"GENERAL POST," BROAD; "ODDS AND ENDS OF 1917," LYRIC; THEODORE KOSLOFF, KEITH



dialectic skill.

Bjoernstjerne Bjoernson was, of course no Ibsen. The author of "Hedda Gabler," even in his drabbast realistic dramas, was often a subjective poet. His dramas, moreover, vibrate with overtones and undercurrents of psychological force that are at once scute and tantalizing. The world's most gifted playwrights have been profligate of enigmas. The "problems" of "Hamlet" and "Faust" are still fair game for discussion. Ibsen's "interpreters" are legion. And this is so less because his mental processes are muddy than because his profundity is well worthy of the literary plummet.

Gynt' and "Brand," all of the "revolutionary" plays of Shaw and Bjoernson to aside, possibly, from "Beyond Our Power," may be relegated to the cate sory of "back numbers."

Praise for the craftsmanship of these works, the loose-fashioned Shavi in dramas excepted. will perhaps endure and their vivid powers of characterization may be found pritiseworthy. But as popular footlight fare these plays, admirable in their day, are likely to become as dead as Tom Robertson's, whose "Caste" alone is now seen occasionally in well-nursed revivals.

speaker of convincing eloquence.

But with artistic acumen, the solution of this problem, rooted in the social structure of the ages, is left unsolved in the four-act play. Sava's valiant efforts to extricate herself from her entanglements come to naught. The reconciliation with her erring swain, who, however, is by no means a con-ventional villian, concludes the play in a-key of wrathful irony; which is far more effective than any stagy victory of "virtue." In other words, Bjoern-son with masterly adroitness simply states the issue and puts the answer up to that very civilization whose weak-nesses he has exposed.



MAXINE ELLIOTT

Who will be a stellar member of the fine cast of "Lord and Lady Algy," which William Faversham will present at the Lyric on March 11

throbbing sincerity in "Strife," and Shaw with stinging satire in "Widewers' Houses." From this opinion Osman Edwards, who has made the present three-act version of "A Gauntlet," as disclosed last Monday, obviously dis

It has been hinted that numerous revisions of the piece by Bjoernson him self have in part warranted the perversion, but the idea is scarpely credtble. The piece, as it was first submitted at the Little Theatre, simply presents the situation of a virtuous young gir betrothed to a cad. She slaps him in the face for his sins and the curtain

Had Bjoernson so forgotten his artistry as to be guilty of such shallowness, it is inconceivable that Edwir Bjoerkman would have omitted reference to it in his admirable preface to his careful translation of "A Gauntlet." Much of the force of that "official" ren dering of the play lies in the fact that even its most reprehensible personage are not melodramatic "villains," but human beings of very familiar pattern Were Alf Christensen really the "rotter" he appeared to be on the Little Theatr stage. Bjoernson would have writter merely a superficial melodrama and not a scorching survey of a social structure that atill wants purification.

That the play, whether in its garbled form, or as Mr. Bjoerkman offers it, and as it is now wisely to be given here beginning next Monday, has a somewhat archale savor is only to have been expected. The eighties and fineties of the last century comprised a ploneering dramatic epoch in which prudish footlight shackles were severed by certain dramatists of potent ability. Ibsen and Bjoernson were in the vanguard of these "plain speakers."

This unvailing process is no novelty

guard of these "plafn speakers."

This unveiling process is no novelty newadays. Yesterday's iconociast is today's tory. Shaw keenly realized this when he painted the character of Mrs. Clandon, the outmoded reformer in "You Never Can Tell." Was he unwittingly forecasting his own fate and to some extent even ibsen's? The rayings of Clement Scott against the alleged shamelessness of "Ghosts" now resemble the futile process of breaking a butterfy. The theatregoing public now semble the future particular public now sasily takes for granted many view-points that were formerly regarded as identity debatable.

BJOERNSON'S "A Gauntlet." the of social standards. Witness triumpharatre Workship's first offering at the Little Theatre, is a vulnerable piece and its thesis is naturally far less startling than at the date of its completion—1883. Nevertheless, in its criginal form the play evinces sound and careful workmanship, vitality of characterization and a great deal of dialectic skill.

cause his profundity is well worthy of
the literary plummet.

