BRILLIANT ART FROM SPAIN AND ENGLISH COMEDY REVIVAL DELIGHT FIRST NIGHT PLAYGOERS

SPAIN RESPLENDENT IN "THE LAND OF JOY"

Electrifying Dancing, Sparkling Music and Senoritas Triumph at Forrest

JULIUS TANNEN A 'GUIDE'

Due notice of the funeral of the vaudeville "tin-pan alley" type of American musical comedy has been given. Vivid, joyous, resplendent art from Spain has rung the knell. Announcement of such obsequies has been long delayed, but the electrical stimulation of this verdict goes far toward repaying a patient public. After what happened at the Forrest Theatre last evening, surely the days of the posturing, spiritless, fashion-plate show girl must be numbered. Surely the "jazz" orchestra and all its irritating "traps" must be edging near an inevitable precipice.

To doubt the forecast is to question the American theatre-going public's interest in color, animation and high spirits. The taste for "pep" is a confessed source of national pride. Broadway and its tributary "Rialtos" thought they were enjoying that article and fostering it. Faith in a sham has been exposed. The real thing comes from Madrid's Calle de Alcala, from Barcelona's Rambla, from Seville's circuitous Sierpes. Its seductive components have been miraculously compounded in "The Land of Joy," the most enlivening "musical show," the best danced, the best sung, the best scored, the most brilliantly costumed and the most novel that Philadelphia has had this year, or, indeed, for many a season.

Who said Spain was asleep? Then truly all "life is a dream,' as Calderon declared in his greatest play. For "life," buoyant, sparkling, zestful, is the primal factor of this remarkable importation from a misjudged Iberian land.

Julius Tannen, a glib American comedian, well known for his vaudeville monologues and his share in "Potash and Perlmutter," is commissioned to explain the glittering revue. Tipped off by ingratiating Senor Navarro he enacts the role of a sort of musical comedy Burton Holmes. His interpellations, although sometimes a trifle too extended, are generally bright. Just why, however, a public quite used to foreign grand opera should object to an all-Spanish entertainment, without spoken dialogue and devoted exclusively to singing and dancing, it is hard to see.

Moreover, the piece is plotless enough to please a Winter Garden audience. "The Land of Joy" simply typifies with twinkling feet, exquisite and irresistible grace, bright smiles, feminine beauty and in gorgeous garb the fervent gayety of the most tragic of nations. The scenes are laid in the opulent "Huerta" (garden) of Valencia, in the Alhambra, in Seville at festival time, in the vivid bull ring and in Madrid at the Goya centenary.

Graded appraisement of individual features is not easy. Maria Marco sang with much more fluency and far more freshness of tone than many a prima donna heard at the Metropolitan this winter. Doloretes's extraordinary dancing was a marvel of fiery art. The insouciance under which Antonio Bilbao revealed his phenomenal lightness of foot was an added element of charm. Amparo Saus, Manzantinita, Luisita Puchol and the Mari-Juli sisters were prominent among the profusion of witching, castanet-playing, dark-tressed senoritas.

Quinto Valverde's music is intensely typical, exotic in rhythm, unflaggingly melodious. His most ambitious number is the prelude to the picturesque Valencian wedding, a veritable Spanish tone picture worthy of Bizet or the lamented Granados. H. T. C.

Doing Her Bit—Nixon

Bright lines and funny situations make "Doing Her Bit," a comedy sketch presented by Adra Ainslee and company, a highly entertaining feature at the Nixon. The sketch is up to the minute and keeps the audience in constant good humor.

Andrew Kelly, a natural Irish comedian, won many laughs with a number of original stories and good songs. Others who recieved approval were Palfrey, Hall and Brown, in surprising comedy stunts; Wil and Mary Rogers, in a clever talking skit, and Juno Salmo, in a thrilling contortion act.

Tyrone Power, in "The Planter," is the photoplay attraction.

