

NEXT WEEK: "MARY'S ANKLE," AT THE ADELPHI; "THE GRASS WIDOW," AT THE FORREST



That the delicate and daring art of J. M. Barrie should touchingly respond to the reactions of war was only to have been expected. The sheet of men has long been the boldest of dramatists. True it is, of course, the secret of this situation is, to its magic potency Peter Pan's impetuous appeal for belief in fairies must be ascribed. Adult audiences are by this time quite accustomed to the invocation. But that cry was once a startling novelty. A keenly "theatre-wise" friend of the present writer avers that the first American audience supplicated to proclaim its creed of fancy by waving handkerchiefs was staggered at the sudden summons to participate in the action of a play. He insists that his prompt action saved the life of Tinker Bell. Hundreds of other handkerchiefs followed suit. Subsequent protections of faith have been easy. But the first shock of surprise that disturbed that Washington audience tinglingly testified to Barrie's hardihood in springing a dramatic mine.

Even more establishing was his lionizing of murderers, turning every code of ethics completely topsy-turvy in "The Legend of Leonora." That remarkable comedy remains unrepresented in stage literature. It was a masterpiece, and it triumphed. Achievement of anything short of that distinction would have spelt utter failure.

MISS ANGLIN PLANS REPERTOIRE SEASON

"Lonely Soldiers" Will Open Her Series of Plays at Little Theatre

It is not generally known that Margaret Anglin, who comes to the Little Theatre on Thursday of next week, began her career on the stage in a low comedy role. It was E. H. Sothern who gave her the first chance to make her appearance on the stage, and to cast her for the part of Meg, the little slave in "Lord Chumley." It was not long after that she attracted the attention of Charles Frohman, who put her at the head of his Empire Stock Company. After her great success in "Mrs. Dane's Defense," it was as if Miss Anglin's managers were determined to confine her efforts to the portrayal of emotionally overwrought women. But the term of comedy had been firmly implanted in her heart, and she had early experience as soon as she became her own manager she cast about for a suitable play that would convince her audiences that she had not forgotten how to laugh.

MARGARET ANGLIN

times in which his magic spell is cast. Nothing could be further from a "war play" than "A Kiss for Cinderella." The very allusion to this category, if unexplained, parades as absurdity. Frankly whimsical, droll, satirical, poetic, imaginative, wise and naive, realistic and extravagant, this "fancy" as the author calls it, echoes the ideas of "Peter Pan." But that now celebrated deity of Kensington Gardens declined to grow up. Barrie's Cinderella does. A dreamer of dreams, a more than half-believer in fairy godmothers, she proclaims herself a patriot, and her "three wishes" touchingly illustrate how the war has invaded even Mr. Barrie's elfland.

This cockney humanitarian would attend a banquet would curse the wounded, would have a "true lover." The blending of romance and realism bespeaks the unique Barrie genius. Who else but the Scottish humorist would have made an ancient myth so tenderly pertinent to civilization's hour of trial?

Working within smaller compass, there are two short Barrie plays that are consistently woven of the stuff of tragedy. Philadelphia fans were enabled to realize this when the play was presented in "The Will" several years ago. Opportunity to appraise the other piece will come later when "The Old Lady Shows Her Medals," far and away the most touching since war plays written by any dramatist, is produced here later in the season.

ALTHOUGH particularly winning in the "Penny Shop" and ball scenes, it cannot be said that Maude Adams' slavery is quite equal in sincerity to that vivid cockney portrait she contributed some years ago to Fryce and Fenn's touching one-act play, "Op o' My Thumb." The mechanics of her now almost conventional "Cinderella" are rather disconcerting evidence in the opening scenes with Morton Seltzen, whose depiction of the whimsical artist by the way, could hardly be bettered.

