE

of the times. the New York police. Subsequently the queray."
play was acted by a Philadelphia stock. The t

pression came at a time when a trolley whose appreciation of the drama has strike was in progress and the police authorities frowned upon a contemplated production in the midst of a labor crisis, cation of these masterpleces with gen—"Damaged Goods" on our stage rode uine gratitude.

"Damaged Goods" on our stage rode uine gratitude.

H. T. C. "Damaged Goods" on our stage rode uine gratitude. on the crest of a strong indorsement by Bernard Shaw and bid for support in those ante-bellum days when baring nasty truths before the footlights was in high vogue. The "high-brows" enthused over its courageous "mission." The balance of theatre patrons—indeed the vast majority—patronized the piece in order to be startled. This sensationalism was not all in keeping with Baleux's intent. But it made his "treatise" phenomenally profitable.

CHOCKING the public, however, is a of far less facile process than of yore. The war has seen to that. "I am past anger now," declares the outraged brother of "The Master of Ballantrae." brother of "The Master of Ballantrae."
Satlated with Teuton fiendishness, the
reaction of the average individual to
"brutal frankness" on the stage must
now be rather slight.
Thus a sensational success for "Love

Forbidden" would be decidedly proble-matical, even had the original author resumably received respectful treat-ment. It is improbable now that many persons will receive thrills of morbid persons will receive thrills of morbid astisfaction in witnessing a play with the dangers, treatment and cure of tuberculosis as its theme. Nonsensation songers will be inclined to rule out such a subject altogether from the contemperary stage. Apart from matters of faste, the times are not adjusted to such a offering. Art in its best sense still remains out of sympathy with the dissect theme in prongands drama, dethe theme in propaganda drama, de-pite the fact that "Damaged Goods" money.

BUT my criticism," wrote Shaw in concluding his unfavorable review of the premiere of "The Notorious Mrs. Ebbamith, "has not, I hope, any other fault than the inevitable one of ex-The Potentials of the Noticious are abhanith, 'has not, I hope, any other suit than the inevitable one of externe unfairness." Shavians—and let his term here include all champions of the "formless" drama of Galsworthy, Barker, et al.—have for more than a scade been pleased to ignore the humblity of that confession. They have instead indefatigably recalled the jibes of leaders of the so-called "emanciated stage" against the exacting formula of the "well-made play."

Arthur Wing Pinero has naturally some the brunt of these diatribes. With remorseless artistry, furthermore has loyally stuck by his guns and sontinued to produce a cycle of expertly yrought dramas affording popular and increasful vehicles for some of the most distinguished actors of the English and imerican theatrees.

Shaw's footlight "conversations." brilliant as they are, have unquestionably—in read by more persons than have linessed them With Pinero the situation is reversed. As a library enterliant he has been on the whole an infinite and forms. The little paperson than an enterliant he has been on the whole an infinite and the stage of the

riew in "Love Forbidden" at the Broad Breet Theatre. Diaregarding for the last the possible of the special by the spec moment the question of the artistic property of direct propaganda in works of the imagination, the Americanization of this piece is conveniently done. The character drawing is stereotyped. The arruggle to inject trite comedy into a play that, however at variance with some accepted principles of footlight set, was very probably honestly concived and sincerely designed, is so apparent that even frank "unpleasantness" seems preferable to such trifling.

Special pleading in fiction, whether bespecial pleading in fiction, whether between book cover or on the stage, is, treen book cover or on the stage, is, the radiant and touching fancy of Bartise and the stage of the search of the stage of the search of the sea the radiant and touching fancy of Bar-rie, the fervid proselytizing of Gals-worthy and the cleverness of Barker, can this assertion be reasonably dis-puted? Yes, if technique whereby char-

his preliminary comments on Pinero pre-pable imitator, is at his best when the pable imitator, is at his best when the force of his imaginative gifts controls his zeal for footlight pamphleteering. For this reason "Lea Hannetons" (The May Bugs), in which by ironical impli-sione the weaknesses of a freedom. cation the weaknesses of a free-love code are set forth in scenes adorned by vivid characterization and a respectful reard for dramatic technique, is incontestably a better play than "Dam-sared Goods," which outspokenly converts the theatre into a lecture hall.

