for William Faversham

HE HAWK. A drama from the French of Francols de Croleset, translated by Marie Zane Taylor, Lyric Theatre.

Zane Taylor. Lyric Theatre.

onite George de Dasetts. Mr. Faversham
frie Draken. Mr. Frank Losen
frie Draken. Mr. Frank Losen
frie Draken. Mr. Willis Kone
farquis de Fardeleum. Mr. Willis Kone
farquis de Tierreche. Mr. Hichard Dr.
frie Mr. Hichard Dr.
fried Durger. Mr. V. L. Grinville
fried Durger. Mr. V. L. Grinville
free Frinces. Mr. V. L. Grinville
for Frinces. Mr. Harold Meltzer
see Marina de Dasetta. Miss Grace Henderson
fried Durles. Miss Grace Henderson
fried Barneres. Miss Faller Oldham
me de Sanoncisir. Miss Friid West
me de Lismarre. Miss Bertha Cozels
Act. I.-Library in home of Miss de Tier-

Act I-Library in home of Mmc. de Tier-rache, Rue de Ruc, Paris, Act II-Drawins coon in country home of Ducies, at Sarde foun. Act III (ten months later) - Sittins com it Drakon's soite, The Ritz Paris.

questions. It usually takes two French-

'roisset's drama, something that

ion't ordinarily suppose French play-

biting off tenpenny nails, buying chateaus

hawk. The fact that he is also the hus-band makes the Bernstein element all

the more exciting. But first some expla-

One of the Comte de Dazetta's forefath-

enough. For Dasetta takes to the very

interesting life of wandering around the world with his beautiful young wife and

winning her costly gifts and rare gar-ments by cheating at cards. Aristocrats, then and now, he thinks, proved their

contempt for money by seizing any that came their way. It is all a question of

knowing how. So, ho! for a debonnaire

to at the gaming table!

The natural result of so lively and ro-

mantic a character in the Bernstein play

of infidelity is still further complication and excitement. The lover learns of the

cheating and confronts one with accusa-tion, the other with contempt. In the circumstances, Mr. Croisset seems to ex-

ercise unusual self-restraint in develop-

A better result, however, is another op-

his active personality and his singular

gifts as an actor. He combines with the

modern technique of reality a quality of

Dasetta is a man of galety, case, court-

dermic and finds her love driving her to

auccor him, the actor gives a range and power it might sorely lack. The tragic

dage of his abstraction is only to be

Herod.

compared with the catalepsis of his

An excellent cast lends its aid. Emille

Colint plays the wife with an admirable

hold on reality, yet rises to the emotional possibilities of the Bernstein "theatre." Frank Losce, Wallis Clark, Conway

Terle and Grace Henderson discharge

their parts as becomes them. Of the

ker, the first won an unusual perfection

There are three separate tragedies at

the Broad Street Theatre this week, and

the least of them is that in the play

called "The Shadow," written by Darlo

Niccodemi in French for Mme. Gabrielle

Rejane and put into excellent English by

Michael Morton. The second tragedy,

last night, was that of the audience, which for some three hours (including a 25 minute wait) was agonized to the point

of horedom by an impossible play. The third and final tragedy was that the al-most incomparable talents of Miss Ethel Barrymore should so wonderfully, se

Barrymore should so wonderfully, se-painstakingly, so excellently, be put to this work while the whole drama of Maurice Donnay could be placed at her disposal by any literary journeyman with a sense of rhythm and a feeling for dra-matic expression. Until "L'Autre Dan-ger," "Amants" and "La Douloureuse" have been acted as Miss Barrymore could not them it.

act them it is a crime that she should turn to such a play as this one. The story of "The Shadow" is of the "suppose" kind. Suppose a man were cast on a desert island, these stories be-

cast on a desert island, these stories be-gin. And the natural impulse is to say "Suppose not?" Especially when the play is so unskilfully and so theatrically put together as this one. Bertha Tregnier has been an invalid for six years. She recovers to find that her husband mas been living with her best friend. She resigns herself to the inevitable. In those three sentences

resigns acreef to the inevitable. In those three sentences are all the polgnancy, all the human power, all the value, which were dragged through the hours last night. Because, in the whole play, there doesn't seem to be even the suspicion that the real human value of the play must come with the realization.

the play must come with the realization

that the whole tragedy is entirely inde-pendent of the illness of Berthe, that the real emotional crux is in the everyday tragedy of love which passes and love

which is unanswered. In the whole play there is no emotional discrimination. It is flat and tasteless and redeemed only by beautiful acting.

Because Miss Barrymore was able to

get deep under the petty, insignificant in-stance, and make herself the visible im-personation of the woman who loves and

Three Tragedies

in the simple suggestion of atmosphere.

Miss Barrymore's

liness, with rugged strength behind.

ing the dramatic possibilities.

many that he doesn't write.

Another Vivid Part

THE PHOTOPLA

The Photoplay Editor of the Evening ledger will be pleased to answer quesor relating to family affairs of actors ond actresses are barred absolutely.

