# EXT WEEK : "THE WANDERER," METROPOLITAN; DOLLYS, KEITH'S; "PARENTAGE" STANL



seagon that begins with good acting is something of a novelty. land's physicians, amateur and profesnal have been busily dosing the drama or many years. They have prescribed betlighting, impressionistic scenery, greater ciousness of thematic material, smaller vestres and a wide variety of alleged panaas. John D. Williams, producer of "Our stters," initial offering of the year at the Broad Street Theatre, reverts to an old-tashioned remedy. He is hold enough to trace a revival of the ancient and honorable and of acting and is doing his best to estab-tab this long needed renascence on a firm

New York's introduction to his theories New York's introduction to his theories more with his superbly interpreted produc-tion of Galsworthy's "Justice." a play at which even the experienced Charles Froh-man had shied, alleging, and with some truth, numerous defects in craftsmanship that seemed to spell failure. But Mr. Froh-man had forgotten the asset of acting. Mr. Williams remembered 1t, and despite Mr. laisworthy's. loose technique, "Justice" mped into metropolitan success. Audi-nees emerged from the theatre rhapsodizing over the histrionic art of young Jack Barrymore. The deep sincerity of the auar's purpose needed only to be set forth by a player of talent and skill. Contrary to all forecasts "Justice" proved to be a more significant product before the foot-

A similar situation is suggested by "Our etters." Compared with John Galsworthy, Somerset Maugham, who wrote the other, Broad, is, of course, an inferior lit-artist. Most of his plays were not ed for the bookshelf, but primarily Intended for the booksnell, but primarily for the footlights. In "Our Betters," how-ever, a slight change of manner may be enerved. Coming from a dramatist dis-tingtly "of the theatre," the play is rather residue to be restricted by the rather surprisingly talky, particularly in the first act. The dialogue has been polished with a cars worthy of Oscar Wilds in one of his when the literary side of play writing is mphasized, there are loose ends of con-



JOHN D. WILLIAMS A producer who believes that the art of acting can be revived.

truction and technic that might easily in pire distrust of the piece in the breast a producer with fixed standards of dra-

of a producer with fixed standards of dra-matic climax and development. Let it be understood at once that no de-fense of badly built plays is here being stimpted. But "Gair Betters" is cited is show how a comidy, sincerely conceived, penned with fine lyerary distinction, but not conforming to the Scribe formula of the will make the state of the state o

a difficult sort of actor to In the old Weber-Field days he danced and sang "The Pullman Porters' Ball." He was ang "The Fullman Porters' Ball." He was the original language wrecking Frenchman in the Lyceum company's production of "The Amazons" and in the comparatively recent Billie Burke revival of the same Pinero play. He has acted in the peculiar brand of drama evolved by George M. Cohan and in the most frivolous of Broad-way reviews. It is possible that only Henry E. Discy has a more varied record on the native stage. The other players at the Broad fully execute Mr. William's design of fitness for their respective portraits. Views on the piece itself may differ widely. There is plenty to shock Mrs. Grundy in the frank lines and the tronical exhibition of the "nastiness" of American

exhibition of the "nastiness" of American social climbers abroad, notwithstanding the fact that the original "punch" word of act three has been removed since the Man-hattan premiere. Those who cannot ex-cuse Mr. Maugham's sordid social picture. even though his essential sincerity of purpose is continually apparent, may perhap feel like indorsing the final curtain "tag" to the effect that such unpleasant people "are not worth hothering about." But to quote Bernard Shaw's verdict on his own "Fanny's First Play," "whatever may be thought about the play, there can be no dispute about the acting."

