

THE WEEK: "THE BOOMERANG," "COME OUT OF THE KITCHEN," "EILEEN," "FOLLIES," "LAUDER DONS



Apologists for miniature playhouses have for several years laboriously attempted to inspire in the American public a sympathy for "intimate drama" presented amid sympathetic surroundings.

Amusement houses, and inexpensively run, were chivalrously instruments of salvation. Failure to survive—a rather common occurrence—was usually ascribed to bad judgment in the choice of plays or incompetent interpretation.

Such a chance to prove the potency of its art is now granted to Philadelphia's Little Theatre. The house has had a checked career.

Three times indeed the bright star of art did rise at the Little Theatre only to be extinguished by the "fell clutch of circumstance." "The Yellow Jacket" visited the playhouse too early in the season.

But none of these attempts to justify the Little Theatre's existence had quite the distinction of the endeavor now being made by Margaret Anglin in "Lonely Soldiers."



MARGARETE MATZENAUER Philadelphia Orchestra soloist.

LAUDER DONS "LIGHT BRIGADIERS" SHAKO Souvenir of Balaklava Charge Now Owned and Worn by Scotch Comedian

The big fur shako, or Scotch bonnet, that Harry Lauder, who comes to the Academy on Tuesday, wears for one of his character roles, has an interesting history.

The rest of his military costumes were presented him by the First Battalion of the Argyll and Sutherland Highlanders, now known in the war as Lauder's Own.

Manager William Goldenberg, of the Victoria, reports that the Liberty Loan in Thursday's parade had its humorous side as well as its serious aspects.

of miniature playhouses. Notwithstanding being systems that are in some ways vast improvements over the old chaotic routings of staid, interesting attractions are still occasionally homeless.

The long runs now in vogue here naturally reduce the number of attractions each season. Starting as it may seem to "back" citizens, Philadelphia actually needs more first-class playhouses in her theatre district.

But the scope of the talented star's abilities is one of the loftiest on the American stage. Attestation of this is easily found in recollection of her Ruth Jordan in "The Greek Dilemma."

"I should be stated that Miss Anglin herself regards the play merely as a feature of a varied repertory which she is eager to build up.

"These are rather perilous times for the stage," she writes in a letter to the public this week, "and yet I believe that some of the highest forms of art have a chance for existence in spite of the war."

"WHAT about Shakespeare?" queried the interviewer. "Well, of course," smiled Miss Anglin, "I would rather prefer his comedies than anything else.

"I am aware that so far as the hardy and conventional hit. But concerning this is a conventional hit. But concerning this is a conventional hit.

MEANWHILE, much scintillating comedy technique is being expended on the winsome Betty, of "Lonely Soldiers."



