## STARS OF STAGE COMING HERE NEXT WEEK

## The Critic Talks to Music Lovers

THE question which is probably arousing the most interest in the musical world at present is "who will be the successor of Enrico Caruso as the world's premier tenor?" After the passing of an artist supreme in any line, this question is always discussed, regardless of the fact that it is utterly impossible for an artist of the very first rank to have an immediate "successor" in the sense that any person conspicuously before the public with him can completely fill his place.

Even where two artists divide the allegiance of the public so evenly that it is a matter of difficulty to distinguish which is the favorite, the one who is ultimately decided to be the lesser never succeeds to the full honors of the other, if by chance he happens to survive him. This has repeatedly been shown in the days of the older Italian singers, such as Farinelli, Cafferelli and others, when the matter of supremacy was decided by public contest—perhaps a good way, but one which frequently led to stabbings and other more or less pleasant affairs which frequently made the lives of the great singers of that time more full of incident and more hectic than those of our present-day song birds.

THERE are many reasons why this matter of a non-succession should be as it is, but the principal one is because of the overwhelming influence which an artist, admittedly at the very head of all competitors, exerts over the lesser lights of his profession. This applies not only to the interpretative musical artist, but to all lines of endeavor, outside of the field of music as well as in it.

The tendency of all the lesser luminaries is to imitate as nearly as possible the things which, in their minds, make for the success of the leader. Too often this results merely in the imitation of mannerisms without getting hold of the real reasons why the one person is supreme in his line. This is found in composition as well as in interpretative art; as, for example, witness the example of the modern French composers who imitated the externals of Cesar Franck without his genius. The result of this imitation in every field is that the faults of the master are copied by those who lack some essential elements which made the other supreme.

In music, more than in any other art, it is easy to imitate the faults of the great—their mannerisms if they are on the stage and their outward forms in composition. Many a good artist has been compelled to take a position lower than that to which his abilities might have raised him had he only elected to strike out on the lines which he considered best and not followed some admittedly greater one's example. Most people long to soar with the eagle, but only a few have the eagle's wings.

THIS tendency to imitate, in music, is a deadly one for more than one reason. The imitator can never hope to equal the original, and its cultivation kills self-criticism and thus prevents the development of an original style, which, though it may be not so high artistically as the perfection of the thing imitated, is still better both for the person and the art, than a mere following of some one else. Imitation has never yet scored a really substantial triumph either in music or any other line.

For these reasons, therefore, the "successor" of Caruso will probably be a man possessed of a great voice (without which nothing can be done), who will seek an entirely new form of expression, just as Caruso's form was different from that of Jean de Reszke, as De Reszke's was different from Campanini and so on back to the days of Mario, Rubini and the other great lights of the Italian bel canto.

OF THE tenors of the Metropolitan Opera Company the most frequently mentioned is Gigli, and it cannot be denied that this young tenor, at the close of his first season with the great company, is further advanced artistically than was Caruso at the close of his first season.

But the career of Caruso, meteoric as it was and with the essential background of one of the finest voices of all time, presented its most striking phase in the manner in which the great singer developed himself both vocally and artistically. It is doubtful if there has been a parallel case in the history of the voice. Like that of some of the greatest composers, especially Beethoven and Verdi, his development was in three periods.

In the first of these he depended upon the great natural beauty of his voice and its power as well as quality for his most effective work. Of the marvelously finished art which he was later to show there was little promise in the first year or so. He was then a good Italian opera singer with an unusually fine voice.

The second period was the development of a more finished style of singing with a greater tendency to depend upon his art combined with the beauty of the voice than upon the latter asset alone. In the third and last period came the development of character parts, such as Eleazar in "La Juive" and a number of others.

IT IS not very likely that the next premier tenor will have the patience or perhaps the ability to go through a long, unremitting course of rigorous training in order that each year he may become a greater artist than he was the year before. This Caruso did.

Caruso possessed so much more than mere vocal ability that it will be a difficult thing for the Metropolitan to stage effectively some of the operas in which he was supreme. Among these will be "Pagliacci," "La Juive," "La Prophete," "Samson et Delila" and "L'Elisir d'Amore." Caruso was as prominently identified with the leading male role in these operas as is Scotti with Scarpia or in "L'Oracolo." Mr. Gatti-Casazza has already indicated that some of these operas may not be presented this season.

This is another one of the many troubles attendant upon the "star" system. Mr. Gatti says that the aim of the Metropolitan is a finished ensemble, but he cannot get away from the fact that the American audience still goes to the opera to hear a performer and not an ensemble.

WHILE no definite announcement has been made regarding the Philadelphia season, it is known that in New York Galli-Curci will appear with the Metropolitan in "Traviata" and Titto Ruffo will sing the part of Charles V in "Ernani."

