

"THE FASCINATING WIDOW," AT WALNUT; BLOSSOM SEELEY, KEITH'S; JANE COWL, STANLEY



BOTH SIDES of the CURTAIN

GENUINELY funny farce, skillfully fashioned, breezily acted in a rare article. Managers cry for it. Audiences revel in it. Box office greet it with rapturous "fair-weather" signals. Every theatrical harvest has its fair crop. Taxes unbaptized of the law this profuse output. Overemphasis on comic satiric involves the shadow of the law. Farces that easily pass Mrs. Grundy's censorious eye, cutting the "fair-weather" strongly dependent on mere extravagance are condemned as "primitive." Numerous restrictions thus narrow the field of endeavor.

It is particularly rare of the native soil in France the subject of marital infidelity pliantly and even daintily treated is sternly available. The less moral quills, the better in the Parisian farce maker's rule. Classic Moliere, stern lover of virtue under the comic mask as he was, applied the doctrine in "George Dandin." The good fall, the bad triumph in that high-lifted old play. Even today, when "lifting the lid" is said to be an exceedingly common practice in America, the advisability of presenting the unexcused "Dandin," masterpiece though it be, before our footlights may be questioned. Our dramatists are commanded to play with fire without exhibiting the foot.

CONFRONTED with situations like this, our native playwrights for the past four or five years have diligently labored to make a task this in revealed merrily rattle plays from Paris flooded our theatre. The droll consists of Hissou and Capus in such pieces as "Never Again," "Oh and The Two Schools" were then "cleaned up" for American consumption. The result was confusion. The native taste of these farces was dimmed by a "cleaning up." The lack of fun-making ingredients attuned to the Parisian taste was apparent even to the uninitiated. The little plays seemed inconsistent, vacuous and sometimes merely noisy.

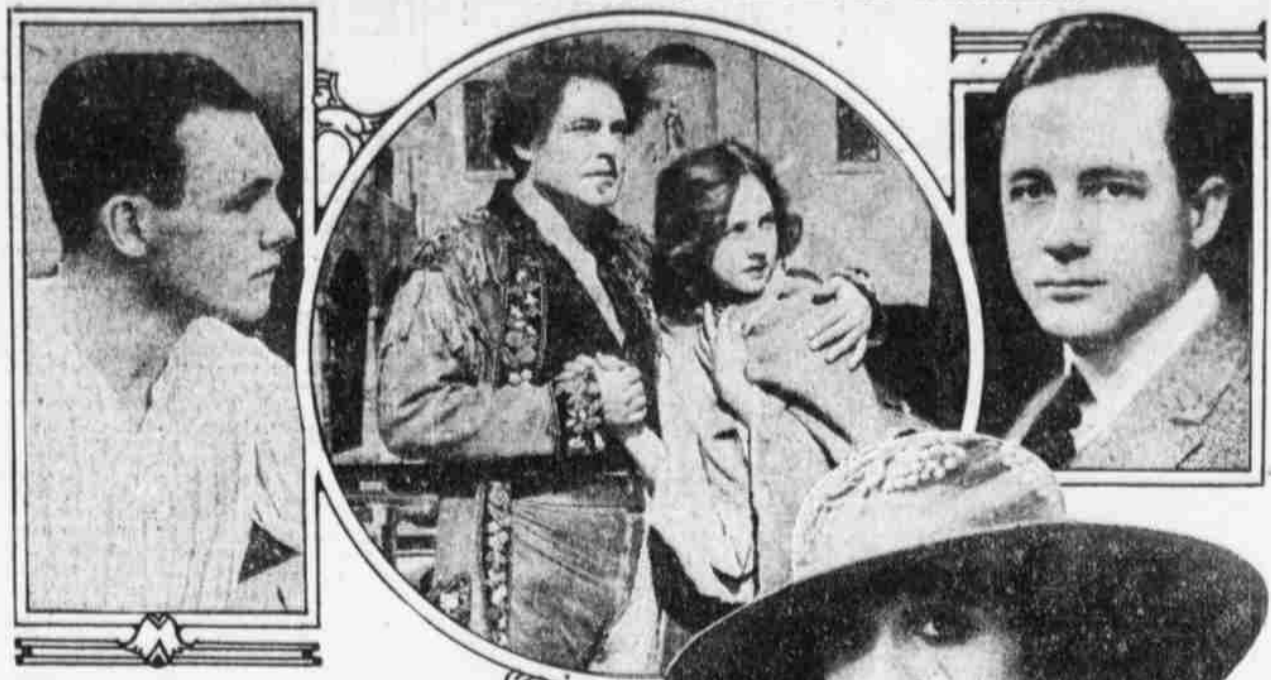
CHARLIE CHAPLIN In his latest offering, "The Adventurer." The popular funmaker is billed for several photoplay actresses next week.

