## TWO NEW MUSICAL ENTERTAINMENTS AND A BRACE OF COMEDIES ARE SEEN LOCALLY

#### MRS. FISKE CONFOUNDS CRITICS BY ELOCUTION

All Delightful Art of America's Finest Actress On View in "Erstwhile Susan"

"PENNA. DUTCH" PLAY MANY CLEVER TRAVESTIES

New Comedy at the Broad Gives Her Excellent Opportunities and Supplies Much Mirth

"Woman, the unconquerable, the irrepresethie, the indispensable," as Juliet Miller, Erstwhile Susan, elecutionist from Ohio, wife and then widow of Barnaby Dreary, se aptly puts it-oh! Mrs. Fiske, aren't Christmases terrible enough for critica, with twice "two shows daily," that you must add the deliciously difficult labor of describing ence again your magnificent art?

And yet a different art, different not alone from the level reaches of mediocrity in the theatres about you, but different each time from what you have given us before. The from what you have a same flirt of the hand across the eyes, the same swift innuendo in the voice, the same hard, unturnable drive at the very meat of each situation; and yet something fresh, something in hand and voice that makes a new dramatic creation.

This time the author has helped by supplying you, as lecturer on such advanced matters (to the inhabitants of Reinhartz Station, Pa.) as "female voting" and that vexed problem of propagation, "energetics," with a fine supply of phrases and attitudes of about the vintage of the amazing cos-tames which your Susan seems to have drawn from her theatrical past in Cedar Center, Ia. And, since the stage is the stage and your comic earnestness is all your own, those well-worn phrases and attitudes of the woman who thinks every one of her sex, sound in mind and body, should have the right to one child, "and no questions asked," are the very breath of novelty.

Then the background of Pennsylvania Dutch, you must admit, is something of a soil. The utter lack of even animal cheerfulness, let alone kindness or spirituality, is such men at Barnaby Dreary, sets off your fine temper quite as well as his woman's place-is-the-washtub point of view sets off your own triumphant demonstration (of the stage and on) of the high qualities of feminism. And one of these, of course, in any actress is your ability to play up to the ironic absurdities of such a heroine as Susan just as much as to her fine moments and clear spirit.

the weapons." your inflection is as sure as your hand was when it replaced Dutch family portraits with "The Rock of Ages." "The Three Graces." a landscape and one of those things said to be still life, though they look a long time dead.

Then your art rises beyond the author's, pat the comedy of odd things and odd seple, to the "comedie humaine," to the pillful realities of our love and our hate and our sorrow. You, who have settled upon finding a daughter as well as a work BROAD—"Erstwh by your marriage, meet the poor little brow-beaten, mind-mangled Barnabetta and learn fear even of you, and without a word you call us to sorrow with you

We forget the author's routine naivete just as quickly in the marvelous way in which you handle that old, old second-act ilmax when you snatch away his whip be fore Barnaby can strike his daughter. Like the best things in this little play and all the things in your own acting, it is the essence of that fine rare element, the tragi-comic.

And now, to all that you have done upo the American stage and here in "Erstwhile Susan," you add — elecution. Is it not enough that you should fascinate, thrill, divert, move, by gesture, intonation, ex-pression and by some subtle something that sees behind them all? Why must you add that thing of which your critics have prated to you so ceaselessly—the crisp, measured, intelligible, oh, elaborately intelligible ward? Just to prove how deliciously amusing it—and all their past pratings—really

#### OLCOTT AT WALNUT IN FORMER SUCCESS

"Heart of Paddy Whack" Receives Warm Welcome On Its Return

Chauncey Olcott returned to the Wainut has night in a repetition of "The Heart of Paddy Whack," a charming comedy drama by Miss Rachel Crothers. But the Chauncay Olcott we heard last night is not the ames sweet singer of other years. The old actor-singer can act as well as ever, but his many years of service on the stage have begun to wear down his vaice, and he samed to be irritated when called upon to render an encore. For all that he pleased the audience with two of his old successes. Trish Eyes Are Smiling" and "A Little Bit of Heaven," and another with which his ned admirers are not quite so familiar. "Who Knows?" a delightful little melody.