MR. WILLIAMS, moreover, aims to re-move differences of opinion regarding

histrionism in some interesting productions which he has listed for this season. He came to town one day this week and in the course of conversation with the writer emphasized his intention to concentrate on good acting to the best of his ability. "I feel sure," he declared, "that the public will be glad to revive its old interest in the art of the individual performer. I naturally admire the notable new developments in lighting and staging revolution in the coun-try. But the scene-setting experts need no especial encouragement just now. Their work is recognized, admired and fostered by both producers and public. It is my hope that acting will keep pace with the movement. In order, therefore, to do my best for histrionism I intend to keep down the number of my new productions, to select the casts with great care and to offer only plays that properly come under the heading of 'legitadmire the notable new developments in

London known as the Adelphi. I found the creator of 'Peter Pan' hard at work frying to find appropriate names for some

and the veteran critic made frequent use of the technical term 'peripety,' denoting a sudden change of situation at a crucial

oment in a drama. The word caught h

"The Legend of Leondra was produced on Broadway. I've often wondered if any-body but a few highbrows of the stage ever realized the absurdity of the caption." "Very likely." concluded Mr. Williams, "there are strange histories back of the names in "The Second Chance." I am

names in The second Chance. I am eagerly awaiting an opportunity to read the completed piece, and then if Mr. Bar-rie consents to let me have it. I shall start the ticklish business of cast selection, a task

as hard as it is to me continually fasci-

H. T. C.

of my time.

properly come under the heading of 'legit-imate.' My plans this year include a re-vival of Pinero's technically brilliant and

deeply stirring play 'The Gay Lord Quex' and to this piece I am now devoting most "John Drew is to do Quex. 'the wickedest man in London,' who turns out to be a gentleman in the best sense of that word in the tensest third-act climax Pinero ever devised. Margaret Illington will be Sophy, the admirably drawn manicurist, and Ferdi-nand Gottschalk, Maude Milton and Louise Drew will be auxiliary actors. The piece, which was first presented by John Hare and

Irene Vanbrugh, some eighteen years ago, was, I think, a triffe ahead of its time. was highly praised when taken to America. but the popular success was hardly worthy of the masterful art which Pinero be-stowed on this comedy. I look for a more adequate appreciation today. "In addition to Augustus Thomas's new

play, 'The Copperhead,' which will voice a pertinent message for the present war times by consideration of a Civil War situatimes by consideration of a Civil War stua-tion, besides a revival of Wilde's 'An Ideal Husband.' and an English piece en-titled 'Fishbingle,' I am hoping to secure the latest Barrie play. This work contains no role for Maude Adams. The em-phasis is placed on the male character and I am hoping that Mr. Barrie will agree I am hoping that Mr. Barrie will agree with me in thinking Jack Barrymore a suit-able selection for the part. Curiously enough I have only a vague idea of what the play is. On his visit to America since the war. Mr. Barrie toid me of a fan-tastic work called "The Second Chance.' In which the man's role would be dominating. I am inclined to think that this is the play which he now has ready. the trip



Elsie Ferguson in "Barbary Sheep," has keenly sensed the charm and romantic appeal of Robert Hichens's colorful Algerian

## FOOTLIGHT SHEEP HERDS COME HIGH

Brief Pastoral Scene in "The Wanderer" Costs \$3 a Second

Coming to the Metropolitan Opera House next week is a spectacular drama in which a scene, lasting only two minutes, costs more than would be needed to pay the en-tire cast of any ordinary play. These are said to be the costilest two minutes in the history of our stage. The weekly expense of this short scene alone is said by the producer to be \$3084. In "The Wanderer" at the Metropolitan

Opera House these two minutes will occupy that part of the first act of the play where a flock of 120 sheep crosses the stage. The a flock of 120 sheep crosses the stage. The initial cost of the scene, not counting the general stage setting, was \$3416. The sheep purchased outright, cost \$2250. The lum-ber for the runway used by the animals cost nearly \$500, and the labor for building the runway, \$571. The weekly cost of this two minute scene is even more interesting. The veterinarian who cares for the animals costs per week \$200; stable charges and food, \$185; the

\$200; stable charges and food, \$185; the hire of seven motortrucks to take the ani-mais to and from the theatre, \$350; the hire of seventy-two stage hands, setting the runway and handling the sheep, two hours each performance, \$1150; thirty-eight electrical operators at \$2 each performance,

\$912; forty servants, actors, etc., at \$25 a week average, \$1000. Total, \$2064, or on the basis of eight performances a week, \$191.50 a minute or more than \$3 a second. The sheep of this great production will come to Philadelphia fomorrow (Sunday) in a special horse car which has been fitted a special noise car which has been fitted up for their transportation, and which will be a part of the special train which will bring this big show to the Metropolitan Opera House. The sheep will travel in de luxe fashion, with several shepherds to see that they have plenty of food and water on the trute.

