

THE LATEST NEWS AND COMMENT ON VARIED ASPECTS OF FOOTLIGHT AND PHOTOPLAY FIELDS

JETHER'S SHEKELS ARE CRITICIZED

Patron of "Wanderer" Questions Use of So Much Heavy Coin

In the production of "The Wanderer" at the Metropolitan Opera House, when the prodigious sum squanders his fortune in riotous living, there have been many allusions to the "shekel," which every one knows was a coin in biblical times. But just how much was a shekel? Biblical authorities disagree. Anyhow, certain students of Bible times who have seen "The Wanderer" declare that the adapter, Maurice V. Samuels, ought to revise one or two lines in the play.

In the gambling scene, where Jether gambles with loaded dice, the stakes at issue are a thousand shekels at each throw.

A letter from a critic of biblical antiquities was received by the management of "The Wanderer" company last week. The critic wrote:

"In the second act of your play Jether gambles a thousand shekels a throw. Now, there were two kinds of shekels in the time of the Bible. A silver shekel was worth fifty or sixty cents; a gold shekel was worth at one time about \$4, and at another period of time the gold shekel was worth as much as \$10. It is, of course, possible that Jether did gamble a thousand shekels for each throw, but that would make the turn of the dice cost anywhere between four thousand and ten thousand dollars, according to the exact value of the shekel at that time. This might all be very well in theory, but how did these young men carry around so much gold with them? In the play they produce this money from leather purses, which hang from a girl's around her waist, but a shekel of gold weighed a little more than a quarter of an ounce, more approximately one-third of an ounce. A thousand shekels, therefore, weighed about 300 ounces. In these days there was no such thing as Troy weight, or twelve ounces to the pound, but the only standard of weight was the Babylonian, the sixteen ounces to the pound. A thousand shekels, therefore, would weigh something like eighteen pounds. Inasmuch as these young men on one occasion ran the stakes up to 4,000 shekels, it is inconceivable that Jether and his friends carried around as much as seventy-two pounds of gold in one little leather purse. I really think Mr. Samuels ought to look into this matter. 'How much is a shekel?'"

The management of "The Wanderer" company has forwarded this letter to Mr. Samuels for comment, and in the meantime Jether continues to gamble on the dice with enormous stakes. Any student of biblical matters who can bring forth an argument to prove that a thousand shekels does not weigh eighteen pounds will be cordially welcomed at the Metropolitan Opera House.

VIVIAN MARTIN HAS IMPROMPTU BATH

Cinema Star, Rehearsing a Film, Experiences Dubious Delights of a Ducking

"Cold baths may be nice for some of the people part of the time, and I thought they were very fine myself until the other day," asserted Vivian Martin recently, as she stood near the edge of the "stage" at the Paramount studio, clad in overalls and talked about the ducking she had received during the filming of her newest production, "The Sunset Trail," which will be shown on Thursday at the Strand Theatre.

"It was very wonderful up in the mountains where we took the picture; we had to make a large part of the trip in an old wagon and even forded a stream, almost a river, fifteen times before we got to the place Mr. Melford had selected.

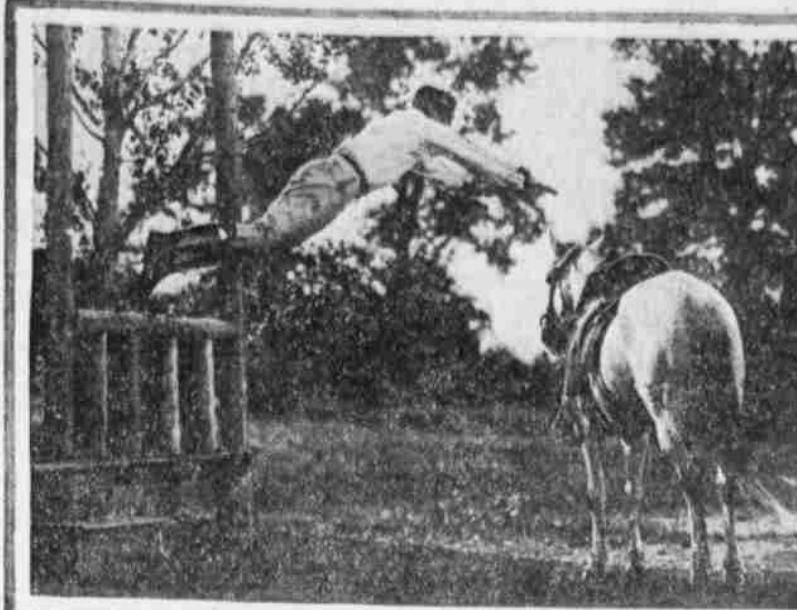
"Sometimes in fording the stream the water would be up to the bottom of the wagon and I could have reached out with a cup and got a drink. High above us we could see the snow from which the water came, lying in white patches on the mountain sides. Harrison Ford, who plays with me in this production, had to go in wading for some of the scenes, and he claimed that the water was icy cold, but we did not pay much attention to his remarks.

