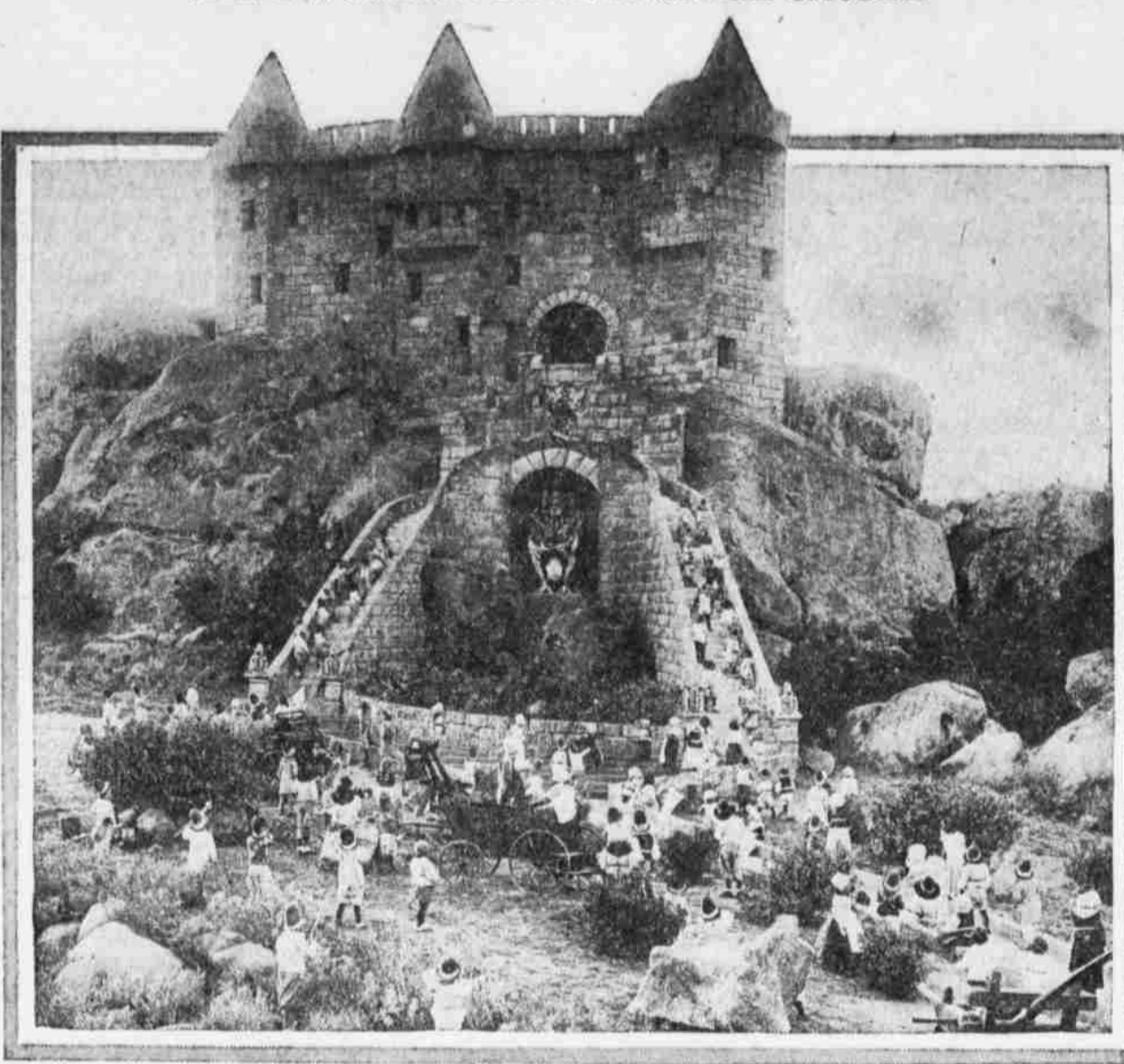


WEEK: "THE BRAT," LYRIC; JOAN SAWYER, KEITHS; "A ROYAL WIDOW," BROWN; "THE WANDERER," MORAISO.

BOTH SIDES OF THE CURTAIN

THAT WONDERFUL BEANSTALK CASTLE



The giant's lair in William Fox's "Jack and the Beanstalk" film, to be shown at the Arcadia, makes concrete the most delectable flights of childish fancy.

