

THEATRICAL BAEDEKER COMING

BROAD-"Lady Betty Martingale," new comedy by John Luther Long and Frank Stayton, starring Mrs. Piske. Monday

GARRICK-"The Yellew Ticket," malo-drama by Michael Morton, starring Florence Reed, Tuesday night.

CONTINUING

ADELPHI-"The Truth." revival of Ciyde Fitch's comedy. Grace George more de-lightful than over in excellent presentetion of a brilliant play.

CHESTNUT STREET OPERA HOUSE-"Fliate's Daughter," by Francis L. Ken-zel. Miracle play spectacularly staged. Will close October 17 for New York opening.

- FORREST—"Chin-Chin." musical fan-fasy, with music by Ivan Caryll. Fred Stone as a Chinese mandarin. Pad-rewski, and a lady bareback rider. De-lightful musici an engaging chorus of glorious girls.
- LYRIC-"Passing Show of 1914," revue from the New York Winter Garden, George Monroe and Darry Fisher gro-tesquely funny. Money seved on dothes elaborately expended on scenery.
- WALNUT-"The Round Up." Excellent presentation of popular drima on Wild Western life, with "Shep" Camp, cor-pulent and Jovial, as the "unloved" fat

BEING FUNNY A HARD JOB ON THE STAGE

The Comedian at the Mercy of His Audience - Fred Stone and Dave Montgomery Tell "Secret" of Their Art.

"Being funny, you know, is the hardest job in the world. To be a comedian is serious work."

Fred Stone adjusted a wig with a fivefoot quoue, added a touch of rouge to his cheeks, and, with a toothbrush, covered with black pendling hoated over a enndle, beaded the Jashes of his eyes





Mrs. Fiske-Broad

funny professionally is one of the hardest Jobs in the world." The call boy announced Mr. Stone's en-

by to the stage. "You never know in this game what's "You never show in this game what's going to bring a laugh." declared Dave Montgomery, as he was "making up" as the Widow Pankey, who makes her coy debut in the third scene. "You never know until you get out before the sudi-ence and the response comes. We may be comedians, but we've got to be con-vicating."

"You bet," added Stone. "You've got to feel the part. Now, I play a China-man in this show. I'd never made up for a Chinaman, and how to do it I didn't know."

didn't know." "But we went to Chinatown, in New York," interrupted Montgomery. "And we watched the Chinese. We observed their mannerisms, their way of talking We went into their shops and bought We went into their enors and bought things, and argued about the price. We'd say something to make them laugh, and things to make them sore. That way we got their expression."

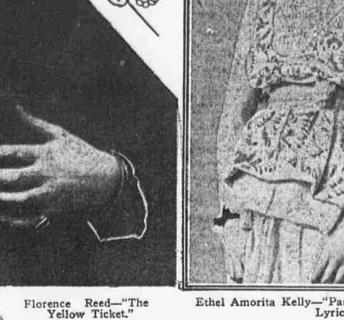
"Before 'The Red Mill' was put on we raveled in Holland," continued Mont-connery, "We had \$600 worth of comeras with us, and took pictures. We sot only used the knowledge we gained, but the nery was made from our pictures. "Yes, sir, it's hard work," declared Stone. "My greatest hit, you know, was as the Scarecrow in the 'Wizard of Oz." Montgomery leaned over and whispered âmiringly: "I tell you, Fred was put on earth to

play the Scarecrow." "I thought of the Scarecrow for months," confided Stone. "I worked and worked to conceive the character. My children helped me in that, too, and when I got the 'make up' that amused the bilders. I got the 'make up' that amused in children I feit I'd got what would amuse the audience."

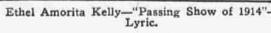
Mr. Stone, having discarded his Chi-nese envisagement, was making up as "Mr. Ignited Paderewski," Before Mr. Stone, over his dressing this was a there are a stored over the dressing

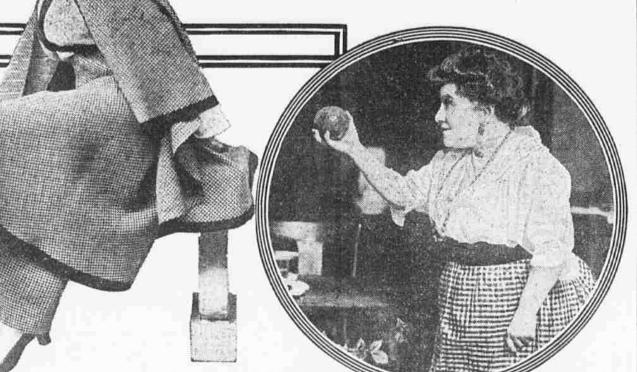
Hefore Air, Stone, over his intersida table, was a photograph of the cele-brated Polish pianist. Mr. Stone was about to appear in a burlesque of the aforesaid genius. Audi-cness each night have laughed over the

The Truth in



Lyric.