Save only in the unique double drama,
"Beyond Our Power," once offered here
by Mrs. Patrick Campbell, Bioernson's
talents lay in another field. The zealous
Norwegian nationalist was not only a
dramatist and a novelist, but journalist
of distinguished ability and a public
speaker of convincing eloquence. His
Workshop's present organization. The His Workshop's present organization. The company, which includes such artists as passioned espousal of very definite eocial reforms won particular attention through the clarity and simplicity of sufficient competence to his reasoning. These qualities are conspicuously patent in "A Gauntlet."

To a certain extent, this comedy may be regarded as a long "leading article" valuable addition of Mary Shaw. be regarded as a long "leading article" in dramatic form. The unfair application of divergent moral standards for men and women is the topic. Arguments of all shades, presented through the mouthpieces of well-drawn dramatis personae, are lucidly and powerfully presented. The terrain of the writer's sympathies is entirely obvious. Bjoernson bitterly resents the venerable social dictum which condones in a man those very tum which condones in a man those very moral lapses which it condemns in a woman.

But with artistle source. The source is a second discounter of the source at the Garrick Theatre early in the

Other excellent works for an enterprise is idealistic and as noncommercial
as the Theatre Workshop exist in
abundance, Possibly the management is
already overburdened with advice.
Nevertheless, the present writer is emboldened to offer his suggestions—John
Massfield'a "The Trangel's of New York." Mascfield's "The Tragedy of Nan." Paul Hervieu's "The Course of the Flame", Mr. Stokowski, having presented Rus-"The Enigma" and Schnitzler's slan and Scandinavian programs this

scene, calculated to induce thrills. It is sidle to point out the bristling inconsistencies of the piece. It makes no pretensions to be intellectual. Clearly the author's aim has been to devise an effective melodrama. In this he has emphatically succeeded. The work is quick moving and undeniably entertaining and its intrinsic appeal is vastly enhanced by the capital acting of Mary Nash, Mr. Cagel, Mr. Dempsey and a well-selected cast.

"Over the Top." the other novelty, is "Over the Top," the other novelty, is musical revue. Of its particular and popular genre, it is by far the best xemplar that has held the stage of the Chestnut Street Opera House this season. Staging and costuming are dainty and tasteful. Comely femininity is bundantly represented. Justice Johntone, the much-featured star, is unsubsectively prefix. Her other assets are equivocally pretty. Her other assets are egligible, but happily competent fun-makers are present to bear the burden of the entertalnment. Chief among these Wynn, a thoroughly droll peranality, seen at his best in the

SCENIC CONTRASTS IN FAIRBANKS FILM

The sun-beaten desert of Ariona and snow-tipped mountains at ruckee. Cal., furnish striking scenic ontrasts in Douglas Fairbanks's new riteraft picture. "Headin' South" thich will be the attraction at the 'aniey Theatre all next week. The row scenes are said to be particularly fective. Considerable expense was atched to transporting more than 200 whoys and Mexicans to the various-loations, but the results attained are said to have more than justified the outlay. With Fairbanks in his story of two borders Mexican and Canadian, appear prominently Catharine MacDonald, a recent discovery in films, and Frank Campau. As the mysterious rider of the desert, Fairbanks characteristically personifies romance and rescues the girl in an unusual, acrobatic manner. Art Rosson directed "Headin' South" from the story by Allau Dwan. The latter is chief director of the Fairbanks organization and staged "A Modern Musketeer."

The New British War Pictures The New British War Pictures
To co-operate with the British and
Canadian Governments in securing recruits for the overseas armies, the
members of the United Exhibitors
League of Pennsylvania, New Jersey,
Delaware and Maryland have arranged
to show their patrons the latest officit British Government war pictures
taken at the battlefronts and on the
seas. These pictures, none of which
have heretofore been exhibited in these
States, will be shown on Monday at the
Nixon and Colonial, and with them will
appear a lecturer, a service man in uniform who has been "yes; the top" and
te yow deigs his "hit, in this lip ha ARTISTIC CELEBRITIES OF A WEEK OF MARKED MUSICAL ACTIVITY



EUGENE YSAYElish and Belgian composers and Frances
S.act. the well-known actress. will recite "Carillon" the Belgian patriotic
poems to a musical accompaniment composed by Sir Edward Elgar and played
by Mr. Damrosch's men. Miss Starr has
already proved her ability to thrill audiences by her recitation of this stirring poems, for she appeared in New
York with the Oratorio and the Symphony Societies. In robes of gray Miss
Starr deelits, who will play the brilltavel and Ornstein and a somata by
Constein.