In the Onera House some of the dressing rooms have been altered especially to ac-commodate the sheep during their stay in the home of grand opera. The stage man-ager, however, denles the rumor that the black sheep of the flock has been assigned

THEATRICAL BAEDEKER FOR THE COMING WEEK NEW ATTRACTIONS

METROPOLITAN OPERA HOUSE-"The Wanderer." with Nance O'Nell, James O'Neill, Charles Dalton, Frederick Lewis, Lionel Braham, Sidney Herbert, Jean Stuart. Elaborate dramatic spectacle by Maurice V. Samuels. Locale, ancient Palestine. Staged by David Belasco. Opening, Thursday night. CONTINUING PLAYS

BROAD-"Our Betters," with Chrystal Herne, Rose Coghian, Fritz Williame, Leonore Harris, Edward Douglas, Vit-"Behind the Grandstand"; Ardath and Brooks in "Madame Bluebeard"; Rekema, novelty entertainer"; "Polly Ann," with Bessie Love, photoplay, latter half of weak riolic expose by Somerset Maugham of American social climbing in London. Bessie week. FORREST-"The Riviera Girl," with Wilda Bennett, Juliette Day, Sam Hardy and Carl Gantvoort. Musical comedy by Em-RAND-Mullen and Coogan; Bothwell Brown and company; Gordon Highland-ers; Barto and Hall Renn and Wappler, Three Rianos in "Darwin's Disciples in Africa." and Pathe news and comedy merich Kalman, Guy Bolton and P. G. Wodehouse. Superbly staged by Joseph

ADELPHI—"The Thirteenth Chair." with Margaret Wycherly, Harrison Hunter, El-lene van Biene. Tense mystery meio-drama by Bayard Veiller. ROSS KEYS-Julian Brylaski in "Oue and In Again"; Georgia Comedy Four, Harry Bachelor, Paul and Pauline, first

AT POPULAR PRICES

KNICKERBOCKER-"The Deserters," a military melodrama new to this city, with Grace Hayle and Harry Bond in the leading roles. Opening tonight.

## The Wanderer By WILLIAM A. PAGE

Jether leaped forward eagerly, threw strap around his shoulder and criedi "His count is truer than mins own shall come back to you, mother, and to y Naomi. And father will forget his and for I shall bring back this sum many the over."

over." "Mayest thou but come back thy Jether," whispered the mother. "But and clothing? Thou must cat upon

"I will find plenty with my gold, me

"I will find plenty with my gold, mount I must away." Naomi took a scarf from around her need and approached the boy. "I shall always think of thes, Jether," ahe said tenderly. "Wear this for may he slung the scarf around his neck and kissed her farewell. "Who takes this from me shall first take

Chapter VII

HERE lies Jerusalem, the perfection.

I of beauty, the joy of the whole world."

Tola reined in his donkey, on which he

had made the journey from Hebron, and

bade Jether do likewise. The approach to

"Hasten, Tola," he cried. "I long to ape

the city." Tola beat the ass upon which he was ride

nationalities, Egyptians, Phoenicians, Baby-lonians, Arabians and Persians, all clad in gavity colored garments and speaking strange tongues, After a while Tola gave him the signal to dismount, and they turned over their animals to a swarthy horse dealer who seemed to know Tola.

"We will continue on foot," explained Tola. "First must I get thee some fine rai-ment more suitable for the life thou wilt now lead in the city, where thy skins and rough sandals become thee not."

Guided by the experienced Tola, Jether soon had purchased for a hundred shekels a splendid robe of deep red cloth, embroids

serve as a treasure chest for Jether's por-tion. Summoning a Nublan to carry the chest, Tola announced that all was now in readiness for them to visit the house of

Novelized From the Play of Maurice V. Samuels to be Been at the Metropolitan Opera House September 20

Copyright by William Elliott. F. Ray Comstoci and Morris, Gest.) SYNOPSIS OF PRECEDING CHAPTERS

