

FAMILIAR ATTRACTIONS RULE ON STAGE NEXT WEEK IN NEW MOVIES AND VAUDEVILLE

THE PLAYGOER'S WEEKLY TALK

Observations on Plays and Photoplays of Interest to Philadelphians

"TIGER ROSE." Belasco's latest success to be displayed here, will inevitably bring to the mind of the theatergoer who has "been going to the play" for a decade or so, memories of an earlier Belasco success, "The Girl of the Golden West."

In locale and environment both of these melodramas are alike—frontier posts of civilization, under conditions of somewhat sentimental conditions and stark viewpoints on the subject of law, justice and revenge. Rose Hudson is another adroit, resourceful Minnie Smith. The Royal Mounted constable is a Sheriff Jack Rance, minus plug hat and invested with a red coat. Their heroes in both tales have outwitted themselves and the plot of each revolves about the heroine's impassioned attempts to effect a safe getaway for their "men." There is even a pair of somewhat comic relief Indians in "Tiger Rose" as there was in "The Girl of the Golden West."

It is a fact, however, that you do not see merely another "Girl of the Golden West" in "Tiger Rose." The plot outline, as has been indicated, the mood, the situations by which it is developed are as different as they are thrilling. Resemblance may also be found, by those with memories, to Eugene Walter's "The Wolf," which was likewise laid in the primal all-out doors of the Canadian Northwest, and likewise rehearsed a story of revenge. Thomas Findlay, who plays the part of the Hudson Bay factor in "Tiger Rose," had a somewhat similar role of a quaint Scotchman in "The Wolf." And, in memory serves, William Courtleigh, whose impersonation of Dr. Cusick in the Belasco play is one of its most effective characters, played a similarly vital role in "The Wolf."

All of which goes to prove that there hasn't been much change in melodramas or dime novels. CHANGE is the business staff of Keith's Theatre in this city is announced. George M. Young has been advanced to the position of resident manager and assistant to Harry T. Jordan, general manager of Keith interests in this territory. Mr. Young succeeds Charles C. Dougherty, who has been granted a hooking franchise by the R. F. Keith Vaudeville Exchange. Mr. Young was connected with Philadelphia newspapers as a sports writer for more than twenty years, and has been with Keith's since as a publicity manager for the last five years.

Mr. Dougherty was with the Keith interests for twenty years at the Chestnut street house and the Bijou on Eighth street, being the manager of the latter theatre for the last eight years. He was also manager of the Hippodrome at Clearfield for the last five years. Mr. Dougherty will have associated with him in the hooking business David R. Sablosky, who has severed his connection with the firm of Sablosky & McGuirk, owners of the Globe, Cross Keys and several other vaudeville and motion-picture houses.

THE Zoelosophic Society of the University of Pennsylvania, now nearly a hundred years old, is still lively enough to relish amateur theatricals. Very wisely the society forgoes foolish farces and such like pulp of the average amateur productions. Several years ago it gave "A New Year's Eve" in its annual and in quite the Elizabethan style, inasmuch as the female parts were played by boys. It also gave very creditable productions of plays by Yeats, Lady Gregory and others of the Abbey Theatre playwrights.

This season's offering will be a revival of "Fashion," the one social satire, period, just before the Civil War; locale, the United States. The first act of Mrs. Mowatt's play was given in New York two years ago as a part of the American drama celebration. The Zoelosophic Society, however, will win the honor of the first complete representation in nearly three-quarters of a century at its production the evening of June 19 at the New Century Drawing Rooms.

"Fashion" is of interest on account of its intrinsic merit as a social comedy and because of its historical position in the development of the drama in this country. Played first in 1845, it inspired a series of plays dealing with the follies of those who aspire to secure an assured position without being aware of social values. It was an interesting time for the social historian when "Fashion" was produced and the play faithfully represents types of American life which are perennial.

Anna Cora Ogden, the author of "Fashion," was born in France in 1819. She had a romantic career, being married when she was fifteen to James Mowatt without her parents' consent. When Mr. Mowatt lost his fortune Mrs. Mowatt went on the stage and began a successful career as an actress, making her debut at the Park Theatre in "The Lady of Lyons" in 1845. In the meantime she had written "Fashion," which was first produced at the Park Theatre March 24, 1845. So successful was the New York production that it was also produced here at the Walnut Street Theatre while the New York performance was proceeding. Mrs. Mowatt herself played Gertrude, but her greater successes upon the stage were in other parts.