Eugene Ysave violinist; Anna Fitziu,
seprano, of the Chicago Opera Company,
and Beryl Rubinstein, the Russian
planist will give a recital at the Acadmy of Music on Wednesday evening,
phony No. 2 in E minor, Lekeu's "Adaglo
for Strings" and "L'Appars-midi d'un
Faune" and "Petes," by Debussy.

Lewis James Howell, baritone, formerity of the Montreal Opera Company, will
be heard in recital at Association Hall.

be heard in recital at Association Hall.

moving portrayal of the titular heroine, Two unqualified hits in melodrama and musical conseq respectively are not presented by the Philadelphia of the moving portrayal of the titular heroine, Two unqualified hits in melodrama and musical conseq respectively are not presented by the Philadelphia of the moving portrayal of the titular heroine, Two unqualified hits in melodrama and musical conseq respectively are not presented by the Philadelphia of the moving portrayal of the titular heroine, the program in the desirement of music of the University of the Universit

In"The

Palace

"Hidder Pearls."

Areadia

"Liebelel."
The jast named was eloquently acted some years ago in New York by Katherine Grey and the same Mr. Trader now associated with the Workshop day afternoon and Saturday evening the fills of "The Reckening."

Season, has compiled a program of French music for the coming concerts in the Academy of Music this organization will give a concert of French. Engine the music room of the Aldine Hotel. Among the military of the philadelphia Order of the Philadelphia Order of the Philadelphia Order of the Adding Hotel Among the military of the Misself of the Concert will be enriched by the military of the Workshop of the Philadelphia Order of the Adding Hotel Among the military of the Misself of the Order of the Adding Hotel Among the military of the Workshop of the Adding Hotel Among the military of the Workshop of the Adding Hotel Among the military of the Workshop of the Adding Hotel Among the military of the Workshop of the Adding Hotel Among the Workshop of the Adding Hotel Among the military of the Workshop of the Adding Hotel Among the Misself of the Order of the Adding Hotel Among the military of the Workshop of the Adding Hotel Among the Misself of the Order of the Adding Hotel Among the military of the Misself of the Order of the Adding Hotel Among the military of the Misself of the Order of the Adding Hotel Among the Misself of the Order of the Adding Hotel Among the Misself of the Order of the Adding Hotel Among the Misself of the Order of the Adding Hotel Among the Misself of the Order of the Adding Hotel Among the Misself of the Order of the Adding Hotel Among the Misself of the Order of the Adding Hotel Among the Misself of the Order of the Adding Hotel Among the Misself of the Order of the Adding Hotel Among the Misself of the Order of the Adding Hotel Among the Misself of the Order of the Adding Hotel Among the Misself of the Adding Hotel Among the Misself of the Adding Hotel Among the

CLEVER COURTENAY

THEATRICAL INDICATOR FOR THE COMING WEEK

'nglish Satire, Depicting War's Havoc With Social Standards and Traditional Castes, and Jack Norworth's Revue Are Leading New Offerings

COMING ATTRACTIONS

RROAD-"General Post," an English war-time comedy satirizing the k ing influences of the present cra. Play has been winning successes London for more than a year and comes here with an American con pany direct from New York engagement. Heading the cast are Tho A. Wise, the admirable comedian, and William Courtenay and Kathleen Nesbitt.

Neshit.

"YRIC—"Odds and Ends of 1917," diversified and elaborately staged revue with satirical sidelights on popular plays of the season. Book by Jack Norworth and Bide Dudley. Mr. Norworth is also the star. Among the principals are Harry Watson, Jr., and Lillian Lorraine.

CONTINUING ATTRACTIONS ADELPHI—"The Man Who Came Back," Jules Eckert Goodman's very successful melodramatic play. Re-generation through adversity of a millionaire's son is the basic theme. The piece is presented in five episodes, each of which is replete with thrills. In the excellent company are Mary Nash, Conrad Nagel and Clifford

HESTNUT STREET OPERA HOUSE —"Over the Top," daintily staged and costumed musical comedy introducing a new feminine star in the person of Justine Johnstone. The chief funnak-ing asset of the production is Ed Wynn, whose droll personality and glib repartee are deservedly provo-cative of many laughs. ORREST_"TootTootT" bright and

amusing musical comedy version hupert Hughes's Pullman car farce, REGENT-"Broadway Bill," with Har-"Excuse Me." Berton Braley's clever lyrics and Jerome Kern's tuneful score are meritorious features of the enter-tainment. The long cast includes Harry Fern. Flora Zabelie, Louise Allen and

Laurise Groody.

