

MELODRAMATIC FARCE COMES TO THE BROAD—FIVE OTHER PLAYBILLS WILL HOLD OVER

Both Sides of the Curtain

FOR the second week in succession, virtually at the outset of the season, Philadelphia will have only a single dramatic opening next Monday in Edward Clark's melodramatic farce, "Not With My Money," at the Broad. The solitary new offering during the past week was Anne Crawford Flexner's entertaining but ordinary mystery play, "The Blue Pearl." The next few weeks do not present hold the promise of much greater variety at the "legitimate" houses. At first glance it seems incredible that although we have more theatres and a vastly greater and wealthier population than ever before, we have fewer new productions from week to week than in former years.

SEVERAL reasons have conspired to produce this anomalous situation. The huge addition to the city's population has directly stimulated the increased metropolitanism in decreased variety. The truth is that if long runs are to be the order of the day, Philadelphia needs still more theatres to provide the variety that is manifestly impossible in our seven dramatic theatres if the tendency toward lengthy engagements continues to develop. Until a season or two ago, the traditional length of an engagement here was two weeks, with such long runs as those of "The Man from Home," "Experience" and the distinctly local Willard Spencer operetta conspicuous chiefly through their divergence from the rule. But this custom has been shattered by the longer public patronage of entertaining offerings, and even more fundamentally by such special wartime conditions as the present dearth of good attractions for the greatly increased number of New York theatres and the excessive cost of touring today. This last item appeals to the theatrical managers with special force, since more than ever before the men who own the theatres also own the "shows" and consequently seek eagerly upon long runs as a means of dodging the high expenses of "the road."

ALTHOUGH "The Blue Pearl" is obviously modeled after "The Thirteenth Chair," it is not destined to enjoy the long engagement achieved at the Adelphi by the earlier mystery play, for another attraction is announced for that house for September 30. Little need be said here by way of later comment on "The Blue Pearl," since it makes no pretensions other than ephemeral entertainment. It is rather than "The Thirteenth Chair" in that it is not so palpably a star vehicle; the contributory characters are drawn with more careful detail—using that term purely in a relative sense—and it has more humor. But it is inferior to its model in that its dramatic climaxes are weaker. At no time, however, is the illusion so deftly created or adroitly maintained; the spectator is never permitted to forget its theatrical character.

EVEN so forthright an entertainment as a mystery play may achieve illusion successfully if the right attitude is adopted and consistently maintained. The great trouble is that the managers have never developed and applied any definite theory of stage presentation. That, at any rate, is the opinion of Arthur Hopkins, himself a producer, who has already been well represented here by such plays as "The Poor Little Rich Girl," "On Trial," "Good Gracious Annabelle," "The Successful Calamity." The formula is simplicity itself. Utter naturalness in the player and presentation will do more than anything else to create the illusion in the spectator's mind, believes Mr. Hopkins. It must be an "unconscious speaking to the unconscious," both in the playwright's lines and in the actor's interpretation. The process calls for complete unselfishness. There must be no distracting exploitation of the individual at the expense of the play.

MY FEELING about the birth of a play is that it gradually becomes an individuality, that it becomes a personality of which the different actors are organs or members," says Mr. Hopkins, discussing his theory in a monograph smartly but quite inaccurately entitled "How's Your Second Act?" (Goodman). "I do not see ten or twenty individuals moving about. I see only one thing made of ten or twenty parts that is moving. So long as it moves properly I am totally unconscious of its parts. The moment I become conscious of a part and lose the movement of the whole I know that something is wrong. It is the unfamiliar sound in the engine that warns one that some part is not functioning properly. That is the time to stop the play and investigate. It may be a very tiny thing—a movement at a time when there should be silence—a pause when something should be happening—an unwarranted change of tempo, or any of a hundred minor or major things that remove concentration from the whole.