STNOPSIS OF PRECEDING CHAPTERS Jather, the son of Jasse and Huidah, of the tribe of Judea, during the time of King Solomon, 8000 years ago, is unhappy at home, where he is a shepherd boy. At a neighbor-ing inn he meets Tola, an evil, dissipated yerusalem, and prevails upon him the delights of for his portion of the seate, so that he may not have been been been been been been been for his portion of the seate, so that he may promises his father, and returns home, where him. Upon returning home he engaged in a quarrel with his brother Gasi, who chides him how the protine of the father, lovingly greets him. Upon returning home he engaged in a quarrel with his brother Gasi, who chides him hom is interrupted by Jesse. Afterward bether appeals to his mother for her aid in obtaining his portion. She reluctantly con-vers his wish to Jesse, who demands that Jether's friend, with whom he would journey, show himself. When Toin appears Jesse evi-dently recognizes the man, and with hard words bids him begons.

## Chapter VI

He slung the scarf around his neck and kissed her farewell. "Who takes this from me shall first take sphalt perchance behold it worn by one who is great when I-but nay, thou snall me is great when I-but nay, thou snall me in time. Farewell, mother, thy blessing?" Jether knelt before Huldah, whose volco trembled as she invoked the Almighty. "Oh, Lord God, be gracious unto my hoy. Cause the light of Thy countenance and bring-oh, bring him back to me?" She paused. Her eyes filled with tears. Aether embraced her, waved his hand is farewell to Naomi and eprang quickly to-house of Jesse, where Tola awaited him. He pointed to the north and shouted tri-unphantly as the two women wept in each other's arms: "Jerusalem;" TOLA laughed a mocking, encering laugh L as he faced the aged Jesse, who half raised his staff as though to strike down the man who would tempt Jether to leave nome.

"Thou hast some memory for all thine old age, friend Jesse," he sneered. "Bu why look upon me with such a hostile eye "But In all these years, couldst not forget the fruit a boy stole from thy burdened trees?" Jether, indignant at the rebuke administered by his father, turned to the mother with an appealing look. She put her arms about his shoulders.

about his shoulders. "Oh, my boy, it is an evil face," she moaned. "Thou wilt not go with him?" Jether impatiently broke away. "Thou art angry with my friend because he is my friend," he exclaimed. The elder patriarch shock his head sadly. "Thou wilt never have a worse friend," he said.

Tola, as though to dismiss the subject turned to go. "Jether knows I mean well by him," he

bade Jether do likewise. The approach te the capital of Judea had been made up a gradually ascending rise of hills, and now, like a sudden panorama unfolded before their eyes, they saw the famous city rising on its three hills across the valley of Gihon. Jether gazed fascinated at the sight He saw in the distance the great temple founded by King David, and as yet little more than half completed by Solomon. He saw the walls of the city encompassing the hills of Zion, of Moriah and of Acra; below thim lay the fertile valley and further away a mass of houses and palaces, beyond the city's walls. In the streets were throngs of people. He pressed forward eagerly. "Jether knows I mean well by him." he remarked, carelessiy. "Come, old man, be just, Thou hast thy ways, and I mine. Thou wilt not risk the chance of losing a piece of silver. I chance everything. I sambled with fate the day I was born into this world of large uncertainties. Thy son is a man of spirit. He would chance the fortunes of the world and gain-who knows?-perchance a crown." "As thy friend David did." interrupted Libbar cases/r but his mother cast a tre

"As thy friend David did," interrupted Jether eagerly, but his mother cast a re-proving glance upon him and said, sternly: "Our King was God's anointed. The holy prophet chose him by will of the Almighty. How dare such as thou choose my boy to take him into the world thou comest

to take him into the world thou comeat from: Get thee away." Tola tossed his mantle over his shoulder and turned again. "I deemed thee a man, Jetter, and thine own master. Stay where thy mother's eye can watch thee, child. Perchance tonight she'll croon thee into sleep. Yet wert thou a man and thine own master. master'

Tota beat the ass upon which he was ride ing, and led the way down the incline, along the narrow but much traveled road, and so on through the valley, and up to the east gate of the city. As they plunged into the vortex of life within, Jether saw about him the strange faces of many different nationalities, Egyptians, Phoenicians, Baby-lonians, Arabians and Persians, all clad in "I am my own master," "Then tell this mother of thine that thou art coming, and gird up thy loins and come. If thy rich father so greatly love his hoard that he would let a stranger feed his son, then I shall feed thee.

then I shall feed thee." Jether hesitated. But before he could de-cide, Huldah cast herself before her son. "Jether, my boy, thou shalt not go." she cried passionately. "I cannot let thee go, now less than ever, for it is worse than my worst fear. By all that I have suffered for the solar the picks that I have sait awake thy sake, the nights that I have sat awake by thee when thou wert alling, I beseech thee, do not leave us. See, thou art the master here now. Thy mother kneels in the dust before thee."

