"GOOD-BYE BILL," AT GARRICK; HARRY LAUDER AT FORREST; FRENCH DRAMA, LITTLE THEATRE

Both Sides of the Curtain

German Arch-Egoism Unmasked With Stinging Force in "The Master"—"Americanization" Mars Its Effect—"Oh, Boy" Revives Art of Musical Comedy

THIS egoist, whether in fiction or actual life, is often vividly reflective of national traits. Such characters cannot be disguised by mere labels. Meredith's Sir Willoughby Patterne, masquerading as a Frenchman, would convince nobody. That inspired portrait is British in every pigment. Ibsen's Peer Gynt is similarly a racial figure. The essential Norwegian attributes cannot be veneered.

Vaster even than the political gulf separating Germany from this country is now the psychological abyss, and in venturing to bridge it by "Americanizing" "The Master," Mr. Glazer has obscured both his own abilities as a translator and Herman Bahr's as a dramatist. The present form of this play, current at the Broad Street Theatre, is lamentably unconvincing. The dominant role, an arch-egoist, has defied the adapter's hand. Arthur Wesley, as he is here futilely called, is German in every mental aspect. The masquerade is altogether too thin to inspire credence.

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Germany Exposed by Her Dramatists

IT IS evident, of course, that Mr. Glazer was fearful of preserving at this time the nomenclature and locale of the ironic comedy. Unreasonable though the attitude be, Teutonic music is frequently provoking protests from rather unthinking patriots. Timorousness concerning the exploitation of Teutonic drama, regarded broadly, was only natural.

And yet in this particular instance the production of "The Master" can easily be considered as the reverse of a compliment to our foe. Bahr's delineation of German character and his depiction of German society is strikingly unflattering to his compatriots. The self-opinionated cads and servile weaklings who populate "The Master" are ruthlessly presented in that independent spirit of the ante-bellum German stage, long so curiously inconsistent with governmental policies of repression.

Years before the war unquestioned geniuses like Sudermann and Hauptmann were recalcitrants. No enemy criticism of German psychology could have been more severe than was the former playwright's in "Magda" or the latter's in "The Weavers." Protests were also forthcoming from lesser lights. Meyer-Forster's in "Old Heidelburg," though veiled in sentiment, was none the less keen. Von Bayerlein's in "Taps" was indignantly outspoken. That terrible work is perhaps the most violently anti-militaristic play extant.

Herr Bahr, therefore, was but following familiar models and Mr. Glazer is the true offender in submitting the characters of "The Master" as Americans. One simply cannot credit his "Thompsons," his "Wesleys," his "Evanses," not because we have any monopoly of virtue in this country, but rather because our particular brands of moral obloquy are not interchangeable with Germany's.

The self-centered "Master," with his revolting and specious philosophy, based on Nietzsche and Stirner, is Teutonic to the core. Precisely the "Wesley" type of reasoning was employed by Bethmann-Hollweg to "justify" the violation of Belgium. German "kultur" reeks with this detestable creed.

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Super-Egoist Dominates Play

AND consequently the whole play, if the adapter's masquerading be discarded, becomes an exceedingly suggestive expose of Germany from the "inside." Bahr is no freak dramatist, as his delightful "The Concert" clearly attested, and substantial basis for his social picture undoubtedly exists in the Central Empire. Upon the titular role no area expended the equipment of a subtle artistic talent. Limning the unscrupulous, wonder-working physician he added a new page in the "Book of Fools," which Meredith described as "a book of the rich with illustrations by the poor."

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Spirit of Hoyt Farces Recalled

"OH, BOY," visible at last with its original company intact, after a fifty-eight-week run in New York, is a charming refinement of a type of entertainment once regnant upon the American stage. The piece evoked welcome memories of the late Charles H. Hoyt, whose musical comedy art has too long been neglected. Its elements were a light farcical plot with a seasoning of satirical characterization, just enough music to be refreshing and the reduction of the chorus to a purely auxiliary position. No wearisome enfilading of strutting, overdressed "show girls" clogged the breezy funmaking of "A Stranger in New York," "A Milk White Flag," "A Trip to Chinatown" or "A Contented Woman." Clever comedians sustained the note of intelligent merriment. Winsome principals contributed their quotas of charm.

