MOVIEGRAMS OF THE WEEK

Charlie Chaplin at Stanley Next Week; Constance Talmadge Also—"The Golem" at Stanton—Other Picture News

NEXT week's film crop is impossible of classification and comparison. There are seven new pictures, and they are as totally dissimilar as types in the subway.

Moving conspicuously and grotesquely through the crowd of newcomers is an artist who likes to buffoon, or else a clown who sometimes achieves art—Charles Chaplin—whose latest comedy will be shown at the Stanley.

His familiar antics will be contrasted with the vastly different methods of Constance Talmadge, whose "Woman's Place" will be shown at the same house.

* * *

OTHER individual figures who stand shoulder to shoulder with the great Charlot and who promise to dominate the films in which they appear are Paul Wegener, the continental star, who appears as the gigantic stone image who comes to life in "The Golem," at the Stanton, and Theodore Roberts, who reverts to his earlier style, and as the stern, bigoted New England farmer in "Hail the Woman" at the Aldine.

The Arcadia has Betty Compson in the role of star and supervisor in "For Those We Love"; the Victoria has Bert Lytell in "The Right That Failed," a story of the prize-ring; the Regent has Vivian Martin in "The Song of the Soul," taken from William J. Locke's "An Old World Romance"; the Capitol has "The Way of a Maid," with Elaine Hammerstein; Fay's has "Island Wives," with Corinne Griffith, and the Karlton has three more revivals of famous past successes.

* * *

WHILE rumors are flying around that Mr. Chaplin intends to film "Punchinello," "Pagliacci," "Brummel" and a half dozen others of the same stripe, this most unusual figure is again appearing placidly and serenely in another comedy of slaps and sticks. It is called "Pay Day," but it is easily imaginable that it might just as well be named "Work" or "Shoulder Arms" or "A Day's Pleasure." What's a mere name among Chaplin antics?

To correspond to the cocktail-shaking scream in "The Idle Class," Chaplin's last picture, everybody is advised to look out for the trolley-boarding episode in "Pay Day," which ought to appeal to strap-hangers.

Perhaps to show Sister Norma that she isn't the only one alive, Constance Talmadge follows her sister to the Stanley within two weeks. John Emerson and Anita Loos, those indefatigable wielders of the pen, provided Constance with her present vehicle, which is called "Woman's Place," and deals with women in politics. The star runs for Mayor and—whisper it!—smokes a long black stogie in one picture.

Everybody who admires this particular member of the Talmadge family is hoping that this will be a better picture than some she's had recently. Like Norma, she has been suffering from miserable vehicles, and such of her earlier efforts as "Mrs. Leffingwell's Boots," "A Pair of Silk Stockings," "Up the Road With Sally" and "Good Night, Paul," still stand out as her best. Only "Mamma's Affair" of the more recent features has been outstanding.

* * *

IF ONLY a few people would adopt a middle course in regard to foreign film features there would be a lot more sense displayed on the subject. There is one class of fans who just naturally "hate 'em" because they are foreign, and there is another group (and a number of the critical brotherhood belong to it) who think that every film importation is of necessity a thousand times better than anything made so close to home as Long Island or Jersey.

As a matter of fact, there have been some atrociously bad foreign films shown around of late, some of which looked as if they might have been made ten years ago by the light of the moon with some of the characters out of Dr. Caligari's Cabinet as a cast.

"The Golem," which Philadelphia is at last to see next week, is an exception. This strange and imaginative story is based on an old Jewish legend of an image which was endowed with life in the ancient City of Prague.

Though the story itself is weirdly beautiful and unusually artistic, the settings must be even more so. Scenes in the Ghetto of Prague, shadowed alley-ways, dimly lit courts, glimpses of fantastic sky over medieval gates, old city walls at nightfall—these and many more are used in "The Golem" to achieve the proper effect.

Paul Wegener's name seems strongly bound up with this remarkable feature. As historian and student of folk-lore, he helped arrange its production; as director he assisted in endowing it with the undoubted art it is said to possess, and as an actor he played the leading part.

* * *

OLD friends in both characters and situations will be greeted once again in the film at the Aldine, "Hail the Woman" is Thomas H. Ince's first production in some time, and it has the benefit of one of the strongest casts lately arrayed on the screen.

The story is of such stuff as "Way Down East," "The Silence of Dean Maitland," "Hazel Kirke" and "Michael and His Lost Angel." The central figure is that of Oliver Beresford, which, as has been already said, Theodore Roberts plays. His weak-willed son, David, studying for the ministry, secretly marries the step-daughter of the village odd-jobs man, and is then afraid to admit it. Hence when a child is born, the young wife flees to New York, where troubles pile up about her. Hereupon Beresford's daughter takes the reins, befriends the girl, cares for the baby when the mother dies, and finally confronts her brother and makes him confess.

