

"OH, BOY" TO BE TRANSFERRED FOR SUMMER RUN; STELLA MAYHEW, A KEITH HEADLINER

Both Sides of the Curtain

Wonderful Star Cast in "Out There" Ideally Balanced. Laurette Taylor's Gratifying Development—Large Auditorium Mars Full Effect of Touching Play

The tenderness, sincerity and vitality of her characterization, "Out There," given at the Red Cross at the Metropolitan on Wednesday, has not been surpassed by any play that has reached the Philadelphia stage. Its salient qualities, however, are those which suffer least in a vast auditorium. Its structural weaknesses, among which is the virtual lack of any plot, are those which are all too readily exposed on a large stage. The Metropolitan is well suited to opera or even for spectacular melodrama, as was instanced when "The Whip" was shown there. But intimacy in the keynote of Mr. Manners's touching episode drama. The smaller the theatre the better can the claims of his art be registered.

The wonderful galaxy of stars, volunteering their services to the Red Cross, has naturally realized the situation. They knew that from an artistic standpoint the Metropolitan was not the right place for "Out There." On the other hand, the prime object of the production was not the glorification of the gifts of theatrical celebrities, but the direction of their talents into channels most profitable to a patriotic humanitarian cause. Receipts of \$25,000 were the reward of the sacrifice. The Metropolitan's great seating capacity came before questions of footlight effectiveness.

Laurette Taylor's Fine New Artistry. Aside from this matter of environment, many of the common drawbacks of all-star performances were



EVELYN GRIEG. Of the "Oh, Boy" company, which enters a new ballad at the Chestnut Street Opera House next week.

happily absent. The actors had been chosen not merely with regard to the beauty of their names, but with keen consideration of their fitness to play the parts assigned. The interpretation was beautifully balanced. There was no struggle for "position," and not one of the luminaries involved betrayed the least desire for monopoly of the limelight. Laurette Taylor's role, in which sentiment is charmingly seasoned with good taste and an appealing sense of whimsy, is inevitably dominant, since the author devised the play primarily as a vehicle for his wife. But she permitted the audience to carry away many appreciable impressions of other performers besides her own.

It may be added that never before in this city has her art seemed so refined by restraint or so illumined by inspiration. "Peg o' My Heart" seems a crude, even an aggressive creation compared with her really exquisite "Autumn Song." Philadelphia is at last enabled to appreciate why Broadway commentators have recently so lauded this actress. Unquestionably her talents have undergone rapid and rich development.

It was almost inconceivable that an inept player who had cheaply captivated an irritating giggle in "The Girl on the Wall," disclosed at the Garrick Theatre less than a decade ago, could so prominently have touched the heart as she did in Wednesday's memorable production. It seems a pity now that she was not permitted to characterize Barbara as the little slavey in "A Kiss for Cinderella" instead of the mature Maude

Stokowski Medal Awarded to Pianist

Evelyn Tyson, a Leifson-Hille pupil, is the winner of the Leopold Stokowski medal awarded for the best student record of musical accomplishment throughout the year. Miss Tyson is a pianist. Carlton Cooley, violinist, received honorable mention in the contest. The award was made at a meeting held at the Musical Art Club on Tuesday night.

A spring musicale under the auspices of the auxiliary of the Musical Settlement School, for the benefit of the school's summer work fund, will be given on Wednesday afternoon, May 23, at the residence of John F. Braun, at Merion. The artists billed are Mr. Braun, tenor; Susanna Jacobson, violinist; Ella Clark Hamman, pianist; Eleanor Spencer and Mrs. William Baker Whelan.

The sixteenth free Sunday afternoon concert at the Academy of the Fine Arts will be given tomorrow afternoon, beginning at 2 o'clock. The participants will be James Neale and Evelyn Tyson, pianists, and Susanna Jacobson. The Brahms horn trio, originally announced for the concert of May 12, will be played on the program of May 26.

