NEXT WEEK: "GOOD! GRACIOUS!! ANNABELLE!!!" AT THE LYRIC; EDDIE LEONARD AT KEITH'S



theatrical menu set before Philadelphians next week is indisputably lavish.
The public may break its war bread at
home, subscribe to meatless Tuesdays,
wheatless Wednesdays and "fishful" Fridays, but on the footlight bill of fare that follows the evening demitasse few limita-tions have been made. The shyness of Shakespeare these days is primarily due to the retirement of E. H. Sothern and Julia Marlowe and to the comparative obscurity of Robert Bruce Mantell. Last season the Bard's standard was triumphantly unfurled Bard's standard was triumpantly by Sir Herbert Tree, but the death of that excellent producer leaves none to execute his ambitious plans. Perhaps Mies Anglin will exploit the Shakespearean comedies later in the year. Meanwhile, awaiting her projected undertaking, the theatregoer of imeral tendencies confronts a footlight ros-ter accenting art in certain items and gen-

crously replete with variety as a whole. "Polite" light comedy, deliciously en-hanced by expert acting, is worthily repre-tented in "The Boomerang." There is farce in "Mary's Ankle," and the same drama-turgic element will typify "Good! Gracious!! Annabelle!!!" which arrives here on Mon-Annabelie! "which arrives here on Mon-day night. Poetic drama makes its spectic-ular claim in "The Wanderer," avowedly frivolous "revue" in the Ziegfeld "Follies" operetta in "Elleen," and sentimental comedy in "Come Out of the Kitchen."

In addition to these, vaudeville, exalted to pinnacles of lofty art, had its effective innings this week in the achievements of we incomparable stage personalities. Harry Lauder, whose infectious humor and un-erring feeling for character drew appreciative audiences to the Academy for four days, has said farewell. Yvette Guilbert two nights ago revealed her supreme art, which is not precisely that of singing, acting or recitation, but which a prominent critic has described as combining "the finest beauties of all three." Words are almost futile in analyzing the intangible magic of her appeal, its eloquent and subtle factors of poetry, of humor, pathos, ripened worldly wisdom that blends irony with pity and softens steely truth with goddess-like loving kindness. Her gifts are indefinable, and if her fusion of them in her unique entertainments does not symbolize art then there is no meaning in that oft-abused little

ART in humbler form, though perfectly suited to its setting, also exacts its

play, although its engaging character bears scant relationship to The Second Mrs. Tanqueray.

Reviewers who persistently "pine for what is not" are inclined to overlook virtues —and sometimes even defects—immediately within the normal range of vision. The





WINCHELL SMITH VICTOR MAPES Together these two clever play-wrights cast "The Boomerang" firmly into the bull's-eye of success.

DUO OF DRAMATISTS CAST "BOOMERANG"

Two heads are said to be better than one This is surely true in the case of "The Boomerang," the comedy de luxe now at the Garrick for it took two men to write it—Winchell Smith and Victor Mapes—and that they are not "coming" playwrights either; both have naturally "arrived."

They have had rather interesting careers. Mapes was born in 1870 in New York city, was graduated from Columbia University in 1891, and later from Sorbenne University. Paris. He served as a reporter on the New York Sun, as stage manager of the old Lyceum Theatre, New York, for Daniel Frohman; as dramatic critic on the New York, W. 18 York World, using the pen name of Sidney

His first play was written in French when he was only twenty-five years old. It was called "La Comtesse de Lisne," and was accepted by the National French Theatre (the Odeon), but was refused production when discovery was made that the author was a foreigner. Later it was successfully produced at the Theatre Mondain. Mapes has also written "Plower of Yeddo" "Don Caesar's Return," "Captain Barrington," "The Undercurrent" and "The Detective," all plays, and two novels—"Partners Three" and "The Gilded Way." He lives at Short Hills, N.