THE stripping process should begin early. I eliminate all gestures that are not absolutely needed; all unnecessary inflections and intonings, the tossing of heads, the flickering of eyes, the drumming of fingers, swinging of the mouth, the holding of breath, the winking of eyes, the pulling of the corners of the mouth, the winking of eyes, the pulling of the corners of the mouth, the winking of eyes, the pulling of the corners of the mouth.

bag, all of them betraying one of two things—an annoying lack of repose, or an attempt to attract attention to himself and away from the play. Every movement on the stage should mean something. The spectator follows every movement and no movement has any right to his attention unless it has some significance. I am opposed to the old method of making out the "business" in advance because at the outset it confines the movement and tends to a fixity that hampers free flow. The first two or three times through an act I let the actors roam about the scene and invariably the "business" comes itself. The movement arrived at in this way has the advantage of having been born in action, and there is a certain feeling of life about it that one cannot yet by marking directions in a manuscript. Automatically all looseness of movement is denied admission, all crosses, stumbling down stairs, exchanging chairs, shoving pianos, "resting with furniture" and all the things that directors of past years have relied upon to keep actors busy. The police expedient of some time ago was "only an open-air phase of stars' direction as most actors have suffered it for years.

EXTREME simplification—that is what I strive for incessantly, not because I like simplicity. It is a matter of taste or preference—it is a working out of the method of the conscious projection, it is the elimination of the unconscious mind and brain, the unconscious mind. All tricks are conscious in the mind of the person who uses them, and they must necessarily have a conscious appeal. I want the unconscious of the actors talking to the unconscious of the audience, and I strive to eliminate every obstacle to that.

THE theories of Mr. Hopkins are not basically novel, but they are expressed with freshness of interest, and certainly their general application in the theatre would vastly improve the plans of footlight presentations.

GEORGE NASH'S MANY ROLES

Veteran Player Began Varied Career Here in 1884. George Nash, who plays the part of Police Commissioner Deakin, in "The Blue Pearl," at the Adelphi, has had wide experience. Although he has been seen here frequently in recent years, it is generally known that he began his career in Philadelphia. He made his stage debut at the Walnut street Theatre in a comedy supporting Dion Boucicault in "The Long Shroud." Nash appeared next as Pauline and in "The Trials" with the original Jefferson and Eugene O'Neill. He remained in Philadelphia for several years, leaving him to become leading man in "Helen Across the Sea." He then appeared in "The Club Friends" and "Mr. Paul in 'Alimite Vaden'.

MUSICAL COMEDY LOCALES

American Sentiment Has Shattered Many Old Traditions

Whether the war or the evolution of popular taste is ultimately responsible, it is certain that the "Americanization" of musical comedy has progressed by leaps and bounds within the last few years. The racy native flavor of such productions as "Oh, Boy!" and "Leave It to Jane" is now the order of the day. The musical comedy with a "militant" kindred has a broad-based appeal, and its first musical comedy production, which was considered the ideal place for the old-time blood-and-thunder melodrama.

Central Theatre New York's Latest. Last Monday evening the Shubert's opened their fifteenth theatre in New York. It has been named the Central because of its location on Forty-sixth street and Broadway, the new theatrical center of New York.

PLAYERS WHO WILL BE SEEN ON PHILADELPHIA STAGES NEXT WEEK



BELGIAN FOR FIRST ORCHESTRA CONCERT

Carlo Liten's Appearance With War Poems Will Mark Innovation. A long-announced concert of the Philadelphia orchestra will be given by the appearance of an orchestra at the opening night of concerts given by the orchestra on October 18 and 19. Carlo Liten will conduct the orchestra, which is a Belgian orchestra. In England he was called "the King of the Orchestra." His first appearance in Philadelphia was in 1884. Liten will conduct two war poems by Jules Verne, the Belgian poet, which have been set to music by the composer. The orchestra will be conducted by Liten.

MISS WALKER FROM SOUTH

Accent of "Nancy Lee's" Star Is a Natural Heritage. "Nancy Lee" is peculiarly fitted by birth and training for the role of Nancy Lee in Eugene Walter's play of that name at the Garrick, for she is blood and bone of the Southland. She was born in Galveston, Texas, being a direct descendant of the Pickens family, long distinguished in southern social and political affairs.

TRIO FOR UNDERSTUDY

Minor Player in 'Chu Chin Chow' Takes Place of Star. What is the best tonic for an "understudy" star? Have a capable understudy take the star's place for a single performance, as was the logical decision of "Chu Chin Chow" at the Shubert Theatre, as considered a case in point.

GISH GIRLS UNDER FIRE

Film Stars Enacted Roles in Range of German Guns. Louise Gish, her sister Dorothy, and other Gish girls were members of the party, which took to Europe under the name of the "Gish Girls." They were on one occasion the entire party was subjected to a bombardment that was considered an understudy that was considered an understudy that was considered an understudy.

