## EXT WEEK: "RAMBLER ROSE," FORREST; ADELAIDE, KEITH'S; "LITTLE PRINCESS," STANLEY

CURTAIN

RESCUING ANGEL," In which Bille Burke recently appeared here, is see an acknowledged failure. The scenery and properties have "gone to the store-The company is disbanded. "Good! Gracious!! Annabelle!!!" now visible at the Adelphi Theatre, has been enjoying popular peror for parts of three seasons. Both pays are by the same author, Clare Kummr. Both exhibit incredible plot structures and the sort of dialogue that currestly passes as "smart." In Miss Burke's distribed vehicle, however, extravagant atuations were made unpalatable by inappropriate sincerity of interpretation. whimstcal episodes emotionally handled are sasuredly out of place in farce.

In the current Kummer piece there is hardly a hint of such tactics. The heroine's satchishing adventures tax eredulity, but set is not asked to believe them. The particular "chamber in the author's head"—to paraphrase Barrie—from which the play emerged was stocked neither with dramatic technique, a philosophy of life, a sense of sincere characterization nor a taste sfor realism. Mental card catalogues of pertobservations, collequial satirical retorts, and observations, collequial satirical retorts, and sven "standard" humorous quips, redressed, abounded, however, in the fantastic filing abounded, however, in the fantastic filing cabinet. Miss Kummer drew lavishly upon the store. Agreeable actors were engaged to roice her artificial brand of repartee and the incredible "Annabelle" quickly hecame a popular favorite.

DIALOGUE of this description has a dissities there are groups of posers who pride themselves on their grasp of what they dem to be up-to-the-minute satire. This symmodity is not actually wit. Shallowness contantly peeps through its veneer, but in the self-satisfied circles, "hobohemlan" or

the self-satisfied circles, "hobohemian" or idly wealthy, the appeal of this egoistic "humor" is exceedingly potent.

Richard Brinsley Sheridan, who knew what true comedy was, cuttingly satirized the sham article in the immortal Sir Benjamin Backbite, whose alleged clever sayings were privately circulated. Miss Kummer publishes hers. By se doing it is possible that she is consciously satirizing the self-admiring fianeurs who form most of her dranatic personae. On the other hand, if dramating naneurs. On the other hand, if ber viewpoint is less subtle there are many metropolitan audiences unable to dis-tinguish between "smart" sillness and wit. In "Annabelle" they may hear their own us lingua franca articulated by comprecious lingua franca articulated by com-petent players. "That fish," observes the saily-seeking heroine, "has a good face—for a fish." Prattling members of putative "artistic" circles enjoy indulgence of this cort of thing. Among sham "high-brows" and "smart people" a so-called sense of

humor is highly fashionable just now. Clare Kummer writes a la mode. Like the spouse of Gibert's hapless Baines Carew, "she never can resist a joke." Generally speaking this predilection is very welcome in farce. But in this instance the indefinable feeling that the author is vastly pleased with her efforts and that every artifice of dialogue was called forth

to execute them imparts to the little play a suggestion of strain. Naturally folks who talk the Kummer lanruage will seldom notice this. Spontaneity is so far beyond their ken, that they never tel its absence. Annabelle and her friends are their friends. It's "all in the family."

A comic magazine at a boarding school is excruciatingly funny to the scholars. Intimacy is its keynote. On a wider scale it is prevalent in "Good! Gracious!!

Annabelle!!!" and success in the household is thus assured. There is no mixture of styles, as in the desprey "Resource." styles, as in the defunct

DEFENDERS of Miss Kummer's methods point with pride to the absence of horseplay in her products. That word in these modish times is anothema. Naive fin-making is unfashionable. So once was fomantic drama upon the French stage. But even modes are not infallible, as Victor Rugo proved when he punctured the prevailing Paristan one with his "Ernant."