After the final curtain had been rung Sown, several of the audience opened up a scattering volley of handclapping, which tradually increased in volume and entitusiasm, and cries of "My Wild Irish Rices" and "Mother Machree" were directed at the stage. Mr. Olcott responded with a srief curtain speech and to quiet the more enthusiastic he signaled to the orchestra inder to strike up "My Wild Irish Rosa" Miss Huth Sinciair pleased as Mona sira, which is the role opposite that of bennie O'Malley, which is played by Mr.

Conan and Harris, who present the pro-sistion have supplied the Irish singer with all excellent surrounding cast, included in which is a youth, Master James Gillen, who delighted the audience in the role of Michael, an Irish boy.

Three Gypaics Arrested in Theft Three Gypates Arrested in Inc.

Three of five gypates, accused of robbing Brazillan sootheayer, John Tennis, of see in gold and a gold watch, valued at set, during a Christmas calebration in Bonne, 1018 Passyunk avenue, were arms by the police of the fraventh and water alrests police station last sight expanse areas of Tennis of having the a window at their home. Its Baintest last was. The gradual gaves as Adelphio, there are despited as a finite way.

#### COHAN DOES SIX MEN'S WORK IN HIS NEW REVUE

And Does It Better Than the Six Ever Do-Book, Lyrics, Songs and Staging

A Remarkably Amusing Array of People From the Plays We Know or Will Know

COHAN REVUE OF 1018. A musical ser-quilt, patched together threaded will reds and music and staged by George than, Management Cohan & Harris For I, Theatre reat Theatre,
in the company, John Hendricks, Walter Brasti, John Boyls, Harry Bulker, James C. Martiows Elikabeth M. Murray Jerry Creak, Lide
Hindes, Prederic Santley, Harry Test, Richard
Carle, valit Wall, Miss Juliet, Charles Wijeninger, Little Billy, Affred Larell.

George M. Cohan starts off his revusion edy successor to "Hullo Broadway" with a threat from the chorus men-always a pugilistic lot—that if we critics aren't good their show they won't read our darned old papers any more. Which may or not he some threat in this Year of the Grave Shortago of White Print Paper. But, anyway, this critic isn't scared. He liked the show too well.

Just about everybody who was anybody in New York last season is at the Forrest now. Some of them Philadelphia knows by sight and all by reputation. There is Andrew Overdraft, who bears, in the person sight and all by reputation. There is Andrew Overdraft, who bears, in the person of Harry Bulger, a striking resemblance to the Andrew Undershaft which Louis Caivert put into "Major Harbara." H. H. Hobson is there for choice. You may meet Billy Holliday again, the only Broadway barkeep who patronises the manicure. Richard Carle, the original Ed Wynn, gives us a glimpse, a few seasons shead, of what Doctor Booberang, of "The Boomerang," will act like, Jane Clay, the crying servant, is there to prove, in the charming person of Valil Valil, that "there is nothing common about the Clays. Wasni, Henry Clay one of the biggest eigarmakers in the country." Emily Stevens, "the unchased woman";

Emily Stevens, "the unchased woman"; Emma McChesney, naleswoman, who put "Potash and Perlmutter in Society"; Gabby de Lys and a remarkable set of casual impersonations owe their existence to Miss Juliet, as well as Mr. Cohan, "Young America" and his dog "Jasper," both prod-ucts of the Harvard School of Drama, asucts of the Harvard School of Drama, as-semble outside the New York Harvard Club, right next to Professor Baker's Hoston Hean Factory. And—this is very impor-tant,—a cracking good actor named Charles Winninger brings us Paul Paurel of the "Met" several weeks before he is due at the Garrick as "The Great Lover" of Mr. Ditrichstein's.

Dirichstein's.

