NEXT WEEK: "UNDER COVER," GARRICK; WM. HODGE, ADELPHI; "HANDS UP," LYRIC

HENRY MILLER TALKS OF ART, THE MOVIES AND SCENERY

The Hunger of Achievement and the Artist It Creates. Real Drama Safe From the Photoplay-A Conservative on Scenery

some young man of open, handsome fea-tures, who "takes well," and who can ex-press, with the aid of the magnification of the lens, the common emotions so that

tre, a rich, ripe conservative it is his linsinctive ambition to save the best as the past has shown it. He studies the present and selects those things of it that

Local Theatre Notes

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AND ALL PREVIOUS EFFORTS IN PRESENTING

to the fine art of dress

LYRIC

T ISN'T every actor that can talk as anything proves the great part that mounted that can hit off the deeper difitles of his art with the imaginative phrase of the trained writer. Henry can and does. But then Henry Miller long ago proved his rare intelliice in productions like "The Great Divide" and "Her Husband's Wife," America's high water marks in drama and comedy.

of the lens, the common emotions so that no man may mistake them! The women stars made by the movies are merely good-looking young girls with personal charm and youth. If they had to convey emotion with the voice, where would they be? Back in musical comedy whence some of the most successful have come from. And so it was no surprise to the presant writer to hear Mr. Miller, as he lolled at ease between matinee and night performance this week, express with a new and singular beauty the "hunger of achievement" that leads perhaps not to success. but certainly to something finer and more enduring. Such a sense of life and art has long animated Mr. Miller. He may be—as he delights to assert—"a shopman." Occasional productions of such sentimentality as "Daddy Long Legs" doubtless please his pocketbook better than his soul. But, for all that. Mr. Miller is no victim of that "fatty degeneration of success" which he sees sapping actor after actor of the American stage. achievement" that leads perhaps not to present and selects those things of it that seem permanent. On this particular afternoon he had a pile of books about the "new stagecraft" of Gordon Craig and Max Reinhardt on his table. He had read them and rejected them. Their eccentricities annoyed, their divergence from the art of stage setting as he had seen it grow up about him. So he wanted no "red skies and purple trees." And yet, as the writer reflected at the door, the simplicity of Mr. Miller's square-cornered and sparsely settled rooms is only one angle of that same new stagecraft that Mr. Miller condemns. That "hunger of achievement" led Mr. Miller as surely on the road to a beautiful and appropriate

Mr. Miller, like almost every other error who is an artist first and a star afterwards, knows that one solution of the American theatre problem, one way to give good performances of good plays to give good performances of good plays at a decent price, is the resident company. He has seen its success in Europe, and he himself graduated from a similar organisation of his early days. But even now, with city after city trying some experiment in local production, the Broadway company of well-balanced actors seems only a hope. The stage is in the toils of competition; competition within itself, competition with the movies. Actors salaries have become almost prohibitive to any manager but the man of big successes. the man of big successes.

And so, of course the talk was off on the inevitable tack of the photoplay? Are the movies the inevitable enemy of the drama? Will they extinguish it? All the

"It's strange," mused Mr. Miller, "how these things come up again and again. Once people were asking, is years ago, if the automobile would abolish the horse. I notice—as a farmer—that I have to pay just as much for a good pair as I ever did. The phonograph has come. It is extremely popular. Yet concerts, rectals, operas go on-and we even sing now and

Melodrama. Mr. Miller sees plainly enough, and low comedy, those are the points of attack where the movies are felt. They do that sort of thing better than it can ever be done in the theatre. And they do it cheaply for just the people

And they do it cheaply for just the people that want that sort of thing and that cannot afford the ordinary theatre prices. "The price, after all," says Mr. Miller, "is half the scret of the movies." Two-dollar photoplays, he thinks, can be successes only in exceptional cases. "The Birth of a Nation," even though an unusually elaborate and skilful production, owed its success to the "genius of sur-prise." The surprise, it is impossible to repeat, the spectacular elaborations are hard to outdistance; only the skill re-

But will people pay \$2 for that skill alone, when it deals only in the flat, only with slient figures? The charm and the power of the stage, Mr. Miller believes, in the acting, and the acting of the steen drama has that "virtuosity of the volce" which the motion uttent lack If voice" which the movies utterly lack.



