

The Stage A Mirror of the Age

THEATRICAL BAEDERER

ADELPHI—"A Pair of Sixes," farce by Edward Peple. Monday night.

FORREST—"Papa's Darling," musical comedy, by Ivan Caryll. Monday night.

KEITH'S—"Miss Adeline Genee," petite danseuse. Monday afternoon.

LITTLE THEATRE—"Arms and the Man." Revival of Bernard Shaw's play. Monday night.

WALNUT—"Way Down East." Return of popular play.

BROAD—"Lady Betty Martingale," new comedy, by John Luther Long and Frank Stanton. Delightful romance and tender humor of the time of George II. Delicately worked-out orchid in the theatrical conservatory of hydrangeas and geraniums.

GARRICK—"The Yellow Ticket," melodrama, by Michael Morton. Florence Reed, revealed as an actress of super-eminent ability in a shocker as convincing as the novels of Charles Garvice and Laura Jean Libby.

LYRIC—"Passing Show of 1914," revue from the New York Winter Garden. Frivolous and funny. George Monro gives original views on "white slavery."

MRS. FISKE THE INSCRUTABLE BEHIND THE SCENES

Greatest Living American Actress Gives First Interview in Years—On the Drama and the "Movies."

By T. EVERETT HARRE

You have all seen her on the stage—behind the footlights, with the background of varied scenes. You have seen her as Becky Sharp, incisive, witty, brilliant, irresistible! You have seen her as Nora in "A Doll's House," and other plays of Ibsen, the greatest interpreter of the Norwegian poet in the world. You have beheld her quietly projecting her tragic role in "Rosmersholm"—so quiet, so ominously still, yet, by the very strange subtlety of her art, instilling her conception into your mind. You have thrilled to her as Leah Kishina and as Mary Magdalen—comprehend the antipodal contrast of these two roles—and as "Salvation Nell." And, after many, many different parts, you have, or will, see her as Lady Betty Martingale, Lady Betty Martingale, a young widow of 1750, of the romantic times of George II, vivacious, fascinatingly unscrupulous, pleasure-seeking, gambling, swearing, yet winning and enchanting you, sparkling, shallow, then awakened by a great, a beautiful love, wholly charming with the spontaneous frivolity and effervescence of youth.

This is the Mrs. Fiske behind the footlights—ever consummately portraying her part—the supreme artist, nevertheless always Mrs. Fiske despite the role, and the role incomparable because she is Mrs. Fiske.

Protean in her characterizations, Mrs. Fiske transcends all roles. As Leah, as the Magdalen, her voice is the same. Sharp-scissored, clipped, staccato. Piercing your like stiletto thrusts. Magnetic—yes, electric even in her most tant, restrained periods. She remains Mrs. Fiske always, despite her art, and the factious presentations of the stage. And yet, while she is ever Mrs. Fiske, she carries a conviction such as no actress in America.

Inexplicable—there is something inexplicable about her, even as there is about all supreme genius. She fascinates as she tantalizes. She subjugates by her tremendous art even as she challenges. Beneath the rouge, beneath the mannerisms, beneath the changing garments, beneath the unchanging, transient presentations there is a personality—dynamic, keyed to the highest tension of sensitivity, vibrating to the deepest motifs in the "Tristan and Isolde" tragedy of human life. There is an intellect, impersonal in its aloofness, its perspective, its comprehension; yet more than personal in its integral grasp of the human tragedy.

ENTER MRS. FISKE.

It was in the green room of the Broad Street Theatre Wednesday afternoon. From the stage the actors taking part in the new play poured, one by one, two by two. And then—in the hoop skirt of pale satin, wearing a gray powdered wig, vivacious, smiling, black beauty marks in her face, came Mrs. Fiske as Lady Betty.

"The stage—what do I think of the purpose of the stage?"

It was the old, the perfunctory, the formal question. And yet for years, deny-



Myrtle Tannehill and Hale Hamilton in "A Pair of Sixes."

ing all interviews, Mrs. Fiske has not expressed her views upon the purpose of the stage.

