

"WILLOW TREE," AT GARRICK; "RESCUING ANGEL," AT BROAD; "JACK O' LANTERN," AT FORBES



BOTH SIDES of the CURTAIN

It is so easy to call the sick man of the arts, and the metaphor has been so often justified that traces of conventionalism are apt to be overlooked. Generalizations are always popular. They console the lazy-minded. They are the show furniture of conventional conversation and the inquiring spirit that seeks to improve them is frequently rewarded with broadsides of rubber-stamped disbelief.

POSSIBLY the present season owes its attractive beginnings to the flashes of intelligence which swept through Broadway during 1916-17. While Philadelphia was being led with the, New York producers were making significant strides toward art. The height of their endeavors was indisputably achieved in "Peter Ibbetson," which still holds the Manhattan stage, but other commendable attractions have been released for the rest of the country, and it is this harvest of good things of which Philadelphia's share is now conspicuously large.

LAST fall, for example, "Experience" held its trite and banal sway on our stage. George V. Hobart's "morally" drama was undoubtedly the best devised poor play of a generation. Other early offerings were "Flora Bella," a mildly interesting opera; "Robinson Crusoe, Jr.," funny, but highly inconsequential; "The House of Glass," a very ordinary melodrama, tricked out with sham sociology; the utterly hopeless "Sport of a King," "Common Clay," an overblown "sob" piece, constantly nearing the line of unintentional burlesque; "The Two Junes," quite the worst musical farce of two decades; "Miss Springtime," a musical comedy with wearisome sentimentalized scenes and a book devoid of genuine humor; and "Mister Antonio," a crude tissue of unrealities, emphatically overacted by Otis Skinner.

IT MAY be noted that the physical expansion of the Philadelphia stage is keeping pace with the revival of the dramatic spirit. The Chestnut Street Opera House—richer in honorable footlight traditions than any theatre in town save the venerable Walnut—is being renovated on modern lines. The well-founded rumor asserts that it will soon be entered on the list of active high-class playhouses here. Alterations at Horticultural Hall, now under way, will convert that fine structure into a home of legitimate footlight diversion.

GREAT EXPECTATIONS SATURDAY, SEPTEMBER 22, 1917. Illustration of a grand building facade.



Brightly gleams each gay electric sign, Smartly shines each reupholstered playhouse, Philadelphia toddles into line. Something more than just a mere halfway house. Must be, beginning Monday night With a flood of novelties descending Full upon her, promising delight In the footlight banquet that is pending.



Promises are all we have as yet: Promises that Billie Burke's adventures In her moving pictures were a net Gain to her theatrical indentures; Promises that rubbery Fred Stone, Pal of Dave Montgomery's vanished "Woodman," Has the gift of "going it alone," Demonstrating that he is a good man



For a "Jack o' Lantern"; and that Fay Bainter in "The Willow Tree" enhances Prettily that "Japanesey" play Whither we are told to turn our glances. Agents "in advance" are writing stuff Echoing with advertising thunder. Is it truth or just familiar guff? We wonder!

PHOTOPLAYERS IN SCENES OF REALISM AND FANCY



Olga Petrova in a scene from "Exiles," the Strand's chief offering next week.



Madge Kennedy in a scene from "Baby Mine," the Stanley's offering next week.



Galanta Danced for the ex-czar. But since "Imperial" Ballet is no more she joins "Wanderer."

LARGER CLIENTELE COMEDIENNE'S GOAL

That's Why Madge Kennedy Forsook the Stage for the Screen

As the star in "Baby Mine," the Stanley Theatre's feature film next week, Madge Kennedy, America's favorite comedienne, is realizing the ambition which caused her to desert the stage for the screen. That ambition was to play to a million persons at one time, something that is possible only in pictures. It was the opportunity afforded her to play to all America at one time that decided Miss Kennedy to join Goldwyn.

THE VERSATILITY OF JESSIE BUSLEY

Jessie Busley, who is undoubtedly one of the most versatile artists on the American stage, has again forsworn the "legitimate" for vaudeville. In recent years Miss Busley has divided her time equally between the two fields and her success in each has been distinguished. Miss Busley comes to B. F. Keith's Theatre next week in a one-act play called "Pansy's Particular Punch," a novel variation of the "crook" play by Willard Mack.

THEATRICAL BAEDEKER FOR THE COMING WEEK

GARRICK—"The Willow Tree," with Fay Bainter in leading role. Japanese fantasy, acclaimed as a worthy successor to "The Yellow Jacket," one of the co-authors of which, J. Harry Benrimo, has collaborated with Harrison Rhodes on the new offering.

NEW ATTRACTIONS

GARRICK—"The Willow Tree," with Fay Bainter in leading role. Japanese fantasy, acclaimed as a worthy successor to "The Yellow Jacket," one of the co-authors of which, J. Harry Benrimo, has collaborated with Harrison Rhodes on the new offering.

GALANTA DANCED FOR THE EX-CZAR

A Russian dancer who came to America last season with Diaghileff's Ballet Russe and made such a hit here that she never returned to Russia is the principal feature of the ballet of "The Wanderer" at the Metropolitan Opera House. Her name is Galanta, and she has already attracted much attention because of her exceptional dancing and her beauty.

AT POPULAR PRICES

WALNUT—"The White Feather," a melodrama of the great war, maintaining the action in a battle of wills between the British War Office and a band of German Secret Service agents.

CONTINUING ATTRACTIONS

METROPOLITAN OPERA HOUSE—"The Wanderer," with Nance O'Neil, Charles Dalton, James O'Neill, Frederick Lewis, and Maurice V. Samuels. Theme is derived from the parable of the Prodigal Son as set forth in St. Luke.

FEATURE FILMS

STANLEY—"Baby Mine," with Madge Kennedy in leading part. Goldwyn feature derived by Margaret Mayo from her own popular farce of the same title. In the Wake of the Huns, French official pictures of the battle of Arras, will be an added attraction. All week, "When a Man Sees Red," a Fox photoplay adapted from Larry Evans's story, "The Painted Lady." Jewel Carmen is in the cast. Frank Lloyd directed the picture, in which a stirring fight scene is promised. All week, PALACE—"The Spy," with Dustin Farnum, a Fox film, dealing with easy-going American and the German Secret Service life attraction with Francis X. Bushman and Beverly Bayne, first half of week. Blair Hall's "The Silent Sellers," with Olga Petrova, latter half of week.

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The Wanderer By WILLIAM A. PAGE

Knelt from the play of Maurice V. Samuels, of the Metropolitan Opera House. Copyright by William Elliott, F. Ray Comstock and Maurice V. Samuels.

"I tell thee, daughter, he loves thee not," affirmed the mother. "Thou seest now how these Jews love me. But what'kest thou expect from one, who hath never laid a gift before Ishlar, and who hath never laid a gift before Ishlar? Tisha, thou art to him only a handmaiden, that he would purchase cheap. Thy time is wasted."

TISHA, laughing coquettishly, turned toward Jether, then spun on one foot and bowed gracefully. "Jether, thou art not so vain as thou dost seem. I would be loved for myself, and not for my gifts," retorted Jether, spitefully. "I would give my gifts for pleasure, not as a price."

"Thou shalt see, I'll wager the price of the necklace he hath refused to buy me," said Tisha, who had renounced the God of Israel and now bowed before our Babylonian Ishlar, the goddess of love. Not only shall he renounce his God for me, not only will he buy that necklace for me, but he shall bow down before me, as I shall bow down before my god."

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JACK O' LANTERN'S BRIGHTEST RAY

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