Smith has amassed a very substantial Smith has amassed a very substantial fortune from a trio of comedy successes. The Fortune Hunter," in which John Barrymore had the title role, "The Boomerang" and "Turn to the Right." He is a native of Hartford, a city which shares with Syracuse the distinction of having turned out more theatrical people than any other small city. He started out as a telegraph operator, and later turned him. a telegraph operator, and later turned him-self into an actor. In "Secret Service," with William Gillette (alse from Hartford). Smith had the comparatively minor role of a Civil War telegraph operator. But he gave so realistic an interpretation of it that he scored the most emphatic of hits. He was simply playing himself. A drama-liration of "Brawster's Milliona." which a wrote in compactive with Brawster and the control of the strong the comparative with Brawster's milliona. iration of "Brewster's Millions," when a wrote in conjunction with Byron Ongly, was his first attempt at playwrighting, the with the late Paul Armstrong, he

writer recalls a certain critique of a commonplace melodrama, wherein lamentation was made of the fact that the piece had not been written by Ibsen. Arrows of dehunciation whizzed wide of the mark and the actual weaknesses of the piece as frank melodrama escaped any well-aimed or deserved attack.

It is did, therefore to pick flave in The

It is idle, therefore, to pick flaws in "The It is idle, therefore, to pick flaws in "The Boomerang," because it may happen to be different in design from one's favorite media of theatrical expression. A slender thread of plot is spun out through three acts that provoke interest, rather than rapt and passionate attention, and smiles rather than hilarious laughter.

The chief weakness of the piece, considered strictly as an exemplar of thistiedown comedy, is that the course of its develop-

comedy, is that the course of its develop-ment is fairly well foreshadowed in the opening act. The very title helps to forestall the dramatic element of surprise, and it must be evident, even to the mildly sophisticated play patron, that young Doctor Summer's methods for handling a love crists will eventually react upon his own affairs of the heart. But the situation in which authoritative assurance is "hoist by its own petard" is rich in humor and occupies a legitimate place in polished comedy. Unin formed by especially sparkling dialogue of unusual technique, the thematic material of the piece is handled with fluency and taste. The effect of these methods is glori-fied to the point of almost disarming criti-cism by some of the finest acting of its kind which Philadelphians have been privi-

leged to enjoy in several years.

Augustin Daly's peerless comedy organization used to take just such inconsequential affairs as "The Boomerang" and intensify their appeal with the facile au-thoritative talents of John Prew, Ada Reban, Mrs. G. H. Clibert, James Lewis, Without their arts "The Hailroad of Love"s would probably have carried few theatrical passengers. Divorced from the Interpreta-tive assets of Arthur Byron, Martha Hed-man, Katherine Keys, Buth Shelpey and best of all in this Instance, of Wallace Eddinger, the Smith-Mapes play would never have achieved its record of prosperity on the American stage.

the American stage.

Managers have a stock jeremiad anent
the lack of good plays, Suppression of
such means and the substitution of keen
attention in selecting the best available histrionic material can work wonders with comedies, which, like "The Boomerang," can never demand recognition in a collection of "The World's Library of Dramatic Litera-ture." David Belasco's respect for the ancient and honorable art of acting, as evi-The Boonerang." The texture of this unpretentious play is so fragile that the solidity of its three years' triumph may possibly arouse in the minds of Philadelphians who view the piece for the first time the inquiry. "Is that all?"

"Strong" scenes, profound philosophy, heart-quickening "messages" are conspicuously absent from the well-oiled traffic of the stage set in motion by Winchell Smith and Victor Mapes. But "Twelfth Night" is still a masterpiece, although it isn't "Hamlet." "Trelawny of the Wells" is a charming play, although its engaging character bears play, although its engaging character bears.

clsm is deserved by reason of his keen sense of footlight values and his frank methods of expression, unsulfied by the feeble attempts to be "funny" that rage virulently in Gotham's reviewing circles, has called "The Boomerang" the "Sweet has called "The Boomerang the Section Lavender" of its day. His analogy is drawn from the facts that Sir Arthur Pinero's first striking success was a "pretty little play." that it broke London stage records with a run of 697 consecutive performances and that it was unashamedly sentimental. The climbion of this alberted narallel has moved citation of this alleged parallel has moved the present writer to reread "Sweet Lav-ender." The experience was illuminating, although not entirely in the way suggested although not entirely in the way suggested by Mr. Hamilton. After several decades of stage progress, the old Pinero piece—despite much prettily written colloquy and at least one vivid character portrait, that of Dick Phenyl—appears artificial, unreal and ul-tra-sentimental. Assuredly the modern technique of Smith and Mapes is workman-like and convincing beside the immature Pinero's then clumsy tactics. "Although I'm a poor, commonplace girl,"

"Although I'm a poor, commonplace girl," declares the "sweet" heroine, Lavender, most admired of the fine. The concert "and you're far above me, my prayers for opens with the overture to "Corolanus." This is followed by the Second Symphony, written in the year 1802, when the comparer, never, dear, as long as I live "If "The Boomerang" ever echoes such treacly the master in the normal condition of a

"The Boomerang" ever echoes such treacly notes as that they must be whispered.

