# EXT WEEK: WALNUT, "NATURAL LAW"; METROPOLITAN, "HIP HIP HOORAY" SATURDAY

## The Wisdom of the Stars

York reporter that he thinks his seasons of stagnation in "Disraeli" "a terrible thing" for him. It is just as terrible a thing for the American stage. For it is one symptom of the lesale gamble that makes good art and good amusement so nuch rarer than they should be.

Things don't have to be that way. And the actor himself can how us the way out. Unfortunately it is only the players from broad-men and women who know another sort of theaterthat understand.

Londoners, for instance, like Marie Tempest and her husand, Graham Browne, know a theater in which the actor-artist is king. "Of course," said Miss Tempest the other day, "critics attacked the 'actor-manager' in London just as they do the 'commercial theater' in America. But the actor-manager means an artist instead of a business man at the head of a theater. It means a playhouse with the same class of plays and almost the same company of players season after season. And, of course, that means the sort of loyal and profitable clientele which you can't expect in America."

"And," interrupted Mr. Browne, who is one of England's most expert stage directors as well as a finished player, "it means a real 'ensemble.' The actor-manager, like Tree, Alexander, Forbes-Robertson, is not a star in the American sense. He heads his company, but he often has as good players as himself about him, and he always has actors whom he can drill into a perfect working unit. He does this because he is responsible for his theater and he takes pride in a fine production by a fine company."

"In many cases," said Miss Tempest, "the actor-manager establishes a genuine repertory theater. We had such an organization before the war and the result was that it enabled us to develop not only acting but drama. Arnold Bennett, Harold Chapin and a number of playwrights you don't know over here got their first taste of stage success at our Royalty Theater."

"And yet, do you know," broke in Mr. Browne, "it is the author and the actor that stand in the way of the repertory theater in America. The playwright wants the long run and the big royalty, and the actor-well, the actor can't see his own best interest. He seems to be happier with \$150 a week and the risk of getting into a failure and out of a job than he would be with \$75 assured him week after week for a whole season. Or, if he's a star, he won't co-operate. Four distinguished actors could manage an American theater of real art and real prosperity-if they could only agree to sink their own personalities when the moment demands it."

Yes, Arliss can do something better than bemoan the "terrible thing" that has been done to him. But will he?

Miss Tempest says that the American-bred star doesn't feel his responsibility as a public servant. Perhaps that's the answer.

# Introducing the Producer

Burnside. Stage Director, Librettist and Genius of the New York Hippodrome Which Sends Us "Hip Hip Hooray"

Hip. Hooray." the New York Hippodrome



Hippodrome all his life. He is a Scotchman who has

been pretty well Amer-icanized in the twentyfive years or more that he has spent in country. He began his stage career mother's arms when he was carried "Little Emily," the cast of which was

eaded by Henry Lorraine, the father of tobert Lorraine. "But," he was asked yesterday at the etropolitan, "every one knows you've pre-



With Philadelphia interested in the me-chanical difficulties of transporting "Hip, the two Hippodrome spectacles. Tell just what they were."

spectacle which comes to the Metropolitan Opera House October 14, attention naturally centers in R. H. Burnside, Charles Dilling-ham's general stage manager, who produced the pageant and who is attending to all the details preparatory to the premiere here. They call him Burny at the Hippodrome.

"Well, I'll leave it to others to say whether they were succeases, but among the plays I produced for Charles Dilling-ham were 'Over the River,' with Montgomery and Stoper,' with Montgomery and Stope, 'Chin Chin.' with Montgomery and Stope, 'The Beauty Shop,' for Cohan and Harris."

"And what about the earlier productions you staged?"

Mr. Burnside took out a pencil, and on a "Well. I'll leave it to others to say

Mr. Burnside took out a pencil, and on a tablet lying before him wrote the following list to refresh his own mind while he talked: "The Runaways," with Fay Templeton; "The Emerald Isle," with Jeff de Angelle; "Faniana," "Sergeant Kitty," with Virginia Earle; "The Tourists," with Julia Sanderson, Richard Golden and William Hodge; "The Social Whirl," with Joseph Coyne; "The Gay White Way," with Blanche Ring and an all-star cast; "The Earl and the Girl," with Eddie Foy; "Happy Land" and "The Pied Pipar," with De Wolf Hopper.

