

BEFORE THE CURTAIN GOES UP

STARS OF THE STAGE COMING HERE NEXT WEEK

The Artists Who Submerge Their Personalities and Those Who Don't—"Welcome Stranger" Coming Back—Russian Opera—Other Notes

SUPPOSE Topsy-Turvy ruled the theatres for even so short a time as a single day.

As this theatre the fragrantly beautiful and stately Elsie Ferguson is playing Julie, the downtrodden sweetheart of Lillom; at that house Al Johnson is putting many songs into Petruccio's lips during idle moments; here is pudgy, clever little George Sidney as one of the romantic heroes of Zoe Akins' "Varying Shore"; there, Mr. Sothern is kissing scores of shopgirls in the guise of the loud-mouthed barker of the Molar play.

Ludicrous? Certainly, and far-fetched, perhaps, but illustrative of a very definite state of things in the drama that Philadelphia sees today.

ON TUESDAY NIGHT Mr. Sothern and his wife gave an especially able performance of "Twelfth Night," which not only brought the Shakespearean characters into ruddy life but breathed a golden glow into the situations.

Sothern's playing of Malvolio, the pompous steward, besides being wholly delightful as a portrayal, marked the only time during this year's repertoire in which the star entirely submerged himself. As Hamlet, he is Sothern, under an alias, sonorous, clear in enunciation, scholarly and sincere; as Petruccio, there are flashes of a distinct character, with the man himself always peering through in "The Merchant," he is almost always Sothern giving a perfectly logical, plausible version of Shylock's character.

But in "Twelfth Night" he lost himself entirely, so completely in fact that a representative audience given no program or advance announcement would be unable to guess his identity unless they were very closely acquainted with his work.

And this thing that holds for Sothern holds for ever so many of the names who are hazy in the electric lights these days. That is not to say that they do not give notable renditions of their parts. Often the stars most prominently cast are the best trusted to act with vividness and technical polish.

George Arliss is always George Arliss, but he can get cards and spades to the perfection of his art; Otis Skinner, probably the most perfect protagonist of the romantic part and play, is always Otis Skinner when he plays the Toreador, but that did not ruin the effect of his general characterization; for many years, except that he had a tendency to play a certain definite kind of role, and when he stepped out of it, as in "Richard Carvel," he failed.

John Drew made up of George Sidney, "Welcome Stranger" (which returns to the Garrick Monday) was his first definite legitimate success, and he has since then played a much different role in plays that come later? The experiences of Louis Mann and Barney Bernard and David Warfield suggest that the same thing is true.

There was one star who came here this year who was quite different, and that was Lionel Atwill. His Grand Duke (whatever one may think of his excellence as a dramatic actor) was quite different from his Deburau or some of his older supporting roles as night from day. And it was not a matter of make-up.

Who's young stars in "Lilith," whose success at the Adelphi is a matter of rejoicing, are also of a different breed. Those who doubt whether Joseph Schildkraut would be as effective in any other role, but he has an atmosphere of a role had but to see his Chevalier in "Orphans of the Storm" to realize that, whatever his defects, and they are many, he is a star. The same is true of Eva Le Gallienne.

The answer might be made that their personalities are not of the outstanding kind; that the latter part of the act, Dittie Stein, Otis Skinner and George Arliss interesting to study year after year. That may be so, but it is probably true that these younger artists, not having been acclimated in any one part, are still trying to fit themselves to various roles rather than adapting those roles to their personal make-ups.

AS IT happens, Elsie Ferguson, in her present vehicle, the Varying Shore, at the Adelphi, gives a single play the answer to any query as to whether she can sink her personality when her part calls for it.

In the earlier acts of a sonorous, rich-blooded, very sophisticated woman of the world, she is Elsie Ferguson much as we might imagine Elsie Ferguson to be off the stage. She is in other words, both Elsie Ferguson and Madame Leland. But in the act which reverts to her childhood she hasn't even a suggestion of Elsie Ferguson. She is, in fact, a young girl, a girl in that sense that she is a girl, a girl in that sense that she is a girl, a girl in that sense that she is a girl.

IN ADDITION to the return of "Welcome Stranger," next Monday will see the debut of a company of Russian singers in a repertoire of seldom played Russian operas and novelties, at the Forrest Theatre. The company, which slipped into the country from the Pacific, had been touring the Orient for the first year before an ambitious American producer spotted them. Their first big jump into the middle of American theatres was in Chicago recently, and there they created quite a stir for two weeks and will include several operas the second week not given the first.

The Grace George booking for May 1 at the Lyric has been canceled, but the "Haunted," a William Hartburn play with Robert Edson coming to the Walnut on that same date, and William S. Al Johnson's "Romance of a Scoundrel" at the Shubert a couple of weeks later, and might stay longer if the company can be persuaded to forgo a little of his summer vacation.

Schildkraut and "Hamlet"

Joseph Schildkraut, one of the stars in "Lilith" at the Adelphi Theatre, has been hoping to play Hamlet in the near future. "The Theatre Guild," which has three Shakespeare plays in the near future, "Hamlet," "Romeo and Juliet" and "The Merchant of Venice," has played in European theatres. I was in, besides playing in five years in Berlin, and Shakespeare was everywhere, where and Shakespeare was everywhere, where and Shakespeare was everywhere, where and Shakespeare was everywhere.

Shows That Are Coming to Philadelphia Soon

May 1—"Haunted," with Robert Edson, Walnut, with William Gillette, Broad.

May 2—"The Dream Maker," with William Gillette, Broad.

"THIRD OF A CENTURY" CELEBRATED BY KEITH'S

Many Features on Special Program Here Next Week

The several hundred vaudeville theatres owned by and affiliated with the B. F. Keith circuit will celebrate the third-of-a-century anniversary all next week. The program at the local house will begin with a special bill Monday night, when there will be a special address and the extra attraction will be a concert by the Philadelphia Police band.

