

WIDE AND NOVEL VARIETY IN VAUDEVILLE AND PICTURE HOUSES—NO NEW PLAYS NEXT WEEK

STAGE STARS AND FILM FAVORITES ON VIEW NEXT WEEK

THE PLAYGOER'S WEEKLY TALK

Observations on Plays and Photoplays of Interest to Philadelphians

HERMON on common sense is contained in ten commandments of the... by Billy B. Van, who got inspiration during his recent visit to this city with "The Rainbow Girl."

1. Thou shalt be original. 2. Thou shalt not copy thy neighbor's act or portion thereof.

3. Thou shalt not covet thy neighbor's gift of silence in the dressing room. 4. Thou shalt honor the author and producer that thy days may be long in the play that gives unto thee thy daily bunk of bread.

5. Thou shalt not scrub the smallest actor. Yea, verily he may be thy star next season. 6. Thou shalt not retire to bed when the cock crows, nor arise at thy dinner hour.

7. Thou shalt not belittle the intelligence of thy public, sea thou smile at them as they frown. For verily there may be within thee an ancient joke. 8. Thou must not dwell on the shortcomings of thy manager. Yea, verily he hath money in the game.

9. Thou shalt not underestimate thy own valuation. He who draweth a full house is worthy of his hire. 10. Thou shalt not be a spendthrift while thou workest, for thy summers are long and warm and thy earnings years are short.

Billy is a Philadelphian and first sought foothold fame at concerts in the city's variety halls in nooks and corners of this city.

His commandments appear in this month's issue of "The Roycroft."

ABILITY to concentrate thought regardless of boiler-factory surroundings is one of the gifts of Frances Grayson, who portrays the role of Rita Ashling in "Eyes of Youth," now at the Walnut.

"I have frequently been engaged for parts at the shortest notice," she said, "and last season, when I joined Frank McIntyre in 'The Make-Believe Marriage,' I had one of these trying tests. I received the part about twenty-four hours before we opened, and studied most of it in railroad stations while waiting for a train. By way of adding to the ordeal, a brass band, which was to escort a delegation of men to a convention, insisted on offering to play the performance selection very close to my ears. By thinking only of the part and the atmosphere of the playlet I was able to blot out the sound, as we are, and ultimately forget all about it. A talkative woman sat next to me on the train, and I do not believe I remembered a thing she said while I was en route to open with the show."

"The Make-Believe Marriage," by the way, was written by John Collins, a well-known Philadelphia newspaperman.

W DAYTON WEGEPARTH, of the Walnut, Nixon Grand, finds his relief from the cares of the managerial grind in writing bits of verse and prose for the magazine. Some time ago Manager Wegeparth conceived the idea of brightening the medium of the little paper with a "rag" of his own Grand with bits of "rings" at fully as she files have come to be greatly enjoyed by the patrons of the popular upstart.

Idea of the range and humor of these Wegeparthian observations may be gathered by the following "Philosophic Musings":

If you would pass honest judgment to place yourself in the other fellow's position. When returned hubby mutters, "Marie, Musette, ma chere, I don't see how I'll have some explaining to do the following morning. Don't deplore your condition; improve it. Keep the Home Fires Burning" has apparently become the battle-cry of the Bolshevik.

"Comin' Thro' th' Bye" will indeed awaken fond memories. "I make acquaintance before; not afterward. The man who can smile through the storm of adversity will be the first to feel the sunny, warm smile of attainment."

FLORENCE MORRISON, whose robust voice and size add to the general gaiety in "Ladies First" at the Lyric, is one woman who does not believe in trying to get thin, and she does not care how much fun you poke at her being fat. She is one of those good-natured humans who see a laugh in everything—even in their own size.

"If you are fat and can laugh at yourself," Miss Morrison confided to the playgoer, "you have reached that point in life where you can enjoy the real moment. And I reached that point long ago. I think I first got to it when I ventured into the moving-picture field. I was cast for a policeman. Can you imagine me as a cop? Well, I was funny to look at, even to myself. It was an action film and it started with a house burning down."

