

VARIETY OF ENTERTAINMENT IN EASTER WEEK BILLS—NEW SHOWS AND FRESH FILMS

ON SCREEN AND ON STAGE FOR THE COMING WEEK

THE PLAYGOER'S WEEKLY TALK Observations on Plays and Photoplays of Interest to Philadelphians

IT WOULD not require a George Henry Lewis, a Willard Haaslett or a Leigh Hunt—those old boys who were able readily to picture in words the spell that an actor cast upon them—very long to find a reason for the popularity of William Hodge. Few, if any, persons possess the critical acumen of a Lewis or a Haaslett or a Hunt, but many do see the actor, enjoy what he has to offer and think no more about it.

To seek out the reason for any actor's popularity is ordinarily quite as fantastic a proceeding as to go in search of the roots of Jack's Beanstalk or the skeletons that all Bluebeard hid in his cupboard. We like an actor or we do not. But to give a reason for our liking or disliking is as difficult as to pin a medal on a man's shadow or to capture an eel in a tub of oil.

The phenomenon of Hodge, however, is worth looking into. Ordinarily, a play which has not had a long run in the metropolis, and has not been touted as something miraculous, can't draw a corporal's guard in the "heavenly provinces." And yet "The Hodge play" is able, year after year, to draw big houses without enjoying a single New York endorsement. Many theatregoers, even of high-brow type, take it for granted that they want to see William Hodge in any play which he may write, or patch up, for sheer diversion. Hodge would be the last person to claim that his plays are "supreme dramatic achievements" or anything exactly under that category.

The only actor, within memory, who approached the Hodge phenomenon, was the late Sol Smith Russell. New York would not have this brilliant comedian, but the "provinces" adored him, and rightly so. There is something about William Hodge, not that he exactly reminds one of Sol Smith Russell, but the somehow casts the same spell of goodfellowship and genial enjoyment. Sol Smith Russell inspired a cheery outlook on life, and this is the predominant influence of William Hodge. It may be that that is the reason for his popularity.

In "The Marquis de Priola," Mr. Dittrichstein has added one of the most striking and effective characterizations to the long list of successes already to his credit. He has added an outstanding figure to his piquant depiction of the erotic pianist in "The Concert," his exquisite portraiture of the lionized haritone in "The Great Lover," his temperamental characterization of the erratic painter in "The Temperamental Journey," his versatile delineation of the protean gallant in "The Phantom Rival," and his delicious impersonation of the philanthropic monarch in "The King."

The masterly performance of "The Marquis de Priola" not only embodies the exquisite comedy of the genre, but affords him the opportunity to rise to heights of histrionic expression that are true to essential tragedy and authentic psychology.

Mr. Dittrichstein's art is now shown to possess the power of variety in addition to its already demonstrated discrimination and effectiveness. His progress along the highway of histrionism has been marked by specific character achievements. In technical brilliancy, in delicious comedy, in human appeal and lifelike depiction, this new portraiture is worthy of his finest accomplishments.

While the role portrayed by Mr. Dittrichstein is an unenviable one, his artistry in its delineation makes an intellectual appeal that is irresistible, and no lover of the stage can help but feel the spell of his consummate skill. The play was translated by Mr. Dittrichstein with slight variation from the original, the changes being mostly in the form of excision, some of the harsher and more brutal passages of the original text being softened. The story deals with a decadent Italian nobleman, a man without conscience and without honor, especially in his dealings with women, and shows how a just retribution overtakes him at the end of his cynical pleasure-seeking career.

Lavedan has taken what Europe held most sacred, its hereditary aristocracy and autocracy and disclosed with brutal frankness the rottenness of its social structures and, with lancet keenness, the ultimate result of this decadent condition. It implies newer ideas concerning women, awakening of democracy, the sure and steady march of progressive political equality and relegation to obscurity of the degeneracy of thought and action propounded and exercised by the parasites of a decadent social system.

When the seething exposition was produced at the Comedie Francaise, with the great Le Bargy playing the profligate Marquis, Paris fairly gasped at the audacity of Lavedan in having written this play; but when it was hinted that a member of the Hohenzollern family was utilized as the prototype for the little character, the French capital flocked for months to the illustrious playhouse to witness this truly amazing presentation.

