

"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. Farces that easily pass Mrs. Grundy's censorious eye, cutting the "primitiveness" 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 eye. 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 give us a new and better farce. The result was confusion. The native farce of these years was dimmed by a sea change. 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 theatres 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. Modest Altschuler, the conductor of that organization, has done much in the interest of Scriabin, and he is responsible for the statement that in this work the composer has sought to express something of the emotional side of his philosophy of life.

THE city's two active operatic organizations are now busily preparing for their opening bills. The offering of the Behrens



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.

Russian group of composers. At the time of his death, in 1887, Borodin had completed only the prologue and the first two acts of the opera. The completion of the work was undertaken by Rimsky-Korsakov and Glinka.

In addition to the orchestra's offerings, several other musical events promising artistic stimulation are now in prospect. This afternoon in the Academy of Music, the most popular of violinists now before the public, plays a characteristic program including several of his own delightful compositions, and works by Bruch, Beethoven, Tartini, Bach, and Wieniawski. On Thursday evening, October 25, the various Protestant communities of the city will unite in a music festival commemorating the four hundredth anniversary of the Reformation. Mendelssohn's "Reformation" symphony and Bach's Suite No. 3 in B minor will be given by the Philadelphia Orchestra under the direction of Leopold Stokowski.

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 Argyle and Sutherland Highlanders, who was killed at Arras on December 29, last, hardly a month later.

HARRY LAUDER TO FORSAKE THE STAGE Comedian Will Begin Farewell Engagement in Philadelphia on October 30

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It is largely the loss of this son which has caused Lauder to abandon his stage career at its zenith. Lauder's life was wrapped up in this boy—his only child. He never tired of talking of him.

Lauder's tastes are extremely simple; he never courted or enjoyed ostentation. To him a bit of home, a blazing fireplace, and an old pair of slippers and a pipe far outshone the glories of the most palatial hotel, but for John he wanted everything that could be obtained by money or power, and for John he toiled and saved, and was ready with the fruition of his hopes when the world war changed everything.

Mr. Lauder will make his last Philadelphia appearance at the Academy on October 30, and November 1 and 2.

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

CONTINUING ATTRACTIONS ADELPHI—"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 Alston and Frank Monroe.

FOREST—"The Grass Widow," new musical comedy, with well written score by Louis A. Hirsch, Channing Pollock and Renold Wolf devised the book. Natalie Alt, Victor Morley, Otis Harlan and Jess Dandy are chief interpreters. LITTLE THEATRE—"Lonely Soldiers," polished English comedy, concerning lighter aspects of England in wartime. Margaret Anglin, one of the most richly endowed of American actresses, lends distinction and charm to the leading role. LYRIC—"The Brat," final week here of Maude Fulton's enjoyable comedy from her own pen. The piece is particularly notable for the naturalistic flavor of its breezy dialogue. John Findlay, Frank Kingdon, Edmund Lowe and Percival T. Moore assisting players.

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.

AT POPULAR PRICES WALNUT—"The Fascinating Widow," an entertaining comedy with music that has a certain amount of success in this city. Thomas Martelle, interpreter of feminine character, has a dual role, pleasantly recalling the farcical methods of "Charley's Aunt." ORPHEUM—"Bringing Up Father Abroad," a musical comedy, based on the popular cartoon series by McManus. John Cain, Blanche Newland and Marion Benson have leading parts.

FEATURE PHOTOPLAYS STANLEY—"The Spreading Dawn," with Jane Cowl, a Goldwyn picture, and "The Son Brothers' production, and Charlie Chaplin in "The Adventurer." All week. PALACE—"The Submarine Eye," with William Farnum, Fox production, directed by R. A. Walsh. All week. VICTORIA—"This is a Life," with George Walsh, first half of week. "More Truth Than Poetry," with Olga Petrova, last half of week. Charlie Chaplin in "The Adventurer," Monday and Tuesday. "Paradise Garden," with Harold Lloyd, Wednesday and Thursday. "The Son of His Father," with Charles Ray, Friday and Saturday.

STANDARD—"The Trouble Buster," with Walter Martin and Jackie Chaplin, in "The Adventurer," first half of week. "Arms and the Girl," with Billie Burke, last half of week. LOCUST—"The Man From Painted Post," with Douglas Fairbanks. All week.

VAUDEVILLE 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 Anecdotes." 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 and Willard, the "Three Tomcats," 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 Kennedy," first half of week. "Fashions in a 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 Douglas Fairbanks, and "The Hutchinson and company, Rice and Hutchison, Weber and Redford, "The Five Musical Jakes and a Queen." BROADWAY—"The Showboat Cabaret," with Heider 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 Kennedy; first half of week. "Fashions in a Carte," with Hugo Jansen; Steppa and Cooper, gypsy songsters, and "The Adventurer," with Charlie Chaplin, last half of week.

NIXON—Carrie Thatcher and company, in "The Way Out," a sketch with George Barbier, in songs and dances, and Shelley, Mary Door, Lohse and Sterling, the Sigfranz Troupe, bicyclists, and "Baby's Diary," photoplay, with Margaret Chase. PETTICOAT MINSTRELS—the Hall Players, Ed Gingers, juggler, first half of week. "Nearly a Detective," a farce; Kaufman and Lillian, Spiegel and Jones, Hershkowsky's Pigs, last half of week.