It is perfectly possible to write a capital horseplay farce as "Are You a Mason?" in polished dialogue as was "The Imporpolished dialogue as was "The Impor-ace of Being Earnest" is also attainable But the genius of Oscar Wilde rose above the particular circle in which he found him self. Miss Kummer, at least to the present writer, seems not to have done this. In summing up it may be added that May

's contribution to the plece is wholly out of key with its predominant tone. Her irresistible comic methods belong to the eld unashamed farce of hearty laughter, and despite the taste of the period every one of her amusing scenes is greeted with explosive cachinnations. Miss Vokes is a unique figure in stage-

land. Her manner is invariable. the same today as it was twenty years ago in "My Friend From India." a play from which "Kummerians" should recoil in horfor. Indeed it's rather hard for all of us at first to credit the fact that she is still. delictously funny. Her judicrous "domestique" must have a dash of immortality. In any event, the appeal to hilarious discord which she strikes in "Good! Gracious!! Annabelie!!" cannot be withwiced. in any event, the appear "Good! Gracious!! which she strikes in "Good! Gracious!! Annabelle!!" cannot be withstood.

Some excellent other actors grace the play. Lola Fisher is charming in the title play.

pay. Loia Fisher is charming in the title reis, which might easily become intolerable in other hands, and Edwin Nicander as the puteratic "souse" contributes a really valid satirical portrait—a characterization which also reveals Miss Kummer at her best, since she cannot, of course, be held responsible for Miss Vokes's inimitable louches. Mr. Nicander, b. the way, is an old friend here. His stock company performances in the days when resident dramatic organizations were more prevalent than they are now, are remembered with pleasure by Philadelphia theatre patrons.

DISPATCHES announcing the death, in London, of William H. Kendal characterized him as the "dean" of the British stage. From several standpoints the title was a misnomer. Mr. Kendal, who was seventy-one, is survived in the English stageland by the brilliant Sir John Hare, who is seventy, and Sir Charles Wyndham, who is eighty. The inspiration and artistic equipment of both of these actors transcended those of Kendal.

The latter, however, possessed admirable The latter, however, possessed admirable sifts. He was a delightful light comedian, polished, facile and fluent, and even to serious roles he brought a sincerity and an asset of good taste that happfly obscured the comparative limitation of his resources. His popularity in America was extremely substantial and was dependent largely on the paramonal equation. With his wife Madge, still living, daughter of the once "revolutionary" playwright "Tom" Robertson, Kendal long honored our audiences with a cal long honored our audiences with a scries of agreeable comedies, capitally played.

In time "The Kendals," as they were in time "The Kendals," as they were affectionately called, became a synonym on our stage for clean, wholesome, intelligent comedy. With either of the pair it was simult to associate the typical atmosphere than a paint. They were regarded rather than the personal friends, a gentle-

portions of the public usually averse to footlight entertainment. This doesn't mean that the Kendals ever foisted sentimental mush or preachy "sappydoodleisms" upon us. Their plays were usually the sane prod-ucts of tested dramatists. They neither stuitified the intellect nor preached a "mes-

ONCE it is true, and greatly to the astonishment of the public whose artistic comprehension has since happily broadened, the Kendals sounded what was then called a "startling" dramatic note here. They were the first in Philadelphia to present the Pinero masterpiece, "The Second Mrs. Tanqueray." Mr. Kendal was the Aubrey, Mrs. Kendal the Paula.

Astenishing as it may appear today, the public was shocked. Paula Ray wasn't at all the sort of heroine that Philadelphians were used to connecting with Madge Ken-dal's "wholesome" art. Hers was a sterling performance—her histrionic gifts outran her husband's in scope—but timid audiences felt they could not get accustomed to seeing their beloved Mrs. Kendal present a per-sonage of alleged dubious morals. The Kendals experimented no more and

re-entered the light comedy field. The present writer recalls them with particular pleasure in Hendrie and Wood's "The Elder Miss Blossom," in the adaptation of Sar-dou's "Les Pattes des Mouches," entitled "A Scrap of Paper" and in Sydney Gundy's
"A White Lie." The last named play revealed Mr. Kendal's art in its most con-genial estate. His quizzical nonchalance had its delightful traces of the familiar omic methods of John Drew

IT IS of pertinent interest that mention of the Kendala' endeavors should come at a time when the two theatres at which they generally played are undergoing radical metamorphoses. The old Chestnut, scene of some of their most delectable efforts, is commercial skyscraper.

