

MORE HOUSES LIGHT UP FOR NEW THEATRICAL SEASON—VARIETY OF OFFERINGS THIS WEEK

THE PLAYGOER'S WEEKLY TALK Observations on Plays and Photoplays of Interest to Philadelphians

THE Philadelphia theatrical season is open, even though it took three nights to open it. One might say, in view of a couple of the inaugural offerings, that it is wide open beyond the traditional jump-off on account of the actors' strike, it would do little to quicken into the speedy stride which brought these houses into the line of march, the Walnut, the Shubert and the Adelphi. These will be joined by the Forrest on Monday night with a Dillingham musical show "She's a Good Fellow."

The Chestnut Street Opera House will fall in the following week, after a pre-seasonal dash into moderns, with a Gilbert & Sullivan opera as well as the farcical with "Three Faces East," and the Broad with Mrs. Fiske's company, and it is a fairly safe bet that the Lurie will be keeping step with them, though no attraction has yet been announced.

THE actors' strike has been settled. Both sides were ready to meet on the ground. Both sides are seeing the sense of it. The strike was not to attract war cries from the opposition. The time element is not the "Battle of Blenheim" with the loud pedal on the line. It was a famous victory. Every body is so busy, so busy that the public, which was facing long, dreary evenings at home. Every body says so, especially fatigued mercantile magnates.

TWO of the shows put on this week are directly aimed at reducing the lassitude of the average man and his weary society spouse. They are planned and speeded along the lines that are supposed to appeal to these somewhat mythical persons, as if all theatre-goers and play lovers were so standardized. One of them, "The Unkissed Bride," at the Walnut, is frank about what it is. Its title proclaims it. Audiences who do not like that sort of thing can see the keep-off-the-ice sign in front of the box office. The ice is thin but nobody splashes through and gets wet. "The Unkissed Bride" is one of the new family type of dramatic entertainment. It is of the same type and intention as "Twin Beds," "Parlor, Bedroom and Bath," "Up to Mabel's Room," etc. There is apparently no housing shortage in farces. It is not refined but it is not shocking. It happens to be brisk in movement and breezily acted. It is particularly public knows it for what it is and it is labeled plainly for the rest of the public.

THE other, "Sinbad," featuring Al Jolson, at the Shubert, is not candid. It bills "the world's greatest entertainer" in a "big musical production." Nothing here to indicate the character or lack of character of the show. The star makes a remark over the footlights about \$2.50 as the price of admission. Persons who have that much taken away from them for a seat might certainly have at least a hint of the discomfort and blishes they are paying for.

"Sinbad" when it is not dirty is dull. The cleverest and cleanest thing in the show is the troupe of trained dogs. Probably there would be a canine actors' strike if they could understand English. For what is objectionable in "Sinbad" is forthright, plain, unvarnished and rubbed right in so that there will be no pretence of a mistake about the meaning. The occasional insinuation and innuendo which is used to spice some musical comedies and which is a part of "Sinbad," this art-form has no part in "Sinbad." The slogan is "I dare you not to understand, no matter how poor a fish you are." And most of the time the audience can say to the artists, "I dare you to make me laugh." I dare you to make me laugh. High priced entertainers and gorgeous trappings make what is median of "Sinbad" salacious de luxe. But they do not make it any the less tiresome or tolerable.

In New York a somewhat large class of gay showmen, somewhat large grown up that must be such stuff. Such "typical" show as "Sinbad" would be better confined to the place of its origin. The quarantine could be invoked against it. Why distribute its corrupting influence throughout the big cities of the land? Mr. Jolson has a surplusage of personality. He works hard. He can speed a song across the footlights. It's a shame he doesn't employ his undoubted comic sense in a more worthy cause. His wit is both clean and amusing. It has been, frequently, in the past.

"TOBY'S BOW" is just a fairy story in modern binding. There is nothing unexpected about the course of its events, once the situation of a New York novelist, famous and insolent, in the home of an aspiringly literary daughter of Dixie is established. It is like reading the retelling of a familiar tale—the ending does not matter, but one is interested in the novel way in which the theme is developed. It is a pretty little, light comedy, humorously acted. Restoration of George Marion to character acting is a worth while achievement. He is as good an actor as he is a stage director, under which bushel he has concealed his histrionic ability for many seasons.

PROBABLY the greatest defect which can be found in the movie industry today can be attributed to the rapidity with which the manufacturers of film entertainment have introduced a new type of film. It is all the fault of the system which is known as the "contract plan," and requires a certain number of subjects each week. A comparatively short time ago the manufacturers were turning out productions at the rate of a story a day, but some sagacious producers have sensed this mad speed. Of course it is hardly necessary to state just how inferior these carefully contrived celluloid rush pictures are.

