

ELECTION WEEK OFFERS MANY NOVELTIES IN THE FIELD OF DRAMA AND PHOTOPLAY

BEFORE THE CURTAIN GOES UP

We Get Three New Shows Next Week, With the Ever-Popular "Follies" Heading List for Their Annual Visit.

News of Other Events

By HENRY M. NEELY

THERE'S a very large number of theatre-goers who consider the coming of the "Follies" to Philadelphia sufficient to make a week notable. With them not to see the "Follies" is not to be a theatre-goer at all. You may see other things on a regular schedule of once or twice a week, but if you miss this annual beauty show they'll hold it over you in any conversation that turns to theatrical matters.

Well, next week is theirs. But some of the rest of us may get a little pleasure out of the announcements for Monday, for, in addition to the "Follies" at the Forrest, we are to have "Little Old New York" at the Garrick and "Dear Me" at the Broad.

THERE will be lots of memories of the old volunteer fire company days around among the ancients when they hear the younger generation telling each other about "Little Old New York." One of its biggest scenes will recall reminiscences of the times when the only thing that could stop a fire was a bucket of water, and as soon as the fire was out, the fire was resumed.

The firehouse of those days was the clubhouse of the menfolk of the neighborhood and you proved yourself a real fireman by wearing your red shirt to bed.

This scene shows one of the old-time, bare-knuckled, knockdown fights staged in a firehouse under the original Marquis Days Show of Queensbury rules, in New York, and the stage fight brings together Paul Porter, for purposes of realism.

Porter has to fight because the author makes Kelly fight because that's his business and always has been. There was a day when Kelly had many admirers to predict a champion for him but he never made it. He fought Abe Attell seventeen rounds once—but only once. Now he is permanently out of Bob Maxwell's department and comes into this one.

RUMOR has it that when the "Follies" sent out their Ziegfeld liked orders that any girl who used make-up on the stage was to be fired. He wants to try the experiment of strictly natural beauty, but he is not giving up his lighting effects and not by using and mascara. He deserves our praise for the innovation. Most girls who go to the theatre really really look like. And the men's chorus has been chosen in this year's "Follies." More blessings.

IT'S a coincidence that a former "Follies" star should be here next week in her own play. Grace La Rue has been in the "Follies" since 1914. Her former "Follies" mate drama, but Star is Here in Ouen Plan.

Miss La Rue and her husband, Hale Hamilton, are co-starring in "Dear Me." It's a comedy, but it has enough music in it to let her do the kind of songs that she does so well.

The story of the play deals with happiness in a broken-down artist and writer. Miss La Rue plays the part of a slavey who later becomes an operatic star. But, in her slavey days, she has inspiration in her letters to herself, and these she always addresses "Dear Me" and signs them "Myself." That's where the title comes from.

If I'm not mistaken, Miss La Rue's last Philadelphia appearance was in a special concert at the Broad Street Theatre. Before that she came as a headliner at Keith's and with the "Follies."

Mr. Hamilton's appearances here recently have been in "A Pair of Sixes" and as Rufus Wallingford in "John's" which quickly followed. Mr. Hamilton wrote "Dear Me" in collaboration with Luther Reed.

THE big naval battle scene in "In the Night Watch" at the Walnut is a most thrilling scene staged from the front of the house. That whole bridge, which pitches with the motion of the waves all the time the actors are dashing up and down the bridge, and directing the battle, is built on huge rollers like a rolling horse and rocked by great block and tackle arrangements.

The sound of the waves is made by a drum of wire netting inside of which are several baskets of ordinary dried peas. As the drum is rocked back and forth, the peas slide along the netting and give out that swishing sound of water which tells the captain's wife that the ship is under way.

There's a perfect battery of genuine Gatling guns behind the scene for the shots in the battle and it's a mighty uncomfortable place back there if you're not all inclined to be nervous.

The whole action is controlled by a system of about twenty telephones and special score of lights, all operated from a control station that gives the signals for the various things to be done. It takes such complete co-operation that it was no wonder the enemy crew failed to show "all blue" on the opening night. She shows 'em now.

I'VE been wondering who somebody would grab "The Bat" for the week. I see in one of the trade papers a big advertisement quoting a decision of an Illinois Judge granting an injunction against any distributor from which was putting out a picture with that title. They tell us that Wagenthal and Kemper, the owners of the show, are holding the movie rights for another like half a million dollars and that they've already received bids of almost that much.

THERE is nothing really out of the ordinary in the success of "The Bat." In fact, the "Follies" has preceded it closely during which theatre-goers have enjoyed all varieties of "crook" and "nasty" plays.

