CONTRACT OF STORE EVENING PUBLIC LEDGER-PHILADELPHIA, SATURDAY, OCTOBER 23. 1920

THE PLAYGOER'S WEEKLY TALK

14

TOR the first time this ten-weeks-old The the first time this ten-weeks-old theatrical season opening plays score over opening musical shows next week. The newly named De Lancey Street Theatre, after several faise statis, is to leave the list of the "dark" houses; it's to be lighted up with "The Charm School" a comedy centering around a naive idea, namely that a man can they siris that indefinable quality known as "charm" (and which when Maude netwo-idea, namely 'bat's grant A" 1530 girls that indefinable quality known as "charm" (and which sdan Maude Adams favored Philadelphia with her presence, we always used to say she had; no review was complete without this). A unique dea also stocks up "The Sweetheart Shop," a musical comedy and to be up to the Forrest's well-known standard in this type of entertainment; at the sublimated matrimonial agency of the title it is possible to pick a spouse. Duy orange blossoms, rings and even a rare old fam ly lace vell, Elktonize with out going to Maryland and finally take out a policy against going to Reno. The other legitimate attraction is a mystery play at the Adelphi, called "The Daunt-less Three," which is said to have every. thing except consecutivity, and that sn't wanted since the authors play, shuitle-wise, with the past, present and future of the characters and the situations, which are sometimes flashbacks and sometimes postdated scenes. nes postdated scenes.

THE current week's openings, in addi-L tion to being, on the whole, the most meritorious argregation of noveltes of the season, finally wiped out the big margin of revues and musical comedies over legitimate attractions, which has marked the local season of 1920 up to last Monday. There was abundant variety for all tastes in the offer nss, what with a play of satire and emotion. "The Famous Mrs. Fair" (Broad); a musical romance, with the merits of operetta, "Lady Billy" (Garrick); a comedy of heart appeal and sentimental humor. "Daddy Dumplins" (Lyric), and a first-class musical comedy. "Irene" (Shubert). None of them proved a masterpiece of its own class, but each of them evidenced individual merit, or at least attractiveness. In varying detion to being, on the whole, the most of them evidenced individual ments de-at least attractiveness, in varying de-

GTHE FAMOUS MRS. FAIR." by James Forbes, author of "The Chorus Lady." is the most substantial play that Philadelphia theatreguers have had a chance to witness for months. Opinions vary as to its merits as drama Opinions vary as to its merits as drama and the sincerity and wholesomeness of its motivation. One view is that it is simply a supermelodrama of a sort i. c. the play of artificial sentiment and stary expedients—a "Way Down East" with a broad A. If this view is cor-rect, it is like all melodrama, either immoral or unmoral. Opposed is the commendation of the playgoing comm t-tee of the Drama League, whose bulle-tin says:

A clean, interesting comedy, bring-ing a timely lesson without being a preachment drama. From the borror and glory of war, to the simple home comes the famous Mrs. Fair. chafes under domest'e monotony. The chartes under domest c monotony. The temptation is presented to win the ap-plause and fame of a lecture tour—she yields. Her home in peacetime, with-out the mother's guiding hand, is al-most ruined. She returns in time to nove 't and to realize her folly. Mrs. Miller and Miss Bates appear to ex-cellent advantage in the nortraval of cellent advantage in the portrayal of their respective roles. Miss Gilmore, in her presentation of the "daughter." indicating the influence of coarse com-pan onship on a young and susceptible girl is worthy of special commenda-tion

tion. This gives a pretty fair idea of the maderlying thought and objective of the play and also furnishes it with a clean bill of moral health. In the opposed view the play is immoral, not from the angle of salacity, for there is none of that, but from the standpoint of ethics and dramatic honesty, in that it poses a situation, but does not face it with the integrity and inevitableness not merely of life as it should be ideally lived, but of human nature as it is. The crux of the question is whether the wife, the celebrated war worker, would really for-give her erring husband, as Mr. Forbes has her do, or whether the playwright was not evasive and, at the least reckwas not evasive and, at the least reck-oning, disingenuous, in resorting to the weak and hackneyed theatrical expedient of solving a very real, organic and per-sonal problem by a tangential factor that has no intrinsic bearing on the matter.

