

WIDE AND NOVEL VARIETY IN VAUDEVILLE AND PICTURE HOUSES—NO NEW PLAYS NEXT WEEK

STAGE STARS AND FILM FAVORITES ON VIEW NEXT WEEK

THE PLAYGOER'S WEEKLY TALK

Observations on Plays and Photoplays of Interest to Philadelphians

HERMON on common sense is contained in ten commandments of the... conducted by Billy B. Van, who got inspiration during his recent visit to this city with "The Rainbow Girl."

- 1. Thou shalt be original. 2. Thou shalt not copy thy neighbor's act or portion thereof. 3. Thou shalt not covet thy neighbor's gift of silence in the dressing room.

4. Thou shalt honor the author and producer that thy days may be long in the play that gives unto thee thy daily hunk of bread.

5. Thou shalt not scrub the smallest actor. Yea, verily he may be thy star next season.

6. Thou shalt not retire to bed when the cock crows, nor arise at thy dinner hour.

7. Thou shalt not belittle the intelligence of thy public, sea thou smile at them as they frown. For verily there may be within thee an ancient joke.

8. Thou must not dwell on the shortcomings of thy manager. Yea, verily he hath money in the game.

9. Thou shalt not underestimate thy own valuation. He who draweth a full house is worthy of his hire.

10. Thou shalt not be a spendthrift while thou workest, for thy summers are long and warm and thy earnings years are short.

Billy is a Philadelphian and first sought foothold fame at concerts in the city's variety halls in nooks and corners of this city.

His commandments appear in this month's issue of "The Roycroft."

ABILITY to concentrate thought regardless of boiler-factory surroundings is one of the gifts of Frances Grayson, who portrays the role of Rita Ashling in "Eyes of Youth," now at the Walnut.

"I have frequently been engaged for parts at the shortest notice," she said, "and last season, when I joined Frank McIntyre in 'The Make-Believe Marriage,' I had one of these trying tests.

I received the part about twenty-four hours before we opened, and studied most of it in railroad stations while waiting for a train. By way of adding to the ordeal, a brass band, which was to escort a delegation of men to a convention, insisted on offering its services to the orchestra selection very close to my ears.

By thinking only of the part and the atmosphere of the playlet I was able to blot out the sound, as were, and ultimately forgot all about it. A talkative woman sat next to me on the train, and I do not believe I remembered a thing she said while I was en route to open with the show.

"The Make-Believe Marriage," by the way, was written by John Collins, a well-known Philadelphia newspaperman.

W DAYTON WEGEPARTH, of the Walnut, Nixon Grand, finds his relief from the cares of the managerial grind in writing bits of verse and prose for the magazine. Some time ago Manager Wegeparth conceived the idea of brightening the medium of the little paper with a "rag" of his own.

"Rings" at fully as she files have come to be greatly enjoyed by the patrons of the popular upstart. Some of the ideas of the range and humor of these Wegeparthian observations may be gathered by the following "Philosophic Musings":

If you would pass honest judgment to place yourself in the other fellow's position.

When returned hubby mutters, "Marie, Musette, ma chere, how do you'll have some explaining to do the following morning.

Don't deplore your condition; improve it.

"Keep the Home Fires Burning" has apparently become the battle-cry of the Bolshevik.

"Comin' Thro' th' Rye" will indeed awaken fond memories.

Be weak with your recollection before; not afterward.

The man who can smile through the storm of adversity will find it easier to feel the sunny, warm smile of attainment.

FLORENCE MORRISON, whose robust voice and size add to the general gaiety in "Ladies First" at the Lyric, is one woman who does not believe in trying to get thin, and she does not care how much you poke at her being fat. She is one of those good-natured humans who see a laugh in everything—even in their own size.

"If you are fat and can laugh at yourself," Miss Morrison confided to the playgoer, "you have reached that point in life where you can enjoy the real moment. And I reached that point long ago. I think I first got to it when I ventured into the moving-picture field. I was cast for a policeman. Can you imagine me as a cop? Well, I was funny to look at, even to myself. It was an action film and it started with a house burning down.

"I was to discover the fire and then chase away for help. I didn't know that they had laid a trail of celluloid along the streets and over the fences I was to run—running, running, jiggling, until I got well started, followed by a score of others who were to add local color to a picture that was meant to be funny. Well, I ran until I dropped—dropped right into a field from sheer exhaustion and I plumped right down in front of a moon-faced cow. If ever a cow showed mirth, that bovine did. I laughed at that cow and I am sure that cow laughed at me. The film, oh, it was never was released."