More interesting than this plot resume is the news that in addition to that sterling actor Roberts, who should be starred by himself again as he was in "Puddenhead Wilson" and "The Consul," the cast includes Madge Bellamy, one of the best of screen stars; Florence Vidor, Lloyd Hughes, Gertrude Claire, Tully Marshall, Vernon Dent, Edward Martindel, Charles Meredith and Mathilde Brundage.

Mack Sennett's comedy "The Duck Hunters," which sounds as clever as some of Ben Turpin's earlier comedies, is also in the bill here.

* * *

IN THE case of legitimate shows it is easy to keep a continual list of "plays to see," but in the case of photoplays, which come so thick and fast and then hide away out in the suburbs, it is more difficult. However, since the first of January, though the film output has been woefully weak, it is possible to suggest for fans who want to pick the five best the following: "The Ruling Passion," with George Arliss; "One Glorious Day," with Will Rogers, and "Tol'able David," as outstanding, and, to a class not quite so good, but far and away above the average, "A Sailor-Made Man," "Disraeli," "The Conquering Power," "The Lotus Eater," "Theodora" and "The Lane That Had No Turning."

It is just as interesting, too, to the average fan to know what good things are in the offing, so the following films are mentioned as presumably finished some months ago: "Smilin' Through," with Norma Talmadge; "The Duchess of Bayou Farm," with the same star; "Dinty," with Harold Lloyd; "Pharaoh," "Golem" (there next week) and "Polly of the Follies," with Constance Talmadge.

* * *

FOR the fan who runs as he reads the high-lights of the week are: "To Have and To Hold," Mary Johnston's novel of early Virginia life, is to be refilmed with Betty Compson as the heroine. Theodore Roberts and Theodore Kosloff, with George Fitzmaurice as director. * * * Jack Holt is to be starred in a number of Peter B. Kyne stories. * * * William Russell is to film Richard Harding Davis' short story, "The Men of Zanzibar." * * * It is estimated that Douglas Fairbanks' "Robin Hood" picture will cost more than $1,000,000. * * * Otis Skinner will end his tour in "Blood and Sand" soon and will film "Mr. Antonio." * * * Rudolph Valentino will start work on a picturization of "Amos Judd" when he finishes "Blood and Sand."

Photoplays to Be Seen On Local Screens Soon

April 17—"Chasing the Moon," with Tom Mix, Victoria.
"Two Kinds of Women," with Pauline Frederick, Arcadia.
"Bought and Paid For," with Jack Holt, Karlton.
April 24—"The Sheik's Wife," Aldine.
Undated—"Where Is My Wandering Boy Tonight," Stanton.
"The Good Provider."

Guide to Photoplays for the Week to Come

NEW PHOTOPLAYS

STANLEY—"Pay Day," latest two-reel Charlie Chaplin comedy, and "Woman's Place," comedy, by John Emerson and Anita Loos, featuring Constance Talmadge, assisted by Kenneth Harlan, Hassard Short, Florence Short and others.

ALDINE—"Hail the Woman," Thomas H. Ince photoplay feature, written by C. Gardner Sullivan, with cast that includes Theodore Roberts as a stern and bigoted New England farmer; Madge Bellamy, Florence Vidor, Tully Marshall and Lloyd Hughes.

STANTON—"The Golem," impressive and unusual feature, made in Europe, directed and acted by Paul Wegener, and telling a story of an old Jewish legend. The settings of the Middle Ages are a feature. Special selections by orchestra.

ARCADIA—"For Those We Love," from the story by Perley Poore Sheehan, with Betty Compson in the leading role and as supervisor of picture, a modern drama.

VICTORIA—"The Right That Failed," a story of the prize ring, by J. P. Marquand, with Bert Lytell as hero, and Virginia Valli as his leading lady.

REGENT—"The Song of the Soul," a drama adapted from William J. Locke's story, "An Old World Romance"; Vivian Martin is the featured player.

CAPITOL—"The Way of a Maid," a modern "She Stoops to Conquer," with Elaine Hammerstein in the leading role of the comedy, and a big cast.

PREVIOUSLY REVIEWED

KARLTON—Another week of Paramount revivals: Monday and Tuesday, "On With the Dance," with Mae Murray; Wednesday and Thursday, "Behold My Wife," with Mabel Julienne Scott, Elliott Dexter and Milton Sills; Friday and Saturday, "Don't Change Your Husband," with Gloria Swanson and Elliott Dexter.

PALACE—"Love's Redemption," featuring Norma Talmadge as Ginger, a girl of Jamaica and her love for an Englishman. Harrison Ford plays the latter role.

