## EVENING LEDGER-PHILADELPHIA, SATURDAY, MARCH 20, 1915.

NEXT WEEK : MARIE DRESSLER, "THE SERVANT IN THE HOUSE," JOHN BUNNY



MARIE DRESSLER. "A MIX UP

acting in "The Shadow"

the Boston Transcript:

To the winds of the your sail. We need a Samothrace-Whon it assailed the muse. The Steel gained a victory!

other novelties on view that evening.

...

But a wing on each shouldsr will thou retain. For thee one heel alone dost suffice To stamp the carth and set it squiver!

"THE BLUE ENVELOPE" expires A at the Broad tonight, there is no need of further recrimination. Justice has been done.

8 \*

But it is interesting to reflect on the paucity of theatrical material in sight this season. The failure of a frank "try out" gives the Broad a week of darkness on top of none too prosperous engagements since "Pygmalion." The Forrest has been given over to movies since the withdrawal of "Fads and Fancies." As yet nothing new is announced there outside of the Mask and Wig Club's show. There is no doubt of what a hard season it has been for the managers. Expensive musi-cal comparison are always a mode horomcal comedies are always a good barom-eter; only 20 first-class productions are listed by the Dramatic Mirror as on view in New York and on the road.

In New York and on the road. The one promising result of all this financial embarrasment and loss is a good deal of talk about reorganization. On the one hand, managers propose paying smaller salaries to the players who have hitherto demanded exhorbitant fig-ures. On the other, actors as well as managers gossip over schemes for stock companies of the first grade more or less co-operatively organized. One thing is certain: there can be no escaping the fact that something must be done to put the American theatre on a sound basis.

The best piece of acting this week-and pretty much all the season, for that rust-ter-ls Alla Nazimova's in "War Brudes" at Kelth's. All her familias and visid powers are at their best. The result is a

powers are at their best. The result is a singularly moving figure. As always, the first impression is of Miss Nazimova's ability as a plastic ar-tist. The woman in "War Brides" be-comes in make-up, costume and carriage

the green will have a musical comedy by George M. Cohan. . . .

Mr. Al H. Woods has a play up his sleeve that he believes in, "I Want Money," Max Marcin wrote the French original.

JOHN BUNNY-

WALNUT

Taylor Holmes' next farce will be "Mr. Myd's Mastery." Before that he will join the all-star cast of "Trilby" as Gecke. Rose Coghlan will play Madam Vinard, and George Macfarlane the Laird.

. . .

George Broadhurst has taken to pro-New York has thought her very excellent ducing his new plays in London before America sees them. In view of the war-ridden senson in England there may be something in the title of the place. "He Didn't Want To Do It." to the many Comments in the press upon the ampu-tation of Sarah Bernhardt's leg vary all . . .

the way from eulogies of the wonderful woman to remarks such as a Kansas paper ventured: "It may be unkind to Al H. Woods has outbid his Broadway confreres in their competition for the rights to the Harvard Prize Play, "Com-mon Clay," which has just passed its hundredth performance at the Castle suggest it, but how would Sarah Bern-hardt do as 'Peg o' My Heart?'' By far the most notable literary result of the operation is a sonnet by Rostand. The following is a translation from Paris, via Square in Boston.

A manager with discernment enough to see the fine abilities of Lou Tellegen has put him forward in yet another play. "Taking Chances" shows him as one more Thou whose genius has been one heroism un-broken, Fail not to envy the role of those Who, fighting to defend height or valley, Each moment fail. of those elegant burglars who seem the only romantic figures of the present-day "That wound." thou didst exclaim, "I must have for myself. Since they atrugging yonder have it, too, And suffering may bring me close to death!" stage. This gentleman makes his living by robbing police captains, compromising their wives, and then blackmailing th husbands into giving him letters of introduction to the police captains of the other towns. In the German it was "Ein Reizender Mensch." by Frank and Geyer. The English version by J. H. Benrimo and Agnes Morgan gets very little of the To the winds of the headland may you holst praise lavished on Mr. Tellegen

ohn Tuesday night London saw the amax-ing combination of Gaby Deslys and a revue by none other than gentle Sir Jamez Barrie, "Roay Rapture; or The Jamez Barrie, "Roay Rapture; or The birle of the Beauty Chorus" proved to be a burlesque of the modern revue in seven scenes, One of them was called "How to be Happy Though at Home." while an-other rose to the heights of "The Supper of Chub of the Receding Chins." By way of contrast the ovening began with "The New Word, -a Fireside Scene." "Monsieur Poiret," the play by John Jex, which is to follow "The Servant in the House" at the Little Theatre, will enjoy the services of Ralph Herz. From the New York Telegraph comes the fol-lowing information concerning it: "The complications arise from the relationship



NAZIMOVA IN WAR BRIDES -KEITHS

Mr. Jex and the Comedy Question The spring season of "visiting stars" at

the Little Theatre, inaugurated with Elith Wynne Matthison, will be continued at the play-house during the limit two weeks of

April, when Ralph Herz appears there in "Monsieur Poiret," John Jex. Mr. Jex is a be-liever in comedy and the "realism of joy." le says frankly that sons in life may taught much e taught much hore thoroughly with aughter than with

Top PRINE IS ALLEW, MARS HALL B HAS \$2.90.

