

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



THEATRICAL BAEDEKER

FIRST NIGHT. ADELPHI- 'The Truth.' revival of Clyde Fitch's comedy, with Grace George in the title role.
LYRIC Passing Show of 1914," third annual revue from the New York Winter Garden, with George Monroe as comedian-inchief,
WALNUT—"The Round Up," return of the
drama of wild western life, with Shep Camp
as "Slim" Hoover, the immortal fat man. CONTINUING.

CONTINUING.

ACADEMY OF MUSIC—"Cabbria," moving-picture drama, by Gabrielle D'Annunzio, of the third century B. C.

BROAD—"Lady Windermere's Fan." Revival of Oscar Wilde's satire. Margaret Anglin as the fascinating Mrs. Erlynne. Beautifully staged, artistically presented.

CHESTNUT STREET OPERA HOUSE—"Pilate's Daughter," miracle play, by Francis L. Kenzel.

FORREST — "Chin-Chin," musical fantasy with music by Ivan Caryll, Marvelously staged. Beautiful gowns on beautiful girls. And Montgomery and Stone funnier than GARRICK-"Nearly Married," farce comedy, by Edgar Selwyn, starring Bruce McRae. If brevity be the soul of wit this is the wittlest play of the decade.



Laugh or weep? Which d'ye prefer? Some solemn folk would probably be painfully hurt if they were accidentally forced to laugh. Indeed, there are not

a few folk who find their joy in tears. Now, while a great number of people find recreation in discoursing upon their woes, my business in life is to make people laugh. Criticised? Of course, I'm often criticised. In ancient times-just as I make a business of provoking laugh-ter today—there were good, honest people who made a living by weeping. They were professional mourners, and, when relatives could not sufficiently express their lamentation over the demise of some relative who had died and left them a bequest, they would hire these venal retailers of moans, groans and tears. Sobbing souls-like the poor-we have always with us.

According to the sincerely solemn, no drama outside of the lachrymose and lugubrious five-act tragedy has any place on the stage. To them the humorous and frolicsome should be permitted to exist

only as a hobby-horse for the foolish and a baby's rattle for the unwise.

With these morose folks, all that is lamentable is lovely, all that is diverting is disgusting. To weep is heaven's choicest pleasure; to laugh, an alto-gether absurd and puerile patime. Admitting that the barrel organ is the

Bayreuth of the many, what the sensi-ble playgoer most desires after all is a good hearty laugh. Life is so hard, business cares so pressing that we look to the theatre for surcease. We go to layhouse which promises hearty as a remedy for the ills that the

the opinion of others, however, our state here below is so wrethced miserable that it can never be suffi-ntly lamented. And laughter amid so my sorrows, dangers and fears must e considered as downright insanity! This pinion, indeed, was held by the wisest f kings: "Laughter," said he, "is madof kings: "Laughter," said ne, in the ness." It is well that there are but few

Laughter, a philosopher informs us, is the one glorious distinguishing characteristic between man and brute. No less important a personage than Paola Mantegazza asserted that laughter-easy, copious and frank-indicates a good soul de-void of vanity. It was, too, an equally wise person who said that the laughing man is certainly superior to a tame tom-

cat.

The actor who make us laugh deserves the laurel wreath of public approbation. The play that is merry, quaint and amusing—"easing the dumb pains of self-esteem"-deserves success. Helpe protested against the excessive praise of a tragic player in consequence of his faculty of drawing tears. "A talent," Heine said. "In common with the meanest onion."



*A TALENT IN COMMON WITH THE MEANEST ONION"

man, who is "the last to see a loke, laughs best."

But the "bursts of approbation" heard

But the "bursts of approbation" heard in English theatres do not come from all parts of the house. Laughter was mover seen to "hold both his sides" in that portion of the auditorium occupied by the "best society." Charles Dana Gibson, in his picture, "in a London Theatre," has aply illustrated the frapped supor which selves the occupants of the stalls during the presentation of a play. tion of a play.

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Margaret Vryling and Constant Molineaux in "Pilate's Daughter."

vent one evening into the Criterion re taurant, London. It was crowded, a hardly a word was spoken. There w not the usual chatter that is heard in American restaurant. Worried, he called a waiter. walter, was anybody to laugh in this restaurant?" T

emn garcon replied: "There 'as been complaints, sir!" The French, on the other hand, are alive to the importance of laughter, on of a merry farce in Paris, contractors for success," the c or carefully drilled so that when sham ning delirious delight and wild trans orts, they laugh at the right time

The Truth in Masquerade 1.1

Fibbing a Fine Feminine Art, Says Grace George

"Women are often criticised for fibbing. Now fibbing, the coloring of dull facts, the exaggeration of prosaic events, requires a subtle zift of intellect and mental agility. The woman who prevaricates to her husband, her friends, the world, possesses a singular and admirable trait and one almost confined to the fair sex. The ability to 'fib' ta one of woman's artistic charms."