Messrs. Wodehouse and Bolton, who devised the book of "Oh, Boy," cannot yet be accredited with that droll feeling for American character which in Hoyt was something closely akin to a genius, but they have at least a deft sense of bright comedy and a laudable respect for good taste. Their present offering at the Lyric is thus neither so inspired nor so original as the earlier models, neither does it lapse in the crudities of which Hoyt, for all his talent, was occasionally guilty.

Jerome Kern's dainty score is admirably in keeping with the design of the piece. Its melodies are haltering, its instrumentation is skillful, its introduction into the action never seems an intrusion.

* * *

New Hope for Musical Comedy

"OH, BOY," indeed, holds out a hope for the future of native musical comedy. Some distressing specimens of that product have been disclosed here this season. Even the rare good ones have failed to preserve that artistic balance between libretto, lyrics and music which is a prime virtue of this welcome newcomer.

The interpretation reveals no star of disproportionate magnitude, but rather an assembly of adroit comedians, who refrain from horseplay, and a select bouquet of comely girls, whose histrionic abilities are unstrained by the sprightly farcical scenes. The singing is wholly equal to Mr. Kern's modest demands.

* * *

French Stage Art in Revolution

JACQUES COPEAU'S Vieux-Colombier players, who come to the Little Theatre for a brief engagement, beginning Wednesday night, are accredited with carrying a "message" not only to the French stage but to the theatre in general. The scholarly and gifted director, who won international fame for his unique Paris playhouse before the war, and this winter commanded the sincere interest of art lovers by his productions at the American Vieux-Colombier in New York, has exploited definite and original principles of both acting and stage management.

Simplicity is a primary plank of his platform. Scenery is reduced to an alleged artistic minimum. Acting, under his direction, is said to have been refreshingly purged of artificiality. His innovations have provoked widespread and diverse comment, but in the main the verdict has been extremely favorable. Of M. Copeau's idealism there can be no question. His visit to America enjoyed powerful governmental sanction. To a mere commercialist no such indorsement could have been forthcoming.

Therefore, apart from what interest in French drama may exist in this city, the appearance of this altruistic organization is likely to prove invigorating to that spirit of radicalism stirring as well in the arts as in the politics of the day.

H. T. CRAVEN.

MARGUERITE COURTOT
Prominent in the cast of the war film play, "The Unbeliever," to be given as a feature of the United States marines' recruiting campaign in the Metropolitan Opera House on the evening of April 13.

INSPIRITING AIRS IN "GOOD-BYE BILL"

Usaac Orchestra in Allentown Camp Boys Show Called Best in Service

When the United States Army Ambulance Service players, of Allentown, Pa., give their rousing musical comedy "Good-Bye Bill" at the Garrick Theatre next week, the melodies should be a particularly enlivening and highly popular feature. The instrumental music will be played by a symphony orchestra of enlisted soldiers from the ambulance camp.

In its brief tour the Usaac orchestra has been highly praised by noted musicians and the general public. Victor Herbert, who heard the troupe at the Allentown Camp, where he conducted a concert, said that the Usaac orchestra was the best service orchestra he had found. The orchestra was also highly praised by John Philip Sousa and ex-President Taft on their recent visits to the camp. The conductor is Edward E. Mellen, who was formerly second violin with the Chicago Symphony Orchestra.

The music of "Good-Bye Bill!" has attracted so much attention that four of the big song hits "Recruitin'," "Good-Bye Bill!," "Just a Little After Taps" and "Till I Come Home to You," have been copyrighted and published. The Usaac orchestra is composed entirely of enlisted college and university men.