"Love Forbidden," however, teeters between two methods of procedure. In its present form it lacks the intensity of a fearless propaganda play such as the contestance of "The Thunderboit" and "Mid-Channel." Mr. Hamilton's enthusiasm of a fearless propaganda play such as

> first presentation of "The Second Mrs. Tanqueray." His somewhat hasty survey is in the main clear and sound. of Henry Arthur Jones and to the pre-liminary work of Robertson. Sydney Grundy, however, is ignored, and Gil-bert and Barrie are slighted. Mr. Ham-liton's zest for plunging into his favorite her and Barrie are alighted. Mr. Hamilton and the repeated and those submits an admirable analysis of "The Second Mrs. Tanqueray" in which its merits are duly exploited, but not at the expense of discrimination. The point is keenly made that this play "lacks those intimations of the universal where the noted pedagogue is now living and in certain of the comedies of Sohoches. Euripides and Shakespeare for sohoches. Euripides and Shakespeare and and in certain of the comedies of Shakespeare. Pinero has not attempted merely to encompass," adds the commentator, "with a swift and summarizing vision, a view of an eternal truth of life in general: instead be has attempted merely to encompass, in particular entirety, a view of an eternal truth of life in general: instead be has attempted merely to encompass, in particular entirety, a view of a single "modern instance" of life as he saw it to be lived in the world about him."
>
> THE foreword to "Mrs. Ebbsmith" brings up the once-mooted question of the Fionzaley Quartet. The pines are aligned to the concentration and a politic proposed of a single "modern instance" of life as he saw it to be lived in the world about him."
>
> THE foreword to "Mrs. Ebbsmith" brings up the once-mooted question where the himself and the progress in any to the concentration and a politic proposed and those of the progress in any to the progress in any to the concentration and a politic proposed and the progress in any to concentrate and the progress of a shark situation.
>
> The progress a student under the Academy of Music, was preducted with him the concentration and a politic proposed and those preduction and and politic proposed and the progress as the preduct

The distinguished American actor is costar with William Ourtenay in the comedy "General Post," coming to the Broad on next Monday week.

If the generous part of the Shay poured the full measure of his fiery Celtic scorn, and which even the very appreciative lify unconvincing. As to the advisation for reform through the measure of passion for reform through the measure of popular taste and the trend lam of the theatre, that is largely a passion for popular taste and the trend the times.

THE foreword to "Mrs. Ebbsmith" is singularly potent to duced the lad to Edward de Coppet, troduced the lad to Edward de Coppet, the generosity of the Flonzaley Quarter.

The measure of his fiery Celtic scorn, and the founder of the Episcon of the Hindup of the their depoints of the there what the generosity of the Point of the Bible-burning episode of the third action of study with goneros in A minor, on Times a laboratory for experimenta the generosity of the Fonzaley Quarter.

Twe courness for orchestra is impossible. The workshop hopes are troduced the lad to Edward de Coppet, the generosity of de Coppet, the generosity of de Coppet is an expect of the Fionzaley Quarter.

Twe courness for an division in which the generosity of the Sible in Municipal Office weentually to be to the theatre what the Rockefeller Institut of the times.

Topics once banned are now fre.

Some between book covers, and the play, save to live. He has given concerts in the ruary 19, at 2.30 o'clock in the ball
gentlement of "Mrs. Ebbsmith" is singularly potent to live. He has given concerts in the ruary 19, at 2.30 o'clock in the ball
gentlement of popular taste and the trend of the promise. Some perusing it. Oddly enough, the artistry of the new formers plants; Stantey changed his place of residence to Christ Addicks, organist-composer, and Fred
tiania, Rosen also went to that city to live. He has given concerts in the ruary 19, at 2.30 o'clock in the ball
formers plants; Stantey changed his place of residence to Christ Addicks, organist-composer, and Fred
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formers plants.

play was acted by a Philadelphia stock company, unaccompanied by a rippie of les. now in preparation, will contain protest. Galsworthy's "Strife" with its arraignment of capitalism has been both "His House in Order," "Mid-Channel" will be the fourth symphony of Tachai will be the fourth symphony of Tachai and "The Thunderbolt," The threorets and tuboocd here. Its support of the drama has the overture to "The Mastersingers of the overture to "The

Fair tribute is paid to the achievements

ueray."