Mr. Gatti has had to rearrange the entire season's plans owing to the death of Mr. Caruso. It was originally his intention to have Mme. Galli-Curci appear toward the close of the season, but according to the rearranged plans she will sing from the opening in November for about six weeks. Then, after a rest of some weeks, she will again sing in January and February.

The Metropolitan is also negotiating for the services of Chaliapine, the great Russian basso, who, if he is able to get to this country, will appear in "The Barber," "Boris Goudonoff," "Mefistofele" and "Don Carlos." The novelties announced thus far are "Die Todte Stadt," by Eric Korngold, the young Austrian composer; "La Navarraise," "Le Roi d'Ys" and "Die Walkure." Besides these, other operas new to the Metropolitan, will be a revival of Mozart's "Cosi Fan Tutti," "Lorely," by Catalani, and Rimsky - Korsakoff's "Snegourotchka." Of the German operas, "Die Todte Stadt" and "Die Walkure," as well as "Tristan und Isolde," will be sung in German, and "Lohengrin" and "Parsifal" in English.

This is a formidable season of novelties, and it is to be hoped that, in view of the number of them Philadelphia will receive its full share both of the new works and of the guest singers.

## ORCHESTRA GIVES NOVELTY BY NEW GERMAN COMPOSER

### Interesting Program Played, With Telmanyi as Soloist

THE PROGRAM

Symphony No. 2 ..... Brahms
Afternoon of a Faun ..... Debussy
Symphonie Espagnole ..... Lalo
Emil Telmanyi
Variations for orchestra ..... Braunfels

The Philadelphia Orchestra gave its second concert of the season at the Academy of Music yesterday afternoon, presenting a program of much beauty, but one rather long. The concert began with the exquisite D major symphony of Brahms, perhaps the most important contribution to the literature of the symphony since Beethoven and one of the finest symphonies in the orchestral repertoire. It was splendidly performed by the Orchestra, especially the lovely scherzo, one of the most characteristic movements of the great composer, and the superb first movement, with its wonderfu coda.

This was followed by a really remarkable rendition of Debussy's orchestral masterpiece, "The Afternoon of a Faun," the sensitive and elusive character of which Mr. Stokowski has always interpreted with peculiar excellence. The pianissimos of yesterday's performance, remarkable in their beauty, without the loss of tonal character and the balance of the parts—an essential feature to an effective reading of this fine work—have never been excelled by the Orchestra.

The concluding orchestral number was a novelty, "Fantastic Variations on a Theme of Berlioz," by Braunfels, a young German composer. The composition was unfortunately placed on a program already long, and it might perhaps have been better had Mr. Stokowski omitted the Debussy number until a later concert. The Braunfels number is well worth hearing, but it requires a close attention, which it is impossible to give at the close of a program as long as yesterday's. The composition is frankly modeled on the works of Brahms and the orchestration on that of Strauss, but it is no slavish imitation. There is plenty of originality in it, much movement in the variations and color in the orchestration which is at times strikingly original, although the composer never gets entirely away from the two great "Richards"—Wagner and Strauss. Mr. Stokowski would do well to repeat the work later in the season, giving it an early place on the program.

The soloist was Emil Telmanyi, a Hungarian violinist. He has a huge technique, as is to be expected, a moderately agreeable tone of fair quantity and lots of enthusiasm. He is a violinist greater in his promise than in his present artistic capabilities. It is true that the Lalo concerto does not allow the performer an unlimited scope for the exhibition of artistry, and Mr. Telmanyi probably did as much with it as could be expected. At present he is a first-class player of the violin with excellent artistic possibilities.

Mr. Stokowski again made a radical change in the seating of the orchestra, placing the cellos where the woodwinds sat last week—that is, at the extreme right and nearest to the audience. The change was not altogether happy. It worked well in the solo passages of the symphony, the second theme of the first movement and the first theme of the slow movement, where the cellos have absolute solo, but in many other places, where the cellos merely double the contra-bass parts or have insignificant contrapuntal passages, their tone was too prominent. In their new position, too, they effectually "blanketed" the tone of the woodwinds. This was noticeable in the opening of the scherzo of the symphony, where the oboe solo could with difficulty be distinguished, while the comparatively insignificant pizzicato accompaniment of the cellos was aggressively prominent.

## JOHN McCORMACK IN RECITAL

### Irish Singer Appears to an Immense Audience at the Metropolitan

John McCormack, following Galli-Curci, Philadelphia's other popular idol, appeared in recital at the Metropolitan Opera House last evening before an audience which filled the house, overflowed on the stage to the utmost limit of the seating capacity and then stood five or six rows deep behind the brass rail.