Mimic World of 1918—Nixon Grand

The biggest production in the vaudeville field, "The Mimic World of 1918," is appearing at Nixon's Grand this week. The production has a cast of forty persons, but its main features are the scenic and electrical effects. It has a big chorus of pretty girls and there are many surprises in the act. The others on the bill are the French tenor, Charles Moratt, assisted by Pelham Lynton and a company of performers in a Bohemian skit; El Cota, the xylophonist; the Three Chips, gifted little folks, and Pape and Dutton, comedians. The second episode of the serial, "The House of Hate," featuring Pearl White and Antonio Moreno, is the photoplay.

Secret Service—Nixon Colonial

The Colonial presented Alexander Gaden and company in a mystery comedy sketch, called "Secret Service." It had a surprise finish very pleasant to the taste. It tells the story of a young man whose father is at the head of the Secret Service and who wants his son to finish college. The boy is in love and wishes to marry. To prove that he is capable of earning his living he aspires to be a detective. The father urges one of his men to impersonate a German spy and the boy traps him. Burton's Song Revue appealed to all who love those old-time melodies. Lowney's Hawaiians, in "A Night in Honolulu," introduced quaint native melodies and dances. Rice and Edge were a novel form of entertainment and Blanche Sloan, the Venus on the riggs, was cordially approved. The photoplay feature is the Italian romance, "The Warrior," with Maciste, the giant of "Cabiria," in the title role.

BRING FRENCH GIRLS TO AMERICAN COLLEGES

Association Plans Courses Here for 100 Rescued From War-Ridden Country

Chicago, March 12.—The Association of American Colleges has undertaken the task, in co-operation with the United States Bureau of Education and the French authorities, of bringing to America for the academic year 1918-19 on scholarships 100 French girls for attendance in American colleges.

The plan is for each college cooperating to take two girls, except that colleges near each other may take one each if desired. The college stands good for the room, board, tuition and fees of the student; the French authorities for the traveling expenses, clothing and incidentals.

The association is to send a representative to France, who is to assist in the selection of the girls. Full information may be secured from the executive secretary of the association, Robert L. Kelly, 19 South La Salle street, Chicago.

JULES E. MASTBAUM HEAD OF STANLEY CO.

Succeeds His Late Brother as Chief of Important Film Enterprises

Jules Mastbaum, of the firm of Mastbaum Brothers & Fleisher, has succeeded his brother, the late Stanley V. Mastbaum, as president and managing director of the Stanley Company's motion-picture enterprises. The new president was closely connected with his brother in many business undertakings and has long made a careful study of the film field. He has announced his intention to develop the functions of the Stanley Company along the best photoplay and managerial lines.

Recently Mr. Mastbaum has expended much money and effort in pursuit of a cure for infantile paralysis. For that work he equipped a research laboratory in the Jewish Hospital and last summer the scientists in charge made public discoveries which are believed to be of potent value in establishing a cure for the disease.

DE HAVEN AND PARKER APPEAR AT KEITH'S

"Liberty Aflame" Reviews History and Arouses Patriotic Thrills

If you like pretty clothes and velvet drops you would be pleased with the act offered by Carter De Haven and Flora Parker at Keith's this week. Should you prefer real enterainment regardless of its sartorial atmosphere, then undoubtedly your choice would be Russell Mack and Blanche Vincent, who sang songs and talked without any fancy frills.

This energetic pair struck the audience when it was virtually cold. Nothing had happened up to that time to arouse any degree of appreciation among those present. But Mr. Mack changed the temperature gradually with his songs without keeping the words confidential, and finally, with valuable aid from Miss Vincent, retired with flying colors.

They accepted two warranted encores and then stopped the show. Some of the songs offered by this lively couple sounded as though they might be exclusive and they were well punctuated with laughs.

Mr. De Haven started out as though he intended to serve the audience a banquet, and then, figuratively speaking, only handed out a sandwich.

While it is true that this very classy looking couple disported the latest ideas in feminine and masculine creations, it must be remembered that we can see pretty clothes in the department stores—if we don't have them ourselves—without buying a ticket.

