NEXT WEEK: WM. COLLIER, GEO. COHAN, IN "HELLO BROADWAY" AT THE FORREST





PLAYHOUSE

THIS week brought Philadelphia a curious assortment of plays-and a curious assortment of triple coincidences. There were two dramas from the French, "The Hawk" and "The Shadow," two detective plays by Harvey J. O'Higgins and Harriet Ford, "The Dummy" and "The Argyle Case," and the two most distinguished rising actors of the American stage, William Faversham and Ethel Barrymore. Not to mention that extraordinary bit of piffle at The Little Theatre, "Monsieur Poiret"; its production is a coincidence all by itself.

Comparison between the two new French plays is both natural and interesting. That it redounds to the advantage of Mr. Faversham's vehicle is not so much the fault as the misfortune of Dario Niccodemi, who wrote Miss Barrymore's. Perhaps he tried too hard. At any rate, "The Hawk" is a straight-

forward, naive drive at a particular dramatic effect. No act is overcrowded with action; there is hardly more than one emotional point in each. But it is perfectly clear what Francois de Croisset is trying to do-tell an exciting story with an ingenious kink in it, and end with a half-piteous, half-heroic touch. hat might also be an outline o

Shadow." There is the exciting story, built upon discovery and confession. The fact that the feminine victim of the eternal triangle has been a paralytic invalid adds to the effect just as the fact that the husband in "The Hawk's" tri-angle is a card-cheat. The deceived woman in "The Shadow" decides to do what she can to shade the road that her husband must take with the woman he has chosen. The ruined man in "The Hawk" finds the wife he had lost giving

Hawk" finds the wife he had lost giving up her lover and returning to help him build a new life.

But the parallelism ends with the stories. In treatment "The Shadow" lacks the straightforward, theatric drive which saves "The Hawk." Mr. Niccodemi is too serious-minded or too much the creature of his time to make the Sardouish most of his exciting plot, or to carry it along in the elevated and artificial atmosphere of the sentimental theatre. He is continually thrusting in bitter, naturalistic incidents and bits of character; he is trying to treat the affair tharacter; he is trying to treat the affair as a serious problem after he has con-lived it as a theatrical "stunt." But his evident desire to strike the best in playwriting is apparently wrecked by the outre character of the story and his yet undeveloped powers as a dramatist. At any rate, "The Shadow" is miles ahead of his "Prodigal Husband."

Disappointing as "The Shadow" proved by reason of what it might have been, an evening at the Broad is still well spent, because it brings Miss Barrymore a step higher as a serious actress. Her impersonation of Berthe is not entirely as impersonation of Berthe is not entirely as satisfactory as her work in "Mid-Channd," but only because Pinero gave her a simpler and more satisfactory problem. Not even Rejane could quiet doubts about the heroine of "The Shadow."

But all that is carping criticism bender impersonation. It leaves absomen's impersonation. It leaves absomore's impersonation. It leaves abso-lately no mistake as to where the actress headed. She makes no play with her eastly or her charm. She drives the fich voice to accents of dull pain and desperate rage, which make it harsh, unbeautiful, but real with power and trath. Miss Barrymore, impersonating reality, shows with infinite clearness just was Mr. Niccodemi should have done and just how he falls short. and just how he falls short.

While "The Hawk" is as much below Mr. Faversham's sterling abilities as "The shadow" is below Miss Barrymore's, the shadow" is below Miss Barrymore's, the play at the Lyric must be credited with saving to display and re-emphasize the teler's unique talent—the vivid, the remante, the poetic, within the husk of poetic than the poetic, within the husk of poetic display is a standard of poetic display. Mr. Faversham main be a distinguished player of poetic drama; he has proved it with his Shakes—as. But he can be something much hisr and much more needed in our presmitheatre—a player who can put spirit, salon, high lights, a quality that is at estimal poetic, into the impersonation of the men of our own day who do undensally possess that high attribute. It is While "The Hawk" is as much below

MODERN DANCING

udents' Chapter N. E. Cor. Park and and Class Instruction. New Class Boulable Wednesday. Assembly y. Two Halls for Bent.

E - KEITH'S THEATRE BALLROOM GINNERS' CLASS WEDNESDAY EVG. lireom can be rented. Private lessons. PRIES WALK SAT. NIGHT, 52D ST.

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Mr. Faversham's crowning distinction, combination of personality, conception and ability, that he can achieve those qualities of the spirit which so often travel only in the company of weakling, feminized poets, and that he can still remain a virile man. But, perhaps, that is why he can touch the heights.

As for the humor, let us recall only those two pricess moments in the last

those two priceless moments in the last act. One when Barney picks up the tele-phone in that absent-minded way which comes under stress, says "Hello . . . Wait a minute," and then looks up the number. The other, when Banning explains about the \$10,000 reward that Barney has won and then asks, "What's the first thing you're going to do with your money.