Jether, humiliated at this display of emo tion in the presence of his wise and worldly friend, roughly pulled hinself away from Huldah's outstretched arms. Without in the least meaning to do so, his action caused the devoted mother to fall forward.

a splendid robe of deep red cloth, embroid-ered in gold and silver. His country sandals were exchanged for more serviceable ones with gilded cloth tops which develops above his ankles. A handsome leathern girdle in which to carry gold coins, with a purse attached, was another article sur-gested by Tola, and then, after the trans-formation had been effected, Jether stood forth as another man. By the advice of Tola, the sheepskin bag was exchanged at a jeweler's for a handsome teakwood box, heautifully inlaid, which was henceforth te serve as a treasure chest for Jether's por-Old Jesse strode to him abruptly. "Thou are a bad son," he thundered. Thou has struck thy mother to the hear. Thou has struck thy motion. But never shalt thou look upon my face again. Thou shalt have thy portion, and may the gold burn in thy hands as thy deed burns in our heart?" half of week. Jazz Cabaret; Sharp and Earle; Pamahaska Pete; Eugene Emmett, tenor; Dinkins, Barr and Everett, in "How it Happened"; Walter Kaufman. Angrily he turned and went into the

adina. "And there shalt thou live during thy stay in Jerusalem," exclaimed the elder man. "Mine own lodgings are but ill suited to such a prince as thou hast behouse. Tola chuckled lightly. Huldah, sup-ported by the terrified Naomi, cast an ap-

Nadina

Milton Sills and Miriam Cooper in "The Honor System," next week's Victoria feature, are shown above. Below to the left is Pauline Frederick, star of the film play, "Double-Crossed," the coming feature at the Arcadia and Palace. To the right is Virginia Pearson, in "When False Tongues Speak," the Colonial's photoplay.

well-made play, may be transfigured, and forified by the exquisite art of acting. Hamlet's "the play's the thing" is a catchy phrase, but it has been frequently misur od. Plainly, the dramatic vehicle was he "only thing," or else the Danish not the fince would not have been so punctilious a correcting his actor friend's interpreta tion of that curlous speech about "mobled queen."

THE dramatically eloquent performance L of "Our Betters" invites a retrospect frying to find appropriate names for some of the feminine characters in his comedy. 'The Legend of Leonora.' Nothing that I suggested scemed to satisfy him. Finally he picked up a learned new work by Wil-liam Archer, that was lying nearby on a table. The book was called 'Playmaking' of the old Daly and Charles and Daniel Frehman stock companies. Those celebrated ganizations sometimes had much better plays than Mr. Maugham's latest work, but they seldom did more honor to histrionism The pretty young lass, with coy mannerisms and nothing eise, has no place in this pro-fuction. The matinee idol whose faulty liction is too generously overlooked by ad-mirers of his good looks is also happily moment in a drama. The word caught his cye and its high-soundingness appealed to his sense of humor. Trm going to call this character "Lady Peripety."' he ex-claimed. And so he did. Lady Peripety was listed in the cast of characters when "The Legend of Leonora' was produced on Decoders. I've often wondered if anybeent. Unfortunately, the lack of person-lities of this kind has made the financial of the play incommensurate with its high artistic record.