THEATRICA BAEDEKER

THE NEW, WEEK

LYRIC-"A Mix Up," with Marie Dressler. A farce built around Miss Dress a retired burlesque queen. She arrives at the flat of a happily married ye man at just the wrong time, and an introduction as his wife doesn't he ters. From New York,

LITTLE-"The Servant in the House," with Edith Wynne Matthison resident company. Charles Rann Kennedy's familiar and effective play at the clergyman, the drain-digger and the mystic Manson. In the pressed Mr. Kennedy will play the clergyman himself.

Mr. Kennedy will pluy our dealer with the one and only John Bunny in the two A variegated entertainment, including Bunny's child minstrels and goes to make musical comedy. Matinees daily,

> signing employers and innocent we BURLESQUE. CASINO - Charles Robinson's Carnets Beauties, with Gladys Wilbur, is " Prize Beauty."

> > MINSTRELS.

COMING.

KEITH'S-Gertrude Hoffmann and Cas

SETTH'S—Gertrude Hoffmann and Ca-pany in a new 1915 Revie; John of Rice and Saily Cohen in "An Bary Breakfast"; Morris Cronin and Ba Merry Men, Chief Caupolican, the la dian baritone; Barry and Wolged, a fering. "At the Song Booth"; Relev. mentaphone artist; the Jordan One wire artists, and Hearat-Selig Moto Pictures.

LYRIC-"The Hawk," with William Jaw ersham, the distinguished actor, is a tense play from the French, fresh from a long stay in New York.

BROAD --- "The Shadow," with Ethel many rymore, Bruce McRae, Ernest Lawies and Grace Elliston. A translation in Michael Morton, of Dario Niccodemia "T'Ombre," a drama written for Im-Rejane. It tells the story of a wroan who recovers from long years of pe-ralysis to find her husband and he best friend lovers.

VALNUT-"The Dummy," with Ener

Truex. The detective comedy by Have J. O'Higgins and Harriet Ferd, in which

Barney, the slum boy, turns sleuth and

LITTLE-"Monsieur Poiret," with Rabi Herz, A comedy of a planist and a American woman with "violet souls"

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

FORREST-"Paradise Prison." The an-nual production of the Mask and W

Club of the University of Pennsylvan Charles Gilpin has written the mus

KEITH'S-Evelyn Nembit and Jack Co-ford, Harry Fern and Company, Jose Jefferson and Company, Will Oakus and Company, Swor and Mack Env Henrys and others, and Hearst-Sta Motion Pictures.

DUMONT'S DUMONTS A

CASINO Walnut & Sch Sta. Twice Datio

defeats a band of kidnappers.

best friend lovers.

APRIL 5.

CONTINUING.

ADELPHI-"Peg o' My Heart," with an excellent cast. Hartley Manners' popu-lar and amusing comedy of the im-petuous young Irish girl and what she does to a sedate English family. Firstrate amusement.

FORREST-The EVENING LEDGER'S Mo-tion Fictures of the War, 7500 feet of battle, with the Kalser well to the fore. TROCADERO - Billie Watson's Origin Burlesquers, with Princess Ayahas, S The news of the great war in action. Last week.

DUMONT'S-Dumont's Minstreis in Te gy-My-Heart," with Mr. Boydan "Shoe Peg." New songs and ed a GARRICK — "Seven Keys to Baldpate," George Cohan's masterly dramatization of the story of the young author who went up to a described inn in winter to write a novel. The audience en-counters many surprises and much hu-more The principal success of last vorites. MARCH 29. WALNUT-Thurston, the magicia, with a new array of tricks, mystification and optical illusions. The principal success of last

season. VAUDEVILLE.

mor

VAUDEVILLE. KEITH'S -- Nazimova, second week in "War Brides"; Matthews, Shayne and Company in "Dreamland"; Roxy La Rocca, harplat; Rochez's Monkeys, Charles Case, blackface comedian; Lightner and Jordan, singers; Loratta Twins, athletes; Clairmont Brothers, and Hearst-Selig Pictures.

