Only Milwaukee Has Young People's Orchestra, Declares Maier

Upper left to right—William Gillette and Peg Entwistle, in Sherlock Holmes, coming to the Davidson March 19 for four days; Elizabeth Pfeil, who will take a prominent part in the Milwaukee Theater Assembly's first presentation, Our Betters, at the Pabst theater, March 14 and 15; Nell Hamilton, in The Kibitzer, Merrill; Dorothy Mackaill and Sidney Blackmer, in The Love Racket, Majestic. Lower, left to right—Erin O'Brien-Moore, in Street Scene, which comes to the Davidson March 30; Fredy Muschau, German Stock company, Pabst.

Youthful Musicians Here Win Praise

Milwaukee is the only city that has anything like the Young People's orchestra, according to Guy Maier, pianist of the team of Maier and Pattison, who will share his program with this city's youthful musicians at the Pabst theater, March 16.

Mr. Maier expresses himself as delighted over the opportunity to play with the orchestra, adding that "a young people's orchestra like yours in Milwaukee is a corking idea."

A good many Milwaukeeans have not yet learned what a fine body of young orchestra players has quietly grown up in their community.

Mr. Maier will play several groups for piano, spinning fairy tales about the music as he goes along. For the second part of the program, the orchestra under Rudolph Kopp's direction will contribute the prelude to the second act of Humperdinck's Koenigskinder and the orchestral accompaniment to Liszt's E Flat Concerto which Mr. Maier will play.

Josef Hofmann Plays Here Tuesday

The Civic Concert Assn. will present Josef Hofmann, pianist, in concert at the Auditorium Tuesday night.

The program will be as follows:

Chromatic Phantasy and Fugue............................Bach-Liszt
Vecchio Menuetto ....Sgambati
Faschingschwank ....Schumann
Allegro
Romance
Scherzo
Intermezzo
Finale
Impromptu in G Flat Major.....Chopin
Nocturne in F Minor............Chopin
Sonata in B Flat Minor..........Chopin
Grave—Doppio Movimento
Scherzo
Funeral march
Wind over the graves
Du bist die Ruh........Schubert-Liszt
Music Box ....Liadow
Hungarian Rhapsody No. 12......Liszt

Juliette Lippe Will Give Recital

Juliette Lippe, the soprano who so stirred Milwaukeeans as Isolde in the performance of Tristan and Isolde by the German Opera company last month, will give a recital at the Pabst theater April 22. She will be the final attraction in Margaret Rice's fine arts course, having been engaged as a substitute for Mme. Frida Leider, who was obliged to cancel her recital engagements this season because of the many additional operatic roles she was called on to sing with the Chicago Civic Opera company.

In "NEW YORK Theaters

BY SARA HARDING

Rare Art

(F. C. Coppicus presents Mei Lan-Fang and a company of 18 actors, dancers and musicians in what amounts to four one-act plays, under the auspices of the China Institute of America to the National theater.)

WELL in advance of his arrival Broadway learned that Mei Lan-Fang was not only the greatest actor in China, but the finest living exponent of an art so ancient and elusive that only the ripest intellects could appreciate it. And Broadway, both critics and audiences, not able to bear the thought that the best was not intelligible to them, was all set to be impressed. Such genuflections accompanied his reception as have not been accorded any production since the Moscow Art theater appeared on the horizon.

Well, Mei Lan-Fang is good; in some respects he and the company heads are extraordinarily good, but nothing could live up to the adulation that has been heaped upon him. Such press agentry is fair neither to you nor to him.

The Chinese theater, of which Mr. Mei is the greatest modern protagonist is a mixture of morality play, grand opera and commedia dell' arte which froze at a comparatively remote period. No new plays have been written for more than 1,000 years, but during those centuries the actors have worked at their craft, polishing it, refinishing it, formalizing it until the manner of doing everything is of major importance, the play itself of no particular significance.

The method of exposition is so different from the one to which we are accustomed, its effects so remote from our comprehension and achieved in a manner so completely outside our ken that in many cases our admiration must be that which is accorded a very intricate and intelligent piece of machinery.

With commendable forethought Mr. Mei chose simple and readily understandable stories for his first bill: the general who returned after an absence of 18 years, to find a strange slipper under his table; the princess who marries a bandit general in order to assassinate him. Those who desired the full spiritual significance of these stories might obtain them from a libretto (somewhat on the order of those on sale at the Metropolitan Opera house) which was hawked in the lobby before the curtain and between the acts. For the remainder Mr. Mei employed a very comely Chinese girl, Miss Soo Yong, who acted as mistress of ceremonies, and very simply, gracefully and charmingly introduced each playlet and gave its synopsis. The audience quite approved of her, as well it might, for her diction was beautiful and her voice and deportment winning.

