THE PLAYGOER'S WEEKLY TALK

NEXT WEEK'S three changes of theatrical billing will bring two brand-new attractions, one a drama and the other a music-comedy and the return of a play which has been a great success elsewhere since the "flu" epidemic interrupted its run here a couple of seasons ago. In their order they are "Smilin' Through" (Lyric), "Honeydew" (Chestnut) and "The Masquerader" (Walnut).

A TALENTED and beautiful actress, in an appealing play, pictorially staged, is the indication of Jane Cowl in "Smilin' Through." The engagement will mark Miss Cowl's first visit in the East following her country-wide tour.

"Smilin' Through" affords Miss Cowl a chance to play a dual role, as the heroine of two distinct romances. As Moonyeen Miss Cowl has gone on record as saying "Smilin' Through" was eagerly awaited by her because it is the first play chosen for her in which she has the opportunity to mingle laughter with the tears that have made her noted as an emotional actress since the days of "Within the Law."

A DUAL role is also a feature of the important dramatic reappearance of Guy Bates Post in "The Masquerader." Mr. Post has appeared in this remarkably entertaining play for two seasons in the principal cities. He also toured Australia with success.

Based on the popular novel by Katherine Cecil Thurston, "The Masquerader" was dramatized by John Hunter Booth, who managed to retain in his dramatic version those elements of suspense which were characteristic of the book and which contributed to its success. The producer is Rodney Ramsey Wright, who is sending the original company on tour of Post, and has imposed an elaborate scenic equipment.

THE engagement of "Honeydew" is noteworthy in that its score represents the composition of six less celebrated a music as their Simon Zimbalist. Justly one of America's foremost violin soloists, Mr. Zimbalist is making his first attempt in the field of musical comedy. He has been greatly assisted in being on a high level and worked out along lines of originality. It is said to contain more charm and melodic charm than any like musical work in recent years. Joseph W. Herbert is said to have contributed a number of excellent features with situations "clean" only and free, but likewise bold in spots.

FRANK TINNEY's brief blackface appearance in the first scene of "Tickle Me," at the Shubert, is to be his last. So successful has been in the burnt-lacquered makeup that Arthur Hammerstein wishes it known that the burnt cork will be abandoned entirely at the end of this season. Mr. Hammerstein himself is now in Philadelphia to sign the papers which will mean Mr. Tinney henceforth to be minus one. The fade-washing which Mr. Tinney has to do himself will mean a loss to the humor of the world for the character he furnishes. Mr. Tinney is better actor "straight" and it is a pity to lose to those who like the high art of blackface the opportunity Mr. Tinney was never in the slightest a dirtman, but always humorous, tender and treatable.

Tinney has just celebrated his twenty-second year on the stage last Friday night. His first appearance here was in vaudeville at the age of six—so he is now twenty-eight. During his career he has never been away from home for a single week—a hard time making both ends meet.

"THE star system in the theatre is sick with the entire society of America," declares Vera Beyon, the star of his own production, "Transgressing Jean," at the Broad.

"In the days when Sarah Bernhardt and her contemporaries were in vogue the supporting players were forgotten in the supporting work, because the star actors had the good will of the public and could place a long season. Maude Barrett, John Mortimer, John T. Raymond, Joseph Jefferson, W. J. Florence, Mark Smith, Mathilde Cottrelly, Lotta and Maggie Mitchell were actors and the name of any one of them put the head of an actor or actress in a position to attract same-paying audience to enjoy the play.

"Today the supporting actor has no such prestige for the star is dominated by the star system. It is doubtful if there are more than a dozen actors in there are star actors, and the vogue is really dependent upon the success of the plays.

THAT [illegible] "Scandals" orchestra, [illegible] Paul Ash, an American band leader, [illegible] this country to give the music in courses. Mr. Ash, who has spent [illegible] years in Chicago, [illegible] was of foreign [illegible] and [illegible] musical [illegible]

He is an American [illegible] Haven, Conn., [illegible] been out of the country [illegible] has played in [illegible] Europe and Asia [illegible] in America.

