WILLOW TREE," AT GARRICK; "RESCUING ANGEL," AT BROAD; "JACK O'LANTERN," AT FORREST



easy to call the stage the sick | was mechanical and thinly woven. William man of the arts, and the metaphor has been so often justified that traces of convalescence are apt to be overlooked. Generalizations are always popular. They showy furniture of conventional conversa-

tion and the inquiring spirit that seeks to disprove them is frequently rewarded with broadsides of rubber-stamped disbelief. The present Philadelphia theatrical situation is case in point. Not for several years has It been so rich in promise, so fortunate in its groundwork. To credit this thus early in the season unquestionably taxes an in-dolent public opinion that has for some time flatty dismissed footlight affairs here

Solace has been found in motion pictures which, despite lapses into twaddle, have exhibited considerable artistic betterment as the enterprise in all its aspects has undergone phonomenal expansion. "High-brows," somewhat hastily so-called, have torned toward music. They have seen the Philadelphia Orchestra's evolution into a mighty instrument of art. They have marked a complete change in the manner efersatic presentation. The shaby scenery of the Grau and Conried days is no more, impresentios no longer dare to neglect the Inpresation no longer date to neglect the best novelties available. Music drama has eased to be a mere "costume-concert" and is becoming worthy of the name bestowed a it by Richard Wagner. The standard musical recitals is exceedingly high. ind Toms" and child prodigies no longer on it by interest a public that senses good art in virtuosi, demands it, and receives it.

theatrical managers have complained Theatrical managers have complained that music and movies were their most powerful foes. This was perfectly true while the drama was ill. Evidences of re-cvery now visible should eventually put another complexion on this rivalry. A definite way to hasten gratitude, how-ever is the marshaling of actual facts recomposed the hudding stages seemon harison of the budding stage season h those of one year and two years is profitable and suggestive. From y angle footlight affairs here have now ther status and a more auspicious out-A midwinter slump may, of course, sur, since advance announcements tell with the about post-Christmas attractions. But it is rank post-Christmas attractions. But it is rank possimism to postulate fu-taria days, when the present period contrasts no favorably with that of the maugurals of other recent seasons.

. . .

LAST fail, for example, "Experience" held George V. Hobart's "morality" drama was undoubtedly the best-advertised poor play of a generation. Other early offerings were "Fora Eella," a mildly interesting oper-etts; "Robinson Crusce, Jr." funny, but highly inconsequential; "The House of Gass." a very ordinary melodrama, tricked out with sham sociology; the utterly hope-less "Sport of Law," "Common Clay," an orverchored "solv play can easily fill a house here on the same night that Caruso sings to a more mortherly Broad street auditorium, and which will be staged here later in the year, he need not lose a wink of sleep over the lost dimes, nickels and quarters of movie fans. Once let the public dismiss the lost dimes, nickels and quarters of movie fans. Once let the public dismiss the lost of the present rec-ord of excellence is sustained-and the the time of unintentional burlesque; "The Two Janes." quite the worst musical farce of two decades: "Miss Springtime." a musi-cal comedy with wearisomely sentimentalral comedy with wearisomely sentimental-ized score and a book devoid of genuine humor, and "Mister Antonio." a crude tis-sus of unrealities, emphatically overacted

Otia Skinner. is true that the art of high comedy a deliciously exploited by Marie Tempest "A Lady's Name," and that Augustus mas's "Rio Grande" was a well - con-leted, effective melodrama, admirably inited. But the pall of gloom shed by presented. ootlight mediocrities was too thick to be served merely by two praiseworthy speci-

Autumn, 1915, brought forward, the

Hodge submitted an empty plece of his own making, "The Road to Happiness." The play met its Waterloo after leaving Phila-delphia. . . .