The "Sweet Lavender" influence, however, is by no means dead, even though the present play at the Garrick is in the main guiltless. If Mr. Hamilton had looked a little further his gaze might have encountered "Come Out of the Kitchen." There you have "Sweet Lavender" of the period, and there were others in "Pollyanna" and "Mother Carey's Chickens." It is libeling even the undeveloped Pinero to carry ing even the undeveloped Pinero to carry out the analogy in explicit detail. The greatest dramatist in England today never greatest dramatist in Engiand today never dreamed even in his most syrupy moments of committing offenses now registered in the "glad" school of theatrical philosophy. "Sweet Lavender" is, however, in a sense a grandmother of the modern sentimental drama. Mr. Hamilton rightly felt this, but he rightly deat the wrong play in pointing he picked out the wrong play in pointing

GOME Out of the Kitchen" is superficially less "glad" than the highly popular specimens of its cuit cited above. It resembles them, none the less, in its saccharine artifice, its crude theatricism and in the general asininity of its situations. Anything more pairsably unreal than the and in the general asininity of its situations.
Anything more palpably unreal than the
last act dialogue between Mr. McRae and
Miss Chatterton is hardly conceivable.
Here is a scene in which two actors, with
creditable stage careers, parry each other
in lines which flatly dispute the audience's
well-grounded conviction that both of these
personages are perfectly aware that the personages are perfectly aware that they are not fooling each other. Olivia Dainger-field, of the Virginia aristocracy, assumes to be Jane Ellen, a cook in her own household. Burton Crane (Bruce McRae) knows her identity and pretends that he doesn't. She knows that he knows and doesn't. She knows that he knows and pretends that she doesn't know that he knows. The obvious conclusion must be that the lines do not reflect humanity upon the stage. If the theatre is really intended to hold the mirror up to nature, the glass is here suffering from a deep crack. The whole episode is simply silly, uninformed by any evident sense of character or verisimilitude before the foot-

All this nonsense could be wholeheartedly excused if "Come Out of the Kitchen" claimed to invade the realm of sheer whimsy as Barrie does. But the audience whimsy as Barrie does. But the audience is asked to sympathize with the troubles of the Daingerfield family, sentimentally emphasized, and is then requested to condone the sheer theatricism of the way in which their silly antics are exacted by the playwright with utter disregard of eincerity. Of course, the prankish Olivia has to weep profusely over the ample shoulders of the inevitable faithful old black "mammy" of the stage South and next min-'mammy" of the stage South and next min-"mammy" of the stage south and the she is sacrificing all sense of verity with wearisome overdone courtestes and "oh-so-cute impertinences" inconceivable with a respect to the same and highly efficient young person she is supposed to be

when the curtain first rises, BE IT chronicled here that "Come Out of the Kitchen" is a huge popular success. So was "Polyanna." The great public is generous. Certain theatre-going sections of it refuse to face facts, delight in tions of it refuse to face facts, delight in the molasses barrel and are unoffended by appeals for laughter, unclouded with respect for reality of situation or character. Perhaps the question of situation should not be involved. Wasn't there once a play entitled "She Stoops to Conquer," and didn't a charming young lady masquerade as a serving maid, and im't the piece a well-spring of intelligent merriment and sunny delight to this very day! PRIME FACTORS IN FORTHCOMING SCREEN PLAYS



Edward K. Lincoln (top row left) will be shown in "The Freedom of the World," at the Victoria next week. The film version of Edward Everett Hale's classic patriotic story, "The Man Without a Country," will be revealed at the Palace. H. E. Herbert and Florence La Badie (top row right) are registered in leading parts. Pauline Frederick (bottom row left) will be starred in "The Hungry Heart," at the Arcadia. George Walsh (bottom row center) will be the Nixon's photoplay feature in "This Is the Life." Marguerite Clark (bottom row right) will be seen at the Strand and Locust in "Bab's Burglar."