"CHEATING CHEATERS" is the sort of play that corks up the critical intellect. To dissect the piece in which integrity of plot is the audience's chief delight is to dispel the appeal of a refreshingly extravagant melodramatic farce. It was less fatal to divulge the secrets of "The Thirtieth Chair" or even "Seven Keys to Baldpate." In justice to playwright Max Marcin, however, it may be added that, delightful as it may be as a play for surprising play patrons, he exhibits notable skill in the delineation of character types and the production of forceful, telling, racy dialogues. But duty to appreciate these virtues one is advised not to seek to penetrate his dramatic riddles before being comfortably ensconced in his theatre chair.

MARGARET ANGLIN

SOME SCREEN FAVORITES IN FORTHCOMING NOVELTIES



Clara Kimball Young (above) will be starred in a film version of Sudermann's "Madga" at the Stanley next week. Louise Huff (below) will be featured in "The Ghost House" at the Strand.

W. S. Hart (above) will be the Arcadia's star of the week. "Resista," the will-power expert, will appear in person as a headliner of the Nixon's varied bill.

Realism at the Garrick

AS WE rapidly witness "Cheating Cheaters," which is such a hit, Does this question come a-beating Through our noddle: "How was it That Max Marcin knew so keenly How to draw two gangs of crooks Fighting, fusing, ever meanly? Surely it was not from books"

That he studied double-crossing Plots, hypocrisies and shams; Tricks of sordid, shameless bossing And of meekness, aped from lambs. And the answer, far from pretty, Dawns upon us while we clap: Marcin once lived in our city. That explains it. Verbum sap. H. T. C.

NEW FARRAR MOVIE HAS CORTES THEME

Able Cast to Support Diva in Picturization of Conquistador's Exploits

O'NEILL TOUCHINGLY PAINTS "PALMY DAYS"

Actor, Celebrating Fifty Footlight Years, Eulogizes Great Artists of the Past

UNCLE SAM'S PATRIOTIC ALL-STAR PHOTOPLAY



What film fans consider to be the most sparkling galaxy of movie favorites ever screened together are appearing in a cinema drama recently staged to stimulate interest in the Liberty Loan. In the particular climax of this production above, Mary Pickford turns hand and at the point of "Bill" Hart's own famous six-shooter relieves Fairbanks, Hart, Julian Eltinge and Theodore Roberts of their possessions in the way of Liberty Bonds.

THEATRICAL BAEDEKER FOR THE COMING WEEK

Lively American Farce, Comic Opera Said to Have a Plot and English Wartime Comedy Will Be New to Local Play Patrons

ADDELPHI—"Mary's Ankle," farce by May Tully. Play is said to abound in plausibly funny situations and surprising climaxes. Irene Fenwick is prominent in a cast that includes Walter Jones, Zella Sears, Bert Lytell, Leo Donnelly and Adelaide Prince.

FORREST—"The Grass Widow," musical comedy, with book by Channing Pollock and Renold Wolf, and score by Louis A. Hirsch. Natalie Alt essays title role. Others in the cast are Otis Harlan, Victor Morley, Jess Dandy, Rose Kosner, Bob Aiken, Tom O'Hare and Marguerite L. Fritts.

LITTLE THEATRE—"Lonely Soldiers," comedy of war time England by F. Tennyson Jess and H. M. Harwood, with Margaret Anglin, who opens a season at this house in the stellar role play, is said to be as delightfully amusing as it is timely. Opening Thursday night.

BROAD—"A Kiss for Cinderella." Sir J. M. Barrie's "fancy" play, a gem of sentiment and satire, whimsically and tenderly in which a London charmaid delightfully attains the heights of her cook's imagination. Maude Adams, the star. Morton Seltzen, William Boyd and Peyton Carter contribute admirable auxiliary portraits.

GARRICK—"Cheating Cheaters" breezy melodramatic farce in which two hands of magnificent crooks exert all their resourcefulness in a series of astonishing and diverting situations. In the cast are James Maylowe, Martin Alltop, Sydney Booth, Evelyn Vaughan, Edouard Durand and Frank Monroe.

LYRIC—"The Brat," written by Maude Fulton, who portrays the name part. Amusing little comedy that is not misjudged by its rather unattractive melodrama.