Mr. McCormack's trip to the Antipodes seems to have done him good, both vocally and physically, for his voice was in excellent shape, both as to power and control, while his physical proportions were more robust than ever. His songs were received with the usual demonstrations of enthusiastic approval by the huge audience. He began the program with a rondo of Mozart, "Per pieta non ricercate," which was well sung, and gave three groups of songs, the first a set of rather indifferent compositions by Brian, Williams, Larchet and Harty. The second was the customary group of Irish folk songs, in which Mr. McCormack is always at his best, and the third a set of more effective songs by Edwin Schneider (his accompanist), Harrison, Shaw and Russell.

Mr. McCormack gave a large number of encores, as is his wont, and did some of his best work of the evening in them, especially Schubert's "Ave Maria." The encores were varied in style and musical content and were all well received.

The recitalist was assisted by Donald McBeath, violinist, who generally takes the assisting part in the McCormack recitals. Mr. McBeath played well, as he always does, and Mr. Schneider's accompaniments left nothing to be desired.

## MUSIC NOTES

At the program of the third pair of concerts by the Philadelphia Orchestra two novelties will be brought forward. One, the Fifth Symphony of Sibelius, will have its first American hearing, and the other, by Eric Satie, "Gymnopedies," is new to Philadelphia. The other works on the program include the "Carnival" Overture by Dvorak and the Tschaikowsky "Francesca da Rimini."

The program of the New York Symphony Orchestra at the Academy of Music Thursday evening, October 27, includes the Rachmaninoff Symphony No. 2 in E minor and a Beethoven novelty in the Andante con variazioni from the string quartet in A, opus 18, No. 5. Paul Kochanski will play the Tschaikowsky concerto for violin and orchestra.

At the Philadelphia Operatic Society performance of "Tannhauser" at the Academy of Music on Thursday evening, November 3, the cast will include, in the role of Elizabeth, Elsie Z. Straub, Adelina Patti Noar will sing Venus and Thelma Melrose will be heard as the shepherd. Robert L. Hood has been assigned the part of Herrmann, landgrave of Thuringia. Tannhauser will be sung by C. W. Graham, and Wolfram by Ed Llewellyn Roberts. The remainder of the cast is as follows: Biterolf, Louis J. Martin, Jr.; Walther, Alfred G. Hilner; Heinrich, Karl Nocha, and Reimer, Harry Guith.

The first public concert of the Rich-Kindler-Hammann trio will be given at Witherspoon Hall on Thursday evening, November 3.

Richard Strauss, the eminent composer, will appear at the Academy of Music Tuesday evening, November 1. He will have as his assisting artists Elisabeth Schumann, the soprano; Bronislaw Huberman, violinist, and Willem Willeke, cellist.

Anna Pavlova, the irresistible Russian dancer, appears at the Academy of Music for two nights and one matinee November 15 and 16.

The opera to be presented at the premier of the San Carlo Grand Opera Company's season, November 28, at the Metropolitan Opera House will be selected by popular vote, and opera lovers are invited to signify their preference in writing, addressed to the secretary of the local committee, William C. Hammer, 403 Harrison Building, Philadelphia. The operas available are "Aida," "Barber of Seville," "La Boheme," "Mme. Butterfly," "Carmen," "Cavalleria Rusticana" and "Pagliacci," "Faust," "La Forza del Destino," "Hansel and Gretel," "La Gioconda," "Jewels of the Madonna," "Lucia," "Masked Ball," "Manon," "Rigoletto," "Tales of Hoffmann," "Tosca," "Traviata" and "Trovatore." The "polls" will close on November 10.

Clarence K. Bawden announces the opening of his studios at Carnegie Hall, in New York City, and 34 South Eighteenth street, in Philadelphia. Mr. Bawden will devote the latter half of each week to teaching in the Philadelphia studio.

## BEFORE THE CURTAIN GOES UP

### Only One New Show Here Next Week, but the Following Monday Brings Five Novelties—Notes of Plays We Have Seen

By HENRY M. NEELY

THERE'S only one new show coming to the "legitimate" theatres next week. This is "A Dangerous Man" at the Walnut. Other plays which seem to have established themselves will remain with all of them apparently doing well, except "Spanish Love." That goes off after next week for lack of sustenance or something.

But, if this coming week seems not notable, the one that follows will keep us all busy. There will be five openings a week from Monday—"Mary Rose," at the Broad; "The Merry Widow," at the Forrest; "Enter Madame," at the Lyric; "Mecca," at the Shubert, and Harry Lauder (beg pardon, Sir Harry Lauder) at the Walnut.

YOU'D think that one real live playwright would be enough for any show to carry around with it. In fact, if you knew the temperaments of some of the playwrights that I know, you'd swear it would be impossible for any organization to keep more than one and the peace at the same time. Yet "A Dangerous Man," which comes to the Walnut, boasts four—count 'em; FOUR—all alive and in captivity and they haven't tried to chaw each other's ears off yet.