Queries will not be answered by letter. All letters must be addressed to Photo-play Editor, Evening Ledger,

Marie Dressler, the funniest woman on the speaking stage, known in filmland for har "Tille's Punctured Romance," has signed a two years' contract with Lubin's at the highest salary paid to a motion

"The Avenging Conscience," which becan a run at the Chestnut Street Opera House yesterday, was reviewed favorably in this column when it was shown privalely some weeks ago. The film, for which Wigard Griffith is responsible, is based on Edgar Allen Poe's "The Telliale Heart." The film version is tremendously powerful; fascinating—even horrifying. The photography is superiative and the acting of Blanche Sweet, as the girl "called Annabel Lee," Spottiswoods Allen as the mole and beautiful. woode Alken as the uncle and Henry B, Waithall as the man plagued by the con-science, is beyond criticism. Taken as a whole, "The Avenging Con-

science" is well worth seeing, either as a picture play, as a powerful sermon or as a specimen of remarkable pantomime. Go and see it and be convinced.

Big Film Offer

Charles Frohman and David Belasco, on their return from Boston, where they have been rehearsing an all-star company in "A Celebrated Case," were met by Adolph Zukor, president of the Famous Players Film Company, who offered them the record-making sum of \$55,000, in the form of each paid in advance, for the privilege of taking a moving picture of "A Celebrated Case" acted by the stars who will shortly appear in it at the Empire Theatre.

Frohman and Mr. Belasco have practically accepted the proposition-and contracts ready for signatures have al-ready been exchanged. It is stipulated by the Famous Players Film Company that the motion-picture representation of "A Celebrated Case" shall occupy at least two hours in performance and the contract two hours in performance and that its cast shall include all the stars in the present Frohman-Belasco roster. The pose in taking the film is two-fold. It is known now that it will be impossible to keep the present all-star cast together beyond this season, so that when this organization finishes with the play it will still be shown in the form of moving pictures in first-class theatres throughout the country.

"The Tenderfoot"

Frank Brookliss, European representative of the Lubin Company, who is making a brief visit to Philadelphia and New York, had a most interesting day this week with the compunchers and rough riders at the Lubin ranch, which is located about 18 miles outside Philadel-

Brookliss had expressed a desire to ride horseback, so word was flashed to the ranch, and he was hurried out there in an automobile. The cowpunchers gave the visiting Englishman a real old-fashloned Western welcome, with plenty of noise, gun work and speciacular stunts on horseback. He was conducted in state to the headquarters of the rough riders, here he was equipped with a Western riding outfit-chaps, spurs, shirt, hat, gun and all.

william does a great deal of riding in England, but he got his first introduction to bucking horses on the ranch. Two of the Lubin riders led from the corral a the Lubin riders led from the corral a rather harmless looking broncho, and Brookliss swung into the saddle. Then things happened. The broncho reared, plunged, bucked and did everything positive in the repertoire of a horse of that particular type of temperament. Brook-lins stuck in the saddle; not gracefully perhaps, but he stuck, and afterward he design the stuck is from the saddle.

member of the Bell Brand Crew.

Accompanied by the entire crowd of owpunchers, Brookliss rode over the big ranch and saw everything worth seeing, from the famous laboratories down to the truck farm. Following this, every one galloped over to Valley Forge, and Brookliss was shown the famous old battlefield. Late in the afternoon the riders returned to the ranch, and the compunchers cooked a real 'roundup' dinner, with an unusual amount of frills, in honor of the London representative. While dinner was being prepared the Lubin ridors illustrated every phase of Western life, from riding bucking bronches and roping steers to quick action and deadly accurate work with revolvers.

Vitagraph News Notes

A story of the Canadian frontier of the present day, entitled, "From Out the Big Snows," is now in course of production as a Vitegraph Broadway star feature, in three parts, under the direction of Theo dore Marston. In the part already photographed a thrilling scene is enacted where pack of wolves attack James Morrison. young adventurer, who has been tied to tree in the heart of a forest by George Cooper, a half-breed Indian, the villain, Scenes in which the Northwest Mounted Police figure conspicuously, pistol duel between Donald Hall as a doctor and the palf-breed and action in a realistic frontier dance hall, with Dorothy Kelly as Marie, the girl in the case, furnish added thrills, while the atmosphere of the track less forest, clad in the white robes of winter, will give the picture an air of

Flora Finch as a female Sherlock Holmes, Hughle Mack as the village cut-up, Kate Price as a cook and John T Kelly as a woman hater are members of cast in which Clasy Fitz-Gerald, Charles Brown, William Shea, Arthur Cozine and Ethel Corcoran play straight parts, in a paradoxically entitled comedy, "Heav

The Vitagraph Company announce they have secured for picturtzation two of the most popular plays of the past decade, "The Writing on the Wall," which was originally produced by Olga Nethersole and "Glorious Betsy," in which Mary Mannering starred with success.