COLONIAL, GREAT NORTHERN and IMPERIAL—"School Days," Gus Edwards' classic of childhood, with Wesley Barry as Speck Brown. Cast includes Margaret Seddon and Jerome Patrick.

MARKET STREET—Monday, Tuesday and Wednesday, "Fool's Paradise," Cecil B. De Mille feature, with Dorothy Dalton. Thursday, Friday and Saturday, "Poverty of Riches," with Leatrice Joy and others.

LOCUST—Monday, Tuesday and Wednesday, "Five Days to Live," romance of China, with Sessue Hayakawa. Thursday, Friday and Saturday, "What Happened to Rosa," with Mabel Normand.

RIVOLI—"The Sheik," story of the Arabian desert, with Rudolph Valentino and Agnes Ayres in the leading roles of the E. M. Hull novel.

CEDAR—Monday and Tuesday, "The Fire Eater," with Hoot Gibson. Wednesday and Thursday, "The Sheik," with Rudolph Valentino and Agnes Ayres. Friday and Saturday, "The Cub Reporter," with Richard Talmadge.

COLISEUM—Monday and Tuesday, "Peter Ibbetson," with Wallace Reid and Elsie Ferguson. Wednesday, "False Brands." Thursday and Friday, "The Law and the Woman," with Betty Compson. Saturday, "The Rose of the Rattler."

STRAND—Monday, Tuesday and Wednesday, "The Law and the Woman," with Betty Compson. Thursday, Friday and Saturday, "One Glorious Day," with Will Rogers.

SIXTY-NINTH STREET—Monday, Tuesday and Wednesday, "The Conquering Power," with Alice Terry. Thursday, Friday and Saturday, "Miss Lulu Bett," with Lois Wilson.

BELMONT—Monday, Tuesday and Wednesday, "An Unwilling Hero," with Will Rogers. Thursday, Friday and Saturday, "Rusty Pulls the Strings," with Leatrice Joy.

LEADER—Monday, Tuesday and Wednesday, "Fool's Paradise," Cecil B. De Mille feature, with Dorothy Dalton. Thursday, Friday and Saturday, "One Glorious Day," with Will Rogers and Lila Lee.

MANTELL IN "MACBETH"

Star and Company Present Shakespeare Tragedy to Crowded House

Broad—Last night Robert Mantell and his company presented another of the old favorites of Shakespearean repertoire, "Macbeth," before a crowd that filled every seat in the house.

Candidly speaking, it was not up to the average set by previous productions this week. The staging was inferior, and the final act, always difficult to produce, lacked all semblance of reality.

John Alexander's Macduff was the outstanding figure, and his acting won double curtain calls on two occasions. Mr. Mantell's portrayal of the murderous Thane suffered more than any part he has yet played this season by indistinctness and mumbling. In flashes, he was the great artist, but at other times he could hardly be heard back of the seventh row. Genevieve Hamper, while not physically endowed for Lady Macbeth, has improved her rendition of the part since last seen in it here. A. C. Henderson made the small role of Duncan stand out as he did that of Casca Wednesday night.

This afternoon, "The Merchant of Venice" will be repeated, and this evening "Julius Caesar" will be given.

HOW TO WRITE A STORY
Mary Roberts Rinehart, noted author, one must live in the heart of life. "To write, one must have ever wanted to know everything." Read this interview with Rinehart, to appear in the magazine section of Sunday's Public Ledger.—Adv.

STARS APPEARING ON LOCAL SCREENS NEXT WEEK

"Bringing Up Father" Coming

"Bringing Up Father in Wall Street," a musical comedy based on the George McManus cartoons, will open a single week's engagement at the Metropolitan Opera House Monday matinee, April 17. This show, which comes from an engagement at the Manhattan Opera House, New York, is along the same lines as previous shows of this series. Matinees will be given Monday, Wednesday, Friday and Saturday.

THE CRITIC TALKS TO MUSIC LOVERS

THIS year, for the first time since the close of the music season of 1913-14, the Philadelphia Orchestra will play a "request program," and if the vote which is polled is sufficiently large and at all representative, it should furnish some very interesting material as to the changes, if any, in the taste of the orchestra-attending public of the city.

It was formerly the custom to publish in the back of the program of the next concert to the last a list of the compositions which the Orchestra had performed during the season, and those who voted were asked to make their selection from these numbers. This allowed only one week for the vote to be sent in and limited the voters to the compositions played during that season. This year, however, there will be three opportunities for voting, and the voters are not restricted to the compositions played this season alone, but may choose from any works known to be in the repertoire of the organization. This both simplifies and complicates matters—simplifies in the sense that any one may ask for any composition which at any time made a decided impression on the mind of the voter and complicates by so subdividing the vote that the list is apt to be long.

