# NEXT WEEK: "THE MISLEADING LADY," MARIE CAHILL AND RICHARD CARL



PLAYHOUŞE

THE week's productions in Philadel-phia theatres bring up again the prob-lem of Porter Emerson Browne. And one of his two new plays seems to supply a lem of Porter Emerson Browne. And one of his two new plays seems to supply a signed for an ingenue-star.

It is a harsh thing to say, but there seems to be a dark mystery in why anybody should produce a play by Mr. Browne. Unfortunate as are some of the workings of our theatre system, it would hardly be fair to explain it by the fact hardly be fair to explain it by the fact that his first piece, that ghastly travesty. "A Fool There Was," made a good deal of money. "The Spendthrift" did not prosper. And as for the country comedy, "Wild Ogts," presented for one week in Boston last fall, amusing as some of its turns were, its laughter was very hollow. "A Girl of Today" has yet to make her bow to Froadway, but it doesn't seem very risky to prophecy failure. Why should managers keep on?

anything sinister.

"Rich Man, Poor Man" is a simple, unaffected little play, with an amusing and plausible idea behind it. With an apparent sincerity and with no display of the usual comicalities and "punch" that are supposed to make a "Broadway success," it puts forward a number of ingenious propositions about wealth and its effect on people. "Rich Man, Poor Man" bears a sort of relation in kind, though not in quality, to the ingenuous but thoroughly interpretive work of the writers for the Irish Players. The piece gives the im-Irish Players. The piece gives the impression that Mr. Browne might have written it with no thought of Broadway in mind and for production in some local theatre—preferably in Bellow Falls, Vt., where part of the scene is laid.

### What the Theatre

Did to Mr. Browne Everything else of Mr. Browne's seems to have its eye on Broadway. "A Girl of Today," for instance, has comic relief of the very latest Broadhurst variety, yet not half so human and plausible. It attempts a plot with surprise in it and achieves only the obvious. In the attempt of the girl to save her lover from marrying her and having to work for his

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MARKET SY, ABOVE 1973

signed for an ingenue-star.

If Mr. Browne keeps on writing for Broadway there seems no future for him. only failure, financial as well as artistic. If he can hold himself in to the writing of simple, genuine farce, however slight; if he can direct his attention to specific audiences that states of mind and specific audiences that would appreciate their statement and analysis, he may get somewhere. Many another "popular" writer has made over his art before it was too late.

## How I Don't

Write My Plays By GEORGE M. COHAN.

I never wrote a play in my life; that is, A Very Different
Sort of Thing
Out of all this gloom, but of all these rather bitter reflections, "Rich Man, Poor Man" lifted the present writer, at least, to some sort of fair appreciation of Mr. Browne's talents and his place in the theatre. As near as it is possible to judge, the playwright is more victin than anything sinister.

"Bloom Man, Poor Man" is a simple, unapparation of Mr. With the idea in my head—and I know in a vague way just about what's going to happen in the about what's goi

sometimes of sometimes it is complete, and sometimes it is hardly more than a sketch. But we start, and the play builds itself soundly.

After the first act is completed I rehearse it. When it has been fixed to suit me I find that the second act has naturally suggested itself, and I write it, and so on. Everything depends upon how the preceding act "goes." I have called a rehearsal of a musical show with only the opening chorus written and

Continued on Page Five



Monday evening, in advance of production in Philadelphia, the dra-matic editor of the Evening Ledger will review

"THE MIBLEADING LADY," Coming to the BROAD.

from a performance of Messrs. Goddard and Dickey's comedy in Brook-

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GARRICK Last Mat. and Evg. CROSS ANN MURDOCK IN A GIRL OF KEYS FOR TODAY AND WEST BY A SILE MAIN OF TODAY THEATRE

CASINO TREATRE HER TORES HOME Trocadero

LPHI — Mat. Today, 2:15. Tonight, 8:15. Beginning Monday, Second Record-Breaking Week POP. SI MAT. THURS., REG. MAT. SAT. OLIVER MOROSCO PRESENTS J. HARTLEY MANNERS'



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it, "Hamlet;" Thursday, "Klug Louand of Volice;" Salivolay "Biobelieu," Saturday Nat., "The Merchant of Venice," Saturday Sight, "Richard III." SECOND WREE—Monday, "Julius Caesar," Tuesday, "Othelio," Woolnesday Mailnee, "Macheth," Wednesday Night, "The Merchant of Venice," Thursday, "Mamilet," Priday, "Ring John," Saturday Mailnee and Night, "Julius Caesar," "Mamilet," PRICES—EVENINGS AND SATURDAY MATS., 50c, 51, \$1.50 & \$2

POPULAR BARGAIN MATINEES WEDNESDAYS
SEAT SALE OPENS THURS., MARCH 4—MAIL ONDERS NOW HEING RECEIVED

BROAD-Last Mat. and Evg. Mrs. Patrick Campbell IN G. Bernard PYGMALION THE MISLEADING LADY

VICTORIA NUSTII AND MARKET PRICES 160, 200, CONTINUOUS 19 A. M. TO 17 P. M. "THREE WEEKS" NEXT WEEK Pirst Morring in the



THE NEW WEEK

BROAD—"The Misleading Lady," with Paul Dickey, one of the co-author broad, "sociological" farce of a gentleman from Patagonia who kidney tames a flirtatious young ornament of good society. Into the plot wants most amusing lunatic, who thinks himself Napoleon. Popular last was New York. Two weeks.