MAGNETIC STARS IN A CLUSTER OF NEW PHOTOPLAY OFFERINGS

MADGE KENNEDY in "THE DANGER GAME"... Stanley

RUTH CLIFFORD in "THE KAISER, THE BEAST OF BERLIN," Palace...

MARGUERITE CLARK in "RICH MAN, POOR MAN"-Arcadia

ENID MARKEY and ELMO LINCOLN in "TARZAN OF THE APES"... Victoria

VIOLA DANA in "BREAKERS AHEAD"... Regent

"SAMSON ET DALILA" WITH NOTABLE CAST

Caruso and Matzenauer to Sing in Saint-Saens's Operatic Masterpiece

"LE COQ D'OR" REBILLED

Opera in the "grand manner" will be the Metropolitan's offering next week. "Samson et Dalila" is scheduled for performance on Tuesday evening. Save only "Aida," Saint-Saens's masterpiece is the only music drama of the magnificently spectacular school to be offered here this season.

Time was when this impressive tragic opera was offered here four and five times a year, when Oscar Hammerstein had Charles Dalmores and Gerville-Reache to sing the titular roles. When the resourceful impresario convenanted with Mr. Gatti-Casazza to abstain from production for a decade the opera lapsed into neglect, but its splendor and power did not admit of an extended eclipse. Caruso learned the part of Samson, which he now handles in superb style, informed by dignity and sincerity. He appeared for the first time here in the character last season, and his creation will be disclosed once more at the Metropolitan on Tuesday.

Margarete Matzenauer, most glorious of contemporary contraltos, will be the Dalila. She is new in the role in this city, her predecessors having been Louise Homer, Augusta Doria and Gerville-Reache. Other members of the cast will be Clarence Whitehill, Leon Rothier, Schlegel, Rocchiglian and Bloch. Pierre Monteux will conduct.

Rosina Galli, recovered from the illness which made necessary the regrettable postponement of "Le Coq d'Or" this week, will lead the ballet. Her return to artistic activities should stimulate anew the interest in the remarkable Rimsky-Korsakoff work, which is now definitely billed for performance here in connection with "L'Oracolo" on the afternoon of April 16. That entertainment should prove one of the red-letter events of the season.

Sascha Jacobinoff, the talented young violinist of this city, will be the soloist at the Philadelphia Orchestra concerts on Friday afternoon and Saturday evening next. Born in this city of Russian parents just twenty-one years ago, young Jacobinoff displayed extraordinary musical talent as a mere boy. Some music-loving people of the city became interested in the lad's future, and after a period of preliminary study here he was sent to Europe to work under the best masters. For five years he remained there, studying for the most part under the guidance of Carl Flesch, although he also had instruction for one winter from Arrigo Serato and spent a summer with Auer. Prior to the outbreak of the war he appeared in concert in several of the large European cities and scored an immediate success. He remained in Europe during the first two years of the war and then returned to America, making his debut with the New York Philharmonic Orchestra in this city last season. Subsequently he appeared with the Philadelphia Orchestra at one of the Sunday concerts, as well as in the Wilmington series, and each new appearance served to confirm the splendid impression made at the outset of his career. New York appearances, both with the Philharmonic Orchestra and in recital, have brought him the coveted praise of the metropolis. He has chosen to play in Philadelphia the Tschaikowsky concerto, that brilliant concert piece whose difficulties Auer at first declared insurmountable.

The orchestral numbers cover a wide range, including as they do, the G minor symphony of Mozart, the Brahms Variations on a Theme of Haydn, and Svendsen's "Carnival in Paris."

The interesting announcement is made that Leopold Auer, the noted violinist and master teacher, will be heard in recital at the Academy of Music on Wednesday evening, April 17. This will, no doubt, be one of the most important musical events of the season, for it was Leopold Auer who made possible the appearance in America of such remarkable artists as Heifetz, Zimbalist, Elman, Rosen, Eddy Brown, McMillan, Kathleen Parlow and others of like fame. Auer's forthcoming concert will mark his debut in this city.