travagance of dreasing her and two girl i riends in the most rashionable clothes the art of a modiste who is his view may be tenable if one can ider the salvat on of a young daugh-who is running wild, not intrinse felicity is on the rocks owing to wife's neglect of family in quest of the set of the salvat on the rocks of the salvat of the salvat on the rocks of the avenue to Fifth avenue is accompliated the set of the salvat of the salvat of the salvat of the avenue to Fifth avenue is accompliated the salvat of the salvat of the salvat of the salvat of the set of the salvat of the sal



ESTHER HOWARD, THE SWEETHEART SHOP

Forment

A SECRET OF THE SEAS

Movie Stars' Dives

or actress doing aquatic stunts, diving

fearlessly from ferries, bridges, air-

When you see your pet movie acto

"Daddy Dumplins" is built around the "Daddy Dumplins" is built around the central idea that there is a special ap-peal in everything that happens on Christmas Eve, sad things being twice as sad and giad things twice as giad. "Daddy Dumplins" has reached middle age before he has had the opportunity to enjoy life from the standpoint of do-mesticity. He adopts a number of chil-dren to brighter his hence. During the enjoy life from the standpoint of do-mesticity. He adopts a number of chil-dren to brighten his home. During the celebration on Christmas Eve "Daddy Dumplins" hears bad news in the shape of advices that a bitter enemy, who bu-lieves himself the rightful owner to Daddy's fortune, has won his case in tha courts. This fills the old bachelor with damay and the children become a nublic Here's the Mermald Who Does the dismay and the children become a public charge. But all comes right. Oh, yes, it

does. Muclyn Arbuckle, never-to-be forgot-ten Sheriff Slim Hoover in "The Round-L. Sheriff slim Hoover in "The Round-Dumplins" and is supported by a carafully selected cast, including a halfportion kindergarten.

planes, did it ever occur to you to won-der-or didn't it? In the chorus of the new musical com-edy. "The Sweetheart Shop," which opens at the Forrest Monday, is a little mermald who has taken the fancy dives THE Shubert follows "Cinderella on THE Shubert follows "Cinderella on Broadway" with Cinderella on Long Island, "Irene" is a modern hearth wench. Being up to date, she goes from the tenements to a villa instead of from the kitchen to the king's palace, as in the fairy story which affords the motif. of a consistently told, cleverly musical-ized and very agreeably song-danced-and-acted musical comedy. The story and-acted musical comedy. The story and-acted musical comedy. The story bered. concerns a young shopgirl who masquer-ades as a member of the most exclusive Long Island set. Some of the musical numbers are nationally popular. Irenee and her personality. He induiges in the "x-travagance of dressing her and two girl friends in the most inshinnable clothes through the art of a modiste who is hitherto unknown. The adventures of Irene and her chums in blooted Long Island society form the hast of the story island sedety form the story island sedety form the hast of the story island sedety form the story island sedety form the hast of the story island sedety form the hast of the story island sedety form the hast of the story island sedety island sedety island sedety island the story island sedety island sedety island the st bered.

WARWICK'S ACTING THEORY

Star of "Dauntless Three"

"Plays Himself"

Burt, in "Little Miss Melody," clever revue; Sam Williams and Kate Ell-nore, in "Wanted, a Cook," eccentric skit; Irving and Jack Kaufman, mongs; Bessie Reimpel and company, in aketch; Francis Murphy, comedian; A. C. Astor, ventriloquist; Sam Green and Mildred Myra, songs and dances; Anita, Parisian mirror dancer; Miss Robbie Gordon, model; movies.

ALLEGHENY — Joe Hortiz and com-pany, minstrels: "The Melody Shop," musical comedy; Annie Goldie, come-dienne; Joe Lanigan and Rose Haney, songs and talk; Frances and Wilson, skit; Olive Thomas, in "Darling Mine," movie,

GLOBE — "Buzzin' Around." musical comedy: Bonnessetti Troupe, acro-bats; Nick Hufford, comedian; Burke and White, comedy songs; Brooks and Phelen. "permonality girls"; Morey, Senna and Dean, tuneful tunes; Louise Carter, skit; Martini, clown ing.