7ARRICK—"Upstairs and Down." farce
by Frederic and Fanny Hatton, in
which Long Island loose living is satirixed and contrasted with the higher moral standards of demestic servants. moral standards of demestic servants.
The cast includes Fred Tiden, Frances
Ring and Arthur Elliott. The last
named's portrait of a butler is an
admirable character study.
LATTLE THEATRE—"The Gauntlet,"
a drama of sincerity and power by the
Norwegian playwright Bjoernstjerne
Bjoernsen. The offering gaves Philadelphilans a gjimnse of the laudable

delphians a glimpse of the laudable footlight enterprise entitled the Theatre Workship. The excellent company involved includes Mary Servors, Hilds Spong. George Henry Trasser and other actors of recognized distinction. The original four-act version of the

ORPHEUM—"Broadway and Butterinilk," first production at this theatre
by the La Salle resident stock company. This initial offering, which is
by Frederick McKay, was used for one
season as a starring vehicle for
Blanche Ring. Among the reading
players in the cast are Madge West,
Richard La Salle, Florence Hope, Jennic Ellison.

COMING ATTRACTIONS

MARCH 1

Tellegen.

MARCH 11

LYRIU—"Lord and Lady Algy," with
William Faversham and Maxine Elliot,
REITH'S—Trixle Friganza.

VAUDEVILLE

KEITH'S—Theodore Kosloff and his
Russian Dancers; Wellington Cross,
musical comedy comedian in the playlet, "The One Way Out"; Nat Nazar19 and company, acrobats; George
Bancroft and Octavia Broske, Edward
Marshall, "chalkologists"; Brading and Marshall, "chalkologist"; Bradna and Derrick, in an equestrian act; Gal-larmi Sisters, Jack and Cora Williams gymnasts. GLOBE—Cunning, the magician; Tommy

Toner in "The New Doctor"; Walter Law in "The Seal of Silence"; Four Olympians, Maybelle Best, Weber and Elliott, George Offerman and Jay Kay-

BROADWAY-"A Telephone Tangle," musical farce: The Corn Cob Cut-ups,
Marguerite MacCarton and John Marone, Dunham, Edwards Trio, Bob
Sterling and "The Moral Law" photoplay: first half of week, "A Regular
Business Man," playlet; Eddie Cassady, Amanda Gray in "Hida's
Ankle"; The McSharps and "Jack
Spurlock, Prodigal"; photoplay; latter half of week.

"ROSS KEYS-"Children of France," CROSS KEYS-"Children of France."

Eddle Cassady and Nellie Powers in "The Passing of the West"; Gray and West; first half of the week. "A Telephone Tangle," "The Reel Guys," Mac-Carton and Marone, Bob Sterling, "The Golden Bird," a novelty act, and "The New Turnkey," sketch; latter

half of week.

WILLIAM PENN—Jim Toney and Ann
Norman in "You Know What I
Mean": Thomas Dugan and Babette
Raymond, Three Willie Brothers,
equilibrists; Alexander and Fields and
"The Whip," photoplay; first half of
week. Steven D. O'Rourke, Paul Me-

CLEVER COURTENAY

WEDDED TO RIALTO

William Courtenay is an experienced and versatile player. He comes to the Broad on Monday night as costar comedian with Thomas A. Wise. Stender and alert, he should make a striking contrast to "Tom" Wise, rotund and jovial. Few stars of Courtenay's age have had more successes to their credit. Yet, curiously enough, Courtenay has come frequently to this city. Many of his successes have been on Broadway, and thance has taken him, when on tour, to Chicago and Boston, rather than to Philadelphia. That he is a versatile actor is proved by his successes in he pains and escaped jailbird: "Under Fire" and "Under Cover," R. C. McGrue's successful mielodramas; "Arsene Lupin" and "The Wolf." in which he appeared as served with the weeks in New York and Chicago, and for a fortnight in Philadelphia. Perhaps the most interesting personnal fact about Courtenay in recent years has been his marriage to Virginia Harned, with whom he lives on a charming estate at Rye, N. Y. It is about twenty miles from New York, and he is able to commute while playing almost eventy miles from New York, and he is able to commute while playing almost eventy miles from New York, and he is able to commute while playing almost eventy miles from New York, and he is able to commute while playing almost eventy miles from New York, and he is able to commute while playing almost eventy miles from New York, and he is able to commute while playing almost eventy miles from New York, and he is able to commute while playing almost eventy miles from New York, and he is able to commute while playing almost eventy miles from New York, and he is able to commute while playing almost eventy miles from New York, and he is able to commute while playing almost eventy miles from New York, and he is able to commute while playing almost eventy miles from New York, and he is able to commute while playing almost eventy miles from New York, and the from New York, and the from New York and the from New York and the from New York and the fro

Frank Campeau are prominent in the support. All week

support. All week.

