EVENING LEDGER-PHILADELPHIA, SATURDAY, OCTOBER 2, 1915:

NEXT WEEK: HENRY MILLER, RUTH CHATTERTON, BROAD; FRITZI SCHEFF, KEITH

WHAT ARE THE SIGNS AND OMENS OF THE NEW THEATRICAL SEASON?

Movie-mad, It Seems Rushing Toward the Extremes of the Popular and the "Highbrow," With Revivals as a Good Sign

A -Philadelphia's theatrical season may be said to have opened. One of our five first-class theatres has presented movfive first-class theatres has presented mov-ing pictures all the last month; another two musical comedies; a third two dra-matic failures; a fourth opened only last week; and now the Broad is finally swing-ing into line. Verily, as the facetious New York Telegraph solemnly remarked on Sunday. "Theatres Lively in Philadelphis, Winter Season Starts off Well With Only One Pisyhouse to Open." And so, perhaps, we may begin to won-der what sort of a season is coming.

The first thing we've got to recognize The first thing we've got to recognize is that it's a movie season. No dramatic critic can write about the theatre this year and ignore the photoplay. He may not "cums it out," as Walter Prichard Eaton has just done in the Boston Tran-script; but he must consider it. The ac-cident of war has stimulated American erreen production so tremendously that cident of war has simulated American acreen production so tremendously that it breaks forth this week in its climax-two-dollar movies. What will be the effect on the theatrical fare this winter? effect on the theatrical fare this winter? Here are a very important pair of facts to consider: If you want to estimate the prospects of the theatre in Phila-delphia or Boston or Baltimore, you must look to New York; if you want to know what New York is seeing in the movies you can go right down on Market street and see what Philadelphia is setting. The "provinces" and the "dog towns" are no more, so far as the screen goes. Every eity gets the same "show" the name night-the first company in the intest success-to-be. Maybe the movies are going to cure the "road problem" in are going to cure the "road problem" in the legitimate theatre by killing it. Maycompete the movies are going to be the movies are going to "compete" the laggard popular success of a year hack clean out of existence. Maybe popular drama will disappear, and we who still care for the spoken word may have to build up local theatres, reper-tory companies, stage societies, to give us the solid dramatic fare that we want. us the solid dramatic fare that we want. But anyway, we must look to New York right now. We must cull over the the successes of Broadway last season-"It Pays to Advertise," "Under Cover," "Daddy Long-Legs." "Twin Beds," "Kick In," "A Full House," "A Pair of Silk Stockings," "Life," "Androcles and the Lion," "On Trial"--that will spell our im-mediate future. And we must look at the anusement advertisements in last Sun-day's New York papers if we would know day's New York papers if we would know

what to expect next spring and fall. Long distance prognostications like the latter are apt to be as dull as listing last latter are apt to be as dun as intring mat year's successes. This season, however, they are full with the promise of a criti-cal time in the movie-ridden theatre. Guesses will probably go wrong, but they're good sport.

Judging both this year and last, stage

Judging both this year and last, stage entertainment seems to be growing popu-land unpopular at the same time. The bed and unpopular at the same time. The index of the same time is the endersy is toward the thing that hits the intext dollars-this, in self-defense. The difficulty of "putting it over," how-ever, is constantly increasing. Last year the managers, hunting money-makers to pay bigger risks and invest-ments, produced broadly popular melo-dramas like "On Trial" and "Kick in" and farces like "It Pays to Advertise" and farces like "On Trial" and "Kick in" and farces like "Advertise" and the year the same tendency is evident. "The House of dise," and "Under Fire," Cohan's "Hit-he-Trail Holliday" and "Young Amer-ica" are good enough parallels to the older four. older four.

Something the same in musical comedy. Their numbers decrease and, except the occasional piece for the over-intelli-sent, like "Adele" and "The Giri Who

T LAST-in the first week of October competition-the intelligent, intellectual, perhaps a little "high brow" drama. The competitive long-run system has boosted producing costs to the point where such drama lives precariously on its small but steady audiences. Yet it lives.

steady audiences. Yet it lives: And it is showing remarkable vitality just now. No new "Androcies" has hap-pened along yet. But E. H. Sothern in "The Two Virtues," has turned from Shakespeare for the masses to Sutro for the classes. With every production, in-cluding his newest, "The Boomerans." Belasco seems more than ever inclined to experiment with better and odder plays. Cyrli Maude is playing a return engage-ment at the Einpire in "Grumpy." just prior to a season there of William Gli-lette in revivals of his best plays. Indeed this revival mania-caught per-haps from the Reverend Mr. Sunday?-is

haps from the Reverend Mr. Sunday?-is the outstanding and distinctive promise of the season. It is certainly its happlest omen. When the Frohman interests re-vive "The Duks of Killicrankie," with Marie Tempest, and William A. Brady gives his wife, Grace George, her longwished season of repertory at the Play-house-with standard plays by Langdon Mitchell, Galsworthy, Shaw, Jones. Pinero and Sheridan-it begins to look as if America was to get a same theatre, ireasuring its best work, at last.