In each of his appearances Mei Lan-Fang played feminine roles—for that is the summit of Chinese acting. It was not female impersonation of the type with which Julian Eltinge has made us familiar; but it was undoubtedly and most compellingly a feminine character which was portrayed. The falsetto sing-song, so esteemed by the Oriental part of the audience, could not but amuse where it did not repel our occidental ears, but his eyes, his movements, above all the exquisite use of his hands formed a lovely, liquid obligato to everything he did.

Scum of the Earth

(Children of Darkness, a satirical comedy in three acts, by Edwin Justus Mayer, in which Basil Sydney and Mary Ellis are co-starred. It is staged by the author, with costumes and sets by Robert Ermond Jones and presented by Kenneth MacGowan and Joseph Verner Reed at the Biltmore theater.)

A PLAY in which there is not one honest or sympathetic character, one single generous or unselfish motive, but a play in which a hard brilliance of writing and the sheer virtuosity of a small but excellent cast lift the production to an unique and really admirable plane, is Children of Darkness.

It is the story of 24 hours in the lives of the company of gamblers, highwaymen and murderers, who are prisoners in the house of Mr. Snap, under-sheriff of London and Middlesex, which is adjacent to Newgate prison, London. The time is May, 1725. They gamble, lie and cheat and compete for the favors of Mr. Snap's daughter, Laetitia (Mary Ellis). Utterly heartless, compeltely divested of scruples (though the line are singularly free from offense), they are at once as repulsive and as fascinating as very small and very naughty children.

Right up with Basil Sydney and Mary Ellis in the stellar roles, are Walter Kingsford, Charles Dalton, Eugene Powers and J. Kerby Hawkes.

CHICAGO SYMPHONY TO PLAY STRAUSS TONE POEM

Richard Strauss' tone poem, Thus Spake Zarathustra, will be a feature on the program to be played by the Chicago Symphony orchestra, under the direction of Frederick Stock, Monday night at the Pabst theater.

Strauss based his composition on Friedrich Nietzsche's volume of the same name, written in 1881. On the fly-leaf of the score, Strauss sets forth a quotation from the inductory speech of Zarathustra, the prophet of the Sun Worshippers: "Having attained the age of 30, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for 10 years did not grow weary of it. But at last his heart turned. One morning he got up with the dawn, stepped into the presence of the sun and thus spake unto him: Thou great star! What would be thy happiness, were it not for those for whom thou shinest? For 10 years thou hast come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute. For that end I must descend to the depth, as thou dost at even. I must, like thee, go down, as men say—men to whom I would descend. And Zarathustra will once more become a man.' Thus Zarathustra's going down began."

The composition is divided into various parts, with headings suggestive of the prophet's life and philosophic experiences among The Back-World's Men, among whom he has chosen to dwell: Of the Great Yearning, Of Joys and Passions, Grave Song and Of Science. Science he addresses as the Wizard. Then follows The Convalescent, the Dance Song and The Song of the Night Wanderer.

Monday's program opens with the Fourth Concerto of Bach and includes also the Suite for Orchestra by Dohnanyi

Best Films of Week

WISCONSIN. Burning Up is a fast action romance with Richard Arlen as a youthful automobile racing demon. Mixed up with a gang of crooked race promoters and in love with Mary Brian, whose father is marked as a victim by the gang, Arlen defends his reputation, defeats the gang, and wins the girl in a thrilling climax.

Fanchon and Marco's Let's Pretend Idea on the stage introduces Roy Dieterich, the Wisconsin's new master of ceremonies.

STRAND. The Fox-Movietone talking, singing, dancing feature Happy Days, is being shown for its third week. Its cast includes Janet Gaynor, Charles Farrell, Richard Keene and Marjorie White.

MERRILL. Based on the Broadway play of the same name, The Kibitzer, an all-talking comedy romance, features Harry Green in the title role. Mary Brian, as Green's daughter, and Neil Hamilton, as a struggling young architect, supply the romantic phase of the story.

PALACE. With the child of his first wife dying in Switzerland and his second wife hourly expecting to become a mother in America, what should a husband do? This rather sophisticated idea, ramified by a logical story, is the motivation of Second Wife, co-starring Lila Lee and Conrad Nagel and which is now current at the RKO Palace theater. In hands less capable this vehicle might easily have slipped into a mawkish vein. As it is, however, Second Wife assumes a proud place among talkies of this type. Mary Carr and Hugh Huntley are others in the cast. Russell Mack directed.