Of course, it is quite impossible to catalog a hundredth of the things that Mr. Cohan has stuck into his revue. But it ought to be said that all of them belong. Instead of confessing the usual mental inconsecutiveness of a librettist, he has actually put forth the brain labor to mix his burlesques intricately together and lead his characters through a continuous chain of characters through a continuous chain of

The minutest of his stunts are amusing, from his marching song, in which the chorus sing nothing but the count, "one, two, three, four, five, six, seven, turn!" to a prose-ragitime burlesque of the trial in "Common Clay." He says the last word in Sousa trayenty, with sixteen chorus men disguised in the proper uniform and whiskers, leading the orchestra together. While he keeps his wit flowing he manages to hammer out four songs about as good So you give just the right touch of pride to the long vowels of "menayge" and "eighte" and handle with all the casual emphasis of urban uplifters allusions to your municipal theatre" out in Iowa and the "community center" which you will found in the heart of benighted Dutch Pennsylvania when you have married a terrible old child-heating miser and placed yourself on the inside of the earthworks. You carry us family with a high hand indeed. When you suggest to the son who is risking a tundl with his dinner knife. "Let me choose the weapone," your inflection is as sure as You may notice that it is just one man. You may notice that it is just one man who has done all this—book, lyrics music and staging. It usually takes two to each of those divisons in even our least inept musical pieces. Which ought to arouse critical reflections on the part of the theatre-goer. Perhaps a man of brains is worth six

#### Theatrical Baedeker

Harrick.—"Seven Chances," with Frank Craven, Carrell McComas and Anne Meredith David Belasco's production of Rol Cosper Megrule's comedy dealing with a homely youn man and a mix-up in courtships. See review THE AND THE CONE BOYS 1916." WITH RICHARD CARE, VAIII VAIII, Elizabeth Hurray, Charles Winninger, Miss Juliet, Harry Bulser, Lilia Rhodes, James C. Marlows, Frederic Santley and others, George M. Cohar's "musical crago-quilt," travestying Broadway suc-

C.—"The Blue Paradise," with Cecil Lean Vivienne Seral, Vienness operatis with to by Edmund Eysler and Sigmund Rom-and book by Lee Stein, author of 'The ry Widow." In the cast: Cleo Mayfield, il Car, Frances Pritchard and Teddy b. See review.

HESTNUT STREET OPERA HOUSE—"In-telerance," with Mas Marsh, Robert Harron and Griffin players. In magnitude and spec-tacular detail, the greatest motion picture ever produced by the master of the film craft. ever produced by the master of the film craft.
LITTLE THEATHE — "Yes Never can Tell."

etil Dorothy Sheimerdine, Marie Baer and
other Stago Rockety playwrs, Admirable revival of comedy by Bernard Shaw.

ADELPHI — "Experience," with Ernest Glendinning. A modern morality play, with more
humanness than graced "Everywoman."
There is a large cast. Glendinning acts superbly. AT POPULAR PRICES

WALNUT-"The Heart of Faddy Whack," with Chauncey Olcott. Cohan & Harris pre-sent the pepular Irish actor in a comedy o romance by Bachel Crothers. STOCK

KNICKERBOCKER - "The Dalsy Farm," with John Lorenz Anna Doberty and other members of the stock company. Matiness daily this week.

daily-this wess.

FEATURE FILMS

STANLEY "Snow White," with Marguerite Clark and Creighton Hale all work. Picturisation of the abstraing play enacted by Miss Clark while under the direction of Windhood Amon on the stage.

ARCADIA "Trainful Tulliver," with W. S. Hart and Aims Rubens, all week, New Kay-Bee Trinngle feature, with Hart as a "good man.

man 'Dodd Carlyle Blackwell, Monday Tues-lar and Carlyle Blackwell, Monday Tues-day "Seventeen," with Jack Pickford, Wed-seeday and Thursday. The Matrimaniae, "with Dong-CTORIA "The Matrimaniae," with Dong-lar Fairbanks and Constance Telinades, fred-nal for the west. "The Awakssing of Helena Bitchle," with Ethet Barrymore, latter half if week.

of week.