Irene Pawloska, New Prima Donna to Appear in "Sari."

Helen Reimer-"The Truth"-Adelphi.

Roosevelt.

edging that he is in the presence of a great personality. There are no affecta-tions about her manner, there is no pos-ing, no talking for effect, no aggressive enforcement of strong opinion; but one

🖾 Vaudeville 🗄

PSYCHIC POISONING TO EXTERMINATE **BAD ACTORS**

Harry Fisher, Comedian of "Passing Show," Offers Novel Suggestion to Problem Older Than Shakespeare.

"Bad eggs! Brickbats! Cabbages; The ook! Oh, all these things have been suggested as a means to rid the stage of bad actors. The trouble is bad actors invariably stick. But at last a solution has been found-novel, effective. It should make the bad actor as rare as the mastodon."

Harry Fisher, who shares the comedian honors with George Monroe in "The Passing Show of 1914," smiled broadly. It was in the dressing room at the Lyric vesterday.

"This is an cld problem, I know," he continued, "and all efforts so far to obliterate the bad actor have proved ine:ectual. Now a French physician, a M. Oscar St. Ormond, has offered a solution. This is to inoculate a bad actor with the idea that he must actually fancy himself the person he represents, after the theory of Diderot; so in case the character he enacts be one blighted by consumption, he must suffer the pangs of tuberculosis: If a mad person, then he must really and truly consider himself demented. The truly consider himself demented. The result of such careful treatment would be that all bad actors would presently find themselves clapped in jail or confined in hospitals or asylums.

"We find justification for these acts of humanity in a discussion once held be-tween John Philip Kemble and Dr. Samuel Johnson. Kemble had told the doctor that he was not one of those enthusiasts who believed himself transformed into the very character he represents. 'To be sure not,' replied the Doctor. 'The thing is impossible, and if Garrick really beleves himself, as he has said, to be the monster Richard the Third, he deserves to be hanged the next time he performs him.' Garrick, not being a bad actor, escaped the halter.

"This plan of eliminating the bad actors by what might practically be called self-destruction has its merits, and is surely worthy of trial. A feasible, a work-able, scheme would be to induce some humanitarian manager to flor his playhouse for a series of matinees and then invite all the bad actors, who think theminvite all the bad actors, who think them-selves great ones, to present those playa which were strongest in their fancy. All the really immoderately bad ones, who possess a tragic bent of mind, imagine they can play Richard III far better than Str Henry Irving, Edwin Eooth or even Garrick ever dared to. All that would be necessary, then, would be to inoculate these public tormentors with the St. Ormond idea and we would presently have them all fast behind prison bars." "When it comes to the leacing ladies, 'Camille' would offer an excellent oppor-tunity to rid the stage of many a one who rightly belongs behind a ribben counter. As they refuse to occupy their

counter. As they refuse to occupy their time in such like occupations, a few matinees devoted to the Parislan heroine would send the whole pesky lot to Ari-zona for their health.

"Think, too, of the possibilities of that great old play 'Jane Eyre,' and the number of accesses that could be shunted

duced to give a performance of 'Nathan Hale,' the halter would be used with

pher, related the story of an actor who imagined the gout so naturally that at

length he brought on that disorder; while

admirable effect.

FRED STONE As Lady Bareback Rider.

Turning about, he was the typical Chinaman-one (of the twos mandarins who come to life in the first not of "Chin-Chin.

Fred Stone and Dave Montgomery are the peer comedians in America. The variety of their rules, the versatility of their mimiory, the uncortone laughter their antics evoke, are perhaps unparalleled in the lifetory of American stage humor.

"How do you do it? How do you surcould in mastering an many parts-in putting it over?"

It was in the dressing room of Measure Etone and Menturmery at the Forrest Theatre.

