EATE



The Stage—AMirror of the Age



THEATRICAL BAEDEKER

OPENING.

LYRIC-"The Story of the Rosary," war melodrama in famous Drury Lane style. CONTINUING.

ADELPHI-"A Pair of Sixes," farce by Edward Peple. Two business partners about a cold hand, the winner to retain BROAD-"The Song of Songs," new play

by Edward Sheldon, Variations on Sudermann's novel, with scenes in this

FORREST—"Sarl," charming operetta,
with Minzi Hajos and Irene Powlowska.
A good plot, better music, an excellent
company—and Minzi Hajos, just be-

GARRICK-"The Debutante," new must cal comedy, with book by H. B. and B. B. Smith and music by Victor Herbert hrallingly engaging music by Victor bert. Hazel Dawn a subjugatingly LITTLE THEATRE-Excellent revival of

WALNUT-"Within the Law," Catherine Tower convincingly portrays Mary Turner, who is unjustly sentenced to prison, but finally triumphs.

NATIONAL LIFE OFFERS MATERIAL FOR MUSICAL SATIRE

Trend of the Drama-Popularity of Women Playwrights - Theatrical League for Working People Inaugurated.

"Your American novelists," declared Anthony Hope Hawkins as he sat at lunch in London somewhat over a year ago, "have the greatest material the world has ever offered for great novels. Take your capitalists-remartic titan figures of men; your financial warsmore thrilling than the wars of the Crusaders and the knights of Arthur; your politicians and political campaigns. Tremendous material for books, and for dramatic satire and musical comedy

While the dramatic and romantic elements of our national life have to a degree been made the basis of novels and plays, singularly the many subjects that themselves for satire-and fertile aubjects they are-have been neglected in

partnership of composer and librettist— on the part of the American people—really, were in the heyday of their popularity, an inviolable cleanness—which recoils from upon the Bunthorne type of poseur and tist with good taste and manners—a gen-intellectual dilettante, the shortcomings tleman. Brieux is a dramatist without of members of Parliament, the popularity good manners." of egregious melodrama, the inefficiency of British juries were gloriously and effectively exposed in musically scored

burissque.
With our variegated life-social, thomes litical, commercial-with themes ittemendous drama, we have material no less adapted for satire than England at the time of "The Mikado," "Finafore," "Telanthe" and "Patience." Speaking with Victor Herbert the other evening, the question was saked as to whether

these subjects should not or would not be used in musical comedy.

"Yes, perhaps it will be done," said Herbert. "That is, if some one can write the books. However, a musical comedy could not be written simply about a rallroad or a crooked manipulation of stocks. The first element for musical comedy is romance. If some one could take subjects of modern life-in politics, society, business-adapted to humorous satire and surround them with love interest, strikling and successful musical comedies could be written. As for Gilbert and Sullivan, their work was pretty irregular, and, while I liked "The Mikado," I thought "Pinastore" was pretty poor.

There is, indeed, a new field here for musical comedy in this country. Persent it will develop. The subjects are

musical comedy in this country. Per-

Judging by the failures last year of plays dealing baldly with social problems, the American public has effectually set the seal of disapproval upon "riskiness" in the drama. For a season or two, dramatists having "gone beyond the line," it looked as though there would be no limit to the boldness of subjects chosen or the indelicesty of discussions on the stage. The much-exploited white slave came into being from the imagination of popular nevelists and appeared before the footlights. She won gallery encores. Conversations such as usually take place in the privacy of physicians offices ran through the acts. Eheu, it offices run through the acts. Eheu, it was an era of great moral uplift! There were those, however, who considered it an era of insincere and venal literary and dramatic liberty. For a while it paid, Then somehow, the public censed reading magasines making a specialty of suggestive stories, white slave novels died stillborn and the settings of social uplift dramas speedily went to the ware-

Apropros of some of the unfavorable criticisms of the frankness in treating certain themes in "The Song of Songs," which opened at the Broad, Charles Fromman has sent a letter to us, in which na says: "I was convinced that the boldness

LECTURE

THE GREAT SOURCE OF BELF-EXPRESSION"

By Silas S. Neff, Ph. D. Thursday, Nov., 13th, 5:16 P. M., at Lastine Resear of Nort College, 1750 Chesta Bond for Complimentary Thirsts. ON'STALL CHESTNUT STREET ATTERIOR OF PRICES IN A 150 PR