SCENES AND PERSONALITIES IN CURRENT PLAYHOUSE OFFERINGS



SCENE FROM "THREE FACES EAST"—Broad...

WAR SONGS AS INDEX OF NATIONAL SPIRIT

French Sparkle and Anglo-American Sentiment Contrasted in Armies

Popular songs are undoubtedly indicative of national character. Figures historians of the war are certain to realize this when they examine the words and music best liked in the various armies.

Teuton pre-eminence will be significantly disclosed in "Deutschland über Alles." The Anglo-American sense of fun will, of course, be patent in those ditties in which the Kaiser is presented as the sublimation of vulgar pomposity. The "home and mother" type of sentiment freely indulged in by the two English-speaking nations will be found to have been registered in such productions as "Just a Babo's Prayer at Twilight" and "Keep the Home Fires Burning."

Italy has some enticing new airs whose association with a nation of opera composers is unmistakable. King Victor's armies have also revived the stirring "I Bersagliere" with a new text. Its present exploitation seems entirely logical.

Interpretation of France through her songs, however, will entail a much subtler appreciation of the bulwark against German barbarism. Lacerated in victories and heroic resistance, her "politic" seldom sing of them. Mischievous sentiment is allowed and foregone as ultimate triumphs over the foe are as sedulously avoided. The gaiety of the war-torn republic's soldiers is inextricably linked to valor; they now seem more than any troops in history, to adore self-praise.

Paris simply calls the monster Germany a "big black pig" and calmly goes about her business. French army night like domino and the jolly of duty nights of pretty girls and merry-making.



YVETTE and SARANOFF, Keith's...

complexities of the supreme historical drama. The simplicity of the national attitude, however, is more apparent than real. France is far too sophisticated to be easily intimidated with the spirit of genuine civilization, to rally her unimpaired soldier with its grating and futile "honors of war" or with extravagant boasts of her own courage. She is daunted. The entire sane section of the globe knows that. Further demonstrations on this theme are superfluous. France's far too wise to play the insecure role of Hamlet's mother who did "protect" too much.

Impertinences against the foe are exceedingly rare in the favorite regional ditties. Sometimes Germany is not even mentioned at all, and the sole reference to the war are allusions, often quaintly humorous, to stamp or taxon life.

Just now all the Republic's armies are engaged in a song whose melody is spirited and dashing and whose words are quite frankly treasonous. The text is simply a gas lyric, wholly free from "demoralizing" "Quand Madelon" (When Madelon) is the name of

MABEL McCANE in "SEE YOU LATER" Adelphi

PLAYS GO IN CYCLES, CORRIGAN'S BELIEF

Footlight Fashions Wane and Then Recur, Declares Experienced Performer

"I contend," says Emmet Corrigan, who plays the archangel in "Three Faces East," current at the Broad Street Theatre, "that it is all tommyrot to say that the public tastes must be appealed to, and that the demand of the public dictates the producing manager to cater to that taste, irrespective of conditions. If there is a surfeit of one class of plays during a season, the fault is with the theatrical manager and not with the public. Whenever a manager is progressive enough to offer a play new in conception or treatment or produce a classic that has been overlooked in the mad rush for commercial results, and the public places the stamp of approval upon the contribution, then every other dramatist will write a play for him along the same line, or has his play-reader dig through dramatic lore to unearth another classic along the prescribed lines of the success."

"The result is that the public revolts at this superabundance of one historical dish and refuses to go to the playhouse—unless the manager with indignation unbends the masses because they will not patronize his play, when the fault is solely his own. We have had this exemplified so many times during the last decade, for, as you know, we have been operating in cycles; we have had the religious cycle, the problem cycle, the social cycle, the scholastic, the satirical, the educational, the romantic, all of which have had

THEATRICAL INDICATOR FOR THE COMING WEEK

"Oh, Boy" Will Move to the Chestnut Street Opera House—"See You Later" Swells List of Musical Comedy Attractions—Many Feature Pictures

CONTINUING ATTRACTIONS

ADDELPHI—"See You Later," musical comedy adaptation of "The Girl From Rectors," Guy Bolton and P. G. Wodehouse, perhaps the cleverest of contemporary librettists, wrote the book. The score is by Jenn Schwartz and William P. Peters. In the cast are Mabel McCarne, Herbert Corbell, Charles Tuglies and Charlotte Granville.