ORIENTAL AND TOWER. Tomorrow, It's a Great Life; Monday, Tuesday, Wednesday and Thursday, The Love Parade; Friday and Saturday, Behind the Makeup.

GARFIELD - UPTOWN - MODJESKA. Tomorrow, Seven Keys to Baldpate; Monday, Tuesday, Wednesday and Thursday, The Laughing Lady; Friday and Saturday, The Mysterious Island.

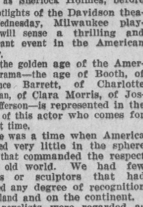
NATIONAL. Tomorrow and Monday, Joan Crawford in Untamed; Tuesday, Wednesday and Thursday, Conrad Nagel in Dynamite; Friday and Saturday, Lenore Ulric in South Sea Rose.

MILWAUKEE. Tomorrow and Monday, Lupe Velez, Monte Blue in Tiger Rose; Tuesday, Wednesday and Thursday, Joan Crawford in Untamed; Friday and Saturday, Girl From Havana, with Paul Page and Lola Lane.

ALHAMBRA. Mary Nolan is supported by John Mack Brown, Robert Ellis and Churchill Ross in her Universal picture, Undertow, now on the Alhambra screen. Ellis will be remembered as the villian in Broadway, while Ross' comicalities are known to all followers of the Collegian series. Directed by Harry Pollard, the man who held the mike for Show Boat, the story is said to have unusual drama.

MAJESTIC. Dorothy Mackaill, in The Love Racket, has a particular appeal for Milwaukee, because her vehicle is in reality, The Woman on the Jury—the stage play by B. K. Burns, which several years ago went through the silent screen phase of its career. Supporting Miss Mackaill are Sidney Blackmer, Edmund Burns and Alice Day.

GARDEN. George Arliss remains a second week at this theater in The Green Goddess, romance of the far Himalayas.



Left to right—Richard Keene, in Happy Days, Strand; H. B. Warner, in The Green Goddess, Garden; Mary Nolan in Undertow, Alhambra; Richard Arlen, in Burning Up, Wisconsin; Joan Crawford, in Untamed, National.

Gillette Is Last of Stage's Golden Age

When William Gillette, returning after many years to say farewell forever to the stage, makes his entrance as Sherlock Holmes, before the footlights of the Davidson theater Wednesday, Milwaukee playgoers will sense a thrilling and significant event in the American theater.

For the golden age of the American drama—the age of Booth, of Lawrence Barrett, of Charlotte Cushman, of Clara Morris, of Joseph Jefferson—is represented in the person of this actor who comes for the last time.

There was a time when America produced very little in the sphere of art that commanded the respect of the old world. We had few painters or sculptors that had achieved any degree of recognition in England and on the continent.

Our novelists were regarded as contemptible. Few of our poets were read abroad.

But we did have at that time a school of acting at whose feet the whole world sat.

American actors triumphed from London to Vienna; and the removal by death of Edwin Booth from the stage was emblazoned in columns of type in the newspapers of Athens, Greece, when the passing of one of our popular novelists would hardly have rated two lines in The London Times.

The theater was virtually America's sole accredited representative in the world's congress of arts.

In a career of unusual distinction in that golden age of the American drama, William Gillette was surrounded by such unforgettable figures at home and abroad as Booth, Barrett, Ada Rehan, Henry Irving, Coquelin, Bernhardt, Modjeska, Jefferson, Richard Mansfield, and other noble exponents of the art of acting.

Rachmaninoff Thrills Lovers of Chopin

BY HARRIET PETTIBONE CLINTON.

The brightest musical memory was jogged into new appreciation of Sergei Rachmaninoff last night when the great Russian came back to Milwaukee after more than two years' absence and played a program of Chopin and Liszt at the Pabst theater.

His choice of 11 numbers all by two composers was at once an education and a revelation of the artist's supreme skill in differentiation.

The opportunities for comparison in such a program apparently were far from lost on the many music students in the audience and the enthusiasm exuding from the upper reaches of the theater, filled to the last seat, reaped more than one kindly glance from the tall, austere pianist who bowed so formally toward his audience in the orchestra.

As great as his technical skill is Rachmaninoff's modesty. Yet the creative genius is cheek to cheek with the interpretive artist in everything he plays. The chief difference between him and other concert pianists seems to be that Rachmaninoff has expended the full force of his personality before his concert begins, so that its fruits are apparent only in the playing itself and an almost imperceptable hint of the inner surge which actuates it.

Fingers like velvet over metal drew every shade of meaning out of the Chopin Ballade in F minor with which last night's program opened. Then, through the E flat major Rondo and the B major Nocturne those same fingers continued to pluck myriad fancy effects with the same restrained power that they brought forth magnificent crescendos.