Cardo Pier and Nolls

PRETTY

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Other Notable Vaudeville Peatures PROGRAM CHANGED ON THURSDAY

MERICAN L CHANGED MON AND THERS. Ten Four Sons Jacks

Sahara

SOME "BY HECK!" HISTORY

By WILLIAM HODGE

Playe of rural New England-of the type now popular and best known and inderstood in "The Old Homestead," Shore Acres" and

rowth on

ankee

derated.



duced in this co WILLIAM HODGE Enown play is 'The Contrast' written by a Boston man, Royal Taylor, more than a hundred years any and acted with small success by Thomas Wignell, an excellent English lish actor, who came to America and established himself here about 1786. Some 30 years later another Yankee character 30 years later another Yankee character was presented in the Jonathan of "The Forest Rose," a musical piece in which several actors won distinction, notably Henry Placide and "Yankee" Hill.

However, it was a citizen of Chicago, Dansforth, Marble, who first made the Yankee shrewdness and Yankee humor successful as a stage portraiture. While he was managing the Chatham Theatre in New York he got hold of a play called "Sam Patch," which contained an excellent depiction of a New England character. He played the part more than a thousand times in this country, then went to London and met with great success in "The Vermoni Wood-Dealer."

achievement' led Mr. Miller as surely the road to a beautiful and appropriate stage as it had Gordon Craig. It will lead K. M. ss in "The Vermont Wood-Dealer."
"Solon Shingle" made its appearance The November bockings at the Lyrie Theatre include an all-star revival of "Trilby," beginning November 5: Al Joison in "Dancing Around," the week of the 22d, and the great morality play, "Experience," opening on the 29th. about 1842, and several New England com about 1842, and several New John and adding played the role in succession, the best known being Joshua S. Silsbee, "Yankee" Hill and John E. Owens. Solon as a simple-minded but was shown as a simple-minded but shrewd Yankee, whose chief anxiety was over the loss of a "har'l o" apple same." It was for Joshua Blisbec, who went to When Selwyn & Co. and Mrs. Belle Armstrong Whitney present "The Whit-ney Fashion Show" at the Garrick Thea-tre for two special matiness. Monday and Tuesday, October 18 and 19, only, direct England and met with moderate success there, that Tom Taylor wrote "Our American Cousin," a momentous play in the-atrical annals. It made the reputation from its successful series of special mat-inees at the George M. Cohan Theatre, New York, the local stage will have its of two actors on its first performance-

was this play that was being presented on the stage of Ford's Theatre, Washing-ton, on the fateful night when President

GREEN

Smile

or

a Tear

Every

Minute

TWO WEEKS ONLY

BEGINNING MONDAY NIGHT, 8.15

Lincoln met his death at the hands of an

E. A. Sothern, who was unwillingly cast for the "silly ass" role of Lord Dunfor the "silly ass" role of Lord Dun-dreary in the play, made an immense hit in the part, and even Joseph Jefferson's tremendous performance of Asa Trench-ard did not overshadow that of Sothern. The County Fair" ard did not evershadow that of Sothern.

"The Old Homestead" grew out of a mere sketch of two scenes, and was presented as a completed play in Boston in 1877. Since that time it has been seen by more than 6,000,000 people. Then came "Shore Acres" and "Margaret Fleming." in which James A. Hearne reached great popularity. After this there followed a long list of plays which depicted some have been slow of American stage nd have attained a growth at all in English then-where the long list of plays which depicted some phase of New England life. Charles Hoyt took several flings at the Yankee. character s burlesqued un-

"Way Down East" begins the modern list of the Yankee play on which we can place such recent plays, inasmuch as they contain homely characterizations, as "Rebecca of Sunnybrook Parm," and the plays in which I have met with considerable success, "Mrs. Wiggs of the Cabinge Patch" and "The Man from Home." and, of course, my present play, "The Road to Happiness," But the Yankee and women ave been made as central figures

THE MORTAL FILMS

By D. W. GRIFFITH Will the silent drama ever put forth immortal art products? No. The mo-tion picture is acting, and the fashion of acting changes with each age. The stage work of Forrest, Macready, Kean or Kemble, if it could be accurately reproduced, would appear crude, stiff and awk-ward to us of today. The seting of today may similarly seem unnatural or impos-sible to the people 200 years hence. But the immortal stories will be there, the world's legacy of great characters and great scenes, to be picturized accord-ing to the changed ideals of the succeed-

ing generations.