PLAY INSPIRED BY VERSE

Edward Clark Found Dramatic Theme in Patriotic Poem. It is a well-known fact that a casual gesture, a chance phrase, might easily stimulate the creative faculties of the playwright. This theory is exemplified by Edward Clark, whose play, "Not With My Money," will be seen at the Broad on Monday. The theme of the play is a three-act drama of patriotic inspiration. The verse is an old motto, and read:

POPULAR PERSONALITIES IN PHOTOPLAY PRODUCTIONS



ACADEMY TO HAVE A WEEK OF OPERA

Standard Works to Be Sung Beginning October 7 With Creator as Director. Several singers who made their debut here during the Hammerstein regime will be heard in the grand opera festival which will be given at the Academy of Music during the week of October 7. All of the performances will be under the personal direction of Conductor Giuseppe Creatore. The operas which will be sung are "Carmen," "Il Trovatore," "Cavalleria Rusticana" and "Pagliacci." "Trigoletto," "Marta," which will be given in English, and "Aida," which will be given in Italian.

FILM PLAY IN VAUDEVILLE

Vitality of "Sea Wolf" Shown in Both "Silent" and "Spoken" Versions. Few film plays have proved suitable for vaudeville. "The Sea Wolf" is an exception. It was shown in both "silent" and "spoken" versions, which was first dramatized for screen and later arranged in condensed form for the vaudeville stage.

FUTURE ATTRACTIONS

SEPTEMBER 25—GARRICK—Henry Miller and Ruth Chatterton, in "A Marriage of Convenience." SEPTEMBER 26—GARRICK—John Cort's musical comedy, "Gloriana," with Eleanor Palmer. SEPTEMBER 27—GARRICK—"The Masquerade" with Guy Bates Post. SEPTEMBER 28—GARRICK—"Tiger Rose" with Willard Mack's melodrama of the Northwest.

PHOTOPLAY PRESENTATIONS FOR WEEK OF SEPTEMBER 16 TO SEPTEMBER 21, 1918

SEE ANNOUNCEMENT DAILY IN THE PUBLIC LEDGER AND EVENING PUBLIC LEDGER

Table with columns for Subject to Change, MONDAY, TUESDAY, WEDNESDAY, THURSDAY, FRIDAY, SATURDAY. Lists various plays and actors for each day.

