

Both Sides of the Curtain

American Reserve, French Frankness and Their Effects on War Plays—"Three Faces East" Needs Drastic Editing

Unlikely that any full-proportioned play entirely worthy of its time will be written in either Britain or America while the conflict endures. Speaking audiences are shy of dilute emotionism. Their dramatic thrills and "strong" is largely a theatric one, only with a direct personal appeal, wins no easy acceptance from play-goers.

The daring of genius, James M. Kelly, sometimes challenges this reticence even he is wont to take a refuge in the mists of eland. With those molting vapors current New York playlet, "The Word," in which a young British reluctance on departing for the address his sire as "dear" is developed with characteristic charm, the author has acutely summed the whole situation. It has certain commentators to regard



ZITELKA DOLORES in the cast of the new comedy, "See You Later," as revealed at the Adelphi Theatre on Monday

subject as "typically British," but readiness of Americans to comprehend is significant. The average mind would find neither a problem or a crisis in such material.

Disparate viewpoints are strikingly manifested in the nature of the war dramas and those of the speaking world. Paris, with its tragic at her gates, is not so profoundly moved at its stimulation before the foot-

Americans and Britishers are inclined to brand these exhibits "in bad taste." It is not that they are afraid of facing facts, but that they are and terror of the war war expressed upon the stage seem to be an outrage upon private property. The French are temperate and aver to grasping such formal traits. Formerly they were at what they called Anglo-Saxon "American reserve." Entirely wrong now, they are still deeply puzzled.

Zeppelin Raids Enter Staged

THE most hopeful and, indeed the only genuine, novelty in "Three Faces East" is the effective suggestion of the Zeppelin raids, conveyed in sounds indicating alarms, airplane whirring, anti-aircraft guns and "all-clear" signals. The two night-attack episodes are admirably handled. By revealing interior sets and making use of a series medley of off-stage noises the illusion is much more successfully sustained than if any spectacular scenic exhibit of aerial warfare had been attempted. The pulsating stimulation of these melodramatic moments is indicative of the possibilities of an Anglo-American variety of war play. Mr. Kelly was not skillful enough to grasp other opportunities as well. That's why his play misses fire.

Swift Courses of Footlight Stars

ONE doesn't have to be an octogenarian to recall the last previous all-star production comparable in brilliancy of names with that of "Over There," which as the theatre's contribution to the Red Cross drive will be given here on Wednesday night. And yet in lining up the celebrities of Joseph Jefferson's memorable stellar revival of "The Rivals," and those who will be involved in the Hartley Manners play the realization that a complete stage cycle has passed since 1896 is rather disquietingly keen. Only two of the Jeffersonian notables—Nat Goodwin and William H. Crane—still hold the stage. It has become a critical "clique" to describe the latter as a "veteran actor."

All their associates in that famous cast are either dead or retired. The list includes—besides Jefferson—Robert Taber, Joseph Holland, E. M. Holland, Francis Wilson, Mrs. John Drew, Julia Marlowe and Fanny Rice. In the footlight redies the stars' courses are exceedingly swift. H. T. CRAVEN.

New Features at Woodside Park

The diversions at Woodside Park are being added to Philadelphia's quota of amusements. Among the novel features at this resort are the new... (text continues)

GIFTED ACTORS WHO WILL MAKE "OUT THERE" UNIQUE IN STAGE ANNALS



ORCHESTRAS FACE SHORTAGE IN MUSIC

War Multiplies Difficulties of Procuring New Scores From Europe

AMERICA'S OPPORTUNITY

Planning for next season, the leading orchestras of the land are feeling little anxiety about patronage. The solace and stimulus of music in wartime was thoroughly well attested this year, and the principal instrumental organizations enjoyed substantial prosperity.

There is naturally a tendency just now to treat the composers of our allies generously on an orchestral program. The policy is commendable, not only from the patriotic standpoint, but because years of devotion to classic scores, though a product of the old un-Prussianized Germany, has rendered us somewhat neglectful of vigorous new musical movements in Latin lands.