console the lazy-minded. They are the POSSIBLY the present season owes its console the lazy-minded. Conversatelligence which ewept through Broadway during 1916-17. While Philadelphia was being fed with piffle, New York producers were making significant strides toward art. The height of their endeavors was indisputably achieved in "Peter Ibbetson," which still holds the Manhaitan stage, but other com-mendable attractions have been released for the rest of the country, and it is this har-vest of good things of which Philadelphia's there is now complements have

vest of good things of which Philadelphia's share is now conspicuously large. "The Thirteenth Chair" proves to be a delectable mystery melodrama. "Our Betters" offered the most superb² exhibit of acting in recent memory. "The Riviera of acting in recent memory. "The Riviera Girl" was assuredly a vast improvement, musically, dramatically and as regards interpretation over 'Miss Springtime." "The Wanderer" is a biblical spectacle of signal splendor. Merits of the Japanese fantasy. "The Willow Tree," which opens the regular dramatic season at the Garrick on Monday hight, are substantiated by too many trust-worthy authorities to be seriously ques-tioned. Billie Burke, who returns to the Broad Street Theatre next week after two years in moving pictures, has a little play by Clare Kummer, whom New York has halled as one of the most diverting farce makers of the day. Within a fortnight the latest Barrie comedy, "A Kiss for Cinder-ella." will be disclosed here, with Maude Adams in the leading role. Nimble Fred Stone has an elaborate new musical offer-ing said to be a worthy successor to "Chin-Chin." The Lyric, which almost invariably chin. The Lyric, which almost invariably opens its season with ragtime and show-girl frivolities, is to have a "legitimate" dramatic attraction in Maude Fulton's play.

"The Brat," a product of the star's in spiration. Even supposing that some of these prom-leed entertainments fail to live up to all expectations, they can scarcely atiain the nadir to which "The Two Janes" and "Sport of Law" emphatically fell. The Philadelphia theatre today is healthy and vigorous. The Drama League's cautiously composed bulletins sound a new note of cheer. The managerial grievance against music and mo-tion photography is almost inaudible. It was loudest when the playhouse bookings

were unworthy the standing of a great city. Good footlight entertainment need fear no competition. A delightful Barrie play can easily fill a house here on tho

sion of the Philadelphia stage is keeping pace with the revival of the dramatic spirit. The Chestnut Street Opera House-richer in honorable footlight traditions than any theatre in town save the venerable Wal. nut-is being reconstructed on modern lines. Well-founded rumor asserts that it will soon be entered on the list of active highclass playhouses here. Alterations at Hor-ticultural Hall, now under way, will con-vert that fine structure into a home of legitimate footlight diversion.

To resist being optimistic over the pres-ent stage outlock is exceedingly difficult. Theatrical history sometimes develops on freakish lines and footlight prophecies fre-quently go awry. But the man who pro-claims only a false dawn now must draw Automin, 1915, brought forward, the Theatrical nistory sometimes develops on mugary but ably acted little comedy, "Daddy Long Legs"; the unimportant operetta, "The Lilac Domino," and the quently go awry. But the man who pro-trivial porpourt, "Hands Up," "A Full House" injected a note of cheer into the same facts in hand announce a bona fide same that she developed her t to sustain success on the screen.

PHOTOPLAYERS IN SCENES OF REALISM AND FANCY

Winsome Madge Kennedy, star of "Baby Mine," at the Stanley, is shown above. Below is a scene from "North of Fifty-three," the

Regent's feature.

OF JESSIE BUSLEY

THE VERSATILITY .

dienne's career, so far as the drama is cerned, has been notably varied. She



"Jack and the Beanstalk," which omes to the Arcadia October 1, has a real giant that should lend conviction to a famous fairy tale.

LARGER CLIENTELE **COMEDIENNE'S GOAL**

That's Why Madge Kennedy Forsook the Stage for the Screen

As the star in "Baby Mine," the Stanley Theatre's feature film next week, Madge Kennedy, America's favorite comedienne, is realizing the ambition which caused her to desert the stage for the screen. That ambition was to play to a million persons at one time, something that is possible only in pictures. It was the opportunity afforded her to play to all America at one time that decided Miss Kennedy to join Goldwyn. There was also another consideration. The motion-picture field gave her a chance to play more than one part a year. In such successes of the stage as "Twin Beds" and "Fair and Warmer," which were stepping stones to Miss Kennedy's popularity, the comedienne played one role for one or more seasons. In motion pictures she will appear in several plays each year.

