

NEXT WEEK: "THE IMAGINARY INVALID," AT THE BROAD; "MISS SPRINGTIME" AT THE FORREST

Both Sides of the Curtain

Supremacy of Acting Restored in French Players' Interesting Season—The Gallic Elusiveness of Moliere—Army Fun of Refreshing Quality

WERE all revolutionists of the stage as sane as Jacques Copeau no fears of the elevation of false artistic delirium need be entertained. Novelty for its own sake is no part of his working program. His primary aim is to restore health and balance to the art of acting and if scenery plays a minor role in his productions and even sometimes wholly regardless of conventional realism, the true function of the theatre, interpretation through dramatic portraiture, is nobly served thereby.

Lavish stage investiture under diminishing direction is, of course, no crime, but its easiness inevitably handicaps the substantial encouragement of good acting. As a consequence spectacular gorgeousness has often, throughout theatrical history, gone hand in hand with historical decay. When Rome's glories of the early empire expended themselves on those open air "shows" of which pagantry was the chief attribute, the masterpieces of Sophocles and Euripides fell into desuetude. Plautus and Terence were regarded as too naive and Seneca took melancholy rank as the last of the great classical dramatists.

Copeau's Ideals Take Practical Form Happily the modern theatre's crisis is much less acute. Excellent actors are still available and when the

has been seen here since Bertha Kalich presented Zola's "Therese Raquin." The Moliere work proved a brilliant foil to the regular opera season at the Metropolitan. The French comedies have lately been in vogue in this vicinity as Shakespearean productions. But the Bard is a reader as well as a playwright; dramatic scenes are an approximation of the honors that would be paid to the French comic masterpieces without the theatre. For excellence, these are plays to be acted. Particularly is this true of "L'Avare," whose titular figure, the stage's supreme embodiment of avarice, is limited with such scrupulous detail that his very stolidity may easily seem, between each excess, out of place in a comedy.

The life-force of the theatre can immediately restore a harmony of body, Harpagon, as Charles Dullin presented him this week, is no less a detestable miser than his words and deeds reveal, but he is also a comic figure artistically in keeping with the unflagging wit and brilliancy of the play.

Unique Quality of French Wit ONLY a Moliere could so marvelously combine gaiety with unpalatable truth. The comic propriety of Shakespeare often barred him from such performances. Thus the comic punishment administered by King Henry to the immortal Falstaff is highly apt to inspire a sense of outrage, and Malvolio's "I have been notoriously abused" awakens a distinct feeling of pity even for so absurd a figure. French wit, in a word, is consistently unemotional. English humor often admits the element of tenderness.

These temperamental differences apply also to the school of acting, and it is hence extremely probable that the average English-speaking actor would make of Harpagon a grim and somber figure and convert the play into an English patchwork. Even a genius such as Richard Mansfield missed to some extent the true flavor of "The Miser" in his production of that piece in our vernacular. The comedy in his hands became pedantic and unattractive of its original style. It is a pity that unique spirit informed every moment of the Vieux-Colombier's interpretation. That M. Dullin has been singled out for particular mention is a natural consequence of the preponderance of his role. But all the other players were equally well fitted for the auxiliary parts in a performance which for sparkle and humorous high comic appeal is memorable in our theatrical annals.

When Miss Barrymore Was Sixteen THE hobby of M. Copeau's troupe was effectively displayed in five other plays covering a wide emotional range. The spirit of sheer broad farce was delightfully caught in the less ambitious Moliere offering, the sketchy "Jalousie de Barbonnet," Bernard's "Joli Carrotte," in which, as in "Les Freres Karamazov," the director himself participated, strikingly revealed the facility with which this remarkable company can accommodate itself to an atmosphere of wistful pathos.

In this connection it is interesting to recall that the little play was no novelty here. Under the title of "Carrotte" Ethel Barrymore gave it a touching presentation in English at the Garrick Theatre in December, 1902. She portrayed most appealingly its misjudged neurotic boy hero. The conception of this actress as a sixteen-year-old led in today a considerable strain on the memory.

Allentown Givings Tips to Broadway THERE is still some hope for "Dutch" comedians. They may burlesque the Kaiser and his entourage and if they apply their comic talents as successfully as did the Allentown camp boys in "Good-Bye Bill" the stage will be appreciably enlivened.

That extravagant scene of imperial discontent in the Copeau's potpourri was, however, only one of a series of hilarious exhibits. The show, in its refreshing ingenueness, its heavy, unstated funniness and its breezy music, was well worth patronage apart from patriotic motives. As a musical comedy melody, amateur or otherwise, it can easily stand on its own merits. The zestfulness of its interpretation might indeed be envied by the Julian Mitchell, the Ned Wayburns and Fred Lathams of Broadway.