The recent death of the popular Philadelphia comedian, Sidney Drew, has evoked reminiscences among players now appearing here at the local theatres. Charles Erin Vernon, a time-tried veteran of the "palmy days of the drama," appearing in "A Cure for Corns," was a member of the famous cast in Mrs. John Drew's last revival achieved a brilliant success as Bob Zeros. Mr. Vernon, in that memorable performance, appeared in his favorite role of Sir Lucius O'Trigger.



MARIE NORDSTROM, Keith's...



LOLA FISHER, 'THE CAVE GIRL' Garrick...



LILY CAHILL, 'MARQUIS DE PRIOLA' Broad...



GRACE VALENTINE, 'LEO CARRILLO' 'LOMBARDI, LTD.' Lyric...



BERT MERRILL PARLOR, 'BEDROOM & BATH' Adelphi...



THEDA BARA, 'WHEN MEN DESIRE' Victoria...



LEAH BAIRD, 'ECHO OF YOUTH' at Several Houses...



MISS GATESON AIMS at 'Legit'...



MISS GATESON AIMS at 'Legit'...



MISS GATESON AIMS at 'Legit'...



ANITA STEWART, 'A MIDNIGHT ROMANCE' Stanley...



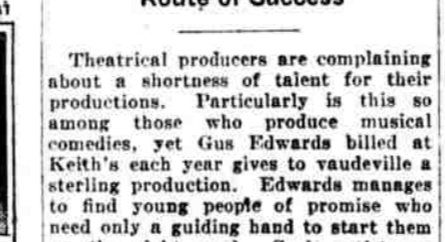
WALLACE REID, 'THE ROARING ROAD' Arcadia...



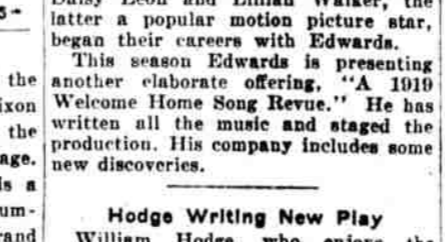
MADDAH CRAVEN, 'THE 15th CHAIR' Walnut...



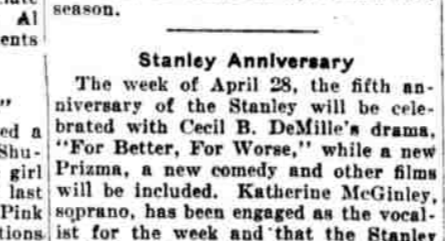
PAM LAWRENCE, Casino...



BEEMAN ANDERSON, Grand...



BILLIE RHODES, Rivoli and Colonial...



MAY BERNHARDT, Tricadero...



BILLIE RHODES, Rivoli and Colonial...



MAY BERNHARDT, Tricadero...

GEORGE MIDDLETON HAS STRING OF HITS Author of "The Cave Girl" College-Trained Playwright

George Middleton, author of "The Cave Girl," which comes to the Garrick, has a string of successful plays to his credit. He is the author, or co-author, of "Adam and Eve," "Polly With a Past," which recently had a run in Philadelphia; "Hit the Trail Holiday," "The House of a Thousand Candles," and "The Cavalier."

Mr. Middleton is a graduate of Columbia and embarked on his professional career as writer for the stage shortly after graduation. Julia Marlowe, Alla Nazimova and Margaret Anglin were among the first prominent artists to select his plays as starring vehicles. In addition to his work in the lighter field of the drama, this talented craftsman of the theatre is the author of six volumes of published plays of a psychological nature, which have won him recognition throughout America and Europe. In collegiate circles these works have been used as texts for teaching dramatic construction.

A THEATRICAL REUNION Lily Cahill and Brandon Tynan in Same Cast Again

Lily Cahill and Brandon Tynan, who appear together with Leo Dittrichstein in "The Marquis de Priola," are far from being strangers. Miss Cahill, after finishing a season with Mr. Dittrichstein in "The Concert," went to San Francisco where she created the leading feminine role in Brandon Tynan's play "The Melody of Youth."