BROADWAY—Una Clayton and com-pany, sketch; Olive Thomas, in movie, "Darling Mine": Phyllis Family, equestrian novelty; Grindell and Es-ter, nonsense; Paris and Peru, ver-satile artists; J. K Emmett and com-pany, sketch, head bill latter half, with May Allison, in "Held in Trust," movie. movie,

CROSS KEYS-J. K. Emmett, singer, and company, in sketch; the Emrey Quintette, versatile artists; Burke and Toughey, comedy and songs; Frances and Delmar, skit; Strassler's Seala, Una Clayton and company, sketch, head bill last half.

WILLIAM PENN-Andre and Poole's "Musical Mystic Girls," songs; Gal-lagher and Howard, comedy sketch; Jean Graneso, comedians; clairmont, Car Duo, comedians; clairmont, Brothers, skillists, Joe Shriner and Billy, Firstlamong, comedy diversion. Billy Fitzsimmons, comedy diversion, head bill last half.

NIXON-Luckey and Harris, skit ; Billy Doss and company, southern serenade; Ward and Chapman, dancers; Langford Sisters and Will Rogers, in Jes' Call Me Jim." movie. Choy Ling Hee Troupe, hair-ralsing stunts, head bill latter half, "Double Spirits" is the ford movie.

WALTON ROOF — "The Cave Revue" will have its initial presentation, with a company of pretty girls and leading players. Midgle Miller, late of the Keith Circuit, with Roscoe Ails, is the principal entertainer.

GRAND — Happy Jack Gardner and company, sketch; Fred and Marjorie Dale, in songs and dances; Taylor, Howard and Them, animal act; Mona-han and company, roller skating nov-elty; Felfx Bernard and Sid Towns, in songs and music, and movies.

Continuing Attractions

Continuing Attractions BROAD—"The Famous Mrs. Fair," by James Forbes, author of "The Chorus Lady," featuring Henry Miller and Blanche Bates as co-stars. Comedy with an underlying sense of satire. Deals with post-war conditions which confront the central character, a prominent war worker, and her fam-ily's and friends' adjustment to them.

SHUBERT—"Irene." the musical com-edy adventures of a shop girl Cin-derella. Book by James Montgomery is rich in humor and situations and music by Harry Tierney includes de-lightful numbers. Cast includes Flo Irwin, Helen Shipman, Sidney Rey-nolds and others well known in mu-sical comedy.

noids and others well known in mu-sical comedy. GARRICK—"Lady Billy," operetta of genuine type, featuring Mitzi Hajos, who appears in half a dozen fetching disguises and many romantic situa-tions. The special dancing quintet serve as models for the new fail fash-ions. Harold Levey's score is varied and colorful and Henry Savage made an elaborate production. an elaborate production

LYRIC—"Daddy Dumplins," comedy of sentiment and humor, by George Barr McCutcheon and Earl Carroll, based on a novel by the former. Maclyn Arbuckle has the congenial title role of a rotund bachelor, who adopts a pumber of vounster to beither his number of youngsters to brighten his

ORPHEUM — "When Knighthood Was in Flower." the swashbuckling comedy in which Julia Mariowe starred. Mae Desmond will have the capitvating title role and the other favorites are cast in congenial parta. It is a cos-tume drama and the colorfulness of the period is to be maintained, or. The Only Fair Fare," will divert car-riders. The travesty on "Il Tro-vatore" will continue with its melange of Verdi and vivacity. Bennie Frank-lin will give "Timely Topics of a Broadway Rounder," and there will be new skits and songs. Ants Fhurs And Set

be new skits and songa Burlesque CASINO—"Peek-a-Boo," called a super-revue, is produced by Jean Bedin, which means elaborate scenic acces-sories and gorgeous costumes for the extravaganza and its sixty-five char-sciers. Bobby Clark and Paul Mc-Cullough are the chief comedians and the Fluto Troupe of the World's Worst Acrobats are a fun feature, while the Six High Steppers are a dance feature.

Attractions in Advance NOVEMBER 1

ADELPHI-"The Purple Mask." with Leo Ditrichstein in a role of mystery in a romantic play of the Napoleonic

era. *LYRIC* — "Passing Show," the Winter Garden production, with Frankie Heath, Ralph Riggs, Avon Comedy Four, Four Haley Sisters, Kyra, the Oriental dancer, and an "aurora borealis of bewildering beauties."