Miss Parker, who is dainty and petite, changed her dress for every chorus of the couple's opening song. One novel feature of the act was a song about a ball of wool. This is sung by Miss Parker, who enters from a gigantic knitting bag. Edwin Weber gave valuable aid at the piano.

That kind of comedy which hits you with solid punches was the brand offered by George Swan and Charles Mack. Their conception of two superlative negroes, well satisfied with their prowess, was a real delight. One of this darktown pair only wore about sixty cents' worth of clothes, while his partner appeared in a "hand-me-down" worth about $2.65. They proved that the clothes don't make the act, which was well fitted with solid eighteen-karat laughs.

Homer B. Mason and Marguerite Keeler repeated their hilarious skit, "Married." It has been reviewed twice before in these columns and aroused just as many laughs last night as on its first presentation here.

A Federal investigating committee would have difficulty in finding anything new in the act of Joe Morris and Flossie Campbell. Morris wears a clinging suit of loud pattern and proves that he has an excellent memory. Among his contributions to laughland is "there must be a woman in the moon or a man wouldn't stay up there so long"—made famous by Harry and John Kernell, in 1885. Morris also wanders out to a box and calls for the "waiter."

J. Francis Dooley, of Dooley and Sales, has been winning laughs with this stunt since the Spanish-American War. But in order to be fair it must be stated that Morris and Campbell won abundant applause.

Other acts on the bill included Sully, Rogers and Sully, acrobats; Fritz and Lucy Bruck, musicians; "Liberty Aflame," a patriotic creation of strong appeal, and the Four Ankers, gymnasts. The Sammees in the trenches "over there" are shown in the pictures.

J. G. C.

Long Tack Sam—Globe

Done in the inimitable Celestial manner, the novelty singing, dancing, magic and what-not act of Long Tack Sam at the Globe this week fully deserves the headline position it holds, not because of the material, for many acts have done similar work, but the manner, original and clever, in which it is delivered. Next in popular favor is the Corn Cob Cut-ups, who cut up and caper about in the usual rube way. They sing and dance and play the "acordeen" and give a rube band impersonation that is funny. Their dancing is their best feature.

The Golden Bird is a violin act that is "different," presented by Hattie Kirchner, while Florence Henry and company present a Boy Scout sketch that is interesting, although the boy in it is the act. Amanda Grey and company offer a few songs that go well, with the men running her a close second in popularity with excellent voices all. Other acts that please are the Four Renees, Alice Roye, a singer; Charles Reilly, with "comical capers," while Elliot and West with an especially clever dancing clog act is far and away above the usual act of this sort and deserves much better position and billing. They are not long for small time if vaudeville managers appreciate an unusually good act of this style.

The Country Cousin—Cross Keys

Full of "pep" music and comedy, "The Country Cousin" is a pleasing headliner at the Cross Keys. This tabloid musical comedy is one of the most entertaining features this theatre has had for several months. Arthur Lipson has a good monologue. Allman and Sykes, blackface artists, lend fun to the bill. "Too Easy" is an enjoyable comedy sketch played by George Randall and his company. "Tramp, Tracy, Tramp," is an amusing skit in which Clark and Fagan appear. Interesting and amusing fantasies of the Orient are offered by Chung and Moy.

Beautiful Fountain—Broadway

The new and pretentious musical comedy, "The Beautiful Fountain," received a warm reception at the Broadway. The production abounds with sparkling songs and up-to-date numbers. The comedians are excellent, and a bevy of charming chorus girls are also deserving of praise.

The stupendous film, "Les Miserables," adapted from Victor Hugo's novel, was another big hit on the bill. The leading part is capably portrayed by William Farnum. The photography and scenic effects are excellent.

J. C. Mack, of "Mother Goose" fame, has a new comedy with singing. Frank Silk, in parodies and jests, and Welling-Levering Trio rounded out the bill.