ALL-BEETHOVEN BILL FOR MUSIC LOVERS

Stokowski Will Devote Next Concerts to Masterpieces-Boston Symphony's Return

Tribute to the genius of Beethoven will be paid by Leopo'd Stokowski and the Philadelphia Orchestra in the pair of concerts listed for Friday afternoon and Satarday evening of next week at the Academy of Music. The program will be purely inof Music. The program will be purely in-strumental and will include an overture, two symphonies and three "equali" for four trombones. So much interest has been manifested in these concerts, which have been planned without a soloist, and so great has been the enthusiasm of the audiences on the occasion when the Orchestra Itself has been the feature that for the present season it has been arranged that a number of purely orchestral concerts will be given For them Mr. Stokowski has planned pro-grams of national music (similar to the Russian program given several weeks ago). as well as programs of one composer se lected for the occasion.

For this week's concerts Mr. Stokowski has made a departure and has billed two most admired of the nine. The concert written in the year 1802, when the com-poser was thirty-two years old. It reveals the master in the normal condition of a man at peace with himself and the world happy in his art and not yet stirred to his very soul by the sorrows of life. It is in sharp contrast to the Fifth Symphony which brings the concert to a close. The first four notes of the opening movement. which Beethoven himself said represented Fate knocking at the door, give the clue to the whole meaning of the symphony, the struggle of the individual with fate, the alternations of hope and despair and the final triumph. It is probably the greatest

work of its kind in the symphonic repertoire. The "Three Equali for Four Trombones" appears on the program in the light of a novelty. They are mainly in hymnal form and are marked with a solemn beauty of harmony characteristic of the master. At Beethoven's funeral a choir of sixteen men singers and four trombones alternately sang and played two of these "Equali," arranged to the words of the "Miserere" and the "Amplius," The term "Equali" is used in music to denote voices of the same kind, male or female, and is extended to an instrumental composition written in the range of male or treble voices.

The first of a series of five concerts given annually by the Boston Symphony Orchestra in this city will take place in the Academy of Music on Monday evening. The orchestra

returns, after its seven months' absence, its last concert having been given here in March.

The program for this first Philadelphia concert is that which opened the Boston season of the orchestra, October 12 and 13. It begins with the C-minor Symphony of Recthoven. In the second part are Ber-licz's overture to "King Lear," Liszt's Fifth Symphonic Poem entitled "Prome-theus" and the prelude to Wagner's ner's "Parsifal," The "King Lear" over-ture, which is opus No. 4 of Berlioz's work, is rarely played and consequently. is rarely played, and consequently un-familiar. The "Prometheus" of Liszt is one of the least known of his symphonic soems and its revival has been warmly appreciated by admirers of Liszt mu

Sascha Jacobinoff, the Russian violinist, ill make his first Philadelphia appearance of the season on Wednesday evening, No vember 14, in Witherspoon Hall, Jacobin-off has just returned to the city for a few days from the middle West, where, it is said, his recital and concert engagements were highly successful. During his absence the violinist and his accompanist, Clifford Vaughan, had two appearances at the Lockport festival, and then concertized in Benton Harbor, Ypsilanti, Chicago, Grand Rapids, Buffalo and Youngstown, where the violinist appeared in joint recital with

ferred to Jacobineff variously as "Playing with the soul of an artist and the hand of a master;" as "a masterly violinist," "a Nina symphonies, the second, written by the master at a happy period of his life, and the immortal fifth, the best known and the this season, including three with our own Philadelphia Orchestra, one with the New York Philharmonic Society and two with the St. Louis Symphony Orchestra.