"Lest We Forget," War Film JULIA M. Mastbaum, managing director of the Stanley Company, announces that he has secured for the Stanley Theatre for the week beginning April 29 Metro's screen specialty "Lest We Forget," starring Rita Jolivet, who in private life is the Countess de Clippon. On Monday evening, April 29, Miss Jolivet will be present in person at the Stanley. "Lest We Forget" is said to be an elaborate production giving in stirring form the story of the German invasion of Belgium in 1914. The film shows graphically the sinking of the Lusitania, on which "Lest We Forget" was a messenger. About the disaster has been woven a vivid story, showing conditions of the period both in America and in war-torn Europe.

Dramatist Acts in Musical Play John E. Hazard, who collaborated with Winchell Smith in writing the popular reform comedy "Turn of Mind," is principal comedian in Klav Pomeroy's original New York cast whose main attraction is coming to the Metropolitan next week.

PRINCIPALS IN OPERATIC SWAN SONG AND OTHER MUSICAL STARS

Advertisement for the opera season featuring Muzio as Leonora in 'Il Trovatore', Sophie Braslau in recital, and Dorothy Goldsmith as the Queen in 'Le Coq d'Or'. Includes a 'BRILLIANT FINALE FOR OPERA SEASON' and 'ORCHESTRA'S LAST BILLS'.

Golden Cuck, 'L'Oracolo' 'Trovatore' for Next Tuesday

ORCHESTRA'S LAST BILLS The eagerly awaited production of Rimsky-Korsakoff's 'The Snow Maiden'...

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ROSINA GALLI as the Queen in 'LE COQ D'OR'

in addition, vocal solo by Mrs. Emily Stokes Hagar, soprano; Mrs. Marie Langford Lutz, alto; Mr. Pontus tenor, and Mr. Storey, baritone.

Leopold Auer, the noted violinist and leader of such artists as Heifetz, Elman, Zimbalist, Sidel and Eddy Brown, will make his first Philadelphia appearance in recital on Wednesday evening, April 17, at the Academy of Music.

The concert of the Philadelphia Orchestra on Friday afternoon and Saturday evening next will bring the orchestra's season to a close.

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THEATRICAL INDICATOR FOR THE COMING WEEK

The Coburn Players in a Famous Classical Comedy, Musical Farce With Sprightly Kalman Score and Alaskan Travelogue Are New Offerings.

BROAD—"The Imaginary Invalid," an English adaptation by Edith Ellis of Moliere's famous comedy, "Le Malade Imaginaire." The leading roles of Argan, the self-pitying hypochondriac, and Toinette, his keen-witted maid servant, are played respectively by Mr. and Mrs. Coburn, who have won much favor throughout the country with this merry classic drama.

FORREST—"Miss Springtime," the popular musical comedy, originally produced at this playhouse more than a year ago. The melodious score is by Emmerich Kalman, composer of "Sari," and the book and lyrics are by Wardhouse and Bolton. The cast is headed by Elsie Alder, John E. Hazard, George MacFarlane, John E. Young and Frances Cameron.

GARRICK—"The Lure of Alaska," an illustrated lecture on the vast North American treasurehouse by Dr. Leonard S. Suggden. Artistically colored slides and attractive moving pictures will be shown.

CONTINUING ATTRACTIONS LYRIC—"Oh, Boy," a dainty comedy, with sprightly melodies by Jerome Kern, P. G. Wodehouse and Guy Bolton have furnished the amusing New York company, including Anna Wheaton, Hall Ford, Lynne Overman, 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 Timney, Henry Lewis, James J. Corbett, Adia Lewis, Charles Jackson and the Canino, 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. "Hearts of the World," on Monday, April 23, at the Garrick Theatre.

AT POPULAR PRICES ORPHEUM—"Upstairs and Down," the successful farce by Frederick and Fanny Hatton. The presentation is in the hands of the resident La Salle Stock Company.

VAUDEVILLE KEITHS—George White and Emma Haag, dancers; Elizabeth Brice and Charles King, musical comedy stars; Mrs. Thomas Whiffen, veteran comedienne, in "Here There and Everywhere"; a Way James and Bonnie Thornton, Horace Wright and Lene Dietrich, Rae Fern and Marion Davis, in a "Nightmare Revue"; Emily Frances Cooper, comedienne; Charles and Misses Black and White, Sammy Weston and Benny Wheeler.