"The drama—the drama should lift people from the routine of life. It should lift them into drama—into the world of fantasy—allegory. It should convey to the spiritual world of love, of human endeavor, of romance, of love, of loss—and all that ennobles life and makes the spirit strong."

The voice was not the voice of the stage. Not clipped, not abrupt, not startlingly staccato. But soft, gentle—carefully gentle. Oscar Wilde called Bernhardt's "golden voice." Mrs. Fiske's is silver—silver as moonlight on water, shining as wind among willows. About her exults the aura of a personality that grips, that takes the beholder into itself.

"Of all the roles I have ever played, I love that of Lady Betty the most," said Mrs. Fiske. "The play by Mr. Long is a delight to me. It is a dream—a fantasy. It is a thing that taken one from the life of today into another world—a period remote, quaint, lovely. It carries the delicate, dainty romance of 1750, and I hope it will be appreciated by the public—that they will enter into its spirit. I hope it will take them away from the world in which they toil and struggle, and too often suffer. For this—as you have asked me—the purpose of drama. To lift men and women into drama. The silver voice trailed away.

"And such plays you consider of more importance than sociologic plays dealing with crime and vice?"

"Such as some of the plays of Breuville—ah! certainly—plays should not portray the sordid. What good is done by depicting crime? The tendency of such plays is to debase. They spoil people's taste. Upon the stage should be put the highest ideals of men. Romance in its divinest sense. Tragedy in its most sacred aspect. The stage—life should give its spiritual lessons and inspirations. In charming, delicate fantasies, such as Mr. Long's play, in tragedies, such as 'Ibsen's.' In plays that are ennobling, clean. Portray vice and crime to men—and they will think of vice and crime. Being before them a vision of beauty—and they will think of beauty."

"But do you not think that the moving pictures have done much to deteriorate the public taste in drama, as many claim?"

"The moving picture! Indeed, no!" Mrs. Fiske rose, her voice vibrating with enthusiasm.

FUTURE OF "MOVIES"

"I think that the greatest art—the greatest spiritual art of the future—will be accomplished in the moving pictures. In the moving pictures we shall do what we cannot do on the stage and through the drama. The most spiritual dreams of men—dramatists, poets—will be portrayed before us as visions on canvas. Allegories interpreting life—the most stupendous dramas of existence—will take place before us. We shall not see the corporeal bodies of actors—it all comes as a dream, sublimated, incorporeal, all the more perfect. There will be done in the moving pictures what cannot be done on the stage. We actors are all human—we make mistakes. In the moving pictures mistakes will be eliminated."

THE PRISON PROPOSAL

will replace the stage any more than the photograph will replace opera. But it will give the actor what the stage does not—a certain immortality. Ah think if, through the moving pictures, we could today see Mrs. Siddons play Lady Macbeth.

There was a knock upon the door. One of the actors was ill. Mrs. Fiske rose—her voice was compelling.

"But you will be better—you will not desert me, will you? You will be better." And the personality worked its charm—the young man, buoyed, smiled. It would be there in the evening—and he was.

FEMINISM AND EVOLUTION.

We spoke of the feminist movement.

"Yes, yes, women will do much for the world and civilization. They will do much in which men have failed. Men have ever waged wars. Women have gone forth on the fields of battle—they have nursed the wounded and dying. There was a Napoleon—and a St. Theresa. Women have marched over battlefields—but as consolers and nurses, to remedy what men had wrought.

In speaking to me Mrs. Fiske addressed me as "my child."

"I am probably older than you think," said I, as the conversation turned.

"And, perhaps, so am I," said she. She walked to the long mirror and surveyed herself.

"Do not look old—do I? You see, really, there is no such thing as age. The spirit is young—eternal—forever and ever young. People grow old because they believe in old age—their features wrinkle because they accept the tradition of decay. The spirit gives life. If our vitality, our interest remains personal, if we continue to live—live—live—we are young. Years do not matter, save as we gain experience and grow. That is a secret to be learned by humanity—to remain young. To remain keen in intellect, perception, feeling, emotion. There is a fountain of eternal youth—within us."

nated—we shall act perfectly. It will be a spiritual art—it will appeal to the intellect. The vision will come in the silence.