However, there is little likelihood that many compositions will be voted for which have not been performed during the present season, as the memory of the average concert-goer is not long in this particular. The impression created by a work played some years ago is very apt to be overshadowed, if not entirely supplanted, by another significant composition performed at a later date.

UNDER any circumstances, the results of the vote will be both interesting and instructive, not only to the members of the Orchestra Association, but to every one who is really interested in the musical welfare of the city.

The conspicuous feature of the request programs of the Philadelphia Orchestra from the time of the first one until they were discontinued was the unbroken series of victories which the Symphony Pathetique of Tschaikowsky scored every year in which it was played, and it appeared on the programs of every season except one, when the Fourth (F minor) Symphony of the same composer was chosen. The vote for the symphony of the request program was always larger than that for the other numbers, the overture and a "miscellaneous" number, showing that, after all, the interest of the public was in the symphony, as it should be, rather than in the smaller numbers.

The first request programs of the Philadelphia Orchestra were in the season of 1902-03, the third year of the organization, and that year the numbers chosen by vote were the "New World" symphony of Dvorak, the Vorspiel from "Parsifal" and the "Tannhauser" overture, both of Wagner. The vote was not published that year, and it is doubtful if there is a record of it in existence. The Symphony Pathetique was not played that season, and votes were limited to numbers played during that period.

The following year the successful numbers were the Pathetique, the "Tannhauser" overture and the Liszt Rhapsody No. 1. Again the vote was not published.

WITH the season of 1904-05 began the custom of publishing the vote in the programs. The winning compositions were the Pathetique, the "Tannhauser" overture and the "Good Friday Spell" from "Parsifal." The vote is interesting. The Pathetique got 606, Strauss' Symphonia Domestica 300; the "New World," 132; Cesar Franck, D minor, 105; Beethoven's Third, 82. Brahms did not then hold the place he does now, and his Third Symphony (F major) got 54, and the Fourth (E minor), 19. In the overtures, "Tannhauser" received 405, Leonore No. 3, got 292; "Sakuntala," 261, and "Tristan," 205. In "miscellaneous" the "Good Friday Spell" received 290; "Invitation to the Dance," 277; Glazounoff's "Scene Ballet" now rarely heard, 258, and "Siegfried's Death," 237. Of course, there were many other numbers voted for, but these are the leading ones.

In 1905-1906 "Sakuntala" took the lead from "Tannhauser," and kept it as long as request programs were given. The winners that year were "Sakuntala," the Tschaikowsky Fourth (F minor), and Strauss' "Tod und Verklarung." The "Pathetique" was not played that season and was, therefore, ineligible. The leaders in the symphonic vote were Tschaikowsky, F Minor, 390; Beethoven Fifth, 320; Rustic Wedding, 190; Eroica, 183; Franck, 108; Brahms, F major, 73; Brahms D major (No. 2), 61; Sakuntala got 291 votes to 228 for "Leonora No. 3 for the overture, and in the miscellaneous "Tod und Verklarung" received 234; Moszkowski's First Suite, 232, and Liszt's "Preludes," 231.

THE next season there were no request programs, owing to the illness of Fritz Scheel, which resulted in his death near the close of the season. In 1907-1908 the program was "Sakuntala," the "Pathetique," and the Vorspiel and Liebestod from "Tristan." The "Pathetique" got 384 votes; "New World" 292; Tschaikowsky, F minor, 236; Beethoven Fifth, 151, and Brahms C minor, 39. "Sakuntala" beat "Tannhauser," 294 to 219, and the "Midsummer Night's Dream" got 198 votes. "Tristan" received 281 to 258 for the "Ride of the Valkyries" and 182 for the "Preludes."

In 1908-1909 the program was "Sakuntala" the "Pathetique," "Peer Gynt" and "Tannhauser," two overtures being played for some reason. The "Pathetique" got 416 votes, "New World," 183; Beethoven's Fifth, 92; Brahms D major, 52, and Schubert's "Unfinished," 51; "Sakuntala" got 263 and "Tannhauser," 216; "Peer Gynt" received 186; "Wotan's Farewell" and the Fire Music," 171, and the "Midsummer Night's Dream," 138. In 1909-1910 the program was "Sakuntala," the "Pathetique," "Impressions of America" by Carl Pohlig, then conductor of the Orchestra, and "Wotan's Farewell and the Fire Music." The votes were the "Pathetique," 348; Tschaikowsky's Fourth, 184; Schubert "Unfinished," 147; "New World," 139; Beethoven Fifth, 135; Franck, 65, and Brahms Second, 57. In the overtures "Sakuntala" had 243; Tschaikowsky's "1812" got 196, and "Tannhauser," 149. Pohlig's composition received 178; "Peer Gynt," 151, and the "Fire Music" 128. Why the latter was played and not "Peer Gynt," which received more votes, does not now appear.

