EVENING PUBLIC LEDGER-PHILADELPHIA, SATURDAY, APRIL 1, 1922 PHILADELPHIA'S LEADING THEATRES, DIRECTION LEE & J. **OVIEGRAMS OF THE WEEK** a Town," by Edward German, and lusion the finale from 'The Esister-'represent sume of the more inter-numbers selected by the choir for lis pearance in Philadelphia. STARS APPEARING ON LOCAL SCREENS NEXT WEEK SETTY COMPSON and THEODORE KOSLOFF "THE GREEN TEMPTATION" Stanley and Colors Popular in Film Titles—"Green Temptafirst appearance in Philaderphia. The Philadelphia Orchestra concerts on Priday atternoon and Saturday evening will be made notable by the first appearance here of "Prometheus." the "Poem of Fire." in which Alexander Skryabin souch to express in musical form his intense religious con-victions. In addition to an orchestra greatly sugmented, the score calls for a sole plano. which will be played by Haroid Bauer. Mr. Bauer will also present the "Bourest in D Minor." by Richard Strauss. Beshoven's "Esmont" Overlure. Brahms' "Variations of Tuonela" are the other numbers. tion" at Stanley-"Cardigan" at Stanton-Other ROGERS BOYS Film Notes of the Week and colors seem to be popular right now with the mysterious folk who Regent the names of the films we see. the fine names of the nims we see. The Stanley next week has a picture called, "The Green Temptation," the frected by William D. Taylor before his death. The Arcadia has "Love's DAILY MATS. 2.15 767 ing." made by John D. Robertson over in France and England. Geraidine Farrar will make her final ap-pearance as a member of the Metropolitan Opera Company at the Academy of Music next Tuesday evening in "Madame Butter-fy" With Miss Farrar will sing that ex-cellent young American tenor. Mario Cham-lee, and Antonio Scotti. Es Pinkerton and the Consul respectively. Miss Rita Fornia that of Kate Pinkerton. Others in the cast will sing the 700 of Busuki and Miss Arden taat of Kate Pinkerton. Others in the cast will be Mesara. Gustafoon. Bada, Audisio and Reschillan. Mr. Moransoni will conduct. you doubt the truth of the opening statement take note of the following as in which the title contained some color or other. There was "Red Courage," "The "Heliotrope," "White There was "Hed Courage," "The ray Dawn," "Heliotrope," "White he"," "The Golden Oift," "Blue lases," "Black Sheep," "White lands," "The Bronze Bell" and "The ollow Dove," to say nothing of "At the End of the Rainbow," with "Black rehids" and "Pink Gods" and "Blue Photoplays to Be Seen **On Local Screens Soon**

And as for Cupid, why the little felwe must have been hiding in every company's offices when they were maning pictures to judge by the fre-quent recurrence of the word "Love" in film titles. Last week Love was being Redeemed in the Norma Tai-madre picture, but perhaps judging by the Arcadia film's name, it had a re-lapse.

And, besides, there were "Lessons in "Love's Penalty." "Sacred April 12—"Behold My Wife," revival. Karlton.
April 12—"Behold My Wife," revival. Karlton.
April 14—"Don't Change Your Husband," revival. Karlton.
Ing Boy Tonight," Stanton.
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danseuse in the employ of Gaspard, a with Meighan, Gloria Swanson, Lila villainous Apache, who runs a harle-Lee, Theodore Roberts, Bebe Daniels quin entertaniment. Later, very much as in William J. Locke's novel, "The Wonderful Year," the war comes and its regenerative influence on the group of characters is shown. One is almost tempted to say that French stories and stories with French

French stories and stories with French Change Your Husband," another Cecil settings offer the greatest available field B. production. Here's your chance to at present to the screen. There are hundreds, old and new, which could be idealty filmed, from the romances of girning, and that other producers will

on the other kand, can't you imagine somebody big and convincing in a serio-comic way, perhaps the great "Charlot" O'Brien. himself when he finishes slapstick, por-haying S. Weir Mitchell's "Francois"?

could put Conrad's "Point of Honor" on the screen. Finally, there is ever waiting for the man who will spend money and lavish art Victor Hugo's "Note Dame." One of the character men in "The Green Temptation" (in fact, the one

Michael Cardigan, is one of those lucky and death-defying neople who are on the spot as every battle and historic ecurs, but of whom G. A. Henty Sent occurs.
and other writers of boxthan history books, tell.
Michael, in this case, is "hep" to
Michael, in this case, is "hep" to
the Revolution. He has exciting adventures among the Mohawk and Cayuga Indians which include a narrow
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uga Indians which include a narrow
at Lexington, "hears the silver-tongued
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New Photoplays
STANLEY—"The Green Temptation." ti
adaptation of Clarence Skinner's to
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Hanry, sees the great John
< and other writers of boys' fiction, rather ther than William Collier, Jr., also nown as "Buster." Screen fans will known as the appearance of this lad with his father, the famous stage comedian, in a couple of amusing farces or Thomas Ince in the old Triangle days, and also, the youngster's ap-pearance alone in a Western yarn called "The Bugle Call." They will watch his work as a full-fledged leading man with interest. Garnenter, William Pike, Florence Short, Jere Austin, Hatty De-laro, Louis Dean, Colin Campbell and omas Cummings are in the cast. With this excellent start in this peried, how about Maurice Tourneur fol-leving up his "Last of the Mohicans" with "The Spy" and how about "Hugh Wynne" and "Richard Carvel"?