"I was to discover the fire and then chase away for help. I didn't know that they had laid a trail of celluloid along the streets and over the fences I was to run—imagine me running jickety-jick—until I got well started, followed by a score of others who were to add local color to a picture that was meant to be funny. Well, I ran until I dropped—dropped right into a field from sheer exhaustion and I plumped right down in front of a moon-faced cow. If ever a cow showed mirth, that bovine did. I laughed at that cow and I am sure that cow laughed at me. The film, oh, it was never was released."

Maybe it wasn't funny enough!

SKIP-STOPPING IS ART Harold Heaton Varies From Cartooning to Drama

Harold Heaton, at the Walnut in the "Eyes of Youth," stepped from the news into newspaper work and from newspaper work back to drama. He is an artist, and his portraits of celebrities for newspapers won him reputation. There are few noted actors and actresses whom he has not portrayed in newspaper readers in black and white and in the facility which he possesses of catching characteristics in a well-drawn sketch in a few minutes.

Heaton in art school he proposed to the belle that he given passes in return for drawings of stage celebrities. He never succeeded to the request, and the portraits made from a seat in the audience before the footlights is the best he has made a hit. When his theatrical friends learned of his ambition to appear for him to make the proper connection.

Johnson Billed for Shore Al Jones will open at the Globe Theatre, Atlantic City, beginning Monday, April 7, in "Sibbie," a comedy playlet for the last two years in New York. He will appear with Miss Betty Dwyer, Fritz von Busch, and Dorey and Fostell Hull.



ETHEL CLAYTON "PETTIGREW'S GIRL" Victoria



CAROLYN LILJA, PARLOR BEDROOM & BATH Adelphi



MARGUERITE CLARK "THREE MEN AND A GIRL" Arcadia



EMORY MOORE "U.S. JAZZ BAND" Keith's

THEATRE BILLS FOR NEXT WEEK

Schedule of Entertainments at the Various Playhouses in This City

NEW ATTRACTIONS OPERA HOUSE—William Hodge in "A Cure for Curables." The star portrays a young physician, who has been with a provision in the will that the young man must cure ten patients in thirty days or lose title to the place.

ADDELPHI—"Hamlet" with Walter Hampden in the title role. Two matinees, Wednesday and Friday. The star and company have been appearing in the play in New York in the revival of Shakespeare's most practical drama. Mr. Hampden will be remembered for his Manson in "The Servant in the House," and his support of Naumova in Ibsen plays. His interpretation is the fruit of several appearances as the Dane during the last decade or so.

CONTINUING ATTRACTIONS BROAD—"Happiness" comedy drama, by Hartley Manners, with stars for Laurette Taylor of a dressmaker's errand girl who "arrives" at a goal of success, making others happy en route. Support includes J. W. Kerrigan, formerly of the Irish Players; Lynn Fontanne, shortly to be starred; and Beatrice Terry, niece of Ellen Terry.

SHUBERT—"Little Simplicity" musical comedy score by Augustus Barr and book and lyrics by Rida Johnson Young. Local varies from the Orient to Paris. Cast includes Walter Clayton, who plays the role of "Long Legs"; Majorie Gateson comedienne with vocal accomplishments; Cameron Sisters, dancers worth watching; Carl Gantvoort, a baritone blessed with good looks and the ability to act, and a chorus contingent of grace.

WALNUT—"The Eyes of Youth," by Max March and Charles Gustron. A dramatic novel, with a cast including Max March, who plays the role of "Long Legs"; Majorie Gateson comedienne with vocal accomplishments; Cameron Sisters, dancers worth watching; Carl Gantvoort, a baritone blessed with good looks and the ability to act, and a chorus contingent of grace.

ADDELPHI—"Parlor, Bedroom and Bath," farcical frolic dealing with the experience of an unsophisticated young man who is compelled to live in a tenement situation, relieved by sentiment and comedy.

LYRIC—"Ladies First," book and lyrics by Harry B. Smith, who plays A. Belmont, based on Hoyt's farce, "A Contented Woman." Nora Bayes is in a whole show in herself, and her support includes capital entertainers in original drolleries and ditties.