During the entire week special features will be presented every night, and city officials, men prominent in the business and social world and heads of various civic organizations will speak. Keith's Theatre will be elaborately decorated for the occasion, and the novel settings will be a feature. The display of many of the old-time stars, who are still internationally popular in the old days of variety.

B. F. Keith, a circus man, first decided to present vaudeville in 1888, but it was in 1889 that the inspiration came which was to revolutionize the variety business. It was in this year that B. F. Keith left a circus to join hands with Mr. Keith in operating the old Gaiety Music Hall in Boston. To speed up business Mr. Keith organized the Gaiety Opera Company and put on "The Mikko." It was an instantaneous success, and in 1891 Mr. Keith took the opera company over to Providence, where many famous light operas were produced, and the venture added more success to the Keith and Albee banner.

In 1888 Mr. Keith decided to invade Philadelphia, and obtained a site on North Eighth street, where the old building was erected. In 1891 Mr. Keith erected the new building, which cost \$180,000.

"Maid in Philly" Coming

"Maid in Philly," a Frank Orth revue, in which all the performers are Philadelphia born, is the feature at the Chestnut Street Opera House beginning May 1. The book and lyrics of this Shubert vaudeville revue are by Mr. Orth, who presented a similar show here several years ago. In the company are Flo Bert and El Brendel, Janney Dooley and company, Vera, Janneuse; Harold Bryant, baritone; Stan Martin, soprano; Jack Holand, Billy Stinner, and Leonard Wallace Keene and L'Anct Louis.

Radio in the Home

By Henry M. Neely

No. 6. What's All This About a "Detector"?



These pictures show the two types of detectors. On the left, a crystal—the "catwhisker" kind, with a bit of mineral in a clamp and a thin wire just touching it. On the right, an audion bulb, the modern "Aladdin's Lamp" of science.

We have already spoken of the great difference between the two kinds of radio receiving sets. One kind, we said, uses a piece of mineral called a crystal for a detector; the other kind uses a specially designed incandescent electric light for a detector.

The very word "detector" sounds technical and the average layman, not particularly interested in electricity, will say impatiently, "Oh, cut out these fancy names and let's get down to brass tacks."

But it's so easy to understand the functions of a detector and it's so much better to know about it that a few minutes spent considering the subject will repay any one.

It really shouldn't be called a detector. It doesn't really do the detecting. It simply straightens out the currents in the receiving set so that the telephones and the human ears can detect them.

Radio sets might be likened to the broad main street of a great city. Stand on the pavement and watch the automobiles on the street. There are thousands of them going in both directions—speeding up and down so fast in one direction, and slowing down so fast in the other, that it almost makes you dizzy to watch them.

That's the way with the electric currents in a radio set. The current is going in one direction to the telephones, and it's going in the other to the human ears. It's a little gadget called a condenser which stores up a lot of these rapid pulsations, and every so often, it releases a bunch of them all at once, so that they can be heard by the telephones and the human ears.

Using again the simile of the one-way street, the mineral detector is a narrow, badly paved and hilly one-way street. It lets traffic through, but the vehicles can't speed up very much. The electric light known as the audion bulb or valve is a one-way street that is wide and smooth and well paved. In fact, it might be said to slope downward in the direction of the telephones, and straighten out the currents by means of its own batteries, boosts them along and sends them on their way some thirty or more times stronger than they were when they entered the bulb.

Just as the audion bulb is about thirty times as strong as the crystal, so it is about thirty times as expensive and as complicated.

If you are within about five miles of a big broadcasting station, you can hear the concerts on a crystal—but you can never amplify the signals or put them on a loud speaking horn. The best you can do is to put four or five sets of telephones in the circuit and tell your friends hear.

With the audion bulb, under favorable conditions, you can hear the concerts for three or four hundred miles, and by adding what is known as an amplifier, you can make the signals just about as loud as you want to—and put every body in the room in a position to hear.

Today's Programs

Philadelphia Station (WFI) (Strawbridge & Clothier)

1:30 P. M.—Late news items from the Public Ledger.

Quartet: 1:40 P. M.—Soprano solo, Helen B. 1:45 P. M.—Tenor solo, John Owens. 1:50 P. M.—Bass solo, John Vandervliet. 1:55 P. M.—Strawbridge & Clothier Male Quartet. 2:00 P. M.—Soprano solo, Helen B. 2:05 P. M.—Bass solo, John Vandervliet. 2:10 P. M.—Soprano solo, Helen B. 2:15 P. M.—Bass solo, John Vandervliet. 2:20 P. M.—Soprano solo, Helen B. 2:25 P. M.—Bass solo, John Vandervliet. 2:30 P. M.—Soprano solo, Helen B. 2:35 P. M.—Bass solo, John Vandervliet. 2:40 P. M.—Soprano solo, Helen B. 2:45 P. M.—Bass solo, John Vandervliet. 2:50 P. M.—Soprano solo, Helen B. 2:55 P. M.—Bass solo, John Vandervliet. 3:00 P. M.—Soprano solo, Helen B. 3:05 P. M.—Bass solo, John Vandervliet. 3:10 P. M.—Soprano solo, Helen B. 3:15 P. M.—Bass solo, John Vandervliet. 3:20 P. M.—Soprano solo, Helen B. 3:25 P. M.—Bass solo, John Vandervliet. 3:30 P. M.—Soprano solo, Helen B. 3:35 P. M.—Bass solo, John Vandervliet. 3:40 P. M.—Soprano solo, Helen B. 3:45 P. M.—Bass solo, John Vandervliet. 3:50 P. 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