"The Spoilers" But Bush's Pillian Fermion and Eath HROAD Last I Wester Kras. 5:15 Marines Veley at 1:16 Two Song of Songs Her Flar by

of its theme necessitated an equal boldness of treatment, and, though the excesses displayed in our supper scene WHITH'S Celebration of the 19th anniversary of this popular vaudeville house, with Jesse L. Lasky's tabloid musical comedy, "The Soulety Buds," with special numbers by Irving Berlin, heading was submitted to Herman Sudermann was submitted to Herman Sudermann himself and came back with a tribute of his entire approval. Need I say more? Times are changing. Audacity is the keynote of modern artwork, and if in 'The Song of Songs' there are scenes Edward Peple. Two business partners which may alarm a timid soul, I can shoot a cold hand, the winner to retain the business, the loser to become his body servant for a year. Maude Eburne inimitably funny as a slavey.

The Song of Songs there are scenes which may alarm a timid soul, I can only allege that my play is a sincere attempt to reproduce in the author's vivid colors a novel which has wen the enthusiastic applause of the world." Mr. Frohman is one of the greatest and



Nevertheless, while all subjects of human ubjects they are—have been neglected in ment is spiritually honest and artistic, when Gilbert and Sullivan—immortal there is unquestionably a squeamishness statesmen, politicians, crooked financiers, the presentation on the stage of certain "bunk" popular heroes and purplelillied poets afforded rich material for The editor of a popular magazine once their delightful farces. The inef-ficiency of the English navy, the fool-lishness of society women who fawned subjects," said he, "but Ibsen is a dramadefined the difference between Ibsen and

Annie Saker and Alfred Paumier,

"The Story of the Rosary"-Lyric.

The woman dramatist, with the era of suffrage, is coming into her own. Within the last decade women have increasingly invaded a field that, from the time of

The Walnut

"Not during this season at this season has there been a better lanced, more capable com-

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MATINEE TODAY-TONIGHT 8:15

"Play of intense appeal, Miss Tower forceful,"-Inquirer. "Reaches the height of dramatic achievement. Miss Tower, as Mary Turner, proved herself the possessor of rare dramatic gifts and fascinating womanly charm."—Record.

Maude Odell and Will West, 'The Debutante"-Garrick.

by Anne Caldwell in collaboration with R. H. Burnside. Rachel Crothers has hardly had a season pass without a suc-cess, and Margaret Mayo, author of that delight, "Baby Mine," is the author of ne of the half dozen most popular attractions of the year in "Twin Beds." Other women from whom big hits may be exected any time are Eleanor Gates, Elizabeth Jordan and Gladys Unger. It may be noted, too, that the most successful play brokers in New York are women, namely, Miss Elizabeth Marbury, Miss Alice Kauser and Mrs. De Mille.

A unique and worthy movement has been inaugurated in the Wage Earners' Theatre League, which is in charge of Mr. J. Samuels, whose headquarters are in the Kelth Theatre Building. The purno the Keith Theatre Building. The pur-pose of the league is to co-operate with theatre managers and secure tickets in considerable numbers at cut rates. Mary Garden, who has a hobby of buying tickets for her own operas and giving them away to hotel employes, washer-women, waiters and servants, once said to me that the undersaid working pecwomen, waiters and servants, once said to me that the underpaid working people needed amusement more than anyone else. This is true. Miss Garden told of giving tickets to "Thais" to the woman who does her "wash" in Paris. Next day,, thanking Miss Garden, the laundress said she had taken her husband who after the performance, said it band who, after the performance, said it was "like waking up from being in heaven."

Julius Hopp some years ago started a similar movement in New York, and en-abled working people with low salaries invaded a field that, from the time of Sophocles to Shakespeare, and long after, was monopolized by men. The dramatic successes achieved by women have been chiefly in comedy. But if ferminine delicacy of wit, grace of lines and a sympathetically, tenderly humorous treatment of human nature were needed, it is certainly in this phase of the drama. With the success of "Daddy-Long Legs," Jean Webster has just made her debut as a dramatist. The book of New York's most bounding hit, "Chin-Chin," was written specified by success may be repeated here. The annual dues to the local league are 15 cents. W. Dayton Wegefarth, of the Walnut Street Theatre, has already offered his co-operation, and of the concerts at the Academy of Music arrangements have been made for cut-price seats for the Symphony Society of New York, which Walter Damrosch will conduct.