"Why, 111 tell you," declared Stone, closing his eves in the droll manner that is so convincingly Chinese. "We've got first to conceive the parts - How the thing's coing to go we never know. Only one thing is certain in this bintineas-our autience is the anty judge, and we've got to respect our sudience. We may work out all ports of funny acts and jokes. Sometimes they get arrows sometimes they don't. Now with a lot of comedians, if the mudience does not respond, they say 'Gee, what an audience?' And they never try to do any better. That's the reason they don't make any great suc-



DAVE MONTGOMERY-The Coy Widow Pankey.

coss. Now, you can't take with an audience.' If they don't laugh the trouble an't with them, but with you. Then, to he successful you've got to humor them. You've got to work until you do make them laugh. That's why I say being; of a kindly, fun-loving Negro,

evelous performance of Stone and the -playing plano. How did you conceive it?" Mr. Stone can unked

I had a machine plane at my house

and played it, and then can away from the plane to amuse my children. Then the idea occurred to me that it would be the idea occurred to me that it would play amusing to have a plano that would play after you walked away from it on the stage. When we put on this show we tried to set a plano concern to make a plano that would do this. We had a plane that would do this. We had a great deal of trouble. They wanted me to fake the thing-to make the audience believe I actually played a player and then to stop. I said no-I would not de-ceive the audience. So we finally got a plane made that played automatically after I left it, and then the audience knew Ju taked my own playing. "But do you often your effects upon the audience" Don't you work tricks to get then't How for instance, did you de-velop the half barepack stunt on the

lop the luly barehack stunt on the

"Mr. Ignited Paderewski" howed.

never work tricks; I never know an audience is soing to take my is. I have no same beforehand of t is soing to get acress. After the ntrift. at performance I know what is good a what isn't. When I had to do the gebreback rider stunt I worked on it rand on it for months. I thought the tricks that would amuse fall-off the horse-hanging in midair. If y I got the trick. Take the vening off the horse-hanging in midair. Finally I got the trick. Take the ven-triloquet stunt-where I appear with what seems a dummy on my knee. But it's a mannish that does the taiking. I do the preisnding. Now I never thought that would make a hit, which it has "Last Christmas we were playing in The Lady and the Silpper' in Hoston, and the company decleded to give a The Lady and the Bipper in monon, and the company decided to give a Dhristmas parts. Everybody was to do comething. I told my wife Fd be stage namager. 'No, Fred' said she, 'you've get to do something. Why don't you ake little (learge Phelps, the manni-tin in the show, and fake him as a ven-minant domark?

actors knew that I had a 'real' dumon my knee. Well, Charles Dilling-r saw the thing and said he wanted it n new show. As I say, I never thought would make a hit. Ud studied venwould make a hit. Ud studied ven-And when I faked a mannish as a d dummy it struck the audience of haon't. Fo have killed it, of course. You can't put anything over with an average audience, "concluded Mr. Stere. fivers show mosts new stunts. When run out of new stunts I'll guit. I'll guit em before they guit me. That's my them before they quit me. That's my whole feeling. When there's no applaued any more fill set off the stage."

The Small Boy's West

The Small Boy's West As to the big realistic scale on which it is produced, its beautiful scenery, its nu-merous and good acture. Its bucking broa-chos, its abundant "gun-play." Its rever-beaut battle between the ranchmen and the Apache Indians in the desert moun-tains, "The Bound Up," at the Walnut Street Theatre, is the spothesis of the "Wild West." It fulfils the small boy's dream, and it perfectly asis forth the stirring life of the cowboy as imagined by the tity dweller. At the head of the many able men in the cast Shep Camp affords a delightful pertrayal of "Silm" Hoover, the Sheriff, In his more serious moments Mr. Camp demonstrates his tested talent. In his ex-

demonstrates his tested talent. In his ex-cellent comedy Mr. Camp, like some other plump Southerners, recalls in accent and chuckle the uncluous sympathetic humor of a kindly, fun-loying Nearn.

Masquerade 2.2

rison Grey Fiske, will come to the Broad Street Theatre next Monday night for an engagement of two weeks in "Lady Betty Martingale; or, The Adventures of a Lively Hussy," a new comedy by John Luther Long and Frank Stayton. While the cornedy itself is new, its action takes place in 1750, In London.