CARTON'S COMEDY KEEPS ITS SPARKLE

"Lord and Lady Algy' in Wm. Faversham-Maxine Elliott Revival Bright Entertainment

CAST IS EXCEPTIONAL

LORD AND LADY ALGY. A comedy by R. C. Carton. Lyric Theater. Cast:

Duke of Dromborough.....George Fitzgerald
Marquis of Quarnby.....Lamsden Hare
Lord Algernon Chetland.William Faversham
Hon. Crosby Jethro.....Ronald Byram
Captain Standidge.....George W. Howard
Brabazon Tudway.....Maclyn Arbuckle
Stephen.....Herbert Belmore
Stanley Jermott.....John Rogers
Lady Algernon Chetland.Miss Maxine Elliott
Lady Pamela Mallinson.Miss Mary Compton
Mrs. Brabazon Tudway.Miss Irene Fenwick
Mrs. Vokins.....Miss Florine Arnold

The epigrams men write, especially in comedie-de-societe, seldom live after them. The wit and humor peak and pine in the oblivescence of the social—and theatrical—season. A good deal of the wit of Shakespeare, Moliere, Goldsmith and Sheridan has lost its keen edge and sharp point under the blunting influence of time, if you want to know the low-brow truth. Even for high-brows the textbooks have to supply footnotes to set up sign posts: "Look, listen and laugh."

The late R. C. Carton was not one of the master playwrights of humor and satire. But that he had a talent more than passingly contemporaneous in its surety of registering hits is proved by the revival of his diverting and human as well as technically proficient comedy, "Lord and Lady Algy," with an all-star cast, including Maxine Elliott, Irene Fenwick, William Faversham and Maclyn Arbuckle. To this roster should be added, for merit, the name of that capital comedian, Lamsden Hare, with an addendum that the supporting players were well chosen and exceptionally within the picture.

Mr. Faversham played the title role in the original American production by Charles Frohman's Empire Theatre Company in 1899, with the admirable Jessie Millward as his wayward, whimsical spouse. He repeated his fine impersonation in a revival with Hilda Spong as the sporting noblewoman and good sport. Shelved for a decade and a half, the play has not grown tarnished and shelf-worn, but retained its brightness of line and brilliancy of situation to sparkle before the footlights in the present production. Highly polished in its first fabrication, it has not needed much shining up to show by its lutre that it is sterling of its kind and not merely plated. It has been rubbed a bit with some modern fuller's earth. There are extrinsic allusions to the war, motors, taxis, picture shows and subways (a false note in a London environment, where "tube" is the proper term). But none of these affects or impair the wit and humor—these flash cut of the original lines and situations Mr Carton devised. Both comedy and cast diverted a large audience and won an ovation for the players at the end of the first act. Much depends on the adroitness and address of the actors in pieces of this type, and they absolved themselves facilely and in good taste of their responsibilities to invest proceedings with the light and bright amenities of the occasion and the inspiration.

Mr. Faversham carries his theatrical youthfulness as well as Miss Elliott carries hers and her perennial beauty. His gentlemanly inebriation in the ball scene was a virtuoso performance, his lightly serious and seriously light passages good mining. The quality of her acting now has both breadth and depth. She is still a stage beauty, but not a "stage beauty." Miss Fenwick was fawn-like and dawn-like in her prettily sentimental role and Miss Arnold was "of a drollery" in aspect, attitude and address. Mr. Arbuckle had another fat part, even his rages were unctuous.

Here is a high comedy that oldsters will hasten to rewitness and one the younger generation ought to see.

W. R. M.

Broadway Frolics—Casino

The Broadway Frolics, with Lou Haskall in lead, produced a series of amusing entertainments at the Casino last night. The production had very rare and original qualities, as the cast-of-war-drama, "Helped by the Enemy," which aroused great laughter. Lou Haskall was at his best in his remarkable characterizations as Charlie Frech, Hamlet, Booth, Macready and Windgall. The cast is very capable, including Wilbur Dobbs, Jim Tenbrooke, Mark Thompson, Jack Nichols, Richard Simmonds, Bertha Delmonte, Eileen Sheridan and Bessie Baker. The chorus aided in the success of the show.