The part of Norman will be sung by Lewis James Howell, baritone, and Angus... (text continues)

One Performance Here

Phenomenal Cast for Red Cross Play

Unsurpassed in luster is the cast which will present "Out There" in aid of the Red Cross drive at the Metropolitan Opera House for the single performance of Wednesday, May 15.

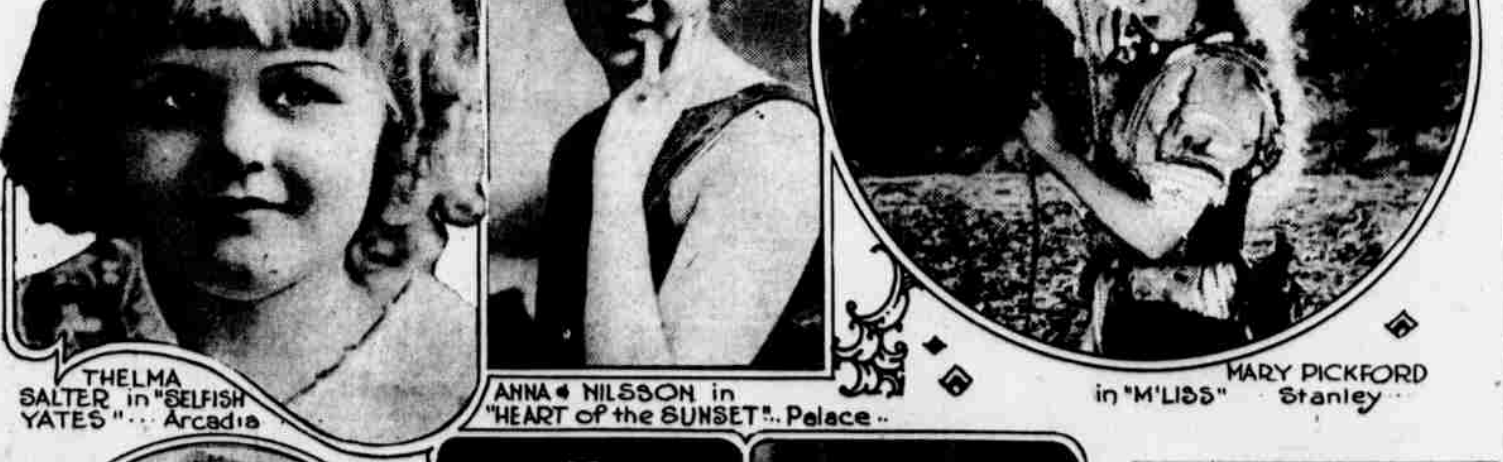
Sister of Three Patriots

There is a deep personal aspect of Mario Lasher's interest in the war. This winsome member of the Water and Fields organization in "Back Again," at the Chestnut Street Opera House, has three brothers in the conflict.

Little Theatre Under New Management

Buelah E. Jay will retire from the personal management of the Little Theatre next season and the Dr. Lancy street playhouse will be operated by Fred A. Nathan, who has been treasurer of the Broad Street Theatre for the last sixteen years.

Screen Stars Pursuing Their Orbits in New Products of the Studios



THELMA SALTER in "SHELFISH YATES" Arcadia, ANNA NILSSON in "HEART OF THE SUNSET" Pelace, MARY PICKFORD in "M'LISS" Stanley, BOBBY HARRON in "HEARTS OF THE WORLD" Garrick

demonstrated in his exploitation of Hadley and Edgar Stillsman Kelley. American composers now have exceptional chances to appear. Doubtless next season we shall also hear more of Sibelius, the gifted Finn, if the scores can be obtained, and Spangoli, the Italian.

Grand opera prices, ranging from \$5 to \$1 a seat, will prevail. Aside from the patriotic rewards the return for the...

