THE PLAYGOER'S WEEKLY TALK

NEXT week three openings will bring a well-liked star in a new play—Frances Starr in "One" at the Garrick—marks the return of a favorite farceur in a play which Philadelphia has already approved—William Collier in "The Hottentot" at the Broad; and will introduce a fresh variant on a well-known cartoon series—"Bringing Up" Father at the Seashore," which is scheduled for the Metropolitan.

MEMBERS of the younger generation who shrug tolerantly, or otherwise, when the good old days of the stage are recalled, should go to the Forrest see two noted stars of old and be convinced that the old-timers know what they are talking about—sometimes.

The stars, of course, are those two long-time friends and rivals, the inimitable Francis Wilson, the original Cadeaux of the sprightly opera, and the no less celebrated comic opera artist, DeWolf Hopper.

Wilson began his glad career as an old-fashioned minstrel.

When Francis Wilson, with his friend Mackin, blacked his face and took to minstrelsy, DeWolf Hopper had begun to study law. About the same time both renounced their idols and took up the "legitimate" acting art. Wilson served a rather long apprenticeship, beginning in small parts and earning little, whereas, thanks to a substantial legacy, his future rival was soon later able to organize a company and to appear under his own somewhat youthful management.

Both worked hard and both had brains to spare. Though one was well to do and the other was not, each made his own place upon the stage, and not in comedy, to which each had at first applied himself. At various times both were heard and liked in the Gilbert and Sullivan repertoire. Wilson, however, did not think so well of his own work in "Pinafore," though Hopper achieved a broad acclaim.

Years before he appeared in "Erminie" Wilson had starred in the Mc-Caull company. Hopper did not attain a similar dignity until later. He made up for lost time, though, fast enough.

The methods of the admired comedians, while equally effective, differ very widely. The Wilsonian humor gives itself free play. The Hopperian humor seems to nurse itself. Caution is evident in what both actors do. But Wilson laughs and mocks, while Hopper chuckles and chortles. Success has rewarded each and each has grown rich. Rich in the common sense and rich in fame.

The reappearance of the rival favorites is an event for which, maybe, there is no precedent in comic opera.

DeWolf Hopper's admirers need not be told with what hilarious art he planned out the character of Ravenness, which Paulton, the librettist of "Erminie," built up on the part of that outrageous rogue, Robert Macaire.

As for the Cadeaux of his partner, Wilson, it stands apart in the light opera field—not what one might proclaim "the thing of beauty," but none the less a perfect "joy forever" to all who see it.

A COMPLETE philosophy for dancing effectively has been developed by Frances Grant, of the dancing team of Grant and Wing, now at the Shubert with "Tickle Me."

Miss Grant believes that if people dance successfully with their faces and hands that they will not have to bother themselves about their feet. She bases this idea on the fact that personality is, after all, the greatest factor in any art and that if a dancer can interest her audiences with her changes of facial expression and varying moods, they will forget all about her feet.

The greatest secret of dancing, as every dancing master has often demonstrated, is rhythm and a perfect response to time and tempo. Yet a mastery of these technical matters is not sufficient. There must be intelligence in dancing, and there must be a certain interpretative power which moves people, and charms them, according to Miss Grant.

A parrot, for instance, can be taught how to say a sentence, but it speaks without meaning and expression. Miss Grant points out. Similarly, some persons labor for days and days in their endeavors to learn intricate dancing steps and when they have finally learned their work they strive to impress the public, but without success. Why? Because they don't analyze themselves and they don't analyze the character of their audiences.

PLAYING the jester seems a simple thing to most simple minds, but Hal Forde, now playing the leading role in Zimbalist's musical comedy, "Honeydew," at the Chestnut, says that one of the hardest things in the world to explain is what makes people laugh.

"I do not profess to know the reason myself," Mr. Forde admitted to the Playgoer. "Rather than that I suppose they do so because the things that are done and said on the stage strike them as being funny. If you want to make people laugh you must be serious. If you want to make them cry you must be serious. Whatever part I undertake I try to be the real character, not an imitation one. Good situations, humorous scenes, while essential in comedy are, after all, but incidents. The cast must be full of vitality and humor. People go to the theatre to be amused, and they go to a comedy or musical comedy to laugh. Something that may create laughter on the outside of the theatre will not do on the inside unless the jokes about real things. That's the secret: I am talking now.

"I do not like characters that require an advance history or explanation before they make their appearance. It makes it too hard for the actor to get the audience interested. It's too great a tax on the patience of the audience. The actor must know enough of his role to be able to separate the sincere from the insincere. He must use his power of observation and his thinking apparatus in the process.