STARS THAT WILL TWINKLE BEHIND FOOTLIGHTS HERE NEXT WEEK



Theatrical Billboard for the Coming Week

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FORREST—"Enter Madame," a novel and funny sketch. Clark and Verdi, characterization; Rigoletto Brothers, novelty act; Taffan and Newell, songs and dances; Holly Connel and Genevieve Tobin featured.

WALNUT—"In the Night Watch," spectacular melodrama of wartime adapted from the French. Robert Warwick and Olive Tell featured.

ADOLPH—"The Bat," Mary Roberts Rinehart and Avery Hopwood mystery play with scenes laid in a "haunted" house.

LYRIC—"Enter Madame," with Gilda Varesi. A story of a temperamental artist and her domestic life.

SHUBERT—"Mevva," Oriental spectacle presented by Morris Gest, with the famous faceband, Gladys Hanson in the cast.

ORPHEUM—"The Christian," from Hall Caine's famous novel, with Ruth Brown as Glory Quigg and Lew Gettle as John Storm. A mob scene with more than fifty extras is a feature.

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is playing at the Adelphi Theatre in the fifth to be started. According to Wagenthal and Kemper, the producers, there are now six companies presenting this popular mystery play. The Chicago organization has broken the "Get Rich Quick Wallingford" run record there, and may stay all winter. Meanwhile, Mary Roberts Rinehart and Avery Hopwood, the authors, are said to be dividing more than \$5000 in royalties weekly.

MOVIE STAR AT KEITH'S
Vaudeville has been making strenuous efforts to combat the efforts of the movies in enticing away its popular stars. Kitty Gordon, Francis X. Bushman, Beverly Bayne, Martha Mansfield and others have been won back to the two-a-day, and now B. F. Keith's here announces the appearance of Harry Fox, musical comedy and film star on last week's program. Fox will appear with Beatrice Curtis in a comedy skit entitled "Interruptions," written by William Collier and Fox himself.

INSPIRATION FOR PLAY
The Actors' Fund Retreat at Cazen Island was the inspiration that caused the writing of "Dear Me," the comedy with songs, which comes to the Broad Street Theatre for two weeks, beginning Monday. Dale Hamilton, who collaborated with Luther Reed in the writing of "Dear Me," has laid his scenes in a book for artistic and literary features. Grace La Rue, vaudeville favorite, is co-starred with Mr. Hamilton in the play.

ELSIE JANIS COMING HERE
Elsie Janis is announced for the Forrest Theatre starting Monday, November 21. Although her famous "Gang" is largely composed of former soldiers, the present show is in no way a war play. Miss Janis is herself the author, as well as composer of several of the songs. Among the storylines in the "Gang" are Jaren Thayer, Charlie Lawrence, Bradley Knoch and Frank Miller. This year Miss Janis has added a beauty status to her show.

CASINO'S NEW SHOW
Joe Freed and Artie Leeming are the chief fun-makers in the "Sugar Plum" show which comes to the Casino next week. The main portion of the show, entitled "Let 'em Rip," with book and lyrics by Addison Burkhardt, was staged under the direction of Dan Dody, and has two acts and eleven scenes. Those who take part in the musical farce are Clara Hendrix, Tom Dody, Sadell and Follet, Harry and Ida Rose and Brown and Newman.

GIVES CLASSICAL DANCES
Classical dances presented by Mlle. Sahara will be one of the special features of the "Gay Widower Burlesque" company which comes to the Trocadero next week. In the large cast which presents this performance are Joe Bush, Frank King, Peggy Rose, Elsie Burghier and Bessie Perette. A chorus of more than twenty girls is one of the attractions.

SIX "BAT" COMPANIES
"The Bat" has completed its sixtieth week in New York and its forty-fourth in Chicago. The company which

The Messrs. Fred D. and M. E. Felt
Beg to announce that work has progressed so far on their new

ALDINE THEATRE

CHESTNUT AT NINETEENTH STREET

That notice of the exact date of the opening will be given in the press of Philadelphia during the coming week.

The Felt Brothers believe that the inaugural of this—

THE WORLD'S MOST BEAUTIFUL THEATRE

—which will be devoted to the exclusive showing of the highest type of motion pictures obtainable—pictures that can be seen nowhere in Philadelphia for at least sixty days after the conclusion of the run at the Aldine—will be

AN EVENT OF UNUSUAL IMPORTANCE TO EVERY AMUSEMENT LOVER IN PHILADELPHIA.