An interesting fact in connection with Mr. Stokowski's Dithyrambe, which is an-nounced for performance by the Maquarre Ensemble on Thursday evening, November 15, at Witherspeon Hall, is that it is one of but few compositions written for flute, cello and harp. Following the ancient Greek idea of the dithyramb as used in the worship of Dionyson, this work has been fashioned in free, untrammeled recitative style. The flute, which held principal sway in the accompaniment of the Grecian dithyramb, combined with harp and cello, affords possibilities in tonal effects of which few composers have taken fullest

advantage.
Two of the other works announced by Mr. Maquarre for first performance at the coming concert are a trio for flute, violin and viola by Max Reger and a serenade by Dvorak for two oboes, two clarinets, two bassoons, three horns, cello and contrabasa. The trio, while written in the contrapuntal style characteristic of Reger, is never sacrificed in contents to mere manner of style. The Dvorak work is modeled on the form The Dvorak work is modeled on the form of the old serenades, which were really the prototypes of the symphony. It is subdivided, in orthodox fashion, into four movements. A. Caplet's "Suite Persane": Salzedo's "Pentharythmo" and Juon's "Diversity of the state of th timento" will be also on the program.

Horatio Connell, bass-baritone, with Ellis two weeks. Clark Hammann at the plane, will be heard

ALADDIN'S EXPLOITS ARE LITERALLY CHILD'S PLAY

Theatre'

Art is a faith as well as war, and we Who hear the legions of the sordid

Upon the hallowed hills of Italy,

And of those beauties that have e'en

The fairest promise of a fruitful sun.

May not the stage be life, since "life's

And may not Duse, silvery and pale,

And blithe Goldoni's penetrating gale Of laughter forge a sword against

Of battle Darkness never can prevail?

recital in Philadelphia for the first time five years under the auspices of the deartment of music of the University Exnsion Society, at Witherspoon Hall, on Thursday evening, November 8. Mr. Con-nell, who is the son of ex-Sheriff Connell, has had four engagements here as solist at the symphony concerts of the Philadel phia Orchestra, Bach Festival at Bethleem, New York Symphony, the London Symphony and many other musical organi-

	Pollowing is the program:	
i	Nina Pergoless Meet Me By Moonlight Alone. Old English In Questa Tomba Oscura Beethoven Tweep the Branches and the Blossoms	l
	(Chara 'Bornton') and the Diossoms	1.
	Total Malanahi	н
	Die Mainacht Brahms	1
	Roslein Dreis	
	Lilace Rachmaninoff Lilace Rachmaninoff Cesar Cul	ш
ı	Culture and Cuckoo Cesar Cul	н
	Hat Luff Sur le Pont D'Avignen Old French	ш
ı	Sur le Font D'Avignen Old French	1
	AUGUS CHOUN INVIOUNT	1
	Arranged by Thurlow Lieurance	ш
	Riddenria a Treasure Hungarian Folksons	н
	When the Kye Come Hame George H Novin	1

The series of free concerts at the Academy of Fine Arts will begin on Sun-day afternoon, November 11, at 3 o'clock, The Hahn Quartet and Mr. and Mrs. W.

Nothing Soft in Her Contract

their two reel comedies, got very tempera-mental just before leaving for Hollywood, Cal., and insisted that a clause be put in her contract prohibiting the use of cus-tard pies, puddings or ice cream in any scenes that she may be engaged in. Miss Gibson's reasons for this clause are plausible. About a month ago while working at the King-Bee studio at Bayonn she played in a comedy called "The Pest. In this scene Billy West threw a pineappi pie, but the baker that made the pic ev dently forgot to take some of the pine out and something struck Miss Gibson in the eye that sent her to the hospital for Hence her insistence on the ple clause.

Voicing the argument of shell and

We know the might of what lust cannot

outrun

We hear their proud and deathless litany.

a stage"?

And Verdi's song and great Salvini's

whose gage

٠,	Following is the program:
L.	Nina Pergelese
	Meet Me By Moonlight AloneOld English
	In Questa Tomba Oscura
3	AWRED INC BEARCASE AND THE PROPERTY
ч	(Opera 'Bernice')
7	Die Mainacht
ø	Rostein Dreis
2	Roslein Dreis Bachmanineff
	Hal Luli Coquard Sur la Pont D'Avignen Old Pronch
Ø.	Assah (Sloux melody)
	Arranged by Thurlow Lieurance
	PIREE CALL A Trockwitter Fire Constant Tours
Н	When the Kye Come Hame George B. Nevin

The Gelds of Ballyclare. Florence Turner Where Go the Hoats? (MS.). Stanley Mus-Jupid's Vielt (MS.). Maurits (

cribute to an interesting program.