The three otler volumes of this sercerto here.

and KITTENS

"Lodoletta" Will Be Sung at Metropolitan With Caruso and Easton

The second operatic pavelty of the season will be presented at the Metropolitan on next Tuesday evening, when Mascagni's "Lodoietta" will be the bill. The librette of this work is derived from Oulda's charming tale, "Two Little Wooden Shoes," and the scenes of the music drama, as those of the original story, are laid in Holland. Richard Ordynski is responsible for the pictorial effectiveness, which is said to be particularly potent. Mr. Gatti-Casazza will send over one of the finest casts at his command. Among the principals will be The second operatic possite of the sea-Its present form it lacks the intensity of a fearless propaganda play such as "Damaged Goods" or Galsworthy's "Justice," while the efforts to "dress up" the piece according to recognized principles of dramatic technique are piti
Briefly outlining the chronicle of that the history of the English theatre.

Briefly outlining the chronicle of that art product, the editor dates the fruit-ful revival of the Anglo-Saxon stage from May 27, 1892, the night of the fifted Canadian soprano, who scored so deserved a hit in "The Legend of St. first presentation of "The Second Mrs. Elizabeth"; Arden, Amato, Didur and gifted Canadian soprane, who secred so deserved a hit in "The Legend of St. Elizabeth"; Arden, Amato, Didur and Malatesta. Roberto Moranzoni will con-

"Lodoletta" will be the fourth Mas-

He will play the Brahms con- Ch

Hunter Welsh, the American planist, to appear with the Philharmonic So-

A FILM CONCEPTION OF LINCOLN

once between Benjamin Chapin, the photo-opular portrait of the middle-aged Lincoln bove picture of the movie star, who may be of Democracy" at the Arcadia Theatre.

LEADING INTERPRETERS OF FORTHCOMING PHOTOPLAY NOVELTIES



WILLIAM S. HART in Blue Blazes Rawden
Arcadia ...

u Sumber Song. Harriet Ware Krumbhaar Matinee Musical Club Chorus Director—Heien Fulaski Innes

rnor soles— Daniel Protheree
The Pilot Daniel Protheree
Waitin Frederick Gunster
Possession Earl Cranston Sharp Waltin Possession Earl Cadman Magnolia Blooms. Charles Wakefield Cadman Charles Wakefield Cadman William Biair Charles Wakefield Cadman
Resignation William Hair
William Hair
Helen Boothroyd at the piano
Contratio solose
Your Lips Are Wine. Henry T. Burleigh
Deep River Henry T. Burleigh
Mabelle Cochran Addison
Instrument Lips Lips Hair Hair Hair
Resignation of the Cochran Addison
Decree—

Trio in E flat, two movements,
Stanley Addicks

Allegro
Adagio
Florence Haenle, violin; Reba Stanger, cello;
Florence Haenle, violin; Reba Stanger, cello;
Soprano solos—
Patry Bark ... Harriet Ware Krumbhaer
Consolaton ... Harriet Ware Krumbhaer
How Do I Love Thee,
Harriet Ware Krumbhaer
Maude Hanson Pettit
Composer at the piano

Tenor soles—
Persian Serenade.

Persian Serenade.

Mammy's Song Harriet Ware Krumbhaar
Joy of the Morning.