Odds and Ends

William Faversham is to get \$15,000 for ive weeks' work in a B. A. Rolfe pic-

George Kleine has acquired the film rights to the drama, "The Spendthrift," by Porter Emerson Browne. Work has been started, with Irene Fenwick and Cyril Keightley in the principal roles. The Famous Players Film Company will this week begin the production of a feature film adaptation of the celebrated stage success, "The Fatal Card," by C. Haddon Chambers and B. C. Stephenson, with an all-star cast.

Answers to Correspondents

MARY R. A.—We are unable to give you the address of Rosina Henley, but a communication addressed her in care of the Famous Players Film Company, 213 West 26th street, New York city, would reach her. L. M. C.-Lockwood, 6227 Broadway, Chi-

cago; Morrison, East 15th street and Locust avenue, Brooklyn, N. Y., same for J. H. HOFFMAN-If you rend this col-

umn daily you would be better posted. This is the fourth time we have denied the story of Chaplin's injury or death. He is O. K. J. A. M.-Directors have nothing to do

with accepting scenarios. Address the Scenario Editor in each case. -A. C. Marston was North in "The J. C.-A. C. Marston was North in The Road to Yesterday."

DOROTHY-James Kirkwood in the Famous Players. Naomi Childers, Dar-win Karr and Donald Hall in "Mr. Barnes

of New York.

Pilot" (Keystone). Franklin Ritchie, Irene Howley and George Morgan in "The

THE BLUE BUCKLE

By WM. HAMILTON OSBORNE CHAPTER XXVII-(Continued)

"I have admitted what you already know; but it was to win you, my princess. Marry me and it is all yours again!" "But if I refuse?"

"If you refuse-my clandestine visit to been in vain. The bonds, Borderline Fives, and for quite a tidy sum-they

whell still be mine."

"And my father."

"His vindication is—just so many worthiess bits of paper in my eyes."

"Ob, be generous!" she begged, the tears falling from her eyes. "Be generous! Keep the bonds if you must, but give me my father's naners." give me my father's papers."

"Not without my reward." he ex-claimed, catching the hands she had ex-tended and holding them fast in his own. "Say that you will marry me"
"When you have stolen what is mine?
When you are threatening my father
with imprisonment!"

"But I love you! I want you! I would do more than steal: I would kill, if an-other man crossed my path to you!" Nothing could exceed the vehemence of

this threat; and the fact that it was ut-tered in the smoldering, scarcely audible tone he had maintained, made it all the

"How dare you say such things—much less, do them?" she exclaimed.
"Because, no one can prove that it is I who do them! I have told you freely about myself, tonight, yet you cannot use a syllable of it all against me. It would be your word against mine, and you he your word against mine, and you would not be believed; for my alibi is faultiess! I dan go and come-even to Florida-and no man can say certainly that I have left the city."

"But how—?" she auggested, not daring

"Ah! That is my secret! Not even you shall know, just now, beloved! But once with me-1 can command resources in your behalf of which you never dreamed! Why, I intend to sell those Borderline whom do you think? to Butherford. He will gnaw his fingertic Hutherford. He will gnaw his fingertic Butherford. He will gnaw his fingertic light with vexation, but he will have
to bur the bands from me, for you! Ah!
That is humorous, for Rutherford loves
you—that is, as much as these prosaic
Americans can! But I shall brush him
aside. I shall take you abroad, where

I m tired of hearing about my beauty!"
In tired of hearing about that
seesting allie of yours! I'm just crasy

how about III'

had purposely assumed a coquetry fignancy she was very far from feelas she listened eagerly for his reply,
but even you must know now, sweet-

girl auddenly wrestled her hands his detaining group, and edged away more generous with my secrets.

sor hare tonight, it was to get therminate yourelf."

num a faint suspicion of that, at he armwered, cardonically: "but sare not succeeded. Even had there events concealed in an adjoining they rould not have beard what I

rue," she said. "But you have at yourself, nevertheless at-CHAPTER XXVIII.

words beat eminously into Hetderman's consciousness.

"What do you mean?" he asked, with his old quick giance over his shoulder, "You laughed at what you called my

little trick, when the phonograph called up its warning voice! It was one of the things that my father arranged for my protection, when the odd conditions of the Peninsula Bank will still not have the will forbade our living under the same roof. Sophie may have told you about that, but she did not tell you, evidently, because she did not know, perhaps, that father has always watched over me, although in another part of the city. He always listens to every-

thing that goes on here. Tonight he has heard all that you said."

"You do not mean—?" began Helderman, with a violent start.

"Yes, I think you have guessed it. There is a dictaphone installed in this room."

The banker's keen eyes traveled searchingly ever the room said the desired.

The banker's keen eyes traveled searchingly over the room and the desk.

"The broken horn on that Rocky Mountain goat is a receiver," she continued, interpreting his glance. "The magnifier concealed there catches even the faintest whisper—and most of the evening you have been close to it! My father has listened at the other end of the wire, at the Hotel Monolith, and there has been still another auditor—of a different sex—who has probably been keenly interested in your story." your story.'