THE next season two request programs were played, one Friday afternoon and a different one Saturday evening. The Friday program was Humperdinck's Vorspiel from "Koenigskinder," the Beethoven Fifth symphony, Liszt's "Preludes" and the "Fire Music." On Saturday evening it was "Sakuntala," the "Pathetique," the "Preludes" and the "Fire Music." The vote was not published.

In 1911-12 the program was "Sakuntala," Schubert's "Unfinished" (although the "Pathetique" got more votes), the "Ride of the Valkyries," two entr'actes from "The Jewels of the Madonna," Dvorak's "In the Spinning Room" and Tschaikowsky's "1812." The "Pathetique" got 331 votes to 265 for the "Unfinished," Beethoven's Fifth, 230, "New World," 158. In the overtures "Sakuntala" got 249, "Midsummer Night's Dream," 194, "1812," 172, the latter being played for some reason, although third in votes.

Next season, 1912-13, the overture was "Meistersinger," although beaten by five other compositions in the votes; the Beethoven Fifth, although beaten by the "Pathetique" by nearly 200 votes; "Sakuntala," which kept its place by popular vote; the "Valse Triste" of Sibelius and the "Preludes." The vote was "Pathetique," 454; Beethoven Fifth, 298; "Unfinished," 244; Franck, 148; Tschaikowsky Fifth, 138; Brahms First, 61; Brahms Third, 58. The overtures "Sakuntala," 229; "Tristan," 190; "Tannhauser," 140; Rimsky's "Le Grande Paque Russe," 123; Leonore No. 3, 122; "Meistersingers, 101. The "Valse Triste" received 172 and the "Preludes" 149, leading their classification.

THE season 1913-14 marked the last of the request programs. The program was "Leonore No. 3," the Schubert "Unfinished" symphony, "Tannhauser" overture and Wagner music and the "Preludes." The vote was not issued in the program, but according to the recollection of the writer the "Pathetique" again won, but was supplanted by Schubert. The following season there was no request program, but Mr. Stokowski closed with a Tschaikowsky program and played the "Pathetique," perhaps as a concession to its long string of victories by popular vote.

The vote this season will show the change in public musical taste if there has been any. However, it is fairly safe to guess that the old "Pathetique" will be high in the list if it does not again turn up at the head of the symphonies.

MUSIC NOTES

"Parsifal," which has not been heard in Philadelphia for more than a decade, will be given next Tuesday evening at the Academy of Music by the Metropolitan Opera Company. The performance will begin at 5 o'clock. Mme. Julia Claussen will have the role of Kundry. Mr. Sembach will impersonate Parsifal. The Amfortas will be Clarence Whitehill, and Robert Ross will sing Gurnemanz. Others in the cast will be Mmes. Ellis, Schaef, Delounois, Sundelius, Metlich, Mirjam and Telva, and Messrs. Gustafson, Bada, Reader, Leonhardt, Audisio and D'Angelo. Mr. Hadanzky will conduct.

The Philadelphia Orchestra will not give a concert on Good Friday afternoon, moving it forward to Eastern Monday afternoon, April 17. The Saturday evening concert will be given as usual. The program contains the Rimsky-Korsakow "Easter" overture, the symphony is Mozart's in E flat, and in compliance with many requests received by Mr. Stokowski he will repeat the beautiful "Passacaglia" by Bach. There is a novelty, "El Amor Brujo" (Love, the Magician), by Manuel de Falla, a contemporary Spanish composer, which will have its first hearing in America at these concerts. De Falla has published "El Amor Brujo" as a ballet or "Choreographic Fantasy With Voices" in one act.

"Samson et Dalila" will be the closing opera of the Metropolitan season Tuesday evening, April 18, sung by Jeanne Gordon and Messrs. Martinelli, Whitehill, Rothier and Ananian. Mr. Hasselmans conducting.

The spring choral concert of the Matinee Musical Club, under the direction of Helen Pulaski Innes, will close the most brilliant season in the club's history on Thursday evening, April 20, in the ballroom of the Bellevue-Stratford. Other interesting features will be the Matinee Musical Club Orchestra, under the direction of Thaddeus Rich; the Matinee Musical Club Harp Ensemble, under the direction of Dorothy Johnstone Baseler, and the Eurydice String Quartet. The assisting soloist will be George G. Smith, baritone.