**Four Playwrights in Cast of "Dangerous Man"**

First, we have Alan Brooks, who is the leading man with the show. He's also co-author, which means that he and H. W. Pezet, who's with the show, too, helped each other write it. Pezet, about a year ago, co-authored with Bertram Marburgh in writing "Marrying Money" and Marburgh will also be among those present at the Walnut.

Next to Brooks on the bill you'll find the name of Harry Wagstaff Gribbel, who will never be starred because no manager would spend the money to put that name in expensive electric lights. Last year Gribbel wrote "The Outrageous Mrs. Palmer," which scored a big success at the Thirty-ninth Street Theatre in New York, with Mary Young and Henry E. Dixey heading the cast. Gribbel went to Alan Brooks to get Brooks to play the lead in the show, but Brooks was then busy putting on his own play, "Because of Helen," at the Punch and Judy. And this year Brooks got Gribbel in an unguarded moment and made him sign on the dotted line.

Gribbel is a Britisher, but he wore a Yank uniform in the late mix-up and when he came back he wrote and staged "Let's Beat It," the soldier show which his outfit, the Twenty-seventh Division, cleaned up with at the Century Theatre in New York. Then came "The Outrageous Mrs. Palmer" and then, last August, "March Hares," a cutting satire on our codfish "culture," which the critics pronounced so good that nobody would go to see it. Gribbel's latest is "Fifi." He co-authored in that. Frances White opened in it in Atlantic City this week preparatory to taking it to New York and way stations.

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*APPARENTLY there's no stopping "The Bat." Up at the Adelphi they've been looking over the records of long runs in this city and they find that twenty-one weeks is the high mark. That is, it has been until now. But they're simply smiling at that and advising us to watch the new high mark which they expect to hang up. But nobody but a confirmed high-brow will begrudge 'em their success. As a piece of clever craftsmanship, this mystery thriller is entitled to any medals they hang on it.*

* * *

LIFE was made miserable all day Tuesday by a lot of chronic first-nighters dropping in to enthuse about what a crackerjack play "Mr. Pim" is at the Garrick. Being naturally sardonic and skeptical and generally dyspeptic, I poohpoohed 'em out of the office. Then, in self-defense, I determined to see the show myself and point out all its faults and say a lot of clever, up-stage stuff about 'em and make fun of people who get enthusiastic.

**We're All Glad That Mr. Pim Passed This Way**

So I saw it Tuesday night. But there must have been something the matter with me because I couldn't find the faults. So I went again next day.

Mebbe by next week I'll be able to think of something cutting to say about it. But not just now. Every time I try it I laugh myself out of the mood over the memory of some of the lines or the business in the comedy.

If you know any man on the stage who could take the part of that odd, plaintive, lovable, forgetful, irritating Mr. Pim any better than Erskine Sanford does I'd like to have his name and address. My idea of a full course in a dramatic school is just to watch Sanford's work for one evening. And they tell me he's only twenty-eight years old!

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*NO LONGER will the playful little play envelope cavort joyously among the cast of "Happy Go Lucky." Which is a gentle way of informing you of the premature demise of this American version of "Tilly of Bloomsbury." It goes into the ice box tonight. It's a good play, but you didn't want it. And you're the boss. So, with the close of this evening's performance, they will weep a few weeps and murmur pathetic words about how natural she looks and then they will lay her away. But before they shove her on the shelf of the refrigerator, let us carve an enduring epitaph on the ice-box door, thusly:*

*There once was a girlie named Tilly*
*Who met a reception quite chilly.*
*With a funny old egg (he*
*Was called Peter Heggie)*
*She flivvered and flopped here in Philly.*

* * *

YOU youngsters won't remember the sensation that "The Merry Widow" scored when it was first produced here. It's really an international operatta, but its great American success has a local atmosphere in that the name part was made famous in America by Ethel Jackson. And Ethel Jackson was a discovery of Willard Spenser, author and composer of "Princess Bonnie," "Miss Bob White," "The Little Tycoon" and half a dozen other stage best-sellers. It was while she was making her success in "Miss Bob White" for Spenser that Savage chose her for his production of the "Widow," and her singing of the part had a lot to do with the way the operatta swept the country some fifteen years ago.

**Early Star of "Merry Widow" Discovered Here**

The show was first put on in Vienna in 1905. Then it was taken to London the following year and, in October, 1907, was put on by Henry W. Savage at the New Amsterdam Theatre in New York. It ran for a year there, which was a most unusual thing in those days, and then it was put on the road and swept the country for four years.

Those of us who are a little older than we ought to be will remember how we were pestered by the famous waltz. Everybody whistled it, every hand organ on the street ground it out ad infinitum and nauseam, whatever that means, and there wasn't a chance in the world of getting away from its haunting melody.