Two unusual opportunities to witness continental dramas acted and set in the Continental manner may shortly come to Philadelphia. One is already settled. On April 25 Rudolph Christians, a distinguished actor as well as a distinguished stage director, brings his Irving Place Theatre Company to the American for a week of German plays. For two years he has been given the Broadway theatri-cal managers lessons in how to conduct a real theatre with a real company and

The third Continental play will be "John in his records, and no attempt has been Gabriel Borkmann," which Emanuel made to portray him on the stage, but he The third Continental play will be "John Reicher and his company will bring to the Little Theatre April 16. Mr. Reicrer is a leader of the German stage, who has taken the opportunity of the war to establish in New York an organization called the Modern Stage. It gives special prothe Modern Stage. It gives special productions of notable plays for a few performances before an audience of sub-scribers only. His production of Ibsen's great tragedy should be notable. His daughter, Hedwig Reicher, is in the cast.

Ego—Other People's By GEORGE M. COHAN

Ego, especially the exaggerated kind, combined with the desire for free advertising, is a self-interest trait we do not like to discover in



the make-up of our friends. Yet we are all more or less smeared with it. No matter how such a man may protest that he prefers the background to the background to the limelight, there'll limelight, there'll come a time and place when this vanity streak will assert Reelf, and the court of last resort is the theatre.

GEO. M. COHAN. observation have taught me the truth of this assertion, principally experience, for there is hardly a night that I play that I do not have ience, for there is hardly a night that I play that I do not have some new evidence of it. A recent experience that came under my observation will serve to point this. It was just before I went on for the first act in "Hello Broadway" that my manager came back to my dressing room with a note which he explained had been handed him by a gentleman in immaculate evening garb with the request that he deliver it at once, and this is what I read: "Dear Mr. Cohan-We are a party of

"Dear Mr. Cohan-We are a party of six in the lower right hand stage box. We are, to a man, enthusiastic Cohan rooters and have been for years. Now. Mr. Cohan won't you do something for us? We represent (mentioning one of the big advertising concerns of the country)

big advertising concerns of the country) and we want you to mention our name tonight in the play. You can do it, I am sure, without much trouble, and it will tickle the boss, who is with us, almost pink."

It is needless to say that as far as I know the boss retained his usual complexion, for I refrained from using the name of his product.

Another time I received a special delivery letter from a young man who was particularly modest. This chap was going to be in the audience that evening. This is what he would have liked to have me do.

me do.
"Dear George Cohan-You don't know MODERN DANCING

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me from Adam, so it's an even break, but I am keeping company with a peach who is crazy about actors. To make myself solid I have been telling her that I know all the most famous ones, yourself included; that we are boon companions. We will be sitting in the front row, alsee that seats, right hand centre section, and I will be wearing a big white chrysanthemum in my coat lapel. Now, Mr. Cohan, if you want to do me a big favor, recognize me want to do me a big favor, recognize me when you come on the stage for the first time-kinda wave to me friendly like, dontcherknow, and then if you could only say 'Hello, Jimmy, how's every little thing,' or some other pleasant cordial remark every now and then while you are on the stage, it will cinch things for me with the skirt."

About Burns and the Author of "The Dummy'

By an interesting coincidence, two detective plays by Harvey J. O'Higgins and Harriet Ford are now in Philadelphia-"The Argyle Case,"

at the Garrick, and "The Dummy." the Walnut. The following is an en-tertaining account of the method by which William J. s, the detec-worked with with the playwrights in their collaboration. When Messrs. Klaw and Erlanger signed contracts with William J. Burns and Harriet ord and Harvey J. O'Higgins for the production of a production modern



H. J. O'HIGGINS

play, Miss Ford and Mr. O'Higgins had already drafted the plot of the crime in "The Argyle Case," and Mr. Burns worked with them on the solution of that crime as if it were a case brought into his own office.

The methods which he employed in detecting the criminals are those which have made Burns famous. The plot of the play is not founded on any real case has directed the work of the detectives

one of them. The first scenes were written at the time of the McNamara confession, and he heard them at the successful conclusion of his work in Los Angeles. Some of the later scenes were passed upon while he was incognito in a Philadelphia

hotel, directing his investigation of the graft in Atlantic City. . In the midst of his work on his important cases in Detroit and Washing-ton, Columbus, Chicago and New York, Mr. Burns has accepted his role of consulting playwright as a happy recreation. "We'll get together on this tonight," he would say to the authors, "about 12:30-after the rest of the office has gone to bed." According to the authors, running out a play-case with William J. Burns is a short-cut to a sanitarium. There's nothing so busy as Burns.

