

DITTRICHSTEIN IN LAVEDON PLAY—VARIED MOVIES, VAUDEVILLE AND HOLD-OVER ATTRACTIONS

THE PLAYGOER'S WEEKLY TALK

Observations on Plays and Photoplays of Interest to Philadelphians

TWO suggestions for next season: To some manager who isn't afraid to make money, even via the Shakespearean route: Put out a company in Shakespearean repertory, headed by Walter Hampden, whose imaginative Hamlet delighted players here at two special matinees this week.

THE "three-second room" at the Shubert Theatre is the name given its dressing room by Walter Catlett. "I make the stage in three seconds from this room after the callboy lets his little yell," said Catlett, "and it's hard on the shoes the way I have to skip and slide to make it."

"Hard?" commented one of the dancing Cameron sisters, scornfully to the playgoer. "Why you don't know what being hard on shoes is! Why we girls wear out three pairs of slippers a week apiece doing our little bit for the merriment of nations. But luckily for us the managers pay for our dancing shoes. That's in our contracts. When you figure the salaries dancers are paid and the expense for slippers that has to be borne by the management, the dancing acts are some of the most expensive on the stage."

Just then the callboy called and Catlett gave his three slides and a skip and went out about one and one-eighth cents' worth of leather, at which the Cameron sisters again scornfully snifled.

MARJORIE MCCLINTOCK, of the "Flo-Flo" company, gave a real heart-to-heart talk about the "other side" of stage life to the women writers in their clubrooms at the Art Alliance last Sunday night. Miss McClintock, in the musical comedy, is made up to look about thirty years of age, but she's really only twenty and as pretty as can be. She told how she had "made" the stage, and in answer to questions gave a picture of the family life of a stage actress.

Miss McClintock was a member of the Ben Greet players before our entry into the war. She is also a talented harpist and has accompanied Fritz Kreisler on several occasions.

The women writers entertained Miss McClintock at luncheon at the Curtis Building on Tuesday. WALTER HAMPDEN, whose Hamlet will be presented at a third special matinee at the Adelphi Wednesday, took a few minutes from Shakespeare to express to the playgoer his belief that the war has changed the mental outlook of the American people and that the time is ripe for a renaissance in the theatre.

"Watch the world of thought in the theatre," he said, "for it is beginning to reflect the thoughtfulness of a great nation charged with a historic responsibility in one of the most important acts in world history," he said, "of which the plays of materialism disappear and the plays of the imagination appear."

"The nation has been keeping a vigil with death. It is open-eyed and sensitive. Men, women, children who never have thought or imagined or meditated upon universal things have been moved out of themselves and made to reflect upon the great movements of history now in the making. We shall feel this in the theatre. There is no playwright who meets this spiritual demand as completely as Shakespeare. So I believe that Shakespeare will be revived more often and more successfully; that the great plays will be given increasingly; that we are going back to Shakespeare."

NORA BAYES is making a collection of fans. Every time she gets a new gown she goes on a still hunt to find a fan to match it. She has nearly 100 fans in her collection now. Statistics are not given of her wardrobe trunks.

WITH the advent of cheap electric power and extended city mains, the old-fashioned kitchen pump, dear to the heart of every group who has lived in the country, is in danger of extinction—and thereby hangs a tale of an obstacle that threatened to delay the premiere of "Turn to the Right."

For the first act the scene is the kitchen of the Broom homestead. Like all such kitchens, it has a pump and a cast iron sink. A stickler for realism, Winchell Smith hunted far and wide for an old-fashioned red tablecloth, a shaded oil lamp of the same vintage, a wooden bucket for the jam—and found them. But the pump was not so easy. Finally a wash tub was employed. It brought within a half hour Mr. Smith had just what he was looking for. A farmer who had journeyed over from Connecticut, carrying under his arm a pump that he had discarded when he installed a gasoline pumping plant on his dairy farm (sh!), pocketed a bill and walked off with a high regard for "show folks."

Mr. Smith's selection has behaved admirably during the long period that it has been in use. It gurgles at each performance and sends a gush of water into the Belasoesque sink.

Improvements at the Palace At the Palace Theatre improvements are under way, including the installation of a fine organ. It is not expected that work will be completed until early fall, and then the Stanley Company will dedicate the instrument with appropriate ceremonies. Two organists will be employed, Otto F. Beck and Miss Jean Gurtz. While all this work is being done the Palace remains open.