CHESTNUT STREET OPERA HOUSE

"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 Peck, Lynn Overman, Maese Carroll and Stephen Mailes, is invited.

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 at the battlefront. The cast includes Dorothy and Lillian Gish, Bobby Harrison and George Fawcett.

VAUDEVILLE

KEITH'S—Stella Mayhew, in song specialties; Bert Fizzell, in "The Muses' Camp," in "A Home," Yvette and Saranoff, in musical act; Joe Jackson, pantomimist; Claire Vincent and company, in "The Record," The Seven Bricks, xylophonist, and Carl Emmy's duo.

GLOBE—"Hello Japan"

musical comedy; Tom Kay, Lillian Herlin, in songs; Delmore and Moore, Harold's travel dogs; Luby and Yost, "The Navy," five entries; Scott and Kane, Ben Harney and company.

BROADWAY—"Helen's Police"

musical comedy; Lillian Mortimer, in "How to Manage a Wife"; Green and Miller, Glenn and Jenkins, White Brothers, and "Mr. Fix," in musical act, first half of week; Malloy, Keough and company, Coter, Klare and Coter, George and Lillian Gardner, The Royal Gascones, and "Fog of the Pirates," photoplay, latter half of week.

COSS KEYS—"The Merry-Go-Round"

musical comedy, with Mabel Tancer and a cast of twenty-five; Coter, Klare and Coter, Malloy, Keough and company, and Lillian Mortimer, Frazer, Bunce and Hardy, and Baby Trolyn, latter half of week.

WILLIAM PENN—"Stockings"

musical comedy; Lander Brothers, Ed Howard and company, Green and Williams, and "True Blue," photoplay, first half of week; Frank Burke, Ed Johnston and company, in "The Boat," de Leon and Davies, Three Hickey Brothers, Harvey De Vera trio, and "My Right of Purchase," photoplay, latter half of week.

COLONIAL—"The Submarine Attack"

with Helen Glasgow, Arthur King and James Teada, Japanese equitarians, Frear and Baggett, Kennedy and Burt, and "Hearts and Diamonds," photoplay.

MAY—"Our Waves"

with Harry Bond, O'Donnell and Blair, Savannah and Georgia, The Gladiators, Clark and Wood, and "Selish Yates," photoplay.

GRAND—"The Corner Store"

rural farce, with Harry Bond, The Bangalow Girls, musical comedy; Jack Rose, Behn and Pileh, Dorothy and Scalia, Three Herbert Sisters, and "House of Hate," photoplay.

FEATURE FILMS

STANLEY—"The Face in the Dark," by Irvin Cobb; Mae Marsh has the leading role of Jane Ridgway, Hollywood production.

PALACE—"Selish Yates"

with William S. Hart, first half of week. "The Splendid Sinner," with Mary Garden latter half of week.

ARCADIA—"The White Man's Law"

with Sessue Hayakawa, Florence Vidor has the principal feminine role, Paramount production.