"The day I got wet we were on a fishing trip, and I had climbed out along the limb of a tree right over a deep pool in the hope of catching a particularly tempting trout. I could see him under a rock, and as I had a sudden, however, I slipped, and before I had even time for one shriek I went out of sight in that water. I never felt anything like it in my life.

"One minute I was warm and comfortable and the next second I felt as though I had been packed in ice for years. When Mr. Melford reached down and pulled me out I was actually blue with cold. We were a mile from the camp where we had been stopping and I had no extra wraps with me. My teeth were chattering as if they would break.

"Mr. Melford grabbed me by the hand and we ran the mile to the cabin, where I was immediately put to bed with a lot of hot water bags and heavy blankets. No more cold plunges for me.

ANOTHER LEAP TOWARD FILM FAME



Merely an incidental feat among many muscular exploits performed by Douglas Fairbanks in the preparation of 'The Man From Painted Post,' the Stanley's bill next week.

PLAY WRITING AS A LUCRATIVE TRADE

Marcin Confesses to Writing for Money. New Ideas Are Nuggets

Like Arnold Bennett, Max Marcin, author of "Cheating Cheaters," which will be the Garrick's bill a week from next Monday, is not ashamed to admit that he writes for money. The discovery that dramatic composition was profitable is chiefly what interested this now successful dramatist in footlight material.

"This is his confession: 'I had been writing fiction for about three years and was getting tired of the grind. I looked into the field over and decided the only place there was any money was in plays. I decided to take a year off and learn the trick. 'I never read a book on how to write plays. I studied plays in the theatre, and I went to see plays. I'd go to see the same play five or six times and try to figure out how the other fellow was doing it. I'd study out one point after another until I understood how a thing was done and why. That was my education for dramatic writing.

"The plays that influenced me most were George Cohan's. I got more out of his 'Seven Keys to Baldpate' and 'Waiting for Lefty' than any others.

"But once you get in things are easy. 'Cheating Cheaters' was put on as easily as I could have wished, and another of my plays will go on shortly.

"All my plays are dramatizations of my stories. That saves some time. And I still have about 200 published novelettes and three novels on hand to dramatize, so I don't expect to run out of material for some time.

"I admit frankly that I took up play-writing to make money. Of course, we all have our ideals behind it all. I have mine. To me the sole function of a play is to amuse and divert. And I find the manager in accord with this idea.

"And right here you may say for me that all this stuff about managers being hard to reach or to deal with is all pure nonsense. The managers are waiting with open arms for any one who has ideas and shows any ability to write a good play.

"A. H. Woods and George Cohan took me in and told me anything I wanted to know; showed me what I lacked and did everything for me. Most of my success is due to their kindly aid and instruction. These men will do as much for any one who has an idea. They can't be blamed if they have little patience with the many people who have nothing to interest them. The managers are always hungry for new material, new ideas, new writers."

FAIRBANKS REFUSES TO FAKE CRACK SHOT

Fellow Player Demurs, But Thrilling Scene Is Acted as Written

In his latest Arizant picture, "The Man From Painted Post," at the Stanley next week, Douglas Fairbanks discloses several new cowboy tricks learned from champions of a recent Roden meet, who appear with him in the photoplay. The story of Wyoming cattle rustling days is acted to present the versatile Douglas in thrilling situations offering typical Fairbanks surprises.