BURLESQUE CASINO—Barney Gerard's "Follies of the Day," The chief burletta is entitled "The Man From Painted Post," with Douglas Fairbanks.

SHUBERTS EXPAND IN PHILADELPHIA Acquire Chestnut Street Opera House and Will Erect Handsome New Broad Street Playhouse

Prevailing rumors concerning the disposition of the Chestnut Street Opera House and the new Chestnut Street Playhouse, which is now under construction, have been completely verified in an official announcement from the Shuberts. Messrs. Shubert have leased the Chestnut Street Opera House from the University of Pennsylvania, the owners, and \$100,000 will be spent in remodeling and rebuilding this historic old theatre. The Opera House will again be the big musical showplace, and the new Chestnut Street Playhouse will be produced under the Shubert management. The Shuberts will also build the new theatre located at Broad and Manning streets in Philadelphia, which will be named the Sam S. Shubert Memorial Theatre in memory of Sam S. Shubert, founder of the firm and brother of Leo and J. J. Shubert. The approximate cost of this theatre will be \$1,000,000. The following playhouses here will therefore be managed by the Shuberts: the Lyric, Adelphi, Chestnut Street Opera House and Sam S. Shubert theatre.

"Oh, You Shakespeare," and exhibits the Bard as a critic of modern stage entertainment. Gertrude Hayes, Frank MacKey and Chester Nelson are in the cast. TROCADERO—"Some Babies," a potpourri of melodies, dances and farcical situations. The "Symphonies" Doyere and her twenty "Symphonies" will play a special terpsichorean feature of the bill. GAYETY—"The Army and Navy Girls," in a melange of the funmaking, dancing and vocal features. The burletta is by Wells and Weston. Elsie Maina, Evelyn Ferris and Azata are in the feminine contingent.

MINSTRELS DEMON—Long established company of blackface comedians sustaining the American traditions of minstrelsy. "Scenes in Camp Dix, Camp Meade and Wrightstown" is a leading play. Selections from "The Bohemian Girl" are also billed in a lively operatic burlesque.

COMING ATTRACTIONS OCTOBER 28—BROAD—"Come Out of the Kitchen." FOREST—"Ziegfeld Follies." GARRICK—"The Boomerang." LYRIC—"Eileen." WALNUT—"So Long Letty." KEITH'S—Freddie Santley and Florie Milership.

NOVEMBER 12—FOREST—"Rambler Rose." NOVEMBER 15—BROAD—"Captain Kidd, Jr." KEITH'S—Eddie Leonard and company.



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 Once Tearful Miss Cowl Cheers Up in "Spreading Dawn" Cinema

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 roles 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.

This will make her first screen appearance here as a Golden Star. Jane Cowl without tears is like John Drew without a dress suit. Yet Mr. Drew in "The Will" and "Pendennis" very successfully departed from his customary evening dress and Miss Cowl is said to have just as successfully laid aside her tears.

In "The Spreading Dawn" Miss Cowl is seen as a society belle of New York in the early '80s, when hoopskirts were the fashion and romances and war were the chief activities. As the daughter of one of New York's first families she marries an officer in the army and the trials that follow come near crushing her faith in love and romance. In the end they prevail. But while she sheds no tears Miss Cowl is not without her emotional moments.

For those few who remember the days of the Civil War period "The Spreading Dawn" will serve as a reminder of New York when it nestled snugly on the lower tip of the Manhattan Island and when Germantown seemed widely separated from Philadelphia. As Patricia Vanderyp, the new film star is seen first as a romantic girl and then as the wife of an officer. After the marriage there creeps into her mind suspicious thoughts, there by her jealous husband, and finally the disappointment in the death of her husband under circumstances which shatter her faith in love. And so down through the years into old womanhood she retains this disability until the romance of her niece brings about the solution of her own.

Musical Features at the Stanley Patrons of the Stanley Theatre find emphatic 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. At 3:05 in the afternoon and 9:05 in the evening, the bill will be devoted to numbers requested by patrons, and at 8:45 in the afternoon and 7:30 and 9:45 in the evening the classical overtures will be rendered. The interpretation of these numbers directed by Harry W. Meyer and Director Adria Wajoy will alternate.

Dirge for a Deadhead

(With apologies to George H. Baker.) (According to the new Federal Tax law, a tax of 10 per cent of the regular purchase price of a theatre ticket will be imposed on theatre passers.)

WAR TAX Lay him low, his graft is done; What to him is Klaw or Frohman, Matinee or evening fun, Special favors from a showman? Lay him low, lay him low! What are passes bought with dough? What is art without a "slow"? Lay him low! Valiantly he fought his fights Past the ticket-taker's "chopper." Even on "standing only nights" He would scorn to "come a cropper." Rain or snow, rain or snow; Could not keep him from the show. Where the graft was would he go In the snow? Wrap him in a gaudy sheet, Advertising plays he's barred from As a "free-for-nothing" treat. "Ware the tax his purse is scarred from! War is woe, war is woe, When it makes all passes so. That "mazuma" taints their glow. War is woe! Leave him to lament the day When he nodded to the picket And proceeded on his way Free from taxes on his ticket. Sherman said, Sherman said, Sherman was like a region red. Words that echo in our head, Sherman said! H. T. C.