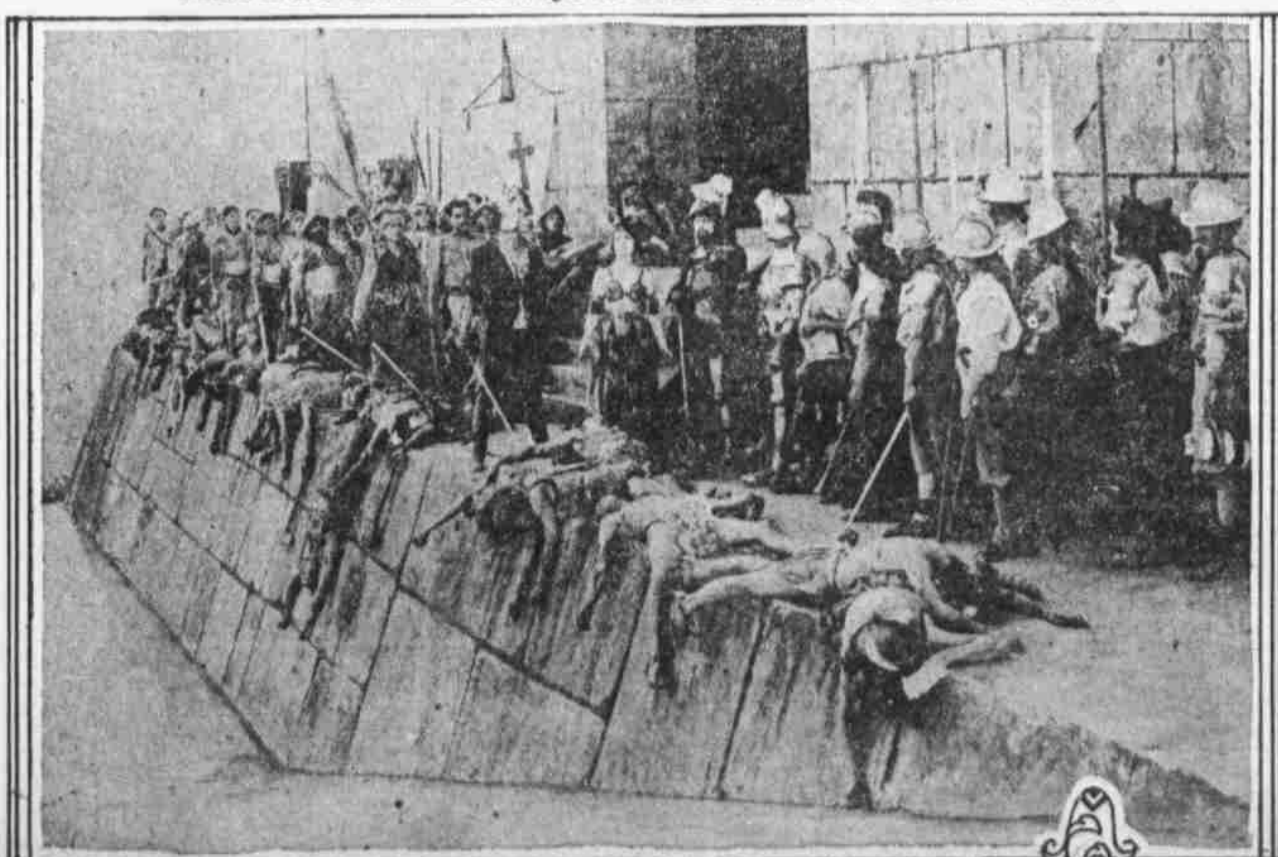
"Magda," with Clara Kimball Young (above) will be the feature film of the Victoria's bill. "Thou Shalt Not Steal," exploiting Virginia Pearson (below) will be on the Nixon's program.

AZTEC FILM EXACTS 'FUSS AND FEATHERS' But Accurate Plumage Garments for New Farrar Movie Are Eventually Secured

When the Aztecs in the time of Montezuma decided that woven feather cloaks were to be the sign of the nobility, they did not count the trouble they were to cause future generations.

For three months before the actual filming, of the picture Director De Mille's research department was at work in libraries and museums, and even Mexico itself was invaded, in order to secure photographs of the ruins of ancient Aztec palaces.

AZTECS AND CONQUISTADORES IN THE FILMS



The above scene from the spectacular drama of old Mexico, "The Woman God Forgot," in which Geraldine Farrar will be featured next week at the Stanley, interestingly foreshadows the effectiveness and appeal of this new motion picture illustrative of the stirring days of Montezuma and Hernando Cortez.

"Like We Don't Like It"

"HE DON'T" and "between you and I" Are common enough on our stage. Their lapses, though none can deny, Are thickly encrusted with age.

gowns were required for the Aztec Emperor and six for his daughter. A hundred and twenty feathered cloaks for the nobles and the court—two hundred feathered shields, and four hundred feathered spears and other war implements, were as nonchalantly ordered by the director as if the feathers were the easiest things in the world to obtain.

THEATRICAL BAUDEKER FOR THE COMING WEEK

Liveliest Monday Night of the Season in Prospect—Four New Attractions, Representing Contrasting Amusement Fields, Will Be Offered

GARRICK—"The Boomerang," highly successful comedy of American life by Winchell Smith and Victor Mapes. Original New York cast intact includes Arthur Byron, Martha Hedman, Wallace Edginger, Ruth Shepley, Gilbert Douglas and Katherine Keys.

LYRIC—"Eileen," operetta with an Irish atmosphere. Book by Henry Blossom; score by Victor Herbert, who very appropriately happens to have been born in the Emerald Isle. Many melodious airs highly typical of the fecund composer are promised.