Happyland Girls—Trocadero

The latest brand of comedy is much in evidence in the two burlesques offered by the "Girls From Happyland," who are holding forth this week at the Trocadero. One of the burlettas, "Me, Him and I," is full of complications which keep one guessing until the finish, while "The Suffragettes' Jail" shows what the women must expect to endure if they insist on casting the ballot. Zamura, an artistic dancer, proved to be a worthy added attraction.

The Tempters—Gayety

Topics of the time figure prominently in the burlesque offered by The Tempters at the Gayety. The comedy is lively and continuous and the songs are up to the minute. A score of pretty girls aid several clever comedians in bringing about good results. The scenery and costumes are all that could be desired. Zallah, a graceful dancer, is an added attraction.

Continuing Plays

Lou Tellegen in "Blind Youth," of which he and Willard Mack share the authorship, began the final week of his engagement last evening at the Garrick Theatre. "The Man Who Came Back," featuring Mary Nash, continues its successful run at the Adelphi.

LA SALLE PLAYERS OFFER "PALS FIRST"

Stock Company a Hit in Comedy at the Orpheum

"Pals First" was warmly received at the Orpheum, and proved an excellent vehicle for the La Salle Stock Company to show their ability in comedy roles. William Courtney and Thomas A. Wise, it will be remembered, were seen as co-stars in the production.

The plot of the play centers about a case of mistaken identity. Two tramps arrive at a southern mansion, whose owner has disappeared and is thought to be dead. An old negro servant believes one of the tramps to be his long-lost master, and the "knights of the road" establish themselves as hosts. A cousin of the real owner tries to get possession, and there is also a charming love story.

The principal roles are portrayed by Richard La Salle and Carl T. Western. Capable support was given by the other members of the company.

DRAMA LEAGUE MAKES PLEA FOR THEATRE

Wartime Need for Amusement Theme of Meeting at Forrest Today

The necessity of fostering entertainment which would keep the people in cheerful mood during the wartime was emphasized by prominent speakers who addressed a meeting held under the auspices of the Drama League of Philadelphia this afternoon at the Forrest Theatre.

Rabbi Joseph Krauskopf said that music is the most elevating spirit in the world and should be encouraged by the Government during this crisis of stress and strain. The power of music was interestingly explained by Lieutenant John Philip Sousa, the "march king," who told of the wonderful work in recruiting that the Marine Band had done throughout the United States.

Among others who spoke were Joseph P. Rogers, Judge of Common Pleas Court; Dr. Herbert J. Tily, of the Chamber of Commerce; Monsignor Hugh T. Henry, principal of the Catholic High School; the Rev. David M. Steel, rector of St. Luke and the Epiphany; William Faversham, Maclyn Arbuckle, Miss Maxine Elliott, Miss Irene Fenwick and Lou Tellegen.

"KATINKA" RETURNS; CAST VIRTUALLY NEW

Ear-Tickling Score and Beguiling Libretto Retain Popularity for Offering at Opera House

More than ordinary vitality must be possessed by the musical comedy which can evoke interest after the fleeting quality of novelty has waned. "Katinka" is one of those fortunate exceptions. The spontaneous and tuneful score which Rudolf Friml, facile melody maker, provided for it, and Otto Harbach's amusing "book," with its life-sized plot and piquant Oriental flavor, combined to make this Arthur Hammerstein production one of the most substantial popular successes of last season. On its return to Philadelphia at the Chestnut Street Opera House last night it proved quite as potent to enterain as on its initial presentation here just one year ago.

Philadelphia has long since become familiar with the footlight fortunes of "Katinka," unwilling bride of a curmudgeonish Russian, who is restored to her chosen swain through the resourcefulness of a touring American at the temporary cost of the American's domestic bliss and a disturbing encounter with the Lord of a Persian harem. The ear-tickling musical numbers which punctuate the progress of the plot are even more familiar, but they were encored none the less liberally last night for that reason. The most obvious melody, "Hackety Coo," remains the most popular, but several others, chiefly, "Allah's Holiday," have even greater merit.