THEATRICAL BAEDEKER

GARRICK—"Under Cover," with Rockliffe Fellowes, Florence Malone, Bruce Elmore, Ann Faystone, W. R. Randall, Mildred Barrett, Hubert Druce, Dorothy Carothers, Russell H. Davis, Adrienne Bonnell, Harry Crosby, George Mason and David Terry. A melodrama by Roy Cooper Megrus and Watter Hackett, which ran out last senson and the season before in New York and Boston, respectively. It deals with customs thievery and has a turn in its plot which it is nothing less than treason to the playgoer to disclose. Limited engagement.

ADELPHI—"The Road to Yesterday," with William Hodge, Ida Vernon, Scott Cooper and others. A comedy-drama of rural life, by Lawrence Whitman, giving Mr. Hodge a more youthful but no less whimsical purveyor of provincial accent than his Daniel Voorbees Pike of "The Man from Home." He gets into difficulties over the fathering of a child left at the doorstep of an impocent girl, but comes out decidedly on top. Lately seen in New York.

LYRIC—"Hands Up!" with Irene Franklin, Maurice and Walton, Bert Green, Willard Simms, Bobby North, George Hassell, Hazel Kirk, Willard Louis, Artie Mehlinger, Alfred Latell, Peter Swift, Adele Jason and A. Roblins. An elaborate musical production of the revue order, with 12 scenes and proper number of chorus girls. The book is by Edgar Smith and the music by Ray Goetz and Sigmund Romberg. Sing Sing and the films come in for attention. Two weeks only.

PHOTOPLAYS CHESTAUT STREET OPERA HOUSE-Second week of Triangle productions.
"The Coward," with Frank Keenan, an Ince-supervised production; "Old Heidelberg," with Dorothy Gish, a Griffith-supervised production of Manafeld's popular old comedy; "A Favorite Fool," with Eddie Foy, and "Stolen Magic," with Raymond Hitchcock, both from Mack Sennett.

METROPOLITAN OPERA HOUSE—"The Blindness of Virtue," a photoplay ver-sion of Cosmo Hamilton's play; a con-densed version of "The Chimes of Nor-mandy"; grand opera selections by Ar-thur Aldridge and others; a patriotic tableau, symphony orchestra and travel and comedy films.

CONTINUING

BROAD — "Daddy Long Legs," with

Henry Miller and Ruth Chatterton;

Jean Webster's novel of the "Orphan's Progress," made into a sweet, sugar but well-acted success.

but well-acted success.

FORREST—"The Birth of a Nation,"
with Henry B. Waithal, Mae Marsh and
Spottiswoode Akin. D. W. Griffith's
mammoth photoplay of the Civil War

BROAD and

and Reconstruction, founded in part on Thomas Dixon's "Clansman," A mar-velous entertainment.

BTOCK KNICKERBOCKER — "Butterfly on the Wheel," with the Knickerbocker Play-ers. The English drams of a flighty but innocent wife, who only just escapes run in a divorce court.

WALNUT—"The Vampire," with Marie

Curtia, Robert Hyman and the Walnut Players. A drama in which a girl, ruined by a man much older than herself, seeks revenge on other males, but turns ultimately to redemption.