"And when he has done that he must work to keep the real character in the part—the real character for a human, not the actor. You be mind he constantly on guard to keep from working too hard because he is liable to place a degree of unnaturalness into the character, which causes it to fall flat."

YEAR after [illegible] Hale's Fox [illegible] playing at the Walnut has [illegible] difficult [illegible] finesse producing [illegible] and subtlety.

His message [illegible] through imagination and [illegible] is a genuine [illegible] the authors [illegible]

Mr. Post [illegible] forcibly [illegible] His is rich in simple and [illegible] comparative [illegible] linguist he is well [illegible] languages.

Two weeks ago Mr. Post came to Philadelphia almost a stranger to theatre goers, had broken down the prejudice of seeing Post [illegible] "The Nigger." [illegible] formance the New Theatre company gave in this city. The [illegible] talked about play, "Nigger," [illegible] unable to secure satisfactory [illegible] here. His portrayal of "The Masquerader" was [illegible] formances [illegible]

The [illegible]

IN THE [illegible] in the Centre [illegible] had a better [illegible] hearts of [illegible] "Through [illegible] Langdon Mitchell [illegible] it the young [illegible] vances the idea that [illegible] see our loved ones [illegible] to another existence [illegible] have conquered the [illegible] in human nature as folks [illegible] sentment, of course everybody [illegible] agree with the nature of the story [illegible] "Smilin' Through" [illegible] the play is not "[illegible] may be noticed from a [illegible] dramatic work.

In his play Mr. Martin [illegible] within a story without [illegible] sweetness and power of [illegible] it is a difficult matter for [illegible] to decide which is [illegible] —that for Kathleen [illegible] Irish lass of today. [illegible] ness is touched [illegible] ment of Joan Carter [illegible] uncle, or for Moonyean [illegible] ful bride-to-be of that [illegible] woman long dead [illegible] "Moonyean, who proves that love is stronger than the thing we call death."

ENTERTAINING AT THE THEATRES NEXT WEEK

Theatrical Billboard for the Coming Week

GARRICK—"One," a drama featuring Frances Starr, by Edward Knoblock, who also wrote "Marie Odile" and "Tiger, Tiger" for her. Miss Starr plays a role in which double identity rather than dual personality is the basis of characterization. The Belasco production includes such players as Randle Ayrton, Marie Burke, Philip Desborough and Clara Sidney.

BROAD—"The Hottentot," a mixture of farce and comedy of manners, with "Willie" Collier as star. This very successful play by Victor Mapes has to do with the love of a man who can't ride a horse for a girl who thinks he is a veritable centaur. The society and sporting atmosphere is well maintained.

METROPOLITAN OPERA HOUSE—"Bringing Up Father at the Seashore," Gus Hill's comedy based on a popular cartoon series created by George McManus. Jiggs, Maggie and the other lovable characters are all given their chance to keep the comedy moving briskly.

Continuing Attractions

FORREST—"Erminie," revival of Jakobowski's celebrated operetta, with DeWolf Hopper, Francis Wilson, Madge Lessing, Rosamond Whiteside, Irene Williams, Warren Proctor, Alice Hanlon and Jennie Weatherby in a cast of real distinction drawn from the grand and light opera stage. Mr. Wilson and Miss Weatherby were in the original cast of Boston. Special chorus, orchestra and scenery adds assets to what is a notable revival.

LYRIC—"Smilin' Through," with Jane Cowl as the charming star in a dual role in a play with an optimistic theme of life after death. The twin themes of sentiment, tragedy and whimsicality are dramatic in situation and striking in characterization.

WALNUT—"The Masquerader," with Guy Bates Post in a striking dramatization that has been highly successful in other cities of the land. Select cast for Katherine Cecil Thurston. Mr. Post plays superbly a double role, of a distinguished statesman who is a drug addict, and a hack writer his double.

CHESTNUT—"Honeydew," musical comedy, with attractive score by Efrem Zimbalist, who toted violin at and book and lyric by Joseph W. Herbert. There is a "musical touch and a lot of temperament about the story, which concerns a composer, his wife and their mixed and muddled romances.

SHUBERT—"Tickle Me," agreeable musical in prologue, eight scenes, by Otto Harbach, Oscar Hammerstein, jr., and Frank Mandel, and score by Herbert Stothart. With Frank Tinney, Louis Allen, Ben Mulvey, Claire Nagle and other well-known entertainers. A visible plot is a feature. Mr. Tinney plays mainly in "white face."

ADELPHI—"Spanish Love," by Cosmo Hamilton, featuring Charles Cherry and June Walker. A very sophisticated comedy, sometimes banal, often piquantly epigrammatic in dialogue and situation.

