EVENING LEDGER-PHILADELPHIA, SATURDAY, MARCH 13, 1915:

## NEXT WEEK : "BLUE ENVELOPE," "YEOMEN OF GUARD," "SORCERER," "IOLANTHE"



"SEVEN Keys to Baldpate" lines George M. Cohan up beside Granville

Barker, Nobady knows which will be more surprised if they over discover the juxtaposition; but there they are-Broadway and Kinsway, "Little Johnny Jones" that was, has come into "The Voysey Inheritance." How? Well, about a half dozen years

GENEVIEVE

LYR!C

HAMPER

4. \*

age London was convulsed in argument over whether plays were plays or just "dramatic entertainments" when they came from the pens of Shaw and Barker. by this time everybody, including the op-position, has forgotten that Barker de-fined a play as something that could be made interesting in a theatre by human agency. But the stage has come round to proving it for him. The fares at the Garrick is no more a play in the Aristotelian sense than it is

play in the Aristotellan sense than it is the tragedy it threatens to become after Max's pistol shot. It is a play within a play; and a comedia dell' ante inside of that. The main body of the action is divided between of that, into two scenes instead of the three or four acts that are invariable nowadays. Finally it busts into exceed-ingly small parts that first axiom of Wil-liam Archer, Professor Baker, et al.-thou shalt not keep the audience in the dark. The whole success of the piece depends

imagine how much depends upon just

Rose .- Really. John-You're too modest, too woman-ly, to realize it. What are you crying about?

6 SCHINE

FROM STONES

WALNUT

Rome.-It's too much for me, coming like this, with no warning? (John gravely rises from his knee and gravely kisses her.)

. . .

Mantell, like any other actor of in-telligence and ambition, realizes the ter-rible disadvantages, under which artistic production labors in the American the-atre; and like many more, he sees an endowed repertory theatre as the only solution. "If we could have such a thing as a "If we could have such a theatre." he says.

subsidized or endowed theatre," he says, "I would welcome it. We have our national galleries, our museums, our Louvres, but there are no archives of great stage "business." Prompt books might be handed down from generation to generation, but they are only direc-tions for the prompter. There is not a place in the world, except the Co. <text> Francaise, where the actor's stage busi-ness is kept on record.

NAZINOVA IN "WAR BRIDES" KEITH'S

How They Do It

DE WOLF HOPPER IN "THE YEOMEN OF THE GUARD" METROPOLITAN

Magee puts the key in his pocket, tries



## THE NEW WEEK

BROAD-"The Blue Envelope," with W. J. Forguson, Virginia Pearson, Dierdy, Doyle and Carrie Reynolds. A new farce by Frank Hatch and Robert Homan recording the adventure of a gentleman who starts for his plantations in Cata and ends up in the society of "The Clinging Vine,"

METROPOLITAN-De Wolf Hopper and Gilbert & Sullivan Opera Company is repertory. Second week-Monday, Tuesday and Saturday matines, "Yeome of the Guard"; Wednesday matinee, "The Milkado"; Wednesday night, "The Sorcerer" and "Trial by Jury"; Thursday night, "Tolanthe," and Friday and Saturday nights, "The Milkado."

LYRIC-Robert Mantell in Shakespearean and classic repertory. Monday and Saturday evenings and Saturday matinee, "Julius Cacear"; Tas-day, "Othello"; Wednesday matinee, "Macbeth"; Wednesday evening, "Ta-Merchant of Venice"; Thursday, "Hamlet," and Friday, "King John."

WALNUT-"Milestones" the English comedy by Arnold Bennett and Edward Knob-lauch, in which the adventures of a family of shipbuilders are traced through three generations. A company of English actors play the piece.

CONTINUING. ADELPHI-"Peg o' My Heart," with an excellent cast. Hartley Manners' pop-

ular and amusing comedy of the impetuous young Irish girl and what she does to a sedate English family. Firstrate amusement.

GARRICK --- "Seven Keys to Baldpate," with George Parsons and Jeanette Horton. George Cohan's masterly drama thation of the story of the young au-thor who went up to a descried inn in winter to write a novel. The audience encounters many surprises and much humor. The principal success of last schaon.

LITTLE-"The Piper," with Edith Wynne Matthison and the resident company, Josephine Preston Peabody's Strafford Prize play, which deals skilfully in blank verse with a version of the "Pied Piper."