Guide to Photoplays for the Week to Come

New Photoplays

STANLEY [illegible]

STANTON [illegible]

VICTORIA [illegible]

Reviewed Heretofore

[illegible]

LOCUST [illegible]

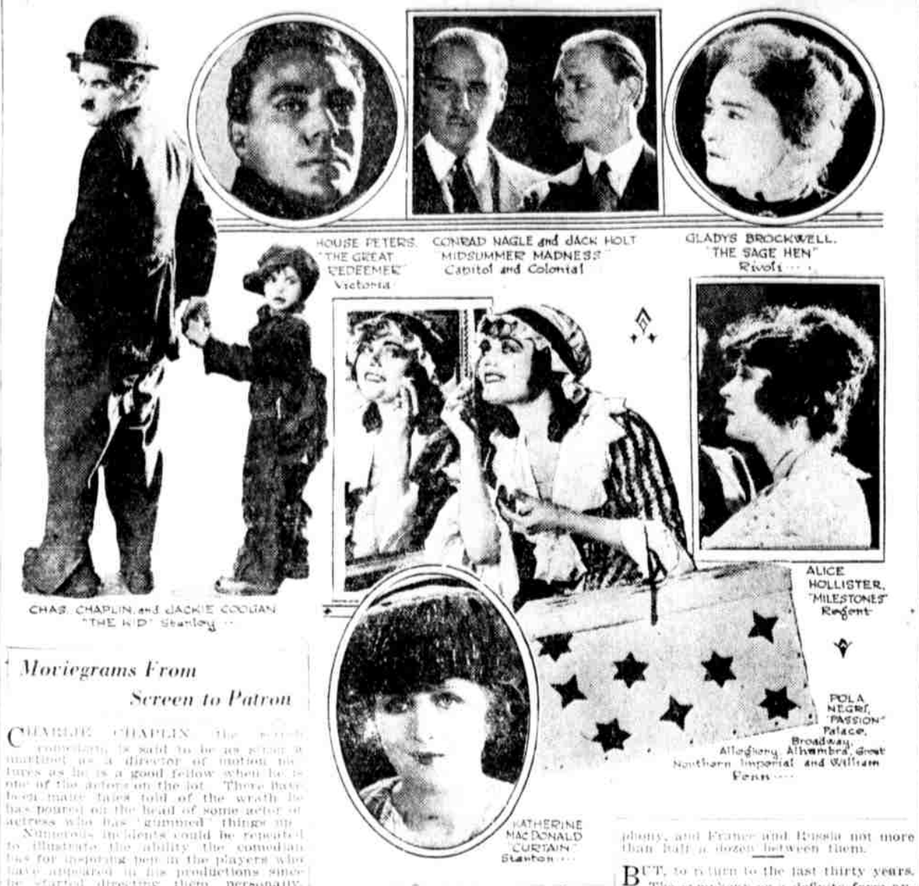
LYRIC [illegible]

BROADWAY [illegible]

COLISEUM [illegible] Mon. and Tues. [illegible] Wed. "The Bars" with Hope Hampton. Thurs. and Fri. "I Don't Care" with Elliott Dexter. Sat. "Secrets." [illegible]

CEDAR [illegible] Marion Davies in "When We Were Two Young," with H. B. Warner, Fri. and Sat.

CLOSE-UPS OF SCREEN FAVORITES



CHAS. CHAPLIN and JACKIE COOGAN "THE KID" Stanley

HOUSE PETERS "THE GREAT REDEEMER" Victoria

CONRAD NAGLE and JACK HOLT "MIDSUMMER MADNESS" Capitol and Colonial

GLADYS BROCKWELL "THE SAGE HEN" Rivoli

ALICE HOLLISTER "MILESTONES" Regent

POLA NEGRI "PASSION" Palace, Broadway, Allegheny, Alhambra, Great Northern, Imperial and William Penn

KATHERINE MACDONALD "CURTAIN" Stanton

Moviegrams From Screen to Patron

CHARLIE CHAPLIN, the screen comedian, is said to be as great a martinet as a director of motion pictures as he is a good fellow when he is one of the actors on the lot. There have been many tales told of the wrath he has poured on the head of some actor or actress who has "gummed" things up.

Numerous incidents could be repeated to illustrate the ability the comedian has for inspiring pep in the players who have appeared in his productions since he started directing them personally. Jackie Coogan, the youngster who plays the title role in Chaplin's latest release, "The Kid," First National's six reels, which will be seen at the Stanley next week, draws a vivid picture of Chaplin the director.

"Now, Jackie," Chaplin would say, "when you do this scene you must do it this way. Watch me and I'll show you how it should be done." Then Chaplin would go through the scene, acting it out in his own way. Jackie would then try to do it as Chaplin had shown him, and Chaplin would watch him closely. When the boy finished Chaplin would say: "Now, Jackie, you've got it. Now do it that way." Jackie would do it Chaplin's way, and