"I will never act for the movies," the young farce-comedy star once declared, "I will stick to my legitimate art." And for a long time she did, until she came to realize the opportunities and the scope for her achievements afforded by screen productions. "It is certainly a great advantage to appear in pictures," said Miss Kennedy, after she had completed her first picture. "It keeps one before the public from one end of the country to the other. It is just like visiting all your friends at one time which is something I had never considered before. Then there is the advantage of not having to go on the road and travel when

you would prefer to stay at home. Miss Kennedy's eminence before the foot-lights was attained largely by hard work. She is accustomed to devote energy and effort to her productions. It was in this manner that she developed her talents for the stage and in the same manner she hopes



ing next week

GALANTA DANCED FOR THE EX-CZAR

But Since "Imperial" Ballet Is No More She Joins "Wanderer"

A Russian dancer who came to America last season with Diaghileft's Ballet Russe and made such a hit here that she never returned to Russia is the principal feature of the ballet of "The Wanderer" at the Metropolitan Opera House. Her name is Ketty de Galanta, and she has already attracted much attention because of her exceptional dancing and her beauty.

Galanta is a graduate of the famous Im-Jessie Busley, who is undoubtedly one of the most versatile artists on the American perial Opera House ballet, of Petrograd. stage, has again forsworn the "legiti-She has been a dancer since she was six mate" for vandeville. In recent years years old, when her parents in Russia en-Miss Busley has divided her time equally tered her as a pupil of the Imperial Ballet. The training is so severe from infancy that between the two fields and her success in each has been distinguished. Miss Busley now Galanta is an agile, lithe, sinuous and comes to B. F. Keith's Theater next week very athletic young woman, who also is the possessor of a pair of great dark eyes which dance and sparkle as she talks. She came to America with Nijinsky, and was in a one-act playlet called, "Pansy's Par-ticular Punch," a novel variation of the coular Punch," a novel variation of the crook" play by Willard Mack. The comedancing in this country when the Russian revolution took place. Inasmuch as the Imperial Russian Ballet is an institution played parts varying from barefoot waifs to stately duchesses, and in every form of play from melodrama to the classics. Her greatest personal hit was probably as which was sponsored by the Czar and paid for from his private purse, the whole estab-lishment was abolished when the Czar lost his throne. Madamoiselle Galanta, there-Nance Olden in "In the Bishop's Carriage," which she played for three consecutive sea-sons. The engagement of which she is most proud was the one with the New Theatre. fore decided to remain in America, and signed a contract with her fellow country-man, Morris Gest, who is also a Russian, to dance and act under the direction of

being the one with the New Theatre, the magnificent playhouse erected by a handful of New York millionaires to foster footlight art. During her stay there she was cast for Charmion in "Anthony and Cleo patra" Maria, "Twelfth Night," and she appeared also in "A Winter's Tale" and "The Cottage in the Air."

THEATRICAL BAEDEKER

FOR THE COMING WEEK

NEW ATTRACTIONS

GARRICK-"The Willow Tree," with Fay Bainter in leading role. Japanese fantasy, acclaimed as a worthy successor to "The Yellow Jacket," one of the co-authors of which, J. Harry Benrimo, has collaborated with Harrison Rhodes on the new offering.

BROAD-"The Rescuing Angel," with Billie Burke heading a cast that includes Frederick Perry, Robert McWade, Claude Gillingwater and Marje Walnwright, Comedy by Clare Kummer, a successful newcomer in the native dramatic field.

The Wanderer By WILLIAM A. PAGE

Novelland from the play of Mourice V. Samuels, at the Metropolitan Opera Rouse

at the Metropoliton Opera House (Capyright by William Elliott, F. Ray Comatock and Morris Gesl.) STNOPSIB OF FRECEDING CHAPTERS. Jether the son of Jesse and Huidah. at the tribe of Judes, during the time of King Bolo-mon, 5000 years and, is unhappy at house where he is a sliepherd boy. If forms ad-vice the paternal estate. Then he and the house of Nading, whe gives him her daughter Tishe as handmaiden, with whom the lad fails deeply in love.

TISHA, laughing coquettishiy, turned to-I ward Jether, then spun on one foot and bowed gracefully.

"To thy nostrils, Jather, does she not waft the fragrance of myrrh and of spike-nard? Why, a god would envy thes the possessmen of such beauty. And hast thou every seen a daintier foot? Yet though this

"It is just as I have told thes, Tisha. He loves thee not." "I would be loved for myself, and not for

my gifts." retorted Jether, spiritedly. " would give my gifts for pleasure, not as price." Nadina motioned to Sadyk, and the cring-

ing old rascal came to Jether and kneeled

before him. "Oh, most noble prince, Sadyk implores thy favor," he whined. Jether eyed him suspiciously and bade im rise. "What wouldst thou have of