PALACE.—"A Coney Island Princess," with lene Fenwick and Owen Moore, first haif of week. "The Einst to Leve." with Lenore Ulrich, latter half of week.

LOCUST.—"The Einst of Susan." with Clara X. Young Monday. Tuesday. "American Aristocracy," with Douglas Fairbanks. Wednesday. The Ninetz and Nine." with Milliam Courtesay, Fritay, Esturday.

William Courtesay, Fritay, Esturday, with Oles. Delimont - The Black Butterfly, with Olya-Petrova, first half of week. "Whom the Gode Desiroys" with Alics Joyce, latter half of week.

VAUDEVILLE

BURLESQUE

NO. YOU NEVER CAN



For instance, here is Charles D. Mitchell, player of the Shavian dentist, at the Little Theatre, turned into an artist. With ready pen he catches the peculiarities of his fellow actors—and himself.

#### SEVEN CHANCES TAKEN BY MEGRUE'S JIMMIE

A Casual Young Man Finds Himself in Hot Water in a Diverting Play

SEVEN CHANCES—Comedy in three nots be Rot Cocher Megrue, founded on a suggestion in a short story by Couverneur Morrie. Man aggment David Belasco, and produced under his personal supervision. Garriet Presire.
Transactor White Charles
Billy Meskin John Butle Earl Goddard Charles Broket
Henry Garrison Harry Letution
George Preeman Wood
Mrs. Garrison Margarith
Lilly Trever Callaway
Lilly Trevor Pegny Wood Elmily Callaway Irens Travor Gladys Knop
Georgiana Garitson Gladys Knors
Plorence Jones
Act I in the club, Wednesday after dinner,
fl. Act II. in the club the same night.

Quite aside from its engaging comic Quite aside from its engages come-points, "Seven Chances" deserves the "Suc-cess-heraid" label because of the briskness of its bartender. A couple of Bronxes are ordered, and served in about two minutes, the keep" thus establishing a record for the Atlantic coast.

The primrose potations are to cheer up young Jimmie Shannon, twenty-nine, and naking fifty a week, who has just lost his making fifty a wonk, who has just lost his astonishingly rich grandpa in an automobile smash. The old gentleman, a devotee of domestic ties, has left twelve (count 'em') million, all to go to Jinknie IF he marries before he's thirty. \* \* Penetrative and persistent theatregoer, you've guessed it! Jimmle doesn't care much for the girls, is plainer than original sin, and has a bad three hours making up his mind whether he'll take the lash of hard luck and let the money go or pair off with some nice maiden, who is willing to stand for his commercialism. Six pass him up, but the seventh—a charmer—takes him.

Out of that situation Mr. Megrue has

Charmer—takes him.

Out of that situation Mr. Megrue has made a cute little play. He evidently considers it an affair of farcical situation, but we might as well tell you now that it depends on the authenticity of its detail and the natural charm of its dialogue, rather than on any novelty of plotting, for its appeal. That appeal, while slight, is legitimate and, most of the time, amusing and sympathetic.

mats and, most of the tone, and and sympathetic.

Mr. Megrue has had experience in the playhouse before this, and from "Under Cover," "Under Fire" and the rest of his pleasant pieces he has learned pietty well to the tomake the dramath wheels go round. He rings the changes on Jimmin's chagrin, despair, remoras, hope and bliss, with a fair amount of skill. The situations intrinsically are thin, but they are presented in the disguise of capital "man-talk," the kind of talk one hears regular people indulging in in clubs and on the street, short, broken speeches that carry the illusion of the actual, even while one's reason is revolting at the inherent improbability of the hasic idea.

actual, even while one's reason is revolting at the inherent improbability of the basic ides.

The agresable and human part of the play is largely in the ascendant, and likewise largely in the ascendant, and likewise largely in the ascendant, and likewise largely in the ascendant, and incept comedy; he convinces one that no nicepeople are very good-looking, and that handsome chaps are unually dube. The statistic intemperate clerk of "Baught and Paid For" and the star of "Too Many Cooks" (which never reached Philadelphia) has here a role written, line and infection, for his subdued and subtle talents. He is varye, bashful, healtant, biurling, kindly, subconsciously affectionate, without prelianse. Even seeing the play the second time, one doesn't quite get under the skin of his method, so apparently everyday and saly are the Craves effects.