If the movies have had anything to do with this "disastrons situation," why bless 'em! K. M.

An Imported Composer Impresario Dippel's penchant for dis-covering new singers is well known, but few realize that in the case of "The Lilac



conductor. The man is Milan Roder, and he occupies the director's chair at the Lyric every evening. Roder's resemblance to the tenor, Leo Slezsk, is re-markable and the director musical happens to come from the same country. He was

he has

in Slavonia

in



BERTHA CREIGHTON

The engagement of Bertha Creighton at Keith's Theatre next week revives pleasant memories of the old stock company days at the Girard Avenue Thea-tre and the Grand Opera House, where Miss Creighton won much popularity and gained many friends during the time she was leading woman of the companies there. Miss Creighton followed Valerie Bergere and Rose Stahl as the star of the Girard Avenue Stock Company and remained thore for three seasons. After a season at the Alcazar in San Francisco she returned to this city and played for a season in dramatic stock at the Grand Opera House. Mishs Creighton was in San Francisco during the terrible earth-

quake and lost almost all her belongings, except a silver loving cup which was except a silver loving cup which was presented to her by Philadelphia admirers. Robbing Mabel

Some seasons ago Miss Mabel Taliaferro vas to appear in Philadelphia for the first time in "Polly of the Circus" at the Broad Street Theatre. Suddenly she was taken ill and a substitute had to be sent for. That substitute was her sister Edith. At the time of the return engagement of "Polly of the Circus," a year later, this time at the Walnut Street Theatre, It was Edith again who played the star role, so that the part of Polly belongs to Edith Taliaferro alone so far as Phila-

delphia theatre-goers are concerned. And now Miss Edith Tallaferro a stars in "Polly of the Circus" at the nut Street Theatre. In speaking of this



HENRY MILLER, STAR-MAKER

It is something of a coincidence that three years after Henry Miller "dtscovered" Ruth Chat terton the actormanager and his youthful protege should appear to gether as co-stars in one of the dramatic successes of the season. The sasociation of Mr. Miller and Miss Chatterion in Jean Webster's comedy, "Daddy Long Lege," marks a realization of Miss Chatterton's ambition and of Mr. Miller's plans for her when he became convinced that she was a young woman possessing unusual talent. When Mr. Miller

was selecting the cast for his produc-tion of "The Rain-bow" he remembered a little girl he had ble character personation in a mall town stock He im-nat for

her and placed her in the part of Cyn-thia. That Mr. Miller's judgment had not been misplaced was clearly shown when Miss Chatter-Was

when Miss Chatter-ton scored a very real personal suc-cess. After a year in "The Rainbow" HENRY MILLER AND RUTH CHATTERTON Mr. Miller happened one day to get hold of a copy of "Daddy Long Legs" and when he had read it he felt convinced that bero was excel-lent material for a comedy and also con-ceived the idea of starring Miss Chat-terton in the principal feminine role. The rest is how a matter of theatrical history. Ruth Chatterton is a New York girl and comedation while Mr. Miller took the comedy to the Pacific Coast, playing the Ruth Chatterton is a New York girl and

first appearance on the stage was said after a matines one day this week: "I was delighted to come to Philadelphia and play Rebecca, and when I learned that the management wanted to keep me

for a second week, and that I was to play Polly,' I was more than delighted. Al-though my sister has also played this part, still I claim it for my own, just as I claim Rebecca."



orphan girl all through the last New York season, while Mr. Miller took the comedy to the Pacific Coast, playing the gentleman of the title.

In the Beginning

Al G. Field, the minstrel, first appeared as Al. G. Hatfield. Max Aronson is the real name of G. M. "Broncho Billy") Anderson, John Cort was named John Wright. Ina Claire was Ins Fagin. Marie Dressler was Lella Koerber.

