

## What the Press Agents Say About the Shows

Continued From Page Ten.

first entry attired in the brown garb of a priest, with a hood over his head, no one recognized him, and he was on the stage twenty minutes before his identity became known, and the reception broke loose.

Mr. Cowles' career since that time is well known. He won honors with the Bostonians, and later with the Alice Nielsen Company in the United States and London. His appearance in "Chu Chin Chow" brings back one of the finest robust bass singers in the

would today, and he is exceptionally well fitted for the role of the Steward Abdullah in "Chu Chin Chow." Seats for the performance now.

**MOORE AND MURPHY, THE WELL-KNOWN COMEDIANS, COMING WITH "MY SOLDIER GIRL."** It will be good news to local theatre-goers to learn that Moore and Murphy, the clever comedians that have been featured two seasons with the firm of Le Comte & Flesher, are to be seen again in the musical novelty of "My Soldier Girl," when the new edition of

this clever musical play will be seen in this city, at the Grand, Thursday, Friday and Saturday, September 23, 24 and 25.

It was nearly five years ago that Billy Moore came to the firm directly from the Essanay Studios; he had just completed two years with the screen producers, but favored the stage, and decided to return to it. His clever screen portrayals were recognized by the firm of Le Comte & Flesher, and they lost no time in signing a contract for an indefinite period. At this time Billy Murphy was doing third comedy with the same firm in one of their Chicago successes. Although a young man, he displayed marked ability as an eccentric comedian, and since that time has created many new roles from year to year, as the firm sent forth their new productions. It seemed to him to be a lot to be cast in the same productions, and from the first were recognized as two clever comedians long before they thought of forming a partnership.

When "My Soldier Girl" was produced Moore was assigned the black-face comedy, while Murphy drew the half-witted, care-free boy whose particular aim in life was to become an actor. Mr. Moore's ability in black-face has long been established, while Mr. Murphy has become known as an exceptional eccentric type—thus they distributed comedy and joy over the audience with their clever songs, dances and clean, snappy comedy. They are an asset to the popular play, "My Soldier Girl," and those who remember this pair will gladly welcome them upon their return to this city. Seats go on sale Monday, September 20.

### AT LOEW'S

Revolution in the Methods Employed by Leading Vamp—Constance Talmadge Establishes Radical School of Advancement—Vamping—Put Taboo On Staged Evening Dress.

Nothing is more interesting than a peek at a woman before her mirror, while she is doing her hair and looking beautiful. Flanked by jars guaranteed to remove the telltale signs of creasing age—the facial wrinkles, and powders concocted to bring to faded cheeks the bloom of an eighteen-year-old flapper, the woman presents a spectacle of Vanity's grapple with age. But who has the woman of swan-like throat, peach-bloom cheeks, and beautiful figure—in her attempt to look beautiful and youthful? But it has been done.

Constance Talmadge, in her latest first National attraction, "The Perfect Woman," which comes to the Loew Theatre for three days, commencing Monday, presents a highly humorous glimpse of a young lady in her pretty little boudoir, distorting her well-molded features into grotesque shapes, scientifically as protruding and vulgarly as "tough," dimming the entrancing gleam of her wonderful eyes with a pair of tortoise shell glasses, and hiding her beautiful figure under clothes that are as tight as a drum.

Ah, but the pretty little Miss had designs, and quite unlike the perennial vamp who ensnares over sentimental males with black jet evening gown cut rakishly—nay, rasquely and each, this little dear resorted to the unusual artifice of looking intellectual, rather than inviting—whatever the difference may be.

A Sunshine comedy, "Marv's Little Lobster," Loew's Pictorial and Loew's supreme vaudeville complete the bill for the first three days of next week.

At No Time in the History of the Written Book, or of the Stage and Screen Presented Play, Has There been so Popular a Demand for the Great Love Story Entwined With the Spirit of the Days When Stout-Hearted Men Fought for the Heart of My Lady as Gracefully as They Paid Their Court—Will be Seen Loew's the last half of next week.

It is most emphatically true that all the world loves a lover. It is just as triumphantly true that the same world loves the lover a great deal more if he is guiding his affections through the wonderful recesses of romance.

And it happens that the old world of today, after all its war and wrath, is turning back to that old world of yesterday and finding a revival of the romance that ruled the universe.

People are turning to the stories with the dash and courage of the men who "in days of old when knights were bold" went after their lady-loves undaunted and unafraid; who, though wearing armor and carrying a dangerous spear, could sing love lays beneath the tower and, if need be, abduct self-same lady.