FORREST—"Fio-Flo," musical comedy. Numbers among its attractions a sensational team of eccentric dancers and a "perfect" thirty-six chorus with a sense of humor, including the Seymours, mirth and melody; James Watta, travesty on classic dancing; Olsen and Johnson, in a comedy; and "The Revue of Revues," a Ziegfelding of past successes, plus many novelties.

ADDELPHI—"The Home Guards" military travesty; Edna Wallace Kinney and Amanda Gilbert, in new songs; Betty's seals good animal act; Brown and Gunther, sketch; Gill and Veak, skit, "Hold Yourselves," Vim and company, aerial novelty, "Human Callopie" Quartet; Ethel Wilton and company, in farce, "Movie Minnie"; Howard and Lewis, comedy singing; Swift and Daily, musical novelty.

BROADWAY—"Pietro, eccentric accordionist; Theda Bara, on screen, in "The Light"; Jarvis, "Footlight Revue"; Stone and Mealy, sketch, "Come on Home"; Gella troupe, in marvelous feats. New bill Thursday.

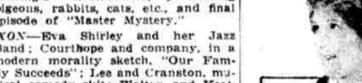
CROSS KEYS—"Roscoe's Royal Nine, feminine minstrels; Nancy Boyer and company, in "The Quakers"; Fawcett sisters, in artistic offering; Blanchette, singer and violinist; the Spinners, in a novelty; Fitzgerald and Carroll, entertainers; "Man of Might," movie. New bill Thursday.

COLONIAL—"Ernestine Meyers and Palsley Noon, late of the United States navy, in a dancing act; "Virginia Bye," a tabloid satire; Sid and Towney, comedy talking; Stromberg and Lester, of the A. E. F., in a novelty, and two movies, "The Drifter" and "Man of Might." New bill Thursday.

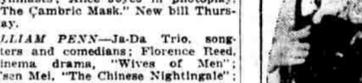
GRAND—"O, What a Night," two-act musical comedietta, large cast, and comedy; William Ebbs, unusual ventriloquist; Emmet Welsh and company, blackface novelty; Witt and Wisner, feats of skill and strength.



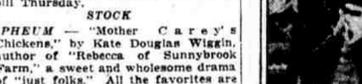
RUTH CHESTER "TURN TO THE RIGHT" Garrick



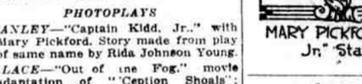
CAMERON SISTERS "LITTLE SIMPLICITY" Shubert



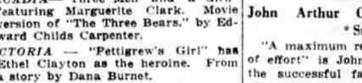
WILLIAM PENN "JA-DA TRIO" Broad



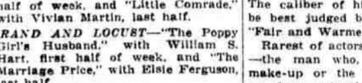
ORPHEIM "MOTHER CAREY'S CHICKENS" Adelphi



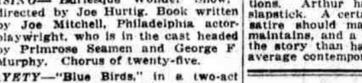
STANLEY "CAPTAIN KIDD, JR." Stanley



MARY PICKFORD "CAPT. KIDD, JR." Stanley



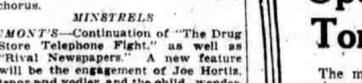
JOHN ARTHUR "A FARCEUR'S CODE" Adelphi



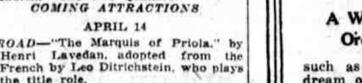
WILLIAM HODGE "A CURE FOR CURABLES" Adelphi



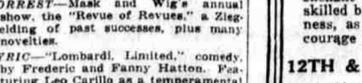
ROSELAND "OPENING TONIGHT" Adelphi



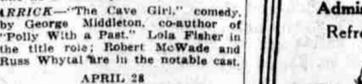
A. H. WOODS "CYCLONIC OUTBURST OF HILARITY" Adelphi



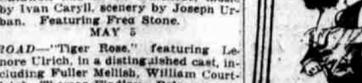
PARLOR BEDROOM AND BATH "A WONDERFUL ORCHESTRA" Adelphi