METROPOLITAN OPERA HOUSE—"The Wanderer," superbly staged and vividly acted biblical spectacle. Leading roles entrusted to James O'Neill, Nance O'Neill, Charles Dalton, Frederick Lewis, Sidney Herbert, Lionel Braham and Jean Stewart.

WALNUT—"Bringing Up Father Abroad," a new musical comedy suggested by the popular cartoons from the pencil of George McManus. Heading the cast are John E. Cain, as the frolicsome parent, Richard H. Harte, as the son, and Kath. Bianca Newcomb, Marton Herson, Kath. Bianca, Madeline Gray and Robert Lee.

ORPHEUM—"Shore Acres." James A. Herne's admirable and long-popular comedy of New England life. A well-balanced company is promised and a scenic investiture duly accentuating the notes of realism which predominate in this play.

STANLEY—"Madga," a screen adaptation of Herman Sudermann's powerful drama. Clara Kimball Young will essay the name part, which has been a favorite with footlight stars for considerably more than a generation. Also appearing are: Edna Hilda, and Louise Huff.

ARCADIA—"The Narrow Trail," a new Western life film play in which William S. Hart will have the leading role. All week.

VICTORIA—"Paradise Garden," with Harold Lockwood, first half of week. "Babbling Tongues," with a star cast, last half of week.

PALACE—"Baby Mine," with Maude Kennedy, first half of week. "Arms and the Girl," with Billie Burke, last half of week.

REGENCY—"The Fibbers," with Bryant Washburn, Monday and Tuesday. "Life a Whirlpool," with Ethel Barrymore, Wednesday and Thursday. "The Call of the Senses," Hayakawa, Friday and Saturday.

STRAND—"The Man from Painted Post," with Douglas Fairbanks, first half of week. "The Ghost House," with Jack Lester and Louise Huff, last half of week.

LOUET—"The Hostage," with Wallace Reid, first half of week. "The Sunset Trail," with Vivian Martin, last half of week.

KEITH'S—Lucille Cavanagh in three dancing specialties and song features. Charles Graepwin and Anna Chance in "Poughkeepsie," a playlet. Leonard Gardner's animated toposhop; Clark and Verdi in a musical act; Sylvia Clark; Bob Knapp and Chris Cornell, the Bourging Brothers. The Four Nightingales, and third part of "The Retreat to the Germans," war films.

GLOBE—"Forward March," patriotic comedy; Conrad Paganana, Gleasons and O'Houlihan in a musical specialty; Max Ward, Rawson and Clara Edmundson and Ledoom, and Monroe and Grant in a comedy tramp feature.

BROADWAY—A Seymour Brown, in a musical melange, "What's Your Name?" Ethel McCormick, Newman, Anser and Newman in a surprise act, and "Double Crossed," photoplay, first half of week. "Too Many Sweethearts," with Slim Kellum, Bob Hart, Louise and Louise, and "Partridge," photoplay, last half of week.

WILLIAM PENN—"Out and In Again," musical comedy with Francis and De Mar; Hawthorn and Anthony, Palfrey, Hall and Brown, Cooney, and "The Wolf," photoplay, first half of week. "Petitcolas Minstrels," Manning.

DANCING STAR MADE FIRST BIG HIT HERE

Lucille Cavanagh, Now Vaudeville Headline, Must Thank Philadelphia for Recognition

A few years ago a dainty little girl made her first appearance in this city at the Little Theatre, presenting at that time a barefoot dance in a piece called "His Majesty the Fool." She will be remembered for the dancing of this slip of a girl created emphatic interest in this city, and it was not long after that this dancer was starring on Broadway with her name billed as "The Girl with the Electric Lights." The girl was Lucille Cavanagh, who is today one of the admitted dancers of the American stage. Miss Cavanagh's name has heretofore been linked with a male partner in her vaudeville offering, but she comes to B. F. Keith's Theatre as the headliner of next week's bill, not only as an individual star, but as the producer of her own act. With her will be Frank Hurst and Ted Doner.