BROADWAY—"Oh, You Melody," with Gladie Collins; the Bell Boy Trio, Mark Linder and company in "The Wager"; Johnnie Regan and the Lorraine Sisters, and Jack Kallman, musical pianist, in "The House of the Gods," photoplay.

CROSS KEYS—Julian Rose, Hebrew comedian; the Monahan Sextet, Buster Brown Minstrels, the Howard Trio and the Three Blondes, musical comedians; "Little Miss New York," musical comedy; the Bell Boy Trio, Johnnie Regan and the Lorraine Sisters, and Jack Kallman, musical pianist, in "The House of the Gods," photoplay.

WILLIAM PENN—"Don Voyage," musical panorama, with Jimmy Gildea; J. C. Mack, Trio, Minnie Klotz and Marion Quinn and "The Family Skeleton," photoplay, first half of week. "Oh, That Melody," musical comedy; Colman, Jack George, Allen and company and "Naughty, Naughty," photoplay, latter half of week.

STANLEY—"Mr. Fix-It," a new version of the adventures of a genial "Happy Hooligan," whose desire to spread a gospel of happiness leads to numerous complications. Douglas Fairbanks has the stellar role.

ARCADIA—"The Tiger Man," a western melodrama, with a bandit hero who ultimately reforms. William S. Hart plays this vigorous character. The final 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 apes. Edith Markey and Elmo Lincoln have the leading roles.

REGENT—"The Landpiper," with Harold Lockwood, first half of week. "Unclaimed Goods," with Vivian Martin, latter half of week.

STANLEY—"The Whispering Chorus," with Raymond Hatton and Kathryn Williams, first half of week. "The Blue Bird," Maeterlinck's fantasy, latter half of week.

LOCUST—"With the Cup," with Leslie Barricade, first half of week. "Bea Shuberts Branch Out in Capital So great is the demand in Washington for attractions controlled by them and their associates, the Messrs. Shubert and their theatrical associates, temporarily, another theatre in the capital city. A deal was completed yesterday between the Shuberts and the Messrs. S. S. Poll, whereby Poll's Theatre is to become a home for Shubert shows for a limited length of time, beginning April 23.

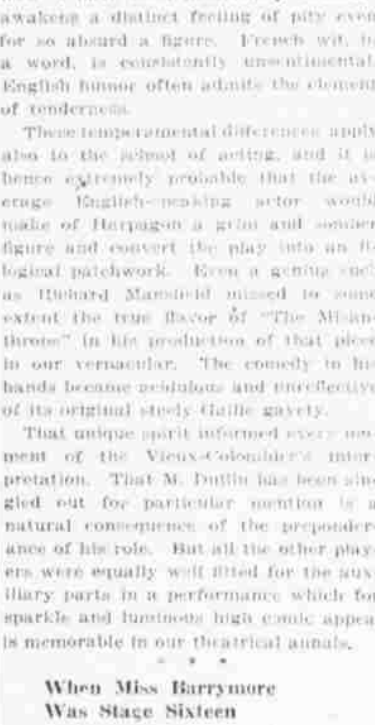


ROSIKA DOLLY Of the fetching dancing twins, who will be a principal in the Weber and Field reunion production "Back Again," to be revealed at the Chestnut Street Opera House on April 22.

chance is provided the popular taste, not yet entirely jaded, often responds to their appeal. But the trend of the times was unmistakable. M. Copeau has been by no means a solitary figure in realizing these truths, but it has been his good fortune to succeed where several other equally ambitious "radicals" at home and abroad have failed. The endorsement of the French Government, still mindful of artistic progress in the midst of a world war, and the generous financial support of American guarantors have enabled the director to transfer his inspirational Vieux-Colombier enterprise to New York, and, through felicitous proximity, Philadelphia for the last part of this week has been sharing in the benefits.

The message which these accomplished French players carry to our own theatre is of the most stimulating import. Huge tomes have been written on theatrical ideals. Gordon Craig, for instance, with extremely few actual productions to his credit, has spilled rivers of ink in telling how the theatre ought to be equaled. Percy Mackaye has been almost equally found. But Copeau's demonstration is victoriously practical. It is worth a whole library of grandiose recipes.

Modern and Classic Art Vividly Expressed THE Vieux-Colombier's signal achievements here this week, though offering the most striking contrasts in content, were always vividly expressive of that essential of the theatre on which M. Copeau has chiefly concentrated his gifts. In the classic comedy of "L'Avare," as in the ultra-modern tragedy of "Les Freres Karamazov," was the masterly adjustment of interpretation to theme that claimed first regard. Seldom indeed of late years has such harmonious balance in acting been preserved on our stage. By the rigid elimination of all stellar pomposity, the director has developed an organization through whose talents he can achieve the artistic concert desired by a maestro from a symphony orchestra.