Mask and Wig Show The Mask and Wig Club, of the University of Pennsylvania, is putting finishing touches on the thirty-first annual production, named "The Revue of Revues," which will be the Easter week attraction at the Forrest.

FOOTLIGHT FOLK AND FILM FAVORITES ON NEXT WEEK'S PLAYBILLS



OLGA PETROVA, Keith's

THEATRE BILLS FOR NEXT WEEK

Schedule of Entertainment at the Various Playhouses in This City

NEW ATTRACTIONS

BROAD—"The Marquis de Priola," by Henri Lavedon, translated and adapted for the American stage by the star, Leo Dittrichstein, whose flexible and versatile art makes a heretofore and interesting figure of the name character, created in the French production by Le Bargy. The story is a revelation of one class of continental social decadence; the hero, a blasé, cynical worldling, proud of his family's historic scandals, proud of his own amorous conquests, Orlando Daily, Lily Cahill, Ann McDonald, Walter Howe and Brandon Tynan.

ADELPHI—Wednesday matinee, Repetition of "Hamlet" by Walter Hampden and his excellent company, which drew large and enthusiastic audiences at two special matinees last week, adding Philadelphia's emphatic endorsement to New York's favorable verdict on star and cast. Mr. Hampden's interpretation is unaffected by bombastic traditions, yet never anticipated merely by an impulse to be different for the sake of novelty. It is natural always, sensational never. His reading of the lines is virile, poetic and unspoiled by artificial elocutionary effects. His company shares in his merits of acting and reading. The impressive yet simple stagecraft, approximating Elizabethan conditions, relieves the spectator of long waits and the distraction of elaborate scenery. A production recommended to all interested in dramatic work.

WALNUT—Dark for Holy Week.

CONTINUING ATTRACTIONS SHUBERT—"Little Simplicity, musical romance, by Augustus Barratt and Rida Johnson Young. Local varies from the Orient to Paris. Cast includes Walter Catlett, of "So Long Letty"; Marjorie Gately, comedienne; Cameron Sisters, dancers worth watching; Carl Gantvoort, baritone, and a chorus contingent of grace.

ADELPHI—"Parlor, Bedroom and Bath," farcical frolic dealing with the experience of an unsophisticated young husband who is compelled to live up to 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, music by A. Baldwin Sloan, based on Hort's farce, "A Contented Woman." Nora Bayes is a whole show in herself, and her support includes capital entertainers in original drolleries and ditties.

FORREST—"Flo-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 Tombes, includes Rena Parker and James B. Carson. GARRICK—"Turn to the Right," with Ruth Chester and Mike Donlin. Farce 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—Olga Petrova in a wide range of her versatile entertainment, featuring handsome gowns; Harry Beresford, in one-act play, "A Live Wire"; Toney and Norman, in love comedy; Toto, pantomimist and clown from Hippodrome; Mignon, comedy impersonator; Doc O'Neil, antique specialist; Reynolds-Dorgan company, skatological experts; Rose and Moon, creators of new dances; Kartell, aerial daredevil; pictures.

GLOBE—"Footlights Revue," medley of diversion; Sam Liebert, sketch, "The End of the World"; "Girl in the Basket," surprise offering; Hendricks and Evans, skit; Fitzgerald and Carroll, comic patter; Floro Millette, chic songs; Six Little Rowdies, juvenile entertainers; Dorothy Brenner, singing comedienne; Fonda Trio, jugglers.

BROADWAY—"O. T. Jazz Band," feminine syncopators; Nazimova, in "Out of the Fog"; Marion Quartet, new harmonies; William Ebbs, novel entertainer; Fisher, Havelly and company, sketch, "Business is Business." New bill Thursday.

CROSS KEYS—"Very Good Eddie," tabloid version, with slightly and sprightly chorus; Billy Schoen, unique comedian with new depictions; Patty O'Dare and Curtis Brothers, in lively act; Four Bangards, "Blue Devils of Music"; "Men of Might," new episode. New bill week-end.

WILLIAM PENN.—Newhoff and Phelps, song burlesque; Three Eddys, "Pantomimics"; Lew Welch and company, "The Prodigal Father"; Weber, Beck and Frazer, syncopationists; Colonel Diamond and grand daughter, in dances of yore and today; Norma Talmadge, in "Experimental Marriage." New bill Thursday.