Maybe it wasn't funny enough!

SKIP-STOPPING IS ART

Harold Heaton Varies From Cartooning to Drama

Harold Heaton, at the Walnut in the "Eyes of Youth," stepped from the news into newspaper work and from newspaper work back to drama. He is an artist, and his portraits of celebrities for newspapers won him reputation. There are few noted actors and actresses whom he has not portrayed in newspaper readers in black and white. He is the faculty which he has learned of catching characteristics in a well-dressed man in a dressing room.

He has in art school he proposed to the belle that he given passes in room for drawings of stage celebrities. He never succeeded to the request, and his portraits made from a seat in the audience made a hit. When his theatrical friends learned of his ambition to appear before the footlights it was natural for him to make the proper connections.

Johnson Billed for Shore

Al Johnson will open at the Globe Theatre in "The Ship," beginning Monday, April 7. "The Ship" is a comedy-drama for the last two years in New York. It is a story of a man who is a shipowner who appears with Miss Betty Dwyer, Fritz von Busch, and Dorey and Fostell Hull.



ETHEL CLAYTON "PETTIGREW'S GIRL" Victoria

CAROLYN LILJA, PARLOR BEDROOM & BATH, Adelphi. STROMBERG, SERGI, Colonial.

THEATRE BILLS FOR NEXT WEEK

Schedule of Entertainments at the Various Playhouses in This City

NEW ATTRACTIONS

OPERA HOUSE—William Hodge in "A Cure for Curables." The star portrays a young physician, who has been with a provision in the will that the young man must cure ten patients in thirty days or lose title to the place. There are nine wealthy patients when the young doctor takes charge. Naturally they resent his youth and various other things. How he wins the place and the heroine is satisfactorily developed.

ADELPHI—"Hamlet" with Walter Hampden in the title role. Two matinees, Wednesday and Friday. The star and company have been appearing in the Broadway Theatre in New York in the revival of Shakespeare's most practical drama. Mr. Hampden will be remembered for his Manson in "The Servant in the House," and his support of Naumova in Ibsen plays. His interpretation is the fruit of several appearances as the Dane during the last decade or so.

CONTINUING ATTRACTIONS BROAD—"Happiness," comedy drama, by Hartley Manners, with Ethel Clayton for Laurette Taylor of a dressmaker's errand girl who "arrives" at a goal of success, making others happy en route. Support includes J. W. Kerrigan, formerly of the Irish Players; Lynn Fontanne, shortly to be starred; and Beatrice Terry, niece of Ellen Terry.

SHUBERT—"Little Simplicity," musical comedy score by Augustus Barr and book and lyrics by Rida Johnson Young. Local varies from the Orient to Paris. Cast includes Walter Clayton, who plays the role of "Long Legs Lett"; Majorie Gateson comedienne with vocal accomplishments; Cameron Sisters, dancers worth watching; Carl Gantvoort, a baritone blessed with good looks and the ability to act, and a chorus contingent of grace.

WALNUT—"The Eyes of Youth," by Max March and Charles Gustron. A dramatic novel, with a crystalline quality involved. Alma Tell featured in the cast, which includes all the favorites who appeared here previously at double the Walnut price. Abounds in tense situations, relieved by sentiment and comedy.

ADELPHI—"Parlor, Bedroom and Bath," farcical frolic dealing with the experience of an unsophisticated young man who is compelled to take refuge in his reputation as a Don Juan in order to satisfy his romantic wife. Florence Moore featured.

LYRIC—"Ladies First," book and lyrics by Harry B. Smith, which plays at the Lyric. Based on Hoyt's farce, "A Contented Woman." Nora Bayes is in a whole show in herself, and her support includes capital entertainers in original drolleries and ditties.

FORREST—"Fio-Flo," musical comedy. Numbers among its attractions a sensational team of eccentric dancers and a "perfect" thirty-six chorus with a sense of humor, the company, headed by Andrew Tombea, includes Rena Parker and James B. Carson.

GARRICK—"Turn to the Right," with Ruth Chester and Mike Gorman. Pathos and humor are deftly blended in this play of mirth and mother-love. A laughing hit despite the fact that its underlying theme is old-fashioned morality.

VAUDEVILLE KEITH'S—E. S. Jax Band, directed by Emory Moore, which plays at the President in Paris, after a career at the front; William Gaxton and company in "Captain Rupert Hughes's Junior," starring and singing; Fay, in comic chatter and songs; the Seymour, mirth and melody; James Watta, travesty on classic dancing; Olsen and Johnson, in a comedy; and "The Light," in a comedy.