ADELPHI "12TH & CHESTNUT" Adelphi



ADELPHI "ADMISSION, 50c REFRESHMENTS" Adelphi



ADELPHI "ADMISSION, 50c REFRESHMENTS" Adelphi



ADELPHI "ADMISSION, 50c REFRESHMENTS" Adelphi



LYNN FONTANNE "HAPPINESS" Broad



EMMET WELSH "BLACKFACE NOVELTY" Adelphi



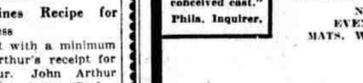
HAL HAMILTON "THAT'S GOOD" Adelphi



JEANNETTE MOHR "TROCAADERO" Adelphi



MIKE BIANCHETTE "CROSS KEYS" Adelphi



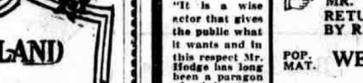
DEPARTMENT STORE CHORUS "SING AT THE ACADEMY" Adelphi



WILLIAM HODGE "A CURE FOR CURABLES" Adelphi



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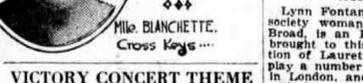
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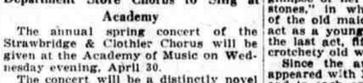
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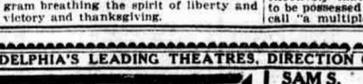
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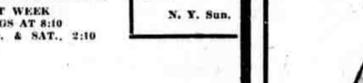
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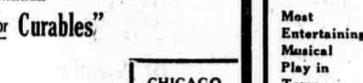
MIKE BIANCHETTE "CROSS KEYS" Adelphi



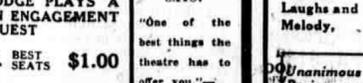
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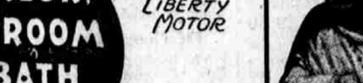
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OUR PLAYGOERS CRITICS

William Hodge Comments on Philadelphia Audience

William Hodge, who comes to the Chestnut Street Opera House Monday, in "A Cure for Curables," was in this city yesterday superintending for his stay here during the run.

"Philadelphia is a favorite of mine," said the actor, "and it always is a pleasure to return here. I have had a number of first nights in this city, and the thing which has always impressed itself on my mind is the fact that the approval or disapproval of first-night audiences here is almost invariably an indication of the fate of a play."

"This is not the case in New York, however, nor in many other cities. Take, for instance, 'Three Faces East,' which was severely criticized by its first-night audience. It required a week or more to convince New Yorkers that the play really was a success. It pays to advertise what is called an 'instantaneous' success with its first-night audience, while 'Twin Beds' was received with indifference. Yet the former is now no more, while 'Twin Beds' continues to pack houses. No one can never tell from a first-night verdict what the fate of a play is going to be."

GOB STARRING IN ARMY MAN'S SKIT

William Gaxton, U. S. N., Billed at Keith's in Playlet by Capt. Hughes, U. S. A.

Many stage stars have been absent from the theatre for the reason that there was a big job to do, and they were helping to do it. William Gaxton, who made himself popular in musical comedy and vaudeville before joining with the big show, has just received his discharge from the navy and has returned to the vaudeville stage. He will be seen at Keith's Theatre next week in a one-act comedy, "The Junior Parlor." When Douglas Fairbanks quit vaudeville to go into motion pictures it was Mr. Gaxton who replaced him in the principal role of "A Regular Guy." The new piece has added importance, for it is the work of Captain Rupert Hughes, author of "Excuse Me" and other successful plays and stories, and who, like the star, earned a commission in the army.

A PUPIL OF ELLEN TERRY

Lynn Fontanne Has Had Exceptional Training

Lynn Fontanne, who plays a gossipy society woman in "Happiness" at the Broad, is an English actress who was brought to this country by the suggestion of Laurette Taylor, who saw her play a number of widely differing roles in London, and who impressed her with her personality, intelligence and grasp of character. Miss Taylor's first glimpse of the actress was in the role of the old maid, who begins in the first act as a young woman and winds up in the last act, fifty years afterward, as a crotchety old woman.