The charmer who becomes Mrs. Shannon is charmingly enacted by Miss McComas, who is just as pretty and as competent as the 1s in musical comedy. Mr. Belasco, with his customary decempy toward "the road," has kept his cast—a good one—intact, save for the part of Jimmie's pard, John Butter very efficiently replaces Otto Krugar in it. The girls all are well within their separate picture-frames, and the sopn more or less real, too. The clubhouse, with its wandering souse and other casual types, has been staged without affected datail. It is past a comfortable, havy room, with its drinks and smukes, and its Jimmie. Barring the coincidences and grisss in which is sinds. Fou mas find him any day on Walhart street or in Historious square.

#### HART AND MISS CLARK IN FINE NEW FEATURES

"Snow White" and "Truthful Tulliver" Seen at Stanley and Arcadia

By the Photoplay Editor

STANLET "Snew White." Famous Players-Paramount with Marguarite Clark and Creighton Hale. Story adapted from the play of Jessie Braham White. Directed by J. Scarle Dawley. Photographed by H. Lyman Broening. Timeliness of theme could scarcely be ore charmingly realized than in this case, r "Snow White" most adroitly combines the appeal of the best sort of make-believe with some of the most exquisite photography Famous Players has ever turned out, beautifully illuminated subtitles, tasteful and pictorial acting by Miss Clark, who looks younger than ever, and faithful adherence to the original script by Miss White. The latter, in play form, was done at the Adelpfili Theatre in this city some seasons ago by the tiny and tremulous Marguerite, and those who saw the piece, staged by Win-throp Ames, can reassure themselves that every jot of effectiveness that the produc-tion had has been retained and strengthened in the film version. The story is completely. in the film version. The story is completely but not tiresomely, told in aix reels, lovely "locations" adding to the appeal of the narrative. Prince Floriden, of Calydon; Sir Dandiprat Bombas and the evil Queen Brangomar are all included, as well as the witch, her comic cat (more might have been made of that delicious creature) and the rabbits, birds and other silent actors,

so say nothing of the dwarfs (real ones). ARCADIA—"Trothful Talliver," Kay-Ree-Tri-angle, with William S. Hart and Alma Reubens. Story by J. G. Hawks. Directed by William S. Hart. Photographed by Joe

Three things strike one after seeing Truthful Tulliver." One: Mr. Hart is ired of being a Bad Man regenerated by a Woman's Love. Two: Mr Hawks can write human and not improbable plots, as well as absurd and theatrical ones. Three: Mr. August is one of the best camera men extant, and photographs clouds as can no one of his rival crank turners. The Tulliver of the title is a newspaper man who settles down in Glory Hole, one of those victous western towns so beloved by Mr. Ince's authors, and, seeing a girl of breed-ing insulted on the street, determines to clean up the place. He does this, in part, by riding full tilt through the back room of a saloon lessoing two men and, still on horseback, dragging them through a window and haif a mile down the thorough-fare. Another stunt is his leap from his steed to a swiftly moving train.

War-not Babylonian nor Civil, but the odern European sort-provides a back ground for this new feature. Unfortunately it doesn't provide a story. In this element the picture is lacking, though it is capably directed and photographed with sharpness. Also it is acted well by Miss Kane, whose natural and ingratiating methods before the camera entitle her to her own little place in the sun-s place to which "hand-some" Mr. Blackwell despite his long movie experience, is hardly yet entitled. He is an American who has studied at Heidelberg; she a carrier of "secret papers" for France. How he helps har to escape from the Germans, only to have her face execution at their hands later, escaping through the fact that her captor is a friend of her lover, is the gist of the crux of the plot. It is not a highly stunning emotional smash. Who detail is fairleh.

ropular films were managed at the Victoria. The Victoria had "The Matrimaniae." the Fine Arte-Triangle cornedy, with Douglas Fairbanks and Constance Taimadge, in addition to other offerings. At the Palace were men Irans Fenwick and Owen Moore in the Famous Players-Paramount "A Coney Island Princess."