Among other things Douglas is called upon to shoot two holes through the "bad man's" hat while it reposes peacefully upon the latter's head, some hundred yards away. When the usual substitute was suggested, Fairbanks refused to listen to it, thereby retaining his distinction of never "faking a stunt" before the camera. Frank Campana, the popular Broadway actor, who portrays the outlaw character, being familiar with Douglas' ability as a sharpshooter, readily agreed to go through the bit, but when the star leveled his guns and fired two shots directly at the actor's head, even he had a sinking feeling. "I know Douglas is a crack shot, but even at that, when I looked into the mouths of those young cannons, it made me a bit uneasy," said Campana later. The scene was enacted exactly as planned, however, and Campana's hat lay on the ground before he realized it was all over.

"The days of trick photography are decidedly over, with the exception of the slapstick comedy," said Douglas, in speaking of the incident, "and those scenes prove that you can easily recognize a faked bit by the unnatural tempo of the action. Whenever a scene does not look natural, you can take it for granted that it has been faked."

PHILADELPHIA ORCHESTRA

LEOPOLD STOKOWSKI, Conductor. 25 AFTERNOON SYMPHONY CONCERTS. Season of 1917-18. Sale continues until Thursday, Oct. 4, 1917.

Ticket Desirable seats in lower part of house still available for SAT. EVG. WORLD FAIRBOURNE SOCIETY. Single Ticket Sale begins Monday, Oct. 8.

BARRIE'S NOVITIATE WAS UNPROMISING

But "Professor's Love Story" Turned the Tide of Ill Luck

When J. M. Barrie was a growing boy his mother, who is said to be the inspiration of all his delightful and charming heroines, intended him for the ministry. He wanted to be a newspaper man. The mother did not quite approve of this at first, but after frequent talks she was reconciled to the belief that her boy could write for the newspapers and still be a good, God-fearing man.

His university course at an end, Mr. Barrie sought and obtained a position on one of the London dailies. He wanted to write for the stage. His first play was called "Walker, London," and Nat Goodwin secured its rights for this country. Then, feeling afraid of it he parted with it and the work was given in this country by James T. Powers. The comparative failure of "Walker, London," greatly disturbed the sentimental Scotchman. He had much difficulty in placing his next play, "Willard," the actor, was coming to this country and he promised to read the piece which he had had time. Willard opened in some of his old plays in New York and had small success. A. M. Palmer, his manager, asked if there was not something else that he could do.

"I have a manuscript by a young Scotchman somewhere in my trunk," answered Willard. "We might have a look at it." The manuscript was of "The Professor's Love Story." The play was given a "scratched" hurried production and made an immense hit. This encouraged Barrie to persevere until now there is no more important news on the dramatic horizon than an announcement that the author of "Peter Pan" has written another play. His latest footlight offering is "A Kiss for Cinderella," in which Maude Adams is to enact the leading role at the Broad Street Theatre on October 8.

"The death of the elder Hatakenaka (the father of Sakukichi) was a great loss to the Japanese actor employed in 'The Willow Tree' in Sakukichi Hatakenaka, whose vivid pantomimic art as the bird-seller heightens the appeal of one of the most effective incidents of the play. Mr. Hatakenaka is said to be the only Japanese artist on the American stage whose early footlight training was acquired in his native land. It was in order to learn something about western world historic methods that he joined the company. His association with the drama is quite natural; for his father, one of the leading merchants of Kochi, Mr. Hatakenaka's native city, owned the principal theatre there. At the end of his third school year he pleaded with his father to allow him to apprentice himself to an actor—for it is the custom in Japan for the young actor to learn his profession by serving as make-up boy and valet to an established theatrical troupe. From this position he is graduated in time to small pantomime parts. Finally he is allowed to speak, but only after he has attained remarkable proficiency not only in acting but in the allied art of dancing—which in Japan necessitates a rigid athletic training, similar to that undergone by the dancers of the Imperial Russian schools. The elder Hatakenaka, however, was not in sympathy with his son's ambitions, and forbade him even to mention the subject again. Young Sakukichi complied with the letter of this command, but the stage had such a firm grip on him that he could not obey its spirit. He continued to study for the stage, and even played minor parts occasionally when his father was out of town.