Helen Ware will have the part of Princess Lisie. Beryl Mercer will be old Yelvet, a comedy tippling... (text continues)

More than a generation ago "M'LISS" was a reigning stage success. dramatic... (text continues)

Theda Bara in "CLEOPATRA" Victoria... (text continues)

THEATRICAL INDICATOR FOR THE COMING WEEK

Musical Farce With Bolton-Wodehouse Book and Jean Schwartz Music to Open Spring Engagement. Gerard's Chronicle of German Days Filmed

NEW ATTRACTIONS

ADELPHI—"See You Later," musical comedy adaptation of "The Girl From Rector's." Guy Bolton and P. G. Wodehouse, perhaps the cleverest of contemporary librettists, wrote the book. The score is by Jean Schwartz and William P. Peters. In the cast are Mabel McCane, Herbert Cortell, Charles Ruggles and Charlotte Granville.

FORREST—"My Four Years in Germany," a screen adaptation of James W. Gerard's widely read historical record. The picture has the sanction of the ex-Ambassador, who has highly praised the portraits of the notable personages entrusted to the film actors. Halbert Brown enacts the author of the illuminating expose of German diplomacy.

BROAD—"Three Faces East," a detective melodrama of spy intrigue in the present war. Paul Anthony Kelly, well known as a scenario writer, is the author. The cast assembled by Cohen & Harris includes Violet Fleming and Emmett Corrigan.

CHESTNUT STREET OPERA HOUSE—"Back Again," with Weber and Fields joyfully illustrating the title of this extravaganza. George B. Hobart and Frank Stronach provided the dialogue and Louis A. Hirsch the music. Featured in the cast are the nimble Dolly Sisters. The other players include Alexander Clarke, Howard Langford, Ed. Benham, Gage, and Ruby De Remer. Last week.

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, Hall Follie, Lynne Overman, Marie Carroll and Stephen Maley, is involved.

GARRICK—"Hearts of the World," David W. Griffith's elaborate motion picture. The film presents a love story against a background of war, for which actual scenes were photographed by the producer on the French battlefront. The cast includes Dorothy and Lillian Gish, Bobby Harron and George Fawcett.

VAUDEVILLE KEITH'S—Bessie McCoy Davis assisted by Thomas Conley and Henry Coote, in "A Period Dance Revue"; "Married Via Wireless," musical comedy headed by Queenie Williams; Santley and Norton, Pink's nudes. The Great Leon, manager; Mrs. Collier, Lester, Crawford and Helen Broderick, Miller and Capman, and the Lunette Sisters.

GLOBE—"The Vacuum Cleaner," musical comedy; the Dairy Maids, the Platinum Models, Corbett, Shepherd and Dunn, Charles McDowell, Jack Morrison, and company, Green and Miller, Julia Curtis, the Marriott Troupe, and Al and Lena Anger.

CROSS KEYS—"The Firefly," operetta; Armstrong and James, the Four Casters, Cantwell and Walker, first half of week; Lillian Harlow, Lillian Stanley, Stephenson and Nugent, latter half of week.

BROADWAY—Lillian Herline, "Oh, You Devil," musical comedy; Halligan and Sykes, Marechal and Steele, and "True Blue," photoplay, first half of week. The New Broadway theatre, "Pretti Baby," Jessie Standish, the Four Casters, Paul and Boyne, and "Brave and Bold," photoplay, latter half of week.

WILLIAM PENN—"The Forest Fire," spectacular melodrama; the Lassas, Mason and Coles, and "The Shuttle," photoplay, first half of week. Halligan and Sykes, Boyd and Danville, Jack Morley, and "Woman and Wife," photoplay, latter half of week.

NATYOS—"Oh, Mr. Detective," musical comedy; Emily Parry, in "Yes They Wonders"; Alice Royce; "Playing the Game," photoplay.

COLONIAL—Octavia Handworth, in "Salvation Sue"; the Gladiators, Frances Michel, Harry Tsuda, Japanese juggler; and "Mr. Fixit," photoplay.

GRAND—"Oh that Melody," musical comedy, with Goldie Collins; Joe Cook, Kamplain and Bell, J. C. Morton, Roy and Arthur, and "House of Hate," photoplay.