DATES TO "FLORADORA" Phil Ryley, of "Little Simplicity," Long a Drawing Comedian

Philadelphians whose memory goes back to "Floradora," remember Phil Ryley who played the part of the Professor. Mr. Ryley now is at the Shubert as the dancing waiter, in "Little Simplicity." He is a brother of Tom Ryley, producer of "Floradora," "The Belle of Mayfair," and "The Queen of the Moonlight." In the latter production Phil Ryley is a pedestrian and makes it a point to walk twelve miles a day so as to keep in trim for his dancing. He likes to write sketches and is an autograph collector of note. At one dinner at the Lamb's Club he had 500 signatures attached to his menu card and many of them were of the most noted people in the theatrical world.

as a picture puzzle. There is an additional reason which is not always taken into account in explaining the popularity of mystery plays or melodramas, no matter how palpably improbable their premises may be and how fantastic they may be in construction or characterization. Melodramas MUST have a plot based on surprises and sensations. Audiences relish a plot as a relief from amorphous reveries, plotless musical comedies and implausible farces. Once its premises are accepted, even if they tax credulity, melodrama must move logically and believably to an unexpected denouement, via the route of suspense. It is really a guessing game between the stage and the audience.

Several of the melodramatic successes of the past few years are still on the road and are frequently revived in stock. Mention might be made of one of the most mystifying and artistic of all them, "The 15th Chair," by Bayard Veiller, which comes to the Walnut next week; the same author's "Within the Law," "The Trial," "The Blue Pearl," "The Deep Purple," "Aimee Jimmy Valentine," produced about ten years ago, and revived with great success only a week or two ago by the Orpheum stock in Germantown. This type of melodrama, of course, is distinctly superior to the old blood-and-thunder stuff, usually built about some sensational, mechanical effect, such as a horse race, a train in motion, a "practicable sawmill" and the like. That went the voyage a score of years ago. Probably one out of a hundred of the present generation would look intelligent if asked who Lincoln E. Carter or Owen Davis were. Even the theatres devoted to melodrama have disappeared from general knowledge—the "Nash," the Park and the Arch (shades of Mrs. Drew and the classic repertoire).

OLIVER MOROSCO will start work on a new theatre in New York soon, and, according to present plans, it will land its occupancy in the late fall. He has also just completed negotiations for the building of a theatre in Boston and a new theatre in Chicago. He plans quick work on these houses, in order to have them all completed before the Christmas holidays. These new theatres, together with the four theatres in Los Angeles and San Francisco which he controls, will give him a circuit and allow increased production and booking facilities.

The Morosco playhouse building program reminds one of Oscar Hammerstein, who was seldom without an architect and contractor showing him blue prints and smoking his fat black cigars. His energies look as if they are to be another year in the field, in competition with the existing two syndicates. Assurance is made that Mr. Morosco is not engaged in any "trust-busting" enterprise, but is merely anxious to increase outlets for his productivity.

Other big cities certainly have an advantage over Philadelphia when it comes to the playhouse construction. In approximately the last decade there have been only two additions to the houses devoted to the several forms of dramatic entertainment—allowing musical comedy in the category. These are the Shubert and the Adelphi. There are another decade we find two additions, the Forrest and the Lyric, and in the decade before that the Garrick. Of course this reckoning does not take into account Hammerstein's house, which had a specialized use, nor the many handsome theatres, large and small, devoted to motion pictures and to vaudeville, such as Keith's, the Stanley, etc. Several theatres have disappeared or been devoted to other uses, such as the Chestnut, the Eleventh Street Opera House, the National, the Art, the Girard and the Park. Others, such as the Walnut, and the Chestnut Street Opera House, have become "popular price" houses. So the new theatres have really been replacements and not additions. So far as what are called "first class houses" Philadelphia is about where it stood at the dawn of the present century. New York has doubled its playhouses in the same period.

There is a rumor in the atmosphere that Mr. Morosco has an optic directed on Philadelphia. But April rumors are about as flimsy as April weather. However, the city is to have at least one additional theatre. The site of the demolished Convention Hall on North Broad street is to be used for what is heralded in advance as the largest theatre in Philadelphia, with a seating capacity of more than 5000. Not that it will "play" has not been officially announced. The projectors made their success with combined bills of vaudeville and movies and they may stick to the primrose path of prosperity familiar to their feet.