"The death of the elder Hatakenaka (the father of Sakukichi) was a great loss to the Japanese actor employed in 'The Willow Tree' in Sakukichi Hatakenaka, whose vivid pantomimic art as the bird-seller heightens the appeal of one of the most effective incidents of the play. Mr. Hatakenaka is said to be the only Japanese artist on the American stage whose early footlight training was acquired in his native land. It was in order to learn something about western world historic methods that he joined the company. His association with the drama is quite natural; for his father, one of the leading merchants of Kochi, Mr. Hatakenaka's native city, owned the principal theatre there. At the end of his third school year he pleaded with his father to allow him to apprentice himself to an actor—for it is the custom in Japan for the young actor to learn his profession by serving as make-up boy and valet to an established theatrical troupe. From this position he is graduated in time to small pantomime parts. Finally he is allowed to speak, but only after he has attained remarkable proficiency not only in acting but in the allied art of dancing—which in Japan necessitates a rigid athletic training, similar to that undergone by the dancers of the Imperial Russian schools. The elder Hatakenaka, however, was not in sympathy with his son's ambitions, and forbade him even to mention the subject again. Young Sakukichi complied with the letter of this command, but the stage had such a firm grip on him that he could not obey its spirit. He continued to study for the stage, and even played minor parts occasionally when his father was out of town.

"The death of the elder Hatakenaka (the father of Sakukichi) was a great loss to the Japanese actor employed in 'The Willow Tree' in Sakukichi Hatakenaka, whose vivid pantomimic art as the bird-seller heightens the appeal of one of the most effective incidents of the play. Mr. Hatakenaka is said to be the only Japanese artist on the American stage whose early footlight training was acquired in his native land. It was in order to learn something about western world historic methods that he joined the company. His association with the drama is quite natural; for his father, one of the leading merchants of Kochi, Mr. Hatakenaka's native city, owned the principal theatre there. At the end of his third school year he pleaded with his father to allow him to apprentice himself to an actor—for it is the custom in Japan for the young actor to learn his profession by serving as make-up boy and valet to an established theatrical troupe. From this position he is graduated in time to small pantomime parts. Finally he is allowed to speak, but only after he has attained remarkable proficiency not only in acting but in the allied art of dancing—which in Japan necessitates a rigid athletic training, similar to that undergone by the dancers of the Imperial Russian schools. The elder Hatakenaka, however, was not in sympathy with his son's ambitions, and forbade him even to mention the subject again. Young Sakukichi complied with the letter of this command, but the stage had such a firm grip on him that he could not obey its spirit. He continued to study for the stage, and even played minor parts occasionally when his father was out of town.

A JAPANESE ACTOR OF SERIOUS IDEALS

Sakukichi Hatakenaka, Versed in Oriental Art, Now Studies Western Methods

The one Japanese actor employed in "The Willow Tree" is Sakukichi Hatakenaka, whose vivid pantomimic art as the bird-seller heightens the appeal of one of the most effective incidents of the play. Mr. Hatakenaka is said to be the only Japanese artist on the American stage whose early footlight training was acquired in his native land. It was in order to learn something about western world historic methods that he joined the company. His association with the drama is quite natural; for his father, one of the leading merchants of Kochi, Mr. Hatakenaka's native city, owned the principal theatre there. At the end of his third school year he pleaded with his father to allow him to apprentice himself to an actor—for it is the custom in Japan for the young actor to learn his profession by serving as make-up boy and valet to an established theatrical troupe. From this position he is graduated in time to small pantomime parts. Finally he is allowed to speak, but only after he has attained remarkable proficiency not only in acting but in the allied art of dancing—which in Japan necessitates a rigid athletic training, similar to that undergone by the dancers of the Imperial Russian schools. The elder Hatakenaka, however, was not in sympathy with his son's ambitions, and forbade him even to mention the subject again. Young Sakukichi complied with the letter of this command, but the stage had such a firm grip on him that he could not obey its spirit. He continued to study for the stage, and even played minor parts occasionally when his father was out of town.

THE STANLEY BOOKING CORPORATION

THE following theatres obtain their pictures through the STANLEY BOOKING CORPORATION, which is a guarantee of early showing of the finest productions. All pictures reviewed before exhibition. Ask for the theatre in your locality obtaining pictures through the STANLEY BOOKING CORPORATION.