VAUDEVILLE.

VAUDEVILLE. KEITH'S-Mme. Nazimova and Company in "War Brides": Paul Conchas, strong man; Claudius and Scarlot in "The Call of the Sixtles": Mack and Orth in "The Wrong Hero"; Cleo Gasciogne, prima donna; Le Roy and Lytton in "Neighbors"; Boland and Holtz, Four Le Grohs and Henrst-Sellg Pictures.

NIXON'S GRAND — The Omar Opera Company, Barto and Clarke in "Ma-rooned"; Joe Barrett and Joe Opp in "Across the Border"; Conrad and Merino in "The Italian Plano Movera"; Sorretti and Antoinette, eccentric acro-hats, "Senator" Fernels P. Murrhy bats; "Senator" Francis P. Murphy and comedy movies,

and comedy movies. GLOBE-Staley and Birbeck in "Trans-formation"; Mr. and Mrs. Mark Mur-phy in "The Coal Strike"; Sammy Weston and Sidney Clare, singers and dancers; Dyer and Fay in "What's It All About?"; Little Miss Jean, the Three Escardos, tumblers; Frank E. Gordon, burlesque missician, and Del-beam and Company, equilibrists. WILLIAM PENN-Emmet Dayon in "His

beam and Company, equilibrists. WILLIAM PENN-Emmet Devoy in "His Wile's Mother"; Friend and Downing, dialect comedians; Maude Muller and Ed Stanley, song and dance; the Gard-mer Trio, dancers; Nat Nazarro and Company, athletes, and the Vander Koors in "The Quack Illusionist."

ChOSS KEYS (first half of week)—"The Hunter and the Malds," a miniature musical comedy: Bigelow, Campbell and Royden, pianists; Norton and Ayres, singing and talking; James Ken-nedy and Company in "Captain Smith": Durand and Russell, singers,

and Company in "The Vample", Largey and Snee in "R. F. D. Na 9" Johnson and Irwin, song and dans Olympic De Valls and the Gordona STOCK. AMERICAN-"Today," with the resident company. George Broadhurst's heets tale of an unfaithful wife, seen at the

Adelphi this winter, COMING. MARCH 22.

LYRIC-"A Mix Up," with Marie Dress-ler. A farce built around Mins Dressler as a retired burlesque queen. LITLE — "The Servant in the Houss" with Edith Wynne Matthison and the resident Company. Charles Hann Ken-nedy's familiar and effective play about the clergyman, the drain-digger and the mystic Manson.

WALNUT-"Bunny in Funnyland," with the one and only John Bunny in the flesh.

KEITH'S-Nazimova and Company for a KEITH'S—Nazimova and Company for a second week, Ernest Ball, Matthews and Al Shayne, Charles Case, Rocher Monkeys, Lightner and Jordan, Loretta Twins, Clairmont Brothers, Hearst-Selig Pictures.
AMERICAN—"So Much For So Much." A comedy-drama by Willard Mack, who wrote "Kick In." First performance in Philadelphia.

in Philadelphia, MARCH 29.

WALNUT-Thurston, the magician, with a new array of tricks, mystifications and optical illusions. REITH'S-Gertrude Hoffman and Com-

pany in a revue: Trovota, Chief Cau-polican, Dainty Marie and others. APRIL 5.

BROAD-"The Shadow," with Ethel Bar-rymore, Bruce McRae, Ernest Lawford and Grace Elliston. A translation by Michael Morton, of Dario Niccodem's "l'Ombre," a drama written for Mme. Rejane. It tells the story of a woman who recovers from long years of pa-ralysis to find her husband and her best friend lovers.

WALNUT---"The Dummy," with Ernest Trucx. The detective comedy by Harvey J. O'Higgins and Harriet Ford, in which Barney, the slum boy, turns eleuth and defeats a band of kidnappers.

GARBICK-"The Argyle Case," with Rob-ert Hilliard. A return engagement of the familiar detective melodrama.

FORREST-"Paradise Prison." The an-nual production of the Mask and Wig Club of the University of Pennsylvania.



hotel. He calmly unlocks the door and enters the room, rubbing his hands to get them warm.