NIXON'S GRAND — The Seven Adas Troupe, aerialists; John Conly and Mar-garet Webb, planist and singer; the Gardiner Trio, dancers; Chain and Templeton, comedians; Vandinoff and Louie, lightning artists; George C. Da-vis, in monologue, and comedy movies. GLOBE — Harrington Reynolds in "The Haberdashery"; Lew and Molly Hunt-ing, of the Four Huntings; Joe Cook,

master of travesty; Brown and McCor-mick, dancing pantomimists; Marshall and Chevaller in "Chance"; Kalma and Company, Illusionists; Steve Argen, whistler; Mallia and Bart Company in the "Baggage Smashers."

WILLIAM PENN,—"Red Cross Mary," a sketch based on the present war: Mul-len and Coogan in odd nonsense; "Bet-ty," trained monkey; Leever, LeRoy and Davis, comedians, and Vitorio and Georgetto, the "upside down boys." CROSS KEYS (first half of week)-The

Cathedral Choir, the Duquesne Comedy Four; Anthony Marvel, "the Italian ai-derman"; Ernest Carr and Company In "The Grafter"; Josephine Sabel, co-"The Grafter"; Josephine Sabel, co-medienne; Ann Buckner, cyclist. (Sec-ond half of week)—J. C. Mack in "Mother Goose in Switzerland"; Mul-len and Fitzgerald in song and dance; the Three Musical Maids, "Back to Montreal," a comedy sketch; North, Slaven and Worth, and Ethel Golden in her song revue

in her song revue STOCK.

AMERICAN—"So Much For So Much." A comedy-drama by Willard Mack, who wrote "Kick In." First performance in Philadelphia of a new play of de-



The greatest plays of the past, it must be admitted, have been tragedles, but that does not necessitate the great plays of the future having tragic themes. Every year one feels the lighter touch growing more dominant in the theatrical produc-

"Added to this," continues Mr. Jex, "I think that the growth of the Little Theatre movement, now so world-wide in its scope, will increase the demand for good comedy. Joy is essentially an intimate emotion, not only because it is more elusive than sorrow, but also because a joyous play takes its audience so deeply into the playwright's confidence; and a sense of that intimacy is one of the great charms of the Little Theatre.

poignantly felt in a tragedy, but to my mind, tragedy needs a wide stage, an il-lusion of vast space and distance that is

difficult to gain in the Little Theatre. "We may, you know, prate eternally of 'the play's the thing,' but its settings can very readily make or mar, whatever the lines may be. A play as a piece of lit-erary work is one thing, and the finished production on a stage is another, for in the first only the playwright and his characters are concerned and the play

By ARNOLD BENNETT. Does the multiplication of the-atres imply a revival of interest in the drama? I do not think that it does. Theatres are not the only ap-paratus of luxury that have multi-plied. Hotels have multiplied; rea-taurants have multiplied; concerts have multiplied; and art galleries, music halls, illustrated volumes on painting, cheap books of all kinds and every sort of periodical. Ou-ing to the extraordinary improve-ments in mechanical production the nation is richer, and luxury and leisure have increased. • • taste for restaurants is a symptom of artistic life.

tions.

EDITH WYNNE

MATTHISON . THE SERVANT IN

THE HOUSE "LITTLE THEATRE

Over-production of Theatres

By ARNOLD BENNETT.

"Of course, that sense of players and playgoers being at one may be just as

Trocadero DEAUTY YOUTH Azeta

comes in make-up, costume and carriage a character distinctly, sharply different from the others of her long gallery. No American actress of so evident a "per-sonality" achieves such a physical meta-morphosis with each new character. The voice is the voice of old; hard, a little hampered by the sibilants and li-ouids of the English tongue, but tense with virality and relentless in its pur-pose. Hardly another character has fitted that voice so well as this war-hardened, r esperate woman fighting for the lives of men.

c esperate woman fighting for the lives of men. A As for the rest of the impersonation, the inflections, the pauses, the turns of the body and gestures of the arms, they are e c ything that the average American actrems can't achieve. Instead of driving the over-rhetorical speeches of the piay-wright to absurd heights in the search for climax and "points." Miss Nasimova cuts s oft the stress of many speeches with a Fidden, angreed drop of the voice or a sharp turn away from the person ad-dressed. dressed.

dreased. All this is realism, touched by the emo-tion of the moment, such as few Ameri-cans achieve, and all must be able to accomplish, before our theatre becomes as fluid, as responsive, as it must be to mir-ror a great dramatic art.