Helderman raised his heavy walking-stick, and brought it down sharply upon the prong of broken horn. It severed from the head, and a mass of insulated wire was exposed. For an instant the man stood like a beast at bay; then re-covering his amazing composure, he laughed scornfully.

He sprang toward her, pinning her arma

to her body with a single powerful sweep of one of his long arms. In his other band he held a handkerchief which, by a dexterous twist of the top of his cane, had become filled with the penetrating odor of chloroform.

"It will not hurt you, sweetheart!" he said, pressing it gently over her terrified face. "Helderman!"

The derman!

The banker whirled around at the sound of the familiar voice. Rutherford seized and jerked the handkerchief from his hand. Heiderman swiftly thrust his hand into an inner pocket, when another man, who had come up quietly behind him pingoned the arm with his own it. him, pinioned the arm with his own. It was Crowder, the secret service man. "It's up to you, now, Mr. Heiderman, to prove your alibit" the latter said, with

grim satisfaction. "Release me!" cummanded the banker, without making any physical effort in his own behalf.

"I shall," replied Crowder, suiting the action to the word. But with a swift click he snapped a handouff on the wrist. The banker reddened. "You shall pay dearly for this insuit!"

he said.

"Perhaps." rejoined the detective, "but just now I'm not taking any chances; and you're coming with me."

"Where" asked the banker.

"Well, first of all, we are going to pay a call on—hat allhi of yours, up on Riverside Drive."

THE SECRET OF THE BIG WHITE

of the banker, still standing

waiting, about half-way down the block.
"Will you give instructions, or shall I?"
asked Crowder, in a low tone.
"I will do so," replied the banker,
quickly, "Home, Adolph!" he ordered;
and the three entered the car. The light coat thrown carelessly about the shoulders concealed the handcuffs upon Helderman, and the three men would have given the casual passer-by the impression of being good friends, off for a Jaunt. Only, they were very silent for such a party, and all were keenly alert, two with a common object, the man in the middle, and he with a darting gaze for every thing great and small within his range of vision. "You are making a mistake," said Hel-

derman, as the car rolled smoothly away from the curb. "a bad mistake."
"We are willing to take chances on that," answered Crowder, "But I fancy we have a pretty fair case."

"Upon what counts?"
"Well, the Peninsula Bank fraud for one. Mr. Rutherford here has worked that up, and I must say that he has "A pretty good job for an amateur."
"A pretty poor job" retorted Helderman, with a scornful laugh. "Why he cannot even prove that I was out of the

He thinks he can. And there's a wom-

an thinks so, too."
The banker gave a start and looked around at the silent Rutherford. It was that young man's time to smile.
"What else, Crowder?" asked Helderman, willing to change the subject for 'Oh, there are several other counts, Mr.

"Sheer rot!" commented the banker.
"I'm not sure about that. The evidence is all tabulated now, and you'll have a

mighty hard time to squirm out of it." "Humph" grunted Helderman. In spite of his detestation of the man Rutherford watched his amazing selfpossession with secret admiration. derman was playing his cards to the end and even the detective seemed to recegnize this fact, for he answered his ques

tions with unusual consideration,
"You still do not seem to realize what
a tight box you are in, Mr. Helderman," "But I may add that my own case, the one for the Government, on which I have been at work for several months, is practically complete. I ex-

pect to round it up tonight." And what is that?" s banker. The smuggling case, I have traced

your operations through several coun-tries and over the last ten years—" "Piffling!" burst out the man in cus "Crowder, you seem to forget who

"I know all about that," interrupted Crowder, "and all about you." "Nevertheless I have great wealth," re-joined Helderman, apparently undiscouraged by Crowder's knowledge of the de ception he had practiced in his high financing. "It will be worth your while to consider what I would be able to do for you-if you found it convenient to bea bit careless. A hundred thousand for you, Crowder, and a clearance of the Ballantyne estate for you, Ruther-

sharply. "This is what comes of talking to a prisoner! Now you're trying to add bribery to the list, ch?"

Helderman sank back into his corner and made no further attempt to argue But his keen black eyes were never idle, darting from side to side on the way un-town, as if seeking some way of escape. The stern, set faces of the two men however, gave little encouragement.

It was just half-past ten when the imousine drew up in front of the gate-way to the mansion on the Drive. A small knot of idle promenaders had halfed upon the sidewalk, and stood intently watching what was going on in the big room with the revealing window. It was just such a group of lolterers as might have been found there almost any evening-interested, watching, as the ostentatious financier himself had planned. Craig glanced out to see the cause of

their interest, and gave a shout of amazement. Helderman started, stretched out his neck to see what the other saw, and swore a succession of good, round German oaths. He sprang up; but Crowder's hand gripped his arm, and the

muzzle of the detective's revolver insisted upon his getting out more decorously.
"This time the gate is unlocked, and the dogs are not at large!" Rutherford

Helderman's breath came in a savage

Shout-make but one effort to attract attention, and I'll wound you. I won't kill you; too many people want you alive." Crowder warned, in a low tone.