BROAD—"Come Out of the Kitchen," heralded as a sunny and engaging comedy, well suited to the talents of winsome Ruth Chatterton, who enacts the stellar role. Auxiliary players are Bruce McRae, Raymond Waldron, Robert Ames and Mrs. Charles C. Craig.

ACADEMY OF MUSIC—Harry Lauder in songs and characterizations. Farewell tour of this distinguished Scotch comedian. Engagement here includes matinee and evening performances Tuesday and Thursday, and a final evening bill Friday. No performances Wednesday.

LITTLE THEATRE—"Lonely Soldiers," brilliant drawing, gently satirizing the humor of wartime in an English manner house. Margaret Anglin, distinguished alike in airy comedy or emotional drama, essays the principal role.

METROPOLITAN OPERA HOUSE—"The Wanderer," vividly acted and magnificently staged biblical spectacle. Patronage of this elaborate production shows no signs of diminution.

WALNUT—"So Long Letty," a lively musical play based on the amusing comedy, "Thy Neighbor's Wife." Oliver Morosco makes the production, which is enhanced in appeal by a capable cast including Gladys Lockwood, Jack Pollard and Jean Temple.

ORPHEUM—"The Fascinating Widow," a musical comedy illustrative of the effective theme of mistaken identity. Thomas Martelle, in the stellar dual role, appears as a college youth and also as sprightly feminine character that gives the piece its title.

STANLEY—"The Woman God Forgot," an artful picture depicting the days of the Mexican Montezuma and the invasion of the Spanish conquistadores. Geraldine Farrar has the leading role and Theodore Kosloff a prominent male part.

PALACE—"Fighting Odds," with Maxine Elliott and Charles Barton, first half of week. "One Hour," with Zena Keefe and Alan Hale, latter half of week.

VICTORIA—"Magda," with Clara Kimball Young, all week. ARCADIA—"Camille," a William Fox film play based on the younger Alexander Dumas's classic drama. Theda Bara will essay the name part.

REGENT—"Pay Me," with Dorothy Phillips, Monday and Tuesday. "More Truth Than Poetry," with Olga Petrova, Wednesday and Thursday. "The Man From Painted Post," with Douglas Fairbanks, Friday and Saturday.

STRAND—"The Narrow Trail," with William S. Hart, first half of week. "The Call of the East," with Sessue Hayakawa, latter half of week.

DELMONT—"Jack and the Beanstalk," with children as players. Fox production. LOCUST—"The Trouble Buster," with Vivian Martin, first half of week. "Arm and the Girl," with Billie Burke, last half of week.

VAUDEVILLE REITH'S—"The Girl of the Magnolia," a mélange of song and dance, introducing Frederick Santley and Florrie Millership; Percy Haavoll, in the comedy "Heartsease"; Frank Moore and Joe White, in "Marguerite Farrell, Impersonator"; Grace Carlyle and Jules Blomer, in a musical act entitled "The Composer"; the "Stamper Riders"; "The Boy and the Girl," a song spectacle; Max Elmore and Violet Carter, Billy Potter and Effie Hartwell.

GLOBE—"Butch" McDevitt, "the millionaire for a day," in a monologue; Fred Heider and Nettie Packer in "The Side-walk Cabaret"; Joe Greenwald and company, "Lots and Lots"; Kaufman and Lillian, Barlow and his dancing dolls, "Hetting Betty's"; Olson and Johnson, the Hall Players, Ott and Bryan and Ed Ginzburg.

CROSS KEYS—"Chevonne Days," Al Fields and company in "The Misery of a Hand-some Cab"; "Three Melody Plends," "Beauty is Skin Deep," a sketch; Walker and Blackburn, first half of week. "Melody Lane," a musical act; Roberts and Fulton, Hawley and Bellair, Willard Hutchinson and company, Three Tivoli Girls and Rice, Elmer and Tom, latter half of week.

BROADWAY—Lew Golden's musical comedy, "Sherman Was Right"; Burns and Fradette, Willard Hutchinson and company, Summers and Morse, Rice, Elmer and Tom, and Countess Charming; a photoplay, first half of week. "Chevonne Days," Al Fields, Walter Neland and company, Jenks and Allen and "The Hungry Heart" photoplay, latter half of week.