At the Chestnut Street Opera House the welcome spirit of revival is installed. This theatre, so rich in Philadelphia footlight traditions and indissolubly associated with the names of Henry Irving, Richard Mansfield. Ada Rehan and other stage divinities. has been completely remodeled and will be reopened to the public on November 26, with a production of the Arthur Hammer-

stein operetta. "You're in Love."

Among the modern improvements executed the removal of nearly all the annoying old parquet circle posts will prob-ably receive the heartlest popular tribute. The scating arrangement has been entirely changed. A new parquet floor has been laid. Improvements have been made to the stage, which, by the way, was rebuilt as recently as during the regime of the Ketth stock company. A tasteful new decorative scheme has been developed. No reconstruction of the pleasing architectural exterior

was necessary.

There should be no need to stimulate the interest of Philadelphians in the restora-tion of this fine old playhouse to the firstclass category. If a theatre can possess a personality, the Chestnut Street Opera House assuredly has one. It has been held in sincere affection by true theatre-lovers for many a year.

MARGARET ANGLIN'S highly enjoy-able production of "Lonely Soldiers" seems to have justified the Little Theatre's existence. Her engagement at this house has now been extended for four weeks, and part of that time will be devoted to one or more new productions. Of particular interest is the announcement that Oscar Wilde's brilliant comedy, "A Woman of No Importance," will be a feature of the reper-

### SARA CREWE, MARY PICKFORD'S LATEST

Frances Hodgson Burnett, author of "The Little Princess," the screen version of which was adapted by Frances Marion for presentation as Mary Pickford's latest Arteraft vehicle, has been one of the foremost Anglo-American novelists during the greater part of the last half century. Mrs. Burnett was born in England in 1849 and in 1877 made reputation as a novelist with "That s o' Lowrie's," a story of Lancashire In 1896 Mrs. Burnett wrote "A Lady of Quality," which was made popular on the stage by Julia Arthur. It is interesting o note in this connection that William S. Hart, now also an Arteraft star, ap peared with Miss Arthur in this production "Little Lord Fauntleroy," written in 1886, was the first of the successful novels of child life by Mrs. Burnett, "Sara Crewe" followed shortly afterward and this char The new photoplay will be the stanley Theatre's attraction all next week

marks the eighth birthday of that well-

known playhouse and during that success-

ful career there have been played 2132

FAIR FACES IN FORTHCOMING FEATURE FILMS



Louise Huff (top), who, with Jack Pickford, will be the film star of "The Ghost House" at the Locust. Annette Kellermann (bottom) will reveal her photoplay art in "A Daughter of the Gods," the special attraction at the Victoria.

### AUSTRALIA DELIGHTS IN OUR VAUDEVILLE

American Actor Declares That Some Theatres Play Same Turn Twelve Weeks

Antipodes. "Since the United States de-clared war against Germany," said Willard, "American acts have been given the glad hand everywhere in Australia.

The people were so enthustastic over American performers, he asserted, that they often stopped at theatres where fav-orite Americans were playing and brought them home to dinner. An American with the least degree of sociability finds it lifficult to spend money there.

Australia can give us a few points, according to Willard, in regard to the enforcement of pure food laws. He said it was a common thing to see a corps of pure food agents invade a restaurant when was filled with patrons and make a sudden inspection of all kinds of food in the place, even that which was being consumed by the customers. Willard said he remembered customers. Willard said he remembered several instances where restaurant pro-prietors were fined forty pounds because the butter served was not up to the 109 per

cent standard.

Best of all, he declared, an act can play at one house for twelve weeks without changing its material. "When the people there like anything." he said, "they like it often."

Next Week's Music Emmy Wehlen (top) will be a screen feature at the Regent in "The Outsider." At the Stanley Mary Pickford (bottom) will be

presented in her latest motion picture, "The Little Princess."

Two Managers Competed for

Julia Sanderson Because She

Could "Look Pleasant"

sometimes it is hard to tell to what they

we it. Miss Sanderson owes a goodly hare of her success to her smile.

in the Forepaugh Stock Company in Philadelphia, of which her father, Albert Sackett, was stage director, Miss Sander-con received her carriest footlight experi-

one. She was just a little girl at the time but they put her in to play all surts of

One night a New York producing man-

"That," said the ticket seller, "Oh, that's

Al Sackett's little girl. Has a nice smile, hasn't she?"