FORREST—"90 in the Shade," with Richard Carle, Marie Cahiil and an attional cast. Guy Bolton and Jerome Kern's musical comedy of heetle life Philippines, with the "human hot tomale"—impetuous lady—interfering a courtship. Already seen in New York. GARRICK—The San Carlo Opera Company in a repertory of popular favorities, announcement of dates and for reviews see the music department.

CONTINUING. ADELPHI-"Peg o' My Heart," with an excellent cast. Hartley Manners' popular and amusing comedy of the impetuous young Irish girl and what she does to a sedate English family.

LITTLE-"Rich Man, Poor Man," with the resident company. A comedy by Porter Emerson Brown which shows that 5th avenue is just as out of it in Vermont as a chorus girl in 5th avenue. Ingenious and ingenuous.

LYRIC—"Dancing Around," with Al Jol-son. A Winter Garden show with a hussar hero who is looking for a beauty spot and finds a whole ballroom-ful. Al Jolson convulsively ruins the WALNUT-"The Trail of the Lonesome

Pine." Eugene Walter's effective dramatization of John Fox, Jr.'s, tale of the Cumberland Gap. Returning for a fortnight's stay.

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KEITH'S—Joan Sawyer and Company,
modern dances; Claude Gillingwater and
company, in "Wives of the Rich"; Fannie Brice, with new songs and sayings;
Frank Fogarty, "The Dublin Minstrel";
B. A. Rolfe's "Colonial Days"; Coakley,
Hanvey and Dunlevy, blackface comedians; Beaumonte and Arnold in "The
Doctorine"; Schooler and Dickinson,
and Hearst-Selig motion pictures.

NIXON'S GRAND — The Eight Royal

NIXON'S GRAND — The Eight Royal Dragoons, singers and instrumentalists; John P. Wade and Company in "Marse John P. Wade and Company in "Marse Shelby's Chicken Dinner"; Joe Cook's "One Man Vaudeville Show"; Cole, Russell and Davis in "Waiters Wanted"; The Dohertys in "Nutty Nonsense"; Julia Gonzales on the trapeze, and comedy motion pictures.

and comedy motion pictures.

GLOBE—"Adventures on the Roof of the Earth," moving pictures taken by Frederick Burlington in the Alps; George Felix and the Barry Girls, Harry Breen in monologue, Clayton Kenney and Martin Rooney in "The Happy Medium"; Eddie Barto and Florence Clark in "Marconed"; The Hedders, equilibrists; Alf. Grant and Master Hoag in "A Chip of the Old Block"; Jerge and Hamilton and the Three Navarrows. Navarrows. WILLIAM PENN-The Five Naval Ca-

dets, vocalists; Percy Welton and Com-pany in "His Mean Disposition"; the Leightons in "The Party of the Second Part"; McMahon, Diamond and Chap-low in "The Scarecrow"; Dave Fergu-

son, monogolist, and Soretty and toinette. CROSS KEYS (first half of week)
Shea in "The Village Cabaret": in
Delmar and Brown in "On the re
Earl and Bartlett, Jimmy Rey
monologist; De Marcey's Baboes
Keeley Brothers in "Fun in a
nastum." (Second half of week).
Shea in "The Village Cabaret".
Rosebud Minstrels, the Four Dans
Jones and Ward, Helen Primres,
medienne, and Rice and France
songs and dances.

STOCK

STOCK.

AMERICAN—"The Argyle Case,"
detective drama manufactured by le vey J. O'Higgins and William Burss acted by Robert Hilliard. First fig.

EMPIRE-"St. Elmo," with the B Dramatic Stock Players. The fa-and popular drama of love and re-in the Southlands. Clarence Chuse Dorothy Dale head the company.

MINSTRELS DUMONT'S — Repetitions of "Billy to Day in Jersey" and "Bread Sir Cya a Loaf, or Flower Is Going Up," to the addition of Will Lawrence "Votes for Women."

GARRICK — "Seven Keys to Baldes, George Cohan's masterly dramate, tion of the story of the young and who went up to a deserted inn in w ter to write a novel. The author encounters many surprises and me

LYRIC-Robert Mantell in Shakes and classic repertory. The plays has his newly staged "King John" "King Lear," "Macbeth," 'Hame "Othello," "The Merchant of Venis" "Romeo and Juliet," "Richard H "Julius Caesar," "Louis XI" and "He elian."

METROPOLITAN-De Wolf Hopper Gilbert & Sullivan Opera Compan a fortnight of repertory. First w a fortnight of repertory. First was Monday, Tuesday, Saturday mate and night, "The Mikado"; Wednesday matinee, "Yeomen of the Guar "Trial by Jury"; Thursday and Frid "The Pirates of Penzance." Serveek: Monday, Tuesday and Saturday week: Monday, Tuesday and Saturday matinee, "Yeoman of the Guar Wednesday matinee, "The Mikado Wednesday night, "The Sorcerer" is

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