The Wanderer

By WILLIAM A. PAGE

Novelized from the play of Maurice V. Samuels, at the Metropolitan Opera House

SYNOPSIS OF PRECEDING CHAPTERS. Jether, the son of Jesse and Hebron, of the tribe of Judah, during the time of King Solomon, 4000 years ago, is unhappy at home...

CHAPTER XIX THE infuriated Nadina, her face distorted with rage, plucked the golden chain worn by Jether around his neck and tore it from him.

Jether looked at her piteously. "What? What is there here that I can do? What do I know of work done in the city? Oh, thou city, thou hast taken from me all that I had and made me what I am."

Nadina sneered. "And I curse thee for all my misfortunes," she cried, angrily. "Thinkest thou that thou art the first young fool to lose all in the big city? No, my mother's, and she placed it there."

With one strong grasp she pulled the rich embroidered cloak from his shoulders, and with a push sent the boy heading upon a mass of soft, silken cushions. With another grasp she pulled the boy's tunic from him.

"Take them, thou heart of stone," murmured the boy, as one after another the garments were stripped from him.

"The ring is worn so thin I care not. Now, get out of my house—go forth a beggar, and beg thy way back to thy father's home, thou fool," she cried, taking the bundle of garments into the house.

"I have sinned and I am guilty, forgive me—forgive!" The fury of the storm increased, and with it the boy's terror. He buried his face upon the ground as he lay prostrate and gave one long agonized cry.

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WHEN Bernard Shaw was an obscure lodger in Grub street playing piano accompaniments and criticizing art salons he noted an evanescence in the enjoyment of pictures. Many years later he chafed this bit of philosophy into a cynical epigram that seldom failed to provoke laughter and inspire reflection whenever "Man and Superman" was staged. In the course of the still delicious comedy, John Tanner observes that a wife in the home, however attractive she may be, eventually excites no more special interest than the very finest pictures on the walls, however admirable they are. Domestically they resent those faint Shavian remarks, but art will have a hard time proving that familiarity does not breed indifference.

Let the householder or apartment tenant consider how seldom even the favorite picture of his "living room" stir him with the same interest engendered when they were new. His retina but not his mind registers their existence. Art collectors with mansions packed with masterpieces pursue their eager hunt for new works. If satisfaction in the old ones is unimpaired why is the chase sustained? As with all good rules, there are of course exceptions to this one, but the main thing is that a modicum of truth in the proposition lies in the fact of a picture in the ordinary home, private museum, public gallery or on the stage somewhat fades with prolonged acquaintance. Surely every art-lover and traveler realizes that brief visits to the Louvre or the Prado are best. Return engagements to art shrines may be paid with delight, it is the length that kills, said Robert Louis Stevenson once, in a different connection. But the verity of his observation has universal application.

ALL this is by way of prelude to second thoughts on the first night here of "The Willow Tree." The essence of that offering is a beautiful picture. It is thin and reminiscent. Let whoever doubts this last reread his "Pyramion and Galathea." The scenic picture claims our attention—claim it too long. Compressed into one or even two acts, the triteness of the plot machinery could be condoned. Joy in so exquisite a setting is induced when the plot rises to the charm of the play, like interest in home art as the eye's registration on the magnification grows weaker with the passing hours. Fancy declares a writer whom the reckless shaw has conscientiously sought to surpass. The play is engendered in the eye. With ebbing feet, and fancy dies in the crowd.

There you have the whole theory in three lines. Obviously, John Tanner must have known his Shakespeare. "The Willow Tree" writers seem to have ignored him, for had they heeded his tip their product might have

Fairyland is Made REAL IN FILM PLAY

"Jack and the Beanstalk" Attuned to Spirit of Youth

"Jack and the Beanstalk," a picturization of this ancient and immortal fairy tale by the William Fox forces, with its delightful children, its eight and a half foot giant, its castle and its walled city, built solely for this production, which represents an outlay of half a million dollars, will be the unique attraction at the Arcadia next week. Though the picture is essentially for children, grown-ups are likely to let go of their reserve toward the fairy world and mount the beanstalk heights of the "make-believe" realm with the same degree of spellbound interest as the youngsters.