"Yes, and I want it," said the manager,

New York to smile in support of Paula Edwardes in "Winsome Winnie" at the Casino, New Yorkers Eked her smile just

the next season they gave her a better part in "A Chinese Honeymoon." Then she joined De Wolf Hopper's company and

then her father thought it would be good for her to go to London. She went, and her smile got her a part at once in "The Little Duke," one of George i dwardes's

roductions.

Charles Frohman dropped in to see this

piece one night and the first thing he said to Edwardes afterward was, "Who's the little girl with the smile;" "Why, you ought to know her," replied Edwardes. "She comes from America."

And he did, and have give her the leading role in "The Arcadians," and while she was playing in this piece he got a cable

from Edwardes one morning.
"Hear you've got girl with wonderful smile in 'Arcadians,'" said the London

manager.
"You had her first, but I'm going to keep

her," retorted Frohman.

After "The Arcadians" she had the leading role in "The Siren" and then Mr. Frohman made her a star in "The Sunshine

wardes. 'She comes from America.'
Well, I'm going to take her back, said Mr. Frohman,
And he did, and put her in "The Dairy-

is much as the Philadelphians had,

saw Mr. Sackett and Julia came to

ager happened to drop into the theatre.

After the first act he asked the man in the
boxoffice who the little girl with the smile

FOOTLIGHT HISTORY

WINNING SMILE MADE

SUNDAY—Free concert, Academy of the Fine Arts, 3 p. m.
Tuesday—Nicholas Douty recital, Witherspoon Hall, 8:15 p m.
Wednesday—Sacha Jacobinoff recital, Witherspoon Hall, 8:15 p. m.
Thursday—Yolando Mero Recital, Witherspoon Hall, 3 p. m.
Friday—Philadelphia Orchestra, Academy of Music, 3 p. m.
Saturday—Philadelphia Orchestra, Academy of Music, 8 p. m.

Recitals

One of the most popular and melodious of modern symphonics will be the chief instrumental feature of the Philadelphia Orchestra's concert to be given in the Academy of Music on Friday afternoon and Saturday evening of next week. The work is Australia is now the Utopia of the American vaudeville performer, according to 100 F. Wilard, who with his partner Billy L. Wilson, has just returned to Philadelphia. The team spent several months in the Antipodes, "Since the United States devices of the Control of the Contro sody," a work in which a French composer has brilliantly caught the zest and rhythm of Peninsular dances, will also be on the program. The soloist will be Mischa Elman, the exceedingly popular young Russian violinist. He wil concerto in B minor.

As is well known, the Goldmark syn shony is the tonal picture of rural nuptials The various titles of the work tell their own stories. The wedding march comes own stories. The wedding murch confirst, then the bridal song, the scretade, tender andante, "In the Garden," and the pirited and festive final dance

Another excellent Russian violinist will also be heard in Philadelphia next week. He is Sascha Jacobinoff, who will give a recital in Witherspoon Hall on Wednesday ening. His program consists of Vitali's chaconne in G minor, Francoeur-Kreisler's "Sicilienne and Rigaudon," Faure's "Apres un Reve," Zeckwer's "Chant du Voyaguer," Saint-Saens's concerto in B minor, Tchaicowsky's "Screnade Melancholique," Dit-ersdorf-Kreisler's scherze and Paganini-Jacobinoff's caprice. Clifford Vaughan will day the piano accompaniments.

The first plane recital of the season will be given by Tolanda Mero on Thursday afternoon, November 15, at Witherspoon Hall. Mme. Mero, a Hungarian by birth, but now married to a prominent American resident in New York, is one of the younger f the concert planists before the public today, and an artist whose work is char-acterized by musicianship, temperament and originality. She has arranged a program of diversified interest for her reorders and a group of the order of the control of the order of the organ, the "Funerailles" of Liszt, miscellaneous numbers by Mendelssohn, Debussy, Schubert, Berkler and Agghazy, and a group of

The Maguarre Ensemble, assisted by Carlos Salzedo, harpist; Hans Kindler, cellist; Emil F. Schmidt, violinist, and Alfred Lorenz, viola player, will give its opening concert of the musical year in opening concert of the musical year in Witherspoon Hall on next Thursday evening. The program numbers will be Caplet's "Suite Persane." Reger's trio for flute, violin and viola, Salzedo's "Pentarythmie," Juon's "Divertimento," Stokowski's "Dithyrambe," and Dvorak's "Serenade."