THEATRICAL BAEDEKER

BROAD-"Daddy Long-Legs," with Henry Miller and Ruth Chatteries. The son of the Broad opens with Jean Webster's popular comedy, which in last sensors through in New York. It tells an annusing and sentimental of a walf in a New England orphan asylum who rebeis against the mand wins the interest of one of the trustees. Without disclosing his he gives her an education. Ultimately the secret comes out as low end to be trustees. Without disclosing her and wins the interest of one of the trustees. Without disclosing his he gives her an education. Ultimately the secret comes out as low end by the Douglas Fairbanks, a five-reel photoplay of the Bouthwest, module D. W. Griffith; "The Iron Strain," with Dustin Farnum, a five-reel photoplay department.
MSTGPOLITAN OPERA HOUSE-(Beginning tonight) "Salvation Nell," a five photoplay; a condensed version of "The Mikado"; the Hippodrome Quart patriotic taheau, "The Spirit of "76"; symphony orchestra, and aquation to for further description see photoplay department.
CONTINUING PLAYS | QLOSE-Therrybody," an allegor.

department. GLOSE-"Everybody," an allegory. Peter G. Piatta, sumptuoualy press by Irving Cooper; the Na Bong In Philadelphia juveniles: Mott and M field, in "The Manicure Girl"; B dard and Hayes, in a musical offer Irving Both, with dialoct songs stories; the Atlas Trio, European elty; Hill and Hacksti; Maris Arv the prime donna; Potter, Hartwell company, symnasts, dancers and ers, and McLeilan and Carson, ska

RETURNING

BURLESQUE

COMING

CONTINUING PLAYS CONTINUING PLAYS LYRIC-"The Lilac Domino." A Vienness operata, produced by Andreas Dippel, in which a very delightful score and production carry off the honors. GABRICK-"Potash & Perlmutter." A return engagement of the popular com-edy. Good acting.

CONTINUING PHOTOPLAYS

CONTINUING PHOTOFLATS FORREST—The Birth of a Nation." with Henry B. Walthal, Mass Marsh and Spotiswoode Akin. D. W. Griffith's mammoth photoplay of the Civil War and Reconstruction, founded in part on Thomas Dixon's "Clansman." A marvelous entertainment. ADELPHI-"The German Side of the

War." Excellent moving pictures of the Great War from the Teuton angle.

ers, and McLeilan and Carson. as AMERICAN—First half of week: " of Nations." with Lawis Flotti Claim Agent," presented by Ross ston and Company; Scott and M and Warren and Brockway. S half: "On Fier 2." a musical con Brown and Jackson, in "At the C James Williams and Company, in ting Even"; Al Wilson, blackface to dian, and Greno and Platt, Jugries CROSS KEYS—First half of week; Rolfe presents "Colonial Dars"; B STOCK WALNUT-"Polly of the Circus," with Edith Tallaferre and the Walnut Piny-ers. The familiar sentimental comedy about the circus rider and the minister

about the circus riser and the minuter who fell in love with her when an acci-dent brought her to his house. *KNICKERBOCKER*—"Bought and Paid For," with Frances Shannon and the Knickerbocker Players. George Broadhurst's tense and exciting drama of the intemperate husband whose wife, a girl of a lower station, revolts against him.

VAUDEVILLE

CROSS KEYS-First half of week: R Rolfe presents "Colonial Days": Bro and Jackson, in "At the Cub": Has and Hawley, comedians; Cameron, Witt and Company, in "The Gro Forgot": Al Wilson, blackface on dinn, and La Pelle and Williams, and latz. Second half: "Colonial Day Fox and Wells, character comedia Mr and Mrs. Edward Esmonde, in " Soldier from Propulle"; Baby Hosl Wilson and Wilman, and the Pound Tramps, in "Fun on the Freight Car Section of the State of the Cound VAUDEVILLE **EEITH'S**—Fritai Scheff, the well-known prima donna; Bertha Creighton and company, in "Our Huaband"; Al. Ly-del and company, in "A Native of Arkanans"; Metropolitan Dancing Girls. Williams and Wolfus, in "Almost a Flanist"; Frankle Heath and George Perry, in songs and sayings; original Four Londons, "Champions of the Air"; Leo Beers, in stories and songs; the Seebacks, bagpunching and athletic novelty, and Hearst-Selig News Weekly. PEOPLE'S-"Bringing Up Father, John Cane, Lida Cain, Grace H and Lee Frankel. Gus Hill's prod of the cartoon comedy based on C McManus' pictures. DUMONT'S-Dumont's Minetreis in Volunteer Firemen." "Widow B Lee" and other parodies, song-skits. novelty, and Hearst-Selig News Weekly. NIXON'S GRAND-Eugenie Blair and company, in "The Reckoning Day"; James Donovan and Marie Lee. "The OCTOBER JI-King of Ireland and the Little Beauty' De Michelle Brothers, musicians; Dun ley and Merrill, eccentric entertainers; Love and Wilbur, in up-to-date athletics: Twisto, contortionist; comedy pictures.