Table listing various theatres and their current productions. Columns include theatre names like ALHAMBRA, APOLLO, ARCADIA, AUDITORIUM, BALTIMORE, BLUEBIRD, BROADWAY, CEDAR, COLISEUM, EMPRESS, EUREKA, FAIRMOUNT, FAMILY, FRANKFORD, 56TH STREET, GERMANTOWN, GREAT NORTH, IMPERIAL, JEFFERSON, JUMBO, LIBERTY, LOCUST, LEADER, MARKET ST., OVERBROOK, PALACE, PARK, PRINCESS, REGENT, RIDGE AVE., RUBY, SAVOY, STRAND, STANLEY, SHERWOOD, TIOPA, ATLANTIC CITY, LIBERTY BROAD AND COLUMBIA, MARKET ST. Theatre, OVERBROOK, PALACE, PARK, PRINCESS, RIALTO, REGENT, RUBY, SAVOY, SHERWOOD, STANLEY, VICTORIA, ALHAMBRA, APOLLO, ARCADIA, AUDITORIUM, BALTIMORE, BLUEBIRD, BROADWAY, CEDAR, COLISEUM, EMPRESS, EUREKA, FAIRMOUNT, FAMILY, FRANKFORD, 56TH STREET, GERMANTOWN, GREAT NORTH, IMPERIAL, JEFFERSON, JUMBO, LIBERTY, LOCUST, LEADER, MARKET ST., OVERBROOK, PALACE, PARK, PRINCESS, REGENT, RIDGE AVE., RUBY, SAVOY, STRAND, STANLEY, SHERWOOD, TIOPA, ATLANTIC CITY, LIBERTY BROAD AND COLUMBIA, MARKET ST. Theatre, OVERBROOK, PALACE, PARK, PRINCESS, RIALTO, REGENT, RUBY, SAVOY, SHERWOOD, STANLEY, VICTORIA.

CASINO Walnut ab. 8th St. Matinees Daily. Our Audiences Largely Composed of Ladies—There's a Reason. PROCLAMATION NO. 4. LET'S ARGUE THE POINT:—The gentlemen who direct the Columbia Amusement Company long ago realized that clean, witty and scintillating entertainment gains the confidence of the women folk. Once they get to controlling the class of burlesque shown at the CASINO they become the best advertisers. This, because it's a form of light and diverting amusement that pleases the faded business man and the tired housewife or the society woman who seeks relief from the ennuis of social obligations. We invite the women to view next week's offering: MOLLIE WILLIAMS' OWN SHOW. Bright and breezy. Beautifully supplied. With Clean and Amusing Entertainment.

LYRIC OPENING OF THE MONDAY NIGHT SEASON. OLIVER MOROSCO Presents THE LAUGHING HIT OF THE YEAR THE BRAT. By and With MAUDE FULTON and a TYPICAL MOROSCO CAST. PRICES: EVENINGS, 50c TO \$2.00. REGULAR MATINEE SATURDAY, 50c TO \$1.50. TOP, WEDNESDAY EVENING, BEST SEATS \$1.00.

WHICH ONE KILLED EDWARD WALES? WITH Margaret Wycherly AT THE Adelphi TO FIND OUT! YOU MUST SEE THE 13th CHAIR.

WALNUT. EVENINGS 25, 50, 75c, \$1. MATINEES, Tues., Sat., 25c, 50c & 75c. Matinee Today and Tonight—Last Times—THE WHITE FEATHER. Week Com. Mon. Evg., Oct. 1, the Emotional Actress EUGENIE BLAR IN THE FIVE-ACT DRAMA OF LOVE AND INTRIGUE BY W. G. WILLS AND G. COLLINGHAM. "A ROYAL DIVORCE" The Conflict Between Two Women for the Heart of Napoleon A Story of Woman's Devotion to Man That Has No Equal in the Annals of History. MONDAY, OCT. 8. JAMES A. HERN'S "SHORE ACRES"

Table listing theatre programs for the week of October 1 to October 6. Columns include day of the week and theatre names with their respective plays and casts.