"But I doubt if we shall see the highest development of the moving picture in our generation. At present the moving picture is in the throes of childbirth. It is full of crudities, and the cheap melodramatic films are demoralizing to public taste. Most, indeed, are absurd. Indeed, the moving picture of today has little value save in its promise. But think of the future!

"We who act shall be free of the artifices and limitations of the stage. We shall act under the free sky. If an actor wants Niagara Falls he can have Niagara as a setting—there will be no need of faking. We shall get away from the tricks of light effects and scenes. What an inspiration! There will be no audience. The actor will act for himself. The entire world will be open for his dramas. Nothing can be grander, nobler, bigger."

"No, I do not think the moving picture

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Moon and Morris—"Whirl of the World," Lyric, October 26.

Jewels Tell Character

"An apparel indicates the nature of a man, jewels are an index to a woman," declares Miss. Chapin, prima donna, formerly of the Opera Comique, Paris, who will appear in "Whirl of the World," the Winter Garden spectacle, which will open at the Lyric October 26. In Paris, says Miss. Chapin, the wearing of jewels has become an art.

"The cultured Parisian woman measures the breeding of a stranger by her manner and accessories of dress. The woman who overburdens herself with gems, except for state occasions, does not know the art of wearing them. If a woman would be fashionable in the matter of jewels today, she must wear only those which suit her. Individuality in gems, as well as in apparel, is the keynote of French styles.

"The green garnet of Siberia is one of the latest settings for rings. But unless your hands possess that peculiar pallor which causes the gloom of this stone to shine in its plain gold setting it should not be worn. Jewels should harmonize with the complexion of the hands. Then, too, the size and shape of the ring must be considered. The day is past when everyone wore a dinner ring, an opera ring, a signet ring—or any one shape of ring just because it was fashionable. A ring should not be worn unless it truly ornaments the hand. A grotesquely big ring on a fat, stubby finger, or a ring that accentuates the humpiness of a skinny one, is bad taste. Now there are rings that suit every contour and complexion of hand. So there is no need of wearing unbecoming ones."

"The 'Whirl of the World' company numbers 125 and includes Eugene and Willie Howard, comedians; Elizabeth Goodall, Juliette Lipps, Lucille Cavannaugh, Emily Lea, Moon and Morris, Robert and Lawrence Ward, Burrell Barretto, John T. Murray, Clarence Harvey, Lewis J. Cody and Edward Cutler.

"Papa's Darling"

Ivan Caryll's latest musical production, "Papa's Darling," will have its premier performance at the Forrest Theatre Monday night. At the Forrest Mr. Caryll's other successes, "The Pink Lady," "Oh! Oh! Delphine," "The Little Cafe" and "Chin-Chin," had their initial performances. The play will remain here two weeks.

"Papa's Darling" is founded upon a celebrated Parisian farce, entitled "Le Fils Surnaturel," by d'Anouart and Vaucadre. The American book and lyrics are by Harry B. Smith, author of "Sweetheartie" and "The Spring Maid."

The story of "Papa's Darling" is based upon a mythical son and daughter invented by two ultra-respectable husbands living in the country, for the purpose of having an excuse to visit Paris.

The cast embraces the principals who created the characters of the first two musical comedies of this company, "The Pink Lady" and "Oh! Oh! Delphine," and includes Frank Lator, Alice Dovey, Jack Henderson, Frank Boone, Octavia Brock, Dorothy Jackson, Fred Walton, Lucille Saunders, Edna Hunter and Georgia Harvey.

Broadway

A Chinese act, "Chung-Hwa Comedy Four," will head the bill at the Broadway next week. In addition will appear Moscovy and Moscovy, South Philadelphia's favorite dancing brothers; Harry Brook & Co., in "The Old Minstrel Man"; Spencer and Williams, Dolly and Mack, and Reed's Comedy Circus, including trained ponies, dogs, cats and "Dynamite," the kicking mule.

Chestnut Street Opera House

"Ireland a Nation," a photo drama, telling the story of Ireland's struggle for liberty, will be given at the Chestnut Street Opera House next week. The film depicts the stirring days of 1798, when all the nations of Europe were in the melting pot of war, and deals with the struggles of Robert Emmet, John Philippos Curran, Michael Dwyer and other Irish patriots.