Nicholas Douty, the admirable Philadel-phia tenor, will be heard in the first of a series of lecture recitals under the aus-pices of the University Extension Society

The Hahn String Quartet will play a quartet by Haydn in B flat, Tschaikowsky's Andante Cantablie and Humoresque, Glazounow's "Modo Antico" and Percy Grainger's "Molly on the Shore." Mrs. W. Burton Piersol, soprano, will sing 'Il Re Pastore," by Mozart. Mr. W. Piersol will sing showspare's "Two Grenadiers." Mr. and "Two Grenadiers."

## THEATRICAL INDICATOR

FOR THE COMING WEEK

Musical Play, Featuring Julia Sanderson and Joseph Cawthorn, Will Be Chief New Attraction-Margaret Anglin Extends Her Little Theatre Engagement

COMING ATTRACTIONS

FORREST—"Rambler Hose," a musical comedy, with score by Victor Jacobi, com-poser of "Sybil" and "The Girl From Utah." Harry B. Smith wrote the book. The stars are Julia Sanderson and Joseph Cawthorn. Other members of the cast are John Goldsworthy, Stuart Baird and George E. Mack. The Charles Frohman Company makes the production.

ADELPHI - "Good! Gracieus!! Anna-DELPHI — "Good." Gracious!! Ama-belle!!!" Clare Kummer's whimslead farce, now in its thirt stason of success. The quality of the dialogue in this play has been particularly adm.ted. Lolo Fish-er enacts the irresponsible heroine whose adventures produce some surprising situa-tions. The support includes Edwin tions. The support includes Nicander and droll May Vokes.

ARRICK—"The Homerang," one of the best light comedies of recent seasons. Winchell Smith and Victor Mapes wrote whiched Shath and Victor Ampes who the play. The original New York cast is intact. In includes Arthur Byron, Martha Hedman, Ruth Sheniey, Wallace Eddinger and Margaret Keye Staging is by David Belasco.

BROAD—"Come Out of the Kitchen," an adaptation of Alice Duerr Miller's story of the same name. Ruth Chatterion portrays the resourceful Virginia girl who masquerades as a cook to relieve a financially embarrarsing situation. Bruce McRae and Mrs. Charles Crair, are and Mrs. Charles Craig are auxiliary players.

AUNITARY Players.

LYRIC—"Elleen," Irish operetta in which elever wags of the Emerald lele cutwit the Redcoats in familiar stage fashion. Victor Herbert provided the tuneful score. The book is by Henry Blossom. Olga Roller has a prima donna role.

LITTLE THEATRE—"Lonely Soldlers." Success of this delightful comedy as presented by Margaret Anglin and her admirable company, which includes Edwn 1 Emery, has warranted an extension of its engagement here. Next week, however, is the last for this city. Other Anglin productions will follow.

AT POPULAR PRICES

ORPHEUM-"A Daughter of the Sun." a play of Hawaiian life by Lorin J. Howard and Ralph T. Kettering. A troupe of native Polynesian singers and dancers are in the company. Bowland and How-ard make the production.

FEATURE FILMS STANLLY "The Little Princess," an adap-tation by Frances Marion of Frances Hodgson Burnett's Sara Crewe stories, with Mary Pickford in the title role. Art-

with Mary Pickford in the title and with Mark Production. All week.

PALACE—'The Mark of Cain." with Mrs. Vernon Castle, first half of week. "The Spreading Dawn," with Jane Cowl, latter half of week.

ARCADIA—'The Clever Mrs. Carfax." a Paramount production, with Julian Ellinge. Scenario is by Hector Turabull.