VAUDEVILLE

REITH'S-A Gilbert and Sullivan Revue, made up of music from the classics; Gertie Vanderbilt and George Moore, in new songs and dances; Charley Grapewin and company, in "Poughkeepste"; Al Golem troupe, in an Oriental sur-prise; Ryan and Tlerney, singers and planists; Webb and Burns, the Italian Minstrels; Albert C. Cutler, "The Yan-kee Hilliardist"; Fred and Adele As-taire, songs and dances, and the Hearst-Salle may plettires. Selig news pictures. NIXON'S GRAND-"The School Playgrounds," tabloid musical comedy; and and Brothers, musical clowns; Castan and Nelson, who sing songs; Stanley and Lambert, songslogists; Miss Wills and assistant, chair balancers; Jaco Onri, with French "devilsticks."

Onti, with French "devilations."

GLOBE—"Pier 18," a seminautical material commedy: Cardo and Nolls, "Felles of the Day," a munical skit; Whinney's Operatic Dolls, Fred Weder, the Crying Ventriloquist; Galloway and Roberts, in "A Study in Black and White"; the Lampines, in burisaque magic; the Bounding Tramps, Camerun, DeWitt and company, in "The Green Forgot," and Colonel Jack George, in a monologue.

a monologue.

OROSS KEYS — First half of "esk" "Everybody." an allegorical playist Cook, Lafferty and Hummell; McCleilan and Carson, skaters; Mott and Mansiteid, "The Manicure and the Sport"; Hawley and Hawley and Bot Anderson and his trained pony. Second half: "Everybody"; Muffit: Olivetistrio, songsters; Godfrey and Henderson; Silver and Duval; Standard Brothers at histes, and Hockey, Pains and Harkins, in songs and chatter.

AMERICAN—First half of week, "Pur Jacks and a Queen"; Burroughs and company, in a sketch; Marie Arvilla in a singing act; Silver and Duval, and Black and Miller, comedy gymnass, Second half: "Ten Sons of Sahara", Carrie Lillie, comedienne; Milton Rimheld and company, in "The Cowboy as Lord"; Bob Anderson and his trained pony, and Van and Fierce.

RETURNING

RETURNING PEOPLE'S-"Uncle Tom's Cabin." Pari Burgess' revival of the old classics BURLESQUE

DUMONT'S — Dumont's Minstres in "Lady Barbers and Lady Manicursas" and other new burlesques.

Putting the Punch in Farce Laughter is a social gesture.

—Henri Bergson.

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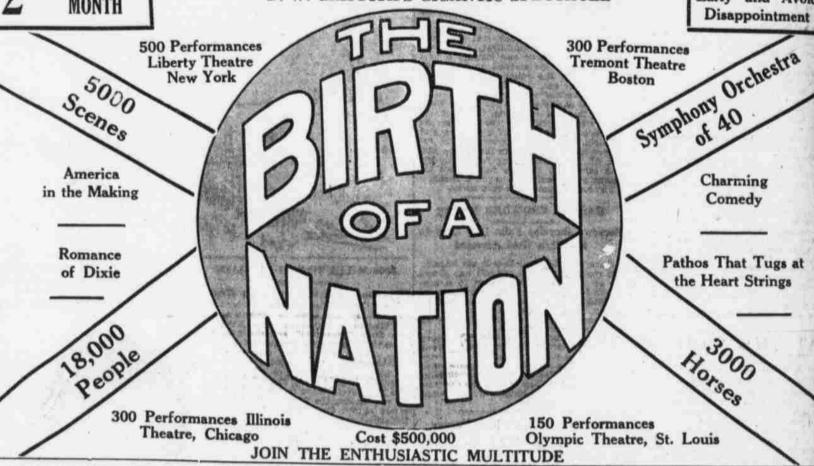
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SPECIAL ANNOUNCEMENT SATURDAY AFTERNOON, OCTOBER 30, AT 2.30 O'CLOCK PADEREWSKI Polish Victims' Relief Fund Mr. Paderewski will make an Address on Poland, Past and Present, which will be followed by a Recital of Chopin's Music Tickets on sale at Heppe's, \$2.50, \$2, \$1.50, \$1. All boxes will be sold at private sale by a committee.

Geraldine FARRAR ADA SASSOLI, Harp REINALD WERRENRATH, Baritone RICHARD EPSTEIN, Piano

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