CAROLYN LILJA, PARLOR BEDROOM & BATH, Adelphi.



RUTH CHESTER, "TURN TO THE RIGHT" Garrick



CAMERON SISTERS, "LITTLE SIMPLICITY" Shubert

Knitting's Entertainers, performing pigeons, rabbits, cats, etc., and final episode of "Master Mystery."

NIXON—Eva Shirley and her Jazz Band; Courthouse and company, in a modern morality sketch, "Our Family Successors"; Lee and Cranston, musical comedy skit; Walton and Keating, in comedy; Zarell and company, gymnasts; Alice Joyce in photoplay, "The Gambler Mask." New bill Thursday.

WILLIAM PENN—Ja-Da Trio, songsters and comedians; Florence Reed, cinema drama, "Wives of Men"; Tsan Mei, "The Chinese Nightingale"; Hart and company, comedy sketch; Lorimer-Hudson troupe, cyclists. New bill Thursday.

ORPHEUM—"Mother Carey's Chickens," by Kate Douglas Wiggin, author of "Rebecca of Sunnybrook Farm," a sweet and wholesome drama of "just a fellow." All the favorites are cast to advantage and especially effective settings are promised.

STANLEY—"Captain Kidd, Jr.," with Mary Pickford. Story made from play of same name by Rida Johnson Young. "Palace"—"Out of the Fog," movie adaptation of "The Captain Kidd" stars Alla Nazimova.

ARCADIA—"Three Men and a Girl," featuring Marguerite Clark. Movie version of "The Three Bears," by Edward Childs Carpenter, which plays at the Adelphi.

VICTORIA—"Pettigrew's Girl" has Ethel Clayton as the heroine. From a story by Dana Burnett.

REGENT—"That's Good," with Hale Hamilton in the leading role, first half of week, and "Little Comrade," with Vivian Martin, last half.

STRAND AND LOCUST—"The Poppy Girl's Husband," with William S. Hart, first half of week, and "The Marriage Price," with Elsie Ferguson, last half.



MARGUERITE CLARK, "THREE MEN AND A GIRL" Arcadia



EMORY MOORE, "U.S. JAZZ BAND" Keith's



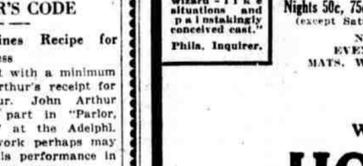
LYNN FONTANNE, "HAPPINESS" Broad



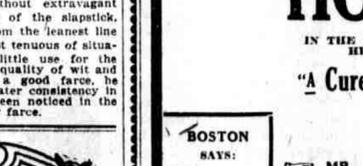
EMMET J. WELCH, "Grand" Varsity



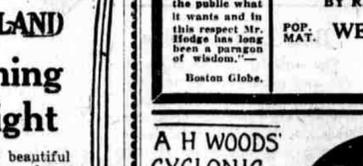
HALE HAMILTON, "THAT'S GOOD" Regent



JEANNETTE MOHR, "Trocaadero" Adelphi



MIKE BIANCHETTE, "Cross Keys" Varsity



WILLIAM HODGE, "A Cure for Curables" Adelphi



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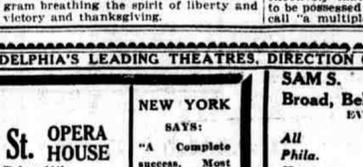
WILLIAM HODGE, "A Cure for Curables" Adelphi



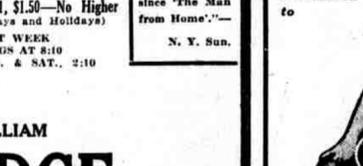
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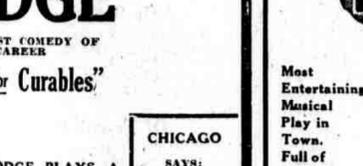
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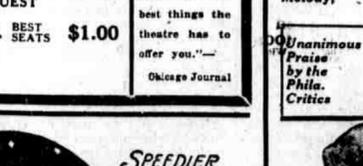
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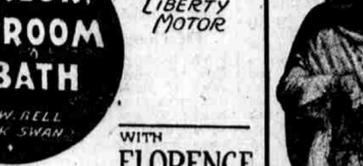
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OUR PLAYGOERS CRITICS

William Hodge Comments on Philadelphia Audience

William Hodge, who comes to the Chestnut Street Opera House Monday, in "A Cure for Curables," was in this city yesterday superintending for his stay here during the run.