Jether eyed him suspiciously and bade him rise. "What wouldst thou have of Jether?" he asked, curily. The aged man rose to his feet, and held out a necklace for Jether to examine. "Wilt thou, oh Prince, as favorite of the gods, be first to gaze upon this necklace? It has been worn by one of the royal house of Egypt. I have refused for it a thoumand shekels. But what of that? Should Tisha wear it—Tisha, the fairest offering of Baby-ion and thine own handmaiden—great would become the fame of Sadyk, who hath other things to sell. Take it for naught to give to her. Between me and thee, great prince, what is four hundred shekels?" Tisha, with a little gurgle of pleasure, sprang close to Jether and gazed longingly upon the bauble in the outstretched hand of the jeweler. She looked up at the boy and

the jeweler. She looked up at the boy and smiled seducively. "If thou dost love me, Jether, as thou sayest"-she pleaded.

Jether impulsively sought to clasp her in his arms "Thy kiss-now-I would have thy kiss,"

"Thy kiss-now-I would have thy kiss," he cried passionately. She laughed and slipped from his outstretched arms and stood mocking him. "First, thou shalt prove thy love," she cried, whereat Nadina turned her face away to conceal a smile, and even the cringing old Sadyk coughed. Seeing Jether hesitate, Nadina whispered to the jeweler:

o the jeweler:

to the jeweler: "For what thou losest, Sadyk, on this necklace may our beloved Lady Ishtar re-ward thee tenfold." She pointed to the shrine of the Babylonian goddess, and Sadyk bowed humbly in submission of the relief.

edict. Jether fumbled with his purse. He felt his store of golden coins was but light. He sought to estimate the amount he still car-ried, but failed, and decided not to buy the necklace. "Nay. I have not the amount with me." he said shortly. But Sadyk would not be dismissed

But Sadyk would not be dismissed. At a sign from Nadina he once more ap-proached Jether. Better to get something than to bear the necklace back to his cheat, thought the old rascal, as he whined again: "From these young which the disc."

"From thee, young prince, I seek no ofit. Nay, I will take a loss. The mere profit. Nay, I will take a loss. The mere red gold, unwrought, is worth far more than Sadyk asks of thee." Jether turned idly away without looking at the necklace.

"I like not the design," he said shortly. "Nor do I know the value of thy gold. Be-

Tisha faced him angrily and stamped her

foot in rage. "Were every bead of common clay and fashioned by a beggar's hand, thou, if thou didst truly love me, would give thy fortune the first in the second s for it. Thou canst bargain when my love is at stake. Bah!" do not bargain," protested Jether, seeking to calm her

"I tell these daughter, he loves thus a affirmed the mother. "Thou seest now these Judeans love. But what eapet sapect from one who scorns our lishtar, and who hath never laid a gift her altar? Tisha, thou art to him handmaiden that he would purchase Thy time is wasted." The haughty face of Tishs flashed di

flance. A dangerous note crept into

"So, thou thinkest he holds me chean ch?" she purred, softly. "A thing be has bought chean, oh? Very well, my mother-thou shalt yet see what he will do for low of Tisha. The necklace shall be mine, and more-more. He shall change his god He shall bow down before my god."

Nadina shrank back at this threat,

"Never. He will not. No man ever changeth his gods." "Thou shall see. I'll wager the price of the necklace he hath refused to buy ma I shall make him renounce the God of Is-rael and bow down in sacrifice before our Babylonian Ishiar, the goddess of love. Not only shall he renounce his God for ms. not only will he buy that necklace for ms-but wait and see what else that man shall everr seen a daintier foot? Yet though this priceless gam finshes for thee alone, thou dost begrudge her a paltry ornament she hath set her heart upon." Jether turned abruptly upon the jewelen, who stood bowing and nodding his head in approval as he foresaw a possible sale of the necklace he held in his hand. "I like not Sadyk, who deals in jewels." said Jether, shortly. "Another time"— Nadina haughed contemptuously and turned to her daughter.

but whit and see what else that man shall do for love of Tisha." The elder woman gazed admiringly upon her daughter. Incredulity was mingled with amasement, but she was still unconvinced, "Thou shouldst forget this stranger from the hills of Hebron." she said. "Thou shalls know the woolng of a great sea captain. I have had word that perchance this very night we will have a visit from Pharia, the sea captain from Tyre, who sails on strange voyages and brings back great cargoes worth more than a king's ransom. He is even now in Jerusalem, and Ahab hath been commissioned to find him and bring him to thee. This sea captain, if all I hear he true, would give these for each kins—an emerald. And for these beads of gold— bah he'll buy thee a thousand neckinces if thou dont but love him." Tisha's eyes gleamed and flashed fire, but she cast a look in the direction of the distant Jether.

distant Jether. "Keep thy sea captain until later," she cried. "I must first teach this Jether his proper place and make him crawi in the dust before me. Thou sayest he holds me cheap. eh? Wait and are."

cheap, eh? Wait and see." And Tisha strolled in the direction of the distant Jether, while Nadina followed Sadyk into the house.