New Austrian War Minister BERLIN, Dec. 26.—The Austro-Hunga-rian minister of war, General Bitter von Erschatte, is to be replaced by Field Man-shal wes Schlapper, according to a Visual report published in the Visuante Soiting.

#### HOLIDAY SPIRIT IN EVIDENCE AT KEITH'S

Eddie Foy, Mrs. Gene Hughes, Harry Antrim and Betsy Vale Prominent in the Bill

Every seat save one was taken at Keith's Christmas night performance, and the holder of that seat presumably had either missed his train or had eaten too much Christmas

dinner.

The lucky ones who escaped the fate of being turned away under the big holly bell at the entrance of the foyer applianded every act generously, from the Christmas musical selection on through Eddie Foy and the seven little Foys to the equestrian finale of Bradna and Derrick, with their handsome white horses. Three acts making their debut here "went over" splendidly. Harry Antrim and Betsy Vale, a local comedy pair, in "Filings of Fun." wound up in a biase of giory. Antrim's mimicry of roosters and cais was indicroin and clever, and Miss Vale was dainly and graceful. In "Houk-Honk-Maybe" William Gibson and Texas Guinan made a distinct hit. Their vehement dialogue over the car that wouldn't budge provoked many laughs. "Okishoma Bob" Albrights singing and ragtime yodeling made a promising debut.

The most claborate of the offerings, the new camedy, "Gowns." was brilliantly clever. Mrs. Gene Hughes and her supports, Nell Faul, May Will and Russell G. Randall, proved excellent vehicles for presenting the subtle sarcasm, the wit, the situations and the sarcasm, the wit, the situations with favor, as usual, and perhaps with a little more favor than usual.

Petite Ray Dooley and J. Gordon Dooley, who has discovered three more ways out of the 1001 of failing, went through The lucky ones who escaped the fate of

Petite Hay Dooley and J. Gordon Dooley, who has discovered three more ways out of the 1801 of falling, went through their program with a bang. The harmonious darkey singing of Fay, two Coleys and Fay was excellent. The biggest hit for the children, who were more numerous than usual, was Wanda, the trained seal, who showed that it was almost human in intelligence by its ultimatum of "To estaelligence by its ultimatum of "no eats,

"On the Roof"-Cross Keys

Lively songs and snappy comedy combine o make "On the Roof," a tabloid which cadlines the bill at the Cross Keys, an enjoyable affair. The act is presented by a number of clever comedians and pretty

a number of clever comedians and pretty giris. It was rewarded with an abundance of laughs and applause.

The Whirl's Four Harmonists, in addition to rendering the latest songs effectively, have a line of good comedy which contrasts well with their musical offering.

Other good acts on the bill include Oille White, violinist; Woods, Forbes and Halpern, and Lucy Oilletts, juggler.

There are a number of thrills and surprises in the pictures.

Bonnie Sextette-Globe

The Globe has on its boards for the holiday week enough of cheerfulness to usher its regulars into a Happy New Year. There is music aplenty in a swing of action and laughter strewn through nearly every act. The "Honnie Sextatte," which William Brady presents, and Barney Williams, presenting himself in "The Broken Scarab," vie with each other for chief honors in doling out the Yuletide pleasure. The Honnie Sextatte," out the Yuletide pleasure. The Honnie Sex-lette offers a beautiful and lyrically musical production, while "The Broken Scarab" is a happy musical comedyette, with an Ha-

happy musical comedysite, with an Da-wallan dancer as a feature.

Among the other pleasant things the Globe has tucked in the fleatrical Christ-mas stocking are La France and Kennedy; Lee Begs and company; Rodriquez Duo, George Armstrong, Dana Cooper and com-pany, Grania and Granis, and Potter, Hart-well and company. well and company.