CARL FRIEDBERG, PIANIST Philadelphia Orchestra Soloist

NEW ATTRACTIONS

Pealy and Knoll, McLoughlin and Evans, the Kanawaga Japs, "The Silent Sellers," photoplay, last half of week.

CROSS KEYS—"The Final Arbitrator," with Lawrence Grant and Company; "Four Melody Mads," Frank Farron, the Lawell and Lore and Powers, first half of week. "The Military Show," Adria Ansh, Dunbar and Turner, Hoyer and John, Frank La Dent and Kaufman and Lillian, last half of week.

EMPRESS—"Too Many Sweethearts," exact comedy with Slim Kellum; first half of week. "What's Your Name?" with A. Seymour Brown in the leading role, and other varied acts, last half of week.

COLONIAL—"Solitaire," a comedy playlet; O'Neil Sisters in "The Melody Lane Girls"; El Coia, xylophonist; Ray Cummings and Edna Shelley in a musical act; Fields and Holiday in "The Blue Rucull"; Sigfrans's Troupe, whirlwind eye-acts; and "Double-Crossed," with Pauline Frederick, photoplay.

NIXON—"Resista," in feats of will power recited; Brooks and Powers, Charles Nichols and company, Webb and Romaine, "Motoring With Death," a motorcycle act; and "Conscience," with Gladys Brockwell, photoplay.

GRAND—"The Sidewalk Cabaret," a diverting dance act with Heider and Packard and eight girls, Adelaide Boothby, Stepper and Cooper, the Almasa Sims and Smith, Wit and Winter and photoplays.

BURLESQUE

CAIRNS—"Baby and the Seminary Girls," a burlesque by Joseph Mitchell, introducing Jack Conway and the "Liberty Girls," Harry Melton, Patricia Baker and Hilda Giles are in the company of entertainers. TROGARD—"The Follies," featuring with Clyde J. Bates in a stellar role. Milo, the classic dancer, will be a special feature among a round of musical comedy specialties.

COMING ATTRACTIONS

OCTOBER 22—KEITH'S—Blossom Seeley, Olga Boris.

OCTOBER 29—GARRICK—"The Boomerang" FORREST—"Ziegfeld Follies." KEITH'S—"The Girl on the Magazine Cover," Marguerite Farrell.

FEMINE WILES UNDER FIVE HEADS

Glady Brockwell Analyzes Screen Lovemaking in Her Latest Picture

When Gladys Brockwell's next William Fox photoplay is thrown on the screen of the Nixon the members of the audience may learn several new things about love-making. "Conscience," which is the new production Miss Brockwell deliberately employs no less than five separate and distinct methods of manifesting feminine attraction and the basis of all five, she insists, is the same.

"In films the woman's method of approach," says Miss Brockwell, "is popularly known as 'vamping.' I think the term does not fit the work I am doing in 'Conscience.'

"To capture a man's affections, a woman has only to adapt herself to the peculiar requirements of his character and temperament. The ways of making love, then, vary as much as men's characters do. So there is no end to the various methods which can be used.

"One thing, however, is constant. The smile must be there. No matter what method of offense a woman adopts, she must carry it through with a smile on her lips. That above all.

"In 'Conscience' I am using five different methods of approach to the hearts of men. They can best be distinguished by the five motives which prompt me to make any effort whatever in the picture—avarice, passion, vanity, hate and revenge. There is no real love toward any of the five men; merely a motive to captivate, backed by reason for exercising my wiles of the screen.

"The approach to these five men is different in each case. I must adapt myself to the peculiar traits of each, and usually those traits correspond to the motive which urged me on. Thus, when I ensnare a man for his wealth, I court him favor by complete surrender. Passion finds me more vibrant and responsive, with the result that the game ends more quickly. In beginning the campaign for motives of vanity I show myself as self-centered and proud. It is a hard fight, but it wins.

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