This play was produced in Ireland with Irish actors, and shows most beautiful scenes of the Emerald Isle. Irish music and songs will be rendered by Irish singers.



Saxone Morland, Little Theatre.



Maude Eburne, Adelphi.

Moon and Morris—"Whirl of the World," Lyric, October 26.

The Silent World of the Future

"There is too much noise in the world. People talk too much and utter too many words. Our vital force is wasted in vocalization. We shall not develop to our highest possibility until we learn to be silent, and to express our thoughts and emotions without loquacity. Indeed, the time will come when people will converse by the expression of their faces and features. A silent world will be a better, happier, more efficient, advanced world."

Miss Clara Rose Hubner, who arrived in Philadelphia yesterday to play the leading role in "Way Down East," which opens at the Walnut Monday night, believes that life should be a pantomime.

"The world has been growing noisier and noisier," she continued. "But a reaction must come. Indeed, it would be a good thing if everybody began by observing a day of silence once a year.

"I recently witnessed a most wonderful play, 'L'Enfant Prodiges,' a silent drama, with that delightful actress and pantomimist, Madam Pilar Morin. There were three acts and there was as much plot and incident as that occupy a stage in theatres where everybody talks.

"This silent drama made me understand the difference between the actors that merely talk their parts and the actors who act their parts as I have never understood it before. The actors in this silent drama were absolute masters of emotion, expression, feeling, attitudes, gestures, and they made the audience listen to what they did, while there was never a word uttered; and they made the audience understand, as speaking actors make us understand, what the playwright has meant to convey. Our American schools of dramatic art ought to make the silent drama the most important part of their curriculum.

"In our homes, in our social relations and also in our churches and temples we should benefit by applying the principles of the silent drama. Men and women who associate together could be happier if they talked less and showed one another a tender and more tolerant consideration by actions. If we spoke a word until we felt fully and strongly what we have to say, we should be much more sincere and true, and there would be much more sincerity in the world."

Notes of the Stage

Michael Morton, author of "The Yellow Ticket," at the Garrick, numbers among his friends Cyril Maude, the actor and star of "Grumpy," of whom he relates the following:

"Cyril Maude is a man who was born in London. If I won, Maude was bound to produce any play which I might offer him; if I lost I was to write a play for him; and if he did not accept it I was bound to continue to offer new plays for his approval until he had selected one. Well, I lost the wager, and I have been writing plays for Cyril Maude ever since. I think that long after I have retired I shall still be writing and offering plays to Cyril Maude."

"Love's Model" by Cecil Spooner and Jane G. Murphy, will be given at the Liberty next week.

Harold Atteridge, the author of the book and lyrics of "The Whirl of the World," has written the lyrics for seven Water Garden productions. The Shuberts have arranged for him to furnish lyrics for the new Winter Garden revue, in which Atteridge is to make his New York re-appearance.

Love Turns Women To Darning Socks

"The higher love is a very fatiguing thing to keep up for any length of time," declares Sergius to Louka in Bernard Shaw's "Arms and the Man," which opens at the Little Theatre Monday night, and quite agrees with Mr. Shaw," said Miss Saxone Morland, who will play the leading role. "For while girls delight in their worship and in putting love on a high pedestal, they usually end by loving a 'chocolate-soldier.'"

"To most girls," Miss Morland continued, "love is first a dream, then an ideal, and at last a reality. During the first two phases the girl is entranced with the spiritual aspect of love. To her it is something wonderful, nebulous and entrancing. She wants not a man to love, but a hero to worship and be worshiped by. He is essentially the Haina of the first act of 'Arms and the Man,' adorning the distant soldier hero. Then comes reality—the love that is worth while—and which, because it is love, makes even the commonplace things of life beautiful. This is the sort of love that changes a young woman's desires from hero worshiping to the darning of socks and the study of cook books, from desiring far-away worship to the desire for human tenderness and the realization of the endearing qualities of the ordinary man."

"This, of course, inspires the tedious routine of life. The wife who is solicitous of the 'small things' loves best."