"Besides those," he added, "I wrote and

pesides those, he added, I wrote and produced 'Sporting Days,' 'A Trip to Japan' and 'The International Cup,' each of which ran for one year. And then I was with the Bostonians for two seasons, when Barnabee, Macdonald, Eugene Cowles, Jessie Bartlett Davis, Alice Nielsen and Grace Van Studdiford were in the cast. Grace Van Studdiford were in the cast.

"For Lillian Russell I produced The Grand Duchess' and 'La Perichole' and 'Lady Teasie.' And there was Delia Fox. for whom I produced The Little Trooper' and Tieur de Lis'; and Jeff de Angelis. for whom I produced The Jolly Musketeer' and The Royal Rogue'; and Charles Frohman, for whom I produced The Giri from Montmarire, with Hattle Williams as the star. I also staged The Red Rose, by Harry B. Smith, at the Globe in 1911, and recently I went t. England to start Watch Your Step in London, with Joseph Coyne, Ethel Levey and George Graves in the cast."

It was Lillian Russell who brought Mr.

Levey and George Graves in the cast."

It was Lillian Russell who brought Mr. Burninde to America. She was playing at the Lyceum in London in "The Queen of Brilliants" when they met. Before that he had a theatrical carser of fifteen years or more, dating from his running away to join a troups of players at Brighton when he was ten years old. He went to London with these players to the Galety Theater, working as caliboy, and three months passed before his family located him and brought him back. About four months after that he ran away again and worked as callboy for Richard Barker, the famous stage manager who produced the Gilbert and Sullivan operas at the Savoy. Then after four of five months he began working for Henry J. Leslie at Her Majasty's Theater, which was conducted on the same order as Drury Lans. The Tivoli, the Alhambra, the Palzes, under various noted managers, were then successfully the scene of his experiences.

Mr. Burneide now has the new Hippodrome pageant, "The Big Show," running with precision and order, and the immense cast and the hundreds of employes move like a well-disciplined army. He will devote all his time to the opening here.

#### World's Series on Scoreboard

Pollowing the modern method of brings if the mountain to Mahomet, Tom May's sectric Wonder, heralded as "the score tall itself in the Forrest Theater and tick

### FAIRY FANTASIES FROM A FORTHCOMING FILM



A charming bit of photography from Herbert Brenon's spectacle, "A Daughter of the Gods," in which Annette Kellermann will be presented to patrons of the Chest nut Street Opera House ten days hence by William Fox.

# Between the Lines of "A Lady's Name"

CYRIL HARCOURT in his comedy, "A merely seeking material for her newest on see that. And I dare may you has a little bit put by, as a saving young woman should.

(Enter Adams. He is a deferential menial year.)

(Enter Adams. He is a deferential menial year.) logue. He has further demonstrated capabilities in this particular in "A Lady's Name." written for Miss Marie Tempet and now on view at the Broad Street Theater. Here we have portions of the scene between Mabel Vere, lady novelist, played by Miss Tempest, and Mr. Adams, a person who has come in answer to her adver-tisement for a husband. Mr. Adams is naturally in the dark to the fact, which the audience knows, that Miss Vere is

#### ATTACKED BY MOBS IN THE TROPICS. BUT SHE LIVES

There was once a variety act, well re nembered by old-timers, in which one partner apparently crucified the other, ending up the proceedings by setting fire to the hair of his colleague, and then apparently chopping him in two with a meat ax. Something of this sort of ninth degree persecution seems to have been inflicted on Annette Kellermann by her directors in the William Fox fantasy, "A Daughter of the Gods," which will be presented at the Chestnut Street Opera House, opening Tuesday evening, October 17.

The strangest part of it is that Miss Kellermann, instead of being a much-mutilated corpse lying in the Jamaica jungle, is alive and kicking in New York, working twelve hours a day, and enjoying herself, with scarcely a scratch to tell of the fearful

"I was thrown to the crocodiles," said Miss Kellermann. "I was bound hand and foot, to be immersed in a raging series of foot, to be immersed in a raging series of rapids, from which I plunged headlong down a waterfall. I was beaten with sticks by 1200 negro boys disguised by means of long false heards as gnomes. I had to jump 168 feet out of a lighthouse tower to escape a wicked old suitan, and was chased by fifty black swimmers, the swiftest swim mers in the tropics, each of them with a knife in his teeth, with which to stab me. I was tonsed between jagged points of scinors-like rock, again bound hand and foot, and unable to make a landing. I went through fire, flood, smoke, hurricane, mira-cle, battle, until finally I was killed by a long spear thrust administered by my own loyer, who believed me to be the leader of the opposing army. Yet here I am. I was never seriously hurt, and I never over-exerted my heart or the muscles of my body. This proves what perfect bodily condition will do in enabling an athlete to undergo the simulation of all kinds of perils."