STAR PLAYERS CONSPICUOUS IN THE LATEST PHOTOPLAY RELEASES



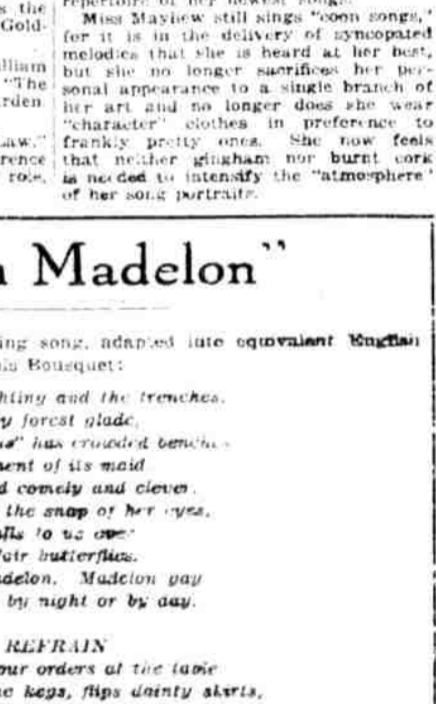
SESSUE HAYAKAWA in "White Man's Law" Arcadia



DOROTHY GISH, LILLIAN GISH, and ROBERT HARRON, in "Hearts of the World," Garrick



MAE MARSH in "The Face in the Dark," Stanley



JAMES MCRISON in "Over the Top," Strand

French dramatists have probed poignantly into the pathos and patriotic glories of the conflict. The soldier leaves the expression of such themes to the literatures and the statesman.

For this reason songs of the standard patriotic type are much less frequently heard in France than in America. Our "Star Spangled Banner" is omnipresent. The belief that the "Marseillaise" occupies a similar position in France is erroneous. It is brought out on solemn state occasions, but the average soldier prefers something more fanciful than the grim work on which he is engaged. When the war opened the stirring song "Le Sambre et Meuse" was revived because of its stirring martial rhythm, but it was noticeable that many of the first troops departed to the front with the naive words of "Sur les Ponts de Paris" ("On the Bridges of Paris") on their lips. There is something profoundly touching in this return to simplicity in the midst of all the staggering

Movie Passes for School Children

The school children of the northern and northwestern sections of the city, who are to be awarded a summer season ticket to the Nixon Colonial Theatre as a reward of merit by Fred G. Nixon-Siddinger if they are successful at the June examinations, are already filing their names with Manager Harry A. Smith of that house.

their day and are forgotten with the single exception of that grand old drama of wholesome appeal, the legitimate drama; that is to be the drama that will always live. For it is a part of the education given to the rising generation, and no well-bred man or woman feels that his or her education is complete without a knowledge of the great minds that laid the substratum upon which the foundation of the stage was permanently established.

"When Madelon"

The poet's favorite marching song, adapted into equivalent English meters, from the French of Louis Bouquet:
Not far behind the fighting and the trenches,
Embowered in a leafy forest glade,
The "Cote Tour-lou-rou" has crowded benches,
Denoting the retirement of its maid.
She is graceful and comely and clever,
Keen as mine is the snap of her eyes,
Her lightning recalls to us one
The course of fair butterflies.
Her name simply Madelon, Madelon gay
Inspires our dreaming by night or by day.
REFRAIN
When Madelon takes our order, all the time
And, swaying by the legs, flips dainty skirts,
We try to gain her ear and if we're able
Breathe love, since in sportington deserts
To all who give the last their hard embraces
She's not severe, not yet too hard upon
A clasp of waist, but beams at all our faces—
Madelon, Madelon, Madelon.
At home awaiting us there is a maiden,
And maybe she will marry her some day,
But while the land is rife and battle-laden,
That lady here is very far away.
Who knows where we'll be when it's ended?
And we sigh as we count the long years,
And the sweet things that we have intended
For another reach Madelon's cure.
And then we cross her lightly says "Dag!"
An echo of home when a kiss was our scent.
A corporal, whose manners were capricious
Found Madelon one morning at her stand,
He told her that he thought her quite delicious
And made a boastful offer for her hand.
The girl laughing loud at his folly
Made the point that she'd never be content
With merely one swain—'twas too jolly
To be wooed by the whole regiment!
Adding, "Give back my hand! The boys of the line
Are coming—I need it to pound out their wine!" H. T. C.