Mr. O'Higgins has something to say about the criminal class that has made the theme of so much of his writing: "They're just human beings! Gunmen and gangsters, safe-breakers and kidnappers, murderers and miscreants in general —they're just human beings. Crooks have senses and consciences and feelings. They run cities and nations and politics, and plays and trusts and railroads and a lot of things. Any morning you're likely to pick up the paper and find out in the latest bunch of graft investigations that some of your friends are high-class crooks.

"For, potentially, there's not much difference between a crook and an honest man. A crook is a man who has been tempted beyond his breaking point. An honest man is a man who has not been so tempted. Our breaking points vary, for some of us can stand more tension than others-but none of us is unbreak-able!

"The people who get into prison are put there because society at large—you and the rest—believe that they have proved by breaking the law that they are different from the people outside of prison and need different treatment for the safety of the public."

Theatre Phone atinee Today 2:30 : Tonight at 8:30 Raiph Herz in "MONSIEUR POIRET"

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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 read a Furilly family.

does to a sedate English family. First-

BROAD—"The Shadow," with Ethel Barrymore. The story of a woman who recovers from long years of pa-ralysis to find her husband and her best friend lovers. Miss Barrymore ex-

GARRICK — "The Argyle Case," with Robert Hilliard and Albert Bruning.

A return engagement of the familiar detective melodrama, in which Mr. Hilliard hunts down a daring gang of criminals by the approved methods of

LYRIC - "The Hawk," with William

Faversham. Tense play of a husband and wife who live by cheating at cards.

The drama comes from the discovery

of the knavery by the wife's lover. Mr. Faversham, as always, distin-

rate amusement.

Mr. Burns,

VALNUT-

WILLIAM

ceptional; the play not.

KEITH'S—Catherine Calvert in "To Save One Girl," a playlet by Paul Arm-strong; Long Tack Sam and Company, Chinese magician; Josie Heather and Henry I. Marshall in song and comedy; Trovato, eccentric violinist; the Aus-tralian Woodchoppers; Kramer and tralian Woodchoppers; Kramer and Morton, comedians; Toney and Nor-man, comedy skit; Lucille and Cockle, presenting "The Human Bird;" the La Vars, novelty dancers, and Hearst-Selig News Weekly.

NIXON'S GRAND — Hang Ping Chein and his Pekin Mysteries; "Doc" O'Neil, late of "Fads and Fancies"; Archer and Belford in "A Janitor's Troubles"; McGowan and Gordon, co-medians: Mae Aubrey and Estelle Pichle Charles Hoppington Richle; Charles Bennington, "The Mar-velous Monopede," and laughing

WILLIAM PENN THEATRE-Imperial All-Star Opera Company, with Mme. Doree; Smith and Cook and Marie Truex. A detective comedy, in which Barney, the slum boy, turns sleuth and and Bowen in popular songs; "Here and There in Vaudeville," with James

SHAM'S ART IS SEEN AT

· INTEREST

ING AND VI-

LENT PLAY ING.

-Telegraph

-Bulletin

ITS BEST.

Kelse and Blanche Leighton; Lane and O'Donnell in "The Lunatic Tumblers"; Little Miss Jean, a juvenile mimic, and Charles Chaplin in "In the Park."

CROSS KEYS (first half of week)-Felix and Vair in "In Search of a Past";
Dixon Brothers and Smith, Groh Brock and Company, Mason and Boyle in "The Trading Stamp Girl"; Naymons and his trained birds, the Cevene Troupe. (Second half of week)—Alfred Latell and Elise Vokes in "A Dog of Fantasy" Isabelle Miller and Company. Fantasy", Isabelle Miller and Company in "The New Boarder"; Schovani Troupe of acrobats, John F. Clark, monologist, and the Manikins, dancers.

AMERICAN—"The Common Law," with the resident company. A drama made from the well-known novel of Robert Chambers of the artist and the model he espouses but does not marry. BURLESQUE

CASINO—The Rosey Posey Girls in "The Live Club," with Harry Bentley and Miss Billie Davies. MINSTRELS
DUMONT'S—Dumont's Minstrels in "The
Jitney Bus" and familiar travesties,
with new songs and ballads.

ART STUDENTS ADRIFT

Supposed to Be Wandering Along

Main Line in Unusual Garb. Three young men from the Pennsylvania School of Industrial Art are wandering somewhere along the Main Line of the Pennsylvania Railroad this morning dressed in flowing white robes, dainty nurses' caps and bearing a ghastly red gash around their necks after the fashion of a successful suicide. Their exact whereabouts are unknown to their friends. They are somewhere between this city and Downingtown, Pa.