Harriet Ware Krumbhaar
Two Negro Spirituals.

a Go Down, Moses
b Sinner, Please Doen Let Dis Harves'
Pass
One Year (1914-1915)... Henry T. Burleigh
Frederick Gunster
Helen Boothroyd at the plane
Chorus—
Helen Wesse Krumbhaar

Chorus Helen Ware Krumbhaar
The Cross United Musical Club Chorus
Director—Helen Pulaski Innes

Reginald DeKoven's popular romantic pera, "Robin Hood," will be presented 25 in the McIropointan Opera Rouse. It will be the society's forty-second production. Wassill Leps will conduct, W. H. Fitzgerald will be stage man-ger and Miss Frances Fitch will direct the ballet. The principals will be Marie Stone.

Elias Breeskin, Russian violinist, will play on Wednesday evening, February 27, in Witherspoon Hall. Hans Kindler, cellist, and Leo Ornstein, the composer-planist, will be heard at the Little planist, will be heard at the Little Theatre on Thursday evening, February 25. Eugene Ysaye, the superb Belgian violinist; Eugene Fitziu, soprano of the Chicago Opera Company, and Beryl Rubinstein, planist, will give a concert in the Academy of Music Wednesday evening, February 27. A second recital by the eloquent Russian violinist, Jascha Helfetz, will be given on Thursday afternoon, March 15, at the Academy of Music. The occasion will mark the brilliant artist's third appearance have this year.

47" workshop at Harvard is, of course, For many years Mr. Bartholomae had the pioneer in the field, and little workshops have spring up all over the country as a tribute to its success. There seems, indeed, to be no better name by which to designate the dramatic impulse. Bijou Theatre, in New York), he is the everywhere apparent. New York, al-ready the clearing house and distribut-ing point for the country in things the-atrical, is the logical home for a uni-

THEATRICAL INDICATOR FOR THE COMING WEEK

Successful American Drama, Elaborate Revue and Unique Theatre Workshop Will Be Leading Features Here of Monday's Footlight Bills

COMING ATTRACTIONS

ADELPHI—'The Man Who Came Back," Jules Eckert Goodman's highly audieseful drama of human regeneration. Play, which was one of the stricing auccesses of last season in New York, is presented in five ep The cast, headed by Mary Nash, also includes Conrad Nagal, Clifford Dempsey, Bennett Southard, Russ Whytal, Peter Lang, William Justin McCarthy and Nick Long.

CHESTNUT STREET OPERA HOUSE-"Over the Top," diversified musical revue. Book, lyrics and music are respectively by Philip Barthelor Harold Atteridge and Sigmund Romberg. Justine Johnstone, beraided as one of the comellest of new stars, has the chief feminine part. Others in the cast are Craig Campbell, Laurie and Bronson, Fred and Adele Astaire and Ma Belle.

LITTLE THEATRE-"The Gauntlet," a drama of sincerity and power by the Norwegian playwright Bjoernstjerne Bjoernsen. The offering will give Philadelphians their first glimpse of the laudable footlight enterprise entitled the Theatre Workshop. The excellent company involved includes Olive Wyndham, Hilda Spong, George Henry Trader and other actors of recognized distinction.

CONTINUING ATTRACTIONS ORREST-"Toot-Toot!" breezy musi-cal comedy, with charming score by Jerome Kern, book by Edgar Allan Jerome Kern, book by Edgar Allan Woolf and lyrics by Berton Braley. Basis of the fun-making material is derived from Rupert Hughes's Pullman farce, "Excuse Me." In the cast are Harry Fern, Flora Zabelle, Eddie Garvie, Louise Allen, Louise Groody, Billy Kent, Donald MacDonough.

LYRIC-"A Cure for Curables," Amerrefered to the formal of the comment in the development of the piece, Wil-liam Hodge has the leading role of a Kentucky doctor in charge of a sanatorium of healthy invalids,

BEOAD—"Love Forbidden," a propa-ganda play with the treatment and prevention of tuberculosis as its theme. The piece has been Americanized from a French drama by Jacques Renaud. Robert Edeson has the principal part of a benevolent and erudite physician.

pitch-out to a certain depth in a semi- GARRICK-"Upstairs and Down," farce by Prederic and Fanny Hatton, in which Long Island loose living is satirized and contrasted with the higher moral standards of domestic It is quite common for the bathers servants. The cast includes Fred Tideu, Frances Ring and Arthur El-liott. The last named's portrait of a butler is an admirable charactetr study.