Grace George, who will appear in Winthrop Amen' revival of Clyde Fitch's comedy, "The Truth," at the Adelphi-Theatre Monday night, smiled provokingly.
"Men in conversation usually confine themselves to the plain alphabet of fact," said she, "Some are too indolent or apathetic to make the exertion of story telling. A woman friend of mine con fessed to me that she feels complimente-If a man in conversing with her resorts to fiction in order to idealize reality. She said that he evidently considered her a

said that he evidently considered her a person of consequence.

"How often do we not say, 'It is as easy as tying?' The man who first said that had evidently never tried it. From personal observation of human nature, I am convinced that to lie successfully and continued to the successfully and the said of artistically requires a certain order of intellect. Machiavelli, you know, wrote a whole book on it. I have friends who

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Grace George in "The Truth."

ould write better books today-more up

date, "Mr. Fitch, in his comedy, sought to prove that lying is really a fine art which men profess to despise because they do not themselves possess the qualification for making a success of it. Women, on the other hand, have finesse, nimbleness of mind, readiness of resource, and they understand to perfection the art of hood-winking their lords and masters. I don't mean your matter of fact women who are fundamentally unwomanly, and are almost as touchingly clumsy and outspoken as if they were males. I mean women of sprightly intellect, women with an atmosphere and a dash of fire in their blood—women with complex brains and a flavor of personality. Such women alone flavor of personality. Such women alone have a potent and dangerous charm for the civilized man—and such a woman is Becky Warder, whom I portray in 'The Truth,' who practices a more or less elaborate and ingenious system of men-

"Becky Warder is sympathetic and lovable. She is a human plea for men-dacity because with her fibbing is a hereditary trait and none of her girlish prevarications is malicious or spiteful."
"The Truth" which established Fitch's reputation as a dramatist, was revived by Mr. Ames last season at the Little Theatre, New York, Miss George's suc-cess in the unique character of Becky Warder was declared to be her most bril-liant achievement. Hant achievement.

liant achievement.
Prominent in Miss George's support will be Norman Trevor. Helen Reimer, who is a great Philodelphia favorite by reason of her many successes with the stock company at the Chestnut Street Theatre; Albert Brown, Juliet Fremont, Frank Goldsmith and Edward Martyn.

Academy of Music BROAD AND LOCUST STS.

WONDERFUL PHOTO SPECTACLE

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ADELPHI LAST MATINEE TODAY HELEN WARE THE REVOLT EMPIRE Rosey Posey Girls

Mr. Camp visited it last season. But Mr. Camp added to its fame by establishing the "Fat Man's Club," incorporated under the Wisconsin laws. The club has a membership of nearly 30). When it is considered that every man must weigh not less than 200 pounds to qualify it must be acknowledged that this is a unique organization. Inspired by the sucunique organization. Inspired by the success of Milwaukee's organization, another club has been founded in New England, and Mr. Camp's friend, W. D. Quimby, is president. Mr. Quimby, declared Camp, is the Joan d'Arc of the fat man's cause. "Quimby says the statement I make in is president. Mr. Quimby, accurred camp, is the Joan d'Arc of the fat man's cause. "Quimby says the statement I make in "The Round Up" that 'nobody loves a fat man' is untrue. He says fat men make the world go round. Furthermore, he adds that few fat men get divorces, and that fewer are in jail. All love their homes and children. Just to show that the sheriff in The Round Up' was wrong in his conclusion a canyage was made." I think an actress should be a great enough artist to make you forget her looks. Actually—looking back across the years—how many of the really great women, painters, actresses, writers and there will appear at women, painters, actresses, writers and there will appear at the years—how many of the really great women, painters, actresses, writers and there will appear at the chough artist to make you forget her looks. Actually—looking back across the years—how many of the really great women, painters, actresses, writers and there will appear at the really great women, painters, actresses, writers and there will appear at the particular actually—looking back across the years—how many of the really great women, painters, actresses, writers and there will appear at the particular actually—looking back across the years—how many of the really great women, painters, actresses, writers and there will appear at the particular actually—looking back across the years—how many of the really great women, painters, actresses, writers and there will appear at the particular actually—looking back across the years—how many of the really great women, painters, actresses, writers and the years—how many of the really great women, painters, actresses, writers and there will appear at the particular actually—looking back across the years—how many of the really great women, painters, actresses, writers and there will appear at the particular actually—looks. Actually—looks across the years—how many of the really great women, painters, actresses, writers and there were actually—looks across the years—how many of the re clusion a canvass was made.

Helen Falconer in "Chin-Chin."

made of "avoirdupois" a cause.

weighs at least 200. But Mr. Camp has

Milwaukee was made famous before

has been received that statistics show the correctness of Quimby's report. From Washington word came that Taft, when President, enjoyed his dinner more than Mr. Wilson does. From Chicago came glad tidings that, while there are a few fat malefactors of great wealth, most of the honest rich men are corpulent.
"Warden McGuinness, of the Essex County, N. J., jath, agreed with Quimby as follows: "The typical crook is a nervous, restless chap, furtive and dissatis-fied, or else he is cold-blooded and devoid of the quality of human sympathy. He

lacks the very thing that a man grows fat upon." By the way, Mr. McGuinness weighs 225 pounds. "Chief of Detectives James H. Smith. of St. Louis, told me that porch climbers remark, 'Nobody loves a fat man,' in 'The Round Up,' people laugh. Makes me feel a bit sad."