"Philadelphia is a favorite of mine," said the actor, "and it always is a pleasure to return here. I have had a number of first nights in this city and the thing which has always impressed itself on my mind is the fact that the approval or disapproval of first-night audiences here is almost invariably an indication of the fate of a play."

"This is not the case in New York, however, nor in many other cities. Take, for instance, 'Three Faces East,' which was severely criticized by its first-night audience. It required a week or more to convince New Yorkers that the play really was a success. It pays to advertise what is called an 'instantaneous' success with its first-night audience, while 'Twin Beds' was received with indifference. Yet the former is now no more, while 'Twin Beds' continues to pack houses. No one can never tell from a first-night verdict what the fate of a play is going to be."

GOB STARRING IN ARMY MAN'S SKIT

William Gaxton, U. S. N., Billed at Keith's in Playlet by Capt. Hughes, U. S. A.

Many stage stars have been absent from the theatre for the reason that there was a big job to do, and they were helping to do it. William Gaxton, who made himself popular in musical comedy and vaudeville before joining with the big show, has just received his discharge from the navy and has returned to the vaudeville stage. He will be seen at Keith's Theatre next week in a one-act comedy, "The Junior Parlor." When Douglas Fairbanks quit vaudeville to go into motion pictures it was Mr. Gaxton who replaced him in the principal role of "A Regular Guy." The new piece has added importance, for it is the work of Captain Rupert Hughes, author of "Excuse Me" and other successful plays and stories, and who, like the star, earned a commission in the army.

A PUPIL OF ELLEN TERRY

Lynn Fontanne Has Had Exceptional Training

Lynn Fontanne, who plays a gossipy society woman in "Happiness" at the Broad, is an English actress who was brought to this country by the suggestion of Laurette Taylor, who saw her play a number of widely differing roles in London, and who impressed with her personality, intelligence and grasp of character. Miss Taylor's first glimpse of the new actress was in the role of the old maid, who begins in the first act as a young woman and winds up in the last act, fifty years afterward, as a crotchety old woman.

Since the autumn of 1916, she has appeared with Miss Taylor in four plays, and in each one of them has impersonated a distinctly different character so effectively that she has actually seemed to be possessed of what the psychologists call "a multiple personality."

When "Hearts of Humanity" comes to the Palace moving picture devotees will have the opportunity of seeing an unusual drama. It is scheduled at the popular prices the week of April 28. It was presented in short time ago at the Metropolitan Opera House. Dorothy Phillips is the star, and it was directed by Allen Holubar. Hundreds of men and women were in the audience, preparing themselves for the action and participating therein before the camera. Sergeant Sidney Flowers, of the Canadian army, and William Fisher, Victor Poel in Sam, the constable, while Mrs. Moore plays Luella Butterfield.

Besides the acting of Marguerite Clark, two other interesting matters in connection with her new photoplay, "Three Men and a Girl," the principal attraction at the Arcadia next week, are the scenario and the photography. Eve Unsell, who adapted the play from Edward Childs Carpenter's "The Three Bears," is known as a screen writer who has done excellent work heretofore. The photography in "Three Men and a Girl" is the work of H. Cronjager, one of the most artistic cameramen in the country. His outdoor scenes especially are of a high grade.

The company making "Pettigrew's Girl," which will be shown at the Victoria next week, was royally dined and feted when it went to Fort McArthur, at San Pedro, Calif., for the taking of some outdoor scenes.

Tom Mix, in "Hell Roarin' Reform," will be a feature attraction at the Victoria week of April 28. It is a western story with a "puncheon." Here are some of the things Tom Mix does: Rides his horse up two flights of rickety stairs; leaps horseback from a perch to a nearby roof; plunges with his horse through the roof to the floor below; routs a gang of stage robbers by working three guns simultaneously; is caught in the wreckage of a church torn down by outlaws; escapes from death, although his hands are tied and the nose is around his neck; stops a runaway stage coach, and rides at breakfast speed down an almost vertical mountain trail.

John Arthur Outlines Recipe for Success

"A maximum result with a minimum of effort" is John Arthur's receipt for the successful farceur. John Arthur plays an important part in "Parlor, Bedroom and Bath" at the Adelphi. The caliber of his work perhaps may be best judged by his performance in "Fair and Warmer" last season. Rarest of actors is the skilled farceur—the man who, without extravagant make-up or the use of the slapstick, can force a laugh from the laziest line or "put over" the most tenuous of situations. Arthur has little use for the slapstick. A certain quality of wit and satire should mark a good farce, he maintains, and a greater consistency in the story than has been noticed in the average contemporary farce.

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