VIRGINIA PEARSON IN "THE BLUE ENVELOPE"

devil built that?"

message to a confederate that he is depositing a \$200,000 bribe in the safe, which the Mayor of a neighboring town is to come up and get the next morning. The in the safe and turns from his work to be confronted by Magee. Bland's hand goes to his pocket for gun. Magee (cool and collected)-Good eve-ning, or perhaps I should say good morn-ing.

Bland (keeping his hand on gun as he goes slowly toward Magee)---Who are you? Magee--I was just about to put that question to you.

Bland-What are you doing here? Magee-I rather think I'm the one entitled to an explanation. Bland-Did you follow me up that

nountain? Mages-Oh, no. I was here an hour

head of you. Bland-How'd you get in here" Magee (Points)-Through that door. Bland-You lie! There's only one key o that door, and I have it right here in or model. ny pocket. Magee-My dear sir, I was laboring

Magee-My dear sir, I was laboring under the same impression until a mo-ment ago, but as your key fits the lock, and my key fits the lock, there are evi-dently two keys to Baldpate instead of one. (Showa Bland key.) See? Bland-Who gave you that key? Magee-None of your damned business. Bland-You've got a pretty good nerve to talk like that with a gun in front of your face.

-BROAD-

"A log fire!" Bland cries, "Who the

He goes to the telephone and sends a

In many ways, Dick Deadeye, "class-conscious" foremast hand and foe to sen-timent, is the best of the lot. There isn't so much fun in him, estimated by the gallon; for he has comparatively few lines. But as to quality! It is a fas-chating make-up: the scrazgly beard, the twisted mouth, the cocked-up eyes, the three-cornered shoulders, the hitching walk-and the voice. Nowhere in all the seven parts has Mr. Hopper such a chance for that tone of vibrant misan-thropy which is his brightest asset. It makes life worth living.

makes life worth living.

"Milestones," Arnold Bennett and Ed-ward Knoblauch's play, which is to be welcomed back to Philadelphia next week, furniahes us with three different week, furniahes us with three different ways of proposing. The first comes in task when young John Rhead is breaking with his ship-building partners because they won't take to making iron abipa. When the break has come, John is left slone with the daughter, Rose, of his

sione with the daughter, Rose, of his management of the same of the same of the same of the set of the set of the same of the

John - Curious. I've known you all ny life, but I wann't aware of all that you meant to me until these difficulties began. You're essential to me. You can't



above the usual all-star standard of the epring. But if such an "aggregation" can carry a play to success, no matter how old or forgotten, why not present them in a place that is really worth all the fusz-some world-classic that otherwise big on the chalt? lies on the shelf?

1.0.0 The other revival, about which a little less fuss has been kicked up so far, is to be "Triby." It will have Phyllis Nell-son-Terry as the heroine, Wilton Lack-aye in his old part of Svengali, Leo Ditrichatcin as Zou-Zou, Burr McIntosn, as Taffy, both of them "originals," and Brandon Tynan as Little Hiles.

The EVENING LEDGEB War Pictures, The EVINING LEDGIE War Pictures, with the Kaiser as star, go on for an-other week at the Forrest. They are a very excellent proof that the word "drama" has other applications heades the spoken word or the finned scenario. Belgium make, as stricken and appeal-ing a heroine as any that playwright even conceived.

. . .



not a te or the Baldpate is the lonellest spot on earth-a summer resort in winter. Quimby, the caretaker, and his good wife arrive at Baldpate Iun late at night, instructed by their a telegram from Mr. Bentley, the owner, as in to prenare a monotor to prepare a room for a guest. Through the drifting snow appears young Magee "The Scarlet Satchel." "I'm here," in explains, "to write a story, a story of Baldpate Mountain, Iaid in this very ho-tel, perhaps in this identical room. I am to complete this task within 24 hours, starting at midnight tonight. That is the wager which has been made between Mr. Bentley and myself. He claimed it couldn't be done. I claimed it could. Five thou-sand dollars' worth of his sporting blood boiled and he dug for his fountain pen and his chectbook." author of melodramiatic thrillers such a "The Scarlet Satchel." "I'm here," h

Bentley verifies Magee's statement by telephone. Quimby and wife shake their heads. They turn over the key to Bald-pate-the only one in existence, so Quimby declares-to the young novellat.



LYRIC-WM. A. BRADY Presents ROBERT B. "JULIUS CAESAR" "OTHELLO" "MACBETH" "MERCHANT OF VENICE" sat. Mat

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