Mrs. Fiske on the stage, we all know, with her abrupt movements, her highher dispard area curiously functionating woman who sits still and somehow makes her audience believe she is noting-but Mrs. Fiske, artist, genius, hypnotist, off the boards is unknown. Eather unimaginable, it is difficult to conjure up the greatest of Focky Sharp's, for instance, in the simple-

and rather ordinary tasts of frying pota- Tuesday night. Exit: A Yet she is human, after all, and one who

knows her intimately gives this picture of her: She reads a great deal, writes a great deal, takes long walks and sleeps about as much as did Napoleon. Very little of life is given over to social diversion, the has practically no time for it. Naturally, she spends much time in reading plays, although a winnowing process relieves her from the personal perusal of the hundreds that are submitted every year; but, even so, the task is one that takes both time and patience. "Outside of her stage work Mrs. Fiske

devotes the greater part of her time to the work with which she has been so long and so intimately associated, that of justice and mercy to the dumh creatures that serve man so faithfully. Mrs. Fiske was for many years a warm friend and great admirer of the late George T. Anzell, and she was one of the first women of national prominsuce to enlist in his utnana work

'No one can meet her without acknowl-



feels that her opinions have weight and provincial idiom or inflection.

"In talking with Mrs. Fiske, you realize Mrs. Fiske, the Woman Mrs. Fiske and her supporting company of players, under the direction of Harwas not broad as well as deep, and whose thetes were not cultivated in many direcons could give us such versatile work in the drama.

Her natural temperament is sunny She has sympathy with joy and bright-ness, whimsical humor and the sparkle of wit. As we all know, the humorous temperament has also sympathy with and insight into the tragical."

By Their Voices Ye Shall Know Them "The American woman has usually a harsh, strident voice; but however had a woman's voice may be, she can acquire a musical intonation." said Florence Reed, who is starring in "The Yellow Ticket," which will open at the Garrick Theatre.

Every continental traveler knows in what ridicule the American voice is held . abread. Our 'Yankte twang' has earned more ridicule than any other of our supposed national eccentricities. It is a singular fact that few women who possess high-pitched voices are aware of this defect.

"Very few of us have the courage to "Very few of us have the courage to declares, is peculiarly suited for develop-see ourselves as others see us; still fewer ing and modulating the voice.

1000 SEATS, MATINEES,

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maky Korsakow ...

NEARLY MARRIED Brune Mellan

And All-Star Cast, including Edwin Anian

FORREST Last 2 Wesks. Nights at 8:10 Matines Today at 2:10

MONTGOMERY and STONE

or Tuesday, Oct. 13-SEATS NOW

Yellow Ticket FLORENCE REED

are able to tell from what part of Amervolce tones from the chest rather than from the nose, and to rid ourselves with guage.' Only in this way can we hope to compete with the charm of our English sisters, whose musical voices and lear-cut enunciation are the admiration f all the world."

Miss Reed is a daughter of the late Roland Reed, for many years one of our most noted comedians. Miss Reed dedares that when she was ready to make her debut on the stage she discovered a great detriment to her success in the posgreat definition to her fuctions in the pos-session of a masal voice—an inheritance from her father, as undoubtedly was her dramatic talent. How to change her vo-cal pitch in order to fit herself to play leading roles became an immediate and important problem. The young actress elded to take the matter in hand with-

out recourse to a vocal instructor. In the garden of her country home Miss Reed practiced half an hour every morning reading aloud passages fro Shakespeare and consciously dropping the register of the vocal tones with every spoken word. A favorite passage for this purpose was the "Mercy" speech in the "Merchant of Venice," which, Miss Reed

to Bloomingdale by a performance two of Mrs. Fairfax, the mad wife Lew Dockstader will make his initial appearance at Keith's next week in his "Those who travel about a great deal the drama. If, likewise, some of the unique and original character of "Teddy" really worse ones, in the way of tic actors and comedians, could

A story of the Southland will be found in the presentation of a dramatic version of Irvin S. Cobb's famous story, "Ser-geant Bagby," which appeared in The Saturday Evening Post Mr. Cobb and impetuosity of his imagination so alacrity of the provincialisms which are Saturday Evening Post. Mr. Cobb and completely when acting the role of Lu Bozeman Bulger have collaborated in preparing it for the stage, and it is pre-sented with elaborate scenic investiture. The art of terpischore will be shown in an advance state in the act of MaBelle

and Ballet. Living portraits of many of the most Living portraits of many of the most famous musiclans and composers of the world will be presented by Lambert, known as "The Master Musician." McDevitt, Kelly and Lucey, a trio of Thiladelphians, will appear in "The Piano Movers and the Actress."