A liveried servant opened the door, Helderman muttered the oath he dared not speak. The other two hurried him toward the mysterious-leading door of the not speak. The other two hurrled him toward the mysterious-looking door of the big, white room. It opened, and the next moment they were inside.

(CONTINUED TOMORROW.)

Mask and Wig in Comic Opera

"Paradise Prison," a musical comedy sung, acted and danced-most especially danced-by University of Pennsylvania students, was introduced to its native heath last night, via the Forrest Theatre

If the "bigger and better than ever" slogan is still taken at its face value in these parts, it can be applied in its literasense to this, the 28th annual production of the Mask and Wig Club. The melange reaches the highest level it has yet attained for the features on which its repu-tation rests-liting music, diverting pur-lesques on events of the day and intricate feature specialties.

Charles Gilpin, who since the Mask

and Wiggers first learned he could evolve rippling melodies, has been annually drafted into the service of his alma mater, produced the musical numbers which sent the audience away whistling. Darrell H. Smith, of Pittaburgh, supplied the book for the third consecutive year, and Edmund H. Rogers again acted as stage director. Charles S. Morgan, who turned professional after several seasons of directing the club productions, returned long enough to arrange the dance numbers and teach the undergraduate umbers and teach the undergraduates

how to put them across the footlights.

Morgan it is who devised such specialties as the sextet which gives a pantomime to the secompaniment of popular
melodies; "Click, Click, Click," which smploys flashes of light on a dark stage to
produce an insually obtained to produce an unusually picturesque result;
"My Lady's Dress." bringing in a full
chorus in costumes of many nations; a
glee feature, "Please Be My Model." with

glee feature. 'Please Be My Model.' with the Quartier Latin artists of the musical comedy type, and "Blanc et Noir," introducing ornate costumes in the color scheme to be expected from the name—especially if one remembers his French. Morgan invented the features, but it is the dancing skill of the students that makes them successful on the stage. The strictly acting value of a play is necessarily decreased when the women's parts are played by men who are not endowed with faisetto voices; but, making allowance for this lack of verisimilitude, the histrionics of "Paradlse Prison" are well attended to. The feminine parts are looked after by W. Mason Wright, the best actor in the production, who plays a dashing musical comedy star; P. B. Hill, a newcomer, whose make-up and Hill, a newcomer, whose make-up and carriage is an ingenue role are excellent, and Thomas Hart, whose assignment is that of a snobbish society woman.

that of a snobbish society woman.
Other cast parts are played by Thomas R. Merrell, the varsity quarterback last fail, who is in his fourth year as the comedy stay of the Mask and Wig: Robert V. Beiger, another football player, who acts the part of a political loss; C. S. Payns, Jr., and R. W. Bell.
The program describes the librette as a sattre and an allegory. It is scarcely that, but it is just prefeasional annual to avoid introding itself upon the enjoyment of the musical and accent medicy.

personation of the woman who loves and is not loved. She was terribly hampered by her play, but her playing was glorious. It would be of little profit in catalogue her virtues, to run through the long detail of all her fine touches. Since "Tante" it was to be expected that Miss Harrymore should be an actress who suggested with a scrupulous and laborious, but not labored, process of art, all that occurred in the mind and soul of the character she presented. As invalid, as resurrected wife, as woman destined to destruction, she was equally fine She had, to play with her, the excellent Ernest Lawford, Bruce highes, Greece pline

THE THEATRE

all that they could with their parts. Miss Barrymore did infinitely more.

A Deteck-a-tove in Town A Broadway show on Wainut streetthat is in brief "The Dummy," by Harriet Ford and Harvey J. O'Higgins. It brings a \$2 show for \$1 to the large clientels of the Walnut Street Theatre; more, it gives two shows for the admission fee of one. For we have not only the Harvey O'Higtion of the straight-out detective play of "The Argyle Case"—by a coincidence on view elsewhere in town—but the whimsi-cal Harvey O'Higgins of 'Don-O'Dreams.

"The Dummy" is called "a detective comedy," and side-by-each in its unfold-ing plot are a detective story of engrous-ing interest in its ingenious "mystery." There are a great many more kinds of French plays than the American theatre-goer guesses. He knows only two. One its well-articulated details and its excel-lent suspense, and a humorous, sometimes of them is composed of an amorous diffi-culty and innumerable doors; the other, of an amorous difficulty and innumerable ironic commentary, on the methods and substance of the literature of old Cap Collier and Sheriock Holmes. This is not at all foreign to the modes of standard men to write the farce; Mr. Bernstein can account for one of the other sort all detective fiction, for did not Nick Carter of thrilling memory, have comedy in Patsy, the comic coadjutor of shining here of the dime novel? by himself, and sometimes for a great