The Philadelphian with only half a memthe confesses to having been on the stage for fifty years. At no time, however, did the facets of her varied art ever gleam more designey then familingly than now. Her performance of the Duchess of Surennez, pettish, spoiled, sud, sentimental, sharp-tongued, morally Bud, sentimental, sharp-tongued, morally morthless and in spite of all chronically ri-diculous, sets for the new season a standard of acting that will be difficult to surpass. But apart from her name, the cast of "Our Betters" lacks the quality that makes for due recognition from a too inattentive public. The company is indeed so comnating." JOSEPH Urban wins most of the honors in "The Riviera Girl," which has begun the musical comedy season here. Nothing that he has done on our stage quite attains the beauty of design, lighting and coloring of the third-act stage pictures. Emmerich Kalman's score is disfinatly inferior to that of his captivating "Sari." but on the whole it is somewhat more vivacious than the oversentimentalized music of "Miss Spring-time." It is a curious commentary on stage hazards that the best-liked song number. "Let's Build a Little Bungalow in Quoue." and the lively last act were regarded as the most dubious assets of the piece before the curtain rose on the first public perform-ance. "You never can tell" is ever the open-ing sentence of the footlight code. IH, T, C. The company is indeed so cor public. The company is indeed so companying "all-star casts," chosen discrimination less particular and fine, lacking. Chrystal Herne, who portrays detestable but irresistibly magnetic ady Grayston, is well known in Manhattan and deserves to be. But the accidents of booking have made her Philadelphia ap-perances much too rare of late. Fritz Williams, impeccable as the male social butterfly, curiously diverting, despite base ideals, is altogether too versatile a player to stick in the casual theatre-goer's memory without the aid to a stageland "Who's without the aid to a stageland "Who's Who." A consummate artist who steps equal grace into farce, serious drama

ing sentence of the footlight code. and even musical comedy, adorning them



nating."

about so important a matter, but James M. Barrie, himself, is unique among dramto the Geraldine Farrar dressing room ; and that the goats have been notified they will dress in Caruso's sacred stall. The animals, however, will all be quartered in the big atists. He can be as mysterious and al atists. He can be as invicerous and all ways as quaint as any author 1 have ever encountered. A particular instance of his delicious whimsicality was revealed to me a few years ago when 1 called on him in his smoky quarters, duly dedicated to Lady dressing rooms which were formerly used by the ballet, and which will be converted into temporary stables to accommodate the four-footed actors during the stay of "The Nicotine in that charming old corner of

Wanderer.'

## HOBART HENLEY THIS MOVIE MAN IS AN ACTOR-AUTHOR

Hobart Henley, Who Produced "Par entage," Also Acts in His **Own** Feature

Hobart Henley, the youngest author-actor-director in the history of the mation-picture industry, whose film play, "Parentage" will be seen at the Stanley next week, will be present in person at the theatre Monday night and see himself as thers see him on the screen.

"Parentage" is the realization of an idea which came to him about two years ago when he was working before the camera as a star. He believed that a picture, show ing the effect of parents' lives on their children, offered a theme for photodrama, and if given the proper treatment would prove an artistic as well as a financial suc cess. He continued in pictures as an actor, bue he believed that eventually the day bue he beneved that eventually the day would come when his ambitions would be realized, when he would take his place among the foremost directors of his time. Recently that moment came when he was authorized to make a big feature. The story was left entirely up to him. It was one of the happlest periods of his life He set to work and wrote the story of "Parentage." For three months he labored on the asture, with the result that fuily Parentage. For three months he moored on the gature, with the result that fully justifies his effort. Besides writing the scenario and directing the production, Mr. Henley also plays one of the leading roles. Yew directors equal him in this protent

HEUM Peg o' My Heart Pittwood in title part. Hartley Manners's highly successful comedy, popular on both the American and English stages.

#### FEATURE FILMS

GARRICK-"Italian Battlefront." Admin ably photographed and historically important scenes of the operations of Cadorna's armies in the Gorizia campaign. All week, STANLEY-"Parentage." Seven reel film

ANDER - Parentage. Seven rect him on theme of parental influence on chil-dren's lives, by Hobart Henley, also lead-ing actor and director, and Martin O. Chandler. Other actors are Anna Lehr, Mattie Roubert, Lois Alexander, Barbara Castleton and Gilbert Rooney. All week. BCADLa "Double Crossed". ARCADIA-"Double-Crossed." a screen-drama of love and sacrifice, by Hector Turnbull. Comely Pauline Frederick has the leading role. Assisting players are Crauford Kent, Clarence Handyside, Wil-liam Riley Hatch. Production directed by Robert G. Vignola. All week.

