"Lo! the Stage Holds its Warped Mirror to a Gaping Age"—CHAS. SPRAGUE

THEATRICAL BAEDEKER

FIRST NIGHT.

BROAD—"Lady Windermere's Fan," by Oscar Wilde, starring Margaret Anglin. Monday night.
CHESTNUT STREET OPERA HOUSE—"Pilate's Daughter," miracle play, by Francis L. Kenzel. Monday night.
FORREST—Chin-Chin, Montgomery and Stone, in new chestnut, by Anne Caldwell and R. H. Burnside, with music by Ivan Caryll. Wednesday night.
GARRICK—"Nearly Married," farce comedy by Edgar Selwyn starring Bruce McRae. Monday night.
KEITH'S—Mr. and Mrs. Vernon Castle, in original dances.
WALNUT—"Bringing Up Father," musical comedy, based on George McManus' cartoons, by Gus Hill. Monday night.

CONTINUING.

ACADEMY OF MUSIC—"Cabiria," moving picture drama, by Gabriele D'Annunzio, of the third century B. C. A truly marvelous feat on the film, with a convincing emotion.
ADELPHI—"The Revolt," by Edward Locke, starring Helen Ware. Lyric Dramatic, a replica in character of the golden school as a prerequisite to her husband and comes home ere the fire burns.

SHALL LAUGHTER SUPERSEDE WEEPING IN THE DRAMA?

Few Tragic Plays in Season's Output Indicate Growing Popularity of Lighter Amusements.

Of ten new plays produced in New York during the month of August the majority were light, some evanescently light, in their caliber of entertainment. This is true also of the plays staged during September, as well as those promised later in the season. Where farce comedy does not prevail, the action hinges generally on sensational situations, the characters including an array of politicians, grafters and policemen, and the scenes being laid in Brooklyn flats, where neglected wives bicker with tippling stepmothers, courtrooms and localities of such topical appeal.

What has become of the old-fashioned serious drama, wherein the stage is shaken by the tumultuous soul upheavals of the great emotional artists, and the settings trembled in the grasp of passion emanating from the agitated bosom of the stark-faced tragedian? Who does not remember the joy we had in sharing in Miss Olga Nethersole's elephantine distresses? But alas, Camille does no more, Sappho weeps no salty tears, nor are we pleasurably harrowed by the turbulences of another Mrs. Tanqueray.

"A few years ago we heard more or less of Ibsen, Strindberg, Hauptmann and Maeterlinck in our playhouses," says the Dramatic Mirror, commenting on the lack of solid drama. "Madame Simone came over and produced a play of Rostand. Mr. Frohman put on 'Chanticleer.' Mr. Oland tried out Strindberg's 'Father.' Forbes-Robertson, Mr. Faversham and others were playing in dramas of Shakespeare.

"The popularity of plays dealing with criminals and grafters, court scenes and police functionaries, and, next to these, plays with a strong farcical tendency, is not highly promising for the serious drama.

"Miss Margaret Anglin may—and so may Mr. Hackett—produce a Shakespearean play; but with these exceptions we fail to descry anything like solid literary phenomena on the theatrical horizon."

It is true "The Revolt," which will continue here next week, deals seriously with the problem of a husband's neglect of his wife, but it is leavened with an admixture of laugh-provoking humor. Of the new attractions to open next week, "Pilate's Daughter" is the only serious play, and that is religious. Margaret Anglin, finding Shakespeare financially unremunerative, will appear in Wilde's amusing satire, "Lady Windermere's Fan," at the Broad. "Nearly Married," with Bruce McRae, deals lightly with marriage and divorce. Montgomery and Stone, in their fashion, "Chin Chin" will be followed by other pleasantly titillating musical amusements—among them "The Passing Show of 1914" and "The Whirl of the World." Even Mrs. Fiske, famous creator of Ibsen types, will appear in a new comedy—"Lady Betty Martingale, or The Adventures of a Lady Bluff," by John Luther Long and Frank Stayton.

While there will be serious drama, and solemn drama, there is no prospect of another "East Lynne"—that most cheerily produced of copious tears—one of anything with the tragic qualities of "Thérèse Raquin." Is the drama of bold swinging sobbing, heart-tug drying and searing heartbreaks passing? Do we tend toward an era of emotional levity and laughter in our entertainments? Whatever the future development of plays will be, there will be some, of course, who will maintain that weeping is more salutary than laughter; others again, that laughter is more seriously beneficial than soul-racking grief.

