

HEARD ALONG KINGSTON'S THEATRE ROW

"THE BAT" COMING TO GRAND OPERA HOUSE

Psychologists will have a chance to make an interesting study and perhaps, arrive at some unexpected conclusions, if they will only study the crowds which are certain to gather nightly at the Grand Opera House on Monday and Tuesday, Oct. 23rd and 24th, two nights only, when Wagenhals and Kemper present their sensational dramatic success, "The Bat," by Mary Roberts Rinehart and Avery Hopwood, there. At any rate, they will be sure to get an entirely new angle on the ways and manners of crowds and incidentally, they may be able later to answer several questions which puzzle those connected with this particular play.

For instance, while it is to be expected that any time a thousand or more persons are gathered together, one or more of them is likely to forget something when starting for home, there certainly is something uncanny in the way people leave their belongings behind them after spending an evening watching "The Bat." And such belongings as they leave.

"The Bat" played for over two years in New York and more than one year in Chicago. During the course of those long runs the ushers have picked up after the performance, men's hats, women's hats, umbrellas by scores if the night happened to be a rainy one. But those have been just the ordinary belongings.

What those connected with "The Bat" can't understand is how they have turned in by the ushers after performances such articles of wearing apparel as men's neckties; a set of false teeth; a bird cage, a single fur cuff from a lady's suit, a flask for something in it; a pipe; a receipt for a plot in a cemetery; an apple pie; a baby—but the list is interminable. Every conceivable kind of a thing that might be taken to a theatre has been left behind.

As for pocketbooks, money, pieces of jewelry—the character and quantity collected during the first year's run of "The Bat" at the Morocco Theatre, New York, was quite enough to equip a jewelry store or a bank. The sums of money found in the theatre ranged from a one nickel to a diamond-encrusted, gold mesh bag that contained in jewels and cash close to \$20,000.

The lost and found departments of street railways and railroads, attribute most lost articles to haste on the part of their owners in leaving trains at their destination. In the theatres where "The Bat" either is playing now or has played at some time, there is seldom, if ever any haste on the part of the audience to leave. Seemingly the men and women who sit through "The Bat" are in no hurry to start for home. That is particularly true of the night performance.

The rather obvious explanation falling then, in this case, it remains for either psychologists or nerve specialists to supply the answer. "The Bat," of course, is just one thrill after another. The nerve ten-



A scene from the Second Act of "The Bat," at the Grand Opera House, on Monday and Tuesday, Oct 23rd and 24th, two nights only.

tion of the audience is unquestionably great. But with high nerve tension, for example, cause a man to grasp at his necktie until he finally tears it loose and allows it to drop to the floor beneath his seat? It's something to think about at any rate.

REX STOCK COMPANY IN "THE MAN ON THE BOX"

From the story that everyone loves and laughs at, from a book that nearly everyone has read, came a play that has never failed to satisfy the most particular. A play so filled with that delightfully honest fun, beautifully romantic love and with all, a little touch of breath-taking intrigue, a conspiracy between nations, that there is no room for complaint from the most chronic complainer and advocate of "More For My Money."

Which all means that the Rex Stock Company is to revive one of the greatest comedy successes of the English speaking stage, "The Man on the Box." Rex, in the title role, appears as Bob Worburton, a young and wealthy Lieutenant in the army. Off on leave and up to everything that a young officer off on short leave is apt to get into. Of course, he falls in love in the early part of the story, but the young woman, through one of his jokes (?) mistakes him for a coachman and liking his looks, engages him as such, hence the title, "The Man on the Box." She, however, begins to perceive she is being the victim of a

joke, and in her turn makes life miserable for the young joker. He is in turn the groom, the cook assistant, and lastly the butler, and, of course, wins the woman who tries so hard to beat him. Not however, until into the midst of his love-making and tom-foolery he has discovered and frustrated an international plot, that threatened to over-power the country. If you have never seen "The Man on the Box" you can't afford to miss it, and if you have seen it, you will enjoy seeing it again, for it has an appeal that lingers in the minds of everyone. At the Grand Opera House next Thursday, Friday and Saturday.

"FOOLISH WIVES" IS SENSATIONAL PICTURE

"Foolish Wives," the most sensational picture of the decade in depicting human frailties, will be shown for the first time in Kingston at the Strand Theatre, Monday, Tuesday and Wednesday of next week. This picture has caused more comment and newspaper criticism than any other film production for years. For its wonderful photography, its scenery and its story, it has proven to be a feature well worth walking miles to see.

Monte Carlo, the centre of joy on the Mediterranean and a spot of mystery to millions, is faithfully reproduced. Eric von Stroheim, who wrote, directed and who is featured, conceived the idea of building a replica of Monte Carlo in California. To what a remarkable extent the celebrated pleasure resort, with its

buildings, its crowds, its gaming saloons and its activities, has been reproduced for the screen cannot be described. It must be seen.

Out of the \$1,103,734 the production is said to have cost, \$42,000 was used for sets. It is easily seen how so much money was spent for this. They are accurate and complete, even to the Monacan soldiers, police and firemen, and the monograms on the table linen in the Hotel de Paris.

As gorgeous as they are, however, the sets are just a background for the colorful action of the picture and the odd types von Stroheim has brought to life in his story. Anyone who has ever been to Monte Carlo will want to see "Foolish Wives" and picture themselves again at the famous pleasure resorts. Those who have not been there will want to see the picture and catch their first glimpse of the ornate architecture, the handsome villas, the pleasure seeking crowds and the fascinating throngs in the great gambling halls of the Casino. "Foolish Wives" is a strong and melodramatic picture of life in its most beautiful settings.