The program of the festival concert of the Choral Society of Philadelphia on April 27 at the Academy of Music will be as follows: Sanctus from B Minor Mass, Bach; "In Native Worth," tenor solo, and "The Heavens Are Telling," from Haydn's "Creation"; "As Torrents in Summer," Elgar; soprano solo, "Hear Ye, Israel," from "Elijah"; "Marguerite in Heaven," Berlioz; "Sorrows of Death," tenor solo and chorus; "The Night Is Departing," Mendelssohn; duet, soprano and tenor, "My Song Shall be Always Thy Mercy," Mendelssohn; "Unfold Ye Portals," Gounod. The Choral Society will be assisted by the Phoenixville Choral Society. The soloists will be Tekla Farmer McKinnie, soprano, and Edmund Lewis, tenor. Members of the Philadelphia Orchestra will accompany and Henry Gordon Thunder will conduct.

"Russian and Ludmilla," an orchestral work by Glinka, will be heard for the first time Sunday night, when the Philharmonic Society will conclude its season. Pablo Casals, cellist, and John Barclay, baritone, are the soloists. The other orchestral numbers are "Les Preludes" by Liszt; overture, "Tannhauser" and "Death and Transfiguration," by Richard Strauss. The last named will be led by Leopold Stokowski as guest conductor. Mr. Barclay will sing "Vision Fugitif" from Massenet's "Herodiade." Mr. Casals will be heard in the Saint-Saens concerto.

The Matinee Musical Club and the Philadelphia Music Club will present the 1921 prize winners of the National Federation of Music Clubs and the Federated Music Clubs of Pennsylvania in the ballroom of the Bellevue-Stratford on Tuesday, April 11, at 2:30 o'clock. The successful national contestants are Devora Nadworney, of Bayonne, N. J.; Enrique Ros, of New York; Herman Rosen, of Cleveland, and George G. Smith, of Chicago. The successful State contestants are Cecilia Bonawitz, Philadelphia; Helena Hirmes, Pittsburgh; Evelyn Tyson, Jenkintown; Arthur Kraeckmann, Pittsburgh, and Arthur Seymour, Jenkintown.

The Harvard Glee Club's third annual concert will take place at the Academy of Music on Wednesday evening next, at 8:15. Among the numbers on the program are "Come Thou, Oh, Come," Bach; Palestrina's "Eccce Quomodo Moritur Justus"; Pergolesi's "Glory to God in the Highest," Brahms' song from Ossian's "Fingal" and Handel's "Let Their Celestial Concerts All Unite."

On Saturday evening, April 22, an international dramatic evening, by the Chinese and Japanese students, as well as students from other countries, will be held in the ballroom of the Bellevue-Stratford. The entertainment is for the benefit of the International Students' House at the University of Pennsylvania.

Jascha Heifetz will play a return engagement on Wednesday evening, April 26, in the Academy of Music. The recital is under the management of Helen Pulaski Innes.

The Treble Clef, Karl Schneider, conductor, will hold its spring concert on Friday evening, May 5, in Witherspoon Hall.

The Philadelphia Operatic Society will give "Carmen" at the Academy of Music, on Monday evening, April 24. Winifred Wiley, Cora Frye, Chris Graham and Dr. Andrew Knox have the leading roles. Wassili Leps is musical director. There will be dancing in the foyer following the performance.

Lillian Ginrich, soprano, will give her annual Philadelphia song recital on Tuesday evening, April 25, in the Academy of Music foyer, under the management of Helen Pulaski Innes.

HAROLD BAUER SOLOIST AT ORCHESTRA CONCERT

Plays Strauss Number and Obbligato in Skryabin's "Prometheus"

Harold Bauer, one of the best pianists of the concert stage, was the soloist with the Philadelphia Orchestra at the concert yesterday afternoon, appearing first in the "Burleske" of Richard Strauss and later as the pianist in the important obbligato part in Skyrabin's "Prometheus," the number being given for the first time in Philadelphia.

It is the last of the tone poems of Skryabin and in some respects the most complex of them. It is evident from the construction and the mode of musical thought that the work cannot and is not intended to be considered purely as music. According to the biographers of the composer, it is meant to express his belief in theosophy, or perhaps more accurately, the tenets of that belief as expressed in tone. If so—and it cannot be understood without some knowledge of theosophy, a sort of mental and religious program being necessary—it is scarcely to be expected that a concert audience would get much out of it. It was apparent that even the most musically sophisticated of yesterday's audience were puzzled, as well they might be.

There is much design apparent in the work, but it is design of a complicated nature that only many hearings will reveal. Mr. Gilman in the program notes declares that "even if one is loth to follow Skryabin the mystic and metaphysician, there still remains the magician of tones." There may be magic in the music, but it is not easy to locate it at a single hearing. The harmonic scheme is built upon a dissonant group of notes, and what melody there is (in the common use of that word) is disconnected and fragmentary. The orchestration is characteristic of the composer, but it is used apparently to carry out a deeply concealed idea and not for beauty of solo or combined voices. The performance was very fine, but the music left the hearer very much more puzzled than interested.