Adeline Genee's Struggles

Adeline Genee, who will head the bill at B. F. Keith's Chestnut Street Theatre next week, did not dance her way to fame on a path of roses.

The petite and winsome Danish danseuse began to dance as a child, and won success only after long years of study and effort.

"I began to study dancing when six years old," said Miss. Genee in telling of her career. "My home was in a little hamlet close to Copenhagen. Much of my time was passed with my uncle and aunt, who lived in the city. They were both famous dancers in their day. Alexander Genee and Miss. Zimmermann. They were the only instructors I ever had. They did not know I did some practicing on my own account secretly.

"One night my aunt was on the stage dancing. I was watching her with the desire to dance. So I commenced, and together we kept in unison with the music, she not knowing that any one was watching me until the dance had ended. Then I saw all the people behind the scenes standing around, smiling. I would have scamped away had my uncle not gathered me up in his arms and kissed my cheek, whispering in my ear that I should become a dancer.

"After two years of constant work I made my public debut. I was in my fairyland at last—a fairyland I had always loved and dreamed about. I was 15 years old. The King of Denmark witnessed my debut. Four years followed with my uncle and aunt in many of the cities of Europe.

Why Do Handsome Women Marry Unattractive Looking Men? And Tall, Juno Women Wisps of Masculinity?

"I have known many women who were reputed to be beautiful who have married ugly faced men," says Fanny Ward, who will return to the Broad Street Theatre October 26, in "Madam President." "Women admire ugly men because they represent distinct forces in the world. Men who have done marvelous things are seldom good looking. Where else there ever a finer example of this than in the late J. Pierpont Morgan? He was not handsome, yet men as well as women admired him for his greatness.

"Another reason why a beautiful woman marries an ugly man is that, even though she have not a thimbleful of brains herself, she admires this quality of mentality in a man. And I fail to recall in my own experience where a man who had beauty also had sense. Ugly men or men who are not handsome are more likely to get on in the world. The very intensity of their efforts sharpens their features, hardens their faces and renders them brusque. Yet women, no matter how softly and tenderly reared, seem to recognize this.

"Women like who they lack. That is the reason some of them are attracted even by brutal prizefighters or by the ugly hero of some hard fought football contest. The men of the ring and the gridiron have great physical force, which women lack. And women are timid and dread to measure their strength against that of the world. They are the rabbits of humanity. That is the reason they like men, to use their own phrase, 'have done things' or 'can do things.'

"Women know that men are vain, yet they date in them that quality. If they see a man who 'is a perfect picture' in his evening clothes, at once they assume that he is vain and despise him. Women know that the handsome men are a fly-about. He is rarely ever domestic, and they know that as a guarantee of their happiness they had better choose a plain man who will be content to sit comfortably at his own fireside instead of going about to be admired."

Flashes from "Stars"

Dorothy Jardon, who will create one of the principal characters in "Papa's Darling," made her first appearance at the Metropolitan Opera House, New York, and carried a spear in the "The Chinese Honeymoon." From that time she became a most popular favorite of musical comedies both in this country and England, where she created the character of the role in "The Fisherman's Boy," and in "The Fisherman's Boy." Miss Jardon is of French and Castilian birth. She is noted for her exquisite gowns.

Alfred Hemming, who plays the role of "Sili" in "Lady Betty Martingale," also delivers the prologue, comes of one of the best Irish families in the British Isles, and is related to a number of the most important people in the dramatic profession. Mr. Hemming has had long experience as an actor and actor-manager, and is said to be one of the best-informed men on the traditions of the old comedies.

Miss Marie Chambers, who plays the role of Lady Fawcett in Mrs. Fiske's presentation of "Lady Betty Martingale," found a simple looking stage direction in her part when the play went into rehearsal. The direction was, "Lady Fawcett falls a little." The writing of this line required little effort on the part of John Luther Long, the author, but it brought a great deal of anxiety to Miss Chambers, who felt that she would at once be lady-like, dramatically effective and at the same time true to life, was a great problem. In the privacy of her own study, Miss Chambers experimented with every kind of fall of which she had knowledge or which she could invent, but none of them was satisfactory either to herself or to Mr. Fiske, who directed the play. At last, in the dress rehearsal, Miss Chambers consulted her physician, who gave her a number of books upon the subject to read. In a week's time she had quite an authority on falls, from a medical standpoint, but she was still in doubt about what might be called the pictorial phase of the malady. A physician again came to her rescue by suggesting that she should fall where, after considerable observation, she gained the knowledge that she required. In consequence, the fits of Lady Fawcett are a perfect picture of what she is to accomplish a perfect fit when acted in a hospital is something of an achievement.