EMPIRE—Hyman Adler and company in the dramatic playlet, "The Miser's Dream"; Sampson and Douglas, Three Tivoli Girls, Monroe and Gray, first half of week. "The Jung Girls," Summers and Morse, Charles Loder and company, Walker and Blackburn, latter of week.

WILLIAM PENN—Al Hoyt's Minstrel, Moratt, Tate and Moratt, Cy Jinks and Miss Allen, the Wilson and Aubrey Trio, and the "First of Tough Luck," photoplay, first half of week. "Oh, You Jazz-land," musical act; Whipple and Huston, De Light, Stuart and Hardy, Burns and Fradette, and "Broadway Arizona," photoplay, latter half of week.

COLONIAL—Chinko and Minnie Kaufman, in a juggling act; Barry and Woolford, Great Howard, ventriloquist; Steppe and Cooper, Sophy and Everett, the Terrys and "Outcast," photoplay.

NIXON—Three Rossell, instrumentalists; Golden Troupe, Russian Lanciers and vocalists; James Grady and company in "The Toll Bridge"; Leonard and Willard, in "Seldom Inn"; Ollie and Fanny Vanina, Tivoli and "Thou Shalt Not Steal," photoplay.

GRAND—"The Near Patriot," comedy sketch, with Charles Nichols; Cummings and Shelley, Mary Door and Sister, Heeman and Anderson, skaters; Arnold and Shurens, acrobats, and second episode of "The Retreat of the Germans," official war pictures.

BULESQUE CASINO—"The Star and Garter Show," a potpourri of comedy girls, enlivening comedians, tuneful music, vaudeville specialties and farcical situations. The

COMING ATTRACTIONS

NOVEMBER 1—ADELPHI—"Good Gracious Annette" KEITH'S—Eddie Leonard, Edna Angell

NOVEMBER 11—REITH'S—Adelaide and Hughes, Courtney Sisters

NOVEMBER 19—BROAD—"Among Those Present" DECEMBER 2—BROAD—"Pollyanna"

"A Daughter of the Gods" Coming Back

Arrangements have been perfected whereby the Stanley Company has secured the rights to exhibit the elaborate William Fox production, "A Daughter of the Gods," featuring Annette Kellermann, in this city.

In this picture splendid scenes follow one another in rapid succession, ending with an effective climax, in which after a battle between armed hosts, an entire city is burned to the ground.

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PACIFIC LANDS ARE HOLMES'S NEW TOPIC

Distinguished Travelogist Will Describe Isles and Littorals of Globe's Greatest Ocean

"Around the Militant Pacific" is the comprehensive title of the coming series of Burton Holmes' Travelogues. For more than seven months Mr. Holmes has sailed the waters of the greatest ocean in search of new realms to conquer with his rapid-fire cameras.

No one can quite realize the significance of the word "militant" without stopping to consider that Mr. Holmes' voyaging for thousands of miles was done on ships which showed no lights at night, which sailed secret and zigzag courses, which dogged suspicious-looking strange craft and which were watched over every moment by units of the British and Japanese navies.

Mr. Holmes spent last summer on one of the longest journeys of his twenty-five years of travel to add something new to his already large repertoire of world subjects. His coming series, complete in ten installments, will feature "The South Sea Islands (Phil, Tonga, Samoa and Hawaii in 1917), "Japan in 1917" and "Alaska Today."

For years Mr. Holmes has wanted to see northern Japan, but has never had the opportunity until this summer; as a result, he will present to his patrons a Japan never before touched on by him—a Japan of bewildered aborigines, whose costumes and surroundings differ materially from any Japan about which he has previously told. "The Alaska of Today" is not only the Alaska of the "golden yesterday," but of the agricultural, botanical, Midnight Sun Alaska, the Alaska whose dog-sleds has yielded to the Pullman car, where the glories of snow-capped mountains are contrasted with giant strawberries and raspberries and apples, where the romance of the golden days still remains, but where Uncle Sam is building and running railways for the Red Sea.

Gold is now energetically taken out of the ground by raising wheat, potatoes and lupines, as well as by mining.



THEDA BARA Film star of "Camille" at the Arcadia next week.