THEATRICAL INDICATOR FOR THE COMING WEEK

Melodramatic Farce at Broad Will Be Only New Dramatic Production—Other Attractions Summarized. NEW ATTRACTION. BROAD—"Not With My Money," a melodramatic farce by Edward Clark. Author of "De Luxe Annie" and "You're in Love." Prominent in the cast are Lucile Watson and William Morris. The play is based on a magazine story, "Face Value." CONTINUING ATTRACTIONS. ADELPHI—"The Blue Pearl," a mystery play, by Anne Crawford Flexner, with George Nash. The plot concerns the recovery of a stolen pearl. The cast includes Grace Charles, Orlando Daly, Julia Burns, Charles Mussett, Dorothy Kiewer, Charles Angelo, Peerce Benton and E. H. Bender. GARRICK—"Nancy Lee," a drama of modern life by Eugene Walter, with Charlotte Walker as star, begins its third and last week. Charles D. Mackay, Lillian Kemble, William Harting, Charles Haged and Richard Farrell are in the cast. LYRIC—"Business Before Pleasure," in which Montague Glass and Jules Koppelman depict Potash and Perlmutter as motion picture "stage-boys" Barney Edwards and Alexander Carr head the cast. SHUBERT—"Chu Chin Chow," a musical fantasy, by Oscar Asche, with Oriental numbers by Frederic Norton. The plot is woven about the tale of a girl, Baba, and the story of her love and the presentation engages a company of 500. OPERA HOUSE—"Leave It to Jane," musical comedy, based on George Ade's "College Widow," with P. G. Wodehouse as librettist and lyricist; the score is by Jerome Kern. Cast includes Oscar Shaw, Ann O'Connell, George O'Rourke, Eddie Foxe and Juanita Mitchell. FEATURE FILM. FORREST—"Hearts of the World," D. W. Griffith's elaborate wartime film returns for a third engagement in this city. The presentation will be identical with that seen at the Garrick. VAUDEVILLE. KEITHS—Hobart Bosworth returns in "The Sea Wolf," with Kester Mack and Anna Karl, in songs and comedy; Monsieur Adolphus and Ethel Gilmore, in continental dances; Boston's "The Schorsch" comedians; first half act; Bob Hall, extemporaneous singer; Joe Parsons and Dave Irwin, in surprise act; Eddie Buzzell and Peggy Parker, in "The Piccola Midgets," comedy jugglers. GLOBE—"Pardon Me," musical comedy; Maurice Samuels, in "A Day at Ellis Island"; Jack Morley, comedian; Frankie Fay and Jack Ross, in "The Piccola Midgets" and the White Steppers, dancers and singers. CROSS KEYS—A. Seymour Brown, in "Where There's a Will," musical comedy; Doug and Cook, comedians; Edgard and DeOrie; Haulon and Clifton, acrobats, first half of the week. Emmett Welch and Minnie Boyd, "Sunshine Ray," musical comedy; Fay, Yarnoff, Smith, Eugene Emmett, Pictorino, Barnes and Freeman, Boyarr Troupe, last half of week. BROADWAY—"The Bonfire of Old Empires," dramatic comedy, with Edgard and Freeman, Eugene Emmett, the Musical Lunds, first half of week. A. Seymour Brown and company, Hamilton and Barbara, Eddie and Ramsey, last half of week. WILLIAM PENN—Herman Becker, in "Bon-Bon," musical tableau; Walters and Croker, Johnnie Jones and Marion Greenlee, the "Musical Bon-Bon," first half of week. "Nature's Nobleman," musical revue; Adrian, comedienne; Lawrence Brothers and Thelma, May Gardner, last half of week. PHOTOPLAYS. STANLEY—"Billy Kinkade, Scotch Juggler"; Lewis and Norton, songs and comedy; "Come Across," comedy sketch; Mullen and Coogan; Four Valdares, comedy cyclists. Film feature, "Till I Come Back to You." COLONIAL—Billy Boucher's Circus; Hamilton and Barnes, comedy skits; Eddie and Ramsey, in "Charlie's Visit"; F. Barrett Carmen, comedian; Whirling Brunettes. Film feature, Mary Pickford, in "How Could You Leave Me This Way?" GRAND—Kaufman Brothers' minstrel; Stan Stanley and company; James O'Brien and Southern Girls, Regina Connell and Luby Crave, in "Moon-down"; Charles Henry's Peeps, trained for a photo-play, which episode of "A Fight for Millions." PHOTOPLAYS. STANLEY—"Johanna Enlists" with Mary Pickford as the star. A film of wartime interest. Douglas McLean is leading man, and the cast includes Monte Blue, Emory Johnson, and a California regiment. PALACE—"Friend Husband," with Midge Johnson, first half of the week. "On the Quiet" with John Barrymore, last half of the week. ARCADIA—"Out of a Clear Sky," with Marguerite Clark, deals with the rescue of a Belgian countess by an American youth from a hateful marriage. Thomas Meighan, Edward J. Radcliffe and Robert Vivian are in the cast. VICTORIA—"The Prussian Cur," the latest film drama of German spy machinations, remains for a second week. EDGEMONT—"Robston Blackie's Little Tale," with Bert Lytell and Rhea Mitchell, first half of week. "Viva la France," with Dorothy Dalton as the star, for the last half of the week. STRAND—"Hearts of the Wild," with Edie Ferguson, a romance of the Northwest, first half of the week. Wallace Reid, in "The Source," the story of a man's regeneration, last half of week. LOCUST—"Hearts of the Wild," with Edie Ferguson, first half of week. "The Source," with Wallace Reid, last half of week. BURLESQUE. CASINO—Barney Gerard's "Girls De Luxe," headed by Honey and Lee, the former vaudeville comedians. Cast includes Walter Pearson, Ross, Snow, Harry Kaye, Josephine Young, Babe Burdette, Evelyn Stevens and Bonnie Bernice. TROCADERO—Rube Bernstein's "Beauty Revue," the cast is headed by Edie Dale and also includes Ada Lum, Helen Gibson, Henry Curtin, Harry Robertson, George Bartlett. GAYTY—"Jolly Girl Burlesquera," with Al Martin and Barrie Johnson as the featured comedians. The company also includes Madeline Buckley, Edw. Benton, "Titty" Janaki Janis, Mae Clark and Lottie Lee. MINSTRELS. DUMONT'S—New burlesques of current events and song and comedy features. Company includes George Garvin, John Barrymore, Charles Haged, Franklin, Al S. Gibson, Burke and Walsh, Joe Hamilton, Richard Lee, Tom O'Brien, Frank Dumont.