The two scherzos, E major and B minor, were no more remarkable for their vivid brilliancy than the Valse and Fantaisie Impromptu were appealing for their lilting dance measures as climaxes of the Chopin division of this most interesting program.

The Liszt numbers that followed intermission each had individual ways and means not only of enthralling the audience but of bringing out the greatness of the man who played them. There was the Ballade in B minor, the Valse Impromptu, the Del Petrarca Sonnetto and the Polonaise in E major to satisfy the most avaricious listener.

They failed completely of this end, however, and there followed gracious encore added to encore. The audience risked interrupting the opening of the artist's own C sharp minor Prelude to show its thankfulness for this fulfillment of its wish.

German Play At Pabst Funny

The whimsical and quite extemporaneous pranks of a flapper, a winsome coed who plays havoc with the austere dignity of the faculty of her school, provides material for Sturm and Ferber's rollicking college play, Die Tolle Lotte, to be staged by the German players at the Pabst theater tomorrow night.

Lily Nuernberger will appear in the title role, that of little madcap Lotte, who has an awfully awful "crusch" on one of the young male students in her class, with Guido Wieland playing opposite. One of the high spots in the play is the scene in which Lotte resolutely takes a hand when her youthful swain flunks his "exam."

There are several fine character opportunities in the piece. The pedagogue will be played by Curt Benisch. The ever thirsty Krumbiegel, college factotum par excellence, will give Fredy Muschau a splendid opportunity for comedy acting.

GYM ORCHESTRA GIVES CONCERT TOMORROW, 3:15

Under George Bach, director, the Little Symphony orchestra of the Milwaukee Gymnastic Assn. will give the following concert at 3:15 p. m. tomorrow, in the hall at 302 Fourth st.

Marche Brilliante, The King's Hussars ....Leonard
Overture, Preciosa ......C. M. von Weber
Suite, Mignonnette (by request)......
........................Rudolf Friml
A Love Episode in Birdland..........
........................Theodore Bendix
(a) The Gentle Dove
(b) The Broken Hearted Sparrow
Solo for Xylophone—
(a) Overture, Light Cavalry....Suppe
(b) March, The Stars and Stripes Forever ....Sousa
Miss Florence Bell.
Melodies from Cyrano de Bergerac...
........................Victor Herbert
Overture, The Pursuit of Happiness..
........................F. von Suppe
Vocal solo—
(a) Where-er You Walk........Handel
(b) On the Road to Mandalay.Speaks
Robert Mason, baritone
Frances Neumann, accompanist
Badinage (characteristic).Victor Herbert
Wedding of the Winds Waltz (by request) ....Hall
Finale, excerpts from Good News....
........................De Sylva

Philharmonic Gives 2 More Concerts

Two more concerts remain in the season of the Milwaukee Philharmonic orchestra. The next one will be played April 6. Frank Laird Waller, director of the orchestra, is trying to bring a nationally known composer as soloist in one of his own compositions for piano and orchestra.

An early check-up of the cards distributed at the concert last Sunday asking patrons to state their preference for concerts on Sunday afternoons, Friday evenings or alternating Sunday afternoons and Friday evenings showed a fairly even division for all three.

An announcement also made at the last concert promises a list of soloists for next season equally as illustrious as those who appeared with the orchestra for this season.

Organist Gives Lecture

The student section of the MacDowell club met at 3 p. m. today in Immanuel Presbyterian church, Astor st. Mrs. Winogene Hewitt Kirchner, organist and member of the active section of the club, gave an informal talk on the Organ As a Instrument of Music.

WILLIAM BOYD STAGES HIT IN ROLE OF OFFICER O'BRIEN

William Boyd in Officer O'Brien and an imposing vaudeville presentation headed by Harry Girard's Ensemble, are the dual attractions at the RKO Riverside theater this week.

In Officer O'Brien, an all talking picture, Boyd has the finest acting role since his memorable The Volga Boatman. He is seen as a young lieutenent of police at war with a vice lord, but handicapped because he himself is the son of a notorious convict thief. With this promising dramatic situation, Officer O'Brien resolves itself into first rate, action-filled melodrama.

Dorothy Sebastian, who was with Boyd in His First Command, is again his leading lady and the producers have lost nothing in keeping this interesting pair together. Ernest Torrence, Clyde Cook and Russell Gleason are other members of a strong supporting cast. Gleason, by the way, is the son of James and Lucille Gleason who are not unknown to Milwaukeeans.

Behind the footlights, Harry Girard's Ensemble is featured. It presents Anita Murphy, star coloratature soprano and 12 golden voiced girls, each of whom is a distinct type of feminine loveliness.