Since the autumn of 1916, she has appeared with Miss Taylor in four plays, and in each one of them has impersonated a distinctly different character so effectively that she has actually seemed to be possessed of what the psychologists call "a multiple personality."

MARY PICKFORD STAR ON STANLEY PROGRAM

To Be Seen in "Captain Kidd, Jr."—Marguerite Clark and Other Favorites Billed

Mary Pickford is to appear as Mary MacTavish in the screen version of "Captain Kidd, Jr." Rida Johnson Young's play, which met with success on the legitimate stage in New York two years ago. Frances Marion wrote the photoplay and William D. Taylor directed Miss Pickford. It will be displayed at the Stanley next week.

Douglas MacLean, a pleasing "juvenile" portrayer, Jim Claxson, that sterling character actor, Spottiswoode Atkin, is MacTavish, while Robert Gordon, the Huck Finn of the Tom Sawyer pictures, will cast as William Carleton. Winter Hall plays John Brent and Marcia Manon, who played the role of the unpleasant wife in "Stella Maris," interprets Marion Fisher, Victor Poel is Sam, the constable, while Mrs. Moore plays Luella Butterfield.

When "Hearts of Humanity" comes to the Palace moving picture devotees will have the opportunity of seeing an unusual drama. It is scheduled at the popular prices the week of April 28. It was presented in short time ago at the Metropolitan Opera House. Dorothy Phillips is the star, and it was directed by Allen Holubar. Hundreds of men and women were in the audience, preparing therein before the camera. Sergeant Sidney Flowers, of the Canadian army, and William Claxson, who played the technical direction of the picture.

Besides the acting of Marguerite Clark, two other interesting matters in connection with her new photoplay, "Three Men and a Girl," the principal attraction at the Arcadia next week, are the scenario and the photography. Eve Unsell, who adapted the play from Edward Childs Carpenter's "The Three Bears," is known as a screen writer who has done excellent work heretofore. The photography in "Three Men and a Girl" is the work of H. Cronjager, one of the most artistic cameramen in the country. His outdoor scenes especially are of a high grade.

The company making "Pettigrew's Girl," which will be shown at the Victoria next week, was royally dined and feted when it went to Fort McArthur, at San Pedro, Calif., for the taking of some outdoor scenes.

Tom Mix, in "Hell Roarin' Reform," will be a feature attraction at the Victoria week of April 28. It is a western story with a "puncheon." Here are some of the things Tom Mix does: Rides his horse up two flights of rickety stairs; leaps horseback from a perch to a nearby roof; plunges with his horse through the roof to the floor below; routs a gang of stage robbers by working three guns simultaneously; is caught in the wreckage of a church torn down by outlaws; escapes from death, although his hands are tied and the nose is around his neck; stops a runaway stage coach, and rides at breakfast speed down an almost vertical mountain trail.

PHILADELPHIA'S LEADING THEATRES. DIRECTION OF LEE & J. J. SHUBERT. SAMS. Broad, Bel. SHUBERT THEATRE Locust St. Next Week Captivating Week. Little Simplicity. Most Entertaining Musical Play in Town. Full of Laughs and Melody. with WALTER CATLETT Marjorie Gateson. LYRIC Evenings, 8:15. Matinees, 2:15. \$1 Mat. Wed. \$1.50 Mat. Today. Last Week But One NORA BAYES IN LADIES FIRST A FARICAL MUSICAL RIOT THE SEASON'S SUCCESS Wednesday, April 9 Friday, April 11. ADDELPHI SPECIAL MATINEES With Distinguished Cast from the Plymouth Theatre, N. Y. including ALBERT BRUNING, MABEL MOORE AND MARY HALL. SEATS NOW ON SALE. HAMPDEN Dramatic Event of the Season. IN HAMLET Wednesday, April 9 Friday, April 11.

Uncle Sam Collecting War Films. The government is endeavoring to obtain or purchase copies of motion pictures taken in connection with the world war, especially those taken during the various loan drives, welfare campaigns and other activities. This city was a center of such activities. The loan drive was headed by the Buhler, managing director of the Stanley Company, is also obtaining the many films taken in this part of the country and sent him a request to help make up the collection.