It's likely to do the same thing again. I saw the show in New York this week and found myself swaying irresistibly to the fascinating measures of the tune. And I must confess that it sounded mightly good after our long siege of jazzing everything from "The Old Oaken Bucket" to the Songs of Solomon.

They have an international cast this year. You get a funny mixture of dialects—Dutch, Russian, Italian, French and Chicago.

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*"LOVE BIRDS," at the Shubert, and Mrs. Fiske, at the Broad, enter on their final week Monday. Musical comedies seem to be doing better this season than the straight stuff, and it is probably only the big personal following that Mrs. Fiske has that keeps "Wake Up, Jonathan," going. There is a peculiar situation in the theatrical business at the present time and a lot of shows are failing that the wiseacres had booked for successes. It is fortunate for "Wake Up, Jonathan," that Mrs. Fiske's friends seem to be sticking loyally by her in spite of the obstacles that other shows of the kind are meeting.*

### Shows That Are Coming to Philadelphia Soon

October 24—"Mary Rose," Broad.
"Mecca," Shubert.
"Enter Madame," Lyric.
"The Merry Widow," Forrest.
Harry Lauder, Walnut.
November 7—"Little Old New York," Garrick.
"The Follies," Forrest.
"Dear Me," Broad.

## TIMELY NOTES ON CURRENT BILLS

### Dalton Was In "The Thief"

Charles Dalton, who plays the role of the egotistical, strutting, "self-made" husband with Mrs. Fiske in "Wake Up, Jonathan," was one of those who played the leading male role in Bernstein's "The Thief" a number of years ago.

### How "Love Birds" Got Name

"Love Birds," entering on its last week at the Shubert Theatre, was so called because of the principals, Pat Rooney and Marion Bent, whose romance did not conclude with their marriage in 1904, but has continued, unruffled, as the two have appeared in a professional capacity together. Edgar Allen Woolf, the author of their present play, decided on the title.

### "Follies" on Way Here

The Ziegfeld Follies will make their annual visit to Philadelphia commencing Monday, November 7, at the Forrest Theatre. The stay here is limited to two weeks.

### Jazz Band at Academy

Philadelphia is at last to see and hear the Ford Dabney Syncopated Orchestra which has been for so long a feature at the Ziegfeld Midnight Frolic in New York. This organization will appear Thursday night of next week at the Academy of Music for one concert. Appearing with the orchestra are the Rigel Quintet, Mose Ross, Clifton Davis, cornet expert; Felix Weil, violinist; the Wooding Jubilee Quartet, Arthur Payne, soloist, and the Three Piano Wizards.

### "The Cave Girl" in Stock

"The Cave Girl," a comedy by Guy Bolton and George Middleton will be presented at the Orpheum Theatre next week by the stock company at that house. This play which has as its principal setting a hunting lodge in the woods of Northern Maine, will serve to introduce new players to the company in the person of W. Slider, who plays that part of a Wall street magnate. Ruth Robinson and Dwight Meade have congenial parts.

### Shh! A "Bat" Party

Stealthy preparations are on foot for a Halloween celebration at the Adelphi Theatre by members of "The Bat" company. The party will occur on the stage of the theatre immediately following the fall of the curtain on Halloween. The idea is that bats are especially appropriate to this night of the year, and so the players in this terrifying play believe they should celebrate the night.

### She Knows Philadelphia

Madeleine Barr, who has the part of the maid in "Mr. Pim Passes By," at the Garrick Theatre, is the daughter of the late Albert J. Barr, former owner of the Pittsburgh Sun and Post. She is known to many Philadelphians, for she was educated at the Convent "Eden Hall," at Torresdale. She got her training in repertoire companies.

### Concerning Gilda Varesi

Gilda Varesi, who is featured in "Enter Madame" at the Lyric Theatre October 24, is coming to Philadelphia for the first time as a featured player. She gained her greatest success with John and Lionel Barrymore in Sam Benelli's "The Jest," and when John Barrymore was sick she played his part for a number of performances. Miss Varesi is remembered for her role of the charwoman with Mrs. Fiske in "Salvation Nell."

### Daphne Pollard at Keith's

After scoring an artistic triumph in London and other cities on the Continent, Daphne Pollard appears at Keith's this week in an act which is in reality a little show in itself. She is a mere mite in stature, but what she lacks in size she makes up in ability. Miss Pollard sets the pace in singing character songs. Her selections carry the true atmosphere of the places and persons she sings about. As an extra treat she has such a clear enunciation that every word uttered goes to all corners of the house.

### The Meaning of "Mary Rose"

The London Bookman recently offered a series of prizes for the best synopsis making clear Sir James M. Barrie's message and meaning in "Mary Rose," the newest play from the pen of the Scotch dramatist, which comes to the Broad Street Theatre October 24. The first prize went to the Archdeacon of Cheltenham, who thought the idea was the separation between a life lived in time and a life lived in eternity.