The great teacher's first studies were taken under the careful guidance of Jacob Dont, of the Conservatoire of Vienna, where he received the premier prize, after which two years were spent with Joachim. Later on he made his debut in London. Soon afterward came his close association with Anton Rubinstein, resulting in Auer's succession to Henri Wieniawski as professor of the Imperial Conservatoire, St. Petersburg. From that time on he did not leave Russia, but he became a Russian subject and received the position and title of Soloist to the Imperial Court. This was the epoch at which he founded the first veritable quartet in Russia with the famous Davidoff. Meantime he was concert-director of the St. Petersburg branch of the Imperial Russian Society of Music.

These were years of intimate association with Rubinstein, Tschaikowsky, Rimsky-Korsakoff and Glazounoff. The war interrupted his customary summer travels spent sometimes in England, so the first three summers of the conflict were spent in Norway. Last fall he had planned to follow his usual program of returning to Russia, but the internal political chaos was such that the Conservatoire did not open and he therefore decided to stay in Scandinavia, where recitals were given in all the larger cities.

Leopold Auer made his America debut last Saturday in Carnegie Hall, New York, before a capacity house, many of his former pupils and other notable artists being present.

The date of Gabrilowitsch's recital at the Academy of Music has been changed to Saturday afternoon, April 27. This has been caused by the numerous demands for the appearance of the pianist in the role of conductor. Gabrilowitsch wields the baton with as much skill as he plays the piano, and his recent appearances in that role with the Detroit and Cincinnati Orchestras have created a wide demand for orchestral concerts under his direction in New York. That the great pianist has a marked predilection for conducting is common knowledge, and it might be that the forthcoming recital would be the last opportunity of music lovers to hear him as a pianist.

The program for this recital is being compiled, and while the details will be announced later, it is known that the bill will consist of Schumann and Chopin numbers.

Mme. Ubrey Hotz, soprano, will be heard in her only recital here this season in Witherspoon Hall on next Tuesday evening, April 9, under the auspices of the Department of Music of the University Extension Society. Mrs. Hotz is known to the musical world through her former appearances with the Philadelphia Orchestra, the Operatic Society, the Choral Society, the Mozart Club of Pittsburgh and other leading organizations. Following is the program:

My Heart Is Painting ..... Bach
Aria "Dunque Almeno" "Caro e Dolce" ..... Bononcini
Rain, How Refreshing ..... Rogers
The Queen of the Fairies ..... Schumann
The Omnibus ..... Schubert
La Vie Antérieure ..... Duparc
Les Berceaux ..... Fauré
Mandoline ..... Debussy
Ballatella (Pagliacci) ..... Leoncavallo
The Rose Chain ..... Strauss
Cossack Cradle Song ..... Napravnik
A Love Che Turbi ..... Variantes
The Song That You Sang Long Ago ..... Tschaikowsky
Toujours à Toi ..... Tschaikowsky
The First Green Spray ..... Max Heinrich
Snowflakes ..... Cadman
Evening Bells ..... Taubert
Will You Dance, Little Johnny? ..... Taubert
Jean ..... Thayer
April Song ..... Bartlemee
Ellis Clark Hammann at the piano

Sophie Braslau, Metropolitan Opera contralto, and Efrem Zimbalist, violinist, will be heard in recital at the Academy of Music on the evening of April 24. The Treble Clef's last concert of the season will be given in the Bellevue-Stratford ballroom on the same evening. Eufemia Giannini, daughter of the Italian tenor of this city, Ferruccio Giannini, is leaving for a concert in the Academy on the evening of April 15. Miss Giannini, who is a dramatic soprano, has been winning operatic honors in Italy even in wartime. Ada Turner Kurtz and D. Hendrik Kiesman announce a joint recital by Miss Phebe McKay, soprano, and Miss Mary Richards, pianist, at the Art Alliance on Wednesday evening, April 17. Ella Mayer Olden, contralto, and John Lee, baritone, will also contribute to the program.