Minstrels-Dumont's

If your turkey dinner didn't agree with If your turkey dinner didn't agree with you, and you have come to the conclusion that there isn't much in life after all, don't go see a doctor, but take a trip to Ninth and Arch streets and see Frank' Dumont and his blackfaced troupe this week Enough said. The show this week is a scream. The minutels deal with up-to-date topics and the sough are in keeping with the boliday spirit. Eddic Cassady. Alf Gibson and others continue to be among the favorites. Their songs and wit left the patrons in a continuous state of jubilation.

"On the Levee"-Penn

Mahel Elaine in a musical tabloid. "The Ragtime Band on the Levee." heads the William Penn bill for the first three days of the Christmas week show. Billy Morse in "A Night in the Trenches" brought forth applause aplenty in his latest amusing war

Gallagher and Martin lent a diversion in Galagner and starting the a decision in a double number skit, while Seymour's Happy Family, including Haby Elva, and Dorothy Gish, featuring in the film pleture. "The Children of the Feud," round out a very entertaining Yuleilde show.

Beginning Thursday Douglas Fairbanks will be seen in "The Matrimaniac," a brandew photoplay, and there will be a number f vaudeville surprises.

Dairy Farm-Knickerbocker

Many pleasant memories of life in the which began a week's engagement at the Knickerbocker Theatre, at Fertieth and Market streets, last night. Both the old and young folks heartily enjoyed the pro-duction, and showed their approval through-

out the entire play.

The play lacks nothing in the matter of depicting life and incidents on the farm. Eleanor Herron is the author, and her con-Eleanor Herron is the author, and her conception of rural life is interestingly portrayed. An excellent stock company, with John Lorenz and Anna Doberty in the title roles, gave the various parts a most interesting, pleasing interpretation.

In addition to the play there were also many innovations, which were also thuroughly enjoyed, especially by the young folks. The invitation extended by the man-

folks. The invitation extended by the man-agement to their patrons to bring their children along to see the Christmas tree was met with a general response, and the youngaters enjoyed themselves immenuely. The management of the Knickerhocker has endeavored to feel the puise of its patrons in determining the kind of plays that mostly appeal to them, and in this the management has been successful. A visit to the Knickerhocker Theater invalid the Knickerbocker Theatre usually means a return trip, and the play that is being seen there this week will be witnessed by large audiences.

Christmas in the Theatres

Travesty was not the only thing offere their patrons by the minstrels at Dumont' yesterday. There was a real Christmastres, with toys for the youngsiers who altended one of the two performances. The presentation of gifts for the children tool place at the matinee.

"Experience." which is about to leave this city for flatilimore, refuses to take itself too seriously. Last night the members of the company produced on the stage of the Adelphi Theatre a travesty on the George V. Hobert morality play entitled. "Inexperience," Miss Margot Williams played a simple country maiden who gues to Broadway, taking her "stage mother" with her. There were other liberties taken with the original text, and much gayety among the actors. A Christmas tree ably sustained the role of Santa Claus.

DANCING BRASLER'S

Private Dancing Academies 943 N. 6th St. 1502 S. 5th St. Phone Market Sail L. Open Day & Hight

#### CHICAGO AND VIENNA MEET---IN PARADISE

Methods of Two Cities Blended in a German Operetta With Illinois Sauce

beauty and polite caim of Miss Hazel Cox In the end it is practically a draw between the imported and the native elements. The combination last night pleased a great many persons in a large house. If it (mean-ing the comedy) didn't wholly please all of them, it was because this comedy was not allowed to stip down the local bridge easily, but was administered, spoon-wise, in tremendous and overflowing doses. The piece begins by taking itself rather seriously, with an atmosphere of joily-good-fellow-Fieldelberg stuff, and the tearful part-ing of an American student and a flower-girl. Curtain. In the first act, however, we are unmistaliably in the locale of mer-riment, the flower girl (Miss Segal) having

riment, the flower girl (Miss Segal) having died in order that her daughter, Gaby, may be impersonated by Miss Segal. Mr. Lean's prologue sorrow gives way to his charac-teristic mirth, and there is considerable fun of a well-known variety, more than a generous share of the better kind of Viso-ness reclody, most stylkingty orchestrated and snappily played, and some enthusiastic singing. Act two takes up back to the lim of "17e Blue Paradise." The sorution of the not too known consideration.

