



the Little Theatre does much to make his play attractive; Dallas Anderson, in particular, as the half-crazed boy.

The presence of a curtain-raiser pushes the suggestion of the Irish Players still farther. For "Lonesome Lee" is just one of those simple little human comedies of the poor folk that Lady Gregory writes for Dublin; as Harold Brighouse wrote this for Manchester. It is only a tale of a simple-minded young man who tries to get a wife to take the place of his nagging mother and failing, "adopts" instead an old woman on her way to the poorhouse. But it is something more than a good old fashioned drama. "The Miracle Man" is a good old fashioned drama.

George M. Cohan's

Own Miracle

needs to be patronizing about "The Miracle Man" just because George Cohan wrote it. His new play at the Little Theatre is a serious, decent piece of work and American playwright worth his salt should be ashamed of it. It isn't as good as "As a Man Thinks." It reaches the depths of "The Eastless Way," the pure elevation of "The Man Who Hates." But it is something more than a good old drama.

"The Miracle Man" is a good old drama.

and earnest hamming of a difficult

play that most men would fight shy

of. It shows a strain in Mr. Cohan—and

that—not everybody suspected.

The subject is big and difficult enough

for any one's faith in healing. It means

a white-robed Tolstolian pa-

pacher that he is a good deal more power-

ful than anything he can possibly say.

Mr. Cohan has taken hold of the problem

and solved it for its own sake.

He has a real admiration for its dramatic

value, and he has solved it.

With the aid of William H. Thompson's

genius yet vital acting, a real patriarch

leads before us a picture

that brings up a set of characters

badly in Mr. Cohan's own old vein—

the two crooks who set themselves to

use the healing powers of the pa-

cher. Mr. Cohan draws them with all

the accustomed pungency, and the play-

that he chose finish the picture.

It is George Nash as Doc, the mas-

ter of crooks, who invents the scheme of

giving his "queen" a million dollars in

as short a time as possible, and to accomplish it

he enlists the help of the tramp. Of

course there is a love story; no play

would be complete without it.

Hap Ward, as Phil Ossifrage, is the tramp

upon whom devolves the duty of dis-

posing of the million for the millionaire,

Gilbert Kite, which part is taken by

Franklin Farnum. Hap Ward leaves

nothing to be desired in his presentation

of the knight of the road, or how an

ordinary mortal would feel if a million

were suddenly thrust upon him to be

spent. Lucy Daley shuns honors with Mr.

Ward in her part, and her characterization

of Trahina, queen of the cabaret, is

most pungent of all.

"The Flopper Walk,"

last crook and prize cure—he

has acquired a push chair and objects

to "win" in this. But the plot is even

more amusing richness of character

than the serious content of the play.

It is put carefully in its place. And Mr.

Ward shows just as admirable a re-

sult in the handling of the plot.

Then the time comes for the Flop-

per's fake miracle. It takes place off

stage. We hear him cry.

"The Flopper Walk," he cries.

Pat was taken so by surprise that he gave Mac-

Mahon a funny story for nothing. Inde-

pendently, Carter DeHaven appeared on

the scene to hear the story, and all three

indulged in triangular comedy which was

a headline attraction in itself.

As to the regular show, the artistic

honors were carried by DeHaven, and his

petite partner, Mrs. Carter DeHaven. In

a potpourri of clever singing, dancing and

comedy called "The Masher."

For real comedy, however, the palm

must be given to Mr. McMahon and

Charles Chisolm in their creation,

"How Hubby Missed the Train."

The marvelous Manchurians established

a new era in acrobatics. They are five

nimble Chinamen, who without exaggera-

tion, do a hair-raising act; two members

being hoisted on a pulley by their queues.

Part McLough's "At the School

Playground" afforded El Brendel, a

brilliant comedian. The Hanlon

Brothers and company in "The Haunted

Hotel" gave the best pantomime in Philadel-

phia, although no definite announcement

of this has been made.

KEITH'S—VAUDEVILLE

A brand new act, which had never ap-

peared before on any stage, was pre-

pared for the first time last night at

Keith's by Pat Rooney, Tim McMahon

and Carter DeHaven. The added attraction

was introduced just as Rooney and

his agile partner, Marion Bent, were making bows for their individual effort. Mc-

Mahon, who is somewhat absent-minded,

came on the stage to pay Rooney a dollar

as a tip.

For the greater part of the program

Mr. Damrosch controlled both himself

and his men with an equilibrium and a

taste which will always seem necessary

to us in an orchestra conductor. Only

in the "Mephisto Waltz" the disorganiza-

tion of the players became at moments

appalling, so that there was neither unity

of impression nor clearness of evocation

in the doing of it. Here, too, Mr. Dam-

rosch's mannerisms returned; it is evi-

dent that he achieves the best results

when he is himself almost suavely dis-

tinguished.

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TWO OPERAS TONIGHT

The familiar double bill of "Cavalleria Rusticana" and "Pagliacci" will be sung tonight at the Metropolitan. The two casts will include Mme. Destinn, Fornita, Duchene and Mattfeld, and MM. Caruso, Amato, Teagani and Botta. Mr. Polacco will conduct both operas. The coming departure of Mr. Caruso may make this farewell of the season in Philadelphia, although no definite announcement

of this has been made.

WHAT'S DOING TONIGHT

Philadelphia saw her first war last

night at the Little Theatre. But what a

play! No gilt glory, no tinsel hero-

ism, no braggadocio of the terrible, cruel mad-

ness of war. Before the passionate violence of the final act the audience last

night can only have gasped its horror.

It seemed, at any rate, to the critic

of THE EVENING LEDGER, even amid the

noise of the dress rehearsal.

"Courage" is simple, straightforward.

In its single-mindedness, H. M. Richard-

son recalls the Irish Players and

the Americans. The violence of the terrible, cruel mad-

ness of war. Before the passionate violence of the final act the audience last

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SAM BERNARD AT THE ADELPHI

Sam Bernard appeared at the Adelphi

last night in an excellent revival—largely

rewritten—of "The Girl From Kay's."

"The Bells of Bond Street," which is now

its title, was reviewed in THE EVENING

LEDGER Monday from a performance out

of town.

THEATRICAL BAEDEKER

Philadelphia Commandery, Military Order of

Foreign Wars, Bellevue-Stratford; 5 o'clock.

Magistrate's Association, 225 City Hall;

5 o'clock.

Philadelphia Society of Municipal Engineers, 1317 Spruce

Street; 5 o'clock.

Philadelphia Improvement Association, 2940 Gir