CHAPLIN COMICALLY UNLUCKY AS EVER

Charlie Chaplin's new comedy, "The Adventurer," is well named, if only on the basis of one particular episode in which the Mutual comedian inadvertently dumps a plate of ice cream down the back of a decolletee in the lower foreground.

Florence Reed "Doubling" Once More Harry Raff announces Florence Reed in the second starring screen vehicle in which she has appeared under his management. The title of the new picture is "The Struggle Everlasting," after the stage success of that name written by Edwin Milton Boyle.

FAVORITES IN COMING CELLULOID DRAMAS



Charles Ray in "The Son of His Father" will be a stellar feature of the Regent Theatre's cinema offerings next week.

RUSSIAN MUSIC FOR COMING CONCERTS

Philadelphia Orchestra to Give Modern Slavs a Hearing Next Week

Music Next Week THURSDAY—Reformation Music Festival, Academy of Music, 8:15 p. m. FRIDAY—Philadelphia Orchestra, Academy of Music, 3 p. m. SATURDAY—Zimbalist recital, Academy of Music, 3 p. m. Philadelphia Orchestra, Academy of Music, 8:15 p. m.

The program of Russian music which Mr. Stokowski and the Philadelphia Orchestra are to interpret at the Academy of Music on Friday afternoon and Saturday evening of next week contains only a single number written by Peter I. Tschakowsky. Time was when American music patrons would have considered the English composer a superior genius disproportionately small, for beyond the confines of his native land Tschakowsky's art was once regarded as typically Slavic.

The novelties include excerpts from the opera, "Prince Igor," of Borodin, and the striking "Poem of Ecstasy" of Scriabin, whose "Divine Poem" was performed by the orchestra last season. "The Poem of Ecstasy" received its first hearing at a concert of the Russian Symphony Orchestra in New York, December 10, 1908.



Chester Barnett (above) is a featured player in "The Submarine Eye," billed for the Palace. Jane Cowl (below) appears in her first moving picture venture, "Spreading Dawn," at the Stanley Theatre next week.

The picturesque career of Sam Houston is filmed in "The Conqueror," in which William Farnum and Jewel Carmen (above) will essay leading roles at the Arcadia. Olga Petrova (below) emphasizes "More Truth Than Poetry" in the film play of that title, coming to the Victoria Theatre the latter part of next week.

HARRY LAUDER TO FORSAKE THE STAGE

Comedian Will Begin Farewell Engagement in Philadelphia on October 30

When Harry Lauder concludes his farewell tour of America, he is going back to England to devote his time to speaking and singing to the soldiers on the battle front. After the war he and his wife will retire to their estate in Scotland which he purchased last November for his son, Captain John Lauder of the Argyll and Sutherland Highlanders, who was killed at Arras on December 29, last, hardly a month later.



Jane Cowl (below) appears in her first moving picture venture, "Spreading Dawn," at the Stanley Theatre next week.

Opera Club will be John Philip Sousa's new patriotic work, "The American Maid," scheduled for an early date. The Philadelphia Operatic Society will be heard at the Academy in "Aida," under the direction of Wasall Lepe, on November 28.

WEEPING JANE IS PERMITTED SMILES

Jane Cowl has dried the tears she shed for Mary Turner and Ellen Neal in "Within the Law" and "Common Clay," and will weep no more, for a while at least. For she has departed from the role of persecuted shop girls and serving maids in which she won the name of "Weeping Jane" to play the part of a sweet, romantic girl in the picture version of Basil King's story, "The Spreading Dawn," which will be the attraction at the Stanley Theatre next week.

Dirge for a Deadhead

Advertisement for 'Dirge for a Deadhead' featuring a cartoon character and text about a 'WAR TAX' and 'TICKETS'.