The Dummy, otherwise Barney Cook, a Bowery lad, as sharp as a steel trap and as bright as a 1915 dollar, emulous of the deeds of his favorite fictional characters absorbed. "The Hawk" isn't by Mr. Bernstein. but it does boast one of those middle acts in which the husband worms out the secret of his wife's love by a series of the "You say-and yet" cross-examina-tions that seem startlingly natural and excling anywhere but in a courtroom. In characters absorbed in a brief as a messenger boy, realizes the height of his ambition to become a "deteck-athe play at the Lyric, the Comte George de Dasetta learns the truth in the usual thrilling fashion, decides to leave his wife to her shame, instead of killing by setting wits sharpened by his gamin career against a gang of kidnap-pers. By his resource, courage and snappy work he discomfits the crook crew—"foils as they say in books-with its cipher either wife or lover, returns, drug-ad-dicted, to consent to a divorce, and uiticode, hidden boss and willing todis, whilst the folling process is under Barney turns a very first-class private detective bureau into a very second-rate mately carries his wife off to a new start toward happiness.
But there is something else in Mr.

detective bureau into a very second-rate auxiliary of his own brilliant efforts.

Oh. yes, Barney Cook was a smart "deteck-a-tove." All the fellers in the audience, envying him his opportunities, were agreed on that. Some of the mothers thought he was too amart to have around the house regularly.

otic, vivid character. It might be the American business man who wanders through the play, looking like one of the old gentlemen that investigate socks Barney, in the conception of Ernest with such satisfaction in the Saturday Evening Post, but, as a matter of fact, Truex, was a real boy with some trim-mings, combining the attributes of Tom Sawyer, Chimmle Fadden and Peck's Bad and straightening out troubles with equal zest and facility. The character, how-ever, who animates "The Hawk" is-the Boy. Mr. Truex made Barney Cook a very different boy from his Charley Mac Lance, in "A Good Little Devil," but just as much a boy-ingenuous, brash,

mobile and resilient.

A Broadway cast at Wainut prices.

That included the impressively efficient detective chief of Joseph Brennan, the true-to-life "grouch" of Joseph R. Garry, the study-in-brogue of Joseph Conyers, the study-in-Bowery of H. A. Lamotte, the delightful. Franches. ore of the Come de l'assetta stockari-era was a Hungarian King. Another was a red rover, a corsair. (We may ignore for the moment the surmise that a Hun-garian pirate would seem as rare an avis as the seacoast of Bohemia which so inspired Shakespeare.)

The inspiration is there, and that is the delightful French waiter of Curt Karpi and the splendid acting of Jane Oaker in a difficult role. And we mustn't omit a separate sentence of praise for the child actress, Joyce Fair, as the kidnapped daughter of millions.

Decidedly every boy who secretly years to cuttle the doubte of years.

to outdo the doings of Young Slouth or of Juvenile Jerry, the Beardless Hawk-shaw, must see "The Dummy." It's edu-cational, it is, And so must every old boy who cherishes fond memorie literary curriculum based on Beadle and Adams' fascinating publications, a course pursued usually behind the expansive covers of Meredith's Atlas or in the kindly shelter of the hayloft. For "The Dummy" will do that rare thing: it will be evoca-tive of gulden dreams, of olden days, of vanished aims of vore.

Hilliard and His Thrills

Perhaps It's its thrills that accoun chiefly for the continuing prosperity of "The Argyle Case," the detective play in which Robert Hilliard opened last night for a return engagement at the Garrick. Other plays, however, have also had their thrills. Some have lived out their little. febrile romance which no other American actor equals, and only Pedro de Cordoba suggests on its more poetic side. His brief lives of popularity and have been forgotten since "The Argyle Case" burst upon the vision of American atregoers, so it cannot be the thrills alone He More likely the play's success is chiefly to the fact that Mr. Hilliard at the start aurrounded himself with an un-usually excellent company and has wisely takes his lovemaking and his cheating with equal zest. They both express the man. Very subtly, by intonation and phrasing, by gesture and giance, Mr. Faversham suggests the touch of the East in the Hungarian. The ending of the last act, when the wife sees him take a hypodemic and finds her love driving her to desmice and finds her love driving her to wisely encourages. Edwin Holland as the mines and Gladings and Company of five. A Burton Holmes Travelette, art, when the wife sees him take a hypodemic and finds her love driving her to wisely encourages. Edwin Holland as the mines and Gladings and Company of the star as state of affairs that the star mines and Gladings and villalnous lawyer; Olive Oliver, as the clever comedy dancing pair, and Madame

Busse's Trained Toy Terriers complcounterfelter's companion; Stella Archer, as the heroine, with only one real scene; Agnes Everett, as the garrulous widow, and Albert Bruning, as the counterfeiter, are the ones that deserve especial men-

an interesting bill. given in the pictures.

Here and There Dainty girls amid artistic surroundings,

with a dash of comedy and song added,

made "The Lingerie Shop" a popular at-

There is novelty aplenty in the bill at the Nixon-Grand. The very latest whims in feminine adornment are found in The Fashion Shop, a musical offering in which

pretty girls, up-to-date music and quick comedy are harmoniously combined. The labloid includes Blanch Latell, of "Naughty Marletia" fame. No end of

laughs were earned by the Van Brothers, with their comedy, "Can Jimmy Come In?" Applause also greeted the efforts of Wroe's Buds, Morris Golden, Sweetle, and Caston and Dalmes.