The present cast is virtually new here. Howard Langford as Thaddeus Hopper is the typical hard-headed American abroad whose unfailing manfrood in all sorts of predicaments is the mainspring of most of the comedy. Equally competent as a funmaker is the diminutive Bernard Gorcey. Dixie Blair in the small part of Olga, a discarded Harem favorite, revealed the most engaging voice on the roster of the cast. The Mrs. Hopper of Clara Palmer is forthright and breezy. Cecelia Hoffman is adequate as Katinka. The other roles are in competent hands and the chorus is well drilled.

A Friend of Father's—Wm. Penn

The rural comedy, "A Friend of Father's," one of the funniest acts on the vaudeville circuit, is the headliner at the William Penn for the first half of the week. It is being presented by Al Lydell and Bob Higgins. "Les Miserables," with William Farnum starring, is the photoplay for the first part of the week, and it is a production which distinctly pleases movie followers. Jack Alford and a clever company present a novelty comedy sketch called "Smile," and Brennan and Davis offer their "nutty musical nonsense," which made a decided hit and brought many laughs.

NO CURLS FOR MARY PICKFORD, HEROINE

Film Star Forswears Child Characterization in "Amarilly of Clothesline Alley"

"REVENGE" AT PALACE

STANLEY—"Amarilly of Clothesline Alley," with Mary Pickford. Scenario by Frances Marion, from the novel by Belle K. Maniatez. Directed by Marshall Neilan. Artcraft production.

Mary Pickford has at last grown up. She appears as a girl of about twenty in this production, and this fact should be welcome news to those who have been requesting her appearance in something other than child parts. She reveals a depth of emotion which, combined with her lighter moods, bespeaks artistic advancement.

Much praise is due to the able direction of Marshall Neilan for his preservation of the spirit of Miss Maniatez's story on the screen. The little incidents which he has utilized in the action of the tale gives it the correct atmosphere and his contrastive scenes of wealth and poverty are highly effective. The photography is clear, the type actors are well chosen and the "titles" have literary pertinence.

The small part assigned to William Scott is realistically played. Norman Kerry is convincing as a scion of the idle rich. Ida Waterman not only looks the part of an aristocrat but acts it with sincerity. As a contrast to this, Kate Price appears as the mother of a family in the slum district, and her humorous characterization is well drawn. There are many others who contribute interesting "bits."

PALACE—"Revenge," with Edith Storey. Scenario by H. P. Keeler and William Parker, from Edward Moffatt's novel, "Hearts Steadfast." Metro production.

"Revenge" is the type of story that suits Miss Storey's talents. She not only looks well in the character of an athletic girl, but she does excellent acting in a part of this kind. Her first vehicle upon the Metro program did not measure up to this one, because its construction was not so good.

Miss Storey has a large following accustomed to see her in roles of the female William Hart variety. She is an expert horsewoman and her daring is unequaled among feminine screen players. The riding she is called upon to exhibit in this production is hazardous and thrilling.

Wheeler Oakman, who gained a reputation when he appeared opposite Kathryn Williams some years ago, has the leading male part and Ralph Lewis contributes the chief character study, that of the "bad man." Alberta Ballard does effective acting in the role of a dance-hall girl.

The production has been carefully mounted and Tod Browning has used his skill as a director to give the screen what the author of the novel put into the book. The scenario was adapted from Edward Moffatt's "Hearts Steadfast."

ARCADIA—"The More American," with George Beban. Scenario by Olga Printzlau, from a story by William C. DeMille and directed by the latter. Paramount production.

"A slice of life is disclosed in this production. The picture throbs with realities and the interpretation of its character roles has effective verity.

George Beban dominates this film by his vivid genre study of an Italian. William C. DeMille has provided a convincing story, and the fact that he is also the director makes this cinema doubly interesting. It is during the five days' wait for the arrival of his family from Italy that Mr. Beban does his best work. The preparations for their arrival and his difficulties with a political boss, eventually ironed out, are admirably presented.

