

yet each composed of players familiar and pleasantly remembered, announce their existence and their plans this season. The Rich-Kindler-Hammann trio, of violin, violoncello and piano, respectively, is to give a "salon series" of concerts under what is said to be prominent social patronage, and will also give recitals at the Girls' High School and at Drexel Institute. This group is under the management of Mrs. Helen Pulaaski Innes. Its first appearance will be on November 12. The second group, more unusual in the life of Philadelphia, is the Maguarre Ensemble, announced by Arthur Judson, manager of the Philadelphia Orchestra. The two recitals thus far arranged are at Witherspoon Hall November 12 and February 2.

Full particulars concerning the opera seasons for this city are not yet available. It is to be expected that when Mr. Rabinoff brings his company here he will offer Anna Pavlova in "The Dumb Girl of Portici," Auber's strange work, which is so admirably fitted to presentation with a non-singing star. With Zenatello, Felice Lyne and the great Russian dancer this opera was given a remarkable hearing in Chicago. Mr. Eric De Lamar, critic for the Chicago Tribune, wrote enthusiastically of the performance. Here are two paragraphs from his review, to the first of which many opera-goers will cry a hearty Yes:

"Before proceeding to serious business, pause we for one heartfelt paean of joy over the sight of a real ballet in an opera performance. Those present last evening may go down to the shades content with one such revelation in a lifetime. This ballet can dance, and it is given opportunity.

"A wild thing was this dumb girl of Mme. Pavlova's pantomime. The dancer's wonderful technical skill gave her a range of expression quite beyond the general run of this art. Without doubt, her audience was deeply impressed. But, if one person's opinion is worth expressing, it seemed a waste of a surpassing art to



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weight Mme. Pavlova's exquisite taste and skill with the matter of factness of a lurid moving picture scenario."

The other sensation in Chicago was a performance of "L'Amore del Tre Re" which, lacking the ineffable beauty of Lucrezia Bori, was still a great success. We who saw it here last year in its full glory under the hand of the unhappily absent Maestro Toscanini will hardly be startled, but Montemezzi's opera cannot be spared long. It will be a pleasure to hear it again. Maria Gay's sensational "Carmen" is also part of the repertoire.

The Metropolitan Opera Company is positively coy with its announcements. Press Agent, or rather, Publicity Manager William Guard has been abroad and has written several nice pieces in the papers about Italy. That butters no parsnips for the Philadelphians who want to know. Presumably in the 14 performances a number of popular favorites and a number of good operas which are popular

Triangle Plays

Beginning with the Monday matinee there will be a new bill of four TRIANGLE PLAYS. Today is your last opportunity to see: Raymond Hitchcock in "Stolen Magic"; "Old Heidelberg," with Dorothy Gish; Eddie Foy in "A Favorite Fool"; "The Coward," with Frank Keenan. Evenings at 8. Matinees at 2.

Chestnut Street Opera House
Chestnut Street Below Eleventh.
250 Good Seats, 25c. Many Others at 75c.
500 Good Seats at 50c. Better Ones at \$1 & \$2.

THE MARKET ST. Above 16TH ALL-STAR CAST in "THE

Stanley "CHORUS LADY"
Next Week—Gerardine FARRAR in "Carmen."

DUMONT'S DUMONT'S MINSTRELS 9TH AND ARCH STS. MATINEE TODAY, 10c and 20c.

PEOPLE'S—Uncle Tom's Cabin NEXT WEEK—IN OLD KENTUCKY

Trocadero GIRLS FROM JOYLAND and Roseadi

DUAL PERSONALITY?



Oh, no; just Flora Finch in real life vs. Flora Finch in reel life.

favorites and two or three good operas which are not popular favorites and two novelties, will be produced. The novelties, one fancies, will be Borodine's long-promised "Prince Igor," which is to take its place beside "Boris Godunoff" (see above, "good operas, not popular favorites), and a real thrill in "Goyesca," a Spanish opera sung in Spanish, the combination being unique in this country, as are also the parts. "Goyesca" is on a libretto of Fernando Periquet, the music by Maestro Enrique Granados.

The Metropolitan this year will also have its ballet season. Sergei Diaghilew is the director general of the enterprise and Mme. Karavina and M. Nijinsky are the principals. The list of ballets far exceeds in interest the list of operas for the year. Ravel, Stravinsky, Rimsky-Korsakow, Debussy, Reynaldo Hayn, and Tcherepnine are the composers drawn upon, and a goodly part of the scenery and costumes is by Leon Bakst. How many of these will be offered Philadelphians is not yet known. According to one announcement an entire week of the Ballet Russe was under consideration. Prayers to the proper Muse are going up that this plan will be carried out.

Pablo Casals, the Spanish master 'cellist, will make his first appearance in Philadelphia this season as soloist with the New York Symphony Orchestra, on day evening, November 3, at the Academy Monday evening, November 8, at the Academy of Music. The enthusiasm aroused by this artist's work is nothing short of extraordinary.