Wherever this great tale of dukes, crooks, counts, gentlemen, swindlers and schemers, has been shown it has played to crowded houses. It has always been the talk of the town for weeks afterwards. The picture will be shown twice a day for the first three days only. The matinees will commence at 2.30 and the evening performance at 8 o'clock. It will be necessary to be in the theatre by these times if you desire to see the entire picture. It is the same length as "The Four Horsemen." Owing to the great cost of the picture to the Strand Theatre it is ne-

cessary to increase the prices of admission. Children's tickets in the afternoon will be 15 cents and adults 25 cents. The evening prices will be 35c for adults and 25c for children.

By bringing such expensive pictures as these to Kingston the officials of the Famous Players Canadian Corporation, Limited, is giving unmistakable evidence of its desire to give to citizens of this city the best market supplies in motion pictures, regardless of film costs. "Foolish Wives" had its Toronto premiere at Pantages theatre, where it played to packed houses for two weeks. The general story of the picture is one that will grip you. You will hate von Stroheim more every minute of the show. Too much cannot be said about the entertainment this great production offers. You must see it and then you will tell your friends not to miss it. Be early.

Every week compliments are being received at the Strand Theatre agent "The Adventures of Robinson Crusoe." This serial is proving to be the most popular one shown in a Kingston theatre in recent years. "The Leather Pushers" another short reel feature of the Strand programme, is bringing many new patrons to the theatre. It is indeed well worth seeing.

With "Foolish Wives" being shown the first three days and the wonderful diversified programme for the last three days of next week citizens of Kingston are receiving just another example of what Capitol Entertainment means to them.

"HUMAN HEARTS" IS ONE OF THE GREATEST PICTURES OF YEARS

"Human Hearts," the special attraction, at the Allen Theatre beginning Monday, is fully entitled to be termed "one of the really great pictures of the year." It is a story of mother love, a story of life in the average Canadian family. "Human Hearts" was written by Hal Reid, father of "Wally," and enjoyed an enviable success as a stage production a score of years back.

"Human Hearts" will catch the human hearts in any audience, and, perchance put over a needed moral to the inhuman. It is of absorbing interest and moves along at a rapid rate. The piece while intensely dramatic has had light touches interpolated at just the right moment to nip a tear with a smile.

House Peters in the stellar role of Tom Logan brings to the part a sympathetic understanding that makes his characterization a real masterpiece and a personal triumph. His performance in this feature and in "The Storm" stamps him as one of the finest actors on the screen today. The supporting cast is of exceptional merit, including as it does such sterling actors as Edith Hallor, Russell Simpson, Gertrude Claire, George Hackathorne, George W. West, Lucretia Harris, Ramsey Wallace, Mary Philbin, H. S. Karr and Sutz Edwards.

The story deals with the machinations of a city siren who weds Tom Logan to obtain the deeds to his father's farm, under which lies rich coal deposits. The granite-hearted father senses her plan and cuts Tom out of his will. Later the father sees his daughter-in-law in the company of a released convict. He tries to stop her from running away and is killed. Tom fears his wife will be sent to prison and takes the guilt upon himself. How it turns out? You would not enjoy the pictures if the entire plot was revealed, but you can be sure that you are going to be thrilled by the remarkably strong climax. King Baggot directed "Human Hearts."

H. H. COY OF STRAND GOES TO FORT WILLIAM

A transfer that is received with mingled congratulation and regret by both business and theatrical circles is that of Manager H. H. Coy, of the Strand Theatre here, who leaves for Fort William on Wednesday next to take over the new Strand Theatre in that city. Mr. Coy has been with the Kingston theatre since late last season and has made many friends for himself during his stay in King-

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THE CRITICS OF THE ENTIRE WORLD PRAISE IT!
"The best play of the year."—New York Herald.
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"Thrill after thrill—one sensation after another."—Chicago News.
"An enjoyable bandit, 'The Bat,' so uncanny in its manipulation that now and again you are impelled to whistle to keep from being afraid."—Chicago Tribune.

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Thursday, Oct. 26
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"THE MAN ON THE BOX"
VAUDEVILLE BETWEEN ACTS
PRICES 20c, 30c., 50c. GALLERY . . . 10c.
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A Tremendous Drama Of Life. POWERFUL! APPEALING!



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Edith Hallor, Gertrude Claire, Mary Philbin, Russell Simpson, Ramsey Wallace, Geo. Hackathorne
IN A STUPENDOUS DRAMA OF LIFE
"Human Hearts"
MATINEE, 2.30. USUAL PRICES. EVENING 8 O'CLOCK

He has received many congratulations on his promotion and the success in wishing him continued success in his new field of endeavour Whig joins with the many Kingston less in his new field of endeavour

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SWAGGERING SWINDLERS SERENE HIGHNESSES—COUNTS—CROOKS—SNOBS—SWELLS

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THE Most Fascinating Villain the Screen Has Ever Known—More Thrills Than Were Ever Before Concentrated in a Single Production.

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THREE DAYS ONLY MONDAY, TUESDAY, WEDNESDAY

STRAND

PRICES: Mat.—15c and 25c. Eve.—25c and 35c. Shows at 2.30—8 p.m.