Riscollary Wynne Hardward Cornelles Missollary Rynne Japes Hillioss Preblegen Line Paradise Inc. Act in Hillion Holes Holes Hillion Paradise Inc. Act in Hillion Paradise Inc. East is East, and West is West, but the twain have met, in spite of Rudyard Kipling and his verses. The Blue Paradise theoretically is laid in Vienna. Yet the moment you glimpee Mr. Cecil Lean and hear Miss Cleo Mayfield's telephonic drawl you know you are in Chicargo. They don't let you forget it, nor does the adapter of the operetta, which is properly called a "musical play."

Operetta it no longer is, though the illusion pops up a lot of the fime through the spirited and better-than-ordinary score; through the unobstrusive attractiveness of Miss Vivienne Segal, and through the refined antics of Teddy Webb, and the bisque Kies"—and Chicago.

Biggine Act two takes us back to the Intercention of Ted Hill Paradise. The not too brain-taxing complications of the first part of the show here is accomplished. More music and descript his likely to be a popular entertainment code. Miss Regal, naturally, is interesting. The succession of the first part of the show here is accomplications of the first part of the show here is accomplished. More music and dencing (with Chicargo by no means dewned) and what is likely to be a popular entertainment code. Miss Regal, naturally, is interesting. The silicity to be a popular entertainment code. Miss Regal, naturally, is interesting. The silicity of the and agreeable in two constitution of the first part of the show here is accomplished. More music and dencing (with Chicargo by no means dewned) and what is likely to be a popular entertainment code. Miss Regal, naturally, is interesting. The silicity to be a popular entertainment code. Miss Regal, naturally, is interesting. The silicity to be a popular entertainment code. Miss Regal, naturally, is literesting. The silicity to be a popular entert

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APOLLO 57D AND THOMPSON LENORA ULRICH IS "THE DAILY LENORA ULRICH IS "THE ONLY OF THE BIRK"

ARCADIA CHESTNUT RELOW ISTH W. S. HART in BELMONT AND ABOVE MARKET

MME. OLGA PETROVA in BLUEBIRD BROAD AND BUSQUERANNA AVI

EDNA MAYO in CEDAR SOTH AND CEDAR AVE.

ANN PENNINGTON in FAIRMOUNT STH AND AVENUE FANNIE WARD in

56TH ST. THEATRE MAY, DAILY Mussas & Theodore Roberts in "THE PLOW GIRL FRANKFORD ATTLE FRANKFORD

Added Comedy Attraction—"HANS AND FRITZ" to THEIR WEDDING NIGHT" GREAT NORTHERN AT BETTE AND GF ADYS CORURN in THE BATTLE OF LIFE

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MAE MURRAY in LIBERTY HEOAD AND COLUMNIA III LIAN GISH in

"THE CHILDREN PAY WEST PHILADELPHIA

EUREKA SOTH AND MARKET STR. DOROTHY GISH in "Atta Boy's Last Race"

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Clara Kimball Young in THE RIBE

Market St. Theatre STREET Peggy Hyland and Evert Overt in "The Encing" Comine Jan 2-PRANCIS FORD and GRACE CUNARD in "THE PURPLE MASK." OVERBROOK HODE JODGE UNIT CHES.

Robert Warwick and Mollie King PALACE 1216 MARKET STREET rene Familie and Owen Moore in

PRINCESS 1018 MARKET HAROLD LICKWOOD and MAY ALLISON in "BIG TREMATED" Acted Attraction—Earls Williams in "The Scartet Bunney," 11th Episods.

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RIALTO GERMANTOWN AVE Harold In through & Mae Allison

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