The Aldine, with its rare architectural beauty—arresting the attention by the chaste simplicity of its design—with its subdued but richly ornate scheme of decoration, with its luxurious furnishings and its gorgeous Roman garden, sets

A NEW STANDARD IN THEATRE CONSTRUCTION

Everything possible has been done to insure comfort and enjoyment to the patron. The projection will be as nearly perfect as recognized experts can make it. The Aldine's superior projection apparatus means continuously clear but mellow focus, thereby eliminating all eye strain.

Musical accompaniment and special concerts will fulfill the highest artistic standards. Three of the world's greatest organists, Prof. Firmin Swinnen, of New York; Prof. Rollo Maitland, Philadelphia's favorite, and Mr. K. A. Hallett, of Boston, will preside at the world's largest theatre organ.

In keeping with the beauty of the house will be the quality of the pictures shown. The initial offering selected is the United Artists attraction,

DOUGLAS FAIRBANKS

Presenting himself in a picturization of Alexander Dumas' "THE THREE MUSKETEERS"

A million-dollar production of the greatest novel of all time. Mr. Fairbanks as D'Artagnan, fighting a score of duels, making desperate love, living the thrilling, adventurous life of a swash-buckling guardsman, reaches the crowning achievement of his career.

With such a picture in such an environment, the opening of The Aldine will mark

An Epoch in the Theatrical Life of Philadelphia

NOVELTIES IN ORCHESTRA CONCERT—MUSICAL NOTES

Polish Rhapsody... The Philadelphia Orchestra...

The Philadelphia Orchestra will be an extraordinary one this week and next. The program for the Philadelphia Orchestra at the Academy of Music yesterday afternoon.

The concert opened with one, the "Polish Rhapsody" of Gregor Fielberg, one of the younger of the Polish composers. The composition is interesting in the way it is constructed in the orchestration, and it is Polish in many of its rhythms and some of the melodies. But it does not portray the Poland of Chopin's music, perhaps because the technical resources of composition are used to the utmost and are very apparent throughout the work, thereby causing a feeling of laudatory workmanship and a lack of spontaneity.

The Rhapsody is neither aggressively modern in its harmonization, except in a few places, nor is it orthodox throughout, but its result is a mixture of both forms of composition. In many features it is the most interesting of the best of the novelties which Mr. Stokowski has played this season.

The second novelty, a suite for viola and orchestra, by Ernest Bloch, is one of those apparently meaningless modern compositions, vague in tonality, when not absolutely dissonant, formulae, without coherent melody, which tend to discourage those who seek for something beautiful and understandable to come from the mass of modern compositions which is being heaped upon defenseless hearers. The work was originally written for viola solo and piano, although the composer himself says that from the beginning he had the orchestral version in mind.

It is composed to a very definite program, and perhaps this is fortunate, as without some such aid it is totally impossible to make head or tail of the music. The orchestration is very heavy, but not especially effective, as the instruments of strongly contrasted tone to that of the solo instruments are rarely used for accompaniment, while the mass of sound which the composer generally uses often completely obscures the somber, pathetic tone of the viola. A great writer has said that words are used to conceal thoughts; Mr. Bloch, in this composition at least, appears to have used tones to the same end.

The composition is difficult and, to use a performer's term, "ungrateful," but it was beautifully played by Mr. Bialy. This fine performer on an unusual instrument is well-known in Philadelphia for his superb tone, graceful style and musically playing, and he has never appeared to better advantage than yesterday, when he made the most possible out of what seems at first hearing to be an almost impossible work.

Like a breath of spring came the great Fourth Symphony of Brahms at the close of the program. The wonderful work was finely read by Mr. Stokowski and enthusiastically performed by the full orchestra, especially the second and third movements.

FEATURED IN FILMS HERE

T. ROY BARNES "SEE MY LAWYER" Nixton
POLA NEGRI "ONE ADABIAN NIGHT" Stanley
MARY CARR "OVER THE HILL" Stanton

MARY GYLVINE "DANGEROUS LIES" Regent
MARY ADLEN "SNOWBLIND" Karleton
EUGENE O'BRIEN, "IS LIFE WORTH LIVING" Capitol
GAIL KANE "WIDE HUSBANDS" Ambassador
BARBARA CASTLETON, SHAMS OF SOCIETY Belmont
RUSSELL SIMPSON "OUT OF THE DUST" Victoria
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AMBASSADOR
BALTIMORE AVE. AT 56TH ST.
MONDAY, TUESDAY, WEDNESDAY
LEW CODY
THURSDAY, FRIDAY, SATURDAY
GAIL KANE
"A Dangerous Pastime"
"Wise Husbands"