Mr. Bauer gave a superb performance of the Strauss "Burleske," a work for piano which deserves more frequent hearings than it gets. It is characteristically Strauss and contains germs which later blossomed in "Till Eulenspiegel" and "Don Quixote." The tympani has a very important part, as important rhythmically as the famous first four notes of the Beethoven violin concerto for the same instrument. Mr. Schwar played the four tympani for which the work is scored with great skill and judgment.

The concert began with a fine performance of Beethoven's "Egmont" overture, and this was followed by the Brahms variations on a theme of Haydn, a theme which sounds about as much like Haydn as the variations sound like Skryabin. The composition was beautifully performed despite the monotony of the tonality in so long a work, a thing of which Brahms was seldom guilty. The other orchestral number was Sibelius' "Swan of Tuonela," long a favorite with Philadelphia audiences, and in which Mr. Henkelman played the elaborate English horn solo with his customary beauty of tone and excellent taste in phrasing.

From Manicure to Actress

Helen Eley, who has one of the principal roles in "The Midnight Rounders," the cameo revue which the Shuberts are bringing to the Chestnut Opera House as their vaudeville attraction next week, was formerly a manicurist in the Bellevue-Stratford here. She attracted the attention of Marie Dressler, who was playing here in "Tillie's Nightmare" at the time, and the famous comedienne offered her a position in the chorus. From there, she went into vaudeville, and later joined Willie Collier. Next she replaced Ethel Levey in the London Hippodrome, and following that, played in "The Passing Show of 1915" and "The Blue Paradise."

FORREST
Broad and Sansom Sts.
THOMAS M. LOVE, Bus. Mgr.
MATINEE TODAY
"JINGLE BOOKS" TO ALL THE CHILDREN
NEXT WEEK LAST WEEK
CHARLES DILLINGHAM Presents
FRED STONE
IN THE "BEST OF ALL FRED STONE SHOWS"
"TIP-TOP"
Monday Night—Souvenir Albums of the Entire "Tip-Top" Company Given to Everybody Present
POPULAR PRICE MATINEE WEDNESDAY
EASTER MONDAY, APRIL 17 (ONE WEEK ONLY) SEATS SELLING
THE MASK and WIG CLUB
UNIVERSITY OF PENNSYLVANIA 34TH ANNUAL PRODUCTION
"TELL-TALES"
A MUSICAL BULL'S-EYE IN TWO SHOTS
All Nights and Sat. Mat. 50c to $2.50 Popular Price Wed. Mat. 50c to $2.00

GARRICK
Chestnut and Juniper Streets
SAM'L NIXON-NIRDLINGER, Bus. Mgr.
Matinee Today
LAST WEEKS
THE GIRL THAT EVERYBODY LOVES!
Geo. M. Cohan's Comedians
The O'Brien Girl
(MARY'S MUSICAL SISTER)
A New Musical Comedy by the Authors of Mary
Popular Price Matinee Wednesday

BROAD
Broad Below Locust
FRANK NIRDLINGER, Bus. Mgr.
MAT. TODAY Merchant of Venice
Tonight—JULIUS CAESAR
NEXT WEEK LAST WEEK
ROBERT B.
MANTELL
AND
GENEVIEVE HAMPER
Monday.....KING LEAR
Tuesday.....HAMLET
Wed. Mat. Merchant of Venice
Wed. Night.....RICHELIEU
ALL NIGHTS AND SATURDAY MAT. 50c TO $2.00
Thursday..AS YOU LIKE IT
Friday.....MACBETH
Sat. Mat....JULIUS CAESAR
Sat. Night.....RICHARD III
POPULAR PRICE WED. MAT. 50c TO $1.50
LIMITED ENGAGEMENT BEGINNING EASTER MON., APRIL 17 SEATS THURSDAY
SAM H. HARRIS announces the return to the stage of
ELSIE FERGUSON
in "THE VARYING SHORE"
By Zoe Akins, author of "Declasse"
ORIGINAL COMPANY AND PRODUCTION
FOR BENEFITS AT THE BROAD, FORREST AND GARRICK THEATRES APPLY AT THE GENERAL OFFICE, BROAD STREET THEATRE

NIXON'S GRAND
BROAD AND MONTGOMERY AVE.
F. G. Nixon-Nirdlinger, Gen'l Mgr.
Mat. Daily, 2:15—17c & 25c, Inc. Tax. Eve., 7:30 to 10:45—25c & 40c, Inc. Tax. 2 Shows Sat. Eve., 6:30 & 9
7 ACTS B. F. KEITH'S POPULAR VAUDEVILLE 7 ACTS
PICTORIAL PRELUDES
69 STREET THEATRE
OPPOSITE TERMINAL
Mon., Tues. and Wed.
Rudolph Valentino
in Balzac's Story of the Conflict of Love
"THE CONQUERING POWER"
Thursday, Friday and Saturday
WILLIAM DE MILLE'S PRODUCTION
"MISS LULU BETT"