Camille Ankewich has the role of the wife, and she invests it with notable reality. H. B. Carpenter makes the political boss a person of plausibility, while Jack Hold gave the role of the reporter a touch of suaveness not often found in screen interpretations of newspapermen. Helen Eddy, May Giracci, May Palmer, Ernest Joy, Raymond Hatton and Hector Dion have suitablep arts.

VICTORIA—"The Studio Girl," with Constance Talmadge. Adapted by Paul West from story by Pierre Veber and H. de Gorsse. Directed by Charles Giblyn. Select.

When a man knows his trade he can make much out of little. That is what Director Giblyn has done with the material given him in the manufacture of this latest Select production. The manner in which this story has been evolved from almost nothing into a good photoplay is a credit to both director and players.

Constance Talmadge promises to become the screen's best light comedienne, and ever since her first starring vehicle in the films she has gone steadily toward the goal of success. She possesses personality and vivacious youth, while her ability to act is an added asset. There is also another player whose rise has been almost as rapid as that of the star, and he is Earle Foxe. He has good looks and screens well. Then there is John Hines, whose appearance with the World Film plays has developed him as a comedian of ability, although he has a tendency to overact in this piece. Edna Earle has a small part, as has Gertrude Norman. Both roles are well acted. Ferdinand Tidmarsh, who will be remembered as a Lubin player, is also excellent.

Much of the detail of this production is faithful to the text, for it is the chief aim of Director Giblyn to give his productions realism. The rainstorm is well done.

REGENT—"Sunshine Nan," with Ann Pennington. Scenario by Eve Unsell, from the story by Alice Hegan Rice. Directed by Charles Giblyn. Paramount.

Ann Pennington is a much better dancer than she is a screen actress. This production, however, is said to be her last screen appearance upon this program and it will remain as a better memento than her former films. As the story progresses from the street gamin scenes, she is given a change of environment and her opportunity to wear elaborate clothes is effectively realized.

Mrs. Rice, of "Cabbage Patch" celebrity, furnished the "Calvary Alley" from which this picture is adapted. Her characters are, as usual, skillfully depicted. The theme is the rise of a girl of the slums to a higher social and intellectual plane.

Assisting the star are John Hines, a thoroughly competent performer, Richard Barthelemess is the son of a wealthy factory owner. Helen Tracey and Charles Eldridge are others involved.

"Headin' South," with Douglas Fairbanks as the film star, is the major attraction at the Strand Theatre for the first part of this week. On Thursday, Friday and Saturday the chief offering will be "Blue Blazes Rawden," with William S. Hart.

BOSTON SYMPHONY ENDS ITS SEASON

Doctor Muck Leads His Men in Splendid Performance of Colorful Program

Two compositions comprised the program of the last concert of the Boston Symphony Orchestra, which closed its season at the Academy of Music last night. Brahms's "Symphony No. 3 in F major" and Rimsky-Korsakoff's symphonic suite, "Scheherazade"—the latter heard at last week's Philadelphia Orchestra concerts—was the abbreviated program which brought an abbreviated season to an end. Out of the turbulent beginnings of a musical year, which robbed Philadelphia of one of the five concerts which the management deigns to bestow upon us each season, was evolved one of the most joyful repertoires in the annals of this city, and the two offerings last night were among the happiest.

Last night's program is familiar to Philadelphians in all (or both) its details. The heroic vigor of the first and last movements of the symphony, and the never-stalling melodies of the "andante" and third movement combine to give this masterpiece a universal appeal, while the musicianly attributes of the score place it among the greatest products of Brahms's genius. Color and emotional stimulation characterize the "Scheherazade" suite, as indeed all of Rimsky-Korsakoff.

Doctor Muck read the score with an almost uncanny ability to discover hidden melodic phrases and bizarre effects which somehow have escaped unnoticed hitherto. The mystic ellipsing and circling of his magical right arm brought forth results such as even the heroes of the "Arabian Nights" might well have wondered at.