"A Pair of Sixes"

Following its run of nearly a year at the Longacre Theatre, New York, "A Pair of Sixes," a farce by Edward Peple, author of "The Prince Chop" and "The Little Rebel," will be presented by H. H. Frazee at the Adelphi Theatre Monday night. In the cast are Ralph Horst, Hale Hamilton, Fritz Williams, Myrtle Tannehill, Elizabeth Nelson and Maude Eburne.

Miss Eburne plays the part of a "slavey," Coddles, and has made one of the greatest hits of the play by a grotesque and a speaking actress make us understand, what the playwright has meant to convey. Our American schools of dramatic art ought to make the silent drama the most important part of their curriculum.

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Nixon's Grand

Barney Gilmore, the popular Irish dramatic actor, comedian and travelogist, will head the bill at Nixon's Grand Opera House next week. The rest of the bill includes Seymour's Dogs, the Tierney Four, with instrumental music; a comedy playlet, "Hop Kew's Dream," presented by William A. Benson, La Salle and Raymond, and the La Killers, Mexican athletes.

Whitford Kane, who plays the role of General Petokoff in "Arms and the Man" at the Little Theatre, owns the original copy of "The Pigeon," by John Galeworthy. The novelist and playwright gave it to him as a token of his appreciation. Mr. Kane's work in the role of Christopher Welyton.

George W. Munro, comedian of "The Passing Show of 1914," says that the first time a chorus was ever known to dance on the stage occurred in Philadelphia 23 years ago. It was "The Little Tycoon," at the Temple Theatre. "Previous to that time the only movement the chorus made was in swaying the arms or tossing the heads from side to side of up and down. This was called technically the first 'moving chorus' and was a sensation. Nowadays the chorus girl must not only be able to sing and dance, but be an Acrobat besides. It didn't matter in the old times what a chorus girl looked like—either as to face or figure, all she had to do was to sing!"

Moon and Morris, the eccentric dancing comedians with "The Whirl of the World," coming to the Lyric Theatre, spent seven years bringing their "back-to-back simultaneous dancing act" to perfection.



"THE JAIL! THE JAIL!" Lady Betty Prefers Prison to a Spouse.

WHY FAIR WOMEN MARRY HOMELY MEN

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Barney Gilmore, the popular Irish dramatic actor, comedian and travelogist, will head the bill at Nixon's Grand Opera House next week. The rest of the bill includes Seymour's Dogs, the Tierney Four, with instrumental music; a comedy playlet, "Hop Kew's Dream," presented by William A. Benson, La Salle and Raymond, and the La Killers, Mexican athletes.

Whitford Kane, who plays the role of General Petokoff in "Arms and the Man" at the Little Theatre, owns the original copy of "The Pigeon," by John Galeworthy. The novelist and playwright gave it to him as a token of his appreciation. Mr. Kane's work in the role of Christopher Welyton.

George W. Munro, comedian of "The Passing Show of 1914," says that the first time a chorus was ever known to dance on the stage occurred in Philadelphia 23 years ago. It was "The Little Tycoon," at the Temple Theatre. "Previous to that time the only movement the chorus made was in swaying the arms or tossing the heads from side to side of up and down. This was called technically the first 'moving chorus' and was a sensation. Nowadays the chorus girl must not only be able to sing and dance, but be an Acrobat besides. It didn't matter in the old times what a chorus girl looked like—either as to face or figure, all she had to do was to sing!"

Moon and Morris, the eccentric dancing comedians with "The Whirl of the World," coming to the Lyric Theatre, spent seven years bringing their "back-to-back simultaneous dancing act" to perfection.