The story has been couched up with a modern prologue and epilogue, showing how the two little tots, after listening to the tale of "Jack and the Beanstalk" told by their nurse, set out to find the enchanted forest and fall asleep in the woods. The dramatization of their dream then ensues, constituting the story proper, and later they are awakened by the parents' searching party. The prologue furnishes the spectator with delightful comedy and there are plenty of smiles throughout the main story. They are caressed by the little boys and girls made up and attired in adult fashion. They are said to be charming young actors, Francis Carpenter and Virginia Lee Corbin play the parts of Violet and Princess Regina, respectively. Violet Radcliffe is the villainous Prince, and Carmen Pay De Rue the bearded King of Cornwall. J. G. Tarver, who is said to be eight feet six inches tall, is the giant. His bloodthirsty destruction of the village in Cornwall is a feature of the picture. The photography was furnished by Frank Good. The directors are C. M. and S. A. Franklin.

Penn Theatre Eight Years Old

The William Penn Theatre will next week celebrate its eighth anniversary. When this house opened its doors eight years ago the managers made the promise to the people of West Philadelphia that only a high grade of entertainment would be presented each week and the pledge has been kept. This theatre was the first in the city to present the real headline vaudeville acts at popular prices.

"WILLOW TREE" BLOSSOMS SKETCHED BY AN EVENING LEDGER ARTIST



THEATRICAL BAEDEKER FOR THE COMING WEEK

NEW ATTRACTIONS

LYRIC—"The Brat," a comedy by Maude Fulton, who enacts the title role. The play is said to present a touching study of a street waif. In the supporting cast are Edmund Lowe, Percival T. Moore, Ruth Holt Boucault, John Findlay, Frank Kingston, Helen Stewart and Gertrude Matland.

CONTINUING ATTRACTIONS GARRICK—"The Willow Tree," a Japanese fantasy with exquisite stage pictures by Harry J. Benrimo and Harrison Rhodes. Fay Halmer enacts the leading role with compelling charm. The company includes Malcolm Fasset, George W. Wilson and Harold De Becker.

FOURTEST—"Jack O' Lantern," resplendent extravaganza, with scenic Fred Stone in the title part. Tinkling music by Ivan Caryll. Superb stage direction betrays the expert hand of H. Burdette. The production is one of the emphatic successes of the season.

BROAD—"The Rescuing Angel," a light comedy by Clare Kummer, with Billie Burke portraying the titular role. Among the excellent actors in the cast are Fred Perry, Robert McWade and Claude Gilman. Staged by Robert Edmund Jones.

ADELPHI—"The Thirteenth Chair," continues its career of deserved success. Ray and Yellier's mystery play is admirably acted by a cast headed by Margaret Wycherly and including Harrison Hunter, Eliene Van Biene, William David, George Graham and Saxton Fordland.

METROPOLITAN OPERA HOUSE—"The Wanderer," Maurice V. Samuels' Biblical play, staged by David Belasco and acted by a brilliant stellar cast. It is now an established Philadelphia success. Among the chief interpreters of this elaborately staged offering are Nance O'Neil, James O'Neil, Charles Dalton, Sidney Herbert, Lionel Graham and Frederick Lewis.

AT POPULAR PRICES WALNUT—"A Royal Widow," a standard historical drama by W. G. Wills and G. G. Cullingham. Napoleon Bonaparte and Josephine are leading characters, the Empress of France being enacted by Eugene Blair, star of the production.

ORPHEUM—"The White Feather," a melodrama of the great war, presenting an exciting contest between the secret service forces of Britain and Germany, will be submitted by a capable cast. The play has won success in London and New York.

STANLEY—"The Man From Painted Post," a new Arcturion picture, with Douglas Fairbanks in a role replete with breezy and muscular comedy situations. Assisting film players are Sam Brownwell, champion lurching bronco rider; John Judd, Tommy Grimes and H. A. Strickland. All week.

ARCADIA—"Jack and the Beanstalk," a Fox film, presenting the enthralling adventures of a favorite fairy tale hero. The production is said to have been made upon an exceedingly elaborate scale. All week.