Ethel Gibson, who has just signed a con-ract with the King-Bee Films Corpora-ion to assist Billy West in the making of

THEATRICAL BAEDEKER

FOR THE COMING WEEK

Much-Lauded Farce by Clare Kummer Will Be Chief Theatrical Novelty of Coming Week-Popular Dramas and Musical Shows Hold Over

COMING ATTRACTIONS

ADELPHI-"Good! Gracious!! Annabelle!!!" highly successful farce by Clare Kummer, who has rapidly taken rank among American playwrights with a talent for footlight merriment. In the excellent cast, which distinguished the piece during its long New York run, are May Vokes, Loia Fisher and Edwin Nicander.

CONTINUING ATTRACTIONS

GARRICK-"The Boomerang," a delightful American comedy, humorously presenting the effect of modern medical "science" upon a critical affair of the heart. The production is characterized by acting of a conspicuously high quality. The chief a conspicuously high quality. The chief performers in the almost flawless cast are Arthur Byron, Martha Hedman, Wal-lace Eddinger and Katherine Keys.

LYRIC—"Elleen," romantic operatia with an Irish setting. Melodious score is by the popular and productive Victor Her-bert and many of the numbers are in his best vein. Henry Blossom wrote the bock. The company includes Walter Scanlon, Olga Roller, Louise Allen, Irene Rowan, Josie Chaffin and Scott Welsh. BROAD-"Come Out of the Kitchen,"

comed by A. E. Thomas, based on Alice Duerr Miller's story of the same title. The theme concerns the adventures of a young gentlewoman masquerading as a cook in her own home. Buth Chatterton is the star. Frominent in her support are that advisedly, actor Russe McRae, and that admirable actor. Bruce McRae, and veteran Mrs. Charles Craig.

FORREST—The Ziegfeld "Follies," 1917 edition, provide an eye-dazzling speciacie in which feminine beauty vies with the exquisite settings provided by the master designer, Joseph Urban. Among the principals are Fannie Brice, Bert Williams, Eddie Cantor, Don Barclay, Allyn King, Mildred Bisharden, W. C. Fields. King, Mildred Richardson, W. C. Fields

LITTLE THEATRE—"Lonely Soldiers."
Miss F. Tennyson Jesse and H. M. Harwood's delightful satirical comedy of wartime England, acted with superb art by Margaret Anglin and an admirably se-lected company that includes Edward Emery. The play is one of the treats of the current season. Last week here.

METROPOLITAN OPERA HOUSE—"The Wanderer," resplendent biblical play ex-panding the parable of the Prodigal Son nathe main dramatic thesis. Noteworthy staging by David Belasco. The cast con-tains well-known artists of tested ex-cellence, including James o'Neil, Nance O'Neil, Sidney Herbert, Charles Dalton and Frederick Lewis.

AT POPULAR PRICES PRPHEUM-"The Katzenjammer Kids," a musical comedy based upon the popular cartoon series. Donald M. Bestor pro-vided the score and David M. Wolff the

book and lyrics. Tasteful cenic investi-ture is promised. FEATURE FILMS

STANLEY—"Aladdin and the Wonderful Lamp," a screen version of the most popu-lar and familiar of Oriental magic tales. William Fox makes the production. Most of the parts are played by children. All

ALACE-"The Man Without a Country, film play adapted from Edward Everet Hale's celebrated patriotic story; first half of week. "The Narrow Trail," with William S. Hart, latter half of week. ARCADIA-"The Hungry Heart," a David Graham Phillips story, featuring Pauline Frederick. All week.

VICTORIA — "For the Freedom of the World," with E. K. Lincoln and Barbara Castleton. All week.

REGENT—"The Princess Virture," with Mae Murray, Monday and Tuesday, "The Adopted Son," with Francis K. Bushman and Beverly Bayne, Wednesday and Thursday, "The Antics of Ann," with Thursday. "The Antics of Ann," with Ann Pennington, Friday and Saturday. STRAND—"Bab's Burglar," featuring Marguerite Clark, first half of week. "The Submarine Eye," latter half of week. LOCUST — "Countess Charming," with Julian Eltinge, first half of week. "Bab's Burglar," with Marguerite Clark, latter

half of week.