"Shep Camp," who plays the part of thief is necessarily lank, and the pickpocket is thin so that he can squirm easily out of the crowds. The records of 'Slim' Hoover in Robert Campbell's production of "The Round Up," which opens at the Walnut Street Theatre Monday night, sighed profoundly. Mr. Camp more than 250 pounds."

Auburn Prison show that of its population of 1400 fewer than 40 men weigh more than 250 pounds."

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me feel a bit sad."

of Corpulent Gentlemen

Funny, whenever I make that immortal

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And the Unsurpassable Winter Garden Chorus The new Passing Show is a riot of fun and heauty."-N. Y. Sun

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spends millions every year pursuing. "It's a waste of time and money, too, in my estimation. While Helen of Troy's fair face may have launched a thousand ships and burnt the topless towers of Hium, and Antony may have been won by Cleopatre, who wants to go down in history as such? Not the real woman, for newdays we pray to stop war, not to start it, and strive to win not men but fame-or rather to win the con-sciousness of work well done. I'm sur-that's better than any amount of beauty.

GIRLS! GIRLS! GIRLS!

The third revue from the New York Winter Garden, "The Passing Show of 1914," with an amazing chorus of charming girls, will open at the Lyric Theatre Monday night. This show has been at the Winter Garden since last June and enjoyed unprecedented popularity. The production was staged by J. C. Huffman, who has an extraordinary ability in the direction of handling great crowds and huge masses of scenery.

In the first act there are six scenes.

and in the second, seven; and all are so devised that the only wait is between the first and second act. In this new show there are several big scenic novel-ties, among which are the transatiantic ties, among which are the transatiantic flight of an airship and the Sioping Path, presented by arrangement with the Albambra Theatre, London. In the new Passing Show the principal dramatic successes of the year are travestied. The chief funmakers are George W. Monroe and Harry Fisher. Mr. Monroe impersentes "Little Buttercup. the Queen of the Moyley" while Harry Fisher is seen the Movies," while Harry Fisher is seen as a very wicked Baron. Among the comedians, dancers and vocalists are comedians, dancers and vocalists are frances Demarest, Marilynn Miller, Ethel Amorita Kelly, June Eldridge, Muriel Window, Elsie Pilcer, Robert Francet Wester Artis Moblinger Lew Emmett Keane, Artic Mehlinger, Lew Brice. William Dunham and Ivan

🗒 Vaudeville 🕺

Belle Baker, known as "The Bernhardt of Rastime," and Valerie Bergere will share the honors at B. F. Keith's next week. Mir Bergere will make her initial the Man" in the Little Theatre on October 19, is notable in that she has pean Vagabond; Harry Lauder, the fa-mous Scotch comedian, through the noval medium of singing and talking pic-tures; Dolly Connolly and Percy Wen-rich, who ranks as one of the best song Miss Morland, who will play the role of "Rains," was seen here last season as Chee Moo, the kind Mother, in "The Yellow Jacket." The emotional skill with which she interpreted the role and the beauty of her voice won her a well deserved popularity. writers of the day; a European novelty feature, Willie Brothers; Mme. Corlo. who has gained widespread reputation as a character dancer and pantomimist, and a remarkable group of performing animals, including pigeons, rabbits, cats and gain a girl a chance, especially in a stage career," continued Miss Morland, "but it shuts the door towards the bigger things.

Adeline Gence will appear at Keith's during the week of October 19, Mile. Gence having just closed an engagement to make an American vaudeville tour.

she 'looks well' but has little or nothing Thirteen United States of America Boys Thirteen United States of America Boys will appear at the Broadway Theatre in military maneuvers and tactics next week. In addition to the military act there will appear the Bell Boys and the Belles, a ministure musical comedy, presented by a company of ten people, Ray and Milliard, in "Hello Sally;" Santos and Hayes, the Monarch Comedy Four and La Salle and Raymond, in "A Startling Surprise." 'I think an actress should be a great

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EXCLUSIVE VAUDEVILLE

CONNOLLY & WENRICH

THE PASSAGE SHOW

OF 1914."

Beauty a Handicap

ambition. The idea that it is a ladder to

ascend upon is one of the oldest human

Saxone Morland, who will appear in the

little veneration for that nearest woman's -and man's-heart, beauty.

served popularity.
"Of course real beauty will sometimes

People are prone to think that if the girl

is pretty she can't possibly be clever, so she' is usually cast for the role where

fallacies."

"Beauty is a handicap to girls with

Valerie Bergere

WILLE BROS. JOE JACKSON

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