### Lauder Plans World Tour

Sir Harry Lauder, who comes to the Walnut for a single week, beginning October 24, is planning a world tour in the near future. Lauder, who has been knighted since he last played in this country, is making a limited number of appearances now. At the close of this visit, he will return to Scotland for a short rest before starting on a journey that will include the United States, Canada, Australia, New Zealand, South Africa and many countries of Europe and Asia.

### Fame Reached Her Early

Miss Martha Lorber, premier danseuse in "Mecca," in the Comstock and Gest spectacle, which comes to the Shubert on October 24, is only nineteen years old, but she has the honor of being a pupil of Michel Fokine, the creator of the Russian ballet. Miss Lorber is a Brooklyn High School girl who made her stage debut four years ago in "The Wanderer." She was also the principal dancer in "Chu Chin Chow."

### Al Reeves at Casino

Al Reeves will bring his popular show to the Casino next week with a number of outstanding features. In the first place, Reeves himself will be back with his old-time vaudeville act, including the famous banjo. Harry Cooper is the featured comedian, and others who keep things moving are Charlie Levine, Frank Pickett, Evelyn Dean and Jim and Flo Bogard.

### New Bill at Dumont's

An entirely new show will be put on by the Emmett Welch Minstrels at Dumont's next week. The main part will be called "Striking Coat, Suit and Shirtwaist Workers." Those principally concerned in the fun-making are Emmett Welch, Happy Thompson, Dave Barnes and Carl Ashwood. Harry Patterson is another popular comedian and Bayden and Lee come forward with their "Echoes From Lombard Street."

## STARS APPEARING ON LOCAL SCREEN THIS WEEK

PHOTOPLAYS PHOTOPLAYS PHOTOPLAYS PHOTOPLAYS

## Weekly Photoplay Guide Week of Oct. 17 to Oct. 22. Subject to Change

The following theatres obtain their pictures through the STANLEY Company of America, which is a guarantee of early showing of the finest productions. Ask for the theatre in your locality obtaining pictures through the Stanley Company of America.

**Alhambra** 12th, Morris & Passyunk Ave. Mat. Daily at 2; Eves. 6:45 & 9
M.—Reginald Barker's "The Old Nest."
T.—Reginald Barker's "The Old Nest."
W.—Reginald Barker's "The Old Nest."
T.—Douglas MacLean in "Passing Thru"
F.—Douglas MacLean in "Passing Thru"
S.—Douglas MacLean in "Passing Thru"

**ALLEGHENY** Frankford & Allegheny Mat. Daily 2:15. Eves. at 8
M.—Elsie Ferguson in "Footlights"
T.—Elsie Ferguson in "Footlights"
W.—Elsie Ferguson in "Footlights"
T.—Elsie Ferguson in "Footlights"
F.—Elsie Ferguson in "Footlights"
S.—Elsie Ferguson in "Footlights"

**APOLLO** 52D & THOMPSON STS. MATINEE DAILY
M.—"The Affairs of Anatol"
T.—"The Affairs of Anatol"
W.—"The Affairs of Anatol"
T.—Thos. Meighan, "White and Unmarried"
F.—Thos. Meighan, "White and Unmarried"
S.—Thos. Meighan, "White and Unmarried"

**ARCADIA** CHESTNUT Bel. 16TH 10 A. M. to 11:15 P. M.
M.—Constance Binney, "The Case of Becky"
T.—Constance Binney, "The Case of Becky"
W.—Constance Binney, "The Case of Becky"
T.—Constance Binney, "The Case of Becky"
F.—Constance Binney, "The Case of Becky"
S.—Constance Binney, "The Case of Becky"

**ASTOR** FRANKLIN & GIRARD AVE. MATINEE DAILY
M.—G. Melford, "The Great Impersonation"
T.—G. Melford, "The Great Impersonation"
W.—G. Melford, "The Great Impersonation"
T.—Conway Tearle in "The Fighter"
F.—Conway Tearle in "The Fighter"
S.—Conway Tearle in "The Fighter"

**BALTIMORE** 21ST & BALTIMORE EVE. 6:30. SAT. MAT.
M.—Eugene O'Brien in "Worlds Apart"
T.—Eugene O'Brien in "Worlds Apart"
W.—Catherine Curtis in "The Sky Pilot"
T.—Catherine Curtis in "The Sky Pilot"
F.—Const. Binney in "Such a Little Queen"
S.—Const. Binney in "Such a Little Queen"