In 1847 she wrote "Armand, the Child of the People," a comedy laid in the time of Louis XV, and the character of Gertrude in the latter became one of her favorite parts.

Mrs. Mowatt appeared at the Theatre Royal, Manchester, England, December 7, 1847, as Pauline and made so favorable an impression that she and her associates were engaged to take Maryland's place at the Theatre Royal, Maryland. In London, in the latter city, she was engaged to take Maryland's place at the Theatre Royal, where she and Mr. Davyport were playing on January 9, 1850, and ran for two weeks. In January, 1851, she went to Dublin and was given a wonderful reception. In 1851 she returned to America. She continued her stage career under the discouragement of ill health and accident until 1854, when, after a long illness, she retired. Her last performance was on June 3, 1854, in "The Garden" in the character of

THEATRE BILLS FOR NEXT WEEK

Schedule of Entertainments at the Various Playhouses in This City

NEW ATTRACTIONS. American comedy, by Winchell Smith and Victor Mares. The amusing plot has to do with a young doctor who is obliged to take his own medicine and make it anything but palatable. First time of the original Belasco production at popular prices. An exceptional cast promised.

CONTINUING ATTRACTIONS. "Seventeen," dramatic version of Booth Tarkington's widely read Willie Baxter stories, a comedy of clothes and the girl, for it deals with the attitude of a seventeen-year-old boy toward those important matters. His half-fledged soul gets into a laughable tangle with its intense problems of wooing and personal adornment. Gregory Kelly featured.

OPERA HOUSE "Parlor, Bedroom and Bath," farce dealing with the experience of an unsophisticated young husband who is compelled to live up to his reputation of a Don Juan in order to satisfy his cantabile wife. Florence Moore featured.

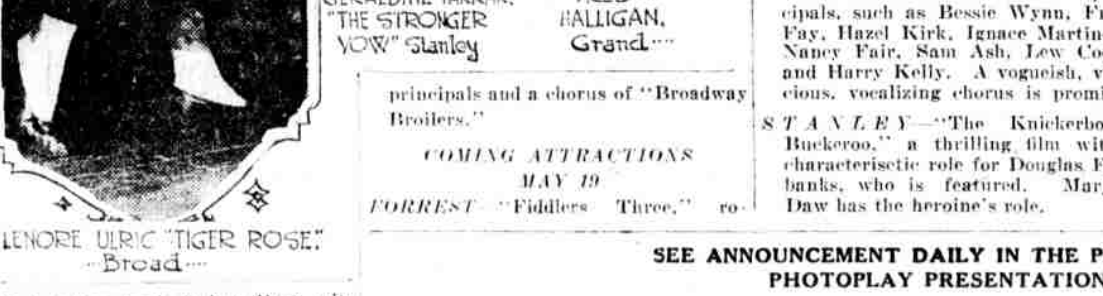
OUT OF THE CHOIR LOFT. Florence Moore, Farceur, Did Not Pause at Opera

STONE'S STUNTS. Comedian Has to Practice New Specialties Diligently

MAUD LAMBERT BACK ON VAUDEVILLE STAGE

MODISH CREATIONS NOT FOR MISS ULRICH

THURSTON'S START. How He Was Imbued With Idea of Becoming a Magician



A large table titled 'SEE ANNOUNCEMENT DAILY IN THE PUBLIC LEDGER AND EVENING PUBLIC LEDGER PHOTOPLAY PRESENTATIONS FOR WEEK OF MAY 12 TO MAY 17'. The table lists various theatres (Alhambra, Apollo, Arcadia, Belmont, Bluebird, Broadway, Cedar, Colonial, Lokenheim, Empress, Marika, Family, Fairmount, Frankford, Great Northern, Imperial, Jefferson, Junco, Leaside, Liberty, Locust, Marjorie, Nixson, Park, Plaza, Regent, Ruby, Savoy, Strand, Victoria, West Alhambra) and their respective shows for Monday through Saturday. It includes details like 'Subject to Change', 'Monday', 'Tuesday', 'Wednesday', 'Thursday', 'Friday', and 'Saturday' columns.