ALACE-"Double-Crossed," with Pauline Frederick, and "Tanks in Action," a special feature film, officially sanctioned by the British Government and depicting phases of the Battle of the Ancre. All

week. VICTORIA-"The Honor System," a film play of social injustice, vividly and touch-

ingly set forth. Miriam Cooper and Mir-ton Sills are the leading interpretera. Scenario by Harry C. Warnack. Direc-tion of R. A. Walsh. All week.

REGENT-"The Tides of Fate." with Alex-andra Carlisle, Monday, Tuesday; "Un-der Handicap," with Harold Lockwood, Wednesday, Thursday; "Whon Fallse Wednesday, Thursday; "When False Tongues Speak," with Virginia Pearson, Friday, Saturday.

TRAND-"Barbary Sheep," with Eiste Ferguson, the first three days, and "The Hostage," with Wallace Reid, the last three days.

BELMONT—"The Rainbow Girl," with Juliette Day, Monday, Tuesday; "Youth," with Carlisle Blackwell and June E4-vidge, Wednesday, Thursday; "The Little American," with Mary Pickford, Friday Saturday. with Saturday.

OCUST-"The Mysterious Miss Terry," with Billie Burke, first half of week, "Hashimura Togo," with Sessue Haya-kawa, latter half of week. LOCUST-

### VAUDEVILLE

KEITH'S-The Dolly Sisters in songs and dances, with Jean Schwarz at the plano. Sam Mann and company in "The Quesand alani and company in the ques-tion"; Bert Levy, artist-entertainer; Felix Adler, monologist; Primrose Four, sing-ing quartet; Al and Fanny Stedman in "Planceapers"; Five Kitamuras, acro-bats; Mario and Trevette, operatic duo; Flying Russells, trapeze performers

LOBE-Liane Carrera, daughter of Anna Held, in a specialty act; "Too Many Sweethearts," tabloid musical comedy, Yan and Pierce in "Milady's Gown"; Ernest Dupille, mimic; Thompson and Berry, comedians; Ball Brothers and company, in a novelty feature.

company, in a novelty reature. BROADWAY — "The Suffragette Revue." with Bobby Bernard and Sylvia De Frankel; "Chautauqua Pete"; Eugene Emmett; "Redemption." with Evelyn Nes-bit, photoplay, first half of week. "Three Chums"; Harry and Augusta Turpin in "The Bank Clerk"; Jack Morley, Frank Buckley, in "Casey, the Salesman"; "The Lifted Vell," with Ethel Barrymore, pho-toplay, latter half of week. WILLIAM PENN—Carmen's Minstrels; Ed.

WILLIAM PENN-Carmen's Minstrels; Ed. die Borden in "Sir"; Dwyer and Houston in "Spoeks"; Billy Newkirk and the Homer Girls; "Redemption," with Evelyn Nembi, photopiay, first half of week. Bobbie Heath and "Girlies" in "1917 ReAnimals; El Cota, xylophonist; Johnny week. 'Suffragette Revue" heads bill latter half of week.

EMPRESS-"The Boys in Blue"; Wolford's

NIXON-Dunbar and Turner, Mabel Harder and company ; John Clarke and company; Charles E. Mack, blackface comedian; "The Varmint," with Jack Pickford and "The Varmint," with Ja Louise Huff, photoplay. take this ring, Jether. Set it as a seal upor

OLONIAL-Bernivichi Brothers in Night in Venice"; Laurie Ordway; Dupree father placed it there. I shall lie in my and Dupree, cyclists; Jimmy Ward and Jimmy Cullen; Charles and Anna Glock-er, water spinners; "When False Tongues Speak," with Virginia Pearson, photograve happier because thou hast it than were it buried with me." he permitted her to slip the ring upon his play.

inger

dearly.

find fault with others.

count it," growled Shelah.

city." he answered.

#### BURLESOUE

TROCADERO-"The Monte Carlo Girls" in "Fun in a Rallroad Station," and "Here and There." Fraterna, the dancer, Fraterna, the dancer, is a special feature. Company Sarah Hyett and Laura Houston. Company includes

CASINO-"The Bon Ton Girls." in a petpourri of music and comedy specialities. A chorus of pretty girls is promised.