In a distant alcove, beneath a fig tree, Jether was lying upon several cushions, gazing at the sky. Suddenly a fig, defly thrown, fell by his side. Haif raising upon his arm, another fig just grazed his fors-head. He sprang to his feet to meet Tisha, laughing and smiling

head. He sprang to his feet to meet Tisha, laughing and smiling. "My Jether, art thou angry?" she cried, and fell into his arms. Thus he held har for a few moments, and then she released herself. Arm in arm they strolled back toward the shrine of Ishtar. "In one thing thou art right, my Jether." cooed Tisha, softly, her arm around his waist. "For goid I care not." She snapped her fingers contemptuously. "Could I not have the half of Jeruselem knesl in the dust before me if I cared only for gold and precious stones? But I am wearied of givdust before me if I cared only for gold and precious stones? But I am wearied of giv-ing what thou hast never given-a proof of love. Thy words-what are thy words I All men taik words when they would have a woman. These rings-to please thee have I not put away what others gave me before thy coming? Now I would have thee give proofs to me." Jether stroked her hand fondly. What could the little witch mean? Vet he was

ndly. What Yet he was could the little witch mean? Yet he was filled with a vague foreboding that some new scheme would be attempted by this clever daughter of the crafty Nadina

he had grown to distrust. "What proof is lacking?" he asked,

moodily. "That I will explain later. Why didst thou refuse to buy me the necklace?" "Sadyk divides his profits with thy mother. I have seen it." "And thou hast no other reason?" "Well, know the truth, then," answered Jether curity. "I am out of humor. I like not the way that thou didst act when last my Triends were here."

last my friends were here."

did I say to them?" demanded "What Tisha, breaking away from him. ch what thou didst

say as thy manner with them." Tisha clenched her little fists. "What? Thou wouldst not have me of-fend the friends thou bringest to my mother's house to feast with thee?" "My friends bring friends, and some may not be true." he said, taking her by the hands, and bringing her to a setter in front of the shrine of ishtar. "Yet thou doet smile upon them all the Tishe





Brightly gleams each gay electric sign, Smartly shines each reupholstered playhouse, Philadelphia toddles into line. Must she be, beginning Monday night With a flood of novelties descending Full upon her, promising delight In the footlight banquet that is pending.



Promises that Billie Burke's adventures In her moving pictures were a net Gain to her theatrical indentures; Promises that rubbery Fred Stone, Pal of Dave Montgomery's vanished "Woodman," Has the gift of "going it alone." Demonstrating that he is a good man



Something more than just a mere halfway house



For a "Jack o'Lantern"; and that Fay Bainter in "The Willow Tree" enhances Prettily that "Japanesy" play Whither we are told to turn our glances. Agents "in advance" are writing stuff Echoing with advertising thunder. Is it truth or just familiar guff? We wonder!

H. T. G.

FORREST-"Jack O' Lantern," with Fred Stone as the chief nimble funmaker. New musical comedy by the authors of "Chin-Chin." Score by Ivan Caryll, Company includes Charles T. Aldrich, Douglas Stevenson. Opening Tuesday.

CONTINUING ATTRACTIONS

METROPOLITAN OPERA HOUSE—"The Wanderer," with Nance O'Neil, Charles Dalton, James O'Neill, Frederick Lewis. Magnificently staged biblical play by Maurice V. Samuels. Theme is derived from the parable of the Prodigal Son an act forth in St. Luke

ADELBHI-"The Thirteenth Chair," with Margaret Wycherly, Harrison Hunter, Eliene Van Blene, George Graham, Tense melodrama involving a mysterious murder and a spiritualistic scance.