MOVIE STAR'S EYES FEATURED IN FILMS

Madge Kennedy's Winsome Ocular Pantomime Effective in "The Danger Game"

Though Madge Kennedy receives an opportunity in her new Goldwyn picture, "The Danger Game," which will be the principal feature at the Stanley Theatre all next week, to reveal herself as a player of dramatic roles, this Roy Somerville publicist is by no means a gloomy one. There is plenty of opportunity for photographic of the star's secret eyes and winsome smile.

Introductions in Goldwyn pictures are often effective, as, for instance, in "Our Little Wife," where a character revealed Mlle. Kennedy hands putting the back of her husband she had just married.

"The Danger Game" opens with a close-up of Miss Kennedy's eyes alone, closed. They open gradually to reflect the thoughts of Clytie, the heroine of "The Danger Game," as they are shown in various moments during the play. Boredom, obedience, inspiration, concentration will be expressed in the Kennedy eyes as Clytie thinks of the dullness of her idle life in the society of her mother's elderly friends.

A catalogue of emotions will also be disclosed when the camera's iris opens on Madge Kennedy's mouth, as her labial pantomime is exceedingly expressive. Madge Kennedy is at home in both comedy and serious drama. Although "Baby Mine," "Nearly Married" and "Our Little Wife" involve amusing situations, the discerning see in Madge Kennedy a player whose artistic range need by no means be confined to sheer farce.

ROMANTIC TALE OF APE-MAN SCREENED

Wealth of Stirring Incidents Staged in Adaptation of Burroughs's "Tarzan"

There is exploitation of the Darwinian theory in "Tarzan of the Apes," the remarkable picture which has deeply interested New York and is to be exhibited at the Victoria for a fortnight, beginning on Monday. The author of the extraordinarily imaginative story seems to place the ape above some of the lower classes of humans, for he has given to him a chivalrous and manly bearing. Tarzan, it will be recalled by those who have read Mr. Burroughs's fiction, was the offspring of Lord and Lady Greystoke, who went to Africa on a British Government mission. The child was born shortly after the crew of the vessel mutinied, slew their officers and left the Greystokes marooned in the jungle. Following the mother's death the babe was carried off by a she ape who had just lost her child. It is amid these surroundings that the baby of aristocratic parentage is reared, with no surroundings to indicate that there are such beings as civilized people. In this environment he develops. At the age of twenty the jungle-bred creature comes into contact with civilized beings, who have come to seek him out as the rightful heir to the Greystoke title and estate, which have been usurped by a rascally brother of Tarzan's father. It is little wonder that he is amazed at the appearance of the visitors. It takes a long while for him to get acquainted with the new-found fashions. Eventually, however, Tarzan does take kindly to civilized ideas and in time returns to England and through the use of fingerprints is declared to be the rightful heir to the vast fortune.

Some vivid episodes are shown on the screen in the development of the tale. The fight between sailors and officers aboard the vessel has been voted a "thriller." Another stirring incident is the struggle of Tarzan with an African lion, in which finally he beats the beast. His fight with a native negro—little more than an animal—is still another exciting feature.

Maeterlinck's New Play

Maurice Maeterlinck has completed his first play since "The Blue Bird." The new work, which is entitled "Les Fiancailles" (The Betrothals) will see the Paris footlights within a few weeks. Little concerning its nature has been revealed beyond the announcement that the piece is to some extent a sequel to "The Blue Bird." It is twelve years since that fantasy had its premiere.

VOCALISTS AND VIOLINISTS IN APRIL MUSICAL EVENTS

SASCHA JACOBINOFF, Violinist...