VAUDEVILLE KEITH'S—Eddie Leonard in "The Min-strel's Return"; W. M. Macart and Eth-lynne Bradford in "Love, Honor and Obey"; Wellington Cross, Florence Temp-est, in dances and impersonations; Searl Allen and Ed Howard, the La Vars, Ma-

hel Russell, assisted by Martie Ward;
Henry Simmons and Kate Bradley,
7LOBE—"Miss Hamlet, Jr.," a musical
comedy: "Over There," comedictta;
Frank Farron, Lewis and Hurst, Somers
and Morse, McCarter and Mayne, Dave
Rafael and company, Margaret Dawson and company, Gladys Bowen and Sylvester and Strosster, ROSS KEYS—"A Regular Army Man," with Dan Simmons; Arthur De Vor and

company in "My Wife's Mother"; Frank Terry, Dawson, Lanigan and Covert, Gardner and Hartman and Edgar Barger, first half of week. "Motoring With Death." Dale and Noble, Signor Gianini, "Where There's a Will," Rich and Hoyt. latter half of week, BROADWAY—"The Clock Shop," Monarch Comed Four; Louise Barlowe and

REALISTIC SAND STORM IN "ALADDIN"

Desert's Fury Vividly Staged in Screen Version of Oriental Tale

What is heralded as the most realistic sand storm ever staged forms a notable scene in William Fox's latest imaginative him play, "Aladdin and the Wonderful Lamp," billed for the Stanley Theatre next week. The scene shows the camels plodding slowly along when the storm breaks. Thereafter Aladdin, portrayed by diminutive Francis Carpenter, vividly uggests how the natural phenomenon affects a person wandering alons over the desert. He gets along fairly well until his water cask runs dry. Then the throat, parched by lack of water, calls painfully for relief. The lad gets up. He staggers. He falls over a bank of drifted sand and lies there unconscious, while the parched desert rages its fury. This remarkable scene was manufactured in Cali-

The episode, however, is far from being the sole thrill of "Aladdin." The Genie, for instance, arising from nowhere and disappearing with startling rapidity, is an-other astonishing factor. Wonderful inci-dents crowd upon each other with the same prodigality of romance as in the original Oriental tale, long associated with, although not properly belonging to, "The Arabian Nights." Moving pictures lend themselves admirably to the presentation of magical incidents. A profusion of them is prom-ised in the screen "Aladdin."

Yolanda Mero's Recital

Yolanda Mero's Recital

Yolanda Mero, planist, has arranged an attractive program for her recital to be given in Witherspoon Hail on the afternoon of November 15. She will open her concert with the Bach concerts for the organ, which has been arranged for the plano by A. Stradal, and which will be followed by the "Funerallies" of Lingt. Other numbers will be Ronde Capricclose of Mendelssohn, followed by two numbers of Debussy, "Clair de Lune" and "Jardin sous la plule," the ballet music from "Rozamunde," a group of Chopin pieces, including the Prelude in C sharp minor, Nocturna in P sharp major, Schere in C sharp minor and Value, will be the pregram to a dear

"Dancing Dolls," Arnold and Taylos, Behman and Anderson, "Fighting Odds,
photoplay, first half of week, "Yucatan,
Sandy Shaw; "My Wife's Mother," Dawson, Lanigan and Covert; Ed Berger, and
"One Hour," photoplay.

EMPRESS—"Motoring With Death," Edmunds and Leedom; George Reeves, MaxDavis and company, first half of week
Louise Barlowe and "Dancing Dolls,"
Armstrong and Klaise Sisters, Walter
Healand and company, Smith and Farmer, latter half of week,
WILLIAM PENN—"The Wedding Party,"
Toxas Comedy Four; Galetti's Monkeys,
Baker and Rogers and "Fighting Odds,"
photoplay, first half of week, "Sherman
Was Right," Al Lavan and Billie Watkins, Martha Hamilton and Fred Thomas,
Vanette and Gersbon and "The Clodhorper," with Charlie Ray, latter half of
week,

week,

GRAND—William and Margaret Cutty in
a musical act; "The Toll Bridge," a
sketch; Hallen and Hunter, Conrad and
Conrad, Reddington and Grant, Roublesims, cartoonist; and final episode of
the Battle of Arras, war films.