"PILATE'S DAUGHTER"

In Francis L. Kenzel's miracle play, "Pilate's Daughter," which will open at the Chestnut Street Opera House Monday night, theatregoers will be offered a novelty in drama. The play is essentially religious in its appeal and is based upon an old legend.

Much historical research was necessary to give an authentic stage picture of the time, both in Jerusalem and Rome. The play is divided into seven scenes and shows the home of Pontius Pilate, the Mamertine prison and the palace of the Empress Agrippina. In producing the appearance of the miraculous event some remarkable electrical effects will be used.

Antoinette Walker and Bruce McRae, "Nearly Married," Garrick, next week.

CONSTANCE FARMER, Knickerbocker.

ETHEL AMORITA KELLY, "Passing Show of 1914," Lyric, Oct. 5.

David Montgomery and Fred Stone. To appear in "Chin-Chin," Forrest, next Wednesday.

BETTY MARTIN, Liberty.

The Truth in Masquerade

Fred Stone's Amazing Make-up

Fred Stone, who with David Montgomery, will appear at the Forrest Theatre, Wednesday night, in the premier performance of Charles Dillingham's new musical phantasy, "Chin-Chin," is noted as one of the greatest masters of the art of theatrical make-up living.

None who have ever seen Stone's inimitable "Scarecrow" can forget the bizarre art thereby demonstrated. Since "The Wizard of Oz" days, Mr. Stone has steadily progressed in his remarkable skill until, in his recent appearances, it has not been unusual for him to assume half a dozen personalities, different in every essential, voice, mannerism and even size, in a single evening.

"'Makeup' in the actor's vocabulary is by no means confined to the use of paint and powder," says Mr. Stone. "It has to do also with costuming, personality, and often with physical appearance. A fat actor must make himself seem lean, a thin actor become fat, a tall one short. To achieve such results should be an essential part of the actor's ambition, although in these days of incomplete education for the stage the art of 'makeup' is frequently badly neglected.

"As an example for the time needed for the development and completion of a comic opera before it may be offered to the public, it would that preparations for the production of "Chin-Chin" began last January, the work progressing through a period of more than eight months. While the title suggests a Chinese setting, it is not located in the Celestial Kingdom. It is interesting to note that there is no leading lady in "Chin-Chin," although a number of beautiful women are in the cast, which numbers more than a hundred and includes Belle Story, Charles Aldrich, R. E. Graham, Violet Zell, Helen Falconer, Marjorie Bentley, Rosa Valerie, Selma Rawlston, Evelyn Conway, Lola Curtis, Lorayne Leslie, Edgar Lee Hay, George Phelps, Gene Revere, Douglas Stevenson, etc.

Mr. Dillingham has arranged with Ivan Caryll, Miss Anne Caldwell and R. H. Burnside, composer and librettists of the fantasy, for the song, "It's a Long, Long Way to Tipperary," to be interpolated into the comedy and sung by the two comedians, and a male chorus. This is the song that the British soldiers are singing all over the battlefields of France.

Mr. Dillingham is said to have paid $500 for the exclusive stage rights in America.

ORPHEUM THEATRE

William A. Brady's original New York production of "Bought and Paid For," a drama of American life, will open at the Orpheum Theatre, Germantown, next Monday. The play is based upon the marital differences of a New York millionaire and a little Bohemian telephone operator.

Why Miss Anglin Left Mr. Mansfield

Miss Margaret Anglin, who will appear in Oscar Wilde's satiric drama, "Lady Windemere's Fan," at the Broad Street Theatre Monday night, made her debut under Richard Mansfield in Edmond Rostand's "Cyrano de Bergerac." Miss Anglin was a distinguished success in the part of Roxane—a success all the more marked by her abrupt and unexplained disappearance from the cast. Miss Anglin's success was indeed almost as great as that of Mr. Mansfield himself. When, therefore, after the company had started on tour and Miss Anglin vanished, many and various were the suppositions as to why the charming original Roxane had gone.

Only a short time ago was the mystery solved in the discovery of a letter written by Mansfield to a Chicago newspaper. It is characteristic of the great actor, and reads thus:

"Virginia Hotel, Chicago, Oct. 9, 1902.