This is why William Fox chose for one of the most pretentious productions he ever made the wonderfully appealing



"Grumpy," the delightful English comedy, made famous by Cyril Maude, which comes to the Grand Monday, Tuesday and Wednesday evenings of Fair Week, includes in its all-star, all-English cast, Violet Hall Caine, niece of Hall Caine, the distinguished English author.

ing, the all-romantic love story, "If I Were King," and gave the leading role to that greatest creator of romantic parts, William Farnum. For on the whole stage of the world there is no player who can so truly and delightfully portray the lover of romance as William Farnum. No actor who lays his felt hand across his heart and takes his sword in his right and goes forth to woo and to win ever played such a part with the romantic rounding out, the true sentiment, the dash, the spirit and the vigor that William Farnum brings to such a role.

Nowhere in all the long gallery of his best remembered portrayals is there to be found a better role for the real William Farnum than this of the vagabond versifier Villon, who becomes the Grand Constable of France and who, facing the gibbet with a laugh, wins the woman he loves and with it the love of France.

No actor on stage or screen has the record for romantic parts possessed by Mr. Farnum. No actor can touch him with rapier or strength of arm. His whole stage life has been devoted to the making of fascinating "he" roles.

It is William Farnum's opinion that this part of Villon in "If I Were King" is the best role he ever brought to the screen for his host of admirers. It is Justin Huntly McCarthy's tribute to his art, "I Could Almost Believe I Was Hearing William Farnum's Voice."

It is William Fox's assertion that he never has produced for the screen a story which he believes carries so much charm, so much drama and so much that is all appeal as this production which so sumptuously surrounds the art of William Farnum.

Loew's Pictorial, a Hank Mann fun frolic with a thousand laughs and snickers, and Loew's supreme vaudeville complete the program for the last three days of the week.

### AT THE PATRICIA

TENDER LOVE STORY EXALTS "PASSERS BY."

Some people love lightly and for

### To Fair Visitors

Directors of the Western Farmers' Weather Insurance Company are meeting on Thursday, September 16, at the Tecumseh Hotel. Any parties having business with the company are invited to attend meeting. The company is desirous of appointing a few good agents in Western Ontario. The company have at present business to the amount of twenty-five million dollars. Sept. 11, 14

### McLAUGHLIN MASTER SIXES AT THE FAIR.

As in the past, the McLaughlin Exhibit in the transportation building is attracting wide interest, particularly so, because of the fact that for the first time in several years, the McLaughlin Motor Car Company has adopted a somewhat new body design. So far the McLaughlin Company are showing only the new models on the Master Six chassis and the models in the display seem to meet with widespread approval. The radiator is slightly higher. There is no curve in the cowl, giving the car a higher appearance in front. The designers have very cleverly preserved the general appearance of the McLaughlin Master Six, which is today, perhaps, Canada's most popular car in this price class.

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### RU-BER-OLD ROOFING

that wears the longest. 1-ply, \$3.75; 2-ply, \$4.25; 3-ply, \$5.25 a roll.

### THAT SLATE-COVERED ROOFING.

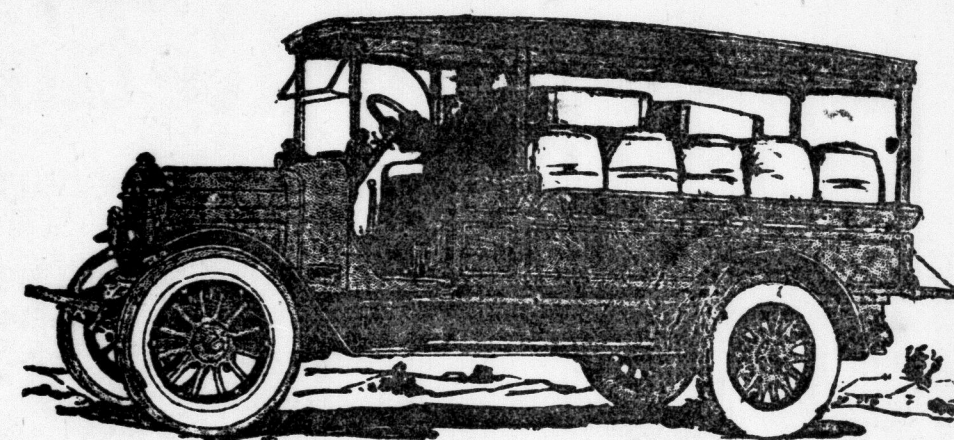
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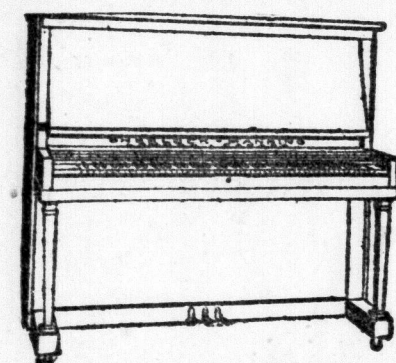
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A scene from "The Passers By," starring Herbert Rawlinson at the Patricia next week.



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