AT POPULAR PRICES

WALNUT-"The White Feather," a melo drama of the great war. Mainspring of the action is a battle of wits between the British War Office and a band of the British war onlos and a british with German Secret Service agents. ORPHEUM—"Turn Back the Hours." with Mabelle Estelle. Play is from the pen of the prolific Edward E. Rose, author of "The Rosary" and many other suc-cesses of the American stage.

FEATURE FILMS

BTANLEY-"Baby Mine," with Madge Kennedy in leading part. Goldwyn film play is derived by Margaret Mayo from her own popular farce of the same title. "In the Wake of the Huns," French of-"In the Wake of the Huns, French of-ficial pictures of the battle of Arras, will be an added attraction. All week. ARCADIA-"When a Man Sees Red," a Fox photoplay adapted from Latry Evans's story, "The Painted Lady." Jewel Carmen is in the cast. Frank Lloyd directed the picture, in which a stirring

Jewei Carmen is in the cast. Frank Lioyd directed the ploture, in which a stirring fight scene is promised. All week. PALACE—"The Spy," with Dustin Far-num, a Fox film, dealing with easy-going Americans and the German Secret Service, first half of week. "Polly of the Circus," a Goldwyn feature, with Mae Marsh, latter half of week. "With Mae Marsh, latter half of week." A Metro western life attraction, with Francis X. Bushman and Beverly Bayne, first half

Bushman and Beverly Bayne, first half of week. Blair Hall's "The Silent Sell-ers," with Olga Petrova, latter half of week

REGENT-"Betsy Ross," with Alice Brady and Dustin Farnum in "North of Fifty-three," Monday and Tuesday. "The Sun-set Trail," with Vivian Martin, Wednesset Trall," with Vivian Martin, Wedness-day and Thursday. "On the Level." with Fanny Ward, Friday and Saturday. STRAND--"Rebecca of Sunnybrook Farm." with Mary Pickford in title part, first half of week. "Extles," a photoplay with a Portuguese setting, with Oiga Petrova heading cast, latter half of week. LOCUST--"The Yankee Way." with George Walsh, first half of week. "Little Miss Optimist." with Vivian Martin in the name part, latter half of week. BELMONT--"The Runaway." with Julia Sanderson, first half of the week, and "Outcast." with Ann Murdock, latter half of the week. half of the week

VAUDEVILLE

EXITH'S—Jessie Busley, expert come-dienne, in Willard Mack's playlet, "Pansy's Particular Punch"; Walter C. Kelly, the "Virginia Judge"; Raoul Pa-reira, Portuguese cougt violinist; Rudi-noff, artist entertainer, in "The Courtship of a Nightingale"; Helen Trix, vocalist; Kimberly and Arnold in songs and chat-ter Leavitt and Lockwood, and the Leavitt and Lockwood, and the

Yaltos, GLORE-Bob Hall, song writer; "Hello, Jazzland," with Helen Jones and W. Mack, Georgia Comedy Four; Hale Nor-cross and company in "Love in the Subuchs"; Howard and Sadler, the FORKEST-"Ziegfeld Follies."

Lathrop Trio, Paul and Pauline, Jesse Haywood and company in "The Quitter" and Pamseka's Pets.

WILLIAM PENN-"The Brideshop." with Eddie Vogt and cast of twelve; George M. Finher and John M. Hawley in "Busi-ness Is Business"; Duquesne Comedy Four; Kinzo, juggler, and photoplay. Wil-liam Desmond, in "Flying Colors." first half of week. "Too Many Sweethearts." musical comedy: Edwar Baser, Arches musical comedy; Edgar Beger, Archer and Ward, photoplay, Enid Bennett in "They're Off." latter half of week.

"They're Off." latter half of week. *CROSS KEYS*—"Poor John," with Barney Williams, "Oid Plantation," a singing act; Williams, Miller and Sluger, Brown and McCormick, Geyer and Parker, the Glockers, first half of week, "The Bachelor's Dinner," a musical farce; "Nearly a Detective," with Wagner and Raiston; Kahn and Boome, Kemp and Howard; Johnny Neff; Walthour Trio. Howard; Johnny Neff; Walthour Trio, bicyclists, latter half of week.

BROADWAY—"The Bachelor's Dinner," "The Three Twins," Mints and Palmer, Johnny Neff and Geraldine Farrar in "Joan the Woman," first half of week. "Poor John," tabloid musical comedy; Watson's Dogs, Rudinoff, Kelly and Gal-vin Sharn and Sharner and "Deuter vin, Sharp and Sharper and "British Tanks in Action," photoplay.

