

FORE THE CURTAIN GOES UP

"Dog Love" and "The White-Headed Boy" Are the Two Novelties in the Legitimate Houses Next Week—Gossip of Other Plays and Players

By HENRY M. NEELY
THERE is likely to be a lot of interest in the two novelties that come to town next week. "Dog Love," which comes to the Adelphi to end the long run...

Shoves That Are Coming to Philadelphia Soon
February 12—"Main Street," Walcott
February 20—"The O'Brien Girl," Garrick

Skool; another is Florentine Tompkins, who attended the Alcazar, Henry School in Frattford, and the third is Gordon-Dooley, one of the principal fun-makers in the east. Dooley was given a dinner and quite an elaborate reception by his boyhood friends last week.

THE troubles that follow when a young city chap tries to run a dog farm form the basis of the plot of William Hodgson's comedy, "Dog Love," which comes to the Adelphi Theatre Monday night.

As has been the case with many of Mr. Hodgson's recent vehicles, "Dog Love" was written by him, as well as being acted with him in the principal role. George Oliver—the part played by Mr. Hodgson—has, when the play begins, only a limited knowledge of dogs and has never attended to the important things that manage the dog farm, and tried to straighten out the difficulties which the dogs, either directly or indirectly, bring about. He is inclined to say "Beware of dogs."

ACTORS' FUND BENEFIT
Share in Program at Garrick
Full-fledged actors and actresses vied with debutantes on the stage of the Garrick Theatre yesterday afternoon.

CHINA agents from some South American countries with a scheme to give Griffith films to give publicity to their nations all over the civilized world. And now comes the most unusual part of all, but one which is being "inside" gossip, Griffith is seriously considering.

Novel Stage Setting for Play
So constructed is the scenery used by the Abbey Players in their presentation of Lennox Robinson's comedy, "The White-Headed Boy," opening at the Broad Street Theatre, Monday, that the spectator seated in the center of the auditorium has no ocular advantage of the actor seated at the extreme left or right.

Cast in Hodge Comedy
William Hodge, remembered as "The Man from Home" will bring a new comedy of his own writing to the Adelphi Theatre next Monday. Ann Davis is his leading woman, Harda Daube, the statuesque beauty seen here last season with William Faversham, "The Prince and the Pauper," and "The Vampire. There are three members of particular interest to Philadelphians, George Barber, Joan Webster and Carrie Fletcher, all of whom were great favorites here in the days of stock companies.

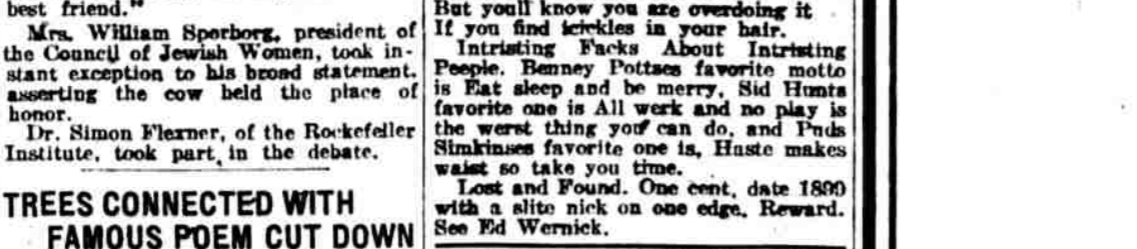
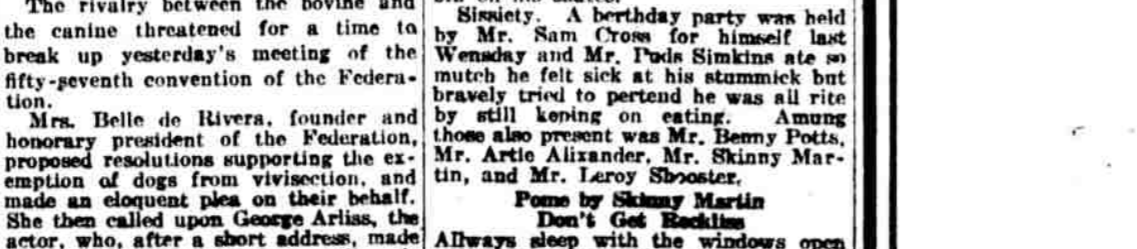
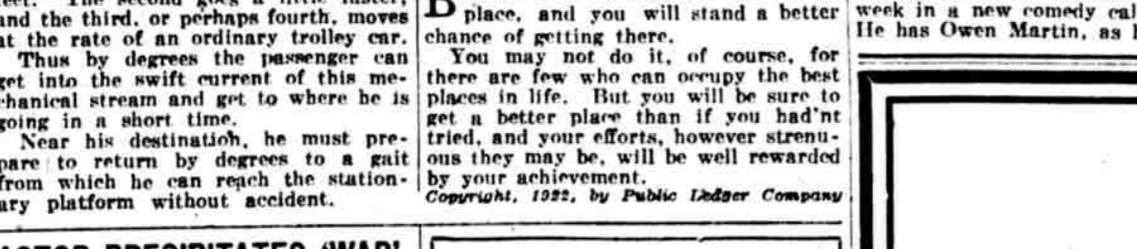
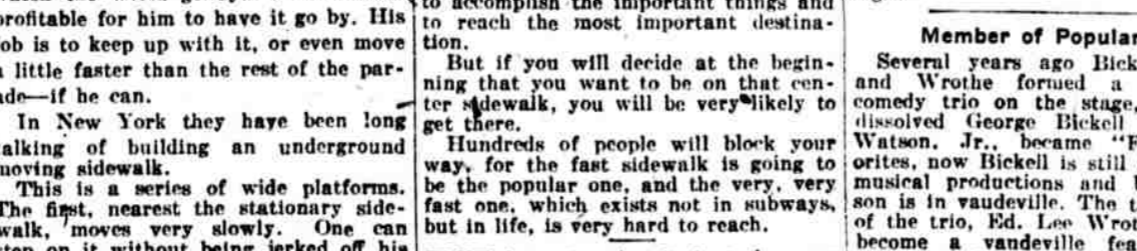
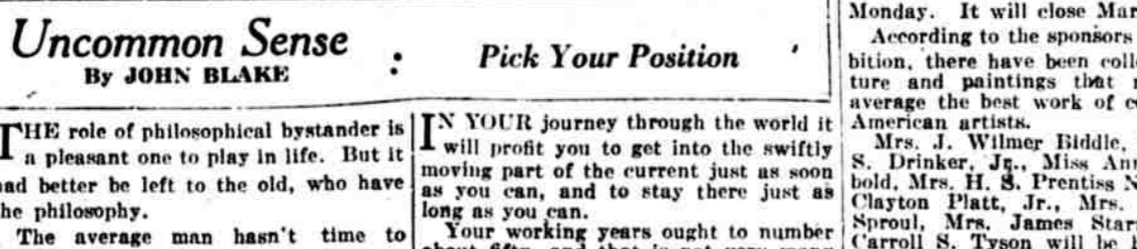
After-Dinner Tricks
The company, which is making a few minor exceptions, since the original performance in the Abbey Theatre, December 13, 1916. It is bound for America after a limited tour of this country and Canada, and expects to stop off for a visit in South Africa before it returns home, thus having completed the circle of the English-speaking portions of the globe.