FEATURING FILMS STANLEY—"M'Liss," film version of Bret Harte's California romance. Mary Pickford will essay the title role so long acted on the stage by Thomas Meighan and Tilly Marshall are in the cast.

PALACE—"Heart of the Sunset," an adaptation of Rex Beach's story of the American occupation of Vera Cruz. Anna Q. Nilsson has the leading feminine part.

ARCADIA—"Selfish Yates," another film of western life with William S. Hart.

FILMING OF GERARD'S BOOK TRUE TO FACT

The dramatic element in authentic history receives expression in the film version of James W. Gerard's illuminating "Chronicle of German Days." This carefully prepared motion picture has not been laid upon the scenario.

The scenes disclosed are based upon actual facts, most of them furnished by the ex-Ambassador. The film thus takes rank as a historical document, visualizing four of the most eventful years in the international chronicle.

The actors chosen to portray the galaxy of historical personages are said to simulate the original types with remarkable fidelity. Among the German dignitaries who will be shown are the Kaiser, Bethmann-Hollweg, Von Jagow and Admiral von Mirps. Mr. Gerard is impersonated by Halbert Brown, and as the creation has the American diplomat's vice, it is doubtless a vivid and convincing characterization.

The Zebern incident, with the brutality of the Teuton military caste to the lame Alsatin saboteur, is presented as a suggestive and ominous prologue. Soime in the Reichstag, emphasizing the growing excitability of the Socialist wing, have been revealed. Sir Edward Goschen, the British Ambassador, soon becomes an important figure in the historical picture, and his interview with the energetic productive of the famous reply to what England would do were France attacked is then shown. Following a batch of stimulating scenes of the "Weekley" type, the prison camps of Wittenberg are sketched, and the attack on the American embassy, the film closes with pictures of the American troops.

MARY PICKFORD AS BRET HARTE'S "M'LISS"

More than a generation ago "M'Liss" was a reigning stage success. dramatic... (text continues)

In the stage version there was a combination of several of the Harte western stories and the most prominent characters of these will be seen in "M'Liss," the latest photoplay of the days of 49 starring Mary Pickford.

The new Pickford vehicle, pictured by Frances Marion and directed by Marshall Neilan, has just been released in the form of a photoplay. It is one of the favorite elements of the western thriller, in addition to an especially...

BOLTON-WODEHOUSE LIBRETTIST FIRM "The music is pretty, but the book is weak," is not so familiar a catch phrase in theatrical circles as it was some years ago.

Time was when Harry B. Smith was librettist-in-chief to the American stage. But he wrote so many "books" that their quality necessarily deteriorated. In fact, he never retained the freshness of inspiration characterizing his "classics." "Robin Hood." Recently his pen has been less active, and after the lamentable first ascendancy of the late C. M. S. McCallan, upon Guy Bolton and P. G. Wodehouse are developing prodigious labors. That, however, they have borne the strain with remarkable ease is evidenced in the breezy quality of the comedy and lyrics in such offerings as "Very Good, Eddie," "Oh, Boy," "Oh, Lady, Lady," and numerous other successful farces. The latest product of the energetic co-workers is "See You Later," which comes to the Adelphi Theatre next week.

Full Bolton boasts the formidable name of Guy Reginald St. George Bolton. He began his working career as an architect. Experimenting soon with fiction, he contributed short stories to The Smart Set and he also wrote a problem play which no one wanted. His abilities as a librettist were first disclosed along the lines of revision. He made over the almost defunct "Nobody Home" and turned it into a profitable entertainment. P. G. Wodehouse is the jingle man of the partnership. At the age of nineteen he underwent a grueling drill in versifying on the London Globe, for which paper he was compelled to produce a set of humorous verses about the hours of nine and half-past ten in the morning for eight years. He also contributed poems to Punch. His debut as a musical comedy writer was made at the London Gaiety, where he was employed as a lyric writer, when a salary of two pounds a week, probably doesn't seem a very big figure.