An inspiring musical program by the Imperial All-star Opera Company is the headline feature at the Globe. Familiar

arias were well rendered by trained sing-ers, who gave excerpts from the best operas. Going from the sublime to the ridiculous. Miller and Lyle extended themselves in comedy, song and chatter, and obtained good results. The Six Musi-cal Gormans showed how to get harmony out of various instruments.

who wen favor were Baxter and South-wick, Lear and Fields, Jack Barnet and Son and Shleid and Rogers, cowboy enter-

Han Ping Chien, a Chinaman who per-forms sleight of hand tricks and presents a number of mysteries, pleased a large audience at the William Penn. He was assisted by three others equally mysteri-

ous. Bill Fogarty and Etnel Kirk of-fered some clever nonsense, punctuated with songs and were warmly appreciated. The very latest ideas in dancing were presented by the Mosocny Brothers, two Phillodylablanes. The Saver Little De-

Philadelphians. The Seven Little Dar-lings, a unique juvenile act, won repeated encores. Harry Holman and company, in a sketch, and William H. Gracey were also greatly appreciated.

also greatly appreciated. As an extra attraction, Charles Chaplin, the "movie"

comedian, was shown in a funny play en

WHAT'S DOING TONIGHT

Masque of Primitive Peoples, Horticultural Hall; So'clock.
Address by Dr. Edward J. Cattell, city statistician, at Pen and Pencil Club; So'clock.
Swedish Colonial Society, Pennsylvania Historical Society, Locust and Bith streets; So'clock. Free.
Annual hanquet, Pennsylvania Association, Philips-Exercy Academy, Hotel Adelphia; 7:20 oclock.
Lancaster Avenue Business Men, 30:30 Lancaster Avenue; So'clock. Free.

Lancaster Avenue Business Men, 3030 Lancaster avenue; Sochock, Free, Academy of Natural Sciences, 1900 Racs street; Sociolok, Cohocksink Business Men, Germantown avenue and 7th street; Sociolok, Free, Market and 52d Streets Business Men's Association, 2210 Market street; Sociolok, Free, North Penn Business Men's Association, 22th And Huntingdon street; Sociolok, Free, Graduntion, Pennsylvania Hospital Training School for Nurices; Sociolok, Hismarck, 160th anniversary celebration, Metrocolitan Opera House, Sociolok, Univer, Phillips-Exeter Alumni, Hotel Adsiphia, 630 octock.

PHOTOPLAYS

EMPRESS MAIN ST. MANAYUNK

GEORGE KLEINE'S Original Production
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THE BARGAIN

By Thomas H. Ince

AND OTHER PICTURES

OFFICER 666

IRIS THEATRE—TODAY
Charles Chaplin in "Caught in a Cabaret"
"EXPLOITS OF ELAINE," No. 8.
Becked Thru Exhibitors' Booking Office

GARDEN

FIFTY-THIRD ST. AND LANSDOWNE AVENUE

Bill Fogarty and Ethel Kirk of

out of various instruments, and

Gaston and Palmer,

But while commending the themselves, it must be acknowledged that the thrills are there. They were sufficient to make every one in last night's enthusiastic audience sit up and take notice from the first rising of the curtain to the going down thereof—that is, all except one member of a stag box party, who in the tensest moment of the tense third act emitted a sonorous snore. He was a rotante exception. traction at the Cross Keys. The tabloid has a number of new ideas and the offer ing is well staged. Knight Brothers and Sawtelle presented their familiar "Man With the Green Umbrella" sketch, and were given a cordial reception. Other notable exception. acts appreciated were the Four Atwells, the World's Harmonlets, De Pinna and the Carl Eugene Troups. Up-to-the-minute subjects were given in the pletures, which are of unusual merit.

Coming to Philadelphia

Last night brought changes at all but one Philadelphia theatre. In the remaining weeks of the season there are hardly likely to be so many novelties again on a single night.

There are, however, a few in sight. One of them, "Little Mary Mack," has already been announced. The other is "She's In Again." Its chief distinction, at this distance, is the fact that Ned Wayburn, superboss of the chorus girl, is its producer. That means lively movement, anyway. Its "story" comes from the French, "Ma Tante d'Honfleur," which has been acted in England as "My Aunt." "She's in Again" will be produced short-ly at Rochester and then come to the Broad for a limited engagement before descending on New York. The cast will include Ada Lewis, Mrs. Stuart Robson, Arthur Aylesworth. Edward Nicander. George Schiller, Elleen Van Blene, Ann Warrington, Sydney Greenstreet, the Hon. Helen Montague and Clifford Rob-

Another novelty of spring is the an-nouncement that the Globe will add feature film to its program of vaudeville hereafter. The first is "Hypocrites," an elaborate spectacular production recently on view in a Broadw-y theatre, but new to Philadelphia. Its prologue, set in medieval time, depicts the carving of a statue of truth by a young monk, the unveiling of her beauty and the death of the monk at the hands of a populace which fears the truth. In the second part, all the characters are seen in modern guise, with the monk as a minister trying to show truth to his congregation. In a vision, he sees how all the people about him turn away from one cause or

another. In connection with "Hypocrites," the management of the Globe will offer cash prizes aggregating \$250 to patrons submitting the best essays or criticisms of the photoplay, its theme and its moral influence.