PALACE—"The Other Woman," with
Pessy Hyland, the English motionpicture actress, in the leading pari;
first half of week. "The Marionetter,"
film version of Pierre Wolff's effective
comedy, with Clara Kimball Young in
the principal part; later half of week." ARCADIA—"Hidden Pearls," a roman-tic photoplay of treasure hunters in the South Pacific. The scenes were

Fessive Hayakawa, the Japanese actor, has the dominant role. All week. VICTORIA—"The Light Within," with Olga Petrova, and the first and second episodes of Paramount's Lincoln series, "The Son of Democracy," with Benjamia Co. Benjamin Chapin Impersonating American patriot. All week.

photographed in the Hawalian Islands

old Lockwood; first half of week.
"Her Silent Sacrifice," with Alice
Brady; latter half of week.
STRAND—"Les Miserables," with William Farnum; first half of week. "The
Other Woman," with Peggy Hyland,
latter half of week.

latter half of week.

Locust—"The Narrow Trail," with
William S. Hart, first half of week.
"Madam Jealousy," with Pauline Prederick, latter half of week.

BURLESQUE TROCADERO—"Parisian ROCADERO—"Parisin Flirts," pre-sented by Charles Robinson. Musical comedy and vaudeville diversions will comedy and vaudeville diversions will be submitted. The burlesque is in five scenes. In the cast are Mar Bernhart, Grace Lewis, Jerry Fleming and Dot-tie, the classical dancer. GAYETY—"The Speedway Girls," in a potpourri of fun, music and dancing. The burletta is in two acts, In the company of entertainers are Fift, the dancer; Ed Rogers, John Black and Dolly Bunch.



EDITH KING To be seen here with Lou Tellegen at the Garrick on March 4.

PHOTOPLAY PRANK

"The Weils," Everett's Monkey Hippodrome; first episode of "The House of Hate," photoplay. "Colonial—"Six Imps and a Girl," "Doing Her Bit," with Adra Amsleo, Corelli and Gillette; Laughton, juggler; Burke and Harris, Will and Harry Rogers, and "The Planter, photoplay. An added attraction will be "The Official British Government War Films" taken on the western front.

**NIXON—"Hello, Japan," one-act musical comedy; Frosini, accord on player; Kuss, Van and Scully, Nolan and Nolan, jugglers; "The Wrath of the Gods," photoplay, "The Diritish Official War Pictures" will be a special feature.

FEATURE FILMS

STANLEY — "Headin' South," with Douglas Farbanks, Popular photoplay star will be shown in a new repertoire of athletic exploits in his latest vehicle. Catherine MacDonald and CLEVER COURTENAY**

PHOTOPLAY PRANK
HAD NOVEL SEQUEL

HAD NOVEL SEQUEL

HAD NOVEL SEQUEL**

HAD NOVEL SEQUEL**

HAD NOVEL SEQUEL

**Freddie Verdi, the seven-year-old actor who appears in "The Light Within, "which will be the Victorial Theatre, which will be the Victorial Theatre each of the week with the emotional actress, Offs Pertoya as the beroine, is a protocopy of the star, discovered by her while on the week with the emotional actress, Offs Pertoya as the beroine, is a protocopy of the star, discovered by her while on the visit of the star, discovered by her while on the visit of the star, discovered by her while on the visit of the star, discovered by her while on the visit of the star, discovered by her while on the visit of the star, discovered by her while on the visit of the star, discovered by her while on the star, discovered by her while on the star, discovered by her while on the visit of the star, discovered by her while on the star

CABARET DANCING



DOUGLAS FAIRBANKS in "Headire" South!

PEGGY

SESSUE HAYAKAWA

LOCKWOOD in "Broadway

OLGA PETROVA in "The Light Within," Victoria