Lust night, after having signal honors conferred upon them by the Delta Phi Psi Fraternity, into which they are being initiated, they were led to West Philadelphia Station and placed upon the 11:52 Pittsburgh train with a ticket each for Downingtown and nothing else. As they were more or less desired. were more or less desirous of shunning publicity they sat in the end seat in the train and left at their destination without undue ostentation. After that the inky darkness of the night swallowed them.

The young men, Moss, Reilly and Driscoll, will probably arrive here some time today. It is not expected that they will

today. It is not expected that they will enter the city by the front gate. In fact, they did not seem desirous of entering But they will come back, that is nearly certain, because the most essential part of their attire is securely locked in the rooms of the Delta Phi Psi—and it is still chilly these mornings.

MULE KILLS FARMER

FORREST—"Hello Broadway," with George Cohan, William Collier, Louise Dresser and half of the Dolly Twins. A big, busy and—though it seems impossible—brainy "revue." This time there is real travesty. The piece has been one of the three musical successes of the New York season. Among the dramas satired are "It Pays to Advertise," "The Miracle Man," "Kick In," "The Hawk," "Mr. Wu," "Daddy Long Legs," "On Trial," "The Phantom Rival," "Innocent," "Outcast," "My Lady's Dress," "Chin-Chin," "Pygmalion," "Watch Your Step" and "The Song of Songs," Victim Is Dragged to Death by Animal.

DUNCANNON, Pa., April 19.—Edward Spease, 38 years old, a Wheatfield town-ship farmer, was dragged to death on his farm yesterday. In jumping on the back of a mule, he fell and his foot caught in the harness. Before he could extricate himself the mule started off and dragged him for a long distance. His clothing was torn from his body. He lived but a few minutes after the accident.

Archibald to

Talk on the War

James F. J. Archibald, who will appear here in an uncensored war talk Tuesday and Wednesday evenings, at the Metropolitan Opera House, is one of the very few foreign correspondents who visited the Austrian front on the eastern side of this great conflict. Mr. Archibald was with the Austrian armies on von Hindenburg's right, and saw many of the great movements which have become famous, including the great retreat through the passes in the Carpathian Mountains. Mr. Archibald was personally presented to the Field Marshal, His Royal Highness Archduke Frederick, who commands the Austrian armies, by his son-in-law, Prince Hohenloe, the Austrian Minister at Beriln. Among Archduke Frederick's many titles is that of Duke of Teschen, and it so happened that the headquarters of the army at that moment were situated at Teachen, and Archiduke Frederick re-ceived Mr. Archidald in his own castle where he was invited to attend the mess.
Mr. Archibald will show 3000 feet of
moving pictures taken at the front.

"ROTTEN RAGS," THEME OF "BLACK BILLY'S" SERMON

Evangelist Will Preach Before White Persons Tonight.

"Rotten Rasa" will be the subject of a special sermon for white persons to be delivered tonight at Varick African Methodist Episcopal Temple, 19th and Catharine streets, by the Rev. Alexander Willbanks, the "Black Billy Sunday,"

who is holding a revival there.

A new "mystery" has developed at the A new 'mystery' has developed at the Temple among the members of the con-gregation. It might be entitled "The Mystery of the Millionaire Man of Mystery"—who has disappeared. The pas-tor, the Rev. S. L. Corrothers, says he has gone to New York and will be back

next Monday.

Members of the congregation are deeply puzzled by the "man of mystery." The latter is still known at the church as "W. R. Austin, of Wesserly, R. I.," but he admits this is not his right name. Another name put forth for him is "W. E. Fink, of Norwich, N. Y." No one can be found who will say this is correct.
While "Austin" or "Fine" was in this city he is said to have registered at his hotel under a different name every day in his effort to "get protection" from the 'mob seeking donations,

"What's Doing Tonight?"

Exhibition and social evening, Philadelysia Chapter, American Institute of Architects, Art Club; 8 o'clock
Banquet et Civil War veterans, in commemoration of Appomatics anniversary, Darby; 8 o'clock.
Dinner, Central High School class of 1905, Adelphia Hotel; 8 o'clock.
Dinner, Pel Omega Fraternity, Adelphia Hotel; 7:30 o'clock.
Annual play and dance, New Century Club; 8 o'clock.
Woman suffrage rally, West Philadelphia Y. M. C. A.; 8 o'clock. Y. M. C. A.; S. o'clock. Alumni Association, Franklin Institute School of Mechanic Arts, Hanscom's: 6:30 o'clock. Local option rally, 1314 North Franklin mreet; S. o'clock.

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An absorbing story of a typical American youth who impersonates a deaf mute to recover a kidnapped girl from a gang of most polite

"A cleaner, more entertaining more re-freshing and more delightful play of the character has not been seen in this city for a long time."—Evening Bulletta. Phila has adopted "THE DUMME."



5 OTHER ACTS

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