> Vaudeville KEITH'S

There is plenty of dash and style in the offering of Evelyn Nesbit and Jack Clif-ford at Keith's this week, and the act "went over" on its merit. Miss Nesbit has a quiet way of working and shows a sincere desire to please. The net open candy variety. H Her partner belps her m. A whirlwind dance, which is above the average, concludes the act. The couple were rewarded with abundant applause.

abundant applause.

It was a toss-up between Joseph Jefferson & Co. and Swor and Mack as to who won the most laughs.

Mr. Jefferson presented a novel sketch. "Poor Old Jim," by William C. De Mille. It tells a story of a wife who reformed her husband by making him believe that he was dead. The discovery of a telegram announcing his death had the desired effect upon the erring man, and he finally agrees to swear off.

Swor and Mack didn't require a sketch
to get them laughs. One of the pair

caused an uproar every time he rolled his eyebalis. He then selected a definite spot on the stage, and answered intricate questions in monoayllables, showing that an artist who is really a comedian can get laughs without words or action. And of much importance was Miss Harriet Burt. She sang a number of character songs in a unique manner and Edwin Holland as the | mings and Gladings, an exceptionally

THEATRICAL BAEDEKER

ceilent cast. Hartley Manners' popular and amusing comedy of the impetuous young trish girl and what she does to a sedate English family. First-rate amusement. 8:15 BROAD-"The Shadow," with Ethel Barrymore. A translation of Dario Niccodemi's "L'Ombre." The story of a woman who re-See review 8.15
FORREST—"Paradise Prison." The annual production of the Mask and Wig Club of the University of Pennsylvania. Charles Glipin has written the music. The "book" satistee reformed prisons and puts some of their vagaries on the stage. See review. 8:15

WALNUT-"The Dummy," with Ernest Trues. A detective comedy in which Darney, the slum bay, turns sleuth and de-feats a band of kidnappers. See review. 8:15

VAUDEVILLE. KEITH'S—Evelyn Neshit and Jack Clifford in modern dances; Jeseph Jefferson and Com-pany in a sketch by William C. do Mille; Will Oakland and Company, in 'At the Club"; a Burton Holmes travelette; Harriet Burt, singer; Roy Cummings and Helen Gladyings, singers; Mme. Husse's troupe of toy terriers; Swor and Mack and Hearst-Selig motion pictures.

Selig motion pictures.

NIXON'S GRAND—Hugo Hansen's musical conselletta. "The Fashion Shop," with Hanche Latell. of "Naughty Marietta." and Earl Corr; "Can Jimmy Come In?" with the Van Brothers; Mr. and Mrs. James Kelso. in "Here and There in Vandeville"; Wree's Buds. senig and dance; Morris Golden, comedy violinist and "Sweetle"; Gaston Palmer, panteminic juggler, and laughing motion pictures.

motion pictures.

GLChE—Mme. Dorse and her Imperial AllStar Opera Company in excerpts from grand
opera: Miller and Lyles, colored comedians;
the Six Musical Gormans, instrumentalists;
Sidney Baxier and Beatrice Southwick, on
the write: Lear and Fields, chatter and
sengs: Jack Barnett and Son, lilligutians,
and Chields and Rogers, in cowboy diversions.

gicians: Kirk and Fogarty, singer and gicians: Kirk and Fogarty, singer and comedian; the Moscogny Brothers, in "Fads in Vaudeville"; the Seven Little Darlings: Harry Holman in "Adam Rilljoy"; William H. Graccy and Charles Chaplin, the film comedian. CROSS KEYS (first half of week)—"The Lingerte Shop"; the Four Atwells; Hnight

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THE BREAKERS

Brothers and Sautell, in "The Green Umbrella"; the World's Harmonists; de Pinna, aerialist, and the Carl Eugene Troupe, (Second half of week)—The Sierra, Sunbeams, the Four Atwells, the Ruth Richardson Company, in "Moving Day"; Joe Fondeller, with an accordion; Lewis and Chapi and the Great Richards.

NIXON-Porter J. White and Company, in "The Visitor"; "Little Miss U. S. A."; the Gallerini Four, Brown and Barlowe, Miss Maurice Wood, the Brightons, and Richard Carle in the movies.

AMERICAN-"The Misleading Lady," with the resident company. The very amusing comedy of the "strong man" and the femi-nine fascinator, lately seen at the Broad. BURLESQUE.

BURLESQUE.

GAYETY—"Heilo Paris," with Florence Tanner. A miscellaneous musical melange.

DUMONTS—"The Jitney Bus." "The Four Crazy Piddiers." The Panama Exposition" and other travestics.

TROCADERO — Tom Miner's Rohemian Burlesquers, with Billy McIntyre.

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