GRAND—Harry Marshall, American composer, and Adelaide, in musical sketch, "A Bit of Charm"; Harry Thorne and company, in "Under One



Mae Desmond Back at Orpheum. After an engagement at Schenectady, N. Y., Mae Desmond will return to the east at the Orpheum April 21, playing the leading role in "Eyes of Youth."

CLARA MOORE, CURE FOR CURABLES, Opera House

JOHN BARRYMORE, TEST OF HONOR, Arcadia

WALSH, Caroline Warner and James Hodge, in a stunningly good and marvellous extravaganza, with music.

TRUCADERO—"Aviator Girls," high fliers in the burlesque world, including a chorus described as "aces." A two-act satiric features comedy, songs and novel stappings by the "Dancing Darlings."

COMING ATTRACTIONS APRIL 21

FORREST—"Mask and Wig's" annual show, "The Revue of Revues," plus many novelties.

LYRIC—"Lombardi Limited," comedy, by Frederic and Fanny Hatton. Featuring Leo Carillo, as a temperamental Italian gunmaker, and Grace Valentine as a mannequin.

GARRICK—"The Cave Girl," comedy, by George Middleton, co-author of "Polly With a Past." Lola Fisher in the title role; Robert McWade and Russ Whytal are in the notable cast.

WALNUT—"The 13th Chair," Return of one of the most mystifying of mystery plays. Cast of special ability is promised.

APRIL 28

FORREST—"Jack O'Lantern," by Anne Caldwell and R. H. Burnside, music by Ivan Caryll, scenery by Joseph Urban. Featuring Fred Stone.

MAY 5

BROAD—"Tiger Rose," featuring Leo Carillo in a distinguished cast, including Fuller, Mellish, William Courtleigh, Thomas Findlay, Bolasco melodrama, run of which was interrupted here by the "flu."

French Despite Camouflage Eugene Redding, who enacts the French café keeper in "Little Simplicity," at the Shubert, proves how much a genuine character actor can accomplish with a slight role. Mr. Redding (whose real name is typically Gallic), specializes in French character parts and is admirable in make-up and pantomimery.

Hodge Writes on Twaïn William Hodge has completed the manuscript of a brochure about the late Samuel L. Clemens, bearing the title "Mark Twain As I Knew Him." As far back as "Sag Harbor" says, Mr. Hodge made the acquaintance of Mark Twain through James A. Herne, and Hodge and Twain became great friends.

But Not a Bush Leaguer Orlando Daily, prominent in support of Leo Dittrichstein, is an Irishman by birth. He became a bushman in Australia, herded sheep in New Zealand and became an actor with George Rignold—the famous Henry V—in Sydney. He was last here with "The Blue Pearl."

BURLESQUE CASINO—"Burlesque Review of 'Orientals' effects, spectacular settings and novel dances.

GAYETY—"Innocent Maids," galaxy of burlesque favorites, including Mitty Devere, vaudeville headliner; May

A "HASTY PUDDING" GRAD PLAYER DITTRICHSTEIN ALSO A PLAYWRIGHT

Steward Baird's Harvard Acting Led to Stage Steward Baird, now playing at the Shubert in "Little Simplicity," went to Harvard with the intention of acquiring that sort of knowledge that goes to make a cultured man. Incidentally, he gave part of his attention to so-called "outside activities," especially to dramatic work. During his membership of the Hasty Pudding Club, long known for its shows, he realized his latent dramatic ability.

During a period of commercial life that followed his graduation from Harvard in 1903, Mr. Baird coached amateur theatricals in Boston and thereabouts, attracting the attention of Winthrop Ames, the former Boston producer, who gave young Baird his first opportunity on the New York stage. Mr. Baird's first engagement as leading man was with Hazel Dawn in "The Debutante." Later he was leading baritone in "Tonight's the Night," "Sibyl," "The Bachelor's Love," and the original "Kiss Borgia" company.

Not Halted by the Law's Delays James Spottswood in the farce, "Parlor, Bedroom and Bath" at the Adelphi, had a family that objected to his developing histrionic ability. James tried studying medicine for a year. He didn't like the smell of chemicals and counting bones, so eschewed the law. About this time one of his friends started a dramatic school, and with the idea of learning something of the actor's methods of making arguments forceful, his father consented to his pursuing a dramatic course. A stock company was playing "Lord and Lady Algy" and needed some one to carry the role of a juvenile. Young Spottswood got the place. He was allowed to continue in his part. Then one evening he suggested that his father and mother attend the performance. Imagine their astonishment when they beheld on the stage their ardent student of the law. After that parental prejudices were removed and the young man pursued his stage career.