### Movie Ball Soon

Halloween Night will be gay for many people, and especially gay for movie fans, For that occasion the Philadelphia Motion Picture Employes' Association will give a masked ball at Eagles' Temple, Broad and Spring Garden streets. You can go there and see your film favorites. It is an annual event.

Stars of the Bluebird Companies and of other concerns have promised to attend. There will be music by an orchestra and a string hand to rag the popular rags. There has been a large ticket sale,

(Enter Adams. He is a deferential, menial ian, about forty-two). Mahel- You are Mr. Adams, of course? Adams-Yes, miss. Robert 'Enery Idams, Raptised regular. Mabel-Oh, I see. Thank you very much.

Adams (moves to her)-Reggin' pardon, miss,
m I addressing Miss X7.

Mabel-Well, yes. I did sign myself X when wrote to you. Mr. Adams. Adams (meskly)—Thank you, miss.

Mate!—Won't you sit down and let me take
our hat?

Adams-I'll mind it, thank you, miss. (Sits down nervously).

Mabel (sitting down-desk)—Very well. Now. I suppose we'd better come straight to the point, hadn't we? And periags you'll tell me just why you answered my advertisement, will you?

Adams—Well, miss, it read very sensible like, is a manner of speakin. What with me being a man wishful to settle down, as you might say, that I don't know as you're quite the sort of young person as I expected to see.

Make-ight described. Mabel—Oh, dear. I'm sorry if I'm a disap-sistiment as soon as this. That's a very bad aglinning, isn't it?

Adams - A young person in business I expected see, or something o' that.

Makel—Ah. I'm not in business. I do—well, do writing work.

I do writing work.

Adams—Ah, secketary, I a'pose, or something o' that. Referrin' to your advertisement, miss the does so. I see you see "an attractive man." Mabel—Well, yes, I believe I did. What I meant was—

Adams—In answer to that, miss, I may say as I've been popular with the ladies from bog ood, in a manner of speaking.

Mabel (weakly)—Oh yes.

Mahol (weakly)—Oh, yes.
Adams—Though perhaps I shouldn't be the se to say it. Mabel—Oh, well—
Adams—Then you ses clean—
Mabel—Well, yea, I believe I did. But, of
ourse, I only meant—
Adams—Well, miss, I 'ope I'm clean.

Mabel—I hope so, Mr. Adams. Adams—As for details— Mabel—Perhaps we needn't go into them.

Adams Forty-two years though I be, come Pebruary, I takes a not bath of a Saturday night year in year out. Matiel (weakly)-Oh, yes

Adams Shirts and collars, three a week-Adams—And that seems to me, speaking rea-sonable, to be us clean as a person can get. There's fanatics, of course, but I don't bold with them.

Adams-Very pleased, I'm sure, miss,

Mabal (making notes)—Every Saturday, I Adams-Winter and summer. Except when uffering from a cold in the 'esd.

Mabel-Oh, yes. And then? Adams (emphatically)—Then I wouldn't put vater to the body if you was to offer me a ten-Mahei-I see. And what are you, Mr. Adams,

Adams—Me? I'm butler, miss. Mabel (interested)—Butler? Are you. Adabel (interested)—Butter? Are you indeed,
Adamse—I'm riong with a bachelor gentleman
at present. 'Arf butter, 'arf valet, as you might
say. In a small way, he is, but he pays 'igh,
very igh, owing to the small accommedation
Fruir servants kept. Away a goodleh bit, he is,
mountainering and such live.

Mabel—And when you leave, Mr. Adams, what
do you propose then?—If we—If we married—
if it came to that?

Adams (confidentially)—It's my idea to set up little apartment 'ouse, miss, near the clubs.

Mabel—Oh, but—should I do for an apartment house, do you think?

Adams—Well, there's comfort in it and here's money in it.

Mabel—Is there? Yes, I suppose there yould be.

would be.