LEOPOLD AUER, Violinist

MARGARETE MATZENAUER, as Dalila...

ENRICO CARUSO as Samson

"DOING OUR BIT" GIRLS APT UNDERSTUDIES

James Clemons, the nimble eccentric dancer with "Doing Our Bit," the Winter Garden Show at the Chestnut Street Opera House, is also a "professor." Every morning from 10 o'clock until 12, excepting on matinee days, from ten to twenty girls of the extravaganza can be found on the stage being put through the various dance steps by the clever Clemons. This instruction, which that generous dancer gives free, is not only valuable to the girls but it proves of benefit to the management, as it obviates the necessity of carrying understudies for the principal dancing parts. The fact is, there isn't a number in the piece that could not be executed by one or more of the members of Clemons's class, should a principal be absent. And for playing a principal's part in an emergency the girls are allowed the principal's salary.

Consequently any member of the chorus will vote for "Jim" Clemons as the most popular man in "Doing Our Bit."

THEATRICAL INDICATOR FOR THE COMING WEEK

Last Performances of Harry Lauder's American Tour, Allentown Camp Boys in Farcical Potpourri and Vieux-Colombier Players Head New Attractions

NEW ATTRACTIONS

GARRICK—"Good-bye Bill," a novel entertainment devised and presented by recruits of the United States Army Ambulance service of the Allentown camp. Eighty enlisted men will appear. The music will be furnished by the Usaac Symphony Orchestra. The musical farce, which is by Richard Fecheimer, concludes with the capture of "Kaiser Bill."

FORREST—Harry Lauder in a repertoire of new songs and old favorites. A novelty will be his first American number, "Marching With the President." The auxiliary vaudeville show will introduce Arnaut Brothers, the Kitamura Japs and other entertainers.

LITTLE THEATRE—French dramas by the Vieux-Colombier Players, opening engagement Wednesday night, with "L'Avare." Thursday matinee, "Poil de Carotte" and "La Traverse"; Thursday night, "La Jalousie de Barbouille," "Le Caressé du Saint-Sacrament" and "Le Pain de Menage"; Friday night, "Les Freres Karamazov"; Saturday matinee, "L'Avare"; Saturday night, "Poil de Carotte" and "La Traverse."

CONTINUING ATTRACTIONS

BROAD—"The Master," psychological comedy by Herman Bahr, one of the most noted of contemporary European dramatists. Benjamin F. Glazer has made the English adaptation. Arnold Daly has the stellar role. His supporting cast includes Carl Eckstrom and Kate Roemer.

LYRIC—"Oh, Boy," dainty comedy, with sprightly melodies by Jerome Kern. P. G. Wodehouse and Guy Bolton have furnished the amusing book and lyrics. The original New York company, including Anna Wheaton, Hal Forde, Lynne Overmann, Marie Carroll and Stephen Maley is involved.

CHESTNUT STREET OPERA HOUSE—"Doing Our Bit," an elaborate new extravaganza from the New York Winter Garden. The stellar company includes Frank Tinney, Henry Lewis, James J. Corbett, Ada Lewis, Charles Judels and the Canninos, Spanish dancers. Among the spectacular features of this diversified entertainment is "The Disembarkation of the American Soldiers in France," a scenic specialty designed by Lincoln J. Carter and J. J. Shubert.

ADELPHI—"The Man Who Came Back," Jules Eckert Goodman's very successful melodramatic play. Regeneration, 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 Dempsey.

AT POPULAR PRICES

ORPHEUM—"Baby Mine," Margaret Mayo's diverting farce interpreted by the La Salle resident stock company.

WALNUT—"Everywoman," Henry W. Savage's production of Walter Browne's modern morality play.

VAUDEVILLE

KEITH'S—Louise Dresser in "Song Readings," John B. Hymer and company in "Tom Walker in Dixie," "The Health Hunters," La Bernicia, classic dancer; David Sapiratein, Nate Leipzig, magician; Thomas F. Swift and Mary H. Kelly, Bell and Eva, gymnasts.