The senson is not to go by without a vait from William Faversham, the actor-manager who has raised himself from matinee idol to a position of just promi-pence in the American theatre. On Easter Monday he will come to the Lyric in "The Hawk," a play which has enjoyed much promerity on Becadyary this season. It prosperity on Broadway this season. It gives him the part of a man who makes the living of himself and his wife by the living of himself and his wife by cheating at cards. The discovery of this binavery by the wife's lover brings things to the necessary dramatic pitch for tense excitement. With Mr. Faversham is Miss

. . . John Bunny, who comes to the Walnut both Bothy, who comes to the wainti next weak in his own proper person, has had plenty of curious experiences since he played Bottom in Annie Russell's "Midsummer Night's Dream" some eight years ago. The natural advantages of his huge and mobile face for the pantomimic supression of lauchter and searces here huge and mobile face for the pantominic expression of laughter and sorrow have made him probably the most popular star in the movies. It isn't so very hard to believe that he has been photographed 2,000,000 times by the fluttering movie sbuiter. Bunny, better than almost any living man, has demonstrated the inter-mationality of the photoplay-a pantomime that needs no translation to touch all races. The result has been an embarrassthat needs no transition an embarrass-races. The result has been an embarrassing amount of involuntary publicity in whatever country John Hunny has traveled. A face more easily recognized than even Roosevelt's means incessant publicity for the man who walks the strects with it. ...

The coming of Ethel Barrymore to the Broad, which has already been announced in these columns, is now definitely set for Easter Monday. She will thus add what

FORREST 20/ 2 Die NOW TWICE DAILY, 2:30 and 8:30 EVENING LEDGER REAL WAR PICTURES Second Week of Battle Thrills BEARS FIRDS OF MOVING FICTURE WORLD BEARS FOR ABLILING FOR NEXT WEEK

believe in color schemes where an affinity is concerned, employs detectives and a dictograph to obtain evidence for divorce proceedings, and the denouement is said to be daring and astonishing."

Not content with the labors of a fes-tival of Greek plays in California this summer, indefatigable Marsaret Anglin is planning a Shakespeare cycle in the great amphitheatre at St. Louis, where the Pageant of St. Louis was presented last summer before the largest audience in the world. Under the auspices of the

Pageant-Drama Association she will pre-sent such pieces as adapt themselves to open air production. Meanwhile negotiations go forward with Gustavo Salvini for a joint tour in "Othello." . . .

Arnold Daly emerges again. This time he is to revive "You Never Can Tell" and sundry other Shavian dramas at the deserted Garrick in New York. He will have George Giddens' assistance. . . .

In "The Song of Songs"-sweet morsel -Dorothy Donnelly and John Mason have been drafted to play parts of about equal cursoriness. Mr. Mason plays the sena-

tor in two scenes; Miss Donnelly, his sistor in two scenes, and Donneity, his siz-ter, in one. One evening recently Mr. Mason remarked, as he stood in the wings by her side: "I was just thinking, Dorothy, of that old one about the two oysters in the church stew, 'I'm surprised to be here myself,' said the first oyster, 'but what gets me is to meet you here too.

1.14.14 "Fads and Fancies" has hove safely into port-which is Broadway-with a cast augmented by Tom McNaughton, Frank

Messrs. Cohan & Harris have acquired that modest little gold mine. Chauncy Olcott. And to make the advantage mutual, the authority on the wearing of



"A Girl of To-day" goes into a state of suppended animation till August when the "buyers" furnish a guilible Broadway audience. Meanwhile Ann Murdock Joins the Belasco-Frohman production of "A Celebrated Case."

## A Little Message

From Marie Dressler What's the matter with Philadelphia? Seems to me that all you good people over here have lost your high spirits. Don't tell me its "Billy" Sunday that has depressed you, because my idea of religion is that it should make one as

religion is that it should make one as happy as the day is long. Officially, of course, I'm supposed to be in Brooklyn this week. But I had a toothache this morning when I woke up so I thought I'd just hop on a train and drop over to see my favorite dentist. It's funny about dentists, isn't it? Once you get a dentist in the family he generally stays there for life. Doesn't matter how far away I may be when the first twinge hits me, so long as its anywhere this side of Chicago. I hop on a train and hurry of Chicago. I hop on a train and hurry to Philadelphia for treatment. There is some charm or soothing power about a Philadelphia dentist that you can't find in the species anywhere else in the world. Perhans, on second thought, though, it is I and not Philadelphia that is feeling down in the mouth. After all, I've got some excuse for feeling that way when I'm headed for the dentist.



Little THEATRE-Mat. Today 2:30. Tonigi EDITH WYNNE MATTHISON

In a Great Play of Brothnrhood THE BERVANTIN THE HOUSE By CHARLES RANN KENNEDY Evgs & Sat. Mat. 61, 61, 60 & 2. Evgs. at \$30. Mais. Thurs. Sat. 2.10, Pop. 41. Mat. Thurs. Phunes Lectust 0541-8042. BROAD-Last Mat. & Evening

The Blue Envelope American