**BENN** 64TH AND WOODLAND AVE. Mat. Daily. E. L. Justice, Organist
M.—Dorothy Dalton in "Behind Masks"
T.—Dorothy Dalton in "Behind Masks"
W.—Hazel Dawn in "Devotion"
T.—Hazel Dawn in "Devotion"
F.—Douglas MacLean in "Passing Thru"
S.—Douglas MacLean in "Passing Thru"

**BLUEBIRD** Broad & Susquehanna Continuous 2 until 11
M.—Constance Talmadge, "Lessons in Love"
T.—Constance Talmadge, "Lessons in Love"
W.—Rupert Hughes' "The Old Nest"
T.—G. Melford, "The Great Impersonation"
F.—G. Melford, "The Great Impersonation"
S.—W. C. Cabanne's "Live and Let Live"

**BROADWAY** Broad & Snyder Ave. 2 to 11:45 P. M.
M.—George Fitzmaurice's "Experience"
T.—George Fitzmaurice's "Experience"
W.—George Fitzmaurice's "Experience"
T.—Elsie Ferguson in "Footlights"
F.—Elsie Ferguson in "Footlights"
S.—Elsie Ferguson in "Footlights"

**CAPITOL** 722 MARKET ST. 10 A. M. to 11:15 P. M.
M.—"The Rider of King Log"
T.—"The Rider of King Log"
W.—"The Rider of King Log"
T.—"The Rider of King Log"
F.—"The Rider of King Log"
S.—"The Rider of King Log"

**COLONIAL** 6TH & Maplewood Aves. 30 7 and 9 P. M.
M.—Ethel Clayton in "Beyond"
T.—Ethel Clayton in "Beyond"
W.—Ethel Clayton in "Beyond"
T.—Pola Negri in "Gypsy Blood"
F.—Pola Negri in "Gypsy Blood"
S.—Pola Negri in "Gypsy Blood"

**DARBY THEATRE**
M.—Tom Mix in "The Night Horsemen"
T.—Tom Mix in "The Night Horsemen"
W.—Alice Lake in "Body and Soul"
T.—Bebe Daniels in "She Couldn't Help It"
F.—Betty Compson in "Prisoners of Love"
S.—Vinia Dana in "Cinderella's Twin"

**EMPRESS** MAIN ST., MANAYUNK MATINEE DAILY
M.—"The Affairs of Anatol"
T.—"The Affairs of Anatol"
W.—"The Affairs of Anatol"
T.—"Man—Woman—Marriage"
F.—"Man—Woman—Marriage"
S.—"Man—Woman—Marriage"

**FAIRMOUNT** 20th & Girard Ave. MATINEE DAILY
M.—J. Johnstone in "Sheltered Daughters"
T.—"The Sting of the Lash"
W.—"The Affairs of Anatol"
T.—"The Affairs of Anatol"
F.—Lucy Doraine in "Good and Evil"
S.—William Russell in "Singing River"

**FAMILY** THEATRE—1311 Market St. 8 A. M. TO MIDNIGHT
M.—Marie Prevost in "Midnight Follies"
T.—All Star Cast in "The Fatal Hour"
W.—"Discontented Wives"
T.—Wm. Desmond in "Dangerous Toys"
F.—Alice Brady in "Little Italy"
S.—Dustin Farnum in "The Primal Law"

**56TH ST.** THEATRE—Below Spruce MATINEE DAILY
M.—"Man—Woman—Marriage"
T.—"Man—Woman—Marriage"
W.—"The Truth About Husbands"
T.—"The Truth About Husbands"
F.—Chas. Ray in "Scrap Iron"
S.—Hope Hampton in "Love's Penalty"

**GLOBE** 5901 MARKET ST. 2:30 and 6:30 to 11
M.—Conway Tearle in "Bucking the Tiger"
T.—Conway Tearle in "Bucking the Tiger"
W.—Whitman Bennett's "Not Guilty"
T.—Whitman Bennett's "Not Guilty"
F.—The Undersea Drama, "Wet Gold"
S.—The Undersea Drama, "Wet Gold"

**GRANT** 4622 GIRARD AVE. Mat. Mon., Wed., Sat.
M.—All-Star Cast in "The Ten-Dollar Raise"
T.—Lois Weber's "The Blot"
W.—Lois Weber's "The Blot"
T.—Hobart Bosworth in "The Cup of Life"
F.—Hobart Bosworth in "The Cup of Life"
S.—May Marsh in "Polly of the Circus"

**GREAT NORTHERN** Broad Stat Erie 7 & 9 P. M.
M.—"Don't Neglect Your Wife"
T.—"Don't Neglect Your Wife"
W.—"Don't Neglect Your Wife"
T.—Lionel Barrymore, "Jim the Penman"
F.—Lionel Barrymore, "Jim the Penman"
S.—Lionel Barrymore, "Jim the Penman"