Star Role for Grace Valentine Grace Valentine at the Lyric in "Lombardi Ltd." is looking forward to a busy year. After her engagement in Philadelphia she will leave for Los Angeles where she will appear as star in the try-out of "Madame Scapigo." During that time she will also do a

MATTERS OF MOMENT TO MOVIEDOM'S FANS

Anita Stewart Drama Exposes Supercrooks—New Film for Elsie Ferguson

An expose of the methods by which criminal intelligence seeks, "frames" and lands its prey among the social set, as well as of the plans of ultra-crooks for landing big game, is made in "A Midnight Romance," the second of the series of special feature-starring vehicles for Anita Stewart, to be shown next week at the Stanley. Lois Weber directed the production from the story by Marion Orth. The finale brings a situation bewildering for its novelty and the surprise of its denouement.

"The matinee idol is of brief duration—perhaps five years. His popularity is a meteor, doomed to a waning exit from the dramatic skies, and his mash notes are flaming flatteries that soon lose their zest. And the end—is the end. There is no returning."

Allen J. Holubar is authority for the foregoing, and Holubar played "Lazarus" for several years on the legitimate stage with Savage's companies. He starred in "Twenty Thousand Leagues Under the Sea." The subject arose when Holubar was asked why he deserted the stage and leading screen roles for several years on the legitimate stage with Savage's companies. He starred in "Twenty Thousand Leagues Under the Sea." The subject arose when Holubar was asked why he deserted the stage and leading screen roles for several years on the legitimate stage with Savage's companies.

Elsie Ferguson's latest starring vehicle is "Eyes of the Soul," a pictorialization of George Weston's "The Salt of the Earth," published in the Saturday Evening Post. Eve Unsell put the story in picture form, Emilie Chau-tard directed the production, and it will be the special feature at the Arcadia commencing April 28. Immediately after the appearance of "The Salt of the Earth" in the Post the screen rights were obtained by the Famous Players-Lasky Corporation. Miss Ferguson read the story and later called up the production department to ask if it would be possible to obtain the picture rights for her.

"We have already purchased it and it is yours," she was told.

In the old shooting days any man who could operate two six-shooters simultaneously was regarded with respect, and he lived longer than the fellow who could shoot accurately with one hand. Tom Mix was a two-gun man when he was a Texas ranger and cowboy. Now Mix, who for some time has been engaged in thrilling motion-picture audiences by his daring horsemanship and athletic feats, has developed into a "three-gun man." In "Hell Roarin' Reform," to be presented week of April 28 at the Victoria, Mix routs a band of outlaws by operating two six-shooters and a rifle simultaneously.

Billie Rhodes, the sprightly star who has created a piquant style of comedy all her own, has a clever vehicle in "Hoop-La," which will be seen at the Rivoli and Colonial next week. "Hoop-La" is a beautiful young girl who is an all-round star in a one ring circus, playing county fairs and small towns.

EDWARDS EXPLORER FOR STAGE TALENT

Has Guided Many Stars to Route of Success

Theatrical producers are complaining about a shortage of talent for their productions. Particularly in this so among those who produce musical comedies, yet Gus Edwards billed as a meteor, doomed to a waning exit from the dramatic skies, and his mash notes are flaming flatteries that soon lose their zest. And the end—is the end. There is no returning."

Hodge, the Zoologist Theatrical stars are supposed to indulge in queer hobbies. William Hodge was recently asked if he shared this weakness. He invited the inquirer to his country home. Arriving there, the comedian remarked in his dry way: "I've got one fad, and I'll give you visible proof of it. It's frog taming. He led the way to a small pool, where water lilies grew. Squatting on one of the leaves was a huge bull frog. "Here's one of my particular pals," said Mr. Hodge, removing his pipe long enough to commune with the bull frog. "This is Plato. I love these old fellows, with their wise airs and rancous voices, and I only wish I knew what they were saying to each other about me."

Hodge Writing New Play William Hodge, who enjoys the emoluments of an author as well as the profits of his vocation as an actor, is now devoting his time to the writing of a comedy in which he will return next season.

Stanley Anniversary The week of April 28, the fifth anniversary of the Stanley will be celebrated with Cecil B. DeMille's drama, "For Better, For Worse," while a new heart with her creation of the cafe girl of impulse and temperament, was last seen in Philadelphia with "The Pink Lady." Miss Gateson has aspirations for strictly dramatic work.