PALACE—"Come Through," with Herbert Rawlinson and Alice Lake, first half of week. "Rasputin, the Black Monk," a film

BROADWAY—"Every Woman's Problem," with Phyllis Gilmore and company; "Wedding Bells," musical comedy; Eddie Jordan and Sir James Dwyer, Georgia Comedy Four and "The Boy," with Austin Farrum, photoplay, first half of week. Kitty Francis, in "Ambition"; Hale and Norcross, McClellan and Carp, Pepper Trio, "The Silent Sellers," photoplay, last half of week.

COLONIAL—Mullen and Cooran, Farrell Taylor Trio, Beatrice Diamond, Three Hickey Brothers, Allison, comedienne; The Schmeltans and "Rebecca of Sunnybrook Farm," photoplay.

ALPHA—"Garry McGarry," in "The Garden of Ahoia"; Stanley and Burns, Skipper and Calstrap, Six Youngsters and "North of Forty-Three," photoplay, with Dustin Farnum.

GRAND—Will Oakland and company, in a slugging specialty entitled "Danny O'Gil, U. S. A.,"; Morris and Campbell, in "The Ave-at-to," Maude Ryan, comedienne; Kamaazawa Boya, Japanese equilibrist; Cooney Sisters, Bert and Lottie Walton.

BURLESQUE CASINO—Mollie Williams and company, in a burletta in two parts, respectively entitled "A Day at Atlantic City" and "The Belle of the Cabaret." Numerous specialties will be introduced by a cast that includes Billy McIntyre, Earl Sheehan and May Sheridan.

TROCADERO—"The French Polles," company, in a melange of music and fun-making. Lena Daley and Harry Fields are the leading entertainers. Attractive dancing acts will be specialties.

COMING ATTRACTIONS BROAD—Barrie's "A Kiss for Cinderella," with Maud Adams. GARRICK—"Cheating Cheaters." KEITHS—"Crescent and Dayne, and Elsie and Hans Kronold."

OCTOBER 15. FORTREST—"The Grass Widow." KEITHS—Lucille Cavanaugh, Charles Grapewin.

OCTOBER 25. GARRICK—"The Boomerang." BROAD—"Captain Kidd, Jr."

NIMBLE ALIKE IN DANCING AND DRAMA

Maude Fulton, Author of "The Brat," Used to Tango in Vaudeville

Maude Fulton, author of "The Brat," which will be the Lyric's opening bill on Monday night, was selected for the title part quite by accident.

It was during the tour of the popular dancing team of Rock and Fulton that Miss Fulton conceived the idea of writing a play. Up to this time she and Mr. Rock had been partners in an act which had toured the country for years and which made them a much sought-after vaudeville team on the Keith circuit.

When her play was completed she cast about for a producing manager. It happened that Miss Fulton was in California at the time, in fact, she wrote her play while in the West. She naturally called on Oliver Morosco, who is the only theatrical producing manager the West has and who is located in Los Angeles. Miss Fulton submitted the manuscript of "The Brat" and Mr. Morosco accepted it with the understanding that he would give her an answer as to its merits or demerits within a very short time.

Mr. Morosco immediately read the script and was so impressed with it that he read it a second time. In reading over the play he noted one of the characters and the performers that he would like to cast in the play—all except the part of the "Brat." He corresponded with Miss Fulton and requested an interview. On her way down Broadway in Los Angeles Miss Fulton met the manager, and as they were going toward his offices and theatre a little incident occurred. "Where goes the brat?" she turned around, and much to her amazement beheld the same dirty-faced "kid" she had found fighting with a "brat" some months before—an incident which had given her the idea for her play. Miss Fulton explained the circumstances to Mr. Morosco, whereupon he said: "That same boy has tipped me off as to the incumbent of the title role, the brat must be Maude Fulton."

Miss Fulton was taken unawares, as she had never dreamed of playing the part of the "Brat," but after much persuasion on the part of Mr. Morosco she concluded to create the character in reality, as well as words, provided Mr. Morosco would produce the play within the next two months. This arrangement was easily agreed to, and "The Brat" was produced for the first time on any stage at the Morosco Theatre in Los Angeles three weeks later, and Miss Fulton made the hit of the piece. Her performance was acclaimed by all the Los Angeles papers as extraordinary, as it was the first straight comedy work that Miss Fulton had ever done during her stage career. The long rehearsal work of the piece is now stage history.

Jether, with a cry of terror, fell upon his knees and reached out his arms supplicatingly toward heaven. "I know His wrath," he cried, piteously.

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