GLOBE—"The Fashion Shop," musical comedy; Wells, Keible and company, in "The Double Trail"; Harry Breen, Harry Meyers and his minstrels; Katherine Murray, Herbert and Dennis, "After the Show"; Gordon and Dorce, Leonard and Louie, and Frere, Baggot and Frere.

BROADWAY—Charles Cornell's Minstrel Revue, Al H. White in "The Answer," Ash and Shaw, Harmon and O'Connor, Jack Morrissey and "Da Barry," photoplay, first half of week. William Silvano Thunder, Frank Conley, Marie List, Emily Stokes Hager and Henry B. Gourney, all well-known Philadelphia musicians, in a special feature; "The Fascinating Flirts," musical comedy; Browning and Dawson, Gates and Finley, Walter Ward and "A Camouflage Kiss," photoplay, latter half of week.

CROSS KEYS—"Making Moving Picture Stars," comedy act presented by Frank R. Abrams; Charles Ahearn, Charles Weber, Browning and Dawson, Gates and Finley and Bigley and Norton, first half of week. Kitty Francis, Harmon and O'Connor, Andy Lewis, Olivet, Mehet and Claire and Vic and Victor, latter half of week.

WILLIAM PENN—"A Jazz Nightmare," musical comedy, produced by Joseph Santley; Russell Mack and Blanche Vincent, Frank W. Stafford and Marie Stone, Detzel and Carroll, and "Rose of Blood," photoplay, first half of week. Charles Cornell's musical revue, Joe Morris and Flossie Campbell, Lou Holtz and "The House of Glass," photoplay, latter half of week.

GRAND—Maurice Freeman in "The Call of Childhood," "The Texas Four," Nester and Vincent, Harry and Anna Seymour, Burke and Harry Gordon, Page, Hack and Mack, and the sixth episode of the "House of Hate."

COLONIAL—United States Naval Reserve Jazz Band, Charles Bartling in "Detective Keen" and other acts. The photoplay feature will be "Anarilly of Clothesline Alley," with Mary Pickford.

NIXON—Gautier's Toy Shop, Green and Miller, Schwartz and Clifford, Willie Hale and brother, jugglers, and "A Modern Musketeer," photoplay.

FEATURE FILMS

STANLEY—"The Danger Game," with Madge Kennedy. The scenario concerns a society girl whose ambition to become a novelist leads her to seek "copy" amid scenes of adventure. Goldwyn production.

PALACE—"Kaiser, the Beast of Berlin." Significant events of the preparation and progress of the world war are vividly brought out in this unusual film. The finale shows the Kaiser as a prisoner.

ARCADIA—"Rich Man, Poor Man," from the novel of the same name by Maxamilian Foster, adapted for the screen by George Broadhurst. Marguerite Clark has the leading role. Ninth chapter of the "Son of Democracy" is an added feature.

VICTORIA—"Tarzan of the Apes," adapted from the popular romance in which the hero is jungle-bred and raised by simians. Enid Markey and Elmo Lincoln have the leading roles.

REGENT—"Breakers Ahead," with Viola Dana, first half of week. "The House of Silence," with Wallace Reid, latter half of week.

STRAND—"His Majesty Bunker Bean," with Jack Pickford, first half of week. "The House of Silence," with Wallace Reid, latter half of week.

LOCUST—"Naughty, Naughty," with Enid Bennett, first half of week. "A Man's Man," with J. Warren Kerrigan, latter half of week.

BURLESQUE

CASINO—"The World of Frolics," with Dave Marion in his impersonation of "Snuffy" the Cabman; the company includes S. H. Dudley, Agnes Boehler and the Alpine Four. The bill marks the twenty-fifth anniversary of this playhouse.