All week.
"ICTORIA-"A Daughter of the Gods," the spectacular William Fox picture, which had a long run in this city last season. Annette Kellermann is the star and the sea scenes are especially noteworthy. All

week.

REGENT—"One Hour," with Zena Keefe
and Alan Hale, Monday and Tuesday;
"The Outsider," with Emmy Whelen,
Wednesday and Thursday; "A Game of
Wite," with Gale Kane, Friday and Satunday.

OCUST-"The Call of the East." with Sessue Hayakawa, first balf of week.
"The Ghost House," with Jack Pickford and Louise Huff, latter half of week.

STEAND—"The Woman God Forgot," with Geraldine Fatter, first half of week. "The Antics of Ann," with Ann Pennington, latter half of week.

GEORGE VILLE
George Whiting and Sadie Burt, Fox and Ward, minstreis; Walter Brown in "Rambler Rose," the new musical day in which Julia Sanderson and Joseph Cawthorn are coming to the Forrest The-atre Monday evening, the popular twain sing a song about smiling—how it's better than to cry-and there isn't any girl in the country to whom such a song could be assigned more appropriately than to Miss Sanderson. Some actresses owe their success to one thing, some to another, Lew Madden and company, The Littlejohns, jugglers. GRAND-"The Clock Shop."

RAND—"The Clock Shop," a tuneful travesty, presented by Frank M. Miller and introducing George Spellman; Henry Frey, Dunbar and Turner, the Flying Russels, Ward and Cullen, in mirthful and musical specialties, and Watson's trained troupe of intelligent dogs.

GLOBE.—William Bowen in "The Regular Army Man": Hyman Adler and company Army Man. Tymes and Signor Claninni, tenor; Haley and Nobie, Adonts and his dogs, the Kincaid "Kiltles," Sampson and Douglas, Arthur Devoy, Cahill and Romaine and the Three Melody Flends. ROSS KEYS-Fred Helder and Nettle

Packer in "A Sidewalk Cabaret"; Butch McDevitt, "My Mother's Aunt," a sketch;

McDevitt, "My Mother's Aunt," a sketch;
Newell and Most, Cook and Rochert,
Chung Sun Lee and company, illusion,
ists, first half of week. Lillian Steele and
company, Al White's Duo, Burt and Harris and Lyman, latter half of week.

BROADWAY — The Betting Bettys, Joe
Hortiz and his ministrels, Burt and Harris, Edmunds and Leedom, "Jack and the
Beanstalk," photoplay, first half of week.
Jack Mandel, Hoyt, Hymans and Ray,
Helen Gleeson and company, Cook and
Rother, Chin San Leo and "This is the
Life," photoplay, latter half of week.

lafe," photoplay, latter half of week, WILLIAM PENN—"The Broadway B william PENN—The Broadway Boys and Girls," Al and Fanny Stedman, Helen Gleason and company, the Hallancton Trio, and "Fighting Back," photoplay, first half of week. Swor and Avey, New-hoff and Phelps, Three Kervilles, and "Paradise Garden," photoplay, latter half

of week. NINON—Bert and Harry Gordon, Hopkins and Axtell, Van and Bell, Celina's Com-edy Circus, and "The Scarlet Pimpernel," Dustin Farnum, photoplay

COLONIAL.—Oille and Johnny Vannis, Dun-can, Edwards Trio, Mary and Mary Dorr. Webb and Conley, Mahoney Brothers and Daisy. Bradley and Ardine. "Resputin, the Black Monk," photoplay.

BURLESQUE

\*\*ASIND—"Some Show," a potpourri of burlesque and vaudeville, with Edmund Hayes, former star of "The Wise Guy," in a leading comedy role. Thomas Snyder, Marie Jansen, Juanita Saun, Mildred Cecil are also in the cast.

\*\*TROCADERO\*\*—The Pace Makers.\*\* with

Jack Pearl and Al Hillier as chief fun-makers in this lively melange of mirth and music. Ora Ental, the dancer, will be a special feature. Other members cast are Wanlen, Eugene Roth and Sinal,

AYETY-"The Innocent Maids," a twoact burletta, with musical comedy spe-cialties and vaudeville features. -Milo, the classic dancer, will be an extra at-

COMING ATTRACTIONS NOVEMBER 19— BROAD—"Among Those Present," \*with Shelly Hull.