**IMPERIAL** 60TH & WALNUT STS. Mats. 2:30; Eves. 7 & 9
M.—"Don't Neglect Your Wife"
T.—"Don't Neglect Your Wife"
W.—"Don't Neglect Your Wife"
T.—Lionel Barrymore, "Jim the Penman"
F.—Lionel Barrymore, "Jim the Penman"
S.—Lionel Barrymore, "Jim the Penman"

**KARLTON** CHESTNUT, Above BROAD Daily 10 A. M. to 11:30 P. M.
M.—William S. Hart, "Three-Word Brand"
M.—Charlie Chaplin in "The Idle Class"
T.—William S. Hart, "Three-Word Brand"
T.—Charlie Chaplin in "The Idle Class"
W.—William S. Hart, "Three-Word Brand"
W.—Charlie Chaplin in "The Idle Class"
T.—William S. Hart, "Three-Word Brand"
T.—Charlie Chaplin in "The Idle Class"
F.—William S. Hart, "Three-Word Brand"
F.—Charlie Chaplin in "The Idle Class"
S.—William S. Hart, "Three-Word Brand"
S.—Charlie Chaplin in "The Idle Class"

**Lehigh Palace** Germantown Ave. and Lehigh Avenue
M.—Douglas MacLean in "Passing Thru"
T.—Douglas MacLean in "Passing Thru"
W.—C. Talmadge in "Dangerous Business"
T.—C. Talmadge in "Dangerous Business"
F.—Elsie Ferguson in "Footlights"
S.—Elsie Ferguson in "Footlights"

**LIBERTY** BROAD & COLUMBIA AV. MATINEE DAILY
M.—"The Affairs of Anatol"
T.—"The Affairs of Anatol"
W.—"The Affairs of Anatol"
T.—Sue Carroll in "The Great Moment"
F.—Eugene O'Brien in "Gilded Lies"
S.—May Allison in "The Big Game"

**OVERBROOK** 63D & HAVERFORD AVENUE
M.—Hobart Bosworth, "The Cup of Life"
T.—Hobart Bosworth, "The Cup of Life"
W.—T. Meighan "The Conquest of Canaan"
T.—T. Meighan "The Conquest of Canaan"
F.—Dorothy Dalton in "Behind Masks"
S.—Tom Mix in "A Ridin' Romeo"

**PALACE** 1214 MARKET STREET 10 A. M. to 11:15 P. M.
M.—Thomas Meighan in "Cappy Ricks"
T.—Thomas Meighan in "Cappy Ricks"
W.—Thomas Meighan in "Cappy Ricks"
T.—Thomas Meighan in "Cappy Ricks"
F.—Thomas Meighan in "Cappy Ricks"
S.—Thomas Meighan in "Cappy Ricks"

**PRINCESS** 1018 MARKET STREET 8:30 A. M. to 11:15 P. M.
M.—May Allison, "Marriage of Wm. Ashe"
T.—Gladys Walton in "The Ready"
W.—All-Star Cast in "Across the Divide"
T.—Special Cast, "The Law of the Yukon"
F.—Viola Dana in "The Offshore Pirate"
S.—Tom Mix in "The Night Horsemen"

**REGENT** MARKET ST. Below 17TH 9:45 A. M. to 11 P. M.
M.—Mary Miles Minter, "Her Winning Way"
T.—Mary Miles Minter, "Her Winning Way"
W.—Mary Miles Minter, "Her Winning Way"
T.—Mary Miles Minter, "Her Winning Way"
F.—Mary Miles Minter, "Her Winning Way"
S.—Mary Miles Minter, "Her Winning Way"

**RIALTO** GERMANTOWN AVENUE AT TULPEHOCKEN ST.
M.—"Man—Woman—Marriage"
T.—"Man—Woman—Marriage"
W.—"The Primrose of New York"
T.—William A. Brady in "Life"
F.—Clara Kimball Young in "Charge It"
S.—Clara Kimball Young in "Charge It"

**RUBY** MARKET ST. BELOW 17TH 10 A. M. to 11:15 P. M.
M.—Douglas MacLean in "Passing Thru"
T.—Douglas MacLean in "Passing Thru"
W.—Douglas MacLean in "Passing Thru"
T.—Big Bill of Comedy Features
F.—Pauline Frederick in "Roads of Destiny"
S.—Pauline Frederick in "Roads of Destiny"

**SAVOY** 1211 MARKET STREET 10 A. M. TO MIDNIGHT
M.—Ethel Clayton in "Beyond"
T.—Ethel Clayton in "Beyond"
W.—Ethel Clayton in "Beyond"
T.—Alice Lake in "Over the Wire"
F.—Alice Lake in "Over the Wire"
S.—Alice Lake in "Over the Wire"

**SHERWOOD** 5701 N. Baltimore Av. Mat. Daily 2:30. Eves.