> KEITH'S-Annette Kellermann in a novel specialty including feats of div ing, dancing and tightrope walking; Lew Dockstader, minstrel comedian; the one-act comedy, "Rubeville"; Elsa Rugger, Belgian cellist; Mazie

substantial wager by unaground outside the net, in so doing outside than the net of the veracious fish. It is necessary for a shark to turn over on its back to bring its jaws into action and an expert swimmer can dive quickly and keep out of peril.

While this feat is often accomplished while the feat is BROADWAY-"A Chinese Romance"

musical comedy; the Gordon High-landers; Myrtic Talley and "A Heart of Romance," photoplay; first half of week. "My Best Girl", military musical play; Belle and Monte; Ed and Lottie Ford, and "A Modern Musketeer," photoplay; latter half of

CROSS REYS—Cunning, in a mystery act; Weber and Elliott; Harry An-trim and Bessie Vale; first half of week. Mabel Bert; Moore and West and others latter half of week.

WILLIAM PENN-Tom Smith and Ralph Austin in "All Fun"; William Lawrence in "Honor Thy Children"; Bert Earl Trio; MacKimmons and LeCoste; "A Honeymoon," photoplay; first half of week. Lewis and Gor-don in "4 After 4"; Bert Melrose; "The Seven Hearts"; Frank Dobson; Knowles and White, and "The Hired photoplay; latter half

WITH the revocation of the fuel administration's closing order the theatre schedule in Philadelphia returns to normality. Beginning next week, the regular Tuesday night performances will be resumed and all the playhouses will be open every evening except Sunday. The extra Monday matinees which the high-priced theatres gave during the operation of the coal ruling will be abandoned.

very Boys, acrobats; the Jessie Gray Comic Cyclists, and a special feature "Crawford's Fashion Shop."

FEATURE FILMS

and its standard representation of Pierre Wolff's successful drama of the same title, which is now in the repertoire of the Comedia. in the repertoire of the Cor Francaise. All week, PALACE-"The Keys of the Right-



LILLIAN LORRAINE One of the feminine principals in Jack Norworth's revue, "Odds and Ends of 1917," to be re-vealed at the Lyric on Feb-ruary 25.

eoux," with Enid Bennett. Scenario by C. Gardner Sullivan; first half of week. "Dodging a Million," Goldwya production, with Mabel Normand; ist-ter half of week.

ARCADIA—"Blue Blazes Rawden," a photoplay of the northern lumber camps, produced by Arteraft and actcamps, produced by Arteraft and acced by William S. Hart. All week. An extra feature on the bill will be the second episode of "The Son of Democracy," entitled "His Father," with Benjamin Chapin as Lincoln, with Benjamin Chapin as Lincoln, VICTORIA—"Les Miserables," the netable and artistic screen version of table and artistic screen version of Victor Hugo's celebrated novel. Wil-liam Farnum, supported by an ad-mirable cast, is the Jean Valjean, All

REGENT-"Under Suspicion." Francis X. Bushman and Beveriy
Bayne; first half of week. "A Mether's Sin," with Earl Williams and
Miriam Miles; latter half of week. "

STRAND—"The Hired Man," with
Charles Ray; first half of week
"Under Suspicion," with Francis X.
Bushman and Beveriy Bayne; latter
half of week. haif of week.

LOCUST—"Uneasy Money," with Tayior Holmes. All week.

BURLESOUR

BURLESQUE
TROCADERO—"The Aviators" is an entertainment of musical farce and vaudeville. The cast includes Gladys Sears, Sammy Evans, Charles Neß and La Francee, classical dancer. "GAYETY—"The Jolly Girls," offering two buriettas entitled respectively "Sapho" and "A Night in Chinatown," John A. Perry wrote the books. In the cast are Irene Shapnon, Lottie Lee and Lew White. COMING ATTRACTIONS

FEBRUARY 25-BROAD-"General Post," with Thomas A. Wise.