"My attention has been called to the continual reference to Miss Anglin and the usual innuendoes as to why she severed her connection with my company. Miss Anglin played Roxane in 'Cyrano de Bergerac' very charmingly, and immediately after her marked success in the role received an offer of twice the sum I had contracted to pay for her services. Miss Anglin accepted the offer.

"I am sorry that the facts are so simple and uninteresting—really almost sordid, but 'tis true. It would have been more exciting, and no doubt more agreeable, to have been able to relate how the poor creature was taken by the hair and dragged about the stage, or how she was, after a stormy rehearsal, kidnapped and confined in a dark room, where the monster squirted ink at her through the keyhole punctually every 15 minutes, or how she was sandwiched between two boards—like the lady in Tolstoi's rustic tragedy—while the beast sat upon her and read his prayer book, and then how she escaped, but ever after refused to reveal the mystery of her sufferings for fear of the vengeance of the blood-thirsty tyrant!

Miss Anglin will be supported, also, by Florence Carpenter, Carolyn Darling, Catherine Ainsley, Louise Gilmore, Helen Joseffy, Sidney Greenstreet, Leonard Willey, Wallace Widdecombe, Donald Cameron and Harry Barfoot. Miss Anglin has given a great deal of attention to the detail of the production of Wilde's play, and it will be given exactly as it was during the New York run.

"BUSTER BROWN"

Master Harold West will be seen in the title role of "Buster Brown," a musical comedy founded upon the famous "Buster" caricatures, at the Liberty Theatre next week. Master West will be surrounded with a notable cast of comedians and singers particularly fitted to interpret their various roles.

Company I, Second Regiment, N. G. P., will be the guests of Master West Monday night. The company will be headed by the Buster Brown Boy Scouts.

A NEW CHARACTER IN DRAMA

In "Nearly Married," Edgar Selwyn's farce comedy, which comes to the Garrick Monday night for a week's run, Cohan & Harris, the producers, assert they introduce a character new to fiction and the drama. It is the "professional correspondent."

"The character is taken from life and is almost, if not quite, confined to New York," declares Edith Campbell Walker, who will portray the part.

"As in Edgar Selwyn's farce, these girls are secretly engaged by married couples, seeking an immediate divorce. They are girls of good character and only pretend to flirt with their client, the married man who hires them.

"Mr. Selwyn has caught the humor of this sham, and at the same time has created a type never brought out heretofore, either in the drama or in fiction.

Mr. McRae will be supported in "Nearly Married" by the original company appearing at the Gaiety Theatre in New York last season. They include Antoinette Walker, in the role of Betty Lindsay; Edith Campbell Walker, Alice S. Elliot, Beatrice Ingram, John Sparks, John Butler, Delmar E. Clark, Danny Day, John McCabe and Harry Loraine.

BROADWAY

Mae West, known as the "Original Brinkley Girl," will head the bill at the Broadway Theatre, in South Philadelphia. Among the other attractions will be the "Cabaret Review," a tabloid musical comedy, produced by ten people.

Vaudeville

So popular did Mr. and Mrs. Vernon Castle in their original dances prove that Manager Jordan, of Keith's, has engaged them for a second week. That dancing is still a popular pastime was evident by the furore the appearance of the originators of the box-trot created. Thousands thronged the popular amusement house; indeed, hundreds were turned away.

"Back to Where They Started," a skit, with Sam and Kitty Morton, will head a bill that looks alluring. Among the features will be Raul Pereira, the Portuguese court violinist, supported by his own original string quartet of selected musicians; Edwin George, a comedian and "near" juggler; a comedy of modern life, "A Strong Cup of Tea," by Connelly & Co.; "Putting on Airs"; a new skit, with Mae Melville and Robert Higgins. Mary Dorr, a comedienne, in a series of new song selections and characterizations, and Fred Renello and sister, performing a routine of picturesque and hazardous feats on a bicycle.

Little Inez McCauley will appear in a playlet of real life, "The Girl From Childs'," at Loew's Knickerbocker next week. Miss McCauley, as an ex-waitress, unfortunately married and divorced, finds herself engaged as a servant in the home of her ex-husband, who has married again. The action hinges upon her effort to make the husband appreciate his wife. The rest of the bill will include the character comedian, Murray Bennet; Scott and Wilson, acrobats; Lon Smith and Constance Farmer, in comedy and songs; David Kaleokoa, an Hawaiian musician, and Frevoli, a shadowgraphist.

FORREST—Last Mat. and Night
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