TROCADERO—The Gayety Girls with Pat White. The two burlettas are "Casey at the Derby" and "The Hurley Burley Hotel." The cast includes Anna Grant, Al Watson and Jack Clifford.

GAYETY—Harry Welch's "American Burlesquers." Among the funmakers are "Watch-the-Slide," Harry Welch, Bobby Vail and Hughey Bernard. Katherine Pearl and Marie Mann lead the feminine contingent.

COMING ATTRACTIONS

APRIL 15—
FORREST—"Miss Springtime."
BROAD—The Coburn Players.
GARRICK—Sugden's Alaska pictures.

APRIL 22—
CHESTNUT STREET OPERA HOUSE—"Back Again" with Weber and Fields.
FORREST—Cohan Revue of 1918.

APRIL 29—
GARRICK—"Hearts of the World," Griffith photoplay.

FRANCES CAMERON
A charming principal in "Miss Springtime," to be seen at the Forrest Theatre on April 15.

NEW SLANG PHRASE MAKING HEADWAY

"Come, on, Red," Used in Keith Sketch, Acquires Speedy Vitality

The democracy of slang is highly potent. Not since George Cohan's famous "23" has an expression come into existence that shows more signs of vitality than John B. Hymer's "come on, Red," which is a "motive" of the headline sketch at Keith's next week. Mr. Hymer, as is well known, is one of vaudeville's most prominent authors. He has written more than his share of popular playlets, including "Pettiests," "Maggie Taylor, Waitress," "Veterans," "Jimtown Junction" and several others equally as well known to theatregoers.

The new piece is called "Tom Walker in Dixie," and it is in four scenes. The story tells of an old negro who has become educated and the first scene finds him reading a copy of "Faust." He falls asleep and dreams. His Satanic Majesty appears and makes a compact with the negro to give his soul to the devil, promising in exchange that no matter what trouble he may get into, all he has to do is to snap his fingers and say, "Come on, Red," and Satan will appear in time to forestall any harm.

The negro, in his dream, commits murder, is tried, convicted and sentenced to be electrocuted. As the end approaches, he becomes impatient at the devil's tardiness and to every question of the warden's and even when he is strapped in the chair waiting for the current to be turned on, all he can say is "Come on, Red." He finally awakes and finds himself safe in the world of reality. "Come on, Red" is a common expression among gamblers and is used as a "lucky name" by the negroes in the South. That is where Hymer first heard it and he has succeeded in popularizing it in the North by using it in his playlet.

STIRRING ACTION IN MARINES' PHOTOPLAY

An attractive agent in the new marine recruiting campaign is the patriotic moving picture, "The Unbeliever," a screen version of Mary Raymond Shipman Andrew's stirring war story, "The Three Things," which will be shown under the auspices of the marines at the Metropolitan Opera House on the evening of Saturday, April 13. The picture was filmed at Quantico, and the United States troops themselves furnished much of the action.

Representatives of professional talent in the photoplay are Marguerite Courtot and Darwin Karr. The marine officers in the cast include Major Thomas Holcomb, Major Ross E. Rowell, Captain Thomas Sterrett, Lieutenant J. P. Rogers, Sergeant Moss Gill, Sergeant Major Webb, Corporal Bob Ryland, all of the Sixth Battalion, U. S. M. C.

Naval Jazz Band in Vaudeville

A novel feature will be introduced at the Nixen Colonial Theatre all of next week, when the Radio Jazz Band of the United States naval reserves will give concerts both afternoon and night in aid of the Red Cross. The organization of this unique musical company is due to Lieutenant R. W. Cadmus, of the United States naval reserve radio school. The soloist is Naval Cadet Goeble. This versatile artist plays the drum and traps and sings in a unique performance. The other members of the band are Rieber, Kalitz and the Baraldi brothers. At a recent concert at the Bellevue Stratford hotel the boys realized over $1400 for the Red Cross. The demand for the band is now so great that the troupe is booked six weeks ahead.