LYRIC-"Odds and Ends of 1917." KEITH'S-Robert T. Haines. MARCH 4-

FORREST-"The Land of Joy." with Spanish dancers, GARRICK—"Blind Youth," with Lou-Tellegen.
KEITH'S-Wellington Cross.

ENID BENNETT NOW

A PARAMOUNT STAR When Thomas H. Ince merged his interests with Paramount and Arteratha brought with him four stars—William S. Hart, Dorothy Dalton, Charle Ray and Enid Bennett. Mr. Hart, Ma. Daiton and Mr. Ray have each appear in several Arteraft and Paramount tures, but Miss Bennett had more t an ordinary difficulty in securing mission to enlist hs a Paramount and had to win a lawsuit to settle matter.

matter.
Now all difficulties as to legal of Now all difficulties as to legal of tract entanglements having been away. Miss Bennett is appearing in first Paramount production under personal supervision of Mr. Inca. picture is known as 'The Keya of Righteous' and will be shown at Palace next week. Miss Bennett the lnce company went to Arrowal Springs, Cal., to film scenes.

Redskin, Virtuoso Style

Oskenonton, the native Mohaw plays the role of the chief in a dian cump scene of "Tool-Too the Forcest, had jet black hair to Owing to the absence from the city of the Philadelphia Orchestra, of which organization the Schmidt Quartet are members, the quartet concert scheduled to take place in Witherspoon Hail Wednesday evening next. February 20, under the auspices of the University Extension Society, will be postponed to a date to be announced later on.

VOCALISTS AND OTHER MUSICAL STARS IN EVIDENCE

circle and the net is fastened to them.

in the inclosure to see several sharks,

figuratively speaking, "licking their

chops" on the other side. Annette Keller-

mann, the noted swimmer, while appear-

ing in that section of the country, be-

came deeply interested in the spicily

langerous shark situation.

STRANSKY opera, "Robin Hood," will be presented by 125 members of the Philadelphia Operatic Society on February 21 and Operatic Society on February 21 and 25 in the Metropolitan Opera House. It 25 in the Metropolitan Opera House. It upon, could not do better than to start FLORENCE EASTON. fully tried out.

There are, of course, preliminary dra-Miss Frances Fitch will direct the ballet. The principals will be Marie Stone Langston, as Alan-a-Dale: Kathryn McGinley, Maid Marian; Eva A. Ritter, Dame Darden; Lottie E. Loeben, Annibel; John Noble, Robin Hood; Horace R. Hood, the Sheriff; Hermann J. Bub, Sir Guy; Frank M. Coniy, Will Scarlet; Jesse J. Erich, Little John, and Charles J. Shuttleworth. Friar Tuck. The Knights of Columbus war camp fund, the Urquhart Auxiliary, Red Cross and base hospital units organized in Philadelphia will benefit from the proceeds.

There are, of course, preliminary dramatic schools, community theatres and little theatre organizations, and many of them are doing good work up to a certain point. But since the fire laws have banished all workshop activities from the regular theatres, and motion pictures have greatly reduced the road and stock companies, the opportunities for perfecting the work so begun under expert direction are daily diminishing. The type part and the long run are now the only means of training the professional beginner. The art of acting, like all other arts, must have daily practice or it will de-teriorate. But unlike the other arts, actteriorate. But unlike the other arts, acting cannot be practiced in the closet. It must have group work, and group work requires space and the proper kind of incentive. As things are today, the acter "out of a job" has no chance to practice. The actor in a job is doing the same thing over and over and thus gaining little or no advancement. The regular managers, under present conditions, have neither the time nor the equipment to provide for special training, as was the case, for instance, under the stock system of twenty years ago. The general standards of acting aircady are showing the effects of these conditions. Hence one of the reasons for the exist-GUNSTER, Quartet Concert Postponed