THEATRICAL BAEDEKER FOR THE COMING WEEK

Varied Attractions Billed—"Lonely Soldiers," "Mary's Ankle," "Grass Widow," "Cheating Cheaters," "A Kiss for Cinderella," "Wanderer," "The Brat," Hold Over

ADDELPHI—"Mary's Ankle," diverting farce by May Tully, admirably acted by well chosen company headed by Irene Fenwick and Walter Jones. Also in the cast are Bert Lytell, Leo Donnelly, T. W. Gibson, Zella Sears and Adelaide Price. BROAD—"A Kiss for Cinderella," deliciously whimsical translation by J. M. Barrie of the deathless fairy tale in terms of Zeppein-riden London. Fun, pathos and satire are charmingly combined. Maude Adams has the leading role in a fine cast. GARRICK—"Cheating Cheaters," quick moving melodramatic farce, replete with surprises and startling climaxes. Max March in the author. In the company are Evelyn Vaughan, Edouard Durand, Sydney Booth, James C. Marlowe, Maryin Albon and Frank Monroe.

AT POPULAR PRICES WALNUT—"The Fascinating Widow" an entertaining comedy with music that has a certain amount of success in this city. Thomas Martell, interpreter of feminine character, has a dual role, pleasantly recalling the farcical methods of "Charley's Aunt." METROPOLITAN OPERA HOUSE—"The Wanderer," elaborate biblical spectacle, adapted by Maurice V. Samuels, staged by David Belasco and interpreted by a company of sterling actors, among which are numbered James O'Neill, Nance O'Neill, Charles Dalton and Frederick Lewis.

STANLEY—"The Spreading Dawn," with Jane Cowl, a Goldenwyn picture, and "The Son Brothers' production, and Charlie Chaplin in "The Adventurer." All week. PALACE—"The Submarine Eye," All Chaplain in "The Adventurer." All week. ARCADIA—"The Conqueror," with William Farnum, Fox production, directed by R. A. Walsh, All week.

KEITH'S—Blossom Seeley and her "Jazz" band; Lucille Cavanaugh, in artistic dances; Olga Boris, Russian pianist; Lester, ventriloquist; Lester Crawford, and Helen Broderick in "A Little of This and a Little of That"; Three Jahn, gymnasts; Tom Keeney and Ethel Burt, in a farce; Charles and Adelaide Wilkins, eccentric dancers in "Crying Anarchy." GRAND—Frederick V. Bowers, in a scenic song review; Wilson Aubrey Trio, Arnold and Taylor, in songs and dances; the Clockers, water jugglers; Struble and Slavic in "The Streets of the Germans," official war films.

COLONIAL—Charles Nichols and company in a satire entitled "Preparedness," Leon Alexander, in "The Three Hottest," John Clarke and company, Boyle and Brown, the Josie Flynn Minstrels, and "The Man From Painted Post," photoplay with Douglas Fairbanks. WILLIAM PENN—"Two Many Sweethearts," musical comedy with "Slimy Kellum," a diversity of vaudeville acts and "Baby Mine," photoplay, last half of week. MADGE KEENEY, first half of week. "Fashions a la Carte," with Hugo Jansen; Steppa and Cooper, gypsy songsters, and "The Adventurer," with Charlie Chaplin, last half of week.

GLOBE—"The New Buyer," with William Bowen, a musical comedy; A. Fields and company in "The Misery of a Handsome Man," with Charles K. Williams, and "The Hutchinson and Company, Rice and French, Weber and Redford, "The Five Musical Jaks and a Queen." BROADWAY—"The Showboat Cabaret," with Felder and Facker; Lawrence Grant, in "The Final Arbitrator"; Roberts and Fulton, Kershlake's pigs, and "Baby Mine," photoplay, last half of week. "The Follies of Broadway," with Madge Keeney; first half of week. "Fashions a la Carte," with Hugo Jansen; Steppa and Cooper, gypsy songsters, and "The Adventurer," with Charlie Chaplin, last half of week.

CASINO—Barney Gerard's "Follies of the Day," The chief burletta is entitled "The Man From Painted Post," photoplay with Douglas Fairbanks. NIXON—Carrie Thatcher and company, in "The Way Out," a sketch with George Barbier, in "The Showboat Cabaret," and Shelley, Mary Door, Lohse and Sterling, the Sigfranz Troupe, bicyclists, and "Baby's Diary," photoplay, with Marguerite Clark.

SHUBERTS EXPAND IN PHILADELPHIA

Acquire Chestnut Street Opera House and Will Erect Handsome New Broad Street Playhouse



MME. GALLI-CURCI The noted coloratura soprano, to make her first Philadelphia appearance this season with the New York Symphony Orchestra.

WEEPING JANE IS PERMITTED SMILES

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Musical Features at the Stanley Patrons of the Stanley Theatre find ample pleasure in the playing of its excellent concert orchestra and special hours have now been assigned for the musical features of this theatre's program.