Although many of them are still being ground out in the studios and are being offered at first class prices, the trade is now veering from the hasty production. In this type of film the experts at the laboratory have made up what is known as "duplicate" or "doctored" film in order to save money as per contract schedule.

able, unable under the pressure of time demands to wait for retaking of unsatisfactory scenes. This explains the obvious unevenness of some recent plays, discrepancies in them and lack of logic or consecutiveness. Moviadom will be infinitely better off with the abolition of the time check on scene releases. Authors and playwrights revise and revise to attain unity and other effects. Revision is, of course, more expensive in cinematograph, but speeded up reproduction of machinery made film will be even more costly to the producer, by the time he is dusting the public for their products.

PLAYGOERS who attend the performance of "Toby's Bow" will find a familiar name in the cast when John M. Washburne appears on the stage. Mr. Washburne was born in Boston and has been before the public as a player so long that he will not admit just how many years ago. Readers who remember "The Laneshire Lass" may be able to figure it out, for he admitted the other night his first part was played in that production, though personally we are too little to remember so far back.

Our first and joyous memories of Mr. Washburne are as the wretched of wicked villains in the plays written and produced by Lincoln J. Carter. These were things like "The Days and those plays." The seasons were long and the pay was good, and this actor at least had an eye to the future and the pay envelope. So many of the folks who used to go to the good old melodramas will probably remember him, even though they, as his actor, have grown out of them with age.

Following his melodrama days Mr. Washburne played in "The White Swallow" for several seasons and then went into stock work. Stock company engagements also proved profitable, and he continued in this work until the present. He has more, and as they did an actor, and then he went into comedy. He appeared with Norma Talbot and then became associated with the late Sidney Drew, whom he supported in his many famous one-act comedies. When Richard Walton Tully brought Sidney Drew back to the speaking stage in "Her Sister," Mr. Washburne was in the company and remained with that time company until he passed away. He is familiar to two generations of playgoers, the patrons of the "mollers" of the past and the movies of today.

He confesses he couldn't play Jack Dalton any more with a dress suit and an iron mustache.

WE ARE glad the actors and managers reached an armistice and are signing a covenant after their great war in time to permit Mrs. Fiske's name to be spelt out electrically over the Broad on the 22. "Mickey" Nelly, the young Philadelphia playwright, gives this distinguished actress a role different from any offered in her varied career. This difference is explained by the youthful author of the play.

"Mrs. Fiske is at last playing herself," says Mr. Eyre, "and that's why Nelly's character of Nellie Daventry forces her to be more essentially Mrs. Fiske than she has ever been in any role she has essayed."

"Mrs. Nelly" is the normal woman, happy in the fulfillment of a love dream, always right in her heart and "never too old to dance."

"I may die some day," bursts out the irrepressible Nelly, "but I'll need the irrepressible Nelly, who she dazzles and fascinates; she who has found the secret of eternal youth."

Mrs. Fiske, like Lillian Russell, certainly lives up to Nellie Daventry's reputation to the years. But we feel that Mrs. Eyre is making a pair of "foxgloves" (whatever the plural is in "faux") (whatever the plural is in "faux") at last and that the role forces her to be more essentially Mrs. Fiske than she has ever been.

For seasons now play reviewers have been charging Mrs. Fiske with always playing Mrs. Fiske, no matter what her name in the drama might be or when its period or where its locale. Iteration of this very conventional criticism, we were given to understand seasons ago, was the one thing which made the start possible, such as piddling, priggish and can be used to describe an indignant frame of mind in an important and dignified actress.

Furthermore, it wasn't so. She wasn't Mrs. Fiske at all when she was Becky Sharp, to take one well-known role. Her emotionally vibrant Mary Page in Edward Sheldon's admirable drama, "The High Road," was far from Mrs. Fiske, the role forces her to be more essentially Mrs. Fiske than she is able to sense her keen and adroit sense of inner characterization. They apprehend and comprehend only such comparatively unessential externals as her curious vocal modulations and staccato, and her nervous, sometimes restive, mobility of deportment and gesture. "Affections," or "mannerisms," if you will, though they are natural to her, but they have no bearing on her creative conception and projection of character caught in the clutch of moving drama. That is distinctive and individual, appropriate to the role, no matter how unimportant the outward aspects may be—or seem.

Madame Renee Brown to Lecture Madame Renee Brown, whose illustrated descriptions of her personal experiences among the canals of the South Seas last season won her position as a lecturer on travel, has just completed a motor tour of Belgium, France and the occupied Rheinland. She will be heard this season in a course, "Belgium the Phoenix."

France Victorious and Along the Rhine. These will be illustrated with colored views and motion pictures. She is already booked to give the series at leading educational centers, as well as at many women's clubs.

Dumont's Opens Today Emmet Welch, who has succeeded the late Frank Dumont as manager of the Metropolitan Opera House, has prepared an especially full and elaborate program for inaugurating the enterprise combining his own minstrel troupe and the Dumont favorites. The bill will open with today's two performances, and will be repeated all next week. Among the favorites are Eddie Casady, Charlie Boyden, John Leavens, Bennie Franklin, Alf Gibson, Richard Lee and James Ward. Richard Lilly remains at the head of the orchestra. The burlesque of local satire are "Atop the Wallog Roof" and "The Voting Contest at Hog Island; or, Who Stole the Ballots?"