OMPHEUM- "Treasure Island." KEITH'8-Paul Dickey, Beatrice Herford. NOVEMBER 26-HESTNUT STREET OPERA HOUSE-

"You're in Love." LYRIC-"Peter Ibbetson." LITTLE THEATRE-"A Woman of No

Importance."
KEITH'S-Sallie Fisher and company. DECEMBER 3-BROAD-"Pollyanna."

### BRILLIANT OPERATIC SEASON ASSURED

Metropolitan Company Will Give First Performance Here on November 20

Grand opera's appeal in war time is sin-cere, not frivolous. Noble music is an in-comparable stimulus in tragic times. Every great European capital can attest the truth of this assertion. Philadelphia will realize it more keenly when the season of lyric drams, scheduled to begin here on Novemor 29 at the Metropolitan, starts to exerbe its esthetic and vitally soul-cleansing

In the autumn of 1914 Paris tried to abandon grand opera. The Comique and the Academie de Musique were closed. When the immediate pressure of the German peril had passed, calls for the higher forms of lyrico-dramatic entertainment became im-perative. To begin with, many superbly gifted artists—men beyond the war age and gifted artists—men beyond the war age and women of all ages—were in urgent need of employment. Secondly, the public, satisted with the hideous facts of the times, demanded its glimpse of idealism. Grand opera properly done is an artistic monument. Its influence far from ceases when the curtain falls upon a particular performance. Memory of the peaks of radiant liceauty attained abide in the auditors' souls. Artistic as well as food rations are essential to the well-being of any civilized people, in war epochs as in happier periods. Paris reopened her opera houses in 1915 and regular seasons have been given there ever since. Often with the streets of that ever since. Often with the streets of that capital, once joyously called "la villelum-iere," plunged in darkness there was still light enough within doors for an exquisite

'Manon" or a throbbing "Louise."
It is therefore a cause for intense satisfaction that an opera season rich in artistio interest and scaling exaited pinnacles of loveliness may be forecast for this city. Symphony concerts and the lyric drama ave now virtually the same mission

Lyric drama in the German tongue has been abandoned this season. Only two artists, born within the territory of the Ward, minstrels; Walter Brower, mo-nologist; "Creation," a scenic spectacle depkting the birth of the universe; "The Futuristic Revue," presented by Countess De Leonardi, violinist; Marie Fitzgibbon, marry an American, and Margarete Matzenauer, who is now an Italian citizen. With the removal of the Teutonic wing, a bril-liant array of operas will nonetheless be available for production. There are about fifty of such works in Mr. Gatti-Casazza's

present repertory.

Chief among the novelties will be the enhanting speciacular Arabian Nights opera Marouf, Savetier du Caire" (Marouf, the. obbler of Cairo.

The story is taken directly from J. C. Mardrus's translation of "The Thousand and One Nights," and the libretto itself is by Lacien Nepoty. Henri Rabaud, the French composer, one of whose admirable symphonies is agreeably familiar to Philadelphia Orchestra patrons, wrote the music. The score is modern in design, richly or chestrated and graphic. To some extent the style is a blend of Debussy and Massenet, informed of course by M. Rabaud's individualism. Upon the purely dramatic stage, the nearest parallel to the piece is Knoblauch's "Kismet." in which Otis Skinner apparate. peared some seasons ago. It is probable that M. De Lucca the excellent baritons, will be heard and seen as Marouf, the poor cobbler, who wins the princess of Khaltan when the work is produced in Philadelphia later in the season. Other new works on the list are Cadman's

American opera, "Shanewis" (The Robin Woman), Rimsky-Korsakow's effective mer-ger of the styles of pantomine ballet and lyric drama. 'Le Cop d'Or" (The Golden Cock) and Mascagni's "Locioletta." in which Geraldine Farrar will be heard. List's "Saint Elizabeth," originally written as an oratorio, will be done in operatic form and in English for the first time in this country. The rest of the repertory will be made up The rest of the repertory will be made up of standard Italian, French and Russian works. De Koven's "The Canterbury Plarims" will be sung in English and Gluck's "Orfeo" in Italian. Among the notable revivals will be Faust, with Joseph Urban scenery, and Meyerbeer's "The Prophet."