The orchestra played splendidly. After a rather uninteresting performance of the first movement of the symphony the personality of the conductor gradually permeated into the individual musicians until the result changed the concert into one of the best the orchestra has given here. The wood-winds, always superb, were particularly fine last night. The storm scene in the last movement of "Scheherazade," as played last night, was one of the most effective in musical literature. Doctor Muck's reading showed it to be the equal, at least, of the storm scene in the "Flying Dutchman" and the even better-known "William Tell."

As a final commentary on the artistic excellence of the Boston Symphony Orchestra, it is interesting to note that, although the scores of the program called for only one harp, the organization's two harps played in the "Star Spangled Banner." Although it must be admitted that the playing of the national anthem—with the exception of the last two bars up to the concluding measures—was weak, still the system which will demand a musician to travel with the orchestra just for the sake of the effect a few arpeggios or notes will produce is greatly to be admired. It is even related that the orchestra, some years ago, carried an auxiliary player on a 1000-mile trip just to crash the cymbals once.

V. H. L.

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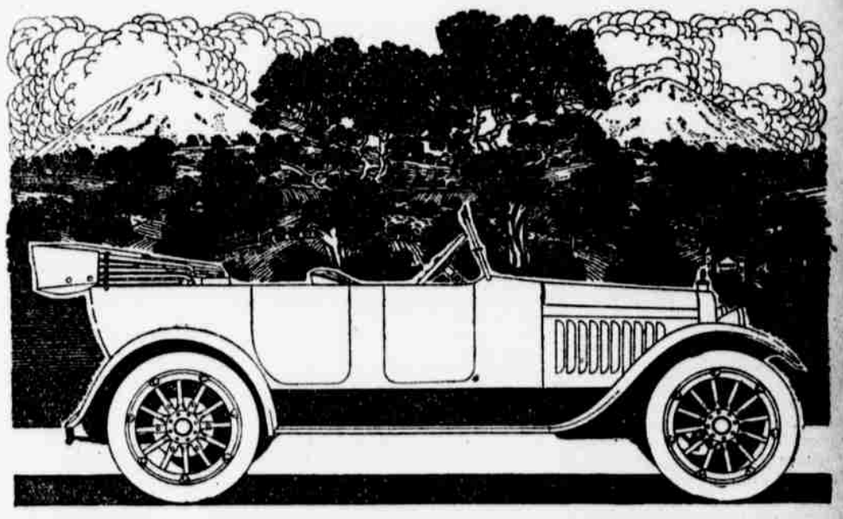
More juice, richer juice, finer flavor than any other Grapefruit in the world. Ask for

Tropiko
GRAPEFRUIT
"Juiciest Fruit in the World"

Be sure name "Tropiko" is on each wrapper.

An engine that wrings from gas more power than was ever taken out of gas before—through its "Hot-Spot" and "Ram's-Horn" Manifold—Chalmers devices.



Tests of exhaust vapors have shown weaknesses in many engines. By such tests you can always tell how good an engine is.

In the great Chalmers engine so very little in the way of unused or unburned gas comes out of the exhaust as to be almost negligible. The gas is used up—all of it—in the Chalmers.

The moment it passes from the throat of the carburetor it strikes the now noted "Hot-Spot" where it is heated and "cracked-up" and then rushed on to the combustion chambers via the "Ram's-Horn" Manifold.

When the spark touches it off there is translated a power such as a gas engine has never known; all the brute force imaginable, yet tamed down into a softness that is as smooth as deep water.

Once you play with it with your right foot you will be amazed at the thrill it'll give you.

TOURING CAR, 7-PASSENGER $1535 · TOURING CAR, 5-PASSENGER $1485 · STANDARD ROADSTER $1485 · TOURING SEDAN · CABRIOLET, 3-PASSENGER · TOWN CAR, 7-PASSENGER · TOWN CAR LANDAULET · LIMOUSINE, 7-PASSENGER · LIMOUSINE LANDAULET
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