COLONIAL—The Golden Troupe, Russian
dancers; Dunbar and Turner, Three Brittons, musicians; Ralph C. Faulkner,
Stewart and Lewis, Loshe and Turner
and "The Narrow Trail," with W. S.
Hart, photoplay feature.

NIXON—Chinko and Minnie Kaufman.

NIXON—Chinko and Minnie Kaufman, Juggiers and cyclists; Sylvia Loyal in "The Act Beautiful"; Sophie and Harver Everett in "When Adam Met Eve"; Ellinore and Carlton, Storm and Maraton in the farce, "The Interrupter," and "This Is the Life," photoplay, with George Waish.

BURLESQUE

CASINO—Sam Howe's "Big Show," intro-ducing breezy comedians, pretty girle and comedy and musical features, "A Wife in Every Port" is the title of the two-sot burletta. Book and lyrics are by Ed Hanford, Sam Howe, Dainty Eva Mull, Helen Parr are among the chief per-formers.

TROCADERO-"The Social Follier" will provide a bill of musical farce and specialties acts. "The Six Diving Models" will contribute a spectacular aquatic act. Prominent in the cast of the burletta are Mina Schall, Madlyn Worth, Fig.

Owen and Harry Seyon. GAYETY—"The Charming Widows" is the caption of a melange of buriesque and musical farce which will be next week's bill. The burlettas are "Palace of bill. The burlettas are "Palace of Sweets," "At the Springs" and "Hal-loween." Eddie Dale, Ada Lum, Myer Harris are in the company.

COMING ATTRACTIONS NOVEMBER 12-

FORREST-"Rambler Rose," with Julia Sanderson and Joseph Cawthorn.

NOVEMBER 19-BROAD-"Among Those Present," with



BURTON HOLMES

AUSTRALIA WILL BE HOLMES'S NEW TOPIC

His Travelogue Series on "The Militant Pacific" Begins This Week

Beginning this coming week Burten Holmes will start his annual appearances in this city. "Australia, the Country Which Covers a Continent," will be his topte, as the first of five travelogues for which he gathered the material this last summer in voyaging "around the militant Pacific." The Commonwealth of Australia is the only country in the entire world that covers an entire continent, but this is not its principal charm for Mr. Holmen's patrons. The daily doings of the Australians, their cities, Sydney, Melbourne, Adelaide; the interesting aboriginal life, the cattle and sheep raising their kangaroos and horse racing and milltary activities, each arouses interest, and Burton Holmes's colored views and motion pictures will answer many a question re-

garding this remarkable land. The other subjects of the series are "New Zealand and Tasmania," "The South Sea Islands." "Japan in 1917" and "Alaska Teday," all absolutely new to Mr. Holmes and to his audiences.

As usual two lectures devoted to the same topic will be given each week, on Pri-day night and Saturday afternoon in the Academy of Music. The first date will be November 9.

\$5000 FOR ACTOR'S LIBERTY LOAN PLEA

Skinner Promised Cawthorn The Amount If Latter's Speech Scored Hit

Joseph Cawthorne, who with Miss Juli Sanderson is appearing in "Rambler Rose, at the Empire Theatre, New York, has been making speeches between the acts, like lot of other actors in the metropolitan its atres, urging the audience to subscribe the Liberty Bonds. One day last week in got a telegram from Otis Skinner, anothe Charles Probuses siar, now playing "Miss." Charles Frohman star, new playing "Mi Antonio" at Poder's Theatre, Chicago, who also has been appealing to his a ences to buy a Liberty Bond. The

Chicago, Ill., October 23, 1817.
Joseph Cawthorns,
Empire Theatre,
New York city:

New York city:
Hear you are making Liber speeches at every performance of bler Rose. If it's a good speech down for \$5000 subscription. If the yourself \$5000 and pay it. Phonds. Decision rests with Misson.

Of course, Mr. Cawtheres a sage to Miss Sanderson and desided at ones. Here!

William Fox's "kiddles," already registered in the popular film extravaganza of "Jack and the Beanstalk," will be seen in the newest magic screen play "Aladdin and the Wonderful Lamp" next week at the Stanley Theatre. The above scene is one of many that vividity catch the Oriental atmosphere of this fascinating and venerable legend. Most of the leading roles, save of course that of the Genie, are seted by children.