COMING ATTRACTIONS SEPTEMBER 14.

latter half of week.

GARRICK-"The Willow Tree," with Fay Bainter. BROAD-"The Rescuing Angel," with Billie

gleam Burke. FORREST-"Jack o'Lantern, with Fred

Stone. KEITH'S-Jessie Busley, Walter Kelly,

WALNUT-"White Feather."

Rudinoff.

OCTOBER 1. LYRIC-"The Brat," with Maude Fulton OCTOBER 8.

BROAD-Barrie's "A Kiss for Cinderella, with Maude Adams. OCTOBER 15. FORREST-Ziegfield Follies.

SEA FOOD INSPIRED

"THE WILLOW TREE"

When the curtain rises on "The Willow ee" at the Garrick Theatre on September 24 a gorgeous Japanese screen extending the full width of the stage will be disclosed This unique and massive novelty shuts from view the inner stage. Then the signal is given and two Japanese walk out and slide back the screen, revealing a wonderful gar-den, with winding paths and curved bridges and a summer house and shrine in the fore

ground. At the bottom of the screen, on a su cession of panels, a school of golden fish are swimming. It is all very decorative and serves admirably in creating an Oriental at-mosphere. But the screen has a deeper significance, especially the fish panels. They represent no less than Beurimo's tribute to that inspirational moment at which "The Willow Tree" came into being, Benrime being co-author of the play as well as responsible for the superb staging of this charming fantasy.

charming fantasy. A season or so ago Benrimo and Harrison Rhodes were in Philadelphia with a play which Rhodes had written and Benrime was staging for the Shuberts. This was a dramatization of Harry Leon Wilson's richly amusing story of "Ruggles of Red Gap." The pair were having a fish dinner in a local restaurant famed for its sea food when Benrimo outlined the story of the Japanese image and the idea for "The Wil-low Tree" was first broached between them. Here, at another sitting, they expanded and developed it and here they comented their partnership in good old saki, or its equiva-lient.

Delicate symbolism has seldom had dely material an origin as in the case. The Willow Tree.

aling glance at the boy. "Thou shalt not go without thy mother's blessing," she cried. "Oh, my boy, thou didst not mean to hurt me! Thy father's

come, Jether, and among the company a Nadina's house thou wilt make new friends who will bring thee much joy. For my sake Nadina will welcome thee." "What thou sayest I will do," replied the boy, as they pushed through the motley gold will buy thee what thou needest for thy journey, but it cannot buy thee what will remind thee of our love for thee. Here,

the boy, as they pushed through the i crowd. Tola led the way, first toward the citadel of David and the royal palace of Solomon; but suddenly he went from the main thoroughfare into a beautiful garden, with a winding road through a grove of olive trees. Then, turning abruptly, he entered a large walled isolemum in the hy heart. For the first time it now leaves ny finger since we were wed and thy entered a large walled inclosure, in the center of which was a sparkling fountais and a pool of clear water. Beyond, the imposing stone walls of a mansion ross "My mother," spoke Jether, tenderly, as imposing stone wais of a mansion ross—s veritable palace. The garden was filled with gorgeous settees having carved wood-en-work arms and strange articles of fur-niture fashioned from tusks of ivory. In one corner stood a statue, enshrined ap-parently upon a pedestal set on a raised dats. Tola clapped his hands and a girl appeared. "And thou wilt not leave with anger in thy heart toward Gaal," pleaded Huldah. "He will miss me truly. Let him now "And thy cousin, Naomi-she loves thee

"I will send her a fine present from the appeared.

Naomi turned sadly away. Just then Shelah came from the house, carrying a bag of sheepskin, with a strap which would hold it over the shoulder. He cast the bag upon the ground before Jether, and the clink of gold made the eyes of the waiting Tola sleam. "Summon thy mistress," cried Tola. "Say to her that here is a prince of Judea brought to these miserable quarters by his fixed "Sea". friend Tola."

The girl howed and disappeared. With the wave of the arm and a silver coin Tola dismissed the Nublan and he and "Thy father sends thee this bag of money