Adams—There's pickings. A bit on here and a bit on there. They never notices. A bit on the washin. a bit on the breakfasts. And, now, what about you, miss? Whon I come in I see. "Oh, this is a bit too grand for you. Adams." Mabel—Oh, but you musn't think I'm con-elted. Well, now, what can I tell you? I live sro—with a lady.

Adams—A companien, like? Mabel—Well, yes, I suppose I am Adams-They give you a good education, I

"MELANCHOLY ME" IN THE MIDST OF THE MOVIES

Adams—I'm not one to object to any one keeping theirselves smart and decent. I don't hold with an untidy woman. And what would you say, miss, to walkin out? Mabel-Walking out? You mean-

Adams (sits sofa)—Pm took with you, miss Mabel—Oh, that's very good of you, I'm sure, Mr. Adams.

Adams—No, miss, it's jest—nature.

#### WHY MODERN DRESS BEATS ANTIQUE

By Marie Doro

(Miss Doro will be seen at the Stanley in the photoplay which she describes below, beginning next Monday.)

My sympathy goes out to any woma in a country where they have to wear subots. I think they are horrible things It is bad enough for me to have to wear them two or three hours here at the studio, but imagine people having to wear them week in and week out! They each weigh a ton and hurt in the most unexpected places. When I was in Brittany, I used to admire quaint costumes and imagined that I would like to wear one. I do enjoy climbing around the rocks in this queer skirt and funny boots, but when I can slip into a nice, new Parisian evening gown for some of the other scenes, I really feel much better.
You know it takes a lot of time to learn

how to wear a costume as if you had been born to it. For a whole week before we got ready to photograph "The Lash" I put on my St. Ba'tiste costume every morning and my St. Ba'tiste costume every morning and did all my gardening in it, until finally I became accustomed to it. It was very exciting down at the beach. The little hole between the rocks, through which Elliott Dexter and the fisherman had to shoot their beach of a wave, was very danboat on the crest of a wave, was very danwere going to be thrown against the jagged rocks. In the story I am supposed to be a little fishermaid, who sees the two men cap-sized and goes down to help them. I didn't sized and goes down to help them. I didn't need any acting at all for those scenes, he-cause I really was terribly frightened. The waves kept throwing the boat around so that I feared at any moment it would strike Mr. Dexter or the other man, or that they would be caught between the boat and the rocks, but they came out all right, outside of a good wetting and a few bruises. It is strange how one becomes so intent upon strange how one becomes so intent upor making a picture a success that one disregards all danger.

### Masque Offers Prizes

Members of art organizations, as well as the general public, have been invited to submit scenarios for a masque to be held early in 1917 at the Academy of Music, with about 300 performers. Details of the contest are given by the executive committee of the pageant, at the Pennsylvania Academy of the Fine Arts.

It is recommended that the scenarios require neither spoken words nor much dramatic action, but consist, rather, of a series of moving stage pictures to dissolve into one another or be separated by intervals; that only one setting be employed; that it be decorative, not realistic, and that the action should consume not more than two hours. Scenarios should be sent not later than October 15 to the committee.



# Two-Barreled Lyric Interview



THE duplex interview in rhyme Is herewith offered. The victims chosen at this time Are Joseph Cawthorn, German mime, And Clifton Crawford.

The latter doesn't want to act
For Shakespeare highbrows.
He's done one movie, for a fact—
A Scottish chap of quiet tact—
We print his eyebrows.

"Repose," says he, "is what you need
If you would put lights
Around your name. That is my creed,
Though oft inclined to scratch, a deed
Not for the footlights." To sum our subject up: A dash
Of Bennett's "Denry,"
With added wit, and with a flash
Sartorially of old Beau Nash,
Likewise O. Henry.

Now, turn we to another type Now, turn we to another type
Unknown to Hawthorne.
"Teutonic dialect is ripe
For drastic changes: it's a pipe"—
Thus Mister Cawthorn.

"The Weberfieldian chat has passed; It's brand is yellow. Effete Dutch talk has come at last," Our subject said (one might say gassed),
The comic fellow!

"I care not for the stellar glow So many long for. A star's the man who works, you know, His hardest in each season's show. But what I'm strong for

Is royalties for us 'comedea,' Our own spurs winning.
We plant our jokes like little seeds
And merely grin when we pluck weeds."
Observe him grinning.