Hold a Benefit

de Co.'s pro-duction a vivid drama. Catherine Tower a finished ac-tress."—Ledger.

"A masterplece. Miss Tower's Mary Turner's Seah-and-blood creation."— th American.

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Damaged Goods"

Anniversary at Keith's The 12th anniversary of the opening of B. F. Keith's Theatre will be celebrated next week. The chief attraction will be Jesse L. Lasky's new tabloid musical comedy, "The Society Buds," with Gladys Clark and Henry Bergman. The book and music are by the authors of "The Trained Nurses," "The Red Heads" and other Lasky successes, with special musical numbers by Irvin Berlin, author of "Alexander's Ragtime Band" and other popular hits. The rest of the bill will include Allan Dinehart, in a new one-act sketch, "The Meanest Man in the World"; Billy Gould and Belle Asblyn, who chat, sing and dance; Mr. and Mrs. Gordon Vilde, shadowsraphists, who not only produce on a sheet ani-mated plotures, but show in silhouette various celebrities; Mindell Kingston and George Ebner, in "A Vaudeville Flirta-tion"; Fred Sosman, a comedian and vocalist; the Maxine Brothers, capable acrobats, gymnasts and balancers; Van Hoven, known as "The Dippy Mad Ma-gician," and the Magleys, specialty

Irene Fenwick and Cyrll Keightley,

"The Song of Songs"-Broad.

AWERICAN

AMERICAN opera company, where you receive no Next week will terminate the presalary and furnish all your own costumes. liminary season at the American Theatre and bring to a close the limited enprano, mezzo, contralto. At the end of gagement of Emily Smiley as leading four or five years your voice is ruined. woman of the producing stock company.
On November 16 the regular winter season will begin, under the direction of William W. Miller & Co., with a stock company made up of old favorites and several new players. Next week "The Yoke" will be presented.

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American Plays Best

"Despite their prestige and the number of really great playwrights, American dramatists are generally better than the English," declared Walter Howard, the English, declared Waiter Howard, the English actor-author, who will play in "The Story of the Rosary," which will open a two weeks' engagement at the Lyric Monday. "American dramatists write direct, strong, uncompromising plays, Sometimes they may be crude; sometimes finesse and subtlety may be missing, but strength, humanity and the essential dramatic elements are there. The fault of the British playmaker

of today is his overnicety. Our London dramatists write ladylike plays. They would call a spade not a spade, but 'a rude agricultural implement.' I do not say that the British dramatist is effete and balked by a false modesty. He is actually afraid of the essential emotions. "In London you can not placard a melodrama as a melodrama to got a proper audience. Our West End corre-sponds to your Broadway. We take such admitted melodramas as 'Within the Law,' for instance; but the word melodrama cannot be applied to them. Melo-drama to smart London is an infinitely worse word than 'bloody'—it is vulgarity. Therefore, London takes meledrams, and dores it, under various allases."
Mr. Howard is an ex-soldier. He was

born at Stratford-on-Avon, in the same street as Shakespeare's home. For 12 years he was in the British army, and while in the army wrote his first play.
"The actors of London," says Mr.
Howard, "are now doing constabulary duty, between the hours of midnight and 4 a. m. They are working, and at the same time are devoting the only hours of lefsure they have to their country's service, watching public works, railways Voice Mostly Fakes "If a young man or woman desiring a and bridges." musical career asked my advice, I should

Hale Hamilton and Ralph Herz,

"A Pair of Sixes"-Adelphi.

Foreign Teachers of

European teachers.