A Juvenile "Juvenile" Chester Morris, in "Turn to the Right" at the Garrick, is America's youngest leading man. He has just passed his seventeenth birthday. He was coached in the part by his father, William Morris, who was Charles Frohman's first leading man at the Empire Theatre.

MOTHER LOVE IN PLAY "Turn to the Right" Has Sweet-heating, Too Blending as it does the contrasting elements of fun and religion, "Turn to the Right" is at the Garrick appropriate to the pre-Easter season. Like "Lightning" and "The Boomerang," "Father's Millions," "The Fortune Hunter" and other Winchell Smith plays, it is a comedy with touches of heart interest and an underlying story of love. But it is a different sort of love that is usually utilized by the playwright. It is the deep affection which a mother bears her young boy—her only son—gone wrong through bad associations and the lure of the racetrack. How the boy and two of his pals, one a pickpocket and the other a burglar, are made to "turn to the Right" and go straight is told with stipler directness in scenes that breathe an atmosphere of green fields and country lanes. And there are three sets of sweet-hearts besides.

THE NEW Studio Dansant 1830 Market St. DANCING Every Evening 8:45 to 11:45 IT IS SO different, the oddity of it all will interest you. The most wonderful orchestra. Always a novelty, always a surprise. Private Instruction by Appointment. Esthetic and Modern Dancing.

PHILADELPHIA'S LEADING THEATRES. DIRECTION OF LEE & J. J. SHUBERT

Chestnut St. OPERA HOUSE. NIGHTS 50c, 75c, \$1, \$1.50—No Higher (except Saturdays and Holidays). EVENINGS AT 8:10. MATINEE TODAY, 2:10. WILLIAM HODGE IN THE BEST COMEDY OF HIS CAREER "A Cure for Curables". BOSTON SAYS: "It is a wise actor that gives the public what it wants and in this respect Mr. Hodge has long been a paragon of wisdom." CHICAGO SAYS: "One of the best things the theatre has to offer you."

SAM S. SHUBERT THEATRE 3rd Joyous Week Broad, Bel. Locust St. THE SPARKLING MUSICAL PLAY LITTLE SIMPLICITY. CAST OF 100 WALTER CATLETT, MARJORIE GATESON, MABEL WITHEE, STEWART BAIRD, CARL GANTVOORT and THE CAMERON SISTERS. A Flock of Fascinating Femininity. "WELL WORTH SEEING MORE THAN ONCE".

ADELPHI Broad Bel. Evg's at 8:20 Race St. Mat. Thurs. & Sat., 2:20 \$1.00 Mat. Thurs. Speedier Than \$1.50 Mat. Today a Liberty Motor. ENTIRE LOWER FLOOR. Beginning Next Week SECOND MONTH OF The Famous Fucci Festival "PARLOR BED-ROOM AND BATH" BY C. W. BELL and MARK SWAN WITH FLORENCE MOORE. ADELPHI THEATRE Special Request Matinee WALTER HAMPDEN IN HAMLET APRIL 16. Prices 50c to \$2.00 Seats on Sale Now.

LYRIC Evenings at 8:15; Mats. at 2:15 \$1.00 Mat. Wed. \$1.50 Mat. Today. BROAD ABOVE ARCH NEXT WEEK LAST 8 TIMES. AMERICA'S PREMIER SINGING COMEDienne. NORA BAYES IN "LADIES FIRST" A MUSICAL FARCE EXPLODED IN THREE ACTS.

OLIVER MOROSCO PRESENTS LEO CARRILLO IN FREDERICK AND FANNY HATTON'S FAMOUS FUN HIT SEATS THURSDAY MAIL ORDERS NOW. LYRIC THEATRE BEGINNING Monday, April 21 with GRACE VALENTINE AND THE ORIGINAL NEW YORK CAST. FOR RESERVATIONS AT ABOVE THEATRES, APPLY SEBERTY DEPT., CHESTNUT ST. OPERA HOUSE BUILDING, CHESTNUT ST. BELOW 11TH, PHOENIX LOBBY 300.