Vaudeville

KEITH'S—Harry Carroll and His Boys; Clayton White and Grace Leigh, sister team; Quixey Four, vocalists; Leonard Fletcher, character sketches; Lovenberg Sisters and Sime Neary, songs and piano; Girard Brothers, gymnasts; Silver Silver, trapeze artists; varied movies.

FOX'S—Nat Carr, story teller; Betty Bond, vocalist; Little Melody Girls, dancers; Lee Kohlmar and Kelso Cohan, Jack Boyd and Company, "Fever Ball" and others; Charles and Dunn, Pat Rooney, Marion Bent, Tomasi Troupe, Jack Gardner, Tomasi Troupe, Jack Gardner.

[illegible]

Harry White, the king of dances; the White Way Trio, songs.

Minstrels

DUMONT'S—"Mysterious Mary," sketch, with Charlie Boyden in the title role; Lewis and Kane and other favorites in songs and skits; "Echoes From Erin."

Stock

ORPHEUM—"Cappy Ricks," the stage version of the delightful sea yarns by Peter Kyne. Mae Desmond will be seen as the captain's charming and resourceful daughter, and Frank Fielder will have the role of her sailor suitor.

Burlesque

CASINO—"Harry Hastings' Big Show" has Dan Coleman as a welcome headliner. The new book is entitled "Sky High," which is said to be the limit of the originality of the dances, comedy and music. A Cinderella Ball is a big spectacular feature and the scenic effects are said to be gorgeous.

TROCADERO—"The Girls From the Follies," headed by Fred Binder, who is a unique comedian. "Here and There" and "Paris by Night" are the two features.

PEOPLE'S—"Roseland Girls" features Harry Kay and Bert Lahr, and other burlesque. There are fifteen original songs and many new jests in the extravaganza.

Attractions in Advance

MARCH 14

LYRIC—"The Mirage," a drama by Edgar Selwyn, starring Florence Reed.

SHUBERT—"Jimmie," a "musicomedy," starring Frances White, supported by Ben Welch.

MARCH 21

ADELPHI—"Adam and Eve," comedy by Guy Bolton and George Middleton.

CHESTNUT—"The Whirl of the Town," the latest Century Theatre revue.

GARRICK—"Nemesis," a new drama by Augustus Thomas, produced by George M. Cohan.

BROAD—"The Acquittal," Rita Weiman's mystery drama.

MARCH 28

FORREST—"Somebody's Lion," thirty-third annual Mask and Wig show.

APRIL 4

GARRICK—"The Son-Daughter," play of Chinese intrigue, rivalry and loyalties, set in an American scheme. Lenore Ulric is starred.

FRANCES STARR'S "DEBUT"

Her First Acquaintance With the Stage Interesting

Frances Starr, whom David Belasco will present in a new play entitled "One," by Edward Knoblock, at the Garrick Monday night, says that when she went on the stage for the first time it was from childish curiosity and not really to act. Her home in Albany, N. Y., was near a theatre, and going on errands for her mother she often passed a stage door.

One day she was looking in at the half-darkened stage rather wistfully when a stage carpenter saw her. "Want to go on the stage, little girl?" he asked. And before she knew it he had let her go in and walk right down on the stage of the big theatre. Miss Starr recalls what a wonderful thrill it was.

Five years later she made her debut in that same theatre with a stock company. She had a part of ten lines in a play that never lived past rehearsals, and it was later, in a play called "Home" that she got her first real part. She played the ingenue role and received the munificent salary of $10 a week.

Miss Starr's first appearance under Mr. Belasco's management was as leading woman for David Warfield in "The Music Master," and she has remained with Mr. Belasco ever since, her latest role, in "One," being the eighth that she has created since becoming a star under his direction.

Mask and Wig Club Production

"Somebody's Lion" is the title of the thirty-third annual production by the Mask and Wig Club, of the University of Pennsylvania, which will, as usual, be at the Forrest Theatre for Easter week. Rehearsals are going along swimmingly.

"Somebody's Lion" has been written by E. M. Lavino, with lyrics and music by Charles Gilpin. The piece is described as a "nautical tall in two knots." The first scene is laid on board the private yacht Fishtalis, on a cruise around the world, and the second act scene is pictured on a beach of an isolated island in the South Seas.

All the music has been written for this year's production by Charles Gilpin, and it is said to be in his most melodic vein. Among the many numbers are song and chorus, "Oh, Land You Look Good to Me," A rattling song "I'm a Whaler or a Sailor," "Handy Andy" and a duet, "Zula, My Little Zula." The production will be staged and directed by Charles S. Morgan, Jr., who has devised and is rehearsing many novel ensemble numbers.

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SEATS ON SALE AT WALNUT BOX OFFICE AND CONWAY'S. Prices $1.00, $1.50, $2.00, $2.50, $3.00, $3.50. No War Tax.

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