STRAND
GERMANTOWN AVE. and VENANGO
MONDAY, TUESDAY & WEDNESDAY
BETTY COMPSON
The Law and the Woman
A story of a young wife's sacrifice to save her husband from being convicted for a crime he did not commit.
Thursday, Friday and Saturday
WILL ROGERS and LILA LEE
in "ONE GLORIOUS DAY"
Locust 52D & LOCUST STS. 1:30, 3:00, 6:30 to 11 Mon., Tues. & Wed.
SESSUE HAYAKAWA in "FIVE DAYS TO LIVE"
Thursday, Friday and Saturday
MABEL NORMAND in "WHAT HAPPENED TO ROSA"
Nixon 52D Bet. MARKET ST. Daily at 2:15 Evenings, 7 & 9
5 ALL-STAR VOD-VIL ACTS 5
AND GLADYS WALTON in PLAYING WITH FIRE

RIVOLI
52D & SANSOM STS. F. G. NIXON-NIRDLINGER, Manager
ALL NEXT WEEK—AT 1:30 AND 3—6:15 TO 11 P. M.
RUDOLPH VALENTINO THE SHEIK AGNES AYRES
The tale of a lawless Arab chief who loved an English beauty—and took her—carried her off to his tent—lost her—fought for her—mastered her—and won her heart and soul.
April 17, Gus Edwards' 'School Days'

Belmont 52d St. ab. Market 1:30, 2:00; 6:30 to 11 Mon., Tues. & Wed.
'WILL ROGERS
in "AN UNWILLING HERO"
Thursday, Friday and Saturday
"RUSTY PULLS THE STRINGS"

Coliseum Market St. bel. 60th 1:30 & 3; 7 & 9 P. M.
Mon., Tues.—"PETER IBBETSON"
Wednesday—"FALSE BRANDS"
Thurs., Fri.—"The Law and the Woman"
Sat.—"The Rose of the Rattler"

Leader 41st & Lancaster Ave. 2:30 to 4:30, 7 to 11
Monday, Tuesday and Wednesday
FOOL'S PARADISE
Thurs., Fri.—"One Glorious Day"
Sat.—Alice Brady in "Hush Money"

Cedar 60th St. & Cedar Ave. 1:30, 3:00, 7 & 9 P. M.
Mon., Tues.—Hoot Gibson, "Fire Eater"
Wed., Thurs.—RUDOLPH VALENTINO and AGNES AYRES in "THE SHEIK"
Friday & Saturday—Richard Talmadge in "THE CUB REPORTER"

A Philadelphia Institution!
B. F. Keith's
CHESTNUT STREET BELOW TWELFTH STREET
A THIRD OF A CENTURY—"PLAYING EXCLUSIVELY VAUDEVILLE'S BEST"
NEXT WEEK—BEGINNING MONDAY MATINEE
The "Gentleman from Mississippi," Star! TOM WISE
And a Specially Selected Cast, Including MISS NILA MAC in "MEMORIES"
A New One-Act Comedy by Roy Briant
RALPH RIGGS & KATHERINE WITCHIE
The Picturesque Dancing Stars!
With MACK PONCH, Violinist in "DANCE IDYLLS"
A Beautiful Production in Five Spectacular Scenes
DOUGLAS LEAVITT & RUTH MARY LOCKWOOD
Offer "OURSELVES," Assisted by BROTHER RAY
HERSCHEL HENLERE
Presents "MADAME SKIDDIKADINKI" in "PIANOFLAGE"
Ralph C.—BEVAN & FLINT—Beatrice
A Slight Interruption
HERBERT & DARE
Athletic Simplicity
Lew—VAN & TYSON—Turah
Something Just a Little Different
MEEHAN'S CANINES
Celebrated Leaping Hounds
AESOP'S FABLES | TOPICS OF THE DAY | PATHE NEWS
Extra Added Attraction! AND Philadelphia's Own Favorite!
RUTH ROYE
COMEDIENNE OF SYNCOPATION IN HER NEWEST SONG TRIUMPHS
Matinees (Except Saturday and Holidays), 1000 Balcony Seats, 30c; 1000 Orchestra Seats, 50c, Including Tax. Evenings: Entire First Balcony, 50c; Entire Second Balcony, 30c; Orchestra Seats, $1.10 and $1.50, Including Tax.
2 Shows Daily, 7 and 9 P. M. Seats One Week in Advance—Phone: Filbert 34
FRIDAY, APRIL 21—NATIONAL VAUDEVILLE ARTISTS' DAY
Features and Regular Program. Seats on Sale April 14