TO ENTERTAIN NEXT WEEK ON STAGE AND SCREEN

Collage of actor portraits with captions: EVA TAYLOR 'KEITH'S', MADEIRA HAZELL 'TOBY'S BOW', AL JOLSON 'SINBAD', MARY DICKFORD 'THE HOODLUM', EMETT WELCH 'DUMONT'S', BILLIE BURKE 'THE MIELEADING WIDOW', MABEL NORMAN 'MICKY', WILLIAM FARNUM 'WOLVES OF THE NIGHT', CLARA HORTON 'GIRL FROM OUTSIDE', THOMAS DAWLEY 'UNKISSED BRIDE', ROSE ALLEN 'FACE MAKERS', HISIE FERGUSON 'WITNESS FOR THE DEFENSE', CLARA HORTON 'GIRL FROM OUTSIDE', THOMAS DAWLEY 'UNKISSED BRIDE', SISTER STILL.

NEW FILM MERGER Italian Producers Form Alliance With Universal

One of the largest American and foreign business amalgamations was the forming of an American-Italian film corporation this week. The American company interested is the Universal Film Company, and the Italian interests are represented by General Giuseppe Garibaldi and Captain Elio Garibaldi, of the famous Italian family. The company is to be known as the Roma-New York Pictures Corporation.

Members of the board of directors are: Washington Baker, general manager of the Universal Company, and Dan B. Loderman, assistant to Carl Loumelle, Amerigo Serrao will be director of publicity for the corporation. Some of the largest film producing companies in Italy are interested in this new alliance. The more prominent of the Italian producers represented are those who were actively engaged in the production of such film successes as "Cabrino," "Quo Vadis?" and "Giulio Cesare." Some interesting Italian pictures may be looked for soon on this side of the water.

JOLSON'S VOYAGES Sinbad Comedian Ventures on All Seas of Amusement

Laughing seems a funny way to make a living. Nevertheless, Al Jolson, the "blackface nightingale," who opened the Shubert Thursday with "Sinbad," says he is going to sea. He is going to sea, he says, because he is going to sea. He is going to sea, he says, because he is going to sea.

"ARMY" TO OPEN CAMPAIGN Veteran of A. E. F. Will Address Meeting Tonight

The grand opening of the fall and winter campaign of the Salvation Army will be held tonight at Corps No. 6, Forty-second street and Lancaster avenue. Staff Captain William Halpin, who fought with the First Division of the A. E. F., will relate a number of his experiences on the other side. A musical program will complete the evening's entertainment.

HOME SCENES IN COLOR Historical Philadelphia to Be Filmed by Prizma

Camermen employed by the Prizma Company have instructions to take plenty of time in recording subjects in natural colors by means of a special photographic camera. That is the reason for the fact that the films have been appearing only every two weeks.

59,000 ATTEND EXHIBIT Philadelphia-Made Goods Show Closes Tonight

Official estimates of the attendance at the Philadelphia-made goods exhibition in the First Regiment Armory for the five days ending with yesterday were 59,000, according to an announcement made by W. H. Fisher, W. R. Kelly and I. D. O'Leary, comprising the committee in charge of the affair.

McCormack Concert for Charity For the concert to be given on September 25 at the Metropolitan Opera House by John McCormack, the tenor has contributed his services without charge, and as a consequence the entire proceeds will be devoted to the building fund of St. Vincent's Home.

Woodside Closes Tomorrow Calliope will beat roller-coaster roll for the last time this season at Woodside Park tomorrow night.

Pershing's Visit Quickly Filmed The arrival and parade of General Pershing's party were projected on the screen a few hours later as an added attraction at the Chestnut Street Opera House.

STAGE DIRECTOR TRIES STARRING George Marion Has Some Shrewd Hints for Theatrical Aspirants

George Marion, who will come to the Adelphi in "Toby's Bow," the comedy by John Taintor Foote, was long known only as a stage director. But before he was a director—long before—Mr. Marion had gained fame as an able character actor.

VIRTUOSO ON CEMBALOM Gypsy Player Has Been Successful in Vaudeville

The Countess Vona is a gypsy, and, like most of her race, she is a musician at heart, but unlike many of her people, also a musician by education. Her entry into vaudeville next week at Keith's is with the cembalom, which in appearance resembles a piano, except that the music is obtained by striking strings with a sort of felt hammer instead of playing on keys.

SEE ANNOUNCEMENT DAILY IN THE PUBLIC LEDGER AND EVENING PUBLIC LEDGER PHOTOPLAY PRESENTATIONS FOR WEEK OF SEPTEMBER 15 TO SEPTEMBER 20

Table with columns: Subject to Change, MONDAY, TUESDAY, WEDNESDAY, THURSDAY, FRIDAY, SATURDAY. Lists various photo plays and their locations across Philadelphia.