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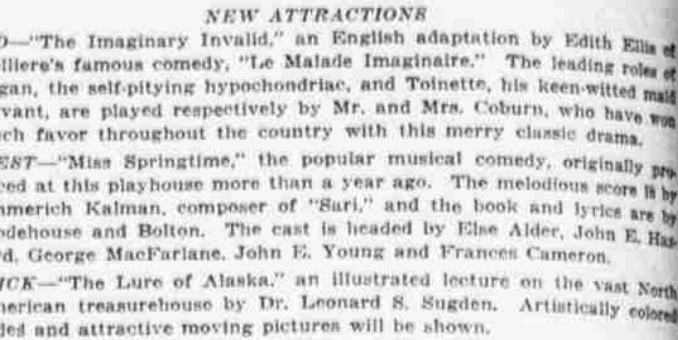
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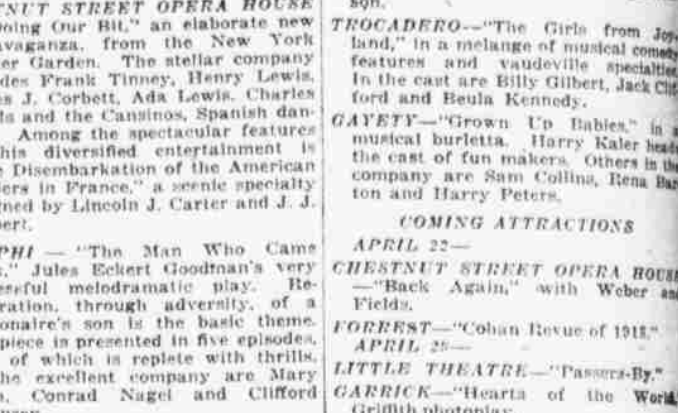
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FAVORITE FACES TO ADORN FORTHCOMING PHOTOPLAY NOVELTIES

Advertisement for photoplay novelties featuring Douglas Fairbanks in 'Mr. Fix-It', William S. Hart in 'The Tiger Man', Kathlyn Williams in 'The Whispering Chorus', and other stars. Includes text about 'Mr. Fix-It's' ideals, 'The Tiger Man's' western melodrama, and 'The Whispering Chorus's' musical panorama.



FRANCES CHASE One of the many winsome participants in the merry musical comedy "Oh, Boy," current at the Lyric Theatre.



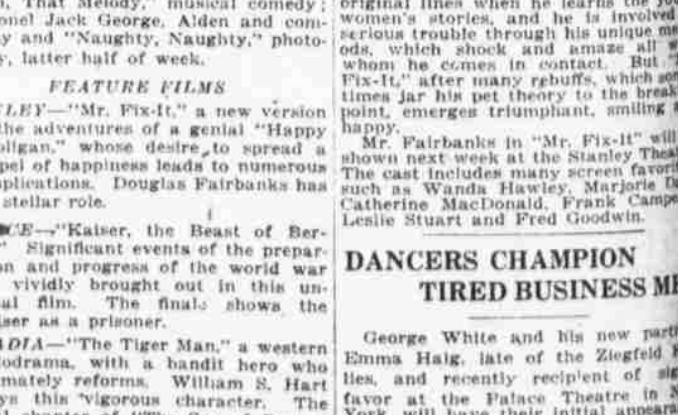
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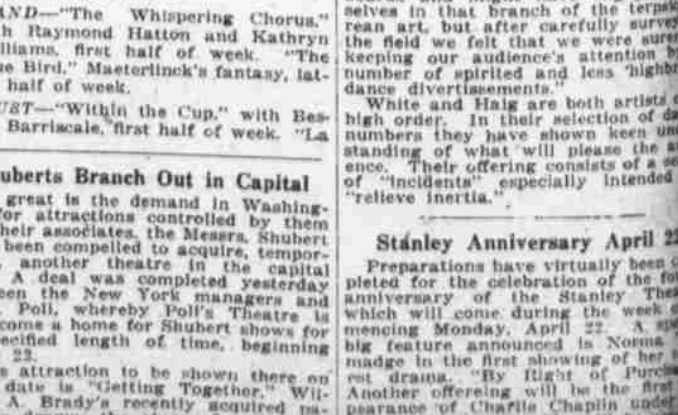
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