"The Story of the Rosary" is said to have an unusual interest at this time, its say don't go abroad to study singing. Stay in this country. The teachers here are plot and characters being suggestive of the war now raging on the continent. It tells of the Red Dragoons' call to the better, more honest, and will do more for one. Thousands of young Americans have front, the heaty marriage of Captain Paul Romain and Venetia von Sebran, the disappearance of Paul, and his return had their voices utterly ruined abroad. If they had studied with some of the many as his bride is about to take the vell. Before the outbreak of the European war Mr. Howard and his company produced it superior instructors in this country or in Canada they would be successful singers successfully in London, and in August brought it to New York, where it was staged as the first war play of the season. Annie Saker and Alfred Paumier will enact the lovers' roles. Mr. Howard's part is that of Karl Larose, friend of the hear. One humbred repulse will suppose Miss Irene Pawlowska, the Juliska of Henry W. Savage's company in the operetta "Sarl," now at the Forrest Theatre, returned last fall from three years' tudy abroad with emphatic opinions on the stage, among the principals being chris Walker, as an old priest, and George Deamond and Marjorie Day, as a ment to help you change, not only your nair of comic youthful lovers. study abroad with emphatic opinions on on record before young people planning a course of voice study, and I'll be happy

Philadelphia Girls More

Beautiful Than English "The first thing I noticed about American girls was their lovely complexions," said Ian Maclaren, who is playing Captain Jack Absolute in "The Rivals," at the Little Theatre, "Of course one sees lots of girls with their faces powdered till they resemble nothing so much as the clown in a circus, but then you see that just as much abroad as here. that just as much abroad as here. Especially in Philadelphia I have been struck by that youthful loveliness born of clear eyes and clean, fair skins. "But if the Philadelphia girl is prettier

than her English sister, she certainly has an English environment. I have never seen a city in America so like the cities of England as Philadelphia is. It has the same quiet dignity about its fashionable section; the same air of cheery bustle about its business streets-quite different from those of New York quite different from those of New York and Chicago, and in fact even its erchitecture is English. Although I have traveled from coast to coast in this country and now claim to be an American because I have bought a farm in New Hampshire, Philadeiphia is the first city where I have actually felt at home."

Mr. Maclaren, who is a noted Shakespearean player, was leading man with pearean player, was leading man with Margaret Anglin lest season, and also played in "Disraell" and "The Garden of Allah."

Temperament Necessary

to Theatrical Success

"There's a wise old saying that if you give a dog a bad name all the dead sheep in the neighborhood will be laid at his door, and certainly 'temperament' is that dog in the theatrical world," declared Whitford Kane, of the Little Theatre "Artistic temperament has been made

synonymous, not only with temper, immorality and shiftlessness, but it has also become a black mark against every player suspected of possessing it Yet. without temperament an actor cannot

"Temperament is just as necessary as one's make-up. Of course, if you're a pretty girl, or a 'devillably handsome man,' and you play parts assigned you because you look like that, you can let temperament pretty much go hang; but when you're in your early thirties and you've got to look 60, or when you've got to be an irascible old man one week and a hangdog young one

000

ern War and Eternal Love.

BIG SCENES

if I can dissuade at least some of them from becoming victims of the horde of 2 SHOWS DALLY -B. F. RECTAR - AT 8 PM MATE- 2 PM -B. F. RECTAR - AT 8 PM 25 4 AND 500 charlatans in Paris, Berlin and Rome, who prey and wax fat upon the misguided and deluded folks who go to them as pupils.
"Generally foreign teachers know ab-ANNIVERSARY WEEK solutely nothing about placing the voice or developing its tone or quality. They can coach you in songs, yes. Their value stops right there. Indeed, beyond that they are positively harmful.
"A certain teacher whom I have in mind was a famous singer a few years ago, and this country was wild about him. He retired from the stage, and now is teaching in Paris. When he teaches he stands at one side of the pupil, watch in hand, makes him run the scale three times and sing one song. His only comment is 'Louder, louder!' His idea is volume—noise. He strains a voice. His charge is \$30 a lesson. ALLAN DINEHARTE ("Another teacher with a big reputation under whom I studied told me after a few lessons that he'd prepare me for grand opera in three months. I knew that BILLY GOULD & BELLE ASHLYN MR-EMRS-GORDON WILDE was impossible, realized at once that he was insincere, and gave him up. FRED SOSMAN "Of course you know these so-called in-MAXINE BROTHERS & BOBBY

VAN HOUSE structors agree to get one an engage-ment. What sort of an engagement is it? With a little out-of-the-way unheard-of MEARST-SELIG PICTURES PRONE FILES - SEATS ALWAYS A WEEK IN ADVANCE - KEYSTONE RIKE 2150

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