EMPRESS-"Five Foolish Fellows," Cotter MPRESS- "Five Fooisn Fellows," Cotter and Boulder, Wrenn and Woopler, for-merly of "The County Fair"; Dinkins, Barr and Everett, first half of week. Ted Reliy in "Who's to Blame?"; Ernest Dupille, Mints and Palmer, last half of

OLONIAL-Clark's Hawalians, Rivolt, Dunbar and Turner, Mabel Harper and company and "The Yankee Way," with

company and "The Yankee Way." with George Walsh, photoplay. NIXON-Mullen and Coogan, the Three Hickey Brothers, Ward and Cullen, How-ard Sisters, the Glockers and "Barbary Sheep." with Elsie Ferguson, photoplay. GRAND-Kitty Francis and company in "Ambition"; Johnny Cantwell and Rita Walker; Lohse and Sterling, acrobats; Wilbur Sweatman, Edwards Brothers and Rains and Clark in a new minstrelsy skit. BUBLRSOUS BURLESQUE

CASINO-Fred Irwin's "Big Show," sub-mitting a burletta by Leo McDonald en-titled "Bill." Among the funmakers are Leo Hayes, Sam Bachen, George Young and George Burns. Numerous dancing ensembles are promised and a feminine observed twenty alpha

ensembles are promised and a feminine chorus of twenty-eight. TROCADERO... "The Girls From the Fol-lies" in a musical farce entitled, "In the Air." Athena Hananie, classic dancer, will be a special feature. In the com-pany are Fred Binder, Tom Robinson, Madge De Voe and Bonnie Lloyd.

COMING ATTRACTIONS

OCTOBER 1. LYRIC-"The Brat," with Maude Fulton. EETTH'S-Joan Sawyer, Bert Leslie, Wat-son Stuters, British pictures of the battle of Arras.

OCTOBER 8. BROAD-Barrie's "A Kiss for Cinderella." with Maude Adams. GARRICK-"Cheating Cheaters." KEITH'S-Adelaide and Hughes.

OCTOBER 15. FORREST-"The Grass Widow.

'I have traveled much and always found a great prince generous," instnuated the crafty Sadyk. But Jether would not be moved "Another time 1 may buy something of

dost smile upon them all. Oh, Tisha, I would have thes all mine own. When thou smilest upon another I seem to see a red cloud before mine eyes. I want thee Another time I may buy something of thee," he said curtiy, and moved away, leaving mother and daughter gasing after him in amazement and consternation. For the first time Jeher, the gilded fool, had all mine own." all mine own." Tisha rose quickly and poured him out a gobiet of wine, at the same time prepar-ing one for herself. The boy drank his the next time setter, the gided fool, had shown signs of protesting against the sys-tematic plucking indulged in by these harples of Jerusalem. "And for a pairy hundred shekels, so

wine feverishly, at one gup, "Then, if thou dost love a maid of Babylon," whispered Tisha softly, "if they wouldst love a maid of Babylon, thou must much as thou hast given thy friends time and again thou has brought tears to the eyes of my sweet dovs," walled Nadina. be prepared to give her the greatest proof of love thou caust offer." Jether gazed at her. She held him tighter, and said, in the faintest of whispers:

"Oh, thou Judean, dost think to own our houses, to love our daughters, to drive from their side a hundred weaithier suitors, whispers; "Is there aught thou wouldst refuse me, and all for thy beauty's sake? My Tisha, thou shalt leave this stranger, who loves thes not. Begone, Sadyk-we will have no more of this vain Judean, and do thou, my my Jether?" Tisha, bid him farewell forever. He loves

my Jether"" The boy struggled to his feet. "What meanest thou?" he asked. "I would have the greatest proof of thy love," she insisted, tensely. "It will be love," she insisted, tensely. "It will be the supreme proof, my Jether, Art thou willing."" Dimly comprehending that a great test was expected of him, Jether said blankly, "Aye."

CHAPTER XI

A S JETHER strolled through the garden. m, the mother and daughter debated.

"Aye." "Then," cried Tisha, triumphantly, "Thon JACK O'LANTERN'S BRIGHTEST RAY



Jack o'Lantern is already a popular name in the famili Fred Stone. His little daughter, Derothy, shown above, her broncho after her papa's latest stage vehicle. She der