Next week, at the Broad, we are to have a number of fine players from the Abbey Theatre. In a comedy, "The White-Headed Boy," by Lennox Robinson.

MISS ETHEL KAPLAN TO WED
Germantown Girl to Become Bride of F. E. Atkins, Jr.
The engagement is announced of Miss Ethel J. Kaplan, daughter of Mr. and Mrs. Frederick W. Kaplan, of 233 Queen Lane, Germantown, to F. Edward Atkins, a son of F. Edward Atkins, auditor general of the Pennsylvania Railroad. Atkins is studying engineering at the Pennsylvania Railroad school at Altoona.

There are three Philadelphians with the Greenwich Village Follies at the Adelphi. One of them is Nancy Lawrence, daughter of the Greenwich Village High School.

STARS OF THE STAGE COMING HERE NEXT WEEK



THE CRITIC TALKS TO MUSIC LOVERS

THE power of nationalism in the interpretation of music was given a striking exemplification in Philadelphia recently when Feodor Chalopin sang (or perhaps it might be better to say acted) the title role in Moussovsky's opera "Boris Godounoff."

TO PORTRAY a leading character in a work like this requires more than vocal and dramatic ability; it requires a certain dramatic interpretation of the actual plot of the opera.

PAINTINGS ON VIEW
Private Exhibition to Precede Showing to General Public
A private view of the 117th annual exhibition of the Pennsylvania Academy of the Fine Arts will be given tonight.

TO CITE still another operatic instance, it is necessary only to recall the marvelous portrayal of The Father and the Mother in "Louise" by Mr. Rothier and Miss Berat.

THIS used to be the manner in which concertos were taught and played. But with the advance of technique and the demand for originality and sincerity in interpretation, this method of playing became practically obsolete.

which they are portraying, and hence are able to make the emotions of the opera convincing, and unless an operatic singer does understand and thoroughly sympathize with the character which he is impersonating, the portrayal of that role will never be so sympathetic as it may "get across," but it will never make a star out of the person doing it.

THE program of the concert by the Philadelphia Orchestra, on Friday afternoon and Saturday evening next, is made up of the Paganini in Mino's March, the Concerto Grosso No. 1 of Handel, for Flute, Oboe, Bassoon, strings and cello/bass, and the Fifth Symphony of Beethoven.

THE national element in interpretation is by no means confined to the operatic stage. One has only to remember the greatest concertos of most of the leading instrumental artists and then recall their nationalities to see that they perform best their own pieces composed by those of their own blood.

THE young Philadelphia artists will be the soloists in the Academy of Music Sunday evening at the third concert of the season by the Philadelphia Orchestra. The soloists are Giuseppe Ferrari, composer and authority on French music, will give an address on "The Art of Song Interpretation" and a recital of ancient and modern songs at the Musical Art Club next Thursday evening.

At least sixteen persons lost their lives and scores were injured, many perhaps for ever, when the concrete roof of the Kuekerbecker motion-picture theatre, at Eighteenth Street and Columbia Road, in the heart of Washington's northwest residential district, collapsed under the weight of more than two feet of snow.

Clearing Up a Misunderstanding
Many persons assumed from this news item that the building was of reinforced concrete construction. In order to correct this impression we wish to say that the theatre walls were of tile, the supporting members of the roof were structural steel trusses and the roof covering was cinder concrete.
There is no evidence of inferiority or failure of the concrete to perform its service. As stated in the Engineering News Record, issue of Feb. 2nd, 1922:
"The real trouble is unquestionably to be sought in the structure itself; . . . expansion and contraction movement of the steel-work are being considered as a possible cause of creep of the main truss on its wall support, leading to its final unseating."

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