# The Theatrical Baedeker

"The Natural Law," at the Walnut, the Only New Play Monday-"Hip Hip Hooray" Comes to the Metropolitan Saturday

METROPOLITAN-"Hip Hip Hooray" with Charlotte, the famous skater; John Philip Sousa and his band, Nat M. Wills, Charles T. Aldrich, the Bogannys, Mallia and Bert and many other specialties. The big entertainment, from the New York Hippodrome, opens Saturday night of next week for a four weeks

CONTINUING PLAYS

LYRIC—"Her Soldier Boy," with Clifton Crawford, John Charles Thomas and Margaret Romaine. A Belgiumized Teu-tonic operetta, with a coat of pro-Ally whitewash, and some songs in the "grand amuses with familiar material. BROAD-"A Lady's Name," with Marie

Tempest. Tempest. Gossamer comedy by Cyril Harcourt, who wrote "A Pair of Silk Stockings," very deftly interpreted by Miss Tempest and W. Graham Browne But the star's the thing.

GARRICK—"The House of Glass," with Mary Ryan. Max Marcin's drama of criminals pursued, unjurity, by the law, with a fling at circumstantial evidence. FORREST—"Sybil," with Julia Sanderson Donald Brian and Joseph Cawthorn.

pretty star, an agile star, a comic star plus some pretentiously orchestrated mel

ADELPHI — "Experience," with Ernest Glendinning. A "modern morality play" with more humanness than graced "Everywoman." There's a large cast. "Everywoman." There's Glendinning acts superbiy. AT POPULAR PRICES

WALNUT—"The Natural Law," a drama by Charles Sumner, with a sex angle to it, which has created considerable com-ment because of the frankness with which its theme is handled by the author KNICKERBOCKER-"The Path of Folly."

with Dorothy Howard. Others in the cast, George Kennedy, Robert Lawrence and Clifford Alexander. CHESTNUT STREET OPERA HOUSE—
"The Birth of a Nation," with Henry B.
Walthall, Lillian Gigh, Mae March and
Griffith players. Last week of the run
here begine next Monday.

NEW PROTOPLAYS STANLEY—"The Lash," with Marie Doro, a Lasky-Paramount picture, first half of week. "Her Father's Son," with Vivian Martin, a Morosco, latter half of week. Holmes travelogue, "In Old Ireland," and comedies also billed.

ARCADIA—"The Chattel," with E. H. Sothern and Peggy Hrland, all week, The debut in the movies of the well-known stage star in a production said to have cost the Vitagraph a large sum. REGENT—"The Scarlet Oath," with Gall Kane, a World-Brady film, first half of week. "The Iron Woman," with Nance O'Neill, a Metro, latter half of week.

VICTORIA—"The Dawn Maker," with Wil-liam S. Hart an Ince-Triangle picture, first half of week. "Diane of the Follies." with Lillian Gish, a Bine Arta, latter half of week. Comedies: "Vampire Ambrone" and "The French Milliner." Also "The Firemen's School."

PALACE—"Ashes of Embers," with Pauline Frederick, a Famous Players production, all week. News, travel and comic films

LHAMBRA—"Manhattan Madness," with Douglas Fairbenks, a Fine Arts Triangle, first half of week. "The Reward of Pa-tience," with Louise Huff, a Famous Flayers feature, latter half of week, Also "The Firemen's School."

VAUDEVILLE

VILLIAM PENN-"The Ble

der; Fisk and Fallon, and "The Devil's Needle," photoplay, latter half of week. GLOBE-"The Bank's Half-Million"; Rigley and Lerner; Vab and the Word girls; the Four Pallattes; Russell Vokes; Wil-lard and Bond; Moore and Sterling;

and Walton and Moore.

CROSS KEYS-"Around the Globe"; Stella Tracey and Carl McBride; Whirl's Harmonists; Nan Sullivan and company; Duffy and Montague, and Flying Venus, first half of week. Dan Sherman and company; Jack Goldle; Pearl Andres and company; Alvin and Williams; "Cross-town Corners" and "Three Types," latter half of week. RAND-Lambert and company; Ray Fern

and Marion Davis; Adams and Miller; Billy Wayne and Warren Sisters; the Florenzi Duo; Max Laube, and motion MINSTRELS

DUMONT'S—Varied program of blackface entertainment, with interpolated special-ties by members of the resident company.