The company includes nearly all the favorities of the French and Italian wings of last season. Among the newcomers will be Olive Fremstad, Cecil Arden, Julia Claussen, Vincente Ballister, Thomas Chalmera.

sen, Vincente Ballister, Thomas Chalmers, Louis D'Angelo, Helen Kanders, Ruth Miller, May Peterson, Hipolito Lazaro, the much-heralded tenor; John McCormack, who re-enters the operatic field, and Jose Mardones, the admirable Spanish baritone. Roberto Moranzoni, formerly of the Bostonian Market M

ton Opera Company, will be a new leader of the Italian operas.

The Metropolitan's New York season opens on Monday night with "Aida," with Caruso and Claudia Muzio in the cast. The Philadelphia bill is not yet announced. There will be sixteen performances here as usual will be sixteen performances here as

In New Zealand With Burton Holmes
New Zealand and Tasmania furnish the
material, gathered this last summer, for the
second bill in Burton Holmes's series of
Travelogues, now being given here. New
Zealand and Tasmania are little transplanted sections of England and Scotland—
Auckland, Wellington and Christchurch as
English as any in far-off England, and
Dunedin is as thoroughly Scotch as Glangow. Mr. Holmes's motion pictures will
show the sports and customs of the Manris,
the busy sights of the cittes' streets the life
on ranches and farms and the wonderful
geysers, waterfalls, rivers and mountain
trails of this land of romance and legent
trails of this land of romance and legent
trails of this land of romance and legent
capital, is another English-type city in
rivers, falls and mountains of
are wonderfully beautiful and the
side is celebrated for its agreets
most famous product being the Task
apple.

### MUSICAL LUMINARIES OF NEXT WEEK



vaudeville acts in 364 weeks. Fred G. Nixon-Nirdlinger built the theatre and named it after his father, Samuel F. Nixon. Since Yolanda Mero (top) will be heard in a plano recital in Witherspoon. Hall on Thursday afternoon. Mischa Elman, the Russian violinist, will be the soloist at the Philadelphia Orchestra concerts on next that time houses in which Mr. Nixon-Nirdlinger has been interested—two others in Philadelphia, the Nixon Colonial and Nixon Grand-have been named after the senior theatrical manager, one in Atlantic City another in Baltimore, besides the Nizon in resolutely. Mr. Nizon-Nirdlinges to a partin Witherspoon Hall on Tuesday night of next week. He will offer an exceedingly varied program, including numbers by Beet-hoven, Lulli, Monteverde, Bach, Handel, Gretry, Hadyn and Mozart. The first of a series of free Sunday afternoon concerts at the Academy of the Fine Arts will be given tomorrow at 3 o'clock.

Mrs. Piersol will sing "Thou and I," Cornellus, and "The Nightingale,"

sufficient popular and financial aid is forthcoming, it is hoped to give eight or nine of these concerts.

A concert for the benefit of the French Relief Fund will be given b. Mrs. William Cookman, soprano; Mrs. Frances H. Kel-lorg, contraito; Charles Alken, tenor, and Charles J. Shuttieworth, bass, at the Ger-mantown Cricket Club, on Wednesday, No-rember 14, at 4:30 p. m.

# Theatrical Thought

Supposing that in some Elysium of art, Dick Wagner and Shakespeare were freely conversing, And Wagner said: "William, it touches my heart To note that my products are worthy of cursing, Enduring enough on an alien stage

To warrant the action of barring and banning. Considering all the neglect of the age,

There's something refreshing in such a fine canning."

And Shakespeare said: "Richard, you make me feel cheap.

The case of your art is still up for debating, While I in my frigid oblivion weep. I'd even accept an unfavorable rating, For any old verdict is better, I swear, Than that which is fulsome, but seldom produces

My plays in a modern theatrical glare.
Why even a 'roast' would have succulent juices!" Supposing, we say, that such words were pronounced, And we overheard 'em, would they be a sermon To teach us we'd honored the art that we trounced,

Neglected an ally, and flattered a German?