Mail orders filled now at Heppes for the three New York Symphony concerts, November 3, January 10 and February 23.

Coincident with the opening of the season of the Philadelphia Orchestra comes the first of an interesting series of concerts by great artists. This, by Madame

Melba, in the Academy of Music, next Saturday afternoon at 2:30. Madame Melba has for many years been beloved in Philadelphia by those who appreciate a beautiful voice and beautiful singing. Moreover, she has been quite intimately, in the past, connected with the musical and social life of this city, and in no place in this country has she more personal friends.

Madame Melba is one of the great singers who has never been content to be surrounded by mediocre talent, and her associates in the concert that she is to give here are artists of very great interest. First, there is Beatrice Harrison, the young English woman, who made her debut here two years ago as a 'cellist, and found that Philadelphia appreciated her quite as warmly as New York, Boston, London and Berlin. Fritz Kreisler calls Miss Harrison the foremost woman 'cellist of our time. The daugh-

Give me some music; music, moody food
Of us that trade in love.
—Shakespeare, Antony and Cleopatra.

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THEATRE at 8:15
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KLAU & ERLANGER Present

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Seats for the fourth week on sale Thursday.

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Special Mats. Mon., Oct. 18, and Tues., Oct. 19
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VAUDEVILLE—Continuous 11
A. M. to 11 P. M. 10c, 15c, 25c.
Pretty Girls "PIER 23" Musical
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"JOHN GLAYDE'S HONOUR"

ter of a colonel in the British army and born in India, a pupil of the great Hugo Becker. Miss Harrison was famous in Berlin long before she was heard of even in her native country.

Madame Melba will sing four times, and the program is as follows:

1. Sonata in A Major.....Boccherini
Adagio.
Allegro.
Miss Harrison and Mr. St. Lawrence.
2. Song—Prologue from "Pagliacci".....Leoncavallo
Mr. Parker.
3. Mad scene from "Hamlet".....A. Thomas
Madame Melba.
4. Songs—
(a) "Traum durch die Dammern".....Strauss
(b) "Heimliche Aufforderung".....Strauss
Mr. Parker.
5. Depuis le Jour, "Louise".....Charpentier
Madame Melba.
6. Ball for violincello—
(a) "Oriental".....Cesar Cui
(b) "Freisilla".....Wagner-Becker
Miss Harrison.
7. (a) Addio, "La Boheme".....Puccini
(b) "Chanson Triste".....Duparc
(c) "Chant Venitien".....Bemberg
Madame Melba.
8. "Don Juan Sorena".....Tschakowsky
Mr. Parker.
9. Waltz song, "Se Saran Rose".....Ardit
Madame Melba.

The Boston Symphony Orchestra will run true to form even in minor details when it gets a chance. This year, as last, there will be five concerts. Two of these, again following last year's precedent, will be in November. Kreisler will be the only repeating soloist. He plays at the second concert, November 22. Melba, January 3, 1916; Scholling, February 11, and Farrar, March 13, are the other soloists.

The season begins November 1, a Monday night. Doctor Mueck, who will bring the same splendid orchestra he had last year, with only minor changes, will conduct the following program:

- Symphony in E minor, No. 4.....Brahms
Overture, " Manfred".....Schumann
Death and Transfiguration.....Strauss
Les Preludes.....Liszt

The order of the numbers is not necessarily that given above.

Signor Cesare Sturani, the noted teacher of the voice, has returned to the city and has reopened his studio in the Estey Building, 17th and Walnut streets.

Kind Words from the Motion Picture News

This well-known trade paper, in the issue of October 23d, reproduces the Photoplay Page of the EVENING LEDGER as an example of what other newspapers ought to do for motion-picture theatres.

The following extracts will interest the producer, the exhibitor, and theatre patrons:

" * * * As an example of just how complete a newspaper photoplay department can be made, take the case of the Philadelphia EVENING LEDGER, which gives at least a column a day, and on Saturday a whole page, to picture news and advertising. * * *"

"Note, first, the classified advertising under 'Prominent Photoplay Presentations.' These announcements are grouped under headings indicating in what sections of the city the various theatres are located. The reader knows at once where to go. All he has to do is to select the pictures he wishes to see, and the theatre nearest his home. The ads are well arranged, considering the large number, and afford a handy guide for the picture lover. * * *"

"Observe also the benefit to exhibitors of other features of this department. The Photoplay Editor writes notes of his own about showings at Philadelphia houses ('With Local Exhibitors') * * * He uses also a gossipy imaginary interview with Miriam Cooper, and an illustrated story featuring Douglas Fairbanks. The 'Question and Answer' column takes care of the many queries propounded by the devoted 'fans.' * * *"

"The final strong point of the EVENING LEDGER'S motion picture page is that readers do not have the slightest difficulty in discovering the section of the paper given to pictures."

"It would be hard to find a photoplay department of greater excellence and wider appeal than the EVENING LEDGER'S. We commend it to exhibitors as a splendid instance of what their local newspapers could do for them if they would."

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"THE BLUDGEON"
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