Miss Gateson Aims at "Legit" Marjorie Gateson, who has scored a hit in "Little Simplicity" at the Shuberts for directorial work. Holubar's production, "The Heart of Humanity," will be shown at the Palace week of April 28.

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PHILADELPHIA'S FOREMOST THEATRES

FORREST ONE WEEK BEGINNING MONDAY NIGHT THE BIG EASTER OFFERING! THE MASK and WIG CLUB UNIVERSITY OF PENNSYLVANIA 31ST ANNUAL PRODUCTION "THE REVUE OF REVUES" MUSIC BY CHARLES GILPIN Dances and Ensembles Arranged by CHARLES S. MORGAN, JR. REMINISCENCES OF FORMER SUCCESSSES MERGED WITH AN UP-TO-DATE SHOW! BIGGER AND BETTER THAN EVER! 12 SCENES—SPECIALTIES—SKETCHES—NOVELTIES—SURPRISES SOME OF THE LEADING FEATURES: "Uncle Sam's House," "An American Steer," "After the Country Goes Dry," "The Girl in the Clock Case," and "When I Do the Shimmy With You."

BROAD MONDAY, APRIL 28TH—SEATS THURSDAY CHARLES DILLINGHAM, Presents AMERICA'S GREATEST ENTERTAINER FRED STONE IN THE MUSICAL EXTRAVAGANZA "JACK O' LANTERN" By Anne Caldwell and R. H. Burnside—Music by Ivan Caryll

BROAD A NOTABLE TRIUMPH! MR. LEO DITTRICHSTEIN NEXT WEEK—LAST 8 TIMES THE MOST REMARKABLE PLAY OF THE SEASON "The Marquis de Priola" By HENRI LAVEDAN APRIL 28 LAST WEEK OF THE ENGAGEMENT MR. DITTRICHSTEIN BY SPECIAL REQUEST, WILL APPEAR IN A BRILLIANT COMEDY OF THE THEATRE "THE MATINEE HERO" BY LEO DITTRICHSTEIN AND A. E. THOMAS

GARRICK LIMITED ENGAGEMENT BEGINNING MONDAY NIGHTS AT 8:20 WED. & SAT. AT 2:20 COHAN and HARRIS PRESENT THEIR NEWEST SUCCESS THE CAVE GIRL A MODERN COMEDY BY GEORGE MIDDLETON CO-AUTHOR OF "POLLY WITH A PAST" AND "ADAM AND EVE" WITH LOLA FISHER AND AN INCOMPARABLY FINE CAST INCLUDING: ROBERT NEWADE, FRANK W. THOMAS, RUSSELL WHYTEL, KATHERINE GREY, JOHN BEDOUIN, ELMER GRADIN, MARY NEWCOMB, SUE VAN DUZER, HOWARD H. GIBSON

B.F. Keith's CHESTNUT BELOW TWELFTH STREET JOYOUS EASTER WEEK FESTIVAL! Magnificent Floral Display in the Crystal Lobby Stage Reappearance of the Popular American Composer and Singer Mr. Gus Edwards IN A 1919 WELCOME HOME SONG REVUE Singing His Timely Compositions, Supported by His Youthful Stars, VINCENT O'DONNELL, ALICE FURNESS and BEATRIX CURTIS BILLY HALLIGAN & DAMA SYKES MISS ROBBIE GORDONE The Distinguished Protean Actor Character Studies and Scenes OWEN MCGIVENEY GEORGE PRICE In "Bill Sikes," a Dickens Episode In "A Little of Everything" STELLA TRACEY & CARL M'BRIDE HOWARD'S ANIMAL SPECTACLE EXTRA ADDED ATTRACTIONS AND EXTRA ADDED ATTRACTIONS MARIE NORDSTROM FELIX ADLER In a New Whimsicality, called "LET'S PRETEND" Assisted by FRANCIS A. BOSS In "What Foot We Hurtle In" Two Shows Daily, 7 P. M., 8:20 and 6:00. Night, 8 P. M., 8:20 and 6:00. Seats Also, 2 P. M., 2:20 and 6:00. No Telephone Orders for Saturday or Holiday.