Service Men With Mitzl Four ex-United States service boys supply the American punch in the Ru-man'an castle scene in Henry W. Sav-age's musical romance, "Lady Billy." in which the prima donna comedienne Mitzi appears at the Garrick.



F. G. Nixon-Nirdlinger, Gen. Mar. Mon.- 'Happy' Jack Gardner & Co. Present "IN THE WAR ZONE" Taylor, Howard & Them Fells Bernard & Sidney Towns THE DALES | MONAHAN & CO A Sennett Comedy "It's a Boy" Pathe News | Toples of the Day

and basilies affer a to come former a Strand Germantown Ave. at Venangen Mon., Tues., Wed. ELSIL FERGUSON in LADY ROSE'S DAUGHTER



WILL ROGERS in "JESS CALL ME JIM" ON THE MISSISSIPPI LASKY & HARRIS | WHEELER TRIO LYNDALE, LAUREL & CO.—OTHERS Locust Locust Next Week CHARLES RAY in THE VILLAGE SLEUTH and "EDGAR CAMPS OUT" Rivoli AT SANSOM



Presents A COMEDY WITH A BIT OF MUNIC BY ALICE DUER MILLER AND ROBERT MILTON MUSIC BY JEROME KERN SAM HARDY, MARIE CARBOLL, MINNIE DUPREE, RAPLEY HOLMES, JAMES GLEANON, ELISE SCOTT, NEIL GLEASON, IVAN SIMPSON, BUTH HAMMOND AND OTHERS. 4 MONTHS BLOU THEATRE, NEW YORK One Week Only, Beginning Monday Evening Nights, 8:15. Mats. Thursday & Saturday, 2:15 Prices-Nights, Soc to \$2, (EXCEPT) 1. Mathematical Soc to \$2, (EXCEPT) \$1 Matinee Thursday, \$1.50 Matinee Saturday MESSRS, SHUBERT Present

Philadelphia's Londing Theatres, Direction Measrs, Les & J. J. Shuber

ST. THEATRE

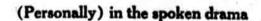
OPENING MONDAY EVENING

ROBERT MILTON

The LITTLE. 17th and DeLancey

Aver at 8.1: Mate. at 2.15







A Mystery Play By HORACE ANNESLEY VACHELL and WALTER HACKETT

With ESTELLE WINWOOD

Beginning Monday, Nov. 1-Seats Thurs. Mail Orders Now



PRAISE THAT COMES SPONTANEOUSLY MESSRS. LEE & J. J. SHUBERT, LYRIC THEATRE,

Philadelphia. My Dear Sira:

The people of Philadelphia are indebted to you for the opportunity you are affording them, in having presented to them the play, "DADDY DUMPLINS."

A more wholesome and more enjoyable play than it has not been seen on any of our local stages in many a day. In pathos and humor it may well take its place alongside Warfield's "Music Master." The tears it draws forth are quite as frequent as the smiles and laughter it evokes. There is not a dull moment in all its three acts. Whoso-

tickets \$2 to 70o at Hoppe's, 1119 Chest.



20

plied with trousseaux and insured against domestic infelicity.

DELANCEY — "The Charm School," based on Alice Duer Miller's delight-ful Saturday Evening Post serial. Minrie Dupree 's featur d and the support includes Rapley Holmes, Sam Hardy, Elsio Scott, avan Simpson and Ruth Hammond. The story is of the experiences of a young man who, upon the death of his aunt, receives the unique inheritance of a cirits'

the unique inheritance of a girls' boarding schol and who, believing that girls should be taught charm above all cise, undertakes manage-ment of the school and the exploita-tion of the school and the exploita-

tion of his theories.

t least is not unitue to facts of life. The play holds attention through the four acts, despite some structural de-fects. It wavers in its theme and man-her, beginning as a satire on post-war-conditions and winding up as a prob-lem play of a sort. Frobably only the speed of the situations and the fluency and tang of the dialogue, but even the finexpert cannot fail to have a subcon-scious feeling that while Mrs. Fair is the central figure of the first two acts, the daughter Sylvia is centralized in the senablity of dramatic incompleteness and lack of the rounded satisfaction with which one departs from such a play as "John Ferguson" or "Dear Brutua." A COMMEDITAL MANDER

COMMERCIAL - MINDED playgoer, A COMMERCIAL - MINDED praygoer, with no more sentiment in this commos than say Mr. Quip, would like to have the handkerchief privilege or concession for the Lyrie during the run of "Daddy Dumplins." If it were a concession for the during the manageconcession for the Lyric during the run of "Daddy Fumplins." If it were a imprical comredy doubtless the manage-ment would give away souvenir mou-choirs, just as they used to give away doughnuts at doughboy shows. And doubtless the "credit lines" which tell who made the gowns, wigs, etc., would have an addendum: Handkerchiefs by Sealpakt.

Sealpakt. Since this plece, extracted by Earl Carroll, the writer of song hits and musical comedies, from George Barr Mc-Cutcheon's novel "Mr. Bingle," does not pretend to any higher art than its source of sentimentality, it is no use criticizing it as inartistic, or lumoral, or unmoral, or even as moral; for a play that points a moral is as bad as one that blunts a moral. George Jean Nathan would tell the world, at least the smart part of the world, at least the smart part of the world, "Twiddy Dumplins" simply iries to be theil or rather, to be George Barr McCutcheon, and succeeds all-mirably, just as he has succeeded—and everybody knows his position in the first column of bist sellers It has all the effect of a Bernuda bulb on that large class which reads Mr. Mc-

It has all the effect of a Bermuda built on that large class which reads Mr. Mc-Cutcheon, and which is high in percent-age of what William James class fied as tender-minded persons. It not only leads them to the tears, but makes them de-liver. At that it conduces more to the happiness of the race to make the tear ducts work overtime rather than the cloaca maxima, as a lot of those nasty stage off-rings do. The lachrymal drama can't do any harm, and the sewer drama can does. can and does. This example of the former is a good



ter, who is running wild, not intrinsite to the lives of a middle-aged couple whose felicity is on the rocks owing to the wife's neglect of family in quest of what is a good deal like notoriety, and to the infidelity of the ignored husband. It the family is considered as both an economic and spiritual unit, certa niy Mr. Forbas cannot be justly accused of dramaturgic dishonesty or of having re-sorted to meiodrama to drop his final curtain. As for the "probabilities." the war turned up several cases, which met w th much publicity, not all of it piti-less, of forgiven husbands, who erred under wartime conditions. So the piay at least is not unirue to facts of life. The piay holds attention through the four acts, despite some structural de-

n 1903. "My theory in short is never to play myself." said Mr. Warwick lately. "When I am playing a part there seems to be two of us. One is an actor playing the role and the other is a critic and personal stage director, who watches the other's performance and directs it. The theatre is a place of illusion. We do not present real life in the theatre, but an illusion of life. If a woman cried on the stage in the manuer she does in real life there would be no effect upon

real life there would be no effect upon the audience.

ORGAN RECITALS AT STANLEY

And serve to introduce a "discovery" of Colonel Savage's, the young composer, Harold Levey. SHE TRIES TO LOOK HOMELY Kate Ellinore, Coming to Kelth's, Excels in Caricature It is not often that women of the stage are willing to sacrifice their per-sonal appearance to gain their measure of success before the footlights, built some of our best commediennes on the American stage have done so with re-suits that are familar to theatregoers. To be menti ned in this class is Kate Elinore considered on the fundies. To be menti ned in this class is Kate Elinore considered on the fundies. To be menti ned in this class is Kate Elinore considered on the fundies. To be menti ned in this class is Kate Elinore considered on the fundies. The regular morning admission fees admit to both these recitals and the pic-ture which follows. ar success before the footights, but some of our best commediances on the American stage have done so with re-sults that are familar to theatregoers. To be menti-ned in this class is Kate Elinore, considered one of the funniest ture which follows. FOR SALE" CHILD The Dynamic Sensation Direct From METROPOLITAN OFERA HOUSE obb Girard Mammoth Girard Ave. 44 Sixth St. ENTIRE WEEK OCT. 25TH Little Pergy in Person