April 10-- "Woman's Place." with Constance Talmadge, and "Pay Pay." with Charlie Chaplin, Stanley.
"The Golem." Stanton.
"Love's Redemption." with Norma Talmadge, Palace.
"For Those We Love." with Betty Compson, Arcadia.
"The Right That Falled." with Bert Lytell. Victoria.
"Hall the Woman." with Thedore Roberts, Aldine.
"On With the Dance." revival. Kariton.

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WALLACE REID.

THE WORLD'S CHAMPION"

Palace

"On With the Dance," revival, Karlton, April 12—"Behold My Wife," re-vival, Karlton, April 14—"Don't Change Your Husband," revival, Karlton, Undated..."Where Is My Wander-ing Boy Tonight," Stanton,

EUGENE O'BRIEN."

ideality filmed, from the operation of Du Dumas to the sparkling vignettes of Du Maupassant on the one hand and Balzac on the other. And how about Daudet's "Tartarin" for a screen figure? Or, on the other hand, can't you imagine of the bar of the ba . . .

pinself when he finishes slapstick, por-baying S. Weir Mitchell's "Francois"? For Fairbanks, if he maintains his fondness for the romantie school, there are any number of Stanley Weyman's horels with French settings, and per-haps a couple of really great character actors who could make up for all ages at the Palace: "The World's Champion," at the Palace: "The Four Horsemen of the Anarching " which is constraint" between twenty-five and seventy-uve of the Palace: "The Four Horsemen could put Conrad's "Point of Honor" one of the most " which is certainly

very substantial plot. Harley Knoles highly is making a film version of "The Bo-hemion Girl" over in England. course.

world.



The first of the sport as every bartle and historic
ANOTHER rich first studed ured in the falls to define and Paul Dicky. The part of Paul Dicky. The part of Paul Dicky. The part of Paul Dicky. The paul of the sport as every bartle and historic
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ANOTHER rich histories of the mont were avery bartle and histories
ANOTHER rich histories of the mont were avery bartle and barter of Narre (Rich and Rich and Ric whether Korngold will join this months revealed to him the real mean-highly exclusive class cannot, of ing of the Wagnerian music and he be-course, he told now, although he had composed three operas before he was twenty-five years of age, and all of them have been produced by some of composer is well known and at the age the biggest operatic accaintances in the world. But to show how utterly fuills But to show how utterly futile Juan" and "Tod und Verklarung." alprediction would be when based upon work accomplished at this early age, it eral years. work accomplished at this early age, it is only necessary to recall what the greatest composers had accomplished at the same period of life. While Mozart had a most formidable list of works to his credit, many of them still alive to-day ; while Schubert had written one of his finest songs, "The Erl-King." at a much earlier age, and while Mendels-sohn had composed the "Midsummer Night's Dream" music. Beethoven, Bach and Brahms had done little at twenty-five to indicate the position they were to take later among the great composers of the world. TT IS apparent from the music of IT IS apparent from the music of many of them were not to reach fruition for another quarter of a century. gold has not yet found himself, if ever he is to become one of the great com-TT IS apparent from the music of In France and England. VICTORIA—"Any Wife." from the story by Julia Tolsva, directed by Herbert Brenon, with Pearl White. REGENT—"Boys Will Be Boys." Irvin Cobb story, with Will Rogers as Peep o'Day, small town character. three books of songs. They failed of popular appreciation, and only Schuoriginality, and little of this quality appears in his opera. He is evidently mann saw in the works the genius that was to be. Schumann himself at that age had composed only a few piano completely under the influence of Rich-ard Strauss, especially in his orches-tration, and that means that he has alpleces, but his desire was to be a virtuoso, and he was nearly twenty ready an immense technique in the handling of the instruments. But this five when he injured his hand through injudicious practice, and had, perforce, is apparent more in the combinations than in the work of the solo voices of to devote himself to composition-to the immense gain of the world. which there is comparatively little in ALDINE—"Molly-O," Mack Sennett production of comedy-drama, with Mabel Normand in title role of little Irish girl. PALACE—"The World's Champion," adaptation of Thomas-Louden stage comedy, with Wallace Rdd featured. CAPITOL—"De Luxe Annie," based on magazine story and play, crook part with Norma Talmadge, assisted by Eu-gene O'Brien. COLONIAL — Monday, Tuesday, and But at that age Mozart had written thus far. He has evidently great in-tensity of feeling, an excellent sense of eight operas, among them "Idomeneo," in which Jahn declares he brought the dramatic values for one so young and a very complete knowledge of musical Anna Q. Nilsson. ALHAMBRA—Monday. Tuesday and Wednesday. "Sky High." with Tom Mix Thursday, Friday and Satur-day. "Two Minutes to Go." with Charles Ray. Italian opera seria to its utmost per-fection, and at all events it was his difficult things a dramatic composer must learn and a thing never acquired by Beethoven, Schubert or Schumann.





FRANCE again! And this time, a film actually taken in France, though by an American company with Ameri-can players. "Love's Boomerang" may the more familiar to some readers under the title of the novel from which it was adapted, "Perpetua." by Dion Clayton Calthrop. The plot sounds so complicated that no attempt will be made here to decipher or attempt it can be said that a great

aravel it, but it can be said that a great around and in connection with a travting circus in France and England, and scenes are absolutely authentic. in, the name of Locke should be entioned, as parts of this picture and for all the world like the creator Beptimus, Aristide, the Vagabond

Ann Little, who did so nicely in "Be-bold My Wife" and in "The Prince Chap," is the heroine, and David Powell, immaculate and sleek leading man, is the hero, while John Miltern, stage character actor, who did so d

notably in the title role of "Experi-ence." has a big part. Two elephants are said to be big hits in what might by called "heavy" parts. John Robertson, the director, is in may ways one of the most promising the keenly appreciative of all who are present wielding a megaphone. He is present wielding a megaphone. He is present wielding a conscientious and ex-colority and other old Vitagraph the Combat" and other old Vitagraph the and when he graduated into di-tage with such classics as "Footwith such classics as "Foot-and "Dr. Jekyl' and Mr. And that last name brings up ing else of interest next week.

. . I have been a number of cases this winter of new versions of obt of films. Next week will be complicated by the of some actual "revivals." of films may be called that. If the screen is old enough these, nome of these reference the films the faither part week

Chambers' novel of the American Rev-olution. introducing historical char-acters, with Willie Collier, Jr., Betty Carpenter and a large cast. Carpenter and a large cast. ARCADIA-"Love's Boomerang," adap-tation of novel, "Perpetua," by Dion Clayton Calthrop, with Ann Forrest, Dav'd Powell and John Miltern, Scenes in France and England.

Previously Reviewed

KARLTON-Monday and Tuesday, "The Miracle Man," with Thomas Meighan and Betty Compson. Wednesday and Thursday, "Dr. Jekyll and Mr. Hyde," with John Barrymore Friday and Saturday, "Male and Female," with Thomas Meighan and Gioria Swan-son.

ALDINE-"Molly-O," Mack Sennett production of comedy-drama, with Mabel Normand in title role of little

Gene O Brenn, Monday, Tuesday, and OCLONIAL -- Monday, Tuesday, and Wednesday, "Miss Lulu Bett," from prize-winning Zona Gale novel, with Lois Wilson, Thursday, Friday and Saturday, "Three Live Ghosts," with

MARKET STREET-Monday, Tuesday and Wednesday, "Stardust," with Hope Hampton, Thursday, Friday and Saturday, "Miss Lulu Bett," with Lois Wilson. and the hearer is uncertain as to just how far he has followed the Wagnerian Wilson. GREAT NORTHERN — "Poverty of Riches," Reginald Barker production of Leroy Scott story, with Leatrice Joy, Louise Lovely and Irene Rich.

IMPERIAL -- Monday, Tuesday and Wednesday, "Judgment." English his-torical film. Thursday, Friday and Saturday, "A Stage Romance," with William Farnum.

CEDAR-Monday and Tuesday, "With-out Benefit of Clergy." Kipling story. Wednesday and Thursday, "Saturday Night." De Mille feature. Friday and Saturday, "A Prince There Was," with Thomas Meighan.

XTY.MINTE STREET. - Mo

To this period belongs also the lieder-spiel, "Bastian une Bastienne," in which appears a melody, the first eight notes of which are identical with the first theme of the first movement of Beethoven's "Eroica" symphony, ex-cent in key. cept in key.

The youthful works of the nonhow far he has followed the Wagnerian tradition of the leit-motif. Certainly in this respect he has not followed the example of Strauss in "Salome" and "Elektra." There is also a tendency to overload the orchestration, out-Straussing Strauss, as it were, which probably accounts in a large measure for the paucity of melodic work for the great solo instruments of the or-chestra. Wedness torical film. Thursener torical film. Thursener for the paucity of menous. William Farnum. LocUST and BELMONT—"The Four Horsemen of the Apocalypse," picturi-sation of Blasco Ibanez novel, directed by Rex Ingram, with Rodolph Valen-tin o and Alice Terry. RIVOLI—"Out of the Dust," story of pioneer days, based on Frederick Rem-in and "Mickey" Moore. F. Moran of the Lady Let-"Moran of the Lady Let-"Moran of the and Rodolph Thursener represented and a stanch Wasner represented and a stanch Despite this

was the greatest French horn player in Germany not even excepting Hans Rich-ter, and he was an avowed enemy of sil that Wagner represented and a stanch upholder of the classics. Despite this enmity Wagner valued him highly and Franz Strauss played the tremendous first horn parts at the premieres of